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การวิเคราะห์อาการนามในวรรณกรรม
AN ANALYSIS OF GERUNDS IN LITERATURES

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บทคัดย่อ

การศึกษานี้ศึกษาเกี่ยวกับการใช้อาการนาม เช่น *When I began chopping again, my axe slipped and cut off my right leg* ในวรรณกรรมอังกฤษ โดยศึกษาเกี่ยวกับวิทยาหน่วยคำ โครงสร้างไวยากรณ์ ระบบอรรถศาสตร์และวจนปฏิบัติศาสตร์ งานวิจัยที่ก่อนหน้านี้ให้ความสำคัญกับการใช้อาการนามในหนังสือพิมพ์ และคลังข้อมูลนานาชาติ ดังนั้นการศึกษาโครงสร้างอาการนามนี้จึงให้ความสำคัญกับตัวบทที่แตกต่างออกไป ข้อมูลการศึกษาเก็บรวบรวมมาจากวรรณกรรมที่ได้รับความนิยม คือ *The Wonderful Wizard of Oz* (2019) และ *The Secret Garden* (2021) การศึกษานี้ใช้แนวคิดภาษาศาสตร์ปริชาน คลังข้อมูลภาษาจำนวนทั้งสิ้น 200,000 คำประกอบไปด้วย 35 ตัวอย่าง การวิเคราะห์ข้อมูลโครงสร้างอาการนามทำตามแบบของ Wongkittiporn and Chitrakara (2018) ผลการศึกษาแสดงให้เห็นว่าจำนวนความถี่ของโครงสร้างอาการนามในงานวิจัยนี้เป็นผลมาจากวิธีการสร้างคำ การใช้โครงสร้างอาการนามแบ่งได้เป็นสี่ประเภทคือ ประธาน ส่วนเติมเต็มคำกริยา ส่วนเติมเต็มคำบุพบท และส่วยประกอบเพิ่มเติม ด้านอรรถศาสตร์แสดงให้เห็นว่าโครงสร้างอาการนามใช้เพื่อบ่งชี้ว่าสองเหตุการณ์เกิดขึ้นในเวลาเดียวกัน หลักการเรื่องการกำหนดและกิจกรรมเชิงกาย

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วิภาค ในเชิงวจนปฏิบัติศาสตร์นั้น โครงสร้างอาการนามจะใช้เพื่อหลีกเลี่ยงคำซึ่งมีเสียงเดียวกันซึ่งปรากฏขึ้นซ้ำๆในบริเวณใกล้ๆกัน

คำสำคัญ: โครงสร้างอาการนาม, วรรณกรรม, การเกิดขึ้นในเวลาเดียวกัน, การหลีกเลี่ยงคำซ้ำ

Abstract

This study examined the use of gerunds, such as *chopping again* as *when I began chopping again, my axe slipped and cut off my right leg.* in English literatures through morphological, syntactic, semantic and pragmatic analysis. While previous studies focused on the use of gerunds in newspapers and international corpora, this study focuses on the use of gerunds in literatures *The Wonderful Wizard of Oz* (2019) and *The Secret Garden* (2021). This study follows the conceptual framework of cognitive grammar (Dirven & Verspoor, 2004; Radden & Dirven, 2007). An entire 200,000 words is made up of 35 tokens of gerunds extracted from the literatures. The data analysis follows Wongkittiporn and Chitrakara (2018). The results and discussion of gerunds in literatures are classified into different linguistic perspectives. Morphologically, the low frequency of gerunds is explained by lexicalization (Yule, 2006). The use of gerunds in literature are found with four types of syntactic structures, which are the subject, complements of the verb, prepositional phrase complements, and adjunct (Radford, 2009). Semantically, the majority of semantic denotations of gerunds in literatures is simultaneity, onomasiology and activity**.** Pragmatically, gerunds are used due to *horror aequi principle*, referring to an avoidance of homonymous linguistic element in an adjacent area.

Keywords: Gerunds, literatures, lexicalization, simultaneity, horror aequi principle

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Introduction

Nowadays, English is commonly used as an International Language. English is not only used as a study language in English classrooms, but most people also use it as different modes of communication to offer themselves better job opportunities and life connection. Accordingly, it is believed that having higher proficiency in English would bring one's a better condition of life.

To learn English, it is necessary to know grammar of a language. Certain features of grammar in English could be a cause of confusion for English learners. One of them is called *gerund* where learners comment how to apply them correctly (Hakin, Widodo & Nugraheni, 2021). Gerund, such as *speaking*, is claimed by many English learners that it is difficult to study as it has an integration of verb and noun. Although it is suffixed with the *-ing* form, it is used the same way as noun. This confusion is addressed in the scope of *homonym*, referring to the same sound, but different meaning, as in (1).

(1) (a) My hobby is *collecting coin*.

(b) Jennifer is *collecting coin.*

Collecting as in (1a) function as gerund, interchangeably known as a verb as noun. On the other hand, *collecting* in (1b) is the present progressive. With the same homonym, it could make listeners become confused they do not hear it properly.

This problem allows us to see that knowing only rules from grammar references does not help English learners to use language practically. As suggested by Yilmax (2018), grammar and meaning are inseparable and they must be learned simultaneously. As mentioned by Hakin, Widodo and Nugraheni (2021), reading literatures is considered as an effective way to support learners to improve their grammartical use in a direct way.

While previous studies selected certain positions of gerunds, such as the subject and complements of the verb, this study fills this gap by

investigating all positions where gerunds could occur in literatures via various linguistics aspects. This information leads to the following research questions.

Research Questions

1. What are morphological aspects of gerunds in literatures?

2. What are the occurrences of gerunds in different syntactic positions in literatures?

3. What are the semantic denotations of gerunds in literatures?

4. What are the pragmatic aspects of gerunds in literatures?

Literature Review

Cognitive Grammar: Conceptual Framework

This theoretical framework of gerund in this study is based upon cognitive grammar (Dirven & Verspoor 2004; Radden & Dirven, 2007). Language is not just communication, but it reflects our understanding and occurrence of events in the world. Our grammar is shaped by our experience in individual and collective ways. For example, the expression of *snow* in Polish is *snieg*, *chlapa* and *kaska*. There are many words to express snow because half of the year this country needs to be faced with this season. On the other hand, individual experience, such as careers, also shape one's. To illustrate, a gold digger's grammar of count nouns and mass nouns is acquired through his experience of different values of gold nuggets and gold dust.

Cognitive linguists believes that language is explanatory, but motivated by meaning. So, each grammar also has meaning of its own. For example, *onomasiology* is a principle to explain the relationship of concepts and words. The onomasiological analysis is based upon *lexical fields*, referring to a collection of words with the same conceptual domain. *Breakfast*, *lunch*, and *brunch* are the conceptual domain of meal. Besides, a *hierarchical order* is

the salient effect of basic, generic and specific levels of words, which are illustrated by *dog*, *animal*, and *Labrador,* respectively. *Ferrari 612* in (2) is more specific than *cars* in (3) addressed that basic words are the most salient, usually spoken, generally shorter and morphologically simple. On the other hand, *specificity* is the specific levels of words. It allows speakers to express scenes in any precise detail (Langacker, 1994), which could be portrayed by a *discreteness* principle, referring to adding more words to detail specifically (Langacker, 1994).

(2) The *Ferrari 612* was driven by a drunk.

(3) Most of the *cars* drive too fast.

(Radden & Dirven, 2007, p. 23)

How a sentence is formed is not only basic or specific levels of words, but also the *participants* involve in the situation whereby energy is sent or received as explained by (4)-(5) (Dirven & Verspoor, 2004).

(4) Anne is preparing salad.

(5) Anne likes salad.

In (4)-(5), different participants, such as *Anne* and *salad*, are interacting. *Anne* who is preparing a menu is the cooker, technically called *agent*, referring to the entity instigating an action. Anne's energy is sent into salad, which is mixed and thrown into the bowl. The modification of sentence (4) into (5) shows that *Anne* is the *experiencer*, relating to mental activities. With this cognitive framework, it is also believed that it has reasons when and why gerunds are used.

Morphology

Morphology is defined as the process of word formation (Yule, 2006). One of them is called *backformation.* Backformation is a process of reduction. It is common to see a noun that is reduced into a verb, such as the reduction from *television* into *televise.* In addition, *derivation*, referring to the process of producing a new English word via derivation, requires the knowledge of affixes,

such as *-ism*, *mis-* and *-ful* in order to form a word. The forming of gerunds in English, therefore, requires the morphological notion of derivation.

Syntax

Syntactic structure in this study is defined as the positions of gerunds that they occur in sentences (Radford, 2009). With this fundamental concept, the gerund in the subject positions refers to an example (7a) as follows:

(6) (a) *Playing golf* is my favourite activity.

(b) *To play golf* is my favourite activity.

It can be seen that gerunds and *to-* infinitive clauses as shown in example (6) can be syntactically used in the subject position. However, Swan (2016) addressed that they are counterpart structures. When one tries to apply them into practice, it often becomes difficult to make a decision when one variant should be used over the other.

Semantic Denotations

Semantic denotations of gerunds in this study refers to the use meaning of *-ing* form as appear in different positions (Wongkittiporn & Chitrakara, 2018) Although grammar books (Swan, 2016) said the use of *to-* infinitive clauses and gerund are equally acceptable syntactically, previous studies have provided clear explanations concerning their differences in regard to their meaning (Hundt, 2009). To begin with this, *to-* infinitive clauses receive various semantic denotations. One of them is *subsequence*, referring to a sequential event (Duffley, 2000; Wang 2014; Wurmbrand, 2014), such as (7).

(7) All the sudden Jeff Gordon decides *to retire and people are saying*.

(Wongkittiporn & Chitrakara 2018, p. 30)

Previous study discusses that the meaning of *to-* infinitive clauses future implication as presented in (7). Since the English language does not have future tense, the future is referred to in English using *will* and *be going to* constructions.

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However, these constructions are generally limited to be used with the events in main clauses. *To-* infinitive clauses, such as (7) support the sequential implication.

When it comes to gerund, Wongkittiporn and Chitrakara (2018) interpreted *gerund* with the verb *like* in American English as lag. The comparison of the verb *like* in British English and American English show that the verb *like* in British English is always used with *to-* infinitives, while most tokens of the verb *like* in American English are used with *-ing* infinitives as in Table 1.

Table 1 Use of *like* with *to-* infinitive clauses and gerunds in American English (8)

to - infinitives	Gerunds
(a) Manziel liked to party.	(c) I don't like playing golf.
(b) "Kids like to play games. I think they'd rather play than practice."	(d) He didn't like being Mr. Irrelevant.
	(e) I don't even like considering myself a celebrity.

Previous studies addressed that gerund has the temporal denotation of *simultaneity* with matrix events (Wang, 2014) as in (12)-(13). Radford (2009) added the implication of *genericity*, referring to general situations applicable to everyone, such as (9), and factivity, referring to actual events, as in (15).

(9) *Swimming* is good for health.

(10) *Drinking green tea* has been increasingly popular.

Despite having the factivity of *-ing* infinitives, the temporal denotation of *-ing* infinitive is not only limited to this interpretation, Duffley and Arseneau (2012) interpreted *-ing* infinitives as future, such as in (11).

(11) Lucy has lost an eye, lost her father and now she faces *losing her dearest friends.*

(Duffley & Arseneau, 2012, p. 41-4)

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The *gerund losing her dearest friend* as in (16) is sequential events and this interpretation is according to the events in matrix clauses as in *face*.

If gerund could imply future as mentioned by Duffley and Arseneau (2012), when cross-checking this by replacing *-ing* infinitive forms by other infinitive forms with the same interpretation, such as *to-* infinitives in (13), it results in ungrammaticality.

(12) Tom saw Anne <u>crossing the road</u>.

(13) *Tom saw Anne <u>to cross the road</u>.

The interpretation of *gerunds* as temporality may not be the greatest explanation. When the explanation of gerund remains mysterious, this study will follow *cognitive grammar* to explain the semantic denotation of gerunds in literatures?

Pragmatic aspects

Pragmatic aspect in this study is defined the investigation of gerund in terms of the principle of formality whether gerunds are preferred to be used in formal texts. This concerns with the appearance of gerunds. Giparaite and Ritčik (2017) addressed that different genres play important roles in using gerunds. However, the choice of formal language will be more careful about word choice and sentential structures (Heylignen & Dawelel, 1999). Heylignen and Dawelel (1999) indicated that the genre of literature has less formal than academic papers. This study is interesting to investigate whether or formality and informality in different text variety has an influence of the use of gerunds. As explained by Crossley, Louwerse, McCarthy and McNamara (2007), gerunds are more likely to be used in simplified texts than authentic texts.

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Method

   Literatures in this study refer to created stories. It is a kind of entertainment and enjoyable reading (Mostafa, 2019). Literatures are different from other genres in that they have they own particular formats for the writers to follow. For example, orientation refers to time setting, place and participants are necessary for this genre as the writers need to plan before writing. The writers also need to have resolution, which is the tragic or happy ending (Muliani, Norahmi & Asi, 2019). Literatures that are used in the study is *The Wonderful Wizard of Oz* as written by Baum (2019). Another literature that was selected to study is *The Secret Garden* as written by Burnett (2021). Both literatures are selected as they are best seller (amazon.com) As an entire of 200,000 words, there are 35 extracted of gerunds in this study.

Data analysis

Syntactic positions

   Gerunds in English can be used in different positions (Swan, 2016) where the analysis of syntactic position was analyzed, as in Table 2.

Table 2 Syntactic Positions of Gerunds (14)

Syntactic Positions	Examples
Subjects	(a) Tin Woodman saw that **running** before the beast was a little gray field mouse [...]
Complements of verbs	(b) They began **walking through the country of the** China **people.**
Prepositional Complements	(c) I had **the fun of watching them make my body and my arms and legs** [...]
Adjuncts	(d) We were free people, **living in the great forest.**

Table 2 illustrates that gerunds could be used in various positions. As shows in (20a). gerund as in running is used in the position of subject where it could precede auxiliary, modal verbs and matrix verbs (Radford, 2009). In (20b), the use of gerund is used as the complement of transitive verbs. In (20c), gerund is the complement of preposition such as *of*. In (20d), gerund is syntactically analyzed as an adjunct whereby omitting this information does not affect the grammaticality of sentences (Radford, 2009).

The semantic denotation of gerund in this study follows Wongkittiporn and Chitrakara (2018) who classified the meaning of gerunds into types as in (21).

Table 3 Semantic Denotations of Gerunds (15)

Semantic Denotations	Examples
Past	(a) She never remembered **seeing familiarly anything but the dark faces of her Ayah […]**
Simultaneity	(b) he heard **laughing** and chattering
Activity	(c) **Running** is my favorite activity.

In (21a), the event of *seeing familiarly anything but the dark faces of her Ayah* is interpreted to be the past event. In (21b), the events of hearing, laughing and chattering occur at the same time. In (21c), running is exemplified as *activities*, referring to ongoing event.

Results & Discussion

Morphological Aspects

The lower frequency of gerund in this study could be explained by morphological aspects via the concept of lexicalization. *Gerund* truly required more effort regarding changing their part of speech from verbs to nouns (Radden & Dirven, 2007).

(16) He continued *speaking to Toto.*

When *gerunds* are produced, such as *speaking* and *walking,* the writer or speakers use more effort to produce the *gerund*. However, when considering those examples in (16), using gerund requires the speakers to use more effort to modify the verb *speak* into the noun speaking.

The syntactic position of subjective complement such as my hobby is collecting coin is not found in this study. The avoidance of *gerund* as subjective complements, as in (17) is due to its *homonymy,* refer the sense of unrelatedness (Klepousniotou, Titone & Romero, 2008). The gerund between subjective complement as in (17a) and the progressive construction as in (17b) are the same, but they have different meanings. The speaker and the hearer need more effort to distinguish these differences in the meaning with the same forms (Brinton & Traugott, 2005).

(17) (a) My hobby is *playing golf.*

(b) He is *playing golf.*

In (17a), the *-ing* form as in *playing* is a *subjective complement*, referring to additional information regarding the subject. The gerund, suffixed with the verb *play* in (17b), is a *derivational morphology*. This derivation changes the syntactic category from a verb to a noun.

Due to more effort requirement in using gerunds, it is, therefore, construed as a less prototypical member when comparing to *to-* infinitive. Dirven and Verspoor (2004) addressed that a prototypical member is a more prominent member in a category. To conclude this point, due to its less prototypical members of *gerund*, it requires more effort for both the addressers and the addressees as gerund need to be competed with other simpler members or more prototypical members within the same infinitive category as in (18).

(18) (a) When I began *to chop again, my axe slipped and cut off my right leg.*

(b) They began *to walk through the country of the China people.*

Once we need more effort to produce gerund, this simply answers why the frequency of *gerunds* in this study, especially in subjective complements are lower or never occur.

Syntactic Positions

The syntactic position of gerund is given as in Table 4.

Table 4 Syntactic Positions of Gerunds

Syntactic Positions	Frequency	Percentage
Subjects	1	2.85%
Complements of verbs	12	34.28%
Prepositional complements	6	17.68%
Adjuncts	16	45.71%
Total	35	100%

Based upon these frequencies, the used of gerunds in different position are exemplified below.

(19) (a) Tin Woodman saw that *running* before the beast was a little gray field mouse […] (Subject)

(b) They began *walking through the country of the China people.* (Complement of the Verb)

(c) I had *the fun of watching them make my body and my arms and legs* […] (Prepositional complement)

(d) We were free people, *living in the great forest […]* (Adjunct)

The Secret of the Garden

Emonds (2014) interpreted that the use of gerund in this position is due to its DP like. This DP like of gerund is used as a noun. Syntactically, gerund

is normally located in the position of DP. According to Radford (2009), the gerunds as in (19 have an abstract covert subject called PRO as reproduced in (20).

(20) Tin Woodman saw that *PRO running* before the beast was a little gray field mouse [...]

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PRO is an abstract cover subject and it has an arbitrary reading to refer to everyone. For example, the coreferential reading of PRO as in (2b) is *they.*

Semantic Denotations

Onomasiology

Onomasiology refers to the relation of concepts and words where the analysis is based upon *lexical fields* referring to a collection of words where things are named by the same domain of concept (Dirven & Verspoor 2004).

(21) (a) When I *began* chopping again, my axe slipped and cut off my right leg.

(b) He *continued* speaking to Toto.

(c) Dickon laughed too and *went on talking.*

The Wonderful of Wizard of OZ & the Secret of the Garden

The use of *gerund* is motivated by onomasiology, referring to the meanings related (Radden & Dirven, 2007). The verb *began and continue* is onmasioligical in the related field of temporality. This, therefore, is a criterion of the selection of gerund in the lower clauses.

Simultaneity

As indicated by Wurmbrand (2014), gerunds indicated simultaneity. This study also found that the semantic denotation of simultaneity is used frequently in literature as in (29).

(29) (a) I had *the fun of watching them make my body and my arms* [...]

(b) Little Toto, now that he had an enemy to face, ran *barking toward the lion* [...]

(c) One by one the mice came *creeping back* [...]

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In (29a), it is interpreted that people' emotion of fun occurs at the same time as watching them make my body and my arms. In (29b), the action of running and barking in interpreted as happening at the same time. In (29c), The action of coming with the manner of creeping occur simultaneously.

Activity

It could be noticeable that gerunds in this study usually found to be used with activity verbs, as in (30).

(30) (a) Little Toto, now that he had an enemy to face, ran *barking* toward the lion [...]

(b) Tin Woodman saw that *running* before the beast was a little gray field mouse [...]

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As exemplified above, bark, run and creep are activity verbs which could be tested by the adverbial *intentionally.*

Pragmatic aspects: Horror aequi

While the semantic denotation of *gerund* is interpreted as simultaneity with matrix events, as in *they began walking through the country of the China people*, the analysis of horror aequi principle in gerund is based upon Ross's (2013) framework as in (31).

(31) (a) He continued *speaking to Toto.*

(b) Mary was late in *returning to the house.*

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In addition, using two *to* in a near positions as in (7) are avoided due to *horror aequi*, referring to a fear of repetition of the same homonymy *to* in an adjacent area.

Concluding Remarks

Syntactically, the avoidance of the use of *gerunds* as subjective complement is the due to homonymy of the *-ing* form and *-ing* progressive constructions. With regard to lexicalization, the speakers need to put more effort make a derivational morphology of *-ing* infinitives to make a verb into a noun, as in *play* into *playing*. The hearers, likewise, need to distinguish these grammatical differences either subjective or progressive constructions. Regarding onomasiology, meaning is transparent. *-Ing* infinitives are used with lexical items where they belong to the same lexical domains, such as anticipation (i.e., *began and continue*). Semantically, *gerunds* usually occur with those emotional states, such as *fun* and hope (Dirven & Verspoor, 2004). As supported by Ross (2013), using the same form in adjacent areas is not a common practice in English. Therefore, *-ing* progressive form as in **be liking* is, therefore, unaccepted due to ungrammaticality and repetition. It can be seen that the pragmatic aspect of gerund in this study is used for the sake of horror aequi principle. Since the language user tend to avoid using the same variant two time in the adjacent environment as in *he continued to speak to Toto.* This study will be useful for EFL and ESL leaners since it is not important to study grammar explicitly in the classroom. Learners can take advantage of novels that they enjoy reading to learn grammar implicitly outside their classrooms. Due to limitations, the results of this study could explain only gerund in literatures. Generalizing the use of gerunds of this study to other types of data, such as academic proses may not applicable to the optimum level. For future studies, it is recommended

to study gerunds in others types of texts such as academic research and magazines.

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