

**VIII. INTERNATIONAL "BAŞKENT"
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BOOK**

FEBRUARY 04-06, 2023

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EDITORS

**ASSOC. PROF. DR. PARVIN AHANCHI
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ZOOM & ANKARA, TURKIYE

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	05.02.2023	Time: 09³⁰-13⁰⁰ (Turkey Local time GMT+3)	MODERATOR (HEAD OF SESSION) Assoc. Prof. Dr. Parvin AHANCHI MODERATOR Niger EMECEN EZGİN
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10⁰⁰-10¹⁰	Enes ISMETI Ernest ISMETI	South East European University, North Macedonia University of Prishtina (Hasan Prishtina), Kosovo	ADAPTING TO LEARNER-BASED TEACHING IN THE COVID-19 PANDEMIC PROBLEMS STRATEGIES AND BEST PRACTICES
10¹⁰-10²⁰	Joanna RAK Karolina OWCZAREK	Adam Mickiewicz University, Poland	THEORIZING THE CONSTRUCTION OF ILLEGITIMATE PROTESTS DURING THE PUBLIC HEALTH CRISIS IN POLAND
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10³⁰-10⁴⁰	Maciej SKRZYPEK	Adam Mickiewicz University, Poland	FROM ETHNOPOPULISM TO TECHNOCRATIC ILLIBERALISM. EVOLUTION OF CZECH AND SLOVAKS'S ANTI-PANDEMIC POLICY
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11¹⁰-11²⁰	Vjosë LATIFI	South East European University, North Macedonia	IMPACT OF HAPPINESS ON EMPLOYEE ETHICAL BEHAVIOR
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SEMANTIC ROLES OF THE SUBJECT IN THE ENGLISH SENTENCES

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ABSTRACT

Linguists are often divided into more or less separate fields of study: phonology - sounds; morphology - the shape of words and affixes; syntax - the ways words are combined into larger structures including sentences; semantics - meaning; pragmatics - language in a social context; discourse - language larger than a sentence. This paper will focus primarily on syntax, semantics, and discourse, with brief relation to morphology and pragmatics. Structure and meaning are always inextricably bound. English sentences in detail are important to understand the overall structure of the simple sentence. This paper there will be examined the internal structure of some short, simple sentences. What these sentences will dramatically illustrate is that English speakers exploit a very small number of basic sentence-making structures and these basic structures are used over and over again to create increasingly long and complex utterances.

Key words: English language, subject, sentences, linguistics

INTRODUCTION

Although many of these sentences are closely related, careful scrutiny should convince you that no two are identical in form. And this is the key to the efficiency of language - the same words can be combined into different structures and different words can be put into the same structures. Theoretically, the speakers of any language can produce an infinite number of sentences with a finite number of words and structures. Authors of syntax textbooks face one significant problem. The structure of any language is immensely complex; every structure seems to be connected to every other structure.

Words and phrases

the bear, Goldy, my porridge, ate, eaten, gave, given, was, to, by

Goldy ate.	Goldy gave the bear my porridge.
Goldy ate my porridge.	Goldy gave my porridge to the bear.
The bear ate.	The bear was given my porridge.
The bear ate my porridge.	My porridge was given to the bear.
My porridge was eaten.	The bear gave Goldy my porridge.
My porridge was eaten by Goldy.	The bear gave my porridge to Goldy.
My porridge was eaten by the bear.	Goldy was given my porridge.
The bear ate Goldy.	My porridge was given to Goldy.
Goldy was eaten.	My porridge was given to Goldy by the bear.
Goldy was eaten by the bear.	My porridge was given to the bear by Goldy.
Goldy ate the bear.	Goldy was given the bear.
The bear was eaten.	The bear was given to Goldy.
The bear was eaten by Goldy.	The bear was given Goldy.
	Goldy was given to the bear.

Figure 1.1. Words and phrases (Brek, 1999, p.10)

THE SUBJECT

The difference between the subject and predicate is probably the first fact of English grammar that any school child learns, and it is a significant fact. The very terms "subject" and "predicate" provide some clue as to the distinction being made. The grammatical subject of the sentence is often the conversational subject, i.e., the person or thing that the sentence is about. The predicate often makes a comment about that subject, i.e., it "predicates." In most languages, a sentence does not require a word or phrase that functions as a subject.

For this reason, English is often called a subject-dominant language. According to one researcher, there are only seven languages in the world in which the main verb is required to have a subject and English is one of them (Gilligan [1987], cited in Lambrecht, 1994, p. 191).

SYNTAX OF THE SUBJECT

The distinction between the subject and predicate is the basic division within the sentence. Grammarians have been aware of this distinction for millennia and in modern times a number of different graphic devices have been employed to capture this division. Early twentieth-century school grammars drew a line between the subject and the predicate.

Children | love animals.

The generative grammars of the 1970s exploited tree diagrams in which the subject (called the NP for noun phrase) branches left and the predicate (called VP for verb phrase) branches right. S stands for sentence. The following graphic says that every sentence contains an NP and a VP, in other words, a subject and a predicate.

The construction grammars of the 1990s use the term predicate and exploit boxes to illustrate the division between the subject and the predicate. A simple subject is always a noun phrase and a noun phrase is a proper name, a pronoun, a noun, or a noun plus its modifiers.

<u>The basic structure of a noun phrase</u>				
noun	rice	music	boys	hatred
noun + modifiers	a book some books	this bike these bikes	that idiot those idiots	the dog two dogs
proper name	Jane Smith Lassie	Chicago Maxine	George Washington the Mississippi River	
pronouns	I/me you	he/him she/her	they/them we/us	it

Figure 1.2. The basic structure of NP (Brek, 1999, p.12)

Pronouns differ from other noun phrases in that they are used only after the noun to which they refer, i.e., the referent, has already been introduced into the narrative or conversation.

Examples:

I can't eat mango.

They give me a rash.

I like Angelina Jolie.

He is a fine actor.

The dog is upset.

She doesn't want to go to the party.

In many European languages (e.g., Russian, Greek, and Lithuanian), the subject receives a special suffix to mark its subject (or nominative) status. Modern English subjects carry no special endings, but they are usually the first structure in the sentence.

<u>Subject</u>	<u>Predicate</u>
Josephine	danced all night.
Your kids	ate all the candy.
The flood	destroyed their new condo.
Skill	is essential.
It	isn't important.
She	offered me her new bike.

Figure 1.3. Subject and predicate (Brek, 1999, p.12)

Putting the predicate first in any one of these sentences produces an ungrammatical utterance—danced * all night Josephine; *Ate all the candy your kids, *Isn't important it.

A subject is a far simpler structure than a predicate. In a simple sentence, a subject is a single structure, while a predicate can have internal structure, i.e., structures within structures.

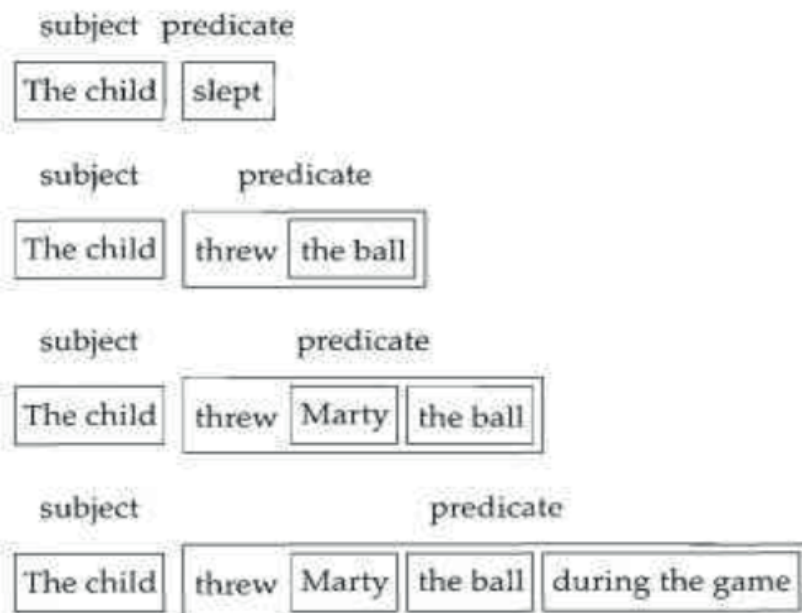


Figure 1.4. Subject and predicate (Brek, 1999, p.13)

English subjects have a profound effect on other grammatical categories in the sentence. In some instances, the subject controls the form of the verb. If a subject is singular (and third person) and the verb is in the present tense, that verb must carry a special singular marker (-s) as in *Sue smokes and My brother lies*. The subject also has a special role in the creation of questions that are typically answered "yes" or "no." Notice what happens when the following statements are turned into yes/no questions. (In these examples the verbs are in boldface and the subject is double underlined.)

<u>Lars</u> can attend the party.	Can <u>Lars</u> attend the party?
<u>Kate</u> is repairing your computer.	Is <u>Kate</u> repairing your computer?
<u>Your teacher</u> was fired .	Was <u>your teacher</u> fired ?
<u>Erin</u> has finished her homework.	Has <u>Erin</u> finished her homework?

Figure 1.5. Subjects and predicates (Brek, 1999, p.14)

In each case, when the question is produced, the first verb (i.e., the auxiliary verb) is moved to a position in front of the subject, leaving the second verb behind. As a result, the subject of the question is surrounded by verbs. Of course native or fluent speakers of English never have to think about all this in constructing a question; they unconsciously identify the subject and place the auxiliary verb in front of it. The subject also controls the structure of so-called tag questions, those little questions speakers put at the end of a statement in order to seek confirmation:

- *Luka likes Stela, doesn't he? Sia left, didn't she?*

Note that he reflects the male status of the subject Luka, and she reflects the female status of Sia. Speakers of English couldn't perform any of these operations unless they could intuitively identify the subject of the sentence. Number agreement and the creation of a question or tag question are true diagnostics for subjecthood. Only subjects stand in these relationships to the verb. While word order is not a definitive diagnostic, it is extremely useful. All of the graphic devices displayed above indicate a subject followed by a predicate. These graphics reflect prototypical word order. While there are certainly exceptions, e.g., *A Corvette he wants now*, the first NP in an English sentence is typically the subject. When speakers choose to put an NP other than the subject first in the sentence it is almost always because they want to signal something special like surprise or annoyance.

SEMANTIC ROLES OF THE SUBJECT

It is of course the semantic component of the subject that is most salient to speakers. Even small children intuitively recognize some sort of division between a "doer" and an "action." In *Jack yelled, Bonnie studied all night, and The child put the candy in her pocket*, Jack, Bonnie, and the child are all "doers" engaging in some activity. This division between the doer and the action is often what people point to when they distinguish between the subject and the predicate. But to define the subject as a doer and the predicate as an action would be misleading. In the following sentences, the subject is in no way doing anything - *Susan is tall; The wall looked dirty; My mother was mugged last night*. If the subject is not necessarily a doer, what is it? Subjects play a number of different semantic roles in English and "doer of the action" is only one of them. (These roles are also called thematic or theta roles in some syntactic models.) There is an identification below of some of the most common semantic roles played

by subjects in English sentences. While this list is not exhaustive, it will give you a good sense of the semantic variety.

AGENT SUBJECTS

The agent subject is the classic doer of the action. An agent subject is an animate being that acts deliberately, with intent. Most speakers consider the agent the most typical subject. If you ask someone to construct a sentence out of thin air, it is likely that s/he will utter one with an agent subject. All of the agentive subjects below are engaging in willful, deliberate action:

(a)	(b)
<i>Catherine's boss fired her.</i>	<i>The little boy yelled.</i>
<i>Fred threw the frisbee.</i>	<i>Those kids are whispering.</i>
<i>Joan built a birdhouse.</i>	<i>My niece smiled.</i>
<i>My sisters washed the car.</i>	<i>Mom sat down.</i>
<i>The dog tore up the newspaper.</i>	<i>The choir sang.</i>
<i>The mare devoured her oats.</i>	<i>The bulldog growled.</i>

Figure 1.6. Subjects and predicates (Brek, 1999, p.16)

The agents in column (a) are acting on someone or something, i.e., the direct object, while the agents in column (b) are not acting on anyone or anything else. In other words, an agent subject can occur with or without a direct object. (Direct objects will be discussed shortly.) Whether or not amoebas, slugs, and other lower creatures actually have agency is probably a biological question and not a linguistic one. They certainly don't do things deliberately but they do engage in some of the same activities that higher creatures do - crawling eating, swimming, etc. It is probably reasonable to treat them as agents even though they are acting instinctively rather than deliberately. Of course, we often anthropomorphize machines and treat them as agents, even though they are technically inanimate - *The ATM machine refuses to return my card*; *My computer ate my term paper*; *The engine threw a rod*.

CAUSER SUBJECTS

A causer is either an animate being who acts without volition or an inanimate entity. We distinguish causers from agents because the semantics of the two roles are quite different. A sentence like *Rob tripped Roy* is potentially ambiguous; if Rob tripped Roy just to see Roy fall, Rob is an agent, but if Rob tripped Roy accidentally, then Rob is a causer. All the sentences below contain animate causer subjects. Mavis inadvertently touched the wet paint. Benjamin accidentally cut his finger.

Susanna bumped her head. Sometimes animate causers inadvertently affect another person's psychological state.

The clown (accidentally) frightened my daughter.

Betsy hurt Rene's feelings inadvertently.

Michael Jordan amazes me.

Nan depresses her mother.

Michael Jordan certainly doesn't know that he amazes me, but he has that effect, nevertheless. Nan may depress her mother because her mother is worried about her lifestyle, in which case Nan might be totally unaware of the effect she is having. It's not always easy to tell whether an animate subject is an agent or a causer.

Out of context, we don't know whether the following subjects are acting deliberately or not.

Butch disgusts everyone.

The child amused the adults.

Professor Smith intimidates her students.

Of course, inanimate entities lack intention or volition by their very nature. Causers can be things like rocks, forces like tornadoes, or abstract qualities like love.

Hail cracked our windshield.

Oil stained the carpet.

A hurricane damaged the village.

The wind broke the window.

The revolution terrified the king.

Determination saved the family.

Hate destroyed her.

Unlike agents, causers always act on something or somebody else; in other words, they are always followed by a direct object.

INSTRUMENT SUBJECTS

An instrument subject, as the label implies, is an inanimate entity that acts on someone or something else because it is being used as an instrument. In a sentence like *The key opened the safe*, we can assume that some unnamed agent is wielding the key because keys don't operate by themselves; in

The tweezers removed the splinter; an unspecified agent is using the tweezers.

Sometimes an instrument subject allows a speaker to avoid taking responsibility. *A child might say "My ball broke your window" rather than "I broke your window with my ball."*

Here the ball is the instrument used by the child in the breaking of the window. On the other hand, in *The hail broke your window*, the hail is clearly a causer, not an instrument. Instrument subjects are fairly unusual in English. We most often find instruments in (adverbial) prepositional phrases.

Meredith opened the safe with a key;

The nurse removed the splinter with the tweezers;

I broke the window with my ball.

EXPERIENCER SUBJECTS

Experiencer subjects are always animate, usually human. An experiencer experiences a sensory perception or a psychological state. In other words, the experiencer is not doing anything but is instead experiencing something through the senses or the mental faculties. The verbs that co-occur with experiencer subjects relate to consciousness; they are verbs that reflect "private" internal states. Each of our five senses allows for an agent subject and an experiencer subject. When an agent engages in a sensory activity, the agent actively employs the sense in question. An experiencer, however, has a sensory

experience that was unsought. An agent looks at or listens to something on purpose. An experiencer sees because an event passes before the eyes and hears because a sound occurs within earshot.

When Mary tastes the sauce, she does so by putting her spoon in the bowl and then to her lips. But when Mary tastes mold on the bread, her taste buds simply register a sensation; she has taken no direct action to engage that sense.

<u>Sensory verb with agent subject</u>	<u>Sensory verb with experiencer subject</u>
Joan looked at the scar. [She examined it carefully.]	Joan saw some blood. [She didn't want to see it.]
Alex listened to the argument. [He put his ear to the wall.]	Alex heard the argument. [He couldn't help it; they were screaming.]
Maria smelled the tulips. [She leaned over to do so.]	Maria smelled smoke. [It wafted in through the open window.]
Tony tasted the wine. [He put the glass to his lips.]	Tony could taste pepper in the soup. [Too much had been added.]
Margaret felt the cloth. [She ran her fingers over it.]	Margaret felt some pain. [It came on her suddenly.]

Figure 1.7. Subjects and predicates (Brek, 1999, p.18)

A sentence like *Gene smelled the perfume* is ambiguous and out of context. As you can see, sometimes the semantic difference between an experiencer subject and an agent subject is reflected in the verb and sometimes it's not. In the case of look at versus see and listen to versus hear, this semantic difference is lexicalized; in other words, the difference in meaning is signaled by different words. In the case of agentive smell and experiencer smell, the semantic difference is not lexicalized; the verbs take the same form. Mental state verbs, more often called psych-verbs, also take experiencer subjects.

These subjects are not really engaging in action. Normally when an agent acts, the direct object is directly affected by that action. But none of the experiencer subjects below has a direct effect upon the direct object.

Joan wants a raise.

Susan loves stamp collecting.

Brad thinks about food constantly.

Ted adores Sally.

Mary can't tolerate liver.

I believe them.

Rich doesn't believe in love.

Eric is dreaming.

She admires her mother.

Sheila trusts her son.

The fact that *Ted adores Sally* and that *Sheila trusts her son* might theoretically affect both Sally and the son in many ways, but the sentences above are silent on that issue. In fact, Sally may not even know that Ted exists and Sheila's son may be totally unaware of her feelings. Later we will examine experiencers that are functioning as direct objects and prepositional phrases. The Subject 19 Patient Subjects (and Patient Direct Objects) To approach the issue of patient subjects indirectly, by first previewing another category—the direct object. It is probably apparent to you that a noun phrase that follows a verb is often affected by the action of the verb. A noun phrase that follows the verb and is affected by the action of that verb is typically a direct object. Direct objects are structures inside predicates.

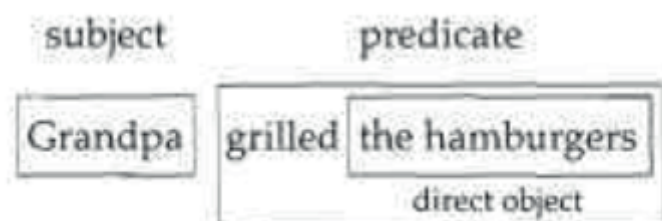


Figure 1.8. Subjects and predicates (Brek, 1999, p.19)

In *Jack dropped the vase*, *Keisha opened the door*, and *The insects killed the plants*, the vase, the plants, and the door are the affected parties; they are also direct objects. In each of these sentences, an agent or causer subject has caused something to happen to the direct object. An event can also be expressed by eliminating the agent/causer and making the affected party the subject of the sentence. In *The vase fell*, the vase is not doing anything but rather is being acted upon by another unnamed force - somebody dropped it, the wind knocked it over, somebody kicked the table it was sitting on, etc.

In *The plants died*, something killed the plants - insects frost, the lawn mower, old age. In *The door opened*, someone or something caused this to happen - Keisha, the wind, a ghost. The traditional semantic label for an affected subject or an affected direct object is patient. (*This label derives from the adjective patient which historically described one who "bears or endures."*) A patient is never volitional; a patient never exercises control; a patient is an entity to which things happen. You will find that most patient subjects co-occur with verbs that describe a change of state - *The water boiled*; *The chair broke*; *The water heater exploded*; *Rosa fell*; *The mirror shattered*.

In the examples below, you will find that none of the sentences with patient subjects contain direct objects.

<u>Patient direct objects</u>	<u>Patient subjects</u>
He laid the book on the table.	The book lay on the table.
The intruder opened the door.	The door opened.
Maria broke the vase.	The vase broke.
Dad thickened the sauce.	The sauce thickened.
We emptied the pool.	The pool emptied.
The soldier detonated the bomb.	The bomb exploded.

<u>Patient direct objects (cont.)</u>	<u>Patient subjects (cont.)</u>
The earthquake shook the house.	The house collapsed.
The frost froze my garden.	My garden froze.
Alan darkens his hair.	His hair darkened.
Tom hung the clothes outside.	The clothes hung on the line.
The baby bounced the ball.	The ball bounced.

Figure 1.9. Subjects and predicates (Brek, 1999, p.20)

Semantically, a sentence like *Lance jumped* or *The woman rolled down the hill* is ambiguous and out of context. Lance may be an agent subject who deliberately jumps or a patient subject who jumps involuntarily because something startles him. Similarly, *The woman rolled down the hill* can be interpreted as having an agent subject (she rolled on purpose) or a patient subject (something tripped her and she rolled).

Usually, when a sentence contains an animate subject that acts involuntarily, the agent/instrument can be found elsewhere in the discourse, e.g., *Lance jumped because someone set off a firecracker*. There can be only one patient in a simple sentence and if there is a direct object, it, not the subject, will carry that semantic role. In *Susan tripped the professor*, Susan must be an agent or a causer. Patient subjects occur only in transitive or passive constructions. In the sentence *Susan tripped* there is no direct object; Susan is clearly the affected party and thus a patient. In his mystery novel *The Little Sister*, Raymond Chandler (1971) uses a series of patient subjects to underscore the fact that the hero has been knocked to the floor and cannot see his assailant, although he can hear the results of her activities. "*The door opened. A key rattled. The door closed. The key turned*" (p. 54).

DESCRIBED AND LOCATED SUBJECTS

Some subjects are simply being characterized or described by the information in the predicate. These subjects always co-occur with copulas, verbs that have little independent meaning but relate the information in the predicate back to the subject. *Michael is tall.* [Tall describes Michael] *Marty seems pleasant.* [Pleasant describes Marty] *This food is French.* [French characterizes the food] *The bread was stale.* [Stale describes the bread] Other subjects are simply located in space.

Samson is in his doghouse.

The pots are in the bottom cupboard.

Tomi is on the porch.

The Centrust Building stands on Miami Avenue.

EMPTY IT

The normal function of the pronoun *it* is to refer to something that has already been mentioned in the discourse - *Natali bought e a new car. It is a red convertible.* Whenever a pronoun refers back to an item that has already been introduced into the discourse, the pronoun is making an anaphoric reference. There are, however, contexts in which it does not have anaphoric reference. Many languages have odd ways of commenting on the weather or thambient environment and English is no exception. In the sentences, *It is raining* and *It's sunny out today*, the subject *it* doesn't refer to any previously introduced noun; in fact, it doesn't really refer to anything at all. But except for thimperative construction, all English sentences demand subjects and it is acceptably neutral in those cases where there isn't a semantically meaningful subject. *It is hot! It's foggy in Seattle. It is cold in Alaska. It was smoky in that restaurant. Empty it* is sometimes called expletive *it*, a rather unfortunate traditional label.

CATAPHORIC IT

When a complex clause functions as the semantic subject of a sentence, a speaker will often put that clause at the end of the sentence and replace it with the pronoun *it*. In this case, it is not semantically empty; its semantic content is the subsequent clause. *That my daughter had lied bothered me. / It bothered me that my daughter had lied. That Megan should win was predictable. / It was predictable that Megan would win. That Sam was mad was obvious. / It was obvious that Sam was mad.*

This *it* is called cataphoric because it refers to something that comes after;

For now, simply be aware that the subject *it* can have three very different functions—anaphoric reference, cataphoric reference, and empty placeholder.

CONCLUSION

Subjects play other semantic roles in the sentence and linguists don't always agree on how far to go in categorizing these. For example, some of the empty *it* subjects above can also be paraphrased with subjects that express place. *Seattle is foggy. Alaska is cold. This bar is smoky.* These are usually called locative subjects because they simply name a location. (Don't confuse locative subjects with located subjects.)

Subjects that express time are sometimes categorized semantically as temporal subjects. *Wednesday is the baby's birthday.*

Tomorrow is our anniversary.

Weekends are lonely.

Subjects like these have an adverbial quality and can in fact be paraphrased with adverb constructions - It is rainy in Seattle; The baby's birthday is on Wednesday. Some grammarians (e.g., Quirk, Greenbaum, Leech, and Svartvik, 1972, p. 42) also establish an event category for subjects - *The party is at 9 p.m.*; *The concert is over.* It isn't clear just how far we should go in creating semantic categories for subjects or any other grammatical construction. Meaning is a continuum and we could go on forever creating ever finer semantic distinctions, but such an exercise has limited utility. There are different grammarians who sometimes employ different labels and grammarians don't always agree on just what should be included in a given category, but the roles of agent, instrument, experiencer, and patient are quite standard.

<u>Summary of subject semantic roles (cont.)</u>	
Causer subject	Walter stubbed his toe. The water damaged the furniture.
Instrument subject	The key opened the door. The chain saw felled the tree.
Experiencer subject	Benny wants a new sports car. I smell smoke.
Patient subject	Our pipes froze last night. The chair broke.
Described subject	That hairdo is hideous. The room grew dark.
Located subject	Marlene is in the yard. Terry was on the boat.
Empty <i>it</i>	It is cold outside.
Cataphoric <i>it</i>	It is sad that Juliet can't date Romeo.

Figure 1.10. Subjects and predicates (Brek, 1999, p.23)

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