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# ZADÁNÍ BAKALÁŘSKÉ PRÁCE

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## Zásady pro vypracování

Cílem bakalářské práce je prostudovat výskyt a užití vedlejších vět obsahových a vztažných v knižních recenzích. Studentka na základě relevantní odborné literatury nejprve definuje větu vedlejší a představí kritéria klasifikace vět vedlejších. Podrobně se zaměří na popis a taxonomii vět obsahových a vztažných, a to z hlediska formy, syntaktické funkce, pozice a sémantiky. Dále vymezí žánr knižní recenze, uvede jeho hlavní funkce a typické jazykové prostředky. Následně provede analýzu vybraných knižních recenzí publikovaných na webových stránkách s cílem klasifikovat nalezené výskyty vět obsahových a vztažných podle stanovených kritérií a zhodnotit jejich výskyt a užití v závislosti na kontextu. Závěrem studentka objasní převažující tendence s ohledem na analyzovaný diskurz a jeho funkce.

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V Pardubicích dne 11. 6. 2025

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## **ANNOTATION**

This thesis examines the distribution of nominal and relative clauses in online book reviews. The theoretical part of the thesis introduces the topic of subordination and provides a detailed description of nominal and relative clauses, focusing on their form, function and more elaborate classification of each clause type. Lastly, the genre of book reviews is defined with respect to its main discourse functions, typical structure and linguistic features. The practical part presents an in-depth analysis of the corpus of nominal and relative clauses from a selection of book reviews. The analysis aims to outline the most prevailing forms and functions of the collected nominal and relative clauses, and the findings are interpreted in the context of the book review genre and its discourse functions.

## **KEYWORDS**

nominal clause, relative clause, subordination, subordinate clause, book review, syntax

## **NÁZEV**

Obsahové a vztažné věty vedlejší v online knižních recenzích

## **ANOTACE**

Tato bakalářská práce se zaměřuje na výskyt vět obsahových a vztažných v online knižních recenzích. V teoretické části práce je nejprve představena problematika větné subordinace. Následuje podrobná klasifikace a popis vět obsahových a vztažných zejména z hlediska jejich formy a funkce. V neposlední řadě je vymezen žánr knižních recenzí s ohledem na jeho hlavní jazykové funkce, typickou strukturu a jazykové prostředky. Praktická část práce obsahuje detailní analýzu vět obsahových a vztažných z vybraných knižních recenzí. Cílem analýzy je určit převládající formy a funkce zvolených dvou typů vět a interpretovat výsledky v souvislosti s žánrem knižních recenzí a jeho funkcemi.

## **KLÍČOVÁ SLOVA**

obsahová věta, vztažná věta, subordinace, vedlejší věta, knižní recenze, syntax

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## **Introduction**

The aim of this thesis is to examine the distribution of nominal and relative clauses in online book reviews. Analysing a corpus of 225 clauses, the thesis will focus on how their use contributes to the main discourse functions of the genre.

The theoretical part consists of four chapters. The first chapter briefly introduces subordination and the classification of subordinate clauses. The second chapter provides a detailed description of nominal clauses, focusing on the aspects of form, semantic features, and syntactic functions. Similarly, the third chapter gives an in-depth characterization of relative clauses and defines their further subcategories, form, and restrictiveness. Lastly, the book review genre, and its structural and typical linguistic features are described in the fourth chapter.

The practical part is comprised of two main chapters. The first one serves as an introduction to the analysis and the corpus. The next chapter analyses the occurrences of nominal and relative clauses according to the criteria established in the theoretical part, providing quantitative overviews together with detailed interpretations of the collected data. The analysis focuses on the prevailing tendencies in the distribution of the two studied clause types and the context in which the clauses appear.

# 1 Subordination

Subordination is a type of relationship between clauses in which a clause is governed by another clause. Although the terminology may slightly vary, the governing clause is usually termed as the main clause, and the dependent clause is the subordinate clause. Quirk et al. also use the term “superordinate clause” (1985, 988). This label is useful in more complex constructions where a clause is part of multiple clausal relationships:

(1) *He predicted [that he would discover the tiny particle] when he conducted his next experiment.* (Quirk et al. 1985, 989)

In the example, the bracketed clause is subordinate to the main clause *He predicted*, but at the same time, it is superordinate to the adverbial clause *when he conducted his next experiment*.

## 1.1 Markers of Subordination

In most cases, subordination in a sentence is indicated by various signals. These markers include subordinating conjunctions, often referred to as subordinators, interrogative expressions, relative pronouns or subject-operator inversion. Quirk et al. also add non-finite or absent verb forms as non-finite and verbless clauses are always subordinate (1985, 1006). However, some clauses do not require any formal signal of subordination. A typical example, mentioned by Huddleston and Pullum (2002), Quirk et al. (1985), and Dušková et al. (2003) would be that of nominal *that*-clauses, where the subordinator *that* can be omitted under certain conditions, and the subordinate clause is structurally the same as the main clause.

## 1.2 Classification of Subordinate Clauses

Subordinate clauses can be categorized according to multiple criteria. Structurally, Biber et al. (1999), Dušková et al. (2003), Huddleston and Pullum (2002), and Quirk et al. (1985) recognize finite, non-finite, and verbless clauses. This structural division depends on the form of the verb phrase. While the verb phrase of finite clauses expresses tense, mood, and potentially person and number concord, non-finite verb phrases lack such distinctions. Verbless clauses are defined by Quirk et al. (1985, 992) as structures that can be analysed as clauses despite lacking a verb phrase, in other words, they can be split into individual clause elements.

Further taxonomies of subordinate clauses by the mentioned grammarians vary to some extent. Biber et al. (1999) and Quirk et al. (1985) base their classification on the syntactic function of the clauses and distinguish nominal, adverbial, relative, and comparative clauses. In contrast, Huddleston and Pullum (2002, 1015) prioritize the structure of the clause as they regard the

functional division as unsatisfactory. Consequently, they distinguish content, relative, and comparative clauses (Huddleston and Pullum 2002, 950). Finally, Dušková et al. (2003) identify content, adverbial, and relative clauses. Their classification relies on the way the clauses are introduced, and, similarly to Biber (1999) and Quirk (1985), on their syntactic function (Dušková et al. 2003, 594). This paper will follow the functional approach of Biber (1999) and Quirk (1985) given their further taxonomy of nominal and relative clauses. Adverbial and comparative clauses will not be taken into consideration unless they overlap with the clause types studied in this paper.

## 2 Nominal Clauses

This part will define and classify nominal clauses contrasting approaches of Biber et al. (1999), Dušková et al. (2003), Huddleston and Pullum (2002), and Quirk et al. (1985). The semantic and syntactic perspectives of nominal clauses will be described in the following chapters.

Nominal clauses are a type of subordinate clauses that complete the meaning of the superordinate clause. They are typically introduced by the conjunction *that* or a wh-word and contain similarities to main clauses in some structural and semantic features. Their syntactic functions resemble those of noun phrases to some extent, which is why Quirk et al. (1985) employ the term ‘nominal clause’. Huddleston and Pullum use the term ‘content clause’ to signify that “the clause is simply selected for its semantic content” (2002, 950). This semantic content is implied in the superordinate clause by the controlling element of the nominal clause (Dušková et al. 2003, 594). The element be a verb, a noun, an adjective or a preposition. In (2), the clause in brackets develops the meaning of the controlling verb *try*:

(2) *Meanwhile, Kirby is **trying** [to redeem herself] after a curse ruined her life.* [B68]

Given this complement function of nominal clauses, Biber et al. (1999) also employ the term ‘complement clause’. Nevertheless, this paper will follow Quirk’s terminology and use the term ‘nominal clause’.

Biber et al. (1999), Dušková et al. (2003), Huddleston and Pullum (2002) and Quirk et al. (1985) mostly agree in regard to the classification of nominal clauses. Firstly, all the mentioned grammarians distinguish finite and non-finite nominal clauses.

Finite nominal clauses can be further divided into the following categories:

Declarative clauses (*that*-clauses): *Viella quickly discovers [that she can sense some of the dark creatures] approaching.* [B50]

Interrogative clauses: *The author vividly portrays [how Soviet ideology aggressively alters traditional ways of life].* [B16]

Exclamative clauses: *I remember [what a good time I had at your party].* (Quirk et al. 1985, 1055)

Nominal relative clauses: *I’ll say [what I must].* [B15]

Non-finite nominal clauses fall within these categories:

Infinitive clauses, consisting of:

*To*-infinitive clauses: *People flee, mayhem follows, and the government tries [to intervene to no avail].* [B20]

Bare infinitive clauses: *Additional perspectives from secondary characters interspersed throughout the narrative help [flesh out this theme] that everyone is floundering in adulthood.* [B29]

*Ing*-clauses: *Curtis excels at [keeping the well-developed characters interesting].* [B69]

Additionally, Dušková et al. (2003, 606–607) also distinguish nominal imperative and nominal optative clauses, controlled by the verb *wish*. These subcategories reflect the Czech grammar system. However, given this paper's focus on the syntactic functions of nominal clauses, they are not relevant to the analysis and will not be further considered.

Nominal relative clauses are the category where the grammarians disagree the most. As the term suggests, they are a transitional category between nominal and relative clauses where the antecedent is merged with the relativizer, and they can function as a clause element in a superordinate clause. In (3), the nominal relative clause serves as a subject:

(3) *For Cora, [what begins as a treasure hunt at an estate sale] evolves into her becoming embroiled in family secrets and the shadows of a past that still looms large over the sleepy midwestern town of Hickory Falls.* [A1]

The antecedent of the clause can be revealed in the following transformation:

(3a) *For Cora, [the matter that begins as a treasure hunt at an estate sale] evolves into her becoming embroiled in family secrets and the shadows of a past that still looms large over the sleepy midwestern town of Hickory Falls.*

Biber et al. (1999) and Quirk et al. (1985) approach nominal relative clauses as a subcategory of nominal clauses. Quirk et al. support this classification by referring to their close resemblance to interrogative clauses. However, they acknowledge that nominal relative clauses possess some characteristics typical for noun phrases like their range of functions or their semantic features. (1985, 1056) Biber et al. (1999, 193) base their classification on the subordinator; as (3) is introduced by the *wh*-word *what*, it is regarded as a subcategory of *wh*-clauses. In contrast, Huddleston and Pullum (2002) and Dušková et al. (2003) treat them as a subcategory of relative clauses. Huddleston and Pullum argue that they should be analysed as noun phrases based on the semantic and syntactic differences between them and other clauses (2002, 1033). These distinctions will be discussed in later chapters. Lastly, Dušková et al. support their view by the fact that while a nominal clause functions as a clause element in the superordinate clause as a whole, a nominal relative clause is directly linked to the superordinate clause only via the general, unexpressed antecedent, fused with the relative (2003, 613). Given the fact that this paper will classify and analyse nominal clauses primarily according to their

syntactic functions, nominal relative clauses will be analysed as a subcategory of nominal clauses, favouring Biber's (1999) and Quirk's (1985) approach.

## 2.1 Semantic Perspective of Nominal Clauses

This chapter will further develop Huddleston and Pullum's notion of the 'semantic content' mentioned above and describe what kind of information the individual nominal clause types usually convey.

Nominal declarative clauses are used to present ideas and information available to the speaker, and the set of controlling elements is quite limited. Regarding controlling verbs, Dušková et al. (2003, 596–597) and Biber et al. (1999, 660–661) identify mental verbs (e.g. *think, know, believe*) and communication verbs (e.g. *say, show, prove*) as the main semantic domains. Furthermore, both authors agree that controlling adjectives typically express stance, conveying evaluation or a degree of certainty (Biber et al. 1999, 671; Dušková et al. 2003, 596). Nominal declarative clauses can also describe problems or present facts, reasons and results (Biber et al. 1999, 671). This shows that nominal declarative clauses are generally used to convey human speech, thoughts and attitudes.

On the other hand, nominal interrogative clauses express indirect questions and unknown information. As Dušková et al. state, their occurrence is signalled by structures indicating a gap in information or a request for an answer like the verbs *ask* and *wonder*, or phrases such as *I don't know* or *I am not sure* (2003, 601). Alternatively, Huddleston and Pullum distinguish whether the nominal interrogative clause is oriented towards the question or towards the answer, as illustrated by the following examples:

(4) *She asked where he lived.*

(5) *She told me where he lived.* (2002, 981)

In (4), the verb *ask* signals an inquiry for information while in (5), the person is providing someone with the information expressed by the nominal clause. Nevertheless, in both cases, a question is more or less explicitly raised.

As the resemblance between nominal interrogative and nominal relative clauses has already been hinted above, the semantic content of both types will now be contrasted. Nominal relative clauses, as opposed to nominal interrogative clauses, do not contain any gap in information. Furthermore, Biber et al. (1999), Dušková et al. (2003), Huddleston and Pullum (2002), and Quirk et al. (1985) all indicate that a nominal relative clause as the only nominal clause

subcategory can denote concrete objects or even persons whereas other nominal clauses are generally abstract, referring to events, ideas and situations. This is one of the reasons why Huddleston and Pullum (2002, 1068–1069) regard nominal relative clauses as noun phrases. However, this distinction is not so clear-cut. Quirk et al. demonstrate that the sentence can become ambiguous when the nominal relative clause has an abstract reference, offering multiple interpretations:

(6) *Do you remember when we got lost?*

The identified meanings are either “Do you remember the occasion when we got lost?”, or “Do you remember when it was that we got lost?” The first one makes the clause nominal relative, while the second one means the clause is interrogative. (1985, 1060–1061)

Given the limited occurrence of nominal exclamative clauses, they will be described only briefly. Quirk et al. (1985) and Huddleston and Pullum (2002) suggest that they can overlap with nominal interrogative clauses owing to their shared set of introducing *wh*-words, *what* and *how*. The difference, as described by Dušková et al. (2003, 606), is the differing purpose of the *wh*-word; while in nominal interrogative clauses, it denotes the gap in information, its function is to evaluate and intensify the meaning in the exclamative use.

Non-finite nominal clauses are generally more flexible in their meaning. Regarding infinitive clauses, Biber et al. describe them as clauses reporting, among other actions, speech, mental states, perceptions, intentions, desires, and efforts (1999, 693). Infinitive clauses can report directives in combination with verbs of speech. Furthermore, the clauses can function as condensed nominal interrogative clauses when they are introduced by an interrogative *wh*-word (Huddleston and Pullum 2002, 985). Contrasting them with *ing*-clauses, infinitive clauses can convey actions in a more abstract way. This includes expressing actions which are not actual or have not been yet fulfilled, while *ing*-clauses tend to denote concrete actions. (Dušková et al. 2003, 571; Quirk et al. 1985, 1062–1063) The subjects in the non-finite nominal clauses are expressed only if the agent of the subordinate clause is different to the one in the superordinate clause. In infinitive clauses (7), the agent is introduced by the ‘for’ preposition; *ing*-clauses (8) use genitive or objective pronouns or noun phrases in common case to express the agent:

(7) *Ana is beyond excited [for her abuela to move in with her and her mom]. [D1]*

(8) *However, Wilkerson’s highly readable writing style and wily withholding of a key secret will keep [the pages turning happily enough for many readers]. [B30]*

## 2.2 Syntactic Functions of Nominal Clauses

This chapter will examine the main syntactic functions in which the individual subtypes of nominal clauses can occur.

### 2.2.1 Subject Nominal Clauses

The subject nominal clause stands before the verb of the main clause. The following nominal clause types can occur in the subject position:

(9) [*That they are already struggling*] troubles Graham Taylor. (Biber et al. 1999, 659)

(10) [*How the book will sell*] depends on the reviewers. (Quirk et al. 1985, 1050)

(11) [*What I want*] is a cup of hot cocoa. (Quirk et al. 1985, 1058)

(12) [*To be neutral in this conflict*] is out of the question. (Quirk et al. 1985, 1061)

(13) [*Asking her stoic, introverted coworker John Smith for help*] is a last resort. [A3]

Structurally, nominal declarative clauses (9) are introduced by the subordinator *that*. Although in other syntactic functions, it can sometimes be omitted (see later chapters), it is always present in the subject position (Huddleston and Pullum 2002, 952). Wh-words introduce both nominal interrogative (10) and nominal relative clauses (11), *whether* and *if* being exclusive to the former type. Nominal exclamative clauses only use the wh-words *what* as predeterminer and *how* as intensifier (Quirk et al. 1985, 1055). They generally do not occur as subjects before the predicate, but they can be extraposed.

As for the non-finite types, both infinitive (12) and *ing*-clauses (13) can function as a subject. However, subject infinitive clauses are restricted to the to-infinitive form as bare infinitive clauses follow only a small set of controlling verbs (Biber et al. 1999, 659; Huddleston and Pullum 2002, 1174).

It is uncommon for nominal clauses to appear before the predicate of the superordinate clause. Instead, subject nominal clauses are typically extraposed (Biber et al. 1999, 660; Quirk et al. 1985, 1049). Extraposition means that the subject nominal clause is moved to the post-predicate position, and the subject slot is filled with the anticipatory 'it':

(9a) *It Troubles Graham Taylor that they are already struggling.*

This transformation is typical for the types (9), (10), and (12). According to Huddleston and Pullum, extraposed nominal relative clauses (11) are ungrammatical (2002, 1069). *Ing*-clauses (13) tend to favour the preposed position compared to the types (9) and (12) (Dušková et al. 2003, 571; Quirk et al. 1985, 1064). Overall, extraposition of subject clauses is preferred to

move the most complex part of a sentence to its end, which is often referred to as the end-weight principle.

### 2.2.2 Object Nominal Clauses

Object nominal clauses follow the controlling transitive verb of the superordinate clause completing its meaning. All nominal clause types can be found in the object position:

- (14) *Gabby knows [something bad has happened].* [B4]
- (15) *Emily Evans has never known [what she wants] to do with her life.* [B31]
- (16) *I remember [what a good time I had at your party].* (Quirk et al. 1985, 1055)
- (17) *I'll say [what I must].* [B15]
- (18) *Grant Shepherd reluctantly agrees [to join the writing staff of a television show].* [B62]
- (19) *Additional perspectives from secondary characters interspersed throughout the narrative help [flesh out this theme] that everyone is floundering in adulthood.* [B29]
- (20) *Curtis excels at [keeping the well-developed characters interesting].* [B69]

All of the examples represent the direct object. The position of the indirect object is severely limited. As Quirk et al. state, only nominal relative clauses can serve as the indirect object: *He gave [whoever asked for it] a copy of his latest paper.* (1985, 1058)

Furthermore, the *ing*-clause (20) represents the ‘prepositional object’, occurring typically in constructions with multi-word verbs as the controlling element. As Dušková et al. explain, such construction corresponds to the direct object (2003, 439). This is why this paper treats (20) as an object nominal clause, which differs from the view of Quirk et al., who regard it as the ‘prepositional complement’ (1985, 657). Additionally, the prepositional object can occur with *wh*-clauses (15), (16), and (17).

Regarding the non-finite object clauses (18), (19), and (20), their choice is primarily affected by the controlling verb. Most verbs can control either infinitive, or *ing*-clauses. With verbs that can govern both non-finite types, there can be a change of meaning, depending on the individual verb (Biber et al. 1999, 757).

As (14) illustrates, the subordinator *that* can be omitted in object *that*-clauses. The omission of *that* generally signals a less formal style and also depends on the complexity of the controlling verb and the sentence overall (Dušková et al. 2003, 595; Huddleston and Pullum 2002, 953–954).

Quirk et al. also mention the possible extraposition of object nominal clauses, which happens when the object clause is accompanied by an object complement: *Their daughter's success*

*makes it very likely that she will return to California.* (1985, 1050) As with the extraposition of nominal subject clauses, the anticipatory ‘it’ replaces the notional object. The object clause is moved after the object complement.

### 2.2.3 Subject Complement Nominal Clauses

Nominal clauses as subject complements stand after a linking verb. In this position, their purpose, as Biber et al. explain, is to describe or identify the subject of the superordinate clause (1999, 659). Besides exclamative clauses, all nominal clause types can function as a subject complement.

(21) *My assumption is [that interest rates will soon fall].* (Quirk et al. 1985, 1049)

(22) *The problem is [who will water my plants] when I am away.* (Quirk et al. 1985, 1051)

(23) *April is [when the lilacs bloom].* (Quirk et al. 1985, 1058)

(24) *Andarna, her second bonded dragon, appears [to be part of a lost dragon species].*  
[C4]

(25) *The only bright spot in her day is [playing the New York Times’ Wordle].* [C3]

The subordinator *that* can be omitted in subject complement that-clauses:

(21a) *My assumption is interest rates will soon fall.*

However, Dušková et al. point out that the omission of *that* is less frequent in subject complement clauses compared to object clauses (Dušková et al. 2003, 595).

### 2.2.4 Adjectival Complement Nominal Clauses

These nominal clauses are controlled by an adjective, and they further specify its meaning.

(26) *We are glad [that you are able to join us on our wedding anniversary].* (Quirk et al. 1985, 1049)

(27) *He’s only interested in [how he can make a quick profit].* (Huddleston and Pullum 2002, 979)

(28) *He’s aware of [what I write].* (Quirk et al. 1985, 1058)

(29) *On the first day, in the writer’s room, Helen is surprised [to find Grant there].* [D5]

(30) *These people were not afraid of [signing papers].* (Biber et al. 1999, 749)

Similarly to object that-clauses, *that* in (26) can be omitted (Dušková et al. 2003, 595).

The types (26) and (29) typically follow the adjective directly. However, the nominal clause can be connected to the adjective by a preposition, which is obligatory for (28) and common for (27) and (30). Such constructions are labelled by Huddleston as the ‘oblique complement’

(2002, 979). This paper will classify nominal clauses controlled by adjectives with prepositions as adjectival complements since regardless of the preposition, the purpose of the clause still is to develop the meaning of the adjective.

### 2.2.5 Noun Complement Nominal Clauses

Nominal clauses can also complement a noun. Quirk et al. (1985) regard clauses in this function as ‘appositive clauses’. This paper will adopt the noun complement definitions of Dušková and Biber, who describe its function as to express the content of the controlling noun (Dušková et al. 2003, 497–498; Biber et al. 1999, 645). Therefore, a noun complement clause should be distinguished from a relative clause, whose purpose is to provide specifying information about the head noun.

(31) *Additional perspectives from secondary characters interspersed throughout the narrative help flesh out this theme [that everyone is floundering in adulthood].* [E8]

(32) *There was no question who was the star.* (Biber et al. 1999, 645)

(33) *Much to admire, but half of what’s here might have made for a more successful novel.* [E9]

(34) *Ana makes an effort to keep Señora Mimi in her life.* [E3]

(35) *Four friends continue their habit of bringing murderers to justice.* [E1]

The noun complement function can be realized by nominal declarative clauses (31), the *wh*-clauses (32) and (33), infinitive clauses (34), and *ing*-clauses (35). In (31), *that* typically would not be omitted although Huddleston and Pullum suggest that it is possible in some cases (2002, 954). As illustrated by (35), *ing*-clauses complement nouns typically after prepositions, the most common one being *of*. The use of the preposition is also possible in (32):

(32a) *There was no question of who was the star.*

In regard to the controlling nouns, their set is quite limited. According to Dušková et al., they are abstract with a general meaning (2003, 498). Huddleston and Pullum add that the majority of the nouns are derived from verbs and adjectives which often take nominal clauses as complementation (2002, 965, 1259).

### 3 Relative Clauses

This section will start by defining the relative clause and providing classification approaches of Biber et al. (1999), Dušková et al. (2003), Huddleston and Pullum (2002), and Quirk et al. (1985). Next the semantic differences between restrictive and non-restrictive modification will be described, followed by a detailed account of finite and non-finite types of relative clauses.

Relative clauses are clauses whose typical primary function is to postmodify a noun phrase. The head of the noun phrase controlling the relative clause is the antecedent. Relative clauses are introduced by relativizers, i.e. relative pronouns or adverbs. The relativizer has a double role. Firstly, it refers back to the antecedent. As Quirk et al. further mention, the relativizer can show concord with the antecedent (1985, 1245). Secondly, it serves a grammatical function within the relative clause (Biber et al. 1999, 195). Relative clauses can be restrictive or non-restrictive.

The grammarians differ in their taxonomies of relative clauses. Biber et al. (1999) and Quirk et al. (1985) similarly recognize three main types: adnominal, nominal, and sentential, although they both describe the nominal relative clause together with other nominal clauses given its distinct syntactic functions. Similarly to their view, Dušková et al. (2003) distinguish the subcategories of adnominal and nominal relative clauses; the adnominal relative clauses are further divided into restrictive and non-restrictive, the sentential relative clause being a subcategory of the non-restrictive type. However, Huddleston and Pullum's (2002) classification and terminology differ substantially from the others. Using the term 'relative construction' instead of 'relative clause', they identify four subcategories: integrated relatives, which mostly correspond to the restrictive adnominal clause; supplementary relatives, similar to the non-restrictive relative clause; cleft relatives, which can be found in cleft sentences; and fused relatives, which match what Quirk et al. (1985) and Biber et al. (1999) call the 'nominal relative' clause.

The distinction between integrated and supplementary relatives corresponds to that between restrictive and non-restrictive relative clauses only partially. The reason is that while Huddleston and Pullum describe them similarly from the semantic perspective, they attribute different syntactic functions to the integrated and the supplementary relative. In their view, the integrated relative serves as a postmodifier of a noun phrase, but the supplementary relative is what they call the 'supplement': a construction which, while connected to the antecedent, is otherwise independent and does not constitute a part of the noun phrase. (2002, 1058)

Nevertheless, this paper will adhere to the approaches of Biber et al. (1999), Dušková et al. (2003), and Quirk et al. (1985) using the terminology of ‘restrictive’ and ‘non-restrictive’ relative clauses.

Furthermore, the grammarians also mention some non-finite structures that can function similarly to relative clauses. Biber et al. (1999), Quirk et al. (1985), and Dušková et al. (2003) describe such non-finite clauses as postmodifying infinitive clauses, *-ing* participle clauses, and *-ed* participle clauses. Again, Huddleston and Pullum’s (2002) terminology for the participle clauses differs as they do not distinguish between gerunds and *-ing* participles, using the terms ‘gerund-participials’ and ‘past-participials’. Nevertheless, these non-finite clauses can serve as a means of condensation of relative clauses.

In the description of relative clauses, this paper will follow Quirk’s (1985) and Biber’s (1999) approach, separating them primarily into adnominal and sentential; within the category of adnominal relative clauses, finite and condensed types will be distinguished. Lastly, the relative clauses will be divided according to their restrictiveness.

### 3.1 Restrictive and Non-restrictive Modification

Relative clauses can be classified according to the kind of information they convey. Quirk et al. (1985, 1239) define modification as restrictive ‘when the reference of the head is a member of a class which can be identified only through the modification that has been supplied.’ In such a case, the content of the postmodifying clause is necessary to specify the antecedent, and the absence of the clause would substantially change the meaning of the noun phrase:

(36) *In addition to Beatrice, there are other **people** [who didn’t like Nick].* [G4]

Biber et al. add that restrictive modification often provides new information besides only identifying the reference of the antecedent (1999, 602). This points to show that a restrictive relative clause is essential in meaning to the noun phrase it postmodifies.

In contrast, the information provided by non-restrictive relative clauses is not required for the identification of the antecedent. Biber et al. and Quirk et al. characterize such information as additional and descriptive (1999, 602; 1985, 1239). The antecedent can often be unique as in the case of proper nouns (Dušková et al. 2003, 625). Alternatively, its reference has already been identified in the preceding context (Biber et al. 1999, 602). See example:

(37) *And Gracie and Cass are wary of **Marco Costa**, [who works part time helping Bobby buy fish].* [H5]

In (37), the antecedent already is specific, and the omission of the bracketed clause does not impact its reference. Because the content of non-restrictive postmodification provides additional facts, Huddleston and Pullum suggest that a non-restrictive relative clause can be omitted without impacting the meaning of the remaining sentence (2002, 1059).

Not only are the differences between restrictive and non-restrictive relative clauses semantic, but they also affect other aspects like punctuation and the choice of the relativizer. Biber et al. (1999), Dušková et al. (2003), Huddleston and Pullum (2002), and Quirk et al. (1985) all mention the fact that non-restrictive relative clauses are usually separated from the rest of the sentence by commas while restrictive relative clauses are not. However, as Huddleston and Pullum suggest, differentiating the clauses solely on punctuation may not be reliable as it can be used incorrectly (2002, 1058). Other differences concerning the forms of the relativizers will be further described in the following section.

### 3.2 Finite Adnominal Relative Clauses

The adnominal relative clause is referred to by Quirk (1985, 1245) as the ‘central type of relative clause’. As already hinted above, they are introduced by the relativizers *that*, *which*, *who*, *whom*, *whose*, *where*, *when*, and *why*. Another possibility is the zero relativizer: *Bobby Palazola, the chef at Gracie Santos’ Lazy Lobster and Soup Café, had a sterling reputation as a Boston chef and blames Nick for the bad reviews [he’s been getting]*. [G5] Dušková et al. call these clauses the juxtaposed relative clauses (2003, 616). The use of the zero relativizer is possible only in relative clauses where the relativizer functions as an object or an adverbial (Quirk et al. 1985, 1248–1249). Furthermore, non-restrictive relative clauses cannot have a zero relativizer.

Multiple factors affect the choice of the relativizer. They can be summarized best by Biber et al. as: restrictiveness, gender of the antecedent, syntactic function of the relativizer, and register of the discourse (1999, 609).

Firstly, the impact of restrictiveness on the relativizer options will be discussed. In addition to the zero relativizer, restrictive relative clauses can occur with all eight relativizers listed above. However, in non-restrictive relative clauses, their range is limited to the relative wh-pronouns *which*, *who*, *whom*, *whose* (Huddleston and Pullum 2002, 1052; Quirk et al. 1985, 1248). The relative adverbs *where* and *when* are also acceptable, however, Quirk et al. note that in some instances, the relative clauses can become ambiguous with adverbial clauses (1985, 1259–

1260). As for the adverb *why*, it is used exclusively after the antecedent *reason* in restrictive relative clauses only (Huddleston and Pullum 2002, 1051).

Next the relativizer is affected by the gender concord with the antecedent. The pronoun *who* occurs with animate, personal antecedents while *which* is primarily used when the head noun is non-personal. The relativizer *that* does not distinguish gender and, therefore, can be used with both personal and non-personal antecedents (Dušková et al. 2003, 616).

The following examples illustrate which syntactic functions the relativizer can have within the relative clause:

Subject: *The man [who came to dinner] turned out to be from my home town.*

Object: *This is the letter [that she received from the Governor].*

Subject complement: *Her book displays the fine sceptical intelligence of the scholar [she is].*

Prepositional complement: *The penknife [that he was trying to cut it with] was blunt.*

Adverbial: *I've finally found somewhere [where I can work undisturbed].*

Possessive determiner: *One cannot tailor a suit for a client [whose measurements remain unknown].* (Huddleston and Pullum 2002, 1044–1046)

The choice of the relativizer is affected by its syntactic function. With the relativizer as the subject, relative clauses tend to occur with *who* after personal antecedents rather than *that* (Huddleston and Pullum 2002, 1054). On the other hand, *that* is preferred to wh-relativizers when it functions as the object or the prepositional complement, and oftentimes it is omitted altogether (Quirk et al. 1985, 1251; Biber et al. 1999, 615). The function of the prepositional complement further affects the use of *who* and *whom*. If the preposition precedes the relativizer, *whom* is obligatory: *the person to whom he spoke*. When the preposition is deferred to the end of the clause, there is a choice between *who* and *whom*: *the person who(m) he spoke to*. (Quirk et al. 1985, 1249) The adverbial function can be realized in multiple ways using: relative adverbs: *the day when he begins his tumultuous life*; relative wh-pronouns in combination with a preposition: *the day on which he begins his tumultuous life*, the relativizer *that*: *the day that he begins his tumultuous life*; or the zero relativizer: *the day he begins his tumultuous life* [G14]. The usage of relative adverbs like *where* seems the most frequent in this context while the 'preposition + *which*' construction is rather formal (Biber et al. 1999, 624–625).

Overall, relative wh-pronouns seem to be associated with a more formal style compared to *that* and the zero relativizer. However, Quirk et al. note certain cases where wh-pronouns can be preferred, such as in complex noun phrases where the antecedent is separated from the relative clause by other postmodification, to avoid ambiguity: *I have **interests** outside my immediate work and its problems [which I find satisfying].* (Quirk et al. 1985, 1252)

### 3.3 Non-finite Adnominal Relative Clauses

There are two main categories of non-finite clauses which can postmodify noun phrases similarly to finite adnominal clauses: participle clauses, further divided into *-ing* participle (38) and *-ed* participle clauses (39), and infinitive clauses (40):

(38) *One night she follows Big Mother to a small shack where she finds a group of women [braiding each other's hair].* [I13]

(39) *He's raised by his father, Nadzhaf, who sells muskmelons [grown on the village's collective farm], and his Aunt Medina.* [I2]

(40) *With so much ground [to cover], the overstuffed narrative loses steam.* [I10]

Participle clauses can condense only relative clauses in which the relativizer functions as the subject. Correspondingly, they cannot have their subject overtly expressed (Huddleston and Pullum 2002, 1264). In contrast, infinitive clauses can condense relative clauses with relativizers serving as the subject, object, complement, or adverbial; with functions other than subject, the subject can be overtly expressed with the preposition *for*. Furthermore, infinitive clauses can be introduced by a preposition and a relative pronoun when the relativized element is a prepositional object or adverbial: *They also need the conditions [in which to test them]* (Biber et al. 1999, 633). In this case, the preposition cannot be deferred to the end of the clause. Infinitive clauses introduced this way are rather formal (Huddleston and Pullum 2002, 1067). When transforming condensed relative clauses into full relative clauses, the tense cannot be retrieved as the non-finite verb forms do not show that distinction. Quirk et al. suggest that the interpretation relies on the tense of the superordinate finite clause and the context (1985, 1264). All types of non-finite adnominal clauses are also to varying extent limited with respect to other verbal grammatical categories, such as aspect and voice.

Non-finite adnominal clauses can be restrictive or non-restrictive. However, especially non-restrictive clauses can become ambiguous resembling adverbial clauses. As regards participle clauses, Quirk et al. note that they can be moved to the initial position, and such flexible use is typical for adverbials (1985, 1271). Huddleston further adds that the exact semantic relationship has to be deduced from the meaning of the clause and its context (2002, 1266). Similar ambiguity can also occur in infinitive clauses. Huddleston and Pullum provide the following sentence as an example:

(41) *He got a video [for the kids to watch].*

The sentence offers two interpretations. Firstly, the bracketed clause can be paraphrased by a finite relative clause: *He got a video that the kids could watch.* On the other hand, it can be

rephrased so that it clearly expresses an adjunct of purpose: *He got a video in order that the kids could watch it.* (Huddleston and Pullum 2002, 1067–1068)

### 3.4 Sentential Relative Clauses

Sentential relative clauses differ from adnominal relative clauses primarily in their antecedent. While the antecedent in adnominal relative clauses is a noun phrase, in sentential relative clauses it is clausal. As Quirk et al. suggest, the clause can refer to a clause's predication (42), a whole clause, sentence, or even multiple sentences.

(42) *He walks for an hour each morning*, [*which would bore me*]. (Quirk et al. 1985, 1118)

Structurally, sentential relative clauses are typically introduced by the relative pronoun *which*. Additionally, Dušková et al. mention that the relativizer *as* is also possible in some cases (2003, 626).

Semantically, these clauses are always non-restrictive. They closely correspond to disjuncts (Biber et al. 1999, 867; Quirk et al. 1985, 1120). That is because sentential relative clauses often convey evaluations and judgements about the information expressed in the superordinate element (Biber et al. 1999, 867). This semantic similarity to comment clauses is why in this paper, sentential relative clauses are treated as their own category as opposed to Dušková (2003), who discusses them as a subtype of non-restrictive relative clauses. It should be mentioned, however, that their occurrence was very rare in the corpus, therefore, they will not be paid further attention.

## 4 Book Review Genre

This chapter will define the book review genre in the context of the newspaper discourse and introduce the genre's structure, main functions, and typical linguistic features.

A book review is a critical description and analysis of a book, usually published in newspapers and magazines. Bečka (1992) and Minářová (2011) classify reviews as part of the publicistic style although Minářová (2011, 249) also points to their origin in the technical style. Nevertheless, this chapter will discuss reviews in the context of the publicistic style.

### 4.1 Functions and the Structure of Book Reviews

The two main functions of book reviews are describing the content of the book under review and providing its critical evaluation. Minářová (2011, 174) recognizes the informational and the persuasive function in connection to the publicistic style. Narrowing the focus on the book review genre itself, Dontcheva-Navrátilová (2018, 230) develops these functions further into describing, evaluating, communicating judgements, and the interpersonal function, which includes preserving social relations with the addressees or establishing credibility of the reviewer to convince the reader of their opinion. When writing a review, the authors usually progress from describing to evaluating.

Based on these functions, an underlying structure of a review can be traced. Dontcheva-Navrátilová employs a division by Motta-Roth (1996), which defines four key stages: introducing the book, outlining the book, highlighting parts of the book, and providing closing evaluation of the book (2018, 231). Chik and Taboada provide an alternative structure, comprising of metapragmatical comment, serving mainly to provide context for the review, evaluation, and recommendation. Out of these three steps, the evaluating stage is obligatory as the most important part of the review. (2020, 155) This purports the idea of Minářová (2011) that in the publicistic style, the primary goal is to assess information rather than report and describe. Overall, both structures seem similar in three main points: providing basic context, describing the contents of the book, and evaluating its value for the reader.

### 4.2 Typical Linguistic Features

The fulfilment of the genre's two primary functions is accomplished using various lexis and grammar. As for the goal to describe, Biber and Conrad connect the informational purpose with the need for precise noun phrases. In the newspaper register, nouns are often modified by various means to provide specific information about a particular topic. (2009, 114–118) In

book reviews, the topics are usually related to the contents of the reviewed book, including the plot, characters and its general themes. The means of modification often include relative clauses, which, depending on their restrictiveness (see chapter 3.1), provide different kinds of information to specify the reference of the antecedent:

(43) *The jar was broken during a horrible, never-solved **incident** [in which masked men broke into their home] and [shot 15-year-old Baz to death in the presence of his 10-year-old sister, **Ebony**], [called Ebby]. [G31, G32, J4]*

As (43) illustrates, multiple relative clauses are employed to familiarize the readers with the plot and the characters. The multiplicity of modifiers can also be linked to the feature of accumulating sentence elements, mentioned by Minářová, which serves to convey a large number of facts to specify the reference (2011, 229). Overall, these features show that more complex phrases and a higher amount of embedding are used for the purpose of informing.

The persuasive function is realized by the use of evaluative language. Evaluation can be defined as expressions of the author's attitude towards what they are talking about (Thompson and Hunston 2000, 5). Generally, evaluative expressions can either be lexical or grammatical. In terms of lexical evaluation, Thompson and Hunston note that some words including adjectives (*splendid, untrue*), nouns (*success, failure*), or adverbs (*unfortunately, interestingly*) are primarily evaluative in nature. However, this type of evaluation is quite complex as it relies on the meaning and the connotations, which are subjective and often blurry. (2000, 14–15)

A wide range of grammatical structures has been associated with evaluation. Biber and Conrad (2009, 125) connect modal verbs with evaluative nature. Thompson and Hunston add, besides other items, comparative forms of adjectives and adverbs, expressions of negativity, certain conjunctions or report and attribution structures (2000, 21). Furthermore, they also mention that evaluation can be expressed by a marked word order:

(44) *It is gratifying to receive recognition from our travel industry partners.* (Thompson and Hunston 2000, 3)

In (44), the proposition *to receive recognition from our travel industry partners* is evaluated by the writer in the first clause *It is gratifying* using the pattern of a nominal clause with the anticipatory 'it' and the extraposed subject. Biber et al. add that although such opinion is not directly attributed to anyone, it usually belongs to the author (1999, 661).

Considering the connection of nominal clauses to evaluation further, we can identify some categories of nominal clauses particularly suitable for this function of the genre. As described in chapter 2.1, nominal declarative clauses often report thoughts and attitudes of others, especially when they are controlled by adjectives, which are typically of an evaluative nature:

(45) *What could have been a remarkable novel is marred by a drawn out ending that reads homophobic and feels out of sync with the rest of the story; it's **likely** [to leave readers a bit disappointed and genuinely confused]. [D2]*

The adjective *likely* in (45) in combination with the following infinitive clause conveys the reviewer's stance towards the ending of the reviewed story. This evidence suggests that nominal clauses can to some extent contribute to the persuasive function of the book review genre.

Finally, an important persuasive aspect of publicistic writing is attracting the reader's attention. The overall tendency described by Minářová (2011) is that the authors employ various ways to make the text more engaging. These means can be of lexical nature, like figurative language, idioms and other, often modified set expressions; or they can be syntactic as in the case of highlighting structures and parentheses.

## 5 Introduction to the Analysis

In the following section, the occurrences of nominal and relative clauses will be discussed according to the approach established in the theoretical part, focusing on the aspects of form, syntactic function, position, and semantics. The main aim of the analysis is to outline the prevailing tendencies in the distribution of the clauses in the context of the book review genre. The analysis will begin with a primary summary regarding the overall occurrences of both clause types. Next the nominal and the relative clauses found in the corpus will be studied separately, providing quantitative and qualitative analysis of both clause type distributions respectively. Lastly, several examples of indeterminate cases will be considered. The practical part will close with a conclusion outlining the main tendencies and overall results of the research.

The corpus is comprised of 225 nominal and relative clauses found across 16 book reviews from the websites of *Booklist* (8 reviews) and *Kirkus Reviews* (8 reviews). All the reviews discuss books of fiction, however, they were otherwise selected at random, and no further attention was paid to the genres of the books under review.

## 6 Result Analysis

Table 1 – Overall occurrence of nominal and relative clauses

Clause	Number	Percentage
Nominal clauses	113	50.2 %
Relative clauses	104	46.2 %
Indeterminate cases	8	3.6 %
<b>Total</b>	<b>225</b>	<b>100 %</b>

Out of the total 225 occurrences, as can be seen in Table 1, 50.2 % of the items consisted of nominal clauses. Relative clauses were slightly less frequent, constituting 46.2 % of the corpus. The number of indeterminate cases, where the clause type could not be clearly distinguished, reached 8 occurrences. The data for both clause types will be further analysed in more detail for each type separately. Finally, the indeterminate items will be discussed at the end of the practical part.

### 6.1 Form of Nominal Clauses

Table 2 – Form of nominal clauses

Form	Number	Percentage
Finite	44	38.9 %
Non-finite	69	61.1 %
<b>Total</b>	<b>113</b>	<b>100 %</b>

According to Table 2, non-finite nominal clauses were more prevailing at 61.1 %, and finite nominal clauses comprised 38.9 % of all occurrences. As mentioned in the chapter 1.2, non-finite clauses lack a verb form marked for tense and mood. The choice between a finite or a non-finite clause often depends on the controlling element. For example, some verbs are typically followed either by non-finite (1), or finite (2) complementation:

(1) *Once the orb begins [absorbing any humans] who touch it, however, the threat becomes apparent.* [B19]

(2) *Ana thinks [she will have constant playtime and freedom] once her abuela moves in.* [B8]

Furthermore, there are other factors that influence the proportion of finite and non-finite clauses. A study by Rafajlovičová suggested that finiteness is connected to the degree of formality. Particularly, non-finite clauses generally occur more frequently in formal texts like academic discourse while finite clauses are associated with less formality, such as in

conversation. (2008, 71) According to these results, it could be argued that the preference for non-finite nominal clauses in this corpus could to some extent indicate a higher degree of formality of the discourse. However, such a conclusion seems unsatisfactory in the context of newspaper book reviews, which are typically meant for the general public and are not distinguished for their high level of formality.

Therefore, an influencing factor more relevant to this genre could be the need for economical expression of ideas. In the chapter 4.2, the need to attract the reader's attention was suggested as part of the persuasive function of the genre. Using shorter structures, such as an infinitive clause instead of a nominal declarative clause if possible, can convey an idea more concisely and help maintain the reader's attention.

(3) *One can hope [this is not the last] we will hear from small-town sleuth Cora.* [B3]

(4) *As the nobles of various nations negotiate the terms of an alliance to fight against the venom threat, Violet and her friends journey to the various island nations off the coast of their continent, hoping [to enlist more allies in the war], [locate Andarna's long-lost dragon family], and [find a solution to Xaden's compromised soul].* [B57, B58, B59]

Comparing the sentences above, using the infinitive clause after the verb *hoping* in (4) avoids expressing the agent as it is identical with the subject in the main clause *Violet and her friends journey to the various island nations off the coast of their continent*. On the other hand, the use of an infinitive clause in (3) would not seem natural since the subjects differ.

The tendency for conciseness can be supported by the findings of Malá (2013, 31), who in the description of non-finite clauses concludes that they are neater compared to finite clauses, and they help avoid repetition. Nevertheless, the structural pattern of the particular controlling element still plays the primary role in the choice between finite and non-finite complementation by nominal clauses.

### 6.1.1 Non-finite Nominal Clauses

Table 3 – Non-finite nominal clauses

Category	Number	Percentage
Infinitive	48	69.6 %
Ing-clause	21	30.4 %
<b>Total</b>	<b>69</b>	<b>100 %</b>

As demonstrated by Table 3, the prevailing category of non-finite nominal clauses were infinitive clauses, forming 69.6 % of non-finite and 42.5 % of all nominal clauses. *Ing*-clauses

were considerably less frequent; they comprised 30.4 % of non-finite and 18.6 % of all nominal clauses.

The infinitive clauses in the corpus were used to report a wide range of actions, the most frequent ones being desires (5) and efforts (6). Another common group of controlling verbs were aspect verbs, which describe whether the activity expressed by the infinitive clause has started, has been completed, or is still in progress (7).

(5) *That said, readers will **want** [to pay attention to this fantastical two-woman road trip], inspired by the fall of Rome. [B67]*

(6) *Meanwhile, Kirby is **trying** [to redeem herself after a curse ruined her life]. [B68]*

(7) *Despite all the horrors, Jeong-su has managed to keep himself alive and as he searches desperately for his family in a landscape devoid of life or hope, he **begins** [to wonder] how he can be the only survivor. [B22]*

The nouns controlling infinitive clauses reflected the tendency shown by the controlling verbs above; the most common ones were *attempt*, *effort*, *need*, or *opportunity*. The infinitive clause only rarely functioned as a condensed nominal interrogative clause, signifying a gap in information, or was used to report a directive.

The semantic properties of *ing*-clauses are harder to categorize. Similarly to infinitive clauses, they also were commonly controlled by aspect verbs. The verbs of this category found in the corpus were *keep* (8) and *begin* (9).

(8) *However, Wilkerson's highly readable writing style and wily withholding of a key secret will **keep** [the pages turning happily enough for many readers]. [B30]*

(9) *Her mundane life **begins** [unraveling] as she encounters cryptic visions, discovers otherworldly connections, and learns unsettling truths about her mother's legacy. [B47]*

This tendency corresponds to the findings of Biber et al., who identify aspect verbs as verbs which control *ing*-clauses the most frequently (1999, 741). Besides this group, there were not any other overriding semantic domains of controlling elements. However, a significant portion of the controlling verbs were prepositional verbs like *excel at*, *evolve into*, or *prevent from*. *Ing*-clauses only occasionally occurred after nouns. Marginally, *ing*-clauses occurred in the structure of '*find* + NP + *ing*-clause', which was found at the start of the review, introducing the story under review to the reader:

(10) *Two co-workers with seemingly nothing in common find themselves [bonding over Wordle]. [F2]*

## 6.1.2 Finite Nominal Clauses

Table 4 – Finite nominal clauses

Category	Number	Percentage
Nominal declarative	26	59.1 %
Nominal interrogative	11	25.0 %
Nominal relative	7	15.9 %
<b>Total</b>	<b>44</b>	<b>100 %</b>

As shown by Table 4, nominal declarative clauses were the most frequently occurring finite category (59.1 %) of nominal clauses. In the corpus, they formed 23 % of all nominal clauses. Nominal interrogative clauses were the second most common finite type (25 %) and were found in 9.7 % of all nominal clauses. Nominal relative clauses constituted the rest of finite nominal clauses (15.9 %). They were rather rare in the overall corpus, comprising only 6.2 %.

As for nominal declarative clauses, their most common use was to report various mental states and cognitive processes of the characters from the reviewed stories:

(11) *She discovers [that these hairstyles are a way] of encoding secret messages that detail plans for escape and maps to freedom.* [B43]

The most common controlling element was mental verbs like *think*, *know*, *discover* and *realize*. On the other hand, the clauses only scarcely reported speech.

Nominal interrogative clauses, similarly to nominal declarative clauses, were predominantly controlled by mental verbs, and they typically conveyed internal struggles and uncertainties of the characters. The most frequent controlling element was the verb *know* (12), which again coincides with the findings of Biber et al. (1999, 685).

(12) *Emily Evans has never known [what she wants] to do with her life.* [B31]

(13) *But, as they enter their thirties, they find themselves questioning [whether their friendship is strong enough] to withstand this new phase of their lives.* [B24]

Additionally, in cases like (13), the use of a nominal interrogative clause can be seen as a way of presenting the main plot of the story itself. The answer to such a question then may only be alluded to by the reviewer to spark curiosity in the reader.

As mentioned in the theoretical part, it is important to distinguish nominal interrogative clauses from nominal relative clauses, which occurred rather scarcely in this corpus. However, sometimes it can be difficult to determine whether the clause does or does not contain a gap in information, as illustrated by (14):

(14) *Duboff, in his debut, adroitly captures (14a) [how, despite achieving (14b) {what they thought} they wanted in certain aspects of their lives, both Victor and Zoey feel] there is an indefinable more missing. [B25, B26]*

While in (14b) the clause appears to be unambiguously relative, and we can paraphrase it by ‘*the things that they thought they wanted*’, the distinction in (14a) is not so clear-cut: we could argue that ‘*the way that both Victor and Zoey feel*’ is ‘*that there is an indefinable more missing*’, or it could refer to the manner in which they experience the feeling and how the emotion of something missing manifests, which would then mark a gap in information. In such cases, it is important to consider the wider context in which the sentence occurs.

## 6.2 Syntactic Functions of Nominal Clauses

Table 5 – Syntactic functions of nominal clauses

Syntactic function	Number	Percentage
Adjectival complement	6	5.3 %
Noun complement	16	14.2 %
Object	79	69.9 %
Object complement	3	2.7 %
Subject	4	3.5 %
Subject complement	5	4.4 %
<b>Total</b>	<b>113</b>	<b>100 %</b>

The overwhelming majority (69.9 %) of nominal clauses found in the corpus served as the object. Noun complement clauses were the second most common (14,2 %). Nominal clauses in the remaining syntactic functions were rather uncommon, with neither type occurring in more than ten cases.

### 6.2.1 Object Nominal Clauses

In this corpus, 37 object nominal clauses (46.8 %) were finite while 42 of them (53.2 %) were non-finite. Nominal declarative clauses and infinitive clauses were the prevailing types in the finite and non-finite categories respectively, and together they formed 64.6 % of all object nominal clauses. The high occurrence of these two types in the object position can be linked to their semantic properties, as the chapter 6.2 already outlined: most frequently, these clauses were used in the book reviews as structures reporting mental and cognitive states of the

characters in order to describe the plot to the reader. In these instances, the subject was typically a character from the story, and the object clause conveyed the particular state:

(15) *She soon finds out [that this necklace emits a mesmerizing violet light under certain conditions] and [pulls her into a strange world] where reality and the supernatural blur.* [B45, B46]

However, in some cases, the subjects were not related to the characters of the reviewed stories:

(16) *That said, readers will want [to pay attention to this fantastical two-woman road trip], inspired by the fall of Rome.* [B67]

(17) *One can hope [this is not the last we will hear from small-town sleuth Cora].* [B3]

In (16), the writer refers to the potential readers who will read the book under review, while (17) contains the general subject *one*. In both cases, the function of the clauses is not entirely descriptive as in (15), but they are used to convey the attitude of the author of the review, proposing their evaluation of the books. Therefore, the function shifts from informational to persuasive. This evidence supports the idea that nominal clauses can serve as means of evaluation, which makes them important in the context of book reviews as a genre whose primary purpose is to critically assess the particular book under review.

As demonstrated by (17), the subordinator *that* can be omitted in object nominal declarative clauses. Out of the 23 object nominal declarative clauses, the subordinator was omitted in 8 instances (34.8 %). Considering the controlling verbs of clauses with an omitted subordinator, the findings reflect the tendency outlined in 2.2.2: *that* is more likely to be omitted after simple controlling verbs, such as *think*, *hope*, *feel*, and *mean*, but it tends to be retained after more complex ones like *realize*, *discover*, *explain* and *announce*. Furthermore, the overall complexity of a sentence can play an influential role in the omission of *that*. In (18), two nominal declarative clauses are marked, the subordinator *that* being present only in (18a). Its retention there seems logical as (18a) is interrupted by two embedded clauses including the declarative clause (18b), where *that* is omitted likely to avoid its repetition for the sake of more comprehensiveness.

(18) *Asking her stoic, introverted coworker John Smith for help is a last resort, and she's surprised to discover (18a) [that someone she thought (18b) {she didn't have anything in common} with is also a regular Wordle player].* [B38, B39]

These findings reflect the results of a study by Jaeger (2010, 5, 20), who found that the subordinator is more likely to be retained in clauses with higher information density, which the use of *that* helps to lower. The subordinator in (18a) thus clearly signals the beginning of the clause, which can be considered complex given its long subject.

Similarly to nominal declarative and infinitive clauses, *wh*-clauses and *ing*-clauses were also the most common in the object position. Their prevalence can again be explained by their semantic features: they mainly conveyed the characters' actions and mental states. Similarly, the subjects tended to be rather simple, representing the characters, as in (19). Alternatively, as shown in (20), the subject can also be an inanimate entity (*her mundane life*), serving in the role of a metaphoric agent (Castejón 2013, 274).

(19) *Nevertheless, over the course of her visits with the girl, Bernadette becomes determined to learn [how Atalanta got to the island]. [B74]*

(20) *Her mundane life begins [unravelling] as she encounters cryptic visions, discovers otherworldly connections, and learns unsettling truths about her mother's legacy. [B47]*

Occasionally, some occurrences of nominal interrogative clauses and *ing*-clauses expressed the attitudes of the reviewer:

(21) *Given the hefty page count, it's hard to understand [why there wasn't room for genuine character development or more than a gesture toward worldbuilding]. [B61]*

(22) *Curtis excels at [keeping the well-developed characters interesting], and the plot that surrounds them, though it gets off to a slow start, eventually moves at a fast clip. [B69]*

In (21), the reviewer provides a negative evaluation by means of an embedded question, suggesting there was a lack of proper character development and worldbuilding in the story. In (22), the evaluation relies primarily on the evaluative nature of the controlling phrasal verb *excel at*, which assigns a positive value to the proposition in the subordinate *ing*-clause *keeping the well-developed characters interesting*.

## 6.2.2 Noun Complement Nominal Clauses

Nominal clauses in the noun complement position were the most frequently realized by infinitive clauses (50 %) and marginally by *ing*-clauses (18.75 %) and nominal declarative clauses (18.75 %).

As defined in 2.2.5, noun complement clauses express the content of the controlling noun, which is typically abstract and vague. In the corpus, the only nouns which occurred more than once were *effort* (23a) and *opportunity* (23b), connected to the described characters:

(23) *Her **efforts** (23a) [at rising within the same propaganda operation] that obscured the true nature of life at Theresienstadt result in an unanticipated reunion with her former friend as well as an **opportunity** (23b) [for both women to act on behalf of the causes] they believe in. [E5, E6]*

Besides their efforts and opportunities, noun complement clauses in the corpus described the characters' attempts, habits, needs or expectations. There was also an instance of a noun complement clause being used to express a general theme of the story as a whole:

(24) *Additional perspectives from secondary characters interspersed throughout the narrative help flesh out this **theme** [that everyone is floundering in adulthood]. [E8]*

Overall, the findings support the notion that noun complement clauses follow abstract nouns with general meaning which need further explanation. Their most common usage to develop the descriptions of the characters is similar to the use of object nominal clauses, which most frequently reported the characters' cognitive processes. Therefore, both clause types significantly contribute to reporting the plot and developing the characters within the reviews. That gives a reason for their relatively high occurrence within the corpus compared to the other syntactic functions described in the following chapter.

### 6.2.3 Nominal Clauses in Other Syntactic Functions

Less frequently, the nominal clauses from the corpus functioned as the subject, subject complement, adjectival complementation, and object complement.

In the context of the book review genre, the strikingly low incidence of subject nominal clauses has been suggested in 6.3.1: the reviews tend to focus on recounting the main plot points where the subject is usually a character from the story. Therefore, the concrete nature of the subject seems incompatible with the form of a clause as clauses tend to be semantically abstract.

As for the extraposition of subject nominal clauses, no concrete conclusions can be drawn given the insufficient data from the corpus. There was one instance of an extraposed infinitive clause, used by the reviewer to express their evaluation of the book:

(25) *Given the hefty page count, it's hard [to understand] why there wasn't room for genuine character development or more than a gesture toward worldbuilding. [A4]*

In addition to complying with the end-weight principle, the extraposition in (25) can also be seen as a strategy to convey the writer's attitude less directly as it is not overtly attributed to them, indicating a degree of politeness.

As for the other syntactic functions, they were in most cases realized by non-finite nominal clauses:

(26) *The only bright spot in her day is [playing the New York Times' Wordle]. [C3]*

(27) *Ana is beyond excited [for her abuela to move in with her and her mom]. [D1]*

(28) *They find themselves [questioning] whether their friendship is strong enough to withstand this new phase of their lives.* [F1]

As illustrated by (26), subject complement nominal clauses identified or described the subjects of the superordinate clauses, and they followed after linking verbs, most frequently *be* and *appear*. Nominal clauses in the position of adjective complement as (27) developed the meaning of adjectives denoting emotional states of the characters, the most common ones being *excited* and *surprised*. Object complement nominal clauses (28) were only a peripheral category; similarly to (26), their purpose was to further describe the object of the superordinate clause.

All of the above-mentioned examples contribute mainly to the informational function of the genre, however, there also was an instance in which the role was evaluative (see 4.2):

(29) *What could have been a remarkable novel is marred by a drawn out ending that reads homophobic and feels out of sync with the rest of the story; it's **likely** [to leave readers a bit disappointed and genuinely confused].* [D2]

### 6.3 Types of Relative Clauses

This chapter will first discuss the ratio of adnominal and sentential relative clauses. The rest of the section will further examine adnominal relative clauses in terms of their form, focusing mainly on the choice of relativizer in the finite clauses and the distribution of the non-finite subcategories in the corpus.

Table 6 – Types of relative clauses

Type	Number	Percentage
Adnominal	103	99 %
Sentential	1	1 %
<b>Total</b>	<b>104</b>	<b>100 %</b>

When making the primary distinction between adnominal and sentential relative clauses, it is apparent that adnominal clauses were the exceedingly dominant type, occurring in 99 % of all cases. A sentential relative clause appeared only once in the corpus:

(30) *Nevertheless, over the course of her visits with the girl, Bernadette becomes determined to learn how Atlanta got to the island, [which will mean] asking the area's residents unwelcome questions.* [K1]

The clause in (30) is used by the author to assess the proposition contained within the antecedent, which is *to learn how Atlanta got to the island*. According to Loock (2007, 357),

who terms these structures as the ‘subjectivity appositive relative clause’, these clauses generally have a sentential antecedent given the subjectivity in the form of the author’s interpretation of the antecedent. Overall, the evidence from the corpus indicates that sentential relative clauses do not contribute to the persuasive function of the genre despite their similarity to comment clauses.

In contrast to sentential relative clauses, adnominal relative clauses have nouns as their antecedents. They can be further divided based on their form:

Table 7 – Form of adnominal relative clauses

Form	Number	Percentage
Finite	78	75.7 %
Non-finite	25	24.3 %
<b>Total</b>	<b>103</b>	<b>100 %</b>

The vast majority of the clauses, as presented by Table 7, were finite, comprising 75.7 % of all occurrences. The distribution of non-finite clauses was less frequent and constituted the remaining 24.3 %.

Finite adnominal relative clauses were introduced by the relativizers outlined in the chapter 3.2. As finite clauses, they contained a verb form marked for tense and mood.

(31) *A good fit for **people** [who enjoyed Good Material (2024), by Dolly Alderton]. [G29]*

Non-finite adnominal relative clauses were comprised of postmodifying participle and infinitive clauses:

(32) *The family’s prized possession is a 20-gallon stoneware pot they call “**Old Mo,**” [made by an enslaved ancestor]. [G30]*

(33) *With so much **ground** [to cover], the overstuffed narrative loses steam. [I10]*

The ratio of finite and non-finite relative clauses in this corpus is comparable with the findings of Rafajlovičová, who in her study of relative clauses in the newspaper discourse found 71.6 % of finite and 28.4 % of non-finite relative clauses (2012, 17). Similarly to her previously mentioned study of subordinate clauses (2008), she, in comparing the data to those from other discourse types, reaches the conclusion that finite postmodification is considered more informal and non-finite postmodification is more typical for formal texts (2012, 22). A lesser degree of formality seems like a more plausible reason to explain the lower incidence of non-finite relative clauses as opposed the ratio of nominal clauses, where it appeared to depend primarily on the particular verb pattern. Comparing the results for both clause types further, it could be argued that a preference for finite relative clauses goes against the tendency toward

more economical expression, which suggests that there may be more important reasons for choosing a finite clause over a non-finite one.

Firstly, given the fundamental difference between finite and non-finite clauses, a finite clause can be preferred when the tense and perfective aspect, such as in (34), or modality (35) of the verb is important:

(34) *Hannah Kaufman, a member of a Jewish family from Munich [that had initially sought refuge in Prague], remains there with her beloved grandfather as the rest of their family travels to safety in Palestine. [G22]*

(35) *She moves across the country to be part of the writing team that will bring the books to the screen. [G52]*

The example (35) can be transformed in the following way:

(35a) *She moves across the country to be part of the writing team bringing the books to the screen.*

While it is true that in (35a), the reader could infer the future reference, marked by the modal *will* in (35), from the surrounding context, the explicit formulation in (35) makes it faster and easier for the reader to understand and, therefore, better fulfils the purpose of informing.

Moreover, the explicitness of finite postmodification can be more suitable for the sake of better comprehensiveness. It was already mentioned in the chapter 3.3 that condensed relative clauses can cause ambiguity, especially with adverbial clauses. If we consider the sentence (35) and transform the postmodifying clause into an infinitive clause, the meaning becomes unclear:

(35b) *She moves across the country to be part of the writing team to bring the books to the screen.*

There are multiple interpretations: the first one is explicitly stated in (35), as in the team will bring the books to the screen; another interpretation could be that the character moved across the country to be part of the writing team in order to bring the books to the screen, which would make it an adverbial of purpose, changing the meaning of the sentence. Therefore, it can be concluded that finite relative clauses tend to be preferred on the basis of their explicitness leading to more precise expression of ideas, as well as possible stylistic properties of the genre.

### 6.3.1 Finite Adnominal Relative Clauses

Table 8 – Relativizer distribution in finite adnominal clauses

Relativizer	Number	Percentage
Zero	20	25.6 %
That	27	34.6 %
Who	23	29.5 %
Which	5	6.4 %
Whose	1	1.3 %
Where	2	2.6 %
<b>Total</b>	<b>78</b>	<b>100 %</b>

In the 78 finite adnominal relative clauses, the most frequent relativizer was *that*, occurring in 34.6 % of all cases. The second most common relativizer was *who* (29.5 %), followed by the zero relativizer (25.6 %). Other relativizers found in the corpus were *which*, *whose*, and *where*, however, their incidence was quite rare. The relativizers *whom*, *when*, and *why* did not appear in the corpus whatsoever.

Firstly, the influence of restrictiveness on the relativizer distribution will be discussed. Non-restrictive relative clauses occurred exclusively with the relative wh-pronouns *who*, *which*, and *whose*. All *that* and zero relativizers introduced restrictive relative clauses. The incidence of *who* was common in non-restrictive relative clauses (see 6.4). The findings showed that out of all relative clauses with the relativizer *who*, 56.5 % were non-restrictive. This fact can be regarded as a major influence on the high frequency of *who* in the corpus as the relativizer is obligatory in non-restrictive relative clauses. Furthermore, the distribution of the relativizer *who* was affected by gender concord as it appeared exclusively with human antecedents, typically characters from the stories:

(36) *Young Nemy is an enslaved child who works in the sugarcane fields.* [G43]

Although the relativizer *that* does not distinguish gender and can also follow animate antecedents, *who* was very strongly preferred. Instead, *that* was the most common with inanimate, and oftentimes abstract, antecedents:

(37) *The slow-burn romance [that is budding between Aleya and Kirby] also adds depth to this fascinating read.* [G55]

Regarding the influence of the syntactic function of the relativizers, the zero relativizer was overwhelmingly common in relative clauses where it did not function as the subject. In the case of relativizers as the object and the prepositional complement, there was always zero

relativizer. This preference can be seen as a strategy to make the text slightly more concise and condensed as the relative clause remains grammatical even without the relativizer:

(38) *Instead of having the family **reunion** [they long for], Hannah and her Opa find themselves among the thousands transported to the Theresienstadt camp.* [G23]

Furthermore, when the subject of the relative clause is a personal pronoun, the zero relativizer is strongly preferred (Biber et al. 1999, 621; Quirk et al. 1985, 1252). As the case of the pronoun *they* in (38) already signifies the start of a new clause, the presence of the relativizer is made redundant. In this corpus, personal pronouns as the subject were exceedingly common, typically referring to characters mentioned earlier in the review.

Lastly, the high occurrence of the zero relativizer can indicate a more informal style of language. This can be supported by Biber et al., who suggest that the omission of the relativizer causes the text to become more colloquial and can make it less dense, especially if the text is informational in nature (1999, 620–621).

The biggest variety in the choice of the relativizer was found in relative clauses in which the relativizer functioned as an adverbial. These clauses were introduced by the zero relativizer (39), *where* (40), or *which* (41), the zero relativizer being slightly more prevailing than *which*.

(39) *Sadyk is born in the mountains of Azerbaijan, and on the very **day** [he begins his tumultuous life], he loses his mother.* [G14]

(40) *One night she follows Big Mother to a small **shack** [where she finds a group of women] braiding each other's hair.* [G44]

(41) *A spellbinding start to a romantasy **series** [in which mystery, magic, and self-discovery intertwine].* [G50]

As mentioned in 3.2, the structure ‘preposition + *which*’ in (41) reflects a more formal style compared to (39) and (40). The sentence (39) corresponds to an example noted by Quirk et al., in which the antecedent is already part of another prepositional phrase, and the ‘preposition + *which*’ structure is avoided as it would lead to the repetition of the preposition (1985, 1256):

(39a) ... on the very day [on which he begins his tumultuous life], he loses his mother.

The final, stylistic factor can account for the strong preference for *that* and the zero relativizer compared to *wh*-relativizers. This is especially apparent in restrictive relative clauses with inanimate antecedents, where *that* and the zero relativizer were an overwhelmingly prevailing, nearly exclusive choice compared to *which*. Such findings suggest that the lower level of formality in this genre contributes to the relativizer distribution in relative clauses. To summarize the most important influences, the analysis showed that restrictiveness, gender of

the antecedent, syntactic function of the relativizer, and style all contributed to the distribution of the relativizers within the corpus.

### 6.3.2 Non-finite Adnominal Relative Clauses

Table 9 – Non-finite adnominal relative clauses

Type	Number	Percentage
– <i>ed</i> participle	17	68 %
– <i>ing</i> participle	5	20 %
Infinitive	3	12 %
<b>Total</b>	<b>25</b>	<b>100 %</b>

As illustrated by Table 9, the prevailing condensation of full adnominal relative clauses were participle clauses (88 %). Infinitive clauses (12 %) were rather peripheral in the corpus.

This distribution is almost identical to the findings of Rafajlovičová (2012, 19), whose proportion of infinitive clauses is 11 %. This suggests that infinitive clauses are a rather rare form of postmodification in this discourse type.

Postmodifying participle clauses were an important strategy for the condensation of the text and a more concise expression of ideas. This applies primarily to *-ed* participle clauses, which functioned as a reduction of full relative clauses with passive verb forms:

(42) *That said, readers will want to pay attention to this fantastical two-woman road trip, [inspired by the fall of Rome]. [J5]*

The full relative clause in (42) could be created in the following way:

(42a) *That said, readers will want to pay attention to this fantastical two-woman road trip, [which is/was inspired by the fall of Rome].*

The sentence (42) conveys essentially the same message as (42a), the only difference being that the tense of the condensed relative clause has to be inferred from the context. Despite this need, the economy of the expression seems like the more important principle in this genre as only a minimum of finite relative clauses contained a passive verb form in this corpus. These findings can be supported with those of Biber et al. (1999, 631), according to whom only about 5 % of relative clauses with a passive verb are full relative clauses.

In contrast, *-ing* participle clauses occurred less commonly in the corpus. Their purpose in the discourse was the same as that of *-ed* participle clauses, to convey ideas more economically and concisely, however, their verbs correspond to active verb forms in the full relative clause:

(43) *Told in simple, often lyrical language and enriched with an author’s note and end papers [filling in details about the hidden meanings of the braids], this will be a welcome addition to elementary social studies and history units. [I15]*

(43a) *...end papers [which fill in details about the hidden meanings of the braids]...*

The choice of a reduced relative clause in (43) seems as a more suitable option given the complexity of the sentence overall, which again supports the notion that conciseness is the dominant factor in the newspaper discourse when it does not impact the comprehensibility of the text.

## 6.4 Restrictiveness of Relative Clauses

Table 10 – Restrictiveness of relative clauses

Restrictiveness	Number	Percentage
Restrictive	81	77.9 %
Non-restrictive	23	22.1 %
<b>Total</b>	<b>104</b>	<b>100 %</b>

According to Table 10, the overwhelming majority of relative clauses (77.9 %) were restrictive. Non-restrictive relative clauses constituted the remaining 22.1 % of all relative clauses.

As described in 3.1, restrictive relative clauses provided information crucial for the identification of the antecedent. In (44), the restrictive postmodification is necessary to determine what culture and era the author refers to:

(44) *A unique look into a culture and era [that’s underrepresented in fiction]. [G18]*

In contrast, non-restrictive relative clauses conveyed additional information, and the antecedent was identifiable from the surrounding context without the clause, as in (45), where the premodification of the antecedent *family* is sufficient for its definition. As the clause does not provide information central to the meaning of the sentence, the omission of the relative clause would not change the proposition of the superordinate clause.

(45) *Cora is also pressured by her fiancé’s family, [who have strong ties to the town], to abandon her quest, creating more mystery around who was involved in Clarity’s disappearance. [H2]*

Another common type of antecedent of non-restrictive relative clauses were proper nouns, whose reference is already unique and does not need to be further defined. As illustrated in (46), the proper nouns in the reviews referred primarily to the characters of the stories:

(46) *And Gracie and Cass are wary of Marco Costa, [who works part time] helping Bobby buy fish.* [H5]

Comparing the ratio of restrictive and non-restrictive relative clauses to other studies, the data is fairly comparable. In the newspaper discourse, Rafajlovičová (2012, 18) found 25.7 % of relative clauses to be non-restrictive. These findings are similar to Biber et al. (1999, 603), whose incidence of non-restrictive relative clauses is around 30 %. Although non-restrictive relative clauses are slightly less common in this corpus, the percentage (22.1 %) is still higher compared to other registers – academic, fiction, conversation – in both mentioned sources. Therefore, the findings of this analysis still support the notion that non-restrictive relative clauses are notably more prevalent in the newspaper discourse.

Both Biber and Rafajlovičová account for this tendency by the fact that in the newspaper discourse, non-restrictive relative clauses serve to provide additional information which could potentially interest the reader (Biber et al. 1999, 603–604; Rafajlovičová 2012, 18). This explanation can also apply to book reviews, where the reviewer may add further details of the presented story to attract the reader's attention. The non-restrictive relative clause in this way contributes both to the informational and the persuasive function of the genre: providing a more developed account of the story and sparking curiosity in the reader.

However, there could be more explanations relevant to this genre and the newspaper discourse in general. Loock in his study of discourse functions of non-restrictive relative clauses, termed 'appositive relative clauses', defines the 'relevance appositive relative clause'. According to his definition, its purpose is to compensate for the discrepancies in knowledge between the author and the reader by providing contextual information about the antecedent to make it relevant in the discourse. (2007, 345) In other words, the clause can explain to the reader why the antecedent is even mentioned in the text, and how it is important for the overall message. Such reasoning appears to be especially logical in the context of book reviews, where the reviewer reports the plot of a story with which the readers are not likely to be familiar. Concisely explaining the main plot points and themes is essential for the reader to become interested not only in the review but potentially in the reviewed book as well. Such usage of non-restrictive relative clauses is notably convenient when introducing the characters of the story, which are most likely not known by the reader of the review before reading, and their significance in the plot has to be made clear:

(47) *When Squid, the frightened dog of well-regarded business owner Nick Cabot, turns up at the home of Birdie's teenage granddaughter, Gabby, [who runs a dog-walking business], Gabby knows something bad has happened.* [H3]

In (47), the character of Gabby is for the first time introduced. The bracketed clause provides the context of the character's background, which helps the reader understand how or why she knew something bad had happened. Overall, it further justifies the mention of her in the text and makes the reader more familiar with the plot.

This interpretation seems to go beyond the purpose described by Biber et al. (1999) and Rafajlovičová (2012) as the information conveyed by the non-restrictive relative clause is not presented purely for the potential interest of the reader. Instead, the clause serves to identify relations between the characters and the plot to fulfil the informational function of the genre.

## 6.5 Indeterminate Cases

The category of indeterminate cases comprises occurrences of clauses which could not be clearly assigned to one specific subclass. Most of these cases involved non-finite clauses, and typically there were ambiguities with adverbial clauses. As mentioned in 3.3, this often happens with non-finite and non-restrictive relative clauses:

(48) [*Set in sixteenth-century Colombia*] and [*based on the story of San Basilio de Palenque, one of the first free African towns in the Americas*], *Duncan's fictionalized story helps to broaden knowledge of African enslavement in the Americas beyond the United States.* [L4, L5]

On one hand, the bracketed clauses can be analysed as relative clauses providing additional, descriptive information regarding the antecedent *story*. However, in favour of their adverbial interpretation, the clauses do not directly follow the antecedent as they are moved to the initial position within the sentence instead. Furthermore, there can be traced an implicit semantic relationship of reason, allowing the following transformation:

(48a) *Duncan's fictionalized story helps to broaden knowledge of African enslavement in the Americas beyond the United States* [*as it is set in sixteenth-century Colombia*] and [*based on the story of San Basilio de Palenque, one of the first free African towns in the Americas*].

This leads to the conclusion that the clauses cannot be regarded as exclusively relative, which is why they were put into the indeterminate category.

Another ambiguity involved cases of *ing*-clauses with an expressed subject which at the same time functioned as the object of the superordinate clause:

(49) *Marco used to work for Cass, who didn't trust him, and he overheard [the two women asking Nick about him], since the men were neighbors.* [L2]

Similarly to (48), it is possible to transform the clause into an adverbial one:

(49a) *Marco used to work for Cass, who didn't trust him, and he overheard the two women [as they were asking Nick about him], since the men were neighbors.*

The explicit temporal relationship in (49a) indicates that the action of the superordinate clause (*he overheard*) happened at the same time as the one of the subordinate clause (*they were asking*). Based on this possibility, the choice between a nominal *ing*-clause and an adverbial clause is blurred.

Lastly, there was also a finite example of an indeterminate clause:

(50) *Cora is also pressured by her fiancé's family, who have strong ties to the town, to abandon her quest, creating more mystery around [who was involved in Clarity's disappearance]. [L1]*

Although the clause itself can be considered a nominal interrogative clause semantically, hinting at a gap of unknown information represented by the subordinator *who*, it functions as part of a bigger phrase headed by the preposition *around*, which in this sentence seems to serve as an adverbial of place. Although not a physical location, we can ask 'Where was more mystery created?', to which the answer would be 'Around who was involved in Clarity's disappearance.', which ultimately renders the prepositional phrase an adverbial. Overall, the findings of the analysis show that all clauses cannot always be separated into clear-cut categories as they offer multiple interpretations whose suitability must be judged based on the context in which the clauses occur.

## Conclusion

The aim of this thesis was to examine the distribution of nominal and relative clauses in the genre of book reviews. The quantitative and qualitative analysis was based on the theoretical framework established in the first four chapters, which briefly introduced the topic of subordination, described in detail nominal and relative clauses from the perspective of form, semantics and function, and lastly presented the book review genre and its most important linguistic features. The findings show that although nominal and relative clauses occur in the corpus at a similar frequency, their usage varies in the context of the studied genre.

Considering the form and semantic features of nominal clauses, non-finite nominal clauses were more dominant, forming 61.1 % of all nominal clauses. Infinitive clauses constituted the most common category both among the non-finite and all nominal clauses overall. Their high frequency was determined largely by the controlling elements of the clauses, however, in some cases, it might be also influenced by the need for a more concise expression of ideas. Semantically, most of the nominal clauses served mainly to report the cognitive and emotional states of the characters from the books under review for the purpose of introducing the book's plot to the reader. The most common semantic groups of controlling verbs were mental verbs and aspect verbs; the latter group controlled exclusively non-finite nominal clauses.

As for their syntactic functions, the vast majority of nominal clauses occurred as objects (69.9 %) and, less frequently, in the noun complement position (14.2 %). This tendency could be explained by the above-mentioned semantic properties: as, most often, the characters' states or actions were reported, object nominal clauses were the most suitable. Furthermore, it corresponds with the very low incidence of subject nominal clauses as there was no need for complex, abstract subjects; typically, the subject was a concrete character from the books. Similarly, noun complement clauses contributed to the characters' depictions by expressing their efforts, opportunities and various states or actions. Occasionally, nominal clauses in various syntactic functions were used evaluatively, expressing the attitude of the reviewer towards the reviewed story. These findings show that nominal clauses directly contribute to presenting the contents of the reviewed books as well as conveying the writers' evaluation, supporting both the informational and the persuasive functions of the book review genre.

Regarding the types of relative clauses, adnominal relative clauses were the central type found in the corpus as they fundamentally contributed to developing the descriptions of the plot, characters, themes and other concepts in the reviews. Structurally, adnominal relative clauses were mostly finite (75.7 %). This tendency might be accounted for by the genre's degree of

formality and the need for explicit and accurate description. The degree of formality was further reflected in the relativizer distribution in finite adnominal relative clauses: *that* was strongly preferred to *wh*-relativizers with inanimate antecedents, and the zero relativizer was overwhelmingly common with clauses where the relativizer did not function as a subject. The high incidence of the relativizer *who* was largely determined by the high frequency of animate antecedents, particularly in non-restrictive relative clauses.

Non-finite adnominal relative clauses functioned as a means of condensation within the reviews. This was especially the case of *-ed* participle clauses, which reduced full adnominal relative clauses with passive verb forms. Overall, non-finite adnominal relative clauses were preferred where conciseness was important for better text coherence.

Lastly, the findings show that the majority of relative clauses were restrictive (77.9 %). Linked to the informational function of book reviews, restrictive relative clauses specified their antecedents in order to accurately present the reviewed books to the reader. However, despite their lower incidence, non-restrictive relative clauses contributed to both informational and evaluative functions. Most importantly, these clauses often provided additional context to their antecedents for a better understanding of the reader, and the provided information could also be perceived as a strategy to attract the reader's attention and make them more interested in the books under review.

Overall, there were several instances in the analysis where the clause type could not be clearly distinguished, indicating that the boundaries between individual categories can sometimes be blurred. As the last chapter illustrated, one occurrence can provide multiple interpretations, the suitability of which is then to be judged based on the surrounding context.

## Resumé

Tato bakalářská práce je zaměřena na výskyt vedlejších vět obsahových a vztažných v online knižních recenzích. Jejím cílem je zjistit převládající tendence v užívání těchto dvou typů vedlejších vět v souvislosti s daným žánrem a jeho hlavními funkcemi. Práce je rozdělena na teoretickou část, která poskytuje nezbytný rámec pro následující analýzu, a praktickou část, kde jsou interpretovány jednotlivé výskyty a představeny celkové výsledky.

První kapitola teoretické části stručně popisuje téma větné subordinace, tedy vztahu mezi větami, kdy je jedna závislá na větě druhé. Mezi nejčastější indikátory větné subordinace patří podřadicí spojky, tázací a vztažné výrazy či inverze. V určitých případech však větná subordinace nemusí být signalizována. Následuje rozdělení vedlejších vět podle jejich slovesného tvaru na věty s určitým slovesným tvarem (finitní), neurčitým slovesným tvarem (nefinitní) a neslovesné. Tato práce dále užívá podrobnější klasifikaci vedlejších vět podle jejich funkce, která rozlišuje věty obsahové, vztažné, příslovečné a komparativní, avšak je nutno podotknout, že jednotlivé kategorizace se napříč odbornými zdroji liší.

Druhá kapitola se zabývá větou obsahovou, která doplňuje význam věty nadřazené a její syntaktické funkce do velké míry odpovídají funkcím podstatných jmen. Finitní věty obsahové se dále rozdělují na věty oznamovací, tázací a zvolací. Tato práce do této kategorie řadí také věty nominálně vztažné, které obsahují prvky jak vět obsahových, tak i vět vztažných, což je příčinou jejich rozdílné klasifikace napříč odbornými zdroji. Nefinitní věty obsahové se pak skládají z vět infinitivních a vět gerundiálních. Tyto podkategorie jsou v následující podkapitole popsány z hlediska sémantiky, tedy podle toho, jaké typy informací obvykle obsahují. Další podkapitola se zabývá jejich výskytem v jednotlivých syntaktických funkcích a na základě toho vymezuje věty podmětne, předmětne, věty doplňující podmět, věty doplňující přídavné jméno a věty doplňující podstatné jméno.

Třetí kapitola definuje a klasifikuje větu vztažnou, jež primárně rozvíjí podstatná jména. Věty vztažné jsou v této práci rozděleny v první řadě podle typu hlavy (antecedent), která větu řídí, na vztažné věty se jmennou hlavou (adnominal) a vztažné věty s větnou hlavou (sentential). Vztažné věty se jmennou hlavou se dále dělí podle slovesného tvaru na finitní a nefinitní a podle restriktivity na restriktivní a nerestriktivní. Restriktivita určuje, zda daná vztažná věta omezuje význam řídicího podstatného jména, nebo uvádí dodatečné informace, které jeho význam pouze doplňují. Charakteristika vztažných vět z pohledu restriktivity je jádrem následující podkapitoly. Druhá podkapitola popisuje finitní vztažné věty se jmennou hlavou a soustředí se především na faktory, které mají vliv na volbu vztažného výrazu. V následující

podkapitole jsou charakterizovány nefinitní vztažné věty se jmennou hlavou, kde je důraz kladen na možnou podobnost s vedlejšími větami příslovečnými. Závěrečná podkapitola se stručně věnuje vztažným větám s větnou hlavou.

Poslední kapitola teoretické části vymezuje žánr knižní recenze a řadí ho do publicistického stylu. První podkapitola popisuje obvyklou strukturu tohoto žánru a jeho dvě základní jazykové funkce, mezi něž patří funkce informační a funkce přesvědčovací. Závěrem se kapitola věnuje se jeho typickým jazykovým prostředkům s důrazem na roli obsahových a vztažných vět v kontextu vymezených žánrových funkcí.

Pátá kapitola uvádí praktickou část této práce a její analýzu, která následuje v další kapitole, a stručně popisuje vytvořený korpus, který se skládá z 225 výskytů obsahových a vztažných vět z knižních recenzí na webových stránkách Booklist a Kirkus Review.

Jako první se analýza věnuje obsahovým větám z hlediska jejich formy a významu. Věty nefinitní (61,1 %) výrazně převládaly nad obsahovými větami finitními, což je z velké míry dáno typem řídicího slovesa. Z obsahových vět nefinitních byly nejčastějším typem věty infinitivní, zatímco u obsahových vět finitních převládaly věty oznamovací. Oba tyto typy obsahových vět spojuje významová povaha jejich řídicích sloves, která ve většině případů vyjadřovala psychické stavy a procesy postav z recenzovaných děl. Neméně významnou skupinou řídicích sloves byla slovesa fázová, která udávají fáze děje vyjádřeného ve větě vedlejší. Tato slovesa zpravidla řídila nefinitní věty obsahové.

Dalším hlediskem analýzy byly syntaktické funkce vět obsahových. Nejčastěji se věty obsahové vyskytovaly ve funkci předmětu (69,9 %) a jako komplementace podstatných jmen (14,2 %); v ostatních syntaktických funkcích se obsahové věty objevovaly pouze okrajově. Jejich vysoká četnost v těchto funkcích může být vysvětlena charakteristikou žánru knižní recenze, který čtenáři předává informace o ději recenzovaného díla a jeho postavách, čímž plní svou informační funkci. Jak již bylo nastíněno výše, obsahové věty předmětné nejčastěji informovaly o stavech, přáních, snahách, myšlenkách a zjištěních daných postav a obsahové věty doplňující podstatná jména dále popisovaly jejich příležitosti (*opportunity*) a snahy (*effort, attempt*). Kromě informační funkce obsahové věty v určitých případech plnily také přesvědčovací funkci a sloužily jako nástroj autora recenze k tomu, aby vyjádřil svůj názor ohledně hodnocení díla.

V další části se analýza přesunuje k větám vztažným a jako první se soustředí na jejich podkategorie podle typu antecedentu. Výsledky ukázaly, že vztažné věty se jmennou hlavou byly v tomto korpusu ústředním typem vztažných vět, jelikož vztažná věta s větnou hlavou se objevila pouze jednou. Co se týče jejich rozdělení podle slovesného tvaru, vztažné věty finitní

(75,7 %) značně převládaly nad nefinitními (24,3 %), což se dá přisoudit snaze o jasnější srozumitelnost textu vzhledem k tomu, že nefinitní slovesné tvary jsou méně explicitní. U finitních vztažných vět je kladen zvláštní důraz na vztažné výrazy a faktory, které ovlivňují jejich distribuci. Mezi nejčastější vztažné výrazy patřily zájmena *that* (34,6 %) a *who* (29,5 %). Třetím nejčastějším výsledkem byly vztažné věty bez explicitně vyjádřeného vztažného výrazu (25,6 %). Jejich četnost a distribuce byla dána zejména stylem žánru a jeho nepříliš velkým stupněm formálnosti, vysokým počtem životných podstatných jmen jakožto hlav vztažných vět a syntaktickými funkcemi vztažných výrazů ve větě řídicí. Mezi nefinitními vztažnými větami byla nejčastějším formálním typem -ed participia, která sloužila jako prostředek kondenzace vztažných vět s trpným rodem, a přispívala tak ke zhuštění textu.

Dále se analýza zaměřila na vztažné věty z pohledu restriktivity. Restriktivní vztažné věty v korpusu převažovaly (77,9 %) a významně přispívaly k informační funkci žánru. Nerestriktivní vztažné věty byly typicky řízeny vlastními jmény, která se vztahovala k postavám z recenzovaných děl. Vztažné věty v tomto kontextu nejen poskytovaly doplňující informace pro větší zaujetí čtenáře, ale v některých případech také objasňovaly vztah zmíněných postav k ději. Tímto sloužily jako nástroj, který čtenáři pomáhá hlouběji proniknout do děje recenzovaného díla a zároveň odůvodňuje, proč je postava v textu zmíněna. Z těchto výsledků vyplývá, že nerestriktivní vztažné věty mohou rozvíjet jak informační, tak i přesvědčovací funkci žánru knižní recenze.

Na závěr praktické části bylo představeno několik neurčitých výskytů vedlejších vět, které nemohly být jasně zařazeny. Jak již bylo nastíněno v teoretické části, tyto případy často obsahovaly podobnost s vedlejšími větami příslovečnými a tato kapitola uvádí jejich možné interpretace.

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## Appendix 1 – Corpus

### Nominal Clauses (NC)

#### (A) Subject NC

1. For Cora, what begins as a treasure hunt at an estate sale evolves into her becoming embroiled in family secrets and the shadows of a past that still looms large over the sleepy midwestern town of Hickory Falls. (nominal relative)
2. What could have been a remarkable novel is marred by a drawn out ending that reads homophobic and feels out of sync with the rest of the story; it's likely to leave readers a bit disappointed and genuinely confused. (nominal relative)
3. Asking her stoic, introverted coworker John Smith for help is a last resort, and she's surprised to discover that someone she thought she didn't have anything in common with is also a regular Wordle player. (ing-clause)
4. Given the hefty page count, it's hard to understand why there wasn't room for genuine character development or more than a gesture toward worldbuilding. (infinitive clause)

#### (B) Object NC

1. For Cora, what begins as a treasure hunt at an estate sale evolves into her becoming embroiled in family secrets and the shadows of a past that still looms large over the sleepy midwestern town of Hickory Falls. (ing-clause)
2. Upon discovering two silver rings, Cora initially attempts to return them to their owners and is met with resistance, hinting at a buried secret connected to the original owner, Clarity, who vanished over 60 years ago. (infinitive clause)
3. The cozy-mystery vibe of the story and the setting will be alluring to readers, and although some of the present-day story line seems superfluous, one can hope this is not the last we will hear from small-town sleuth Cora. (nominal declarative)
4. When Squid, the frightened dog of well-regarded business owner Nick Cabot, turns up at the home of Birdie's teenage granddaughter, Gabby, who runs a dog-walking business (adnominal, non-restrictive), Gabby knows something bad has happened. (nominal declarative)
5. And Gracie and Cass are wary of Marco Costa, who works part time helping Bobby buy fish. (infinitive clause)

6. Slowly, the four women, who—except for Izzy—were born and brought up in Sea Harbor and are related to many of its residents, begin to gather tidbits of information they eventually shuffle into a pattern that will uncover the killer. (infinitive clause)
7. Ana is beyond excited for her abuela to move in with her and her mom, especially since it will mean she no longer has to be babysat by her upstairs neighbor, la Señora Mimí. (nominal declarative)
8. Ana thinks she will have constant playtime and freedom once her abuela moves in, but she soon realizes everything she loves and appreciates about la Señora Mimí—from her cute baby to her sweet dog, Pancho—and how much she will miss being walked to and from school by a neighbor friend who cares about her. (nominal declarative)
9. Ana thinks she will have constant playtime and freedom once her abuela moves in, but she soon realizes everything she loves and appreciates about la Señora Mimí—from her cute baby to her sweet dog, Pancho—and how much she will miss being walked to and from school by a neighbor friend who cares about her. (nominal interrogative)
10. Ana thinks she will have constant playtime and freedom once her abuela moves in, but she soon realizes everything she loves and appreciates about la Señora Mimí—from her cute baby to her sweet dog, Pancho—and how much she will miss being walked to and from school by a neighbor friend who cares about her. (ing-clause)
11. While initially Ana sees Señora Mimí’s rules as frustrating, she comes to realize that her neighbor is performing an act of kindness every day so that her mother can go to work. (infinitive clause)
12. While initially Ana sees Señora Mimí’s rules as frustrating, she comes to realize that her neighbor is performing an act of kindness every day so that her mother can go to work. (nominal declarative)
13. One day, with little ceremony, Nadzhaf announces that he’s sold the family’s cow and will leave town, likely never to return; he’s been conscripted to fight against the German fascists in the war, and author Aylisli heartbreakingly renders the character’s farewell to his loved ones: “I’ll say what I must. (nominal declarative)
14. One day, with little ceremony, Nadzhaf announces that he’s sold the family’s cow and will leave town, likely never to return; he’s been conscripted to fight against the German fascists in the war, and author Aylisli heartbreakingly renders the character’s farewell to his loved ones: “I’ll say what I must. (nominal declarative)
15. One day, with little ceremony, Nadzhaf announces that he’s sold the family’s cow and will leave town, likely never to return; he’s been conscripted to fight against the German

- fascists in the war, and author Aylisli heartbreakingly renders the character’s farewell to his loved ones: “I’ll say what I must. (nominal relative)
16. The author vividly portrays how Soviet ideology aggressively alters traditional ways of life, as when a factory is sacrilegiously built within a building that houses a mosque. (nominal interrogative)
  17. For all its political insight, though, the novel’s heart is its depiction of the relationship between Sadyk and Aunt Medina; even during the most troubled of times, the protagonist takes great solace in believing that “there [is] just the two of us in this endless expanse.” (nominal declarative)
  18. When a mysterious black orb suddenly appears in Seoul, humanity doesn’t quite know what to make of it. (nominal interrogative)
  19. Once the orb begins absorbing any humans who touch it, however, the threat becomes apparent. (ing-clause)
  20. People flee, mayhem follows, and the government tries to intervene to no avail. (infinitive clause)
  21. Despite all the horrors, Jeong-su has managed to keep himself alive and as he searches desperately for his family in a landscape devoid of life or hope, he begins to wonder how he can be the only survivor. (infinitive clause)
  22. Despite all the horrors, Jeong-su has managed to keep himself alive and as he searches desperately for his family in a landscape devoid of life or hope, he begins to wonder how he can be the only survivor. (infinitive clause)
  23. Despite all the horrors, Jeong-su has managed to keep himself alive and as he searches desperately for his family in a landscape devoid of life or hope, he begins to wonder how he can be the only survivor. (nominal interrogative)
  24. But, as they enter their thirties, they find themselves questioning whether their friendship is strong enough to withstand this new phase of their lives. (nominal interrogative)
  25. Duboff, in his debut, adroitly captures how, despite achieving what they thought they wanted in certain aspects of their lives, both Victor and Zoey feel there is an indefinable more missing. (nominal relative)
  26. Duboff, in his debut, adroitly captures how, despite achieving what they thought they wanted in certain aspects of their lives, both Victor and Zoey feel there is an indefinable more missing. (nominal relative)

27. Duboff, in his debut, adroitly captures how, despite achieving what they thought they wanted in certain aspects of their lives, both Victor and Zoey feel there is an indefinable more missing. (nominal declarative)
28. Duboff, in his debut, adroitly captures how, despite achieving what they thought they wanted in certain aspects of their lives, both Victor and Zoey feel there is an indefinable more missing. (nominal declarative)
29. Additional perspectives from secondary characters interspersed throughout the narrative help flesh out this theme that everyone is floundering in adulthood. (infinitive clause)
30. However, Wilkerson’s highly readable writing style and wily withholding of a key secret will keep the pages turning happily enough for many readers. (ing-clause)
31. Emily Evans has never known what she wants to do with her life. (nominal interrogative)
32. Emily Evans has never known what she wants to do with her life. (infinitive clause)
33. She’d like to find her dream job, something that will pay the bills and allow her to follow her greatest passion—but she doesn’t seem to know what that passion is. (infinitive clause)
34. She’d like to find her dream job, something that will pay the bills and allow her to follow her greatest passion—but she doesn’t seem to know what that passion is. (infinitive clause)
35. She’d like to find her dream job, something that will pay the bills and allow her to follow her greatest passion—but she doesn’t seem to know what that passion is. (nominal interrogative)
36. In the meantime, she’s making ends meet by working as a receptionist at an auto repair shop, considering a move to the big city while stuck in her small town on Prince Edward Island. (infinitive clause)
37. Hoping to make it a full year without a single miss, she reaches a point of desperation one day when she finds herself stuck on the answer with only a single guess left. (infinitive clause)
38. Asking her stoic, introverted coworker John Smith for help is a last resort, and she’s surprised to discover that someone she thought she didn’t have anything in common with is also a regular Wordle player. (nominal declarative)

39. Asking her stoic, introverted coworker John Smith for help is a last resort, and she’s surprised to discover that someone she thought she didn’t have anything in common with is also a regular Wordle player. (nominal declarative)
40. As Emily bonds with John over their shared hobby, she gradually gets to know the man she previously wrote off as standoffish and apathetic, while he starts to rethink his preconceived notions about her in return. (infinitive clause)
41. As Emily bonds with John over their shared hobby, she gradually gets to know the man she previously wrote off as standoffish and apathetic, while he starts to rethink his preconceived notions about her in return. (infinitive clause)
42. At the core of the book, however, lies Emily’s efforts to better understand herself and what she truly wants. (nominal interrogative)
43. She discovers that these hairstyles are a way of encoding secret messages that detail plans for escape and maps to freedom. (nominal declarative)
44. Set in sixteenth-century Colombia and based on the story of San Basilio de Palenque, one of the first free African towns in the Americas, Duncan’s fictionalized story helps to broaden knowledge of African enslavement in the Americas beyond the United States. (infinitive clause)
45. She soon finds out that this necklace emits a mesmerizing violet light under certain conditions and pulls her into a strange world where reality and the supernatural blur. (nominal declarative)
46. She soon finds out that this necklace emits a mesmerizing violet light under certain conditions and pulls her into a strange world where reality and the supernatural blur. (nominal declarative)
47. Her mundane life begins unraveling as she encounters cryptic visions, discovers otherworldly connections, and learns unsettling truths about her mother’s legacy. (ing-clause)
48. Shadows vividly depicts Iris’ internal and external struggles and excels at creating vivid, atmospheric settings—from Harvard’s hallowed halls to the other world’s eerie, snowy landscape (“My eyes dart around, frantically searching for a way out. Through the windows, I see mountains. It’s snowing here too”)—and builds a main character who’s both relatable and fiercely determined. (ing-clause)
49. They quickly realize that the Nightward, an ancient, magical book, has been opened, unleashing dark creatures into Gailand, some of which are hunting Viella for the coup’s organizers. (nominal declarative)

50. Viella quickly discovers that she can sense some of the dark creatures approaching, but she also becomes susceptible to the book's influence while dreaming, placing her small group in additional danger. (nominal declarative)
51. Garcia keeps readers guessing as the plot unfolds, gradually uncovering that the world is not entirely magical: portals that transport people across the world are technological, and the awakening the insurgents plan involves nanites and a printing process. (ing-clause)
52. Garcia keeps readers guessing as the plot unfolds, gradually uncovering that the world is not entirely magical: portals that transport people across the world are technological, and the awakening the insurgents plan involves nanites and a printing process. (nominal declarative)
53. By channeling magic from the earth, Xaden has possibly compromised his very soul, but Violet refuses to give up on finding a cure and preventing Xaden from becoming a full venom. (infinitive clause)
54. By channeling magic from the earth, Xaden has possibly compromised his very soul, but Violet refuses to give up on finding a cure and preventing Xaden from becoming a full venom. (ing-clause)
55. By channeling magic from the earth, Xaden has possibly compromised his very soul, but Violet refuses to give up on finding a cure and preventing Xaden from becoming a full venom. (ing-clause)
56. By channeling magic from the earth, Xaden has possibly compromised his very soul, but Violet refuses to give up on finding a cure and preventing Xaden from becoming a full venom. (ing-clause)
57. As the nobles of various nations negotiate the terms of an alliance to fight against the venom threat, Violet and her friends journey to the various island nations off the coast of their continent, hoping to enlist more allies in the war, locate Andarna's long-lost dragon family, and find a solution to Xaden's compromised soul. (infinitive clause)
58. As the nobles of various nations negotiate the terms of an alliance to fight against the venom threat, Violet and her friends journey to the various island nations off the coast of their continent, hoping to enlist more allies in the war, locate Andarna's long-lost dragon family, and find a solution to Xaden's compromised soul. (infinitive clause)
59. As the nobles of various nations negotiate the terms of an alliance to fight against the venom threat, Violet and her friends journey to the various island nations off the coast

- of their continent, hoping to enlist more allies in the war, locate Andarna's long-lost dragon family, and find a solution to Xaden's compromised soul. (infinitive clause)
60. If that seems like a lot going on (ing-participle, restrictive), even for the third book in a series, know that many plot points don't serve much narrative purpose so much as provide opportunities for Violet and Xaden to romantically comfort each other, or for various interchangeable side-characters to exchange less-than-snappy dialogue. (nominal declarative)
61. Given the hefty page count, it's hard to understand why there wasn't room for genuine character development or more than a gesture toward worldbuilding. (nominal interrogative)
62. Grant Shepherd reluctantly agrees to join the writing staff of a television show. (infinitive clause)
63. Helen Zhang is excited to see her YA series turn into a new television show. (infinitive clause)
64. On the first day, in the writer's room, Helen is surprised to find Grant there and doesn't hold back when she lets Grant know what she thinks of him; Chin's Helen is uptight and angry. (infinitive clause)
65. On the first day, in the writer's room, Helen is surprised to find Grant there and doesn't hold back when she lets Grant know what she thinks of him; Chin's Helen is uptight and angry. (nominal interrogative)
66. Curtis' latest (after *Floating Hotel*, 2024) begins with a second-person chapter that breaks the fourth wall, commanding the reader to pay attention. (infinitive clause)
67. That said, readers will want to pay attention to this fantastical two-woman road trip, inspired by the fall of Rome. (infinitive clause)
68. Meanwhile, Kirby is trying to redeem herself after a curse ruined her life. (infinitive clause)
69. Curtis excels at keeping the well-developed characters interesting, and the plot that surrounds them, though it gets off to a slow start, eventually moves at a fast clip. (ing-clause)
70. Bernadette, a curiosity as a woman in the psychology department at Seattle's state university, specializes in language acquisition, but explains that she's a scholar and can't be expected to teach Atalanta to talk. (nominal declarative)

71. Bernadette, a curiosity as a woman in the psychology department at Seattle’s state university, specializes in language acquisition, but explains that she’s a scholar and can’t be expected to teach Atalanta to talk. (nominal declarative)
72. Bernadette, a curiosity as a woman in the psychology department at Seattle’s state university, specializes in language acquisition, but explains that she’s a scholar and can’t be expected to teach Atalanta to talk. (infinitive clause)
73. Bernadette, a curiosity as a woman in the psychology department at Seattle’s state university, specializes in language acquisition, but explains that she’s a scholar and can’t be expected to teach Atalanta to talk. (infinitive clause)
74. Nevertheless, over the course of her visits with the girl, Bernadette becomes determined to learn how Atalanta got to the island, which will mean asking the area’s residents unwelcome questions. (nominal interrogative)
75. Nevertheless, over the course of her visits with the girl, Bernadette becomes determined to learn how Atalanta got to the island, which will mean asking the area’s residents unwelcome questions. (ing-clause)
76. As it happens, Bernadette, too, knows something about surviving on one’s own: Her husband left four years earlier, when their daughter was an infant. (ing-clause)
77. Lunstrum builds her fathomlessly rich plot with sentences that suggest she has, as Bernadette describes a novelist’s job, “taken a polishing cloth to the surface of every word.” (nominal declarative)
78. Readers should be patient with early chapters that minutely recount what Bernadette acknowledges is “the teeming wildness” of her thoughts. (nominal relative)
79. As Bernadette observes a Tacoma detective’s lack of affect, she accepts that his “flat, stone-faced approach is a privilege she’ll never have.” (nominal declarative)

### (C) Subject Complement NC

1. Coburn’s extensively researched narrative conveys the full horror of conditions at the camp (cynically purported to be Hitler’s “gift to the Jews”) while highlighting the artistic and cultural accomplishments of the camp’s population. (infinitive clause)
2. She’d like to find her dream job, something that will pay the bills and allow her to follow her greatest passion—but she doesn’t seem to know what that passion is. (infinitive clause)

3. The only bright spot in her day is playing the New York Times' Wordle, on which she currently holds a streak of more than 300 days. (ing-clause)
4. Meanwhile, Violet has another mystery to contend with: Andarna, her second bonded dragon, appears to be part of a lost dragon species. (infinitive clause)
5. While enjoying their lunch break outdoors on Elita Island, home to a federal penitentiary, two prison guards encounter a feral child who appears to be around 12, but is actually 17. (infinitive clause)

#### (D) Adjectival Complement NC

1. Ana is beyond excited for her abuela to move in with her and her mom, especially since it will mean she no longer has to be babysat by her upstairs neighbor, la Señora Mimi. (infinitive clause)
2. What could have been a remarkable novel is marred by a drawn out ending that reads homophobic and feels out of sync with the rest of the story; it's likely to leave readers a bit disappointed and genuinely confused. (infinitive clause)
3. Asking her stoic, introverted coworker John Smith for help is a last resort, and she's surprised to discover that someone she thought she didn't have anything in common with is also a regular Wordle player. (infinitive clause)
4. Helen Zhang is excited to see her YA series turn into a new television show. (infinitive clause)
5. On the first day, in the writer's room, Helen is surprised to find Grant there and doesn't hold back when she lets Grant know what she thinks of him; Chin's Helen is uptight and angry. (infinitive clause)
6. Nevertheless, over the course of her visits with the girl, Bernadette becomes determined to learn how Atalanta got to the island, which will mean asking the area's residents unwelcome questions. (infinitive clause)

#### (E) Noun Complement NC

1. Four friends continue their habit of bringing murderers to justice. (ing-clause)
2. Nick is widely beloved in Sea Harbor, and plenty of people have been encouraging him to run against longtime mayor Beatrice Scaglia, whose announcement that she'll never let that happen gives her an obvious motive when Nick is found shot dead in the burned ruins of his house. (nominal declarative)

3. Even when Abuela moves in, Ana makes an effort to keep Señora Mimí in her life, hanging out at the park and eating snacks together. (infinitive clause)
4. He never does return, and Sadyk is raised by Medina and her belligerent husband, Mukush, who's bitter about the fact that his grandfather's land has been commandeered by a newly established Soviet collective. (nominal declarative)
5. Her efforts at rising within the same propaganda operation that obscured the true nature of life at Theresienstadt result in an unanticipated reunion with her former friend as well as an opportunity for both women to act on behalf of the causes they believe in. (ing-clause)
6. Her efforts at rising within the same propaganda operation that obscured the true nature of life at Theresienstadt result in an unanticipated reunion with her former friend as well as an opportunity for both women to act on behalf of the causes they believe in. (infinitive clause)
7. The novel opens after an unsuccessful attempt by Victor to end his life after a breakup and explores the ways their friendship, careers, and romantic relationships ebb and flow in the aftermath. (infinitive clause)
8. Additional perspectives from secondary characters interspersed throughout the narrative help flesh out this theme that everyone is floundering in adulthood. (nominal declarative)
9. Much to admire, but half of what's here might have made for a more successful novel. (nominal relative)
10. At the core of the book, however, lies Emily's efforts to better understand herself and what she truly wants. (infinitive clause)
11. She discovers that these hairstyles are a way of encoding secret messages that detail plans for escape and maps to freedom. (ing-clause)
12. The plot masterfully blends elements of romance, fantasy, and suspense, driving the narrative with Iris' growing need to uncover the secrets behind the gift. (infinitive clause)
13. Violet Sorrengail and friends go on a quest to find allies in the war against the terrifying magic of the evil, soulless venin. (infinitive clause)
14. If that seems like a lot going on, even for the third book in a series, know that many plot points don't serve much narrative purpose so much as provide opportunities for Violet and Xaden to romantically comfort each other, or for various interchangeable side-characters to exchange less-than-snappy dialogue. (infinitive clause)

15. If that seems like a lot going on, even for the third book in a series, know that many plot points don't serve much narrative purpose so much as provide opportunities for Violet and Xaden to romantically comfort each other, or for various interchangeable side-characters to exchange less-than-snappy dialogue. (infinitive clause)
16. The road is full of twists, sword fights, and expectations of what Aleya and Kirby will find in Nivela, the sleeping city at the center of this world. (nominal interrogative)

#### (F) Object Complement NC

1. But, as they enter their thirties, they find themselves questioning whether their friendship is strong enough to withstand this new phase of their lives. (ing-clause)
2. Two co-workers with seemingly nothing in common find themselves bonding over Wordle. (ing-clause)
3. The unique blend of technology and magic will leave readers eagerly awaiting the other half of this duology. (ing-clause)

### Adnominal Relative Clauses (ARC)

#### (G) Finite Restrictive ARC

1. For Cora, what begins as a treasure hunt at an estate sale evolves into her becoming embroiled in family secrets and the shadows of a past that still looms large over the sleepy midwestern town of Hickory Falls.
2. The novel shifts between two time lines, 1953 and the present day, revealing the complexities of Clarity's life before her disappearance and the enduring impact it had on the local community, especially her daughter, Hazel.
3. The cozy-mystery vibe of the story and the setting will be alluring to readers, and although some of the present-day story line seems superfluous, one can hope this is not the last we will hear from small-town sleuth Cora.
4. In addition to Beatrice, there are other people who didn't like Nick.
5. Bobby Palazola, the chef at Gracie Santos' Lazy Lobster and Soup Café, had a sterling reputation as a Boston chef and blames Nick for the bad reviews he's been getting.
6. Slowly, the four women, who—except for Izzy—were born and brought up in Sea Harbor and are related to many of its residents, begin to gather tidbits of information they eventually shuffle into a pattern that will uncover the killer.

7. Slowly, the four women, who—except for Izzy—were born and brought up in Sea Harbor and are related to many of its residents, begin to gather tidbits of information they eventually shuffle into a pattern that will uncover the killer.
8. Ana thinks she will have constant playtime and freedom once her abuela moves in, but she soon realizes everything she loves and appreciates about la Señora Mimí—from her cute baby to her sweet dog, Pancho—and how much she will miss being walked to and from school by a neighbor friend who cares about her.
9. Ana thinks she will have constant playtime and freedom once her abuela moves in, but she soon realizes everything she loves and appreciates about la Señora Mimí—from her cute baby to her sweet dog, Pancho—and how much she will miss being walked to and from school by a neighbor friend who cares about her.
10. Ana thinks she will have constant playtime and freedom once her abuela moves in, but she soon realizes everything she loves and appreciates about la Señora Mimí—from her cute baby to her sweet dog, Pancho—and how much she will miss being walked to and from school by a neighbor friend who cares about her.
11. Medina’s heartfelt story explores the unique bonds children have with nonfamilial caregivers who become chosen family.
12. Medina’s heartfelt story explores the unique bonds children have with nonfamilial caregivers who become chosen family.
13. A heartwarming tale about a community that comes together to raise a child.
14. Sadyk is born in the mountains of Azerbaijan, and on the very day he begins his tumultuous life, he loses his mother.
15. Mukush is called to war, as well, and the village is stripped of its able men by a conflict that, as Sadyk sees it, is “poisoning every living thing around it.”
16. The author vividly portrays how Soviet ideology aggressively alters traditional ways of life, as when a factory is sacrilegiously built within a building that houses a mosque.
17. Overall, this is a remarkable work that’s historically edifying and dramatically arresting.
18. A unique look into a culture and era that’s underrepresented in fiction.
19. Once the orb begins absorbing any humans who touch it, however, the threat becomes apparent.
20. What could have been a remarkable novel is marred by a drawn out ending that reads homophobic and feels out of sync with the rest of the story; it’s likely to leave readers a bit disappointed and genuinely confused.

21. What could have been a remarkable novel is marred by a drawn out ending that reads homophobic and feels out of sync with the rest of the story; it's likely to leave readers a bit disappointed and genuinely confused.
22. Hannah Kaufman, a member of a Jewish family from Munich that had initially sought refuge in Prague, remains there with her beloved grandfather as the rest of their family travels to safety in Palestine.
23. Instead of having the family reunion they long for, Hannah and her Opa find themselves among the thousands transported to the Theresienstadt camp.
24. At the same time Hannah struggles for survival and meaningful resistance, Hilde Kramer-Bischoff, her childhood best friend and a German national, strives to advance her faltering career within the Third Reich.
25. Her efforts at rising within the same propaganda operation that obscured the true nature of life at Theresienstadt result in an unanticipated reunion with her former friend as well as an opportunity for both women to act on behalf of the causes they believe in.
26. Her efforts at rising within the same propaganda operation that obscured the true nature of life at Theresienstadt result in an unanticipated reunion with her former friend as well as an opportunity for both women to act on behalf of the causes they believe in.
27. The novel opens after an unsuccessful attempt by Victor to end his life after a breakup and explores the ways their friendship, careers, and romantic relationships ebb and flow in the aftermath.
28. The novel opens after an unsuccessful attempt by Victor to end his life after a breakup and explores the ways their friendship, careers, and romantic relationships ebb and flow in the aftermath.
29. A good fit for people who enjoyed Good Material (2024), by Dolly Alderton.
30. The family's prized possession is a 20-gallon stoneware pot they call "Old Mo," made by an enslaved ancestor.
31. The jar was broken during a horrible, never-solved incident in which masked men broke into their home and shot 15-year-old Baz to death in the presence of his 10-year-old sister, Ebony, called Ebby.
32. The jar was broken during a horrible, never-solved incident in which masked men broke into their home and shot 15-year-old Baz to death in the presence of his 10-year-old sister, Ebony, called Ebby.
33. As we meet Ebby, she has suffered a second trauma: In 2018, her rich white husband-to-be has ditched her on their wedding day for reasons that take a while to emerge.

34. Furthermore, the reliance on a major improbable coincidence to force Ebby and her ex back together raises an eyebrow that never quite comes down, and the France section introduces additional characters with questionable claim on our attention.
35. Is there really a reason to care about the trajectory of the woman Ebby's ex shows up with at his vacation rental?
36. She'd like to find her dream job, something that will pay the bills and allow her to follow her greatest passion—but she doesn't seem to know what that passion is.
37. She'd like to find her dream job, something that will pay the bills and allow her to follow her greatest passion—but she doesn't seem to know what that passion is.
38. Asking her stoic, introverted coworker John Smith for help is a last resort, and she's surprised to discover that someone she thought she didn't have anything in common with is also a regular Wordle player.
39. As Emily bonds with John over their shared hobby, she gradually gets to know the man she previously wrote off as standoffish and apathetic, while he starts to rethink his preconceived notions about her in return.
40. James' debut is a sweet small-town romance that revolves around Emily's journey of self-discovery and personal improvement.
41. Strong supporting characters, including some elderly neighbors Emily befriends and cares for, add tenderness to the narrative.
42. Strong supporting characters, including some elderly neighbors Emily befriends and cares for, add tenderness to the narrative.
43. Young Nemy is an enslaved child who works in the sugarcane fields.
44. One night she follows Big Mother to a small shack where she finds a group of women braiding each other's hair.
45. She discovers that these hairstyles are a way of encoding secret messages that detail plans for escape and maps to freedom.
46. Moses' digital art captures the difficult life endured by workers of these sugarcane plantations, the weary faces of these women, and the meaningful hairstyles that facilitated their escapes.
47. Iris, a Harvard University art historian, receives an unusual gift from her estranged father on her 30th birthday: a mysterious prism on a chain that once belonged to her late mother.
48. She soon finds out that this necklace emits a mesmerizing violet light under certain conditions and pulls her into a strange world where reality and the supernatural blur.

49. Shadows vividly depicts Iris’ internal and external struggles and excels at creating vivid, atmospheric settings—from Harvard’s hallowed halls to the other world’s eerie, snowy landscape (“My eyes dart around, frantically searching for a way out. Through the windows, I see mountains. It’s snowing here too”)—and builds a main character who’s both relatable and fiercely determined.
50. A spellbinding start to a romantasy series in which mystery, magic, and self-discovery intertwine.
51. Garcia keeps readers guessing as the plot unfolds, gradually uncovering that the world is not entirely magical: portals that transport people across the world are technological, and the awakening the insurgents plan involves nanites and a printing process.
52. She moves across the country to be part of the writing team that will bring the books to the screen.
53. Curtis’ latest (after Floating Hotel, 2024) begins with a second-person chapter that breaks the fourth wall, commanding the reader to pay attention.
54. Curtis excels at keeping the well-developed characters interesting, and the plot that surrounds them, though it gets off to a slow start, eventually moves at a fast clip.
55. The slow-burn romance that is budding between Aleya and Kirby also adds depth to this fascinating read.
56. Set in 1951 around Puget Sound, this debut novel centers on a woman and a girl who, independently of each other and in vastly different circumstances, are abandoned.
57. While enjoying their lunch break outdoors on Elita Island, home to a federal penitentiary, two prison guards encounter a feral child who appears to be around 12, but is actually 17.
58. While enjoying their lunch break outdoors on Elita Island, home to a federal penitentiary, two prison guards encounter a feral child who appears to be around 12, but is actually 17.
59. Lunstrum builds her fathomlessly rich plot with sentences that suggest she has, as Bernadette describes a novelist’s job, “taken a polishing cloth to the surface of every word.”
60. Readers should be patient with early chapters that minutely recount what Bernadette acknowledges is “the teeming wildness” of her thoughts.
61. The novel succeeds as both a mystery and a pitiless look at the burdens that have historically been particular to female parents and professionals.

62. As Bernadette observes a Tacoma detective's lack of affect, she accepts that his "flat, stone-faced approach is a privilege she'll never have."

#### (H) Finite Non-restrictive ARC

1. Upon discovering two silver rings, Cora initially attempts to return them to their owners and is met with resistance, hinting at a buried secret connected to the original owner, Clarity, who vanished over 60 years ago.
2. Cora is also pressured by her fiancé's family, who have strong ties to the town, to abandon her quest, creating more mystery around who was involved in Clarity's disappearance.
3. When Squid, the frightened dog of well-regarded business owner Nick Cabot, turns up at the home of Birdie's teenage granddaughter, Gabby, who runs a dog-walking business, Gabby knows something bad has happened.
4. Nick is widely beloved in Sea Harbor, and plenty of people have been encouraging him to run against longtime mayor Beatrice Scaglia, whose announcement that she'll never let that happen gives her an obvious motive when Nick is found shot dead in the burned ruins of his house.
5. And Gracie and Cass are wary of Marco Costa, who works part time helping Bobby buy fish.
6. Marco used to work for Cass, who didn't trust him, and he overheard the two women asking Nick about him, since the men were neighbors.
7. Slowly, the four women, who—except for Izzy—were born and brought up in Sea Harbor and are related to many of its residents, begin to gather tidbits of information they eventually shuffle into a pattern that will uncover the killer.
8. Slowly, the four women, who—except for Izzy—were born and brought up in Sea Harbor and are related to many of its residents, begin to gather tidbits of information they eventually shuffle into a pattern that will uncover the killer.
9. Slowly, the four women, who—except for Izzy—were born and brought up in Sea Harbor and are related to many of its residents, begin to gather tidbits of information they eventually shuffle into a pattern that will uncover the killer.
10. He's raised by his father, Nadzhaf, who sells muskmelons grown on the village's collective farm, and his Aunt Medina.

11. He never does return, and Sadyk is raised by Medina and her belligerent husband, Mukush, who's bitter about the fact that his grandfather's land has been commandeered by a newly established Soviet collective.
12. In this haunting work, expertly translated from Russian by Young, Aylisli chronicles the transformation of the village through the maturing eyes of Sadyk, who grows from a bookish boy into a student headed for university.
13. Wilkerson's ambitious follow-up to *Black Cake* (2022) centers on a wealthy Black family, the Freemans, who have made their home on the Connecticut coast.
14. The only bright spot in her day is playing the New York Times' Wordle, on which she currently holds a streak of more than 300 days.
15. They quickly realize that the *Nightward*, an ancient, magical book, has been opened, unleashing dark creatures into Gailand, some of which are hunting Viella for the coup's organizers.
16. Because the girl, who's being called Atalanta Doe, doesn't speak, the social worker assigned to the case is elated when she hears about Professor Bernadette Baston: "A woman child development specialist! How interesting, I thought," she tells Bernadette when they meet.

### (I) Non-finite Restrictive ARC

1. Upon discovering two silver rings, Cora initially attempts to return them to their owners and is met with resistance, hinting at a buried secret connected to the original owner, Clarity, who vanished over 60 years ago. (-ed participle)
2. He's raised by his father, Nadzhaf, who sells muskmelons grown on the village's collective farm, and his Aunt Medina. (-ed participle)
3. In this haunting work, expertly translated from Russian by Young, Aylisli chronicles the transformation of the village through the maturing eyes of Sadyk, who grows from a bookish boy into a student headed for university. (-ed participle)
4. Loneliness and terror permeate this entire narrative and every scene is carefully crafted to highlight the awfulness of people and the misery of a life spent running from an unknowable threat. (-ed participle)
5. Instead of having the family reunion they long for, Hannah and her Opa find themselves among the thousands transported to the Theresienstadt camp. (-ed participle)

6. Family ties, religious belief, and the sustaining power of the arts in the face of oppression are explored in a story of human values tested under the most horrific of circumstances. (-ed participle)
7. Additional perspectives from secondary characters interspersed throughout the narrative help flesh out this theme that everyone is floundering in adulthood. (-ed participle)
8. Wilkerson traces in detail the storylines of preceding generations of Freemans going back to Africa, follows Ebby and her family for the next several years—including an escape to France—and also features chapters focusing on various supporting characters with connections to the murder. (-ing participle)
9. Wilkerson traces in detail the storylines of preceding generations of Freemans going back to Africa, follows Ebby and her family for the next several years—including an escape to France—and also features chapters focusing on various supporting characters with connections to the murder. (-ing participle)
10. With so much ground to cover, the overstuffed narrative loses steam. (infinitive)
11. Much to admire, but half of what's here might have made for a more successful novel. (infinitive)
12. Hoping to make it a full year without a single miss, she reaches a point of desperation one day when she finds herself stuck on the answer with only a single guess left. (-ed participle)
13. One night she follows Big Mother to a small shack where she finds a group of women braiding each other's hair. (-ing participle)
14. Moses' digital art captures the difficult life endured by workers of these sugarcane plantations, the weary faces of these women, and the meaningful hairstyles that facilitated their escapes. (-ed participle)
15. Told in simple, often lyrical language and enriched with an author's note and end papers filling in details about the hidden meanings of the braids, this will be a welcome addition to elementary social studies and history units. (-ing participle)
16. Meanwhile, Violet has another mystery to contend with: Andarna, her second bonded dragon, appears to be part of a lost dragon species. (infinitive)
17. If that seems like a lot going on, even for the third book in a series, know that many plot points don't serve much narrative purpose so much as provide opportunities for Violet and Xaden to romantically comfort each other, or for various interchangeable side-characters to exchange less-than-snappy dialogue. (-ing participle)

18. Idolfire is cinematic, with two points-of-view presented simultaneously, giving a unique view of this intriguing world. (-ed participle)
19. Because the girl, who's being called Atalanta Doe, doesn't speak, the social worker assigned to the case is elated when she hears about Professor Bernadette Baston: "A woman child development specialist! How interesting, I thought," she tells Bernadette when they meet. (-ed participle)

#### (J) Non-finite Non-restrictive ARC

1. In this haunting work, expertly translated from Russian by Young, Aylishi chronicles the transformation of the village through the maturing eyes of Sadyk, who grows from a bookish boy into a student headed for university. (-ed participle)
2. Coburn's extensively researched narrative conveys the full horror of conditions at the camp (cynically purported to be Hitler's "gift to the Jews") while highlighting the artistic and cultural accomplishments of the camp's population. (-ed participle)
3. The family's prized possession is a 20-gallon stoneware pot they call "Old Mo," made by an enslaved ancestor. (-ed participle)
4. The jar was broken during a horrible, never-solved incident in which masked men broke into their home and shot 15-year-old Baz to death in the presence of his 10-year-old sister, Ebony, called Ebby. (-ed participle)
5. That said, readers will want to pay attention to this fantastical two-woman road trip, inspired by the fall of Rome. (-ed participle)
6. Set in 1951 around Puget Sound, this debut novel centers on a woman and a girl who, independently of each other and in vastly different circumstances, are abandoned. (-ed participle)

#### (K) Sentential Relative Clauses

1. Nevertheless, over the course of her visits with the girl, Bernadette becomes determined to learn how Atalanta got to the island, which will mean asking the area's residents unwelcome questions.

## (L) Indeterminate Cases

1. Cora is also pressured by her fiancé's family, who have strong ties to the town, to abandon her quest, creating more mystery around who was involved in Clarity's disappearance.
2. Marco used to work for Cass, who didn't trust him, and he overheard the two women asking Nick about him, since the men were neighbors.
3. One day, with little ceremony, Nadzhaf announces that he's sold the family's cow and will leave town, likely never to return; he's been conscripted to fight against the German fascists in the war, and author Aylisli heartbreakingly renders the character's farewell to his loved ones: "I'll say what I must. I stand guilty before you, Medina: I've driven you into this wretched hole. I'm not coming back. Forgive me, for God's sake!"
4. Set in sixteenth-century Colombia and based on the story of San Basilio de Palenque, one of the first free African towns in the Americas, Duncan's fictionalized story helps to broaden knowledge of African enslavement in the Americas beyond the United States.
5. Set in sixteenth-century Colombia and based on the story of San Basilio de Palenque, one of the first free African towns in the Americas, Duncan's fictionalized story helps to broaden knowledge of African enslavement in the Americas beyond the United States.
6. Richly hued throughout, the color palette brightens as the group reaches freedom.
7. Viella quickly discovers that she can sense some of the dark creatures approaching, but she also becomes susceptible to the book's influence while dreaming, placing her small group in additional danger.
8. As the nobles of various nations negotiate the terms of an alliance to fight against the venom threat, Violet and her friends journey to the various island nations off the coast of their continent, hoping to enlist more allies in the war, locate Andarna's long-lost dragon family, and find a solution to Xaden's compromised soul.

## Appendix 2 – Tables

*Table 1 – Overall occurrence of nominal and relative clauses*

<b>Clause</b>	<b>Number</b>	<b>Percentage</b>
Nominal clauses	113	50.2 %
Relative clauses	104	46.2 %
Indeterminate cases	8	3.6 %
<b>Total</b>	<b>225</b>	<b>100 %</b>

*Table 2 – Form of nominal clauses*

<b>Form</b>	<b>Number</b>	<b>Percentage</b>
Finite	44	38.9 %
Non-finite	69	61.1 %
<b>Total</b>	<b>113</b>	<b>100 %</b>

*Table 3 – Non-finite Nominal Clauses*

<b>Category</b>	<b>Number</b>	<b>Percentage</b>
Infinitive	48	69.6 %
Ing-clause	21	30.4 %
<b>Total</b>	<b>69</b>	<b>100 %</b>

*Table 4 – Finite Nominal Clauses*

<b>Category</b>	<b>Number</b>	<b>Percentage</b>
Nominal declarative	26	59.1 %
Nominal interrogative	11	25.0 %
Nominal relative	7	15.9 %
<b>Total</b>	<b>44</b>	<b>100 %</b>

Table 5 – Syntactic functions of nominal clauses

Syntactic function	Number	Percentage
Adjectival complement	6	5.3 %
Noun complement	16	14.2 %
Object	79	69.9 %
Object complement	3	2.7 %
Subject	4	3.5 %
Subject complement	5	4.4 %
<b>Total</b>	<b>113</b>	<b>100 %</b>

Table 6 – Types of relative clauses

Type	Number	Percentage
Adnominal	103	99 %
Sentential	1	1 %
<b>Total</b>	<b>104</b>	<b>100 %</b>

Table 7 – Form of adnominal relative clauses

Form	Number	Percentage
Finite	78	75.7 %
Non-finite	25	24.3 %
<b>Total</b>	<b>103</b>	<b>100 %</b>

Table 8 – Relativizer distribution in finite adnominal clauses

Relativizer	Number	Percentage
Zero	20	25.6 %
That	27	34.6 %
Who	23	29.5 %
Which	5	6.4 %
Whose	1	1.3 %
Where	2	2.6 %
<b>Total</b>	<b>78</b>	<b>100 %</b>

Table 9 – Non-finite Adnominal Relative Clauses

Type	Number	Percentage
–ed participle	17	68 %
–ing participle	5	20 %
Infinitive	3	12 %
<b>Total</b>	<b>25</b>	<b>100 %</b>

Table 10 – Restrictiveness of relative clauses

Restrictiveness	Number	Percentage
Restrictive	81	77.9 %
Non-restrictive	23	22.1 %
<b>Total</b>	<b>104</b>	<b>100 %</b>