

**Hebron University**

**Faculty of Graduate Studies and Scientific Research**



**Relativization in Modern English Literature:  
Implications of Teaching Grammar in EFL Context.**

**MA Thesis**

**By**

**Mohammad Jum'ah Hamdan Zighan**

This Thesis is Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Arts in Applied Linguistics and the Teaching of English, College of Graduate Studies and Academic Research, Hebron University, Palestine.

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**Thesis Statement**

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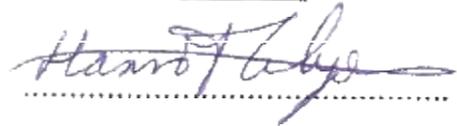
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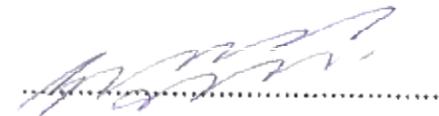
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## **Dedication**

I dedicate this thesis to my parents who showed me the light in a tunnel where everything was dark, to my dear wife and to my beloved children. Without their patience, understanding, cooperation, encouragement, endless help, absolute and caring support, and most of all love, the completion of this work would not have been possible. I am honored to have you as my parents, wife and children.

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I acknowledge and express my gratitude and thanks to my dear and distinguished faculty professors who taught me during my study: Dr. Hanna Tushyeh, Dr. Ahmad Atawneh who encouraged me to choose my thesis topic and helped me alot, Dr. Nimer Abu Zahra, and Dr. Raghad Dwaik. Besides, I thank all the English Department staff. Also, I will never forget to offer special thanks to my dear friend Dr. Adel Atawneh for his encouragement and help. My thanks also go to Dr. Salah Shruf, Dean of Arts, and Dr. Mohammad Farrah, the chairperson of the English Department, for their encouragement and support.

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## Abstract

In this quantitative study, the researcher tries to shed some light on the usage of relative clauses (subject, direct object, and indirect object, object of preposition, possessive, and object of comparison, restrictive, non-restrictive, and reduced) as rich and complex syntactic structure in modern English literature through the study of some modern English plays to know the most and least frequent types of relative clauses (RCs) used and to prove that modern English language attempts to use the easier types of relative clauses to combine sentences.

This study investigates the frequency, categorization and percentage of each occurrence of relative clauses in George Bernard Shaw's plays *Major Barbara* and *Arms and the Man* to know the most and the least frequent types of RCs used. To achieve this purpose, the researcher analyzed two plays *Major Barbara* and *Arms and the Man* written by George Bernard Shaw to investigate the frequency of occurrence of all the relative clauses in the two plays.

There are four questions in the study: Is there a high frequency of relative clauses as subordination devices?, are the relative clauses on the upper level hierarchy more frequent than the lower level?, is there a lower frequency of occurrence for relative clauses on the level of Keenan's hierarchy?, and in the light of the Shaw's plays, what are the implications of such analysis and study on the teaching of relative clauses in English in an EFL context?

The results of the study in the two plays indicate that the subject relative clause (RC) occurred 235 times (71.865%), direct object RC occurred 67 times (20.489%), indirect object RC occurred 6 times (1.834%), object of preposition RC occurred 7 times (2.140%), possessive RC occurred 12 times (3.669%), and object of comparison did not occur at all (0%). This means that the subject RC and the direct object are the dominant types of the relative clauses respectively. This proves that the subject RC and

the direct object RC are considered the upper level hierarchy and are more frequently used in modern English literature. Then, the other kinds of the relative clauses such as indirect object, object of preposition, possessive and object of comparison are considered the lower level and are less frequently used. Besides, the results indicate that modern English playwrights attempt to use the easier types of relative clauses, the subject and the direct object, to combine sentences.

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## **Chapter I. Introduction**

### **I. Thesis Title**

Relativization in Modern English Literature: Implications of Teaching Grammar in EFL Context.

### **II. Introduction**

The relative clause is a frequently used kind of subordination. English, specially written English, uses subordination. Arabic on the other hand, uses coordination (Khalil, 2000). The relative clause is an important and rich syntactic structure in English. It is also a very frequently used kind of subordination specially in written English. The use of relative clauses shows syntactic maturity (Tushyeh, 1983). Creative writers in English use different types of relative clauses. Hitherto, to the researcher's best knowledge, no studies have been conducted in the Arab world in general and in Palestine in particular on the use of relative clauses and their frequency and their various kinds by native writers of English in written English.

Relative clauses constitute a problematic area for Arab EFL learners as they are rich syntactic structures in English and they can hinder effective communication because they are semantically and syntactically complex.

In this study, the researcher tries his best to shed some light on the usage of relative clauses in modern English literature through discourse analysis of some modern English plays to prove that modern language attempts to use the easier types of relative clauses to combine sentences.

Relative clauses are categorized or divided into nine categories: Subject (SU) relative clauses, direct object (DO), indirect object (IO), object of preposition (OP),

genitive, object of comparison, restrictive, nonrestrictive and reduced (contact) clause, each of which has a level of difficulty. It is assumed that the easier construction (formation) is more frequently used.

In this study, the researcher investigates the frequency, categorization and percentage of each occurrence of relative clauses in each play under the analysis of, namely "*Major Barbara*" and "*Arms And the Man*" by George Bernard Shaw.

### **III. Statement of the Problem**

Relative clauses specially those on the lower level of Keenan and Comrie's (1977) hierarchy constitute learning difficulties. To my best Knowledge, no Arab researcher has attempted a study of the occurrence and frequency of these difficult structures in extended discourse like plays.

### **IV. Purpose of the Study**

The purpose of this study is to examine the frequency and categorization of relative clauses in modern English plays and to shed light on the most and the least frequent types of relative clauses used. Moreover, the study aims to investigate the impact of such analysis and categorization on the practice of teaching grammar in EFL context.

### **V. Research Questions**

Out of the modern plays analyzed:

1. Is there a high frequency of relative clauses as subordination devices?
2. Are the relative clauses on the upper level hierarchy more frequent than the lower level?

3. Is there a lower frequency of occurrence for relative clauses on the level of Keenan's hierarchy?
4. In the light of the Shaw's plays, what are the implications of such analysis and study on the teaching of relative clauses in English in an EFL context?

## **VI. Hypotheses of the Study**

1. It is hypothesized that there is a high frequency of relative clauses as subordination devices.
2. It is hypothesized that relative clauses on the upper level hierarchy are more frequent than the lower level.
3. It is hypothesized that there is a lower frequency on the lower levels of occurrence for relative clauses on the level of Keenan's Hierarchy.

## **VII. Significance of the Study**

The significance of the study stems from two considerations:

1. It is a quantitative study on the frequency of use of the various kinds of relative clauses in the literary works of renowned English writers.
2. It is the first study of its kind to be conducted in Palestine.

## **VIII. Limitations of the Study**

This thesis investigates the frequency, categorization, and percentage of the following modern and contemporary English plays:

1. *Major Barbara* by George Bernard Shaw.
2. *Arms And the man* by George Bernard Shaw.

## **IX. Research Methodology**

The researcher chose two modern English plays. He tries to investigate the frequency of all the relative clauses in each play. This investigation will be guided by the Noun Phrase Accessibility Hierarchy (NPAH) of Keenan and Comrie (1977). Then, the occurring (frequency) of relative clauses in the two plays will be counted and its percentage will be calculated to predict the difficulty order of relative clauses. After that, the results of the study will be compared to investigate the impact of such analysis on the practice of teaching grammar in EFL context.

The data of this study is taken from the two modern English plays:

1. *Major Barbara* by George Bernard Shaw.
2. *Arms And the Man* by George Bernard Shaw.

## **X. Definition of Terms:-**

### **Relative Clauses**

Relative clauses are dependent clauses that modify nouns. They are introduced by a set of relative pronouns- *that, which, who, whom, and whose*. They are called adjective clauses because they have the same function as adjectives but they come after the head noun as postnominal modifiers (Crown, 2008:p.420). Kharma and Bakir, (2003:332),and Jacobs (1995:367) define the relative clause as a sentence-like construction that is embedded within an NP, modifies the head noun and provides information about the set of entities denoted by the head-noun, e.g., The meteor that she saw was quite large.

### **Restrictive Relative Clauses (RRCs)**

"Restrictive Relative Clauses are clauses that function to identify the noun they modify and to add necessary information for identifying the noun in the main clause." (Crown, 2008:p.421-427) and (Celce-Murcia and Larsen-Freeman,1983:p.378), e.g., The workers who went on the strike were dismissed.

### **Non-Restrictive Relative Clauses (NRCs)**

Non-restrictive relative clauses are clauses that provide some information about the noun modified (the antecedent ), but the clause doesn't define it (Crown, 2008:p.439). Other definitions: A noun restrictive clause "provides additional information but information necessary to determining the identity of noun in the main clause" (Celce-Murcia and Larsen-Freeman,1983:p.278). NRC is placed after the defined noun, but it doesn't identify that noun. It only adds some information about it. The relative pronoun can't be omitted in NRC and it is always written in commas (Thomson and Martinet, 1980:p.48 and Murthy, 2006:p.77), e.g, The workers, who went on the strike, were dismissed.

### **Resumptive Pronoun**

The resumptive pronoun is a pronoun "inappropriately used in a clause along with a relative pronoun and occurring in the position the relative clauses came from." (Crown, 2008:p.428), e.g., The children love the stories that I read *them*. The pronoun *them* is inappropriate because the pronoun *that* corresponds to the NP *the stories*.

### **Antecedent**

An antecedent is "The word or group of words to which a pronoun refers" (Wardhaugh, 1977:P.235). "The noun phrase in a sentence or discourse with which a pronoun is coreferential is called the antecedent" (Kharma and Bakir, 2003:P.319), e.g., I read a story. It was good. The pronoun *it* refers to the antecedent noun *story*.

### **Embedded Sentence**

An embedded sentence "is a sentence occurring within a sentence in a phrase structure tree." (Kharma and Bakir, 2003:P.323), e.g, This is the mechanic who repaired Huda's car. *Who repaired Huda's car* is the embedded clause(the relative clause) which has been embedded into another. Besides, this sentence could be written as two sentences: This is the mechanic and the mechanic repaired Huda's car.

### **Noun Phrase Accessibility Hierarchy (NPAH)**

NPAH is a suggested theoretical model by Keenan and Comrie. They posit that the NPAH lists the most accessible type of NP at the top and the least accessible (or least able to become a relative pronoun) type at the bottom (Keenan and Comrie (1977).

### **Gender Concord**

Gender concord is a system that applies only to Wh-series on the basis of personal and non personal gender to show the agreement between the relative pronoun with personal and nonpersonal antecedent. That is, if the gender is personal, we use the pronoun *who* and if the gender is nonpersonal, we use the pronoun *which*, e.g., George, who..... / London, which..... (Quirk, 1985:1245).

### **Interference (Transfer)**

Interference is "the negative transfer of linguistic habits from L1 to L2. It takes place when the languages differ" (Kharma and Bakir, 2003:P.326). It is the use of the

previous knowledge to facilitate the learning of the new language (Chaudron, 1990:p.115). For example, Arab learners transfer the resumptive pronoun from Arabic/ L1 to English/ L2 ( e.g., This is the man whom we saw *him*).

### **Interlingual Errors**

Interlingual errors are the errors that are typically committed by L2 learners regardless of their mother tongues as the result of L1 interference. These are divided into the following types: overgeneralization, redundancy, reduction, communication-based errors, and teaching-induced errors (Kharma and Bakir, 2003:P.326).

### **Overgeneralization**

Overgeneralization is "The process used by children to extend meaning of a word (e.g., papa to refer to all men)". (Kharma and Bakir, 2003:P. 329).

### **Relative and Humanity**

The Arabic relative clause is not human-sensitive, e.g., الرجل الذي, الكتاب الذي; whereas the English relative clause is human-sensitive, e.g., the man who, the book which. Thus, English has a personal relative clause such as *who*, and non-personal relative clause such as *which*" (Al-Khuli,1999: p.157).

### **Summary of Chapter I**

In this chapter, the background of the study was presented. The researcher presented the problem, purpose of the study, research questions, hypotheses of the study, significance of the study, limitation of the study, research methodology, and definitions of terms.

Chapter two presents relative literature review. Chapter three describes the research methodology. The results of the study and the discussion of these results are presented in chapter four. Finally in chapter five, the major conclusions and recommendations are presented.

## **Chapter II. Literature Review (Background of the Problem)**

### **I. Introduction**

This chapter presents a brief definition of the English relative clauses and their kinds and characteristics as discussed by noted English grammarians. The major part of this chapter is devoted to studies by researchers both Arabs and native speakers of English dealing with the various aspects of relative clauses formation in English with particular emphasis on the problems encountered by Arab EFL learners of English in comprehending and producing English relative clauses.

### **II. The Relative Clause in English**

Crown (2008:p.420-421) said that relative clauses are dependent clauses that modify nouns. They are introduced by a set of relative pronouns: that, which, who, whom, and whose. They are called adjective clauses because they have the same function as adjectives but they come after the head noun (postnominal modifiers). Besides, relative clauses are formed by means of Wh-movement. "This rule moves the NP in the relative clauses that corresponds to the NP in the main clause to the front of the relative clause, leaving a gap at the place from which it was moved. The NP fronted by Wh-movement is replaced by a relative pronoun" (p.421). For example, The movie ( that we see The movie) was really scary.

Celce- Murcia and Larsen- Freeman (1983:p.362), Crown (2008:pp. 422-426) and Allsop (1986:293) reported that the English Language has a rich system of relativization with some restrictions on the kind of the relativized noun phrase. English relative clauses can be classified into six types of restrictive clauses as follows: subject (S) relative clauses, direct object relative clauses (DO), indirect object (IO) relative clauses, object of the preposition relative clauses , oblique object

(OP) relative clauses, possessive (POS) relative clauses, and object of comparison (OC) relative clauses.

Crown (2008: p. 421), Quirk (1985: 1248) and Quirk (1973) pointed out that English relative clauses can be classified into restrictive and non-restrictive depending on the function of the relative pronoun as subject, object, complement or prepositional complement. A restrictive relative clause is a clause that restricts the reference of the noun phrase modified and adds necessary information to it. For example, My brother *who lives in Hebron* is a teacher. But a non-restrictive relative clause is a clause that doesn't restrict the noun's reference and it adds additional and unnecessary information about the modified noun (the head noun). It is indicated by the commas around it. For example, The pretty girl, *who is a typist*, is Mary Smith.

Commas play an important role in differentiating between restrictive and non-restrictive clauses and in giving special meaning to each of them. Azar (2002: P. 281) explained the difference in meaning between restrictive and non-restrictive clauses in the following example:

1. Restrictive clauses don't require a comma, e.g.,

*The children who wanted to play soccer ran to an open field.* The lack of Commas means that only some of the children wanted to play soccer and the relative clause identifies which children ran to the field.

2. Non-restrictive clauses requires commas, e.g.,

*The children, who wanted to play soccer, ran to an open field.* The use of commas means that all of the children wanted to play and all of them ran to an open field. The adjective clause gives only additional information about the children. Non-restrictive relative clauses are also called appositive clauses.

Celce-Murcia and Larsen-Freeman (1983:pp 378-379 and 1999: 549), Crown (2008:pp. 422-426) , Bander (1983:276-277) and Jacobs (1995: 309-311) summarized the differences between restrictive relative clauses (RRCs) and non-restrictive (appositive) relative clauses (NRCs) as follows:

1. RRC provides necessary information for identifying the head noun in the main clause. However, NRC provides only additional and unnecessary information to determine the head noun in the main clause.
2. RRC must not be separated by pauses, commas and intonation from the main clause. But NRC has commas around them as well as special pauses and intonation to separate the relative clauses from the main clause.
3. RRC can't modify proper nouns (e.g., \*Professor Ali who wears the hat is the teacher.) whereas NRC can modify a proper noun (e.g., professor Ali, who wears the hat, is the teacher).
4. RRC may modify a head noun with determiners such as *every*, *any* and indefinite pronouns such as *anyone*, *everyone* or *no one* (e.g., Any man who goes back on his word is no friend of mine). But NRC may not modify a head noun with determiners or indefinite pronouns (e.g., \*Anyone, who goes back on his word, is no friend of mine.)
5. RRC may be introduced by *that*, *who* or *which*, e.g., The teacher that wears a hat is professor Ali. In contrast, *that* can't be used as a relative pronoun instead of *who* or *which* in NRC (e.g., \*The plan, that we discussed yesterday, will be adopted).
6. RRC can't modify an entire preposition. But NRC modifies an entire preposition (e.g., He decided to resign, which everyone thought a good idea).
7. RRC is derived from underlying source, while NRC is derived from two underlying sources.

8. In meaning, RRC includes part of a whole, e.g., The workers who went on the strike were dismissed. This means that some workers were dismissed. In contrast, NRC includes the whole, e.g., The workers, who went on the strike, were dismissed.

This means that all the workers were dismissed.

Concerning the use of the relative pronouns, Celce-Murcia and Larsen-Freeman (1999:pp. 572,573, 582) pointed out that in spoken English native speakers choose to use the subject case form *who* instead of the use of *whom* to replace a relativized human NP in object position or object of preposition, e.g., I spoke to the student who(m) I loaned the book to.

Besides, in informal conversational discourse, *that* is often preferred over either *which* or *who(m)*. In written discourse *who(m)* is preferred for human antecedents, *which* and *that* are both used to indicate a nonhuman head noun. *Whose* refers to both a human head noun and to an inanimate noun. Here are some examples on the kinds of noun phrases that can be relativized or replaced by a relative pronoun:

1. The novel which is on the table was written by Shakespeare. (Subject NP)

2. The doctor who(m) you met is my brother. (Direct object NP)

3. The man to whom we gave the letter is over there.  
The man who we gave letter to is over there. } (Indirect object NP)

4. The child from whom you took the candy is crying.  
The child whom you took the candy from is crying. } ( Oblique object NP)

5. The man whose apartment is next to ours is a teacher.  
I found an old coin whose date became worn and illegible. } ( Genitive NP).

6. The only friend that I was taller than was Salim. (Object of NP comparison).

In American English conversation, there are preferred patterns of use according to the syntactic roles of the head noun and the relative pronoun, the definiteness of the referent, the humanness or animacy of the referent and the discourse function of the relative clause (to give background or new information) (Celce-Murcia and Larsen-Freeman (1999: 583).

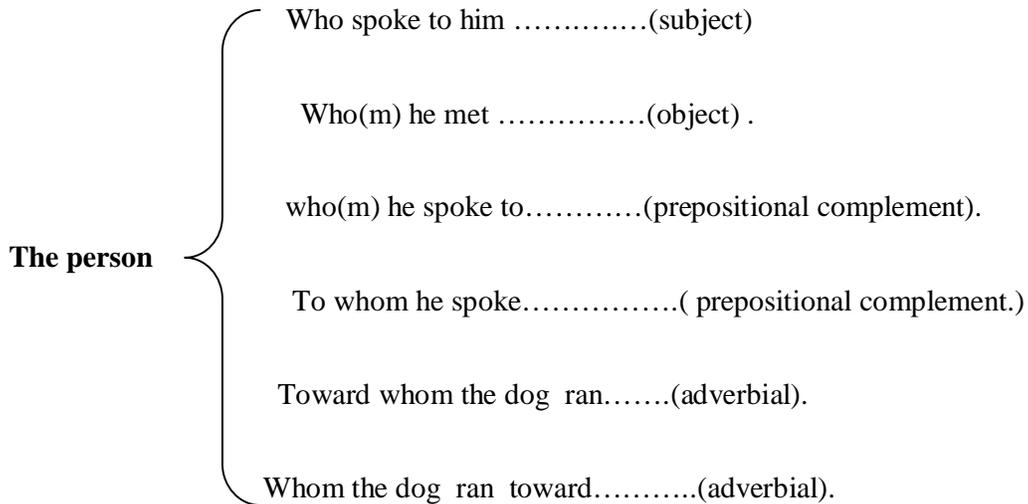
Keenan and Comrie (1972) stated that languages differ in the formation of their relative clauses on the basis of three dimensions. The differences among languages with respect to the distribution relative clauses cause problems for ESL and EFL learners. The three dimensions are:

1. The position of the relative clauses with respect to the head noun.
2. How relative clauses are marked.
3. The presence or the absence of a pronominal reflex.

Keenan and Comrie (1977) suggested a theoretical model known as the Noun Phrase Accessibility Hierarchy (NPAH). Their model showed that the higher positions on the hierarchy are easier to be relativized than the lower ones. Below are six positions of the Hierarchy model: subject NP, object NP, indirect object NP, oblique object NP, genitive NP, and object NP of a comparison. Their hierarchy states that in universal grammar, subject NPs are easier to relativize than direct object NPs. Both subject and object are in turn easier to relativize than indirect object NPs, etc.... The most difficult position is the object of a comparison and it is rather rarely used.

Concerning the characteristics of relative clauses, Quirk (1985) stated that relative pronoun is capable of showing concord with its antecedent and indicating its function with the relative clauses as a constituent of an element in the relative clauses

or as an element of clauses structure (S,O,C,A). This means that the relative pronoun functions respectively as subject, object, complement, and adverbial ( including its role as prepositional complement) in the relative clause with personal and nonpersonal antecedents, e.g.,



He added that the choice of the relative pronoun depends on three factors:

1. The relation of the relative clauses to its antecedent, restrictive or non-restrictive, e.g, The woman who is approaching seems to be somebody I know.

The Bible, which has been retranslated, remains a best seller.

2. The gender type of the antecedent as personal or nonpersonal, e.g.,

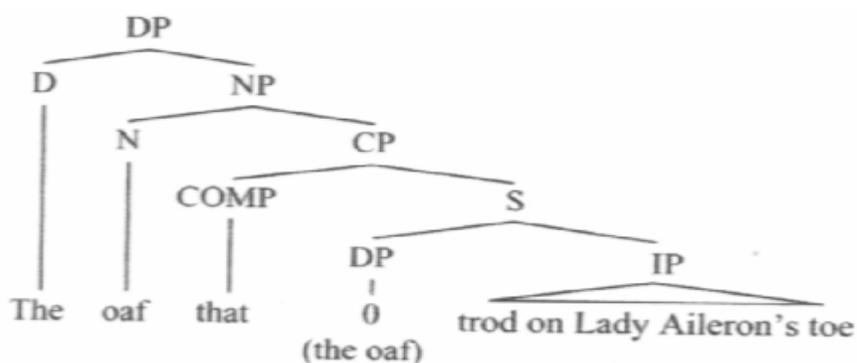
The person who I was visiting.....

The book which I was reading.....

3. And the function of the relative pronouns as S, O, C. A. (PP. 1245-1253).

In terms of syntactic structure, a relative clause is a clause that modifies a noun and it is embedded within a noun phrase, e.g., The oaf that trod on Lady Aileron's toe... ..

This may be diagrammed as follows:



According to this diagram, the important parts of the relative clause are:

- The head is the noun phrase that is modified by the clause. The head is *oaf*.
- The relative clause (that trod on Lady Ailerons toe ).
- The Relative element is the element that is coreferential with the head noun within the relative clause. The relative element is the *oaf*, but it is represented (a zero) or omitted because the subject of this clause is coreferential with the Subject of the matrix clause.
- The relativizer (complementizer ) is the morpheme (particle) that sets off the restricting clause as a relative clause. The complemenetizer here is *that*.

As to the position of the relative clauses with respect to the head noun, they occur after their heads as post-nominal relative clause and are the most common type in English language. In Addition, they are noun modifiers and they are called adjective clauses but they come after the head noun ( Payne, 2006: pp.301-303).

The relative clause modifies the NP (noun phrase ) of the base string forming with it an expanded noun phrase – which can then occur in any function in a matrix string in which the original NP could occur. The words *who, when, whose, which* and

*that* are called relative pronouns: *who* (subject) and *whom* (object) are used when the NP refers to people, *which* is used for things, *whose* is used for possession and *that* can be used for all NP's and it can be used for things and people as subject and object in defining relative clause. This means *that* can be used instead of *who(m)* and *which* in defining relative clause (Roberts,1964:PP. 206-214).

Roberts (1991:pp. 192-199) indicated that relative clauses are subordinate WH-clauses functioning as modifiers of the NP and as post modifier. When WH-words function as modifiers in NPs, they are called relative pronouns. e.g.,

-All the books which I bought..... ( Which functions as the direct object of the relative clauses ).

- The man who lent you money.....( who is the subject of the relative clause).

They also have the same structure as wh-questions, except they do not exhibit subject-auxiliary inversion, e.g.,

1. All the trampoline which I have bought.....

- wh-relative clause: which I have bought.

- wh-question: which have I bought?

2. A friend whose car we borrowed is on the phone.

- wh-relative clause: whose car we borrowed.

- wh-question: whose car did we borrow?

Concerning the omission of the relative pronoun, it is possible to omit the relative pronoun when it functions as the object of the clause that it introduces, e.g.,

1. All the trampoline which I have bought.

All the trampoline \* I have bought.

2. The usher who I should show my ticket to.....

The usher \* I should show my ticket to .....

But it is not possible to omit the wh-words in a complementizer position (COMP) in two circumstances:

1. It is not possible to omit the wh-words in COMP when the relative pronoun functions as the subject of the clause which it introduces, e.g.,

- The teacher who gave the lesson left.

(wrong) \* - The teacher gave the lesson left.

2. It is not possible to omit the wh-words in a complementizer position (COMP) when other elements have fronted it, e.g.,

- A friend whose car we borrowed is on the phone.

(wrong)\*- A friend car we borrowed is on the phone.

Hogbin and Sony(2007) conducted a study on the Accessibility Hierarchy in relativization to test Keenan and Comrie's (1977) Noun Phrase Accessibility Hierarchy together with Fox's (1987) Absolutive Hypothesis on the basis of eighteenth and twentieth century written English narrative in order to find if the pattern of relativization as discovered by Keenan and Comrie (1977) and that of Fox (1987) are the same in the eighteenth century as they are in the twentieth century and to compare the findings of this study with the findings of Fox and Keenan and Comrie (1977).

It was found that the patterns of relativization differ and vary a little and the variations that occur tend to be minor between the two centuries ( the eighteenth and twentieth centuries ). For example, relativization on intransitive subject (S-RCs) and on direct object occurs more frequently than relativization on transitive subject (A-RCs) and on oblique. But relativization on indirect object (IO-RCs) and object of comparison are unattested and relativization on genitive occurs very infrequently. However, it is suggested that the high frequency of intransitive subject and oblique relative clauses seems to fall out direct from written narrative that requires a considerable amount of description to indicate the states of the people or other entities or to set a scene. The high frequency of relativization on direct object (DO-RCS) "follows from Fox's (1987) suggestion that one of the main functions of RCs is to anchor the head NP in discourse; the other NP in a DO-RC, e.g., the transitive subject NP, tends to be pronominal, and, therefore, a good anchor. The infrequently occurring RCS, i.e., transitive subject (A-), GEN-, and IO-RCs, tend to be formed on grammatical relations that typically appear in pronominal form. In these RCs, therefore, the functions of RCs, whether to distinguish, describe, or anchor, become largely irrelevant. Thus, accessibility in relativization is not so much motivated by a hierarchy of grammatical relations as by discourse preferences or properties".

### **III. Literature Review about the Problems in Relative Clauses Encountered by Arab Learners**

Tushyeh (1985) stated that adult ESL learners encounter problems in the production of relative clauses and make errors in using them. He used different types of tests as choosing the correct suitable relative pronoun, multiple-choice and sentence combining. He found that language transfer is an important factor in the acquisition of English relative clauses by adult ESL learners. In addition, he

confirmed that simplification, overgeneralization, achievement, perception and production are other strategies that interfere negatively in formulating relative clauses. As a result, he suggested using a multifactor approach so as to deal with interlingual errors.

Mukattash (1986) conducted a study on 80 fourth-year students majoring in English at the University of Jordan. He pointed out that negative interference is considered the persistent source of errors in constructing relative clauses. He says that it comes from two related sources in Arabic: Errors in spoken English came from colloquial Arabic but errors in written English come from Modern Standard Arabic. In addition, he found that Arab ESL learners tend to delete relative pronouns when the relative clauses modify the head-noun in the subject-complement, when the relativized noun-phrase function as a subject and the head noun is indefinite. Moreover, he concludes that defining and non-defining relative clauses errors are not frequent as Arab learners rarely use them in their free writing composition.

Khurma (1987) conducted a study about the difficulties encountered by Arab learners in the formation of relative clauses. He collected data from the free essay writing of university students, from Arabic to English translation and multiple choice tests in addition to a multiple choice test at the secondary school level. Then, he collected the student errors and classified them into fourteen different errors to arrive at the sources of errors. He found that all the persistent errors and all error types can be ascribed to the negative transfer (or interference ) from Arabic. Another point is that all errors made in the formation of relative clauses are errors of form not use and they do not affect communication. In addition, he stressed that the main source of errors in this area should be taken into consideration by everyone who teaches English relative clauses to Arab learners.

Tushyeh (1988) examined the work of 102 Arab ESL learners of all levels: elementary, secondary and advanced. He found that Arab learners' errors in forming relative clauses can be ascribed mainly to the negative transfer from Arabic. He also ascribed these errors to other factors such as non-inferencing transfer due to inadequate teaching and learning, the repetition of resumptive pronoun, overgeneralization, relative pronoun morphology, and simplification. In addition, he concluded that Arab learners tend to use the coordinators and, but and the subordinations after, when and because instead of the relative pronouns in order to form simple sentences instead of relative clauses. He added that the distinction between restrictive and non-restrictive is difficult for Arab learners because it isn't clear-cut in Arabic while it is clear-cut in English.

Tadros (1979) found that Arab-speaking students at Khartoum University made errors in forming relative clauses in English. He analyzed interference errors in the written English of students through his study that involves 472 scripts obtained from 236 students at Khartoum University. These errors are attributed to interference from Arabic. He divided the students' errors into three main kinds:

1. Giving the direct translation of relative pronoun and using a personal pronoun from the Arabic pattern instead of the relative pronoun, e.g., The shopkeeper *who he* lives next to us sells cheap things.
2. Omission of the relative pronoun, e.g., There are many people \*like syntax.
3. Use of the definite article for the relative pronoun, e.g., Sameer *the who* came here is nice.

Hamdallah and Tushyeh (1998) contrasted relativization in English and relativization in Modern Standard Arabic (MSA) with respect to relative clause formation, relative pronouns, resumptive pronouns, restrictive and non-restrictive

clauses, nominal and verbal relative clauses, subject and object relative clauses, free/headless relative clauses, embedding and its types and finally The Noun Phrase Accessibility Hierarchy of Keenan and Comrie (1977) in relation to relativization in both English and MSA. They found that relative clause formation in English and MSA is similar in many constructions and is different in other constructions. English has five different forms of relative pronoun, but modern Arabic has eight forms of the relative pronouns allathii. In MSA, the antecedent should be definite and the relative pronoun agrees with the antecedent in number, gender and case. One basic difference in relativization between MSA and English is the appearance of resumptive pronoun in MSA that agrees with the antecedent in gender, number and case.

Both in English and MSA, there are restrictive and non-relative clauses, subject and object relatives, nominal and verbal relatives, multiple embedding and free headless relatives. In addition, there are slight differences between English and MSA with respect to the Noun Phrase Accessibility Hierarchy of Keenan and Comrie (1977).

Khalil (1985) in his article "Interlingual and Intralingual Errors in Arab Freshman English" explained that Arab learners commit errors in forming relative clauses. He collected data from 150 final examination composition papers written by Arab learners enrolled in the first semester as freshman students taking the English courses 103 and 104 at Bethlehem University. He identified seven types of errors: The copula, embedded questions, pronoun retention, prepositions articles, semantic and stylistic errors. Concerning relative clauses, he stated that the pronoun retention is an example of language transfer. For example:

- These things I make them before the exams. .
- Five subject which they are.....

These errors are examples of the retention of pronominal object and subject and they are attributable to interference from Arabic "in which a pronominal reflex occurs in subject and object NP position" (p.13).

Fox (1970) contrasted the relative clauses in English, Hindi and Arabic to show the problematic areas where speakers of Hindi or Arabic make errors in constructing the relative clauses in English. On the basis of contrastive analysis of English and Arabic relativization, he found that the Arab learners have less difficulty than the Hindi learners in mastering the relative clauses in English. Sometimes, Arab learners omit the English relative pronoun and substitute it with another personal pronoun form if the determiner is not definite. But, if the determiner is definite, they often equate the pronoun "illi" with *whom*, *who*, or *which*. When there is object of preposition, they may say *which in* or *whom to* instead of *in which* and *to whom*.

According to Fox, the above mentioned problems are the most problematic areas that Arab learners face when dealing with relative clauses in English.

Shachter (1974) collected data from free compositions written by Arab, Chinese, Persian and Japanese ESL learners. She gathered all the relative clauses from these compositions and analyzed them in respect of the three dimensions of Keenan and Comrie (1972): The position of the relative clauses with respect to the head noun, how relative clauses are marked, and the presence or the absence of a pronominal reflex. She found that Arab and Persian learners use relative clauses more than the Japanese and the Chinese learners. Besides, she stated that Arab and Persian learners find relative clauses formation in English similar to their native language. So, they transfer their native language forms to English and produce more relative clauses. Moreover, she found that the most frequent transferred error produced by Arab and Persian learners was the resumptive pronoun because they construct

hypotheses about the target language based on the previous knowledge about their native language. Therefore, when the construction is similar, they transfer their native language forms to English (the target language).

Kharma and Hajaj (1989: pp. 124-129) considered relative clauses in English problematic areas where Arabic speaking students make a lot of errors in using them. They classified the errors in the area of relative clauses into nearly twelve types. The major ones are repetition of the subject and the object of the relative clauses, omission of the relative connector, use of personal pronoun instead of subordinate, use of personal pronoun instead of the relative pronoun, use of *who* instead of *whose*, use of coordination instead of subordination, omission of the relative antecedent, and wrong placement of the relative clauses. Moreover, they concluded that most of the errors or mistakes committed by the Arab learners in the area of relative clauses can be attributed to interference from Arabic.

Khalil (2000: pp.109-113) classified the errors committed by Arab EFL learners in the use of relative clauses into nine types: relative pronoun omission, relative personal pronoun misselection, subject retention, object pronoun retention, whose misselection, who-which misselection, who misselection and wrong number concord. He attributed most of these errors to Arabic interferences. Besides, he attributed other errors such as *who-whom* misselection to errors induced by the teaching situation. When teachers tell their learners that *who* and *whom* have the same meaning, they overgeneralize this rule and use who or whom in the wrong linguistic context.

Al-Khuli (1999: pp.157-162) compared relative clauses in both languages, Arabic and English from all respects: gender, number, humanity, antecedent agreement, antecedent deletion, relative pronoun deletion, prepositional position, object and completive pronoun (e.g., The man whom you met Ø is my friend),

definiteness of antecedent, defining and non-defining relatives, sentential relatives and possessive relative. Here, the researcher is not going to go through all the similarities and difference in English and Arabic, but he is going to concentrate on the areas of difficulties that Arab learners face when they use English relative clauses. Arabic relative pronoun agrees with the antecedent in all aspects (case, number, gender and definiteness) except the human aspect. For example:

الولد الذي / الكتاب الذي / البنت التي / الولدان اللذان .....

But English relative pronouns agree with the antecedent only in the human aspect.

For example:

-This is the book which.....

-These are the books which.....

-This is the boy whom .....

Another point, English deletes the object pronoun in the relative clauses obligatorily, e.g., The man whom you met (him) is my friend. But Arabic sometimes retains an object pronoun in the relative clauses and sometimes it is explicit or optionally deleted, e.g.,

الرجل الذي قابلته صديقي / الرجل الذي قابلت هو صديقي

So, the object pronoun retention is a source of difficulty for Arab learners. When the object pronoun is relativized in Arabic, it appears after the verb of the relative clauses.

Crown (2008: P. 440-442) stated that ESL students make errors in producing English relative clauses because the relative clauses in their L1s differ from that of English. For example, the beginning of the relative clauses in languages such as, Arabic, Turkish and Farsi is marked by a single subordinator. Subject and object resumptive pronouns are considered persistent transfer errors made by EFL/ ESL students of these languages. For example,

\* I have learned that I shouldn't do things that (they) hurt them.

\*The man who we saw (him) yesterday is my father.

Herzallah and Alawi (2010) conducted a study on the relative clause and stated that negative transference from a mother language is not the major sources of errors committed by EFL learners; they stated that the relative pronoun deletion from subject position of relative pronoun is the commonest errors committed by Palestinian Arabic speakers learning English as a second language. Concerning the relative pronoun formation by Arabic speakers learning English, they pointed out four main errors:

1. The use of a resumptive pronoun (redundant) when the relative pronoun was an object of the clause, e.g., This is the man whom we saw him.
2. The absence of the relative pronoun when it describes an indefinite noun, e.g.,

Jack is a student \*doesn't come late.

3. The use of a relater (the wrong pronoun) in subject position as in the following erroneous structure, e.g., The girl who she is pretty came.
4. The wrong use of the genitive form of the relative pronoun *whose*, e.g.,

I talked to a man who his wife works in the library. (instead of whose wife.)

#### **IV. Problems that Arab EFL Learners Have with Relative Clauses.**

According to the empirical studies conducted by Khalil (2000), Tushyeh (1983), Herzallah and Alawi (2010), and Kharm and Hajjaj (1989), the most common errors committed by Arab EFL learners are:

1. The Repetition of the Object of the Relative Clause (resumptive pronoun), e.g.,

- This is the man whom we met *\*him* yesterday.

- I choose the subject that I like *\*it*.

2. Subject Pronoun Retention (repetition of the subject pronoun in relative clauses),

e.g.,

-The girl who *\*she* is beautiful came.

-It is about people that *\*they* don't have education.

3. The Use of the Relative and Possessive Pronoun Instead of *Whose*, e.g.,

-The man *who his* blood was tested that.

-I talked to the man *who his* wife works in the library.

4. Relative Pronoun Misselection (which – who)

- This is the teacher *which* teaches us English.

- The mechanist repaired the car *who* made an accident.

- The best example is a man *which* was called Ali.

5. Confusion of *who* and *whom*

- The friend *whom* is clever failed the test.

6. Omission of the Relative Pronoun When it Describes an Indefinite Noun.

- Ali is a man *\* doesn't* come late.

7. Omission of the Relative Pronoun

- I want to speak about something *\* happened* to me.

- It is not only Christians and Muslims \* have different feasts.....

9. Omission of the Relative Antecedent, e.g.,

- I don't agree with \* who says that the sun goes round the earth.

- Recent research has proved that children who failed in their studies are \* who spend more time watching TV.

10. Wrong Number Concord (Agreement)in Relative clauses, e.g.,

- The life of orphans who \* hasn't got enough love is a difficult one.

- I will be a man that \* have higher education.

11. The Use of Coordination Instead of Subordination, e.g.,

-She is an eccentric woman \* and she always dresses as a bride.

12. Wrong Placemen of the Relative Clause, e.g.,

- The boys were in the house \* who were my friends.

- The book was useful \* which the boy borrowed .

Most of these errors that Arab EFL learners commit in using and forming relative clauses are attributed to interference from Arabic as well as English.

## **Summary of Chapter II**

This chapter presented a background to this study. It was done in three sections: Section one discussed the features of relativization in English. Section two presented some empirical studies on the acquisition of English relativization by Arab EFL students and the problems they encounter in it. Section three presented the problems

that Arab EFL learners have with relative clauses. The following chapter discusses briefly the research methodology followed in this study.

## **Chapter III. Research Design And Methodology**

### **I. Introduction**

Many researchers and educators conducted research and studies about relative clauses but they limited themselves to errors that EFL learners commit in using and forming relative clauses. They also concentrated on contrasting pairs of languages to find the differences between them.

In this thesis, the researcher will use a different methodology. He will conduct a unique study in its goals and ambitions. He will investigate and analyze relative clauses in respect to their types, function, frequency, and categorization in modern English plays where the spoken language and everyday language is used through dialogues in real life situations and the language of plays usually tends to be accurate rather than complicated, face to face language between actors and their audience. To achieve this purpose, the researcher will choose two plays for the famous playwright George Bernard Shaw who is known for his style in using everyday language in his plays as a part of his style.

Native speakers of English, therefore, are the authentic people who can give the true judgment on the types of relative clauses which are more frequent than others.

### **II. Methodology**

In this study, the researcher divided the methodology section into three subsections in order to facilitate the description of the methodology used in this study in detail as follows:

#### **1. Data Collection**

The data for this study is taken from two modern English plays written by George Bernard Shaw: *Arms and the Man* and *Major Barbara*. In this study, the researcher limited himself to analyzing the relative clauses based on their functions

and types in George Bernard Shaw's plays *Arms and the Man* and *Major Barbara*. Then, he investigated the frequency of all relative clauses in each play. This investigation will be guided by the Noun Phrase Accessibility Hierarchy (NPAH) of Keenan and Comrie (1977) that lists the most accessible types of NP at the top and the least accessible type at the bottom. For example, Their hierarchy states that in universal grammar, subject NPs are easier to relativize than direct object NPs. Both subject and object are in turn easier to relativize than indirect object NPs, etc. The most difficult position is the object of a comparison and it is unacceptable, but the other functions are acceptable.

To support the researcher's point of view that modern language attempts to use simplified structures, the researcher investigated two plays *Arms and the Man* and *Major Barbara* and calculated the occurrence of relative clauses in these plays hypothesizing that easier relative clauses are used more frequent than the difficult ones.

## **2. Research Procedures**

In implementing this study, the researcher investigated relativization and did a lengthy and profound research in famous English grammar books related to his topic. He used the library research method in reading and studying grammar books about relative clauses written by native speakers of English and many pieces of research about the problems of EFL learners in forming and using relative clauses. Then, he collected information about the relative clauses pronouns, types, and functions. He found that there are five relative clauses pronouns: *Who*, *Whom*, *Whose*, *Which* and *That*.

*Who* is a subject or object pronoun, e.g.,

The girl *who* phoned me last night was my sister.

The authors *that* he mentioned are well known.

*Whom* is an object pronoun for people, e.g.,

The man *whom* I phoned yesterday was my friend.

*Whose* is a pronoun for possession for people, e.g.,

The man *whose* name you wanted is Ali.

*Which* is subject and object pronoun for things and animals, e.g.,

The car *which* I drive is old.

*That* is subject or object pronoun for people, animals and things, e.g.,

The car *that* I drive is old.

The person *that* I phoned last night was the doctor.

Concerning the kinds of noun phrase that can be relativized, the researcher investigated Subject NP, Object NP, Indirect Object NP, Oblique Object NP, Genitive NP, Object of NP of comparison (e.g., The girl *who* Susan was taller than won the 100 meter dash), restrictive, non-restrictive, and reduced relative clauses. After a deep and lengthy study, he decided to study relative clauses through plays. So, he chose two plays for George Bernard Shaw: *Arms and the Man* and *Major Barbara* because he is a great and famous English playwright and is considered as a prominent figure in English literature.

Then, he collected information about the two plays. *Arms and the Man* consists of three acts and 52 pages, and *Major Barbara* consists of three acts and 92 pages.

Next, he used these two plays to investigate the frequency and types of all the relative clauses in the two plays. As a matter of fact, this investigation was guided by the NPAH of Keenan and Comrie 1977. Then, the occurrence (frequency) of the relative clauses in the two plays was counted and their percentage was also calculated to predict the difficulty order of relative clauses. Then, tables were drawn to show the

percentage of relative clauses based on its types and functions in George Bernard Shaw's plays *Arms and the Man* and *Major Barbara*. After that, the results of the study were compared to investigate the impact of such analysis on the practice of teaching grammar in EFL context .

### 3. Data Analysis

Two types of analyses were used in analyzing the data: The first type was a holistic one which is based on the frequency of relative clauses in modern English literature. The second type involved the investigation of the relative clause in terms of categorization of sentences.

This is a quantitative study in which the researcher adopted the analytical and descriptive approaches in analyzing the relative clauses types in terms of frequency and function. Moreover, he used a simple statistical analysis in percentage and each category of the relative clauses is calculated as follows:

$$\frac{\text{Number of types and functions of RC}}{\text{Total number of types and functions of RC}} \times 100 = \text{----}\%$$

$$\left\{ \begin{array}{l} \text{No. of RC} \\ \text{-----} \times 100 = \text{----}\% \\ \sum \text{ Total no. of RC} \end{array} \right\}$$

### Summary of Chapter III

This chapter presented a full description of the methodology the researcher used in this study. This was done in three sections: section one discussed the data collection used to conduct the study. Section two discussed the methodology used to collect data and section three presented data analysis methods. The following chapter discusses in detail the results and discussion of the study.

## **Chapter IV : Results and Discussion**

### **Section I : Introduction**

This chapter discusses the results and the findings of the study. It presents the frequency, categorization, and percentage of occurrence of each type of relative clauses in the two plays under analysis, namely *Major Barbara* and *Arms and the Man* by George Bernard Shaw. The findings were based on the narrative data taken from the three acts in each of the two above mentioned plays. To facilitate looking for the patterns of relative clauses sentences, the researcher divided the main types of relative clauses into six sections: subject relative clauses (RCs), direct object, indirect object, object of preposition, possessive and object of comparison relative clauses.

Then, each of these major types of relative clauses was divided into subsections such as restrictive (full and contact form) and non-restrictive (full and contact form). Each kind of these relative clauses and their subsections was exemplified below with many examples taken from the two plays *Major Barbara* and *Arms and the Man* through discussing the results of frequency of relative clauses in each kind of the relative clauses. Then he drew three tables and divided them, as shown in the tables below, into the relative clauses kinds and their subsections in the three acts of each play separately to find their total and percentage. Then he drew a table to show the total percentage of the frequency of the relative clauses in the two plays *Major Barbara* and *Arms and the Man* together. Besides, a comparison was made between the findings of this study and those of Keenan and Comrie (1977). Here are the details.

## Section II." Major Barbara"

This section presents the frequency, categorization and percentage of relative clauses in Gorge Bernard Shaw's play *Major Barbara*. To facilitate the process of research and display the findings of the study, I'd like to display the table that is concerned with the play *Major Barbara* to show the frequency and percentage of occurrence of each type of relative clauses in this play and to be a reference for analysis and presentation of results. Here is the table.

**Table 1**  
**The Frequency, Categorization and Percentage of Occurrence of Each Type of Relative Clauses in G. B. Shaw's Play *Major Barbara***

Percentage %	Total	Act III	Act II	Act I	Kinds of RC and Functions	
15/118=12.7%	15	<b>6</b>	<b>2</b>	<b>7</b>	Restrictive RC Subject /Contact Form	Subject
57/118=48.3%	57	25	22	10	Restrictive RC Subject /Full Form	
26/118=22%	26	7	14	5	Non-Restrictive RC Subject / Contact Form	
20/118=16.94%	20	10	5	5	Non-Restrictive RC Subject / Full Form	
118/168=70.238%	118				Total	
12/35=34.28%	12	4	6	2	Restrictive RC Direct Object /Contact Form	Direct Object
20/35=57.14%	20	8	8	4	Restrictive RC Direct Object /Full Form	
1/35=2.85%	1	0	1	0	Non-Restrictive RC Direct Object /Contact Form	
2/35=5.71%	2	0	1	1	Non-Restrictive RC Direct Object /Full Form	
34/168=20.833%	35				Total	
0/4=0%	0	0	0	0	Restrictive RC Indirect Object /Contact Form	Indirect Object
3/4=75%	3	2	0	1	Restrictive RC Indirect Object /Full Form	
0/4=0%	0	0	0	0	Non-Restrictive RC Indirect Object /Contact Form	
1/4=25%	1	0	1	0	Non-Restrictive RC Indirect Object /Full Form	
4/168=2.380%	4				Total	
0/5=0%	0	0	0	0	Restrictive RC Object of Preposition /Contact Form	Object of Preposition
3/5=60%	3	0	1	2	Restrictive RC Object of Preposition /Full Form	
0/5=0%	0	0	0	0	Non-Restrictive RC Object of Preposition /Contact Form	
2/5=40%	2	0	1	1	Non-Restrictive RC Object of Preposition /Full Form	
5/168=2.976%	5				Total	
3/6=50%	3	2	1	0	Restrictive RC Possessive	Possessive
3/6=50%	3	0	2	1	Non-Restrictive RC Possessive	
6/168=3.571%	6				Total	
	0	0	0	0	Object of Comparison	Object of

0/0=0%	0				Total	
100%	168					

According to the table provided, it was found that subject relative clause is the most frequent kind of relative clauses in George Bernard Shaw's Play *Major Barbara* (M.B). This kind has 118 occurrences which constitute 70.238%. It is divided into 4 subsections and they are exemplified from the three acts of the play as follows:

1. Restrictive RC Subject /Contact Form, e.g.,

- a. *I do beg you to let me alone for once, and tell me about this horrible business of my father wanting to set me aside for another son. (MB. Act I)*
- b. *A man with a heart wouldn't have bashed poor little Jenny's face, would he? (MB. Act II)*
- c. *I want a man with no relations and no schooling: that is, a man who would be out of the running altogether if he were not a strong man. (MB. Act III)*

2. Restrictive RC Subject /Full Form

- a. *I am not one of those men who keep their morals and their business in watertight compartments. (MB. Act I)*
- b. *It's your soul that's hurting you, Bill, and not me. (MB. Act II)*
- c. *Lazarus is a gentle romantic Jew who cares for nothing but string quartets and stalls at fashionable theatres. (MB. Act III)*

3. Non-Restrictive RC Subject /Contact Form

- a. *Homer, speaking of Autolycus, uses the same phrase. (MB. Act I)*
- b. *Barbara, brisk and businesslike, comes from the shelter with a note book, and addresses herself to Shirley. (MB. Act II)*

c. Lady Britomart, dressed for out-of-doors, opens it before he reaches it.

(MB. Act III)

#### 4. Non-Restrictive RC Subject /Full Form

a. Your Christianity, which enjoins you to resist not evil, and to turn the other cheek, would make me a bankrupt. (MB. Act I)

b. The coin fascinates Snobby Price, who takes an early opportunity of dropping his cap on it]. ( MB. Act II)

c. Stephen, who is quite close to it, looks at it rather scaredly, and moves away quickly to the cannon. (MB. Act III)

Throughout the output and the count, there are some notable results that deserve to be discussed. To begin with the Restrictive Relative Clauses as Subject /Full Form, this category was found as the most frequent of all its kinds in the play under investigation (M.B). It counted 57 occurrences which constituted 48.3%.

On the other hand, the Non-Restrictive RC as Subject /Contact Form makes up to 26 occurrences which constitute 22%. The third category is Non-Restrictive RC Subject /Full Form. This category occurred 20 times which constituted 16.94% .The last category is Restrictive RC Subject /Contact Form. This category was the least to occur in Bernard Shaw's Play "Major Barbara". It occurred only 15 times. This occurrence constitutes 12.7%. In fact, the previous discussion provides us with the view that the dominant type is Restrictive RC Subject /Full Form followed by Non-Restrictive RC Subject /Contact Form, then the Non-Restrictive RC Subject /Full Form, and finally is the Restrictive RC Subject /Contact Form.

With regards to Direct Object which is considered the second major type of RCs, the following findings were detected:

The Direct Object occurrence was 35 times. This constitutes 20.833%, out of the occurrences of RCs in Bernard Shaw's Play *Major Barbara*. The Direct Object is divided into 4 categories:

1. Restrictive RC Direct Object /Contact Form

a. *Ever since they made her a major in the Salvation Army she has developed a propensity to have her own way . (MB. Act I)*

b. *Barbara: will there be less drinking or more if all those poor souls we are saving come to-morrow and find the doors of our shelters shut in their faces? (MB. Act II)*

c. *That's just it: all the foundlings I can find are exactly like Stephen. (MB. Act III)*

2. Restrictive RC Direct Object /Full Form

a. *I have a very strong suspicion that you went to the Salvation Army to worship Barbara and nothing else. (MB. Act I)*

b. *Oh, I know: you're the man that Jenny Hill was praying for inside just now. (MB. Act II)*

c. *There is nothing that any Italian or German could do that Stephen could not do. (MB. Act III)*

3. Non-Restrictive RC Direct Object /Contact Form

a. *So the five thousand, I should think, is to save his soul. (MB. Act II)*

4. Non-Restrictive RC Direct Object /Full Form

a. *It is only in the middle classes, Stephen, that people get into a state of dumb helpless horror when they find that there are wicked people in the world. (MB. Act I)*

b. *Cusins rushes to the drum, which he takes up and puts on. (MB. Act II)*

First, restrictive RC direct object /full form occurred 20 times which constitute 57.14%. This type is considered the dominant one in Direct Object category. The second type is restrictive RC direct object /contact form which comes next in occurrence. It makes up 12 occurrences which constitute 34.28%. The non-restrictive RC direct object /contact form appeared only once in the play and makes up 2.85%. However, the non-restrictive RC direct object /full form occurred twice which constitute 5.71%.

The third main type of RCs that is discussed in the study is the indirect object. It is divided into 4 subsections as follow:

1. Restrictive RC Indirect Object /Contact Form

a. *The girl we gave the massage to is not here. (general example)*

2. Restrictive RC Indirect Object /Full Form

a. *Barbara was going to make the most brilliant career of all of you. And what does she do? Joins the Salvation Army; discharges her maid; lives on a pound a week; and walks in one evening with a professor of Greek whom she has picked up in the street. (MB. Act I)*

b. *I shall sell cannons to whom I please and refuse them to whom I please. (MB.Act III)*

c. *I shall sell cannons to whom I please and refuse them to whom I please. (MB.Act III)*

3. Non-Restrictive RC Indirect Object /Contact Form

a. *The student, Alice baked a cake for, is my roommate. (general example)*

#### 4. Non-Restrictive RC Indirect Object /Full Form

*a. They stung into vivacity, to which their meal has just now given an almost jolly turn. (MB. Act II)*

This type was rare and infrequently used in the play "Major Barbara" in occurrence. The total occurrence of it was only 4 times which constitute 2.380%. The restrictive RCs indirect object /full form occurred 3 times which constitute 75%, whereas non-restrictive indirect object /full form occurred only once in act II which constitutes 25%. On the other hand, the restrictive and non-restrictive RC indirect object /contact form didn't appear in the play (MB) at all.

All in all, the occurrence of indirect object category is really rare as it appeared only 4 times throughout all the acts of the play (MB). This is a clear indicator that the indirect object is not frequently used in the play which may be due to its difficulty or it is neglected (or avoided).

Oblique object is the fourth main type of relative clauses categories. The oblique is another infrequently used category. It is divided into 4 subsections:

##### 1. Restrictive RC Object of Preposition /Contact Form.

*a. The mattress he slept on had several broken springs. (general example)*

##### 2. Restrictive RC Object of Preposition /Full Form

*a. Ever since they made her a major in the Salvation Army she has developed a propensity to have her own way and order people about which quite crows me sometimes. (MB. Act I)*

b. *And I quite appreciate the very clever way in which you systematically humbug me. I have found you out. Take care Barbara doesn't. That's all.*

*(MB. Act I)*

c. *I'm intelligent--fffff! it's rotten cold here [he dances a step or two]--yes: intelligent beyond the station of life into which it has pleased the capitalists*

*to call me.* (MB. Act II)

### 3. Non-Restrictive RC Object of Preposition /Contact Form

a. *I know the place, you spoke about. (general example)*

### 4. Non-Restrictive RC Object of Preposition /Full Form

a. *She sits down; and he goes to the armchair, into which he throws himself.*

*(MB. Act I)*

b. *Snobby Price, beaming sanctimoniously, and Jenny Hill, with a tambourine full of coppers, come from the shelter and go to the drum, on which Jenny*

*begins to count the money.* (MB. Act II)

The Oblique category occurred 5 times which constitute 2.976%. The restrictive RC object of preposition/full form occurred 3 times which constitute 60%. The non-restrictive RC object of preposition/full form occurred twice. This occurrence constitutes 40%. The two categories restrictive and non-restrictive RCs as object of preposition/contact forms didn't appear (occur) at all in all the acts of the play (MB).

The fifth type is the Possessive Relative Clause. This type is divided into two categories: Restrictive and Non-restrictive Possessive RCs. They appeared 6 times in the data taken from the table from the play, and constitute 3.571%. Each one of the restrictive and non-restrictive RCs of possessive appeared 3 times which constitute 50% for each. Here are examples from the play *Major Barbara* on both types:

1. Restrictive relative clause as possessive .

a. *the oceans of blood, not one drop of which is shed in a really just cause!*

*(MB. Act II)*

b. *You must simply sell cannons and weapons to people whose cause is right and just, and refuse them to foreigners and criminals.* *(MB. Act III)*

c. *A will of which I am a part.* *(MB. Act III)*

2. Non-restrictive relative clause as possessive.

a. *There may have been some reason for it when the Undershafts could only marry women in their own class, whose sons were not fit to govern great estates.* *(MB. Act I)*

b. *[looking at Bill, whose attitude has never changed, and whose expression of brooding wrath has deepened] Oh, we shall cure him in no time. Just watch.* *(MB. Act II)*

Concerning the object of comparison relative clauses, there was a complete absence in the data under investigation (didn't occur at all). For example:

a. *The only person that I was shorter than was Fritz.* *(general example)*

b. *The sports car which the Alfa was faster than was a Porsche.* *(general example)*

## **Summary of Section II**

In conclusion, relative clauses as subject were more frequently used in the data under discussion which constitute 70.238%. Then comes the direct object which constitutes 20.833%. After that comes the possessive RCs which constitute 3.571%. Then follows the object of preposition which constitutes 2.976%. Before the last

comes the indirect object which constitutes 2.380% and finally comes the object of comparison which didn't appear at all (had no occurrence).

### Section III. "Arms and the Man"

This section also presents the frequency of relative clauses and their percentage in George Bernard Shaw's play *Arms and the Man*. The results of the play are displayed in the following table that shows the frequency and percentage of occurrence of each type of relative clauses in that play to be as a reference for analysis and presentation of results.

**Table 2**  
**The Frequency, Categorization and Percentage of Occurrence of Each Type of Relative Clauses in George Bernard Shaw's Play Arms and the Man**

Percentage %	Total	Act III	Act II	Act I	Kinds of RC and Functions	
12/117=10.256%	12	3	3	6	Restrictive RC Subject /Contact Form	Subject
41/117=35.04%	41	20	13	8	Restrictive RC Subject /Full Form	
49/117=41.88%	49	8	17	24	Non-Restrictive RC Subject /Contact Form	
15/117=12.82%	15	7	2	6	Non-Restrictive RC Subject /Full Form	
117/159=73.584%	117				Total	
16/32=50%	16	9	5	2	Restrictive RC Direct Object /Contact Form	Direct Object
10/32=31.25%	10	5	4	1	Restrictive RC Direct Object /Full Form	
1/32=3.125%	1	0	0	1	Non-Restrictive RC Direct Object /Contact Form	
5/32=15.625%	5	2	2	1	Non-Restrictive RC Direct Object /Full Form	
32/159=20.125%	32				Total	
0/2=0%	0	0	0	0	Restrictive RC Indirect Object /Contact Form	Indirect Object
1/2=50%	1	1	0	0	Restrictive RC Indirect Object /Full Form	
0/2=0%	0	0	0	0	Non-Restrictive RC Indirect Object /Contact Form	
1/2=50%	1	0	0	1	Non-Restrictive RC Indirect Object /Full Form	
2/159=1.257%	2				Total	
0/2=0%	0	0	0	0	Restrictive RC Object of Preposition /Contact Form	Object of Preposition
1/2=50%	1	0	0	1	Restrictive RC Object of Preposition /Full Form	
0/2=0%	0	0	0	0	Non-Restrictive RC Object of Preposition /Contact Form	
1/2=50%	1	0	1	0	Non-Restrictive RC Object of Preposition /Full Form	
2/159=1.257%	2				Total	
4/6=66.66%	4	3	0	1	Restrictive RC Possessive	Possessive
2/6=33.33%	2	1	0	1	Non-Restrictive RC Possessive	
6/159=3.77%	6				Total	
0/0=0%	0	0	0	0	Object of Comparison	0

0/159=0%	0				Total	
100%	159					

To start discussing the findings of the relative clauses in the play *Arms and the Man*, the researcher will start according to the importance of the relative clause types in terms of the frequency of occurrences in the play. The most frequent type will be the first.

According to the results shown in the *Arms and the Man* ( table 2), the subject relative clauses are the most frequently used kind of the relative clauses. They occurred more frequently than the other kinds of relative clauses. This pattern counted 117 occurrences which make up 73.584%. It has four subsections. Each of these subsections is provided with examples from the play *Arms and the Man* as follows:

#### 1. Restrictive RC Subject /Contact Form

- a. *That's what you'd have said if you'd seen the first man in the charge today.*  
(A&M. Act I)
- b. *She then takes up the salver and uses it as a mirror, with the result that the  
handkerchief tied round her head follows the apron. (A&M. Act II)*
- c. *I wish I could believe a man could be so unlike a woman as that. (A&M. Act III)*

#### 2. Restrictive RC Subject /Full Form

- a. *The Serbs have Austrian officers who are just as clever as our Russians;  
but we have beaten them in every battle for all that. (A&M. Act I)*

b. *I know things about Raina that would break off her match with Sergius.*

*(A&M. Act II)*

c. *I am sure Miss Raina is incapable of saying anything that is not true, sir.*

*(A&M. Act III)*

### 3. Non-Restrictive RC Subject /Contact Form

a. *Raina, left alone, takes off her fur cloak and throws it on the ottoman.*

*(A&M. Act I)*

b. *Louka, smoking a cigarette, is standing between the table and the house.*

*(A&M. Act II)*

c. *Raina, at the door, draws herself up haughtily and goes out.) (A&M. Act*

*III)*

### 4. Non-Restrictive RC Subject /Full Form

a. *Raina closes the shutters. She turns and sees Louka, who has been watching the scene curiously. (A&M. Act I)*

b. *Bluntschli stands rigid. Sergius, amazed, looks at Raina, then at Petkoff, who looks back at him and then at his wife. (A&M. Act II)*

c. *He takes the coat, and brings it to the Major, who stands up to put it on. Nicola attends to the fire. (A&M. Act III)*

Through an overview of the table given, we find that the non-restrictive clause as subject/contact form is the most frequent kind in the subject categories (the subject relative clauses) in George Bernard Shaw's play *Arms and the Man*. It made up 49 occurrences which forms 41.88%.

The second type in the subject category is the Restrictive Relative Clause as Subject /Full Form. This category makes up to 41 occurrences which constitute 35.04 %. The next category is the Non-Restrictive Relative Clause as Subject /Full Form. This type occurred 15 times which make up 12.82%. The last category is the Restrictive Relative Clause as Subject /Contact Form. It counted 12 occurrences that form 10.25%. This type is considered the least frequent type to occur in George Bernard Shaw's play *Arms and the Man*.

As a matter of fact, in this respect, the results in the previous section indicate that the dominant and most frequent subject type is the Non-restrictive Relative Clause as Subject /Contact Form. Then, it is followed respectively by Restrictive RC Subject / Full Form, Non-restrictive RC Subject /Full Form and Restrictive RC / Contact Form.

The second major type in the relative clauses category is the direct object. With reference to the given table, we find that the direct object was ranked second in terms of frequency and importance after the subject RC. The results show that the direct object occurred 32 times which constitutes 20.125% out of the occurrence of RCs in George Bernard Shaw's play *Arms and the Man*. Here, the direct object will be divided into four categories and will be exemplified with sentences and phrases taken from the three acts of *Arms and the Man* play as we shall see in the following lines:

#### 1. Restrictive RC Direct Object /Contact Form

a. *I tell you these things to shew you that you are not in the house of ignorant country folk who would kill you the moment they saw your Serbian uniform, but among civilized people. (A&M. Act I)*

b. *The glimpses I have had of the seamy side of life during the last few months have made me cynical. (A&M. Act II)*

c. *I would marry the man I loved. (A&M. Act III)*

## 2 .Restrictive RC Direct Object /Full Form

a. *Your neighbours have their heads so full of runaway Serbs that they see them everywhere. (A&M. Act I)*

b. *The fever of plucky patriotism which the Serbian attack roused in all the Bulgarians has pulled him through the war. (A&M. Act II)*

c. *It is for that that I call you to account, not for having received favours that I never enjoyed. (A&M. Act III)*

## 3. Non-Restrictive RC Direct Object /Contact Form

a. *Some soldiers, I know, are afraid to die. (A&M. Act I)*

## 4. Non-Restrictive RC Direct Object /Full Form

a. *Gracious lady, a thousand pardons. Good-night.(Military bow, which Raina returns coldly. (A&M. Act I)*

b. *Louka comes from the house with a salver, which she carries hanging down by her side. (A&M. Act II)*

c. *He darts into the passage, and returns dragging in Louka, whom he flings violently against the table, exclaiming. (A&M. Act III)*

If we look at the direct object and investigate the percentages of the direct object subsections on the table, we will find that restrictive RC direct object /contact form occurred 16 times. This represents 50%. This pattern is considered the most frequent and dominant type in the direct object category. The second type in the direct object category in terms of frequency is the restrictive RC direct object /full form. It constitutes 10 occurrences which make up 31.25%. The following type is the non-restrictive RC direct object /full form. It occurred 5 times which constitute 15.625%

out of the occurrences of RCs in George Bernard Shaw's play *Arms and the Man*. The last type is the non-restrictive RC direct object /contact form. It occurred only once in Act I which constitutes 3.125%. The type is considered the least to occur in George Bernard Shaw's play *Arms and the Man*.

The third main type of relative clauses is the indirect object. It has four sections. Here are the four sections with examples from the play *Arms and the Man* (A&M):

1. Restrictive RC Indirect Object /Contact Form

a. *The store she baked her cake for is located nearby. (general example)*

2. Restrictive RC Indirect Object /Full Form

a. *That's just what I say. (He catches her by the shoulders and turns her face-to-face with him). Now tell us whom you did give them to. (A&M. Act III)*

3. Non-Restrictive RC Indirect Object /Contact Form

a. *The institution, she left the most money to, is the Blanchard Foundation. (general example)*

4. Non-Restrictive RC Indirect Object /Full Form

a. *That is a photograph of the gentleman--the patriot and hero--to whom I am betrothed. (A&M. Act I)*

According to table 2 percentages, this type (the indirect object) was infrequently used in the abovementioned play. The total occurrence of it was only twice in the four sections of the indirect object category. This constitutes 1.275%. However, restrictive relative clause as indirect object full form and non-restrictive relative clause as indirect object full form occurred only once. Each one of these two types constitutes 50%. They occurred respectively in Act I and Act III. Besides, restrictive relative

clauses as indirect object contact form and non-restrictive relative clause as indirect object contact form didn't occur in the play at all. In other words, there are no relative clauses formed on these types of relative clauses in the play. So the occurrence of the indirect object is not frequently used in the play (M.B) because it occurred only twice in the three acts of the play which form only 50%.

The fourth major type in relative clauses is the object of preposition. It is divided into four subsections. Each of these subsections will be exemplified from the play (MB) where possible:

1. Restrictive RC Object of Preposition /Contact Form

*a. The child you took the candy from is crying. (general example)*

2. Restrictive RC Object of Preposition /Full Form

*a. Reckoning up what he can guess about Raina: her age, her social position, her character, and the extent to which she is frightened, he continues, more politely but still most determined. (A&M. Act I)*

3. Non-Restrictive RC Object of Preposition /Contact Form

*a. The people, he aimed his weapon at, were very frightened. (general example)*

4. Non-Restrictive RC Object of Preposition /Full Form

*a. He has acquired the half tragic, half ironic air, the mysterious moodiness, the suggestion of a strange and terrible history that has left him nothing but undying remorse, by which Childe Harold fascinated the grandmothers of his English contemporaries. (A&M. Act II)*

This type is not frequently used. All kinds of the oblique relative clause occurred only twice . This represents 1.257%. The restrictive relative clause as object of preposition full form occurred only once which constitutes 50%, of all relative clauses. On the other hand, the non-restrictive relative clause as object of preposition /full form is also very infrequent. It occurred only once which constitutes 50% of the relative clauses. Besides, the restrictive relative clause as object of preposition /contact form and the non-restrictive relative clause object of preposition /contact form had no occurrence and didn't appear at all in the three acts of the play. This constitutes 0% of the relative clauses in the play (MB).

The fifth major type of relative clauses is the possessive relative clause. This type will be divided into two categories and will be exemplified from George Bernard Shaw's play *Arms and the Man* as follows:

1. Restrictive Relative Clause as Possessive .

- a. *You do not yet know in whose house you are. (A&M. Act I)*
- b. *Did you find in the charge that the men whose fathers are poor like mine were any less brave than the men who are rich like you? (A&M. Act III)*
- c. *Sergius, like a repeating clock of which the spring has been touched, immediately begins to fold his arms. (A&M. Act III)*

2. Non-Restrictive Relative Clause as Possessive.

- a. *This chest of drawers is also covered by a variegated native cloth; and on it there is a pile of paper backed novels, a box of chocolate creams, and a miniature easel with a large photograph of an extremely handsome officer, whose lofty bearing and magnetic glance can be felt even from the portrait. (A&M. Act I)*

*b. I doubt, sir, whether you quite realize either my daughter's position or that of Major Sergius Saranoff, whose place you propose to take. (A&M. Act III)*

This type of relative clauses is not frequent as it occurred only 6 times in the relative clauses extracted from the play *Arms and the Man*. This makes up 3.77%. Restrictive relative clauses occurred 4 times which constitutes 66.66%. But non-restrictive relative clauses occurred only twice which constitute 33.33% of the relative clauses.

The last type of relative clauses is the object of comparison. This type is very infrequent. There was a complete absence in the data under investigation. It constitutes 0%. So it didn't occur at all in all the play acts. *Besides*, it is also difficult to find grammatical examples based on the relative clauses of object of comparison.

For example:

*a. The girl who Susan was faster than won the 100 meter dash. (general example)*

### **Summary of Section III**

To sum up , the subject relative clause was the most frequent type used in the play *Arms and the Man*. It constitutes 73.584% of the relative clauses. The second frequent type used in the play was the direct object which makes up 20.125% of the relative clauses extracted from the play (A&M). Then comes the possessive relative clauses which constitute 3.77%. The next ones are the indirect object relative clauses and the object of preposition relative clauses. They have the same percentages. Each of them constitutes 1.257% of the relative clauses. The last one is the object of comparison which didn't occur at all in the play (A&M).

#### Section IV. The Two Plays *Major Barbara* and *Arms and the Man*

In this section, the researcher discussed the total percentage of all the kinds of clauses and their subcategories: restrictive, non-restrictive, contact form and full form relative clauses in terms of their frequency and functions in George Bernard Shaw's play *Major Barbara* and *Arms and the Man*. The following table shows the total percentage of all kinds of relative clauses in both plays.

**Table 3**

**The Frequency and Categorization of Relative Clauses in Concerning with the Total Percentage of the Kinds of Relative Clauses and Their Functions in George Bernard Shaw's plays *Major Barbara* and *Arms and the Man***

Percentage %	Total	Act I, II & III		Kinds of RC and Functions
		Arms and the Man	Major Barbara	
$235/327=71.865\%$	235	117	118	Subject RC
$67/327=20.489\%$	67	32	35	Direct Object RC
$6/327=1.834\%$	6	2	4	Indirect Object RC
$7/327=2.140\%$	7	2	5	Object of Preposition RC
$12/327=3.669\%$	12	6	6	Possessive Relative Clause
$0/327=0\%$	0	0	0	Object of Comparison RC
100%	327	159	168	Total

As the results and statistics in the table above show, the difference between all kinds of relative clauses in both plays and their acts is very slight. In fact, it makes up less than 1%. For example, in the play *Major Barbara*, the subject relative clauses occurred 118 times but in the play *Arms and the Man* it occurred 117 times. Another example, the direct object relative clauses in "M.B" and "A&M" occurred 35 times

and 32 times respectively. Possessive relative clauses occurred 6 times in each play...etc.

With regards to the total percentage of all kinds of the relative clauses categories in terms of frequency and occurrence in the two plays "M.B" and "A&M", the following findings were detected as shown in the table:

Subject relative clause category occurred 235 times which constitute 71.865% of the relative clauses in the two plays. Next, the direct object relative clause category counted as 67 occurrences which represent 20.489% of the relative clauses in both plays. On the other hand, the indirect object relative clause counted 6 occurrences which form 1.834%, whereas the object of Preposition relative clause occurred 7 times which constitute 2.140% of the relative clauses in the two plays. Besides, possessive relative clauses counted 12 occurrences which constitute 3.669% of the relative clauses in the play. The last type is the object of comparison. This type didn't occur at all in both plays.

#### **Summary of Section IV**

In this respect, relative clauses could be arranged in order as it is shown in table 3, from the most frequently used type to the least frequently used type as follows: subject relative clause which is the dominant type in all the relative clauses, direct object, possessive relative clause, object of proposition, indirect object and finally the object of comparison.

#### **Section V. Reviewing Hypotheses and Results and Discussing Findings**

The overall results of the current study seem to confirm the findings (hypotheses) reported earlier in the research that there is a high frequency of relative clauses as

subordinate devices. If we look at the total percentage in table 3, we find that all the relative clauses categories occurred 327 times in George Bernard Shaw's plays *Major Barbara* and *Arms and the Man* as follows: There are 168 frequent occurrences in *Major Barbara* and 159 ones in *Arms and the Man*.

The results also lend further support to the research which indicates that the relative clauses on the upper level hierarchy are more frequent than the lower level. Quick reference to table 3, we find that the subject relative clause occurred 235 times in the two plays which constitute 71.865% of the relative clauses in both plays; the direct object relative clause occurred 67 times in the two plays that represent 20.489% of the relative clauses in the two plays. This proves that the subject and the direct object relative clause are considered the upper level hierarchy and are more frequently used than the other kinds of the relative clauses of the lower level such as the indirect object, object of preposition, possessive and object of comparison relative clauses. Besides, the results confirm the third hypothesis that there is a lower frequency on the lower levels of occurrence for relative clauses on the level of Keen hierarchy. The results in table 3 confirm that the lower levels of occurrence for relative clauses such as the indirect object occurred 6 times which make up 1.834%, the object of preposition occurred 7 times which constitute 2.140%. Possessive relative clause occurred 12 times which form 3.669% and finally object of comparison didn't occur at all which constitutes 0% of all the relative clauses in the two plays *Major Barbara* and *Arms and the Man*.

The results of the study appear to indicate that the findings support my hypotheses and confirm the high frequency of relative clauses as subordination devices. On the other hand, the results prove that the subject and direct object are the most frequently

used types and the other kinds of relative clauses are less frequently used types and some of them such as object of comparison didn't occur at all.

Moreover, the findings of this study lend support to Keenan and Comrie (1977) Noun Phrase Accessibility Hierarchy (NPAH) where the upper level relative clauses in the hierarchy are the subject and direct object as the most accessible and the most frequently used types. On the other hand, the lower level relative clauses in the hierarchy as object of preposition, possessive and object of comparison are less accessible and infrequently used types. They are also difficult even to native speakers of English especially the object of comparison relative clauses which are rarely used or never occur in their natural speech. One additional thing to be closely added in this study is that the results didn't agree with Keenan and Comrie (1977) NPAH as the indirect object relative clause was not frequently used type. It occurred only 6 times in the two plays which constitute 1.834% of all relative clauses. So it can be classified as belonging to the lower level of the (NPAH) not to the upper level.

#### **Summary of section V**

In this section, the results and discussions of the study were presented. The researcher presented the results and the findings of the study. It was found that the subject and direct object occur more frequently than the other relative clauses. This means that the subject constitutes 71.865% and direct object makes up 20.489%.

#### **Summary of Chapter IV**

This chapter was done in four sections : Section one discussed the frequency of relative clauses in the play of *Major Barbara*. Section two discussed the frequency of relative clauses in the play of *Arms and the Man* . Section three presented the frequency of relative clauses in the two plays together and the fourth section

discussed the similarities and differences between the findings of this study and those of Keenan and Comrie (1977). The following Chapter (V) presents the major conclusions and recommendations.

## **Chapter V. Conclusion and Recommendations**

### **I. Conclusion**

On the whole, the results of the current study based on George Bernard Shaw's Plays *Major Barbara* and *Arms and the Man* appear to confirm some evidence:

First of all, the kinds of relative clauses categories are divided into three categories in terms of frequency of occurrence: The first category is the most frequently used and the most accessible types of all relative clauses categories which include the subject relative clause (71.865% in both plays), and the direct object (20.489% in both plays).

The second category is the less frequently used or less accessible kind of relative clauses which include the possessive relative clause (3.669% in both plays), the object of preposition (2.140% in both plays), and the indirect object (1.834% in both plays).

The third category is the object of comparison relative clause which is considered the least accessible type and is a very rarely used kind. This type didn't occur at all in the two plays, it constitutes (0%). It may be the least preferred choice of relative clauses in written English. That is to say, the first category represents the upper level of hierarchy which is more frequent than the lower level which represents category two and three.

The results of the study confirm the findings that there is a high frequency of relative clauses as subordination devices. Besides, the relative clauses on the upper level hierarchy (the subject and the direct object relative clauses) are more frequent

than the lower levels (the indirect object, object of preposition, possessive and object of comparison relative clauses). This supports the validity of Keenan and Comrie's (1977) constraints on relativization in the content of written English.

Moreover, the results of the study are of great importance in that we know the most frequently used kinds of relative clauses that the native speakers of English use and the less frequent kinds which they use rarely and sometimes don't use at all such as the object of comparison relative clause. So, we can concentrate on the most frequent types of relative clauses and teach them to our students in our schools in Palestine instead of teaching all kinds of relative clauses randomly with the same intensity (value) and importance. In other words, we must compare between what we teach with what native speakers of the language say.

## **II. Recommendations and Suggestions**

When we teach grammar such as relative clauses, we should teach it in a context (grammar should be contextualized). The best way to contextualize grammar is to teach it through plays that suit the level of the students because plays contain dialogues that represent everyday language in real life situations. Another reason, the plays are authentic texts which you can trust and rely on because you read and practice a text written by native speakers of English in a context.

The impact of such analysis and categorization on the practice of teaching grammar in EFL context will be of a great importance and value for many reasons:

First, teachers have hard time explaining the complexity of relative clauses which are not used by the native speakers of English. We as teachers give artificial examples which are away from native norms. We need to contextualize grammar to emphasize

the context of relative clauses and their function and syntactic interpretation through simple plays.

Second, we must teach the frequent types of relative clauses such as subject, direct object, indirect object relative clauses...etc. We must use the most frequent and the most commonly used types of relative clauses when we teach relative clauses to our students because they will encounter those common types in their daily life and they rarely encounter the other types that are infrequently used and more difficult even to the native speakers of English such as the object of comparison relative clause and the object of preposition. So, the research recommends that Arab EFL learners use the easier types of relative clauses (subject, direct object and indirect object) according to the categorization of Keenan and Comrie (1977).

The impact of relativization style will be of great value if we use the first three levels of relative clauses: the subject, direct object and indirect object relative clauses. Again, the style will be simpler, interpretable and understandable. So, as EFL learners, we have to imitate the native speakers of English and use the easier types of relative clauses (the first three levels) instead of the complex ones. Otherwise, our style will be complex and semantically opaque and not transparent.

Concerning the exercises given on relative clauses, there is lack of exercises in the teaching materials. So the students don't have the chance to have enough exposure to the grammatical items through context such as plays. To solve this problem, students should learn the relative clauses through a context. Therefore, we can extract relative clauses from a simple play in order to practice them through real life drills like the students who are native speakers of English. This may give the students the chance to use language freely and use the relative clauses more confidently.

Grammar teaching should be contextualized. If so, students will be involved in the learning process and become the center of the teaching process. This process will encourage the students to be involved in the teaching process to practice the target language freely and in a relaxed atmosphere and far away from pressure so that they can have the courage to speak and express themselves freely in different situations. By teaching grammar in a play context, teaching will be changed from teacher-centered to student-centered because the teacher's role will be changed and become as (more of) a guide and an organizer.

Also it might be useful to compare and contrast the different kinds of relative clauses in English and Arabic and make use of the similarities to help teach English relative clauses to Arab EFL learners.

Finally, for further study and research, the researcher suggests that this research may be done in an expanded manner which might include four to five famous plays written by famous playwrights from British and/or American literature to investigate the frequency of occurrence of relative clauses and define the most frequent and less frequent ones. Further research should deal with the applicability of the *NPAH* to Arabic.

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## Appendixes

### Appendix A: "Major Barbara"

#### 1. Subject Relative Clause

##### Act I

Relative Clauses Sentences	No	Kinds and functions of RC
<u>A person sitting on it</u> [it is vacant at present] would have, on his right, Lady Britomart's writing table.	1	Restrictive RC Sub. /Contact Form
Barbara was going to make the most brilliant career of all of you. And what does she do? Joins the Salvation Army; discharges her maid; lives on a pound a week; and walks in one evening with a professor of Greek whom she has picked up in the street, and <u>who pretends to be a Salvationist.</u>	2	Restrictive RC Sub. /Full Form
I know your quiet, simple, refined, poetic people like <u>Adolphus--quite content with the best of everything!</u>	3	Restrictive RC Sub. /Contact Form
They cost more than your <u>extravagant people, who are always as mean as they are second rate.</u>	4	Non-Restrictive RC Sub. /Full Form
He can do nothing for us: he says, naturally enough, that it is absurd that he should be asked to provide for the children of a <u>man who is rolling in money.</u>	5	Restrictive RC Sub. /Full Form
A little brute at <u>King's who was always trying to get up</u>	6	Restrictive RC Sub. /Full Form

revivals, spoilt my Bible--your first birthday present to me--by writing under my name,		
To do Andrew <u>justice, that was not the sort of thing he did.</u>	7	Non-Restrictive RC Sub. /Full Form
I do beg you to let me alone for once, and tell me about this horrible business of my <u>father wanting</u> to set me aside for another son.	8	Restrictive RC Sub. /Contact Form
Ever since that, the cannon business has always been left to an adopted <u>foundling named Andrew Undershaft.</u>	9	Restrictive RC Sub. /Contact Form
I will not have all the <u>responsibility thrown</u> on my shoulders.	10	Restrictive RC Sub. /Contact Form
<u>Lomax, a young man about town,</u> is like many other young men about town.	11	Non-Restrictive RC Sub. /Contact Form
He is affected with a frivolous sense of <u>humor which plunges him at the most inopportune moments into paroxysms of imperfectly suppressed laughter.</u>	12	Restrictive RC Sub. /Full Form
The lifelong struggle of a benevolent temperament and a high conscience against impulses of inhuman ridicule and fierce impatience has set up a <u>chronic strain which has visibly wrecked his constitution.</u>	13	Restrictive RC Sub. /Full Form
He is a most <u>implacable, determined, tenacious, intolerant person who by mere force of character presents himself as--and indeed actually is--considerate, gentle, explanatory, even mild and apologetic, capable possibly of murder, but not of cruelty or coarseness.</u>	14 15 16	Non-Restrictive RC Sub. /Contact Form Restrictive RC Sub. /Full Form Restrictive RC Sub. /Contact Form

By the operation of <u>some instinct which is not merciful enough to blind him with the illusions of love</u> , he is obstinately bent on marrying Barbara.	17	Restrictive RC Sub. /Full Form
<u>Homer, speaking of Autolycus</u> , uses the same phrase.	18	Non-Restrictive RC Sub. /Contact Form
<u>Morrison, pale and dismayed</u> , breaks into the room in unconcealed disorder.	19	Non- Restrictive RC Sub. /Contact Form
His gentleness is partly that of a <u>strong man who has learnt by experience that his natural grip hurts ordinary people</u>	20 21	Restrictive RC Sub. /Full Form Restrictive RC Sub. /Full Form
That is Charles <u>Lomax, who is engaged to Sarah</u> .	22	Non-Restrictive RC Sub. /Full Form
That is <u>Sarah, your second daughter</u> .	23	Non-Restrictive RC Sub. /Contact Form
No: he says it's <u>bad form to be a dissenter</u> .	24	Restrictive RC Sub. /Contact Form
we blew twenty-seven dummy soldiers into fragments with <u>a gun which formerly destroyed only thirteen</u> .	25	Restrictive RC Sub. /Full Form
I am not one of <u>those men who keep their morals and their business in watertight compartments</u> .	26	Restrictive RC Sub. /Full Form
Your <u>Christianity, which enjoins you to resist not evil, and to turn the other cheek</u> , would make me a bankrupt.	27	Non-Restrictive RC Sub. /Full Form
Come, Dolly. Come, Cholly. [ <u>She goes out with Undershaft, who opens the door for her. Cusins rises</u> ].	28	Non-Restrictive RC Sub. /Full Form
And then <u>the father, who has nothing to do but pet them and spoil them</u> , comes in when all her work is done and steals their affection from her.	29	Non- Restrictive RC Sub. /Full Form
<b>Act II</b>		

Relative Clauses Sentences	No	Kinds and functions of RC
<u>Those who come from this central gable end into the yard</u> have the gateway leading to the street on their left	1	Restrictive RC Sub. /Full Form
<u>The man, a workman out of employment,</u> is young, agile, a talker, a poser, sharp enough to be capable of anything in reason except honesty or altruistic considerations of any kind.	2	Non-Restrictive RC Sub. /Contact Form
If they <u>were rich people, gloved and muffed and well</u> <u>wrapped up in furs and overcoats,</u> they would be numbed and miserable;	3 4	Non-Restrictive RC Sub. /Contact Form Non-Restrictive RC Sub. /Contact Form
She used to beat me. No matter: you come and listen to the converted painter, and you'll hear how she was <u>a</u> <u>pious woman that taught me prayers at er knee</u>	5	Restrictive RC Sub. /Full Form
Jenny <u>Hill, a pale, overwrought, pretty Salvation lass of</u> <u>18,</u> comes in through <u>the yard gate,</u> leading Peter <u>Shirley,</u> <u>a half hardened, half worn-out elderly man, weak</u> with hunger.	6 7 8 9	Non- Restrictive RC Sub. /Contact Form Non- Restrictive RC Sub. /Contact Form Non- Restrictive RC Sub. /Contact Form Non- Restrictive RC Sub. /Contact Form
Holy God! I've worked ten to twelve hours a day since I was thirteen, and paid my way all through; and now am I to be thrown into the gutter and my job given to <u>a young</u> <u>man that can do it no better than me</u> because <u>I've black</u> <u>hair that goes white at the first change?</u>	10 11	Restrictive RC Sub. /Full Form Restrictive RC Sub. /Full Form
You're ony a jumped-up, jerked-off, orspittle-turned-out incurable of an ole <u>workin man: who cares about you?</u>	12	Restrictive RC Sub. /Full Form
I know you. <u>You're the one that took away my girl.</u>	13	Restrictive RC Sub. /Full Form

You're <u>the one that set er agen me.</u>	14	Restrictive RC Sub. /Full Form
You Gawd forgive me again and I'll Gawd forgive you one on the <u>jaw that'll stop you prayin for a week.</u>	15	Restrictive RC Sub. /Full Form
Ain't you satisfied--young whelps like you--with takin the bread out o the mouths of your <u>elders that have brought you up and slaved for you</u>	16	Restrictive RC Sub. /Full Form
<u>Barbara, brisk and businesslike,</u> comes from the shelter with a note book, and addresses herself to Shirley. Bill, cowed, sits down in the corner on a form, and turns his back on them.	17	Non-Restrictive RC Sub. /Contact Form
<u>Bill, cowed,</u> sits down in the corner on a form, and turns his back on them.	18	Non-Restrictive RC Sub. /Contact Form
Perhaps it was <u>you that cut her lip.</u>	19	Restrictive RC Sub. /Full Form
I'll put you down as [writing] <u>the man who--struck--poor little Jenny Hill--in the mouth.</u>	20	Restrictive RC Sub. /Full Form
You see I was right about your trade. [ <u>Bill, on the point of retorting furiously,</u> finds himself, to his great shame and terror, in danger of crying instead.	21	Non- Restrictive RC Sub. /Contact Form
<u>Somebody that doesn't intend you to smash women's faces,</u> I suppose.	22	Restrictive RC Sub. /Full Form
Somebody or <u>something that wants to make a man of you.</u>	23	Restrictive RC Sub. /Full Form
<u>A man with a heart</u> wouldn't have bashed poor little Jenny's face, would he?	24	Restrictive RC Sub. /Contact Form
It's your <u>soul that's hurting you,</u> Bill, and not me.	25	Restrictive RC Sub. /Full Form
Come. [A drum is heard in the shelter; and <u>Bill, with a</u>	26	Non- Restrictive RC Sub. /Contact Form

gasp, escapes from the spell as Barbara turns quickly.		
It picks the waster out of the public house and makes a man of him: it finds <u>a worm wriggling in a back kitchen, and lo! a woman!</u>	27	Restrictive RC Sub. /Contact Form
As <u>Barbara's father, that is more your affair than mine.</u> I can feed her by teaching Greek: that is about all.	28	Non-Restrictive RC Sub. /Full Form
The power Barbara wields here-- <u>the power that wields</u> Barbara herself--is not Calvinism, not Presbyterianism, not Methodism--	29	Restrictive RC Sub. /Full Form
Indifferent to <u>their own interests, which suits me exactly.</u>	30	Non-Restrictive RC Sub. /Full Form
[indicating <u>Peter Shirley, who has just came from the shelter and strolled dejectedly down the yard between them</u> ] And this is an honest man!	31	Non-Restrictive RC Sub. /Full Form
Snobby <u>Price, beaming sanctimoniously,</u> and <u>Jenny Hill,</u> <u>with a tambourine full of coppers,</u> come from the shelter and go to the drum, on which Jenny begins to count the money.	32 33	Non-Restrictive RC Sub. /Contact Form Non-Restrictive RC Sub. /Contact Form
<u>Barbara:</u> [who has dried her eyes and regained her <u>composure</u> ]	34	Restrictive RC Sub. /Full Form
<u>The man that hit me.</u> Oh, I hope he's coming back to join us.	35	Restrictive RC Sub. /Full Form
<u>Bill Walker, with frost on his jacket,</u> comes through the gate, his hands deep in his pockets and his chin sunk between his shoulders, like a cleaned-out gambler.	36	Non- Restrictive RC Sub. /Contact Form
this bloomin forgivin an noggin an <u>jawrin that makes a</u>	37	Restrictive RC Sub. /Full Form

man that sore that iz lawf's a burdn to im.	38	Restrictive RC Sub. /Full Form
The coin fascinates Snobby Price, <u>who takes an early opportunity of dropping his cap on it</u> ].	39	Non-Restrictive RC Sub. /Full Form
It makes life bearable to millions of <u>people who could not endure their existence if they were quite sober</u> .	40	Restrictive RC Sub. /Full Form
the bad blood of the fierce <u>little cowards at home who egg on others to fight for the gratification of their national vanity!</u>	41	Restrictive RC Sub. /Full Form
The longer I live the more proof I see that there is an Infinite <u>Goodness that turns everything to the work of salvation sooner or later</u> .	42	Restrictive RC Sub. /Full Form
He gives the time with his drum; and the band strikes up <u>the march, which rapidly becomes more distant as the procession moves briskly away</u>	43	Non-Restrictive RC Sub. /Full Form
<b>Act III</b>		
<b>Relative Clauses Sentences</b>	<b>No</b>	<b>Kinds and functions of RC</b>
I think it was <u>Dionysos who made me drunk</u> .	1	Restrictive RC Sub. /Full Form
In good society in England, Charles, men drivel at all ages by repeating <u>silly formulas with an air of wisdom</u> .	2	Restrictive RC Sub. /Contact Form
I want <u>a man with no relations and no schooling: that is, a man who would be out of the running altogether if he were not a strong man</u> .	3 4	Restrictive RC Sub. /Contact Form Restrictive RC Sub. /Full Form
You don't say so! What! no capacity for business, no knowledge of law, no sympathy with art, no pretension to	5	Restrictive RC Sub. /Full Form

philosophy; only a simple knowledge of the <u>secret that has puzzled all the philosophers.</u>		
You can't tell me the bursting strain of a ten-inch <u>gun, which is a very simple matter</u> ; but you all think you can tell me the bursting strain of a man under temptation.	6	Non-Restrictive RC Sub. /Full Form
That points clearly to a political career. Get him a private secretaryship to <u>someone who can get him an Under Secretaryship</u> ; and then leave him alone.	7	Restrictive RC Sub. /Full Form
I don't. They do. You see, the one thing Jones won't stand is any rebellion from the man under him, or any assertion of social equality between <u>the wife of the man with 4 shillings a week less than himself and Mrs Jones!</u>	8	Restrictive RC Sub. /Contact Form
The result is a colossal profit, <u>which comes to me.</u>	9	Non-Restrictive RC Sub. /Full Form
Do you think I can be happy in this vulgar silly dress? I! <u>who have worn the uniform.</u>	10	Restrictive RC Sub. /Full Form
<u>Lady Britomart, dressed for out-of-doors,</u> opens it before he reaches it.	11	Non-Restrictive RC Sub. /Contact Form
Across the crest runs <u>a platform of concrete, with a parapet which suggests a fortification,</u> because there is a huge cannon of the obsolete Woolwich Infant pattern peering across it at the town.	12 13	Non-Restrictive RC Sub. /Contact Form Restrictive RC Sub. /Full Form
The parapet has a <u>high step inside which serves as a seat.</u>	14	Restrictive RC Sub. /Full Form
Barbara is leaning over the <u>parapet, looking towards the town.</u> On her right is the cannon; on her left the end of a <u>shed raised on piles, with a ladder of three or four steps</u>	15 16 17	Non- Restrictive RC Sub. /Contact Form Non- Restrictive RC Sub. /Contact Form Non- Restrictive RC Sub. /Full Form

up to the door, which opens outwards and has a little <u>wooden landing</u> at the <u>threshold</u> , with a fire bucket in the <u>corner of the landing</u> .	18	Non-Restrictive RC Sub. /Contact Form
The parapet stops short of the shed, leaving a <u>gap which is the beginning of the path down the hill through the foundry to the town</u> .	19	Restrictive RC Sub. /Full Form
Behind the cannon is a trolley carrying a huge conical <u>bombshell</u> , with a red band painted on it.	20	Non-Restrictive RC Sub. /Contact Form
Further from the parapet, <u>on the same side</u> , is a deck chair, <u>near the door of an office</u> , which, like the sheds, is of the lightest possible construction.	21 22	Non-Restrictive RC Sub. / Contact Form Non-Restrictive RC Sub. /Full Form
Everything perfect, wonderful, real. It only needs a <u>cathedral to be a heavenly city instead of a hellish one</u> .	23	Restrictive RC Sub. /Contact Form
<u>Stephen</u> , who is quite close to it, looks at it rather scaredly, and moves away quickly to the cannon	24	Non-Restrictive RC Sub. /Full Form
At the same moment the door of the shed is thrown abruptly open; and a foreman in overalls and list slippers comes out on the little landing and holds the door open for <u>Lomax</u> , who appears in the doorway.	25	Non-Restrictive RC Sub. /Full Form
I should ask nothing better if Adolphus were a foundling. He is exactly the sort of <u>new blood that is wanted in English business</u> .	26	Restrictive RC Sub. /Full Form
she sits down in the deck chair with a <u>bounce that expresses her downright</u> contempt for their casuistry	27	Restrictive RC Sub. /Full Form

How you can succeed in business when you are willing to pay all that money to a <u>University don who is obviously not worth a junior clerk's wages!</u>	28	Restrictive RC Sub. /Full Form
Lazarus is a gentle romantic <u>Jew who cares for nothing but string quartets and stalls at fashionable theatres.</u>	29	Restrictive RC Sub. /Full Form
To give arms to <u>all men who offer an honest price for them</u> , without respect of persons or principles	30	Restrictive RC Sub. /Full Form
What do we do here when we spend years of work and thought and thousands of pounds of solid cash on a new gun or an aerial <u>battleship that turns out just a hairsbreadth wrong after all?</u>	31	Restrictive RC Sub. /Full Form
well; but in morals and religion and politics it is working at a <u>loss that brings</u> it nearer bankruptcy every year.	32	Restrictive RC Sub. /Full Form
It is cheap work converting <u>starving men with a Bible in one hand and a slice of bread in the other.</u>	33	Restrictive RC Sub. /Contact Form
Your pious mob fills up ballot papers and imagines it is governing its masters; but the ballot paper that really governs is the <u>paper that has a bullet wrapped up in it.</u>	34	Restrictive RC Sub. /Full Form
The history of the world is <u>the history of those who had courage enough to embrace this truth.</u>	35	Restrictive RC Sub. /Full Form
You lust for personal righteousness, for self-approval, for what you call a good conscience, for what Barbara calls salvation, for what I call <u>patronizing people who are not so lucky as yourself.</u>	36	Restrictive RC Sub. /Full Form

My bravest enemy. That is <u>the man who keeps me up to the mark.</u>	37	Restrictive RC Sub. /Full Form
He turns to Lady <u>Britomart, who rises.</u>	38	Non- Restrictive RC Sub. /Full Form
It is not the sale of my <u>soul that troubles me .</u>	39	Restrictive RC Sub. /Full Form
Now the <u>power that is made here</u> can be wielded by all men.	40	Restrictive RC Sub. /Full Form
<u>This power which only tears men's bodies to pieces</u> has never been so horribly abused as the intellectual power, the imaginative power, <u>the poetic, religious power that can enslave men's souls.</u>	41 42	Restrictive RC Sub. /Full Form Restrictive RC Sub. /Full Form
I want to arm them against the lawyer, the doctor, the priest, the literary man, the professor, the artist, and the <u>politician, who, once in authority,</u> are the most dangerous, disastrous,	43	Non-Restrictive RC Sub. /Full Form
but the moment our money ran short, it all came back to Bodger: <u>it was he who saved our people.</u>	44	Restrictive RC Sub. /Full Form
I should have given you up and married the <u>man who accepted it.</u>	45	Restrictive RC Sub. /Full Form
Oh, did you think my courage would never come back? did you believe that I was a deserter? <u>that I, who have stood in the streets, and taken my people to my heart</u>	46	Non-Restrictive RC Sub. /Full Form
coming from the shed and stopping on the steps, obstructing <u>Sarah, who follows with Lomax.</u>	47	Non-Restrictive RC Sub. /Full Form
I want <u>a house in the village to live in with Dolly</u>	48	Restrictive RC Sub. /Contact Form

## 2. Direct object Relative Clause

### Act I

Relative Clauses Sentences	No	Kinds and functions of RC
To do Andrew justice, that was not the sort of <u>thing he did.</u>	1	Restrictive RC D. Object. /Contact Form
It is only in the middle classes, <u>Stephen, that people get into a state of dumb helpless horror</u> when they find that there are wicked people in the world.	2	Non=Restrictive RC D. Object. /Full Form
It is not only the cannons, but <u>the war loans that Lazarus arranges under cover of giving credit for the cannons.</u>	3	Restrictive RC D. Object. /Full Form
When my father remonstrated, Andrew actually told him <u>to his face that history tells us of only two successful institutions:</u>	4	Restrictive RC D. Object. /Full Form
I do not find it an unpleasant subject, my dear. It is <u>the only one that capable people really care for.</u>	5	Restrictive RC D. Object. /Full Form
I have a very <u>strong suspicion that you went to the Salvation Army to worship Barbara and nothing else.</u>	6	Restrictive RC D. Object. /Full Form
Ever since they made her a major in the <u>Salvation Army she has developed a propensity to have her own way .</u>	7	Restrictive RC D. Object. /Contact Form

<b>Act II</b>		
<b>Relative Clauses Sentences</b>	<b>No</b>	<b>Kinds and functions of RC</b>
You lie! you have the bread and treacle in <u>you that you come here to beg.</u>	1	Restrictive RC D. Object. /Full Form
Oh, I know: you're the <u>man that Jenny Hill was praying for inside just now.</u>	2	Restrictive RC D. Object. /Full Form
It combs our air and makes us good little <u>blokes to be robbed and put upon.</u>	3	Restrictive RC D. Object. /Contact Form
Don't you be afeerd. You ain't such <u>prime company that you need expect to be sought after.</u>	4	Restrictive RC D. Object. /Full Form
Ah! it's <u>a pity you never was trained to use your reason, miss.</u>	5	Restrictive RC D. Object. /Contact Form
Holy God! I've worked ten to twelve hours a day since I was thirteen, and paid my way all through; and now am I to be thrown into the gutter and <u>my job given to a young man.</u>	6	Restrictive RC D. Object. /Contact Form
Religion is our business at present, because it is through <u>religion alone that we can win Barbara.</u>	7	Restrictive RC D. Object. /Full Form
It's this Christian game o yours <u>that I won't av played agen me:</u>	8	Restrictive RC D. Object. /Full Form
So <u>the five thousand, I should think,</u> is to save his soul.	9	Non=Restrictive RC D. Object. /Contact Form
It enables Parliament to do things at eleven <u>at night that no sane person would do at eleven in the morning.</u>	10	Restrictive RC D. Object. /Full Form

Is it <u>Bodger's fault that this inestimable gift is deplorably abused by less than one per cent of the poor?</u>	11	Restrictive RC D. Object. /Full Form
Now Rummy, bustle. Take in those mugs and <u>plates to be washed</u> ; and throw the crumbs about for the birds.	12	Restrictive RC D. Object. /Contact Form
Barbara: will there be less drinking or more if <u>all those poor souls we are saving</u> come to-morrow and find the doors of our shelters shut in their faces?	13	Restrictive RC D. Object. /Contact Form
[with a <u>reasonableness which Cusins alone perceives to be ironical</u> ] My dear Barbara: alcohol is a very necessary article.	14	Restrictive RC D. Object. /Full Form
Think of my business! think of the widows and orphans! the men <u>and lads torn to pieces with shrapnel and poisoned with lyddite.</u>	15	Restrictive RC D. Object. /Contact Form
Cusins rushes to <u>the drum, which he takes up and puts on.</u>	16	Non=Restrictive RC D. Object. /Full Form
<b>Act III</b>		
<b>Relative Clauses Sentences</b>	<b>No</b>	<b>Kinds and functions of RC</b>
There is <u>nothing that any Italian or German could do that Stephen could not do.</u>	1	Restrictive RC D. Object. /Full
That's just it: all the <u>foundlings I can find</u> are exactly like Stephen.	2	Restrictive RC D. Object. /Contact Form
But I find now that you left me in the dark as to	3	Restrictive RC D. Object. /Full Form

<u>matters which you should have explained to me years ago.</u>		
And in return you shall have the support and applause of my newspapers, and the delight of <u>imagining that you are a great statesman.</u>	4	Restrictive RC D. Object. /Full Form
You are very properly proud of having been industrious enough to make money; and it is greatly to <u>your credit that you have made so much of it.</u>	5	Restrictive RC D. Object. /Full Form
But when we took <u>your money he turned back to drunkenness and derision.</u>	6	Restrictive RC D. Object. /Contact Form
I stood on <u>the rock I thought eternal</u>	7	Restrictive RC D. Object. /Contact Form
Well, you have made for yourself <u>something that you call a morality or a religion or what not.</u>	8	Restrictive RC D. Object. / Full Form
In your <u>Salvation shelter I saw poverty, misery, cold and hunger.</u>	9	Restrictive RC D. Object. /Contact Form
And you, Adolphus, ought to know better than to go about <u>saying that wrong things are true.</u>	10	Restrictive RC D. Object. /Full Form
I do not: all the poet in me recoils from being a good man. But there are <u>things in me that I must reckon with: pity--</u>	11	Restrictive RC D. Object. /Full Form
I have sold it to escape being imprisoned for refusing to pay taxes for hangmen's ropes and <u>unjust wars and things that I abhor.</u>	12	Restrictive RC D. Object. /Full Form

### 3. Indirect Object Relative Clause

#### Act I

Relative Clauses Sentences	No	Kinds and functions of RC
Barbara was going to make the most brilliant career of all of you. And what does she do? Joins the Salvation Army; discharges her maid; lives on a pound a week; and walks in one <u>evening with a professor of Greek whom she has picked up in the street.</u>	1	Restrictive RC In. Object. /Full Form
<b>Act II</b>		
Relative Clauses Sentences	No	Kinds and functions of RC
They stung into <u>vivacity, to which their meal has just now given an almost jolly turn.</u>	1	Non-Restrictive RC In. Object. /Full Form
<b>Act III</b>		
Relative Clauses Sentences	No	Kinds and functions of RC
<u>I shall sell cannons to whom I please and refuse them to whom I please.</u>	1	Restrictive RC In. Object. /Full Form
	2	Restrictive RC In. Object. /Full Form

#### 4. Object of Preposition Relative Clause

##### Act I

Relative Clauses Sentences	No	Kinds and functions of RC
She sits down; and he goes to <u>the armchair, into which he throws himself</u> ].	1	Non-Restrective RC Object of Prep. /Full Form
Ever since they made her a major in the Salvation Army she has developed a propensity to have her own way and order <u>people about which quite cows me sometimes</u> .	2	Restrective RC Object of Prep. /Full Form
And I quite appreciate the <u>very clever way in which you systematically humbug me</u> . I have found you out. Take care Barbara doesn't. That's all.	3	Restrective RC Object of Prep. /Full Form
<b>Act II</b>		
Relative Clauses Sentences	No	Kinds and functions of RC
I'm intelligent--fffff! it's rotten cold here [he dances a step or two]--yes: intelligent beyond the <u>station o life into which it has pleased the capitalists to call me</u>	1	Restrective RC Object of Prep. /Full Form
Snobby Price, beaming sanctimoniously, and Jenny Hill, with a tambourine full of coppers, come from the shelter and go to <u>the drum, on which Jenny begins to</u>	2	Non-Restrective RC Object of Prep. /Full Form

count the money.		
<b>Act III</b>		
<b>Relative Clauses Sentences</b>	<b>No</b>	<b>Kinds and functions of RC</b>
	0	

### 5. Possessive Relative Clause

Relative Clauses Sentences	No	Kinds and functions of RC
There may have been some reason for it when the Undershafts could only marry <u>women in their own class, whose sons were not fit to govern great estates.</u>	1	Non-Restrective RC Possessive
<b>Act II</b>		
Relative Clauses Sentences	No	Kinds and functions of RC
[looking at <u>Bill, whose attitude has never changed, and whose expression of brooding wrath has deepened</u> ] Oh, we shall cure him in no time. Just watch.	1 2	Non-Restrective RC Possessive
the oceans of blood, not <u>one drop of which is shed in a really just cause!</u>	3	Restrective RC Possessive
<b>Act III</b>		
Relative Clauses Sentences	No	Kinds and functions of RC
You must simply sell <u>cannons and weapons to people whose cause is right and just, and refuse them to foreigners and criminals.</u>	1	Restrective RC Possessive

A will of which I am a part.	2	Restrective RC Possessive
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**Act I**

**6. Object of Comparison Relative Clause**

**Act I**

Relative Clauses Sentences	No	Kinds and functions of RC
	0	
Act II		
Relative Clauses Sentences	No	Kinds and functions of RC
	0	
Act III		
Relative Clauses Sentences	No	Kinds and functions of RC
	0	

## Appendix B: "Arms and the Man"

### 1. Subject Relative Clause

#### Act I

Relative Clauses Sentences	No	Kinds and functions of RC
A lady's bedchamber <u>in Bulgaria, in a small town near the Dragoman Pass.</u> It is late in November in the year 1885,	1	Non-Restrictive RC Sub. /Contact Form
It is half rich Bulgarian, half cheap Viennese. Above the head of <u>the bed, which stands against a little wall cutting off the right hand corner of the room diagonally,</u> is a painted wooden shrine	2	Non-Restrictive RC Sub. / Full Form
<i>The <u>principal seat, placed towards the other side of the room and opposite the windows, is a Turkish ottoman.</u></i>	3	Non-Restrictive RC Sub. /Contact Form
<i>The <u>washstand, against the wall on the side nearest the ottoman and window,</u> consists of an enamelled iron basin with a pail beneath it in a painted metal frame, and a single towel on the rail at the side.</i>	4	Non-Restrictive RC Sub. /Contact Form
<i>The dressing <u>table, between the bed and the window,</u> is</i>	5	Non-Restrictive RC Sub. /Contact Form

<p><i>a common pine table, covered with a cloth of many colors, with an expensive toilet mirror on it.</i></p>	<p>6 7</p>	<p>Non-Restrictive RC Sub. /Contact Form Non-Restrictive RC Sub. /Contact Form</p>
<p>She is in her <u>nightgown</u>, well covered by a long mantle of furs, worth, on a moderate estimate, about three times the furniture of her room.</p>	<p>8</p>	<p>Non-Restrictive RC Sub. /Contact Form</p>
<p>Her reverie is interrupted by her mother, Catherine <u>Petkoff</u>, a woman over forty, imperiously energetic, with magnificent black hair and eyes, <u>who might be a very splendid specimen of the wife of a mountain farmer</u>, but is determined to be a Viennese lady, and to that end wears a fashionable tea gown on all occasions.</p>	<p>9 10</p>	<p>Non-Restrictive RC Sub. /Contact Form Non-Restrictive RC Sub. /Full Form</p>
<p>He defied our Russian <u>commanders--acted without orders--led a charge on his own responsibility--headed it himself--was the first man to sweep through their guns.</u></p>	<p>11 12 13</p>	<p>Non-Restrictive RC Sub. /Contact Form Non-Restrictive RC Sub. /Contact Form Non-Restrictive RC Sub. /Contact Form</p>
<p>The Serbs have <u>Austrian officers who are just as clever as our Russians</u>; but we have beaten them in every battle for all that.</p>	<p>14</p>	<p>Restrictive RC Sub. /Full Form</p>
<p><u>that Sergius is just</u> as splendid and noble as he looks—</p>	<p>15</p>	<p>Restrictive RC Sub. / Contact Form</p>
<p>that the world is really a glorious world for <u>women who can see its glory and men who can act its romance!</u></p>	<p>16 17</p>	<p>Restrictive RC Sub. /Full Form Restrictive RC Sub. /Full Form</p>
<p>They are interrupted by the entry of <u>Louka</u>, a <u>handsome</u>, proud girl in a pretty Bulgarian peasant's <u>dress with double apron, so defiant</u> that her servility to Raina is almost insolent</p>	<p>18 19 20</p>	<p>Non-Restrictive RC Sub. /Contact Form Non-Restrictive RC Sub. /Contact Form Non-Restrictive RC Sub. /Contact Form</p>

Raina, left alone, takes off her fur cloak and throws it on the ottoman.	21	Non-Restrictive RC Sub. /Contact Form
Then she goes to the chest of adores the portrait there with <u>feeling that are beyond all expression.</u>	22	Restrictive RC Sub. /Full Form
He is a <u>man of about 35, in a deplorable plight,</u> bespattered with mud and blood and snow.	23	Non-Restrictive RC Sub. /Contact Form
the fugitive throws up his head with the gesture of a <u>man who sees that it is all over with him</u> .and drops the manner he has been assuming to intimidate Raina.	24	Restrictive RC Sub. /Full Form
<u>The first man in will find out.</u>	25	Restrictive RC Sub. /Contact Form
<u>A young officer, in Bulgarian uniform,</u> enters, sword in hand.	26	Non-Restrictive RC Sub. /Contact Form
Acouple of shots are fired right under the window, and a bullet shatters the glass opposite <u>Raina, who winks and gasps,</u> but stands her ground, whilst Catherine screams, and the officer, with a cry of Take care! Rushes to the balcomy.	27	Non-Restrictive RC Sub. /Full Form
Gracious lady, a thousand pardons. Good-night. (Military bow, which Raina returns coldly. Another to <u>Catherine, who follows him out.</u>	28	Non-Restrictive RC Sub. /Full Form
Raina closes the shutters. She turns and sees <u>Louka, who has been</u> watching the scene curiously.	29	Non-Restrictive RC Sub. /Full Form
<u>Raina, highly offended by this demonstration,</u> follows her to the door, and shuts it behind her with slam.	30	Non-Restrictive RC Sub. /Contact Form
No, you are one of the <u>Austrians who set</u> the Serbs on	31	Restrictive RC Sub. /Full Form

to rob us of our national liberty, <u>and who officer</u> their army for them. We hate them!		
Austrian! not I. Don't hate me, dear young lady. I am only a <u>Swiss, fighting merely as a professional soldier.</u>	32	Non-Restrictive RC Sub. /Contact Form
Well, come, is it professional to throw a regiment of cavalry on a battery of <u>machine guns, with the dead certainty that if the guns go off not a horse or man will ever get within fifty yards of the fire?</u>	33	Non-Restrictive RC Sub. /Contact Form
That's what you'd have said if you'd seen the <u>first man in the charge</u> today	34	Restrictive RC Sub. /Contact Form
a regular handsome <u>fellow, with flashing eyes and lovely moustache.</u>	35	Non-Restrictive RC Sub. /Contact Form
And there was <u>Don Quixote flourishing like a drum major</u> , thinking he'd done <u>the cleverest thing ever known.</u>	36 37	Restrictive RC Sub. /Contact Form Restrictive RC Sub. /Contact Form
Of all the fools ever let loose on a field of <u>battle, that man must be the very maddest.</u>	38	Non-Restrictive RC Sub. /Full Form
I mean that I belong to the family of the <u>Petkoffs, the richest and best known in our country.</u>	39	Non-Restrictive RC Sub. /Contact Form
You shewed great ignorance in thinking that it was necessary to climb up to the balcony, because ours is the only <u>private house that has two rows of windows.</u>	40	Restrictive RC Sub. /Full Form
Yes, we have <u>one, the only one</u> in Bulgaria.	41	Non-Restrictive RC Sub. /Contact Form

I tell you these things to shew you that you are not in the house of ignorant <u>country folk who would kill you the moment they saw your Serbian uniform, but among civilized people.</u>	42	Restrictive RC Sub. /Full Form
There is <u>my hand in pledge of it.</u>	43	Restrictive RC Sub. /Contact Form
Bulgarians of really <u>good standing--people in our position--wash their hands nearly every day.</u>	44	Non-Restrictive RC Sub. /Contact Form
<i>This chest of drawers is also covered by a variegated native cloth; and on it there is a pile of paper backed novels, a box of chocolate creams, and a miniature easel with a large photograph of an extremely handsome officer, whose lofty bearing and <u>magnetic glance can be felt even from the portrait.</u></i>	45	Restrictive RC Sub. /Contact Form
<b>Act II</b>		
<b>Relative Clauses Sentences</b>	<b>No</b>	<b>Kinds and functions of RC</b>
Beyond the paling the tops of <u>a couple of minarets can he seen</u> , shewing that there it a valley there, with the little town in it.	1	Restrictive RC Sub. /Contact Form
There are fruit bushes along the paling <u>and house, covered with washing hung out to dry.</u>	2	Non-Restrictive RC Sub. /Contact Form
In the <u>middle a small table, with two bent wood chairs at it</u> , is laid for <u>breakfast with Turkish coffee pot, cups, rolls, etc.;</u>	3 4	Non-Restrictive RC Sub. /Contact Form Non-Restrictive RC Sub. /Contact Form
<u>Louka, smoking a cigaret</u> , is standing between the table	5	Non-Restrictive RC Sub. /Contact Form

and the house.		
Louka, smoking a cigaret, is standing between the table and the house, turning her back with angry disdain on a man- <u>servant who is lecturing</u> her.	6	Restrictive RC Sub. /Full Form
He is a middle-aged man of cool temperament and low but clear and keen intelligence, with the complacency of the <u>servant who values himself on his rank in servility</u> , and the imperturbability of the accurate <u>calculator who has no illusions</u> .	7	Restrictive RC Sub. /Full Form
His head is shaved up to <u>the crown, giving him a high Japanese forehead</u> .	8	Non-Restrictive RC Sub. /Contact Form
I know <u>things about Raina that would break off her match with Sergius</u> .	9	Restrictive RC Sub. /Full Form
<u>Major Petkoff comes from the stable yard</u> , followed by Nicola.	10	Non-Restrictive RC Sub. /Contact Form
<u>Louka, with fresh coffee, a clean cup, and a brandy bottle on her tray</u> meets him.	11	Non-Restrictive RC Sub. /Contact Form
Catherine <u>who has at this early hour made only a very perfunctory toilet</u> , wears a Bulgarian apron over a once brilliant but now half worn -out dressing gown, <u>and a colored handkerchief tied over her thick black hair</u> ,	12	Restrictive RC Sub. /Full Form
comes from the house with Turkish slippers <u>on her bare feet, looking astonishingly handsome and stately under</u>	13	Non-Restrictive RC Sub. /Contact Form
<u>all the circumstances</u>	14	Non-Restrictive RC Sub. /Contact Form
There was an Englishman at <u>Phillipopolis who used to</u>	15	Restrictive RC Sub. /Full Form

<u>wet himself all over with cold water every morning when he got up.</u>		
<u>Major Sergius Saranoff, the original of the portrait in Raina's room, is a tall, romantically handsome man, with the physical hardihood</u>	16 17	Non-Restrictive RC Sub. /Contact Form Non-Restrictive RC Sub. /Contact Form
<u>The ridges of his eyebrows, curving with a ram's-horn twist round the marked projections at the outer corners</u>	18	Non-Restrictive RC Sub. /Contact Form
<u>the clever, imaginative barbarian has an acute critical faculty which has been thrown into intense activity by the arrival of western civilization in the Balkans</u>	19 20	Non-Restrictive RC Sub. / Contact Form Restrictive RC Sub. /Full Form
He has acquired the half tragic, half ironic air, the mysterious moodiness, the suggestion of a strange and terrible <u>history that has left nothing but undying remorse</u> , by which Childe Harold fascinated the grandmothers of his English contemporaries.	21	Restrictive RC Sub. /Full Form
<u>Everyone that knew me.</u>	22	Restrictive RC Sub. /Full Form
She wears <u>an underdress of pale green silk, draped with an overdress of thin ecru canvas embroidered with gold.</u>	23	Non-Restrictive RC Sub. /Contact Form
So I have taken the advice of thatbagman of <u>a captain that settled the exchange of prisoners with us at Peerot, and given it up.</u>	24	Restrictive RC Sub. /Full Form
The old lady was equally fascinated; and the fugitive was sent on his way in the morning, disguised in an old coat belonging to the master of <u>the house, who was away at the war.</u>	25	Non-Restrictive RC Sub. /Full Form

The old lady was equally fascinated; and the fugitive was sent on his way in the morning, disguised in <u>an old coat belonging to the master of the house.</u>	26	Restrictive RC Sub. /Contact Form
<u>Sergius, left alone with Raina, looks anxiously at her.</u>	27	Non-Restrictive RC Sub. /Contact Form
whilst I have had to sit at home inactive,--dreaming--useless--doing <u>nothing that could give me the right to call myself worthy of any man.</u>	28	Restrictive RC Sub. /Full Form
What would the half <u>dozen Sergiuses who keep popping in and out of this handsome figure of mine</u> say if they caught us here?	29	Restrictive RC Sub. /Full Form
Which of the six is the real man?-- <u>that's the question that torments me.</u>	30	Restrictive RC Sub. /Full Form
with a <u>bound that makes Louka jump back</u>	31	Restrictive RC Sub. /Full Form
She then takes up the salver and uses it as a mirror, with the result that <u>the handkerchief tied round her head</u> follows the apron.	32	Restrictive RC Sub. /Contact Form
He is the man of the midnight adventure in <u>Raina's room, clean, well brushed, smartly uniformed.</u>	33	Non-Restrictive RC Sub. /Contact Form
Bluntschli stands rigid. <u>Sergius, amazed,</u> looks at Raina, then <u>at Petkoff, who looks back at him and then at his wife.</u>	34 35	Non-Restrictive RC Sub. / Contact Form Non-Restrictive RC Sub. / Full Form
<b>Act III</b>		
<b>Relative Clauses Sentences</b>	<b>No</b>	<b>Kinds and functions of RC</b>
At the side of <u>this table, which stands on the right,</u> Bluntschli	1	Non-Restrictive RC Sub. /Full Form

is hard at work, with a couple of maps before him, writing orders.		
Bluntschli is hard at <u>work, with a couple of maps before him,</u> writing orders.	2	Non-Restrictive RC Sub. /Contact Form
At the head of it sits <u>Sergius, who is also supposed to be at work,</u> but <u>who is actually gnawing the feather of a pen,</u> and ontemplating Bluntschli's quick, sure, businesslike progress with a mixture of envious irritation at his own incapacity, and awestruck wonder at <u>an ability which seems to him almost miraculous,</u> though its prosaic character forbids him to esteem it.	3 4 5	Non-Restrictive RC Sub. /Full Form Restrictive RC Sub. /Full Form Restrictive RC Sub. /Full Form
<u>Raina, reclining on the divan under the left hand window,</u> is gazing in a daydream out at the Balkan <u>landscape, with a neglected novel in her lap.</u>	6 7	Non Restrictive RC Sub. /Contact Form Non Restrictive RC Sub. /Contact Form
Nicola comes back with the coat and brings it to <u>Petkoff,</u> who can <u>hardly believe his eyes.</u>	8	Non-Restrictive RC Sub. /Full Form
You had better both see the <u>fellows that are to take these.</u>	9	Restrictive RC Sub. /Full Form
Yes; and I told the <u>officer who was searching for you that you</u> were not present	10	Restrictive RC Sub. /Full Form
Remember: I'm a soldier. Now what are the two <u>things that happen to a soldier</u> so often that he comes to think nothing of them?	11	Restrictive RC Sub. /Full Form
You have a low, shopkeeping mind. You <u>think of things that would never come into a gentleman's head.</u>	12	Restrictive RC Sub. /Full Form
Will you excuse me: the last postal <u>delivery that reached me was three weeks ago.</u>	13	Restrictive RC Sub. /Full Form

Grief! <u>a man who has been doing nothing but killing people for years!</u> What does he care? What does any soldier care?	14	Restrictive RC Sub. /Full Form
<u>Raina, at the door,</u> draws herself up haughtily and goes out.)	15	Non-Restrictive RC Sub. /Contact Form
If any luck comes to you, <u>it was I that made a woman of you.</u> Louka. You!	16	Restrictive RC Sub. /Full Form
I wish I could believe <u>a man could be so unlike a woman as that.</u>	17	Restrictive RC Sub. /Contact Form
Did you find in the charge that the men whose fathers are poor like mine were any less brave than <u>the men who are rich like you?</u>	18	Restrictive RC Sub. /Full Form
I have an English bull <u>terrier who has as much of that sort of courage as the whole Bulgarian nation</u>	19	Restrictive RC Sub. /Full Form
They stand by and see <u>one another punished like children.</u>	20	Restrictive RC Sub. /Contact Form
Oh, (fervently) give me <u>the man who will defy to the death any power on earth or in heaven that sets itself up against his own will and conscience:</u> he alone is the brave man.	21 22	Restrictive RC Sub. /Full Form Restrictive RC Sub. /Full Form
He sits on <u>the ottoman, sprawling magnificently.</u>	23	Non-Restrictive RC Sub. /Contact Form
<u>A man worth ten of you.</u>	24	Restrictive RC Sub. /Contact Form
<u>Sergius, without altering his resolute attitude,</u> watches him steadily.	25	Non-Restrictive RC Sub. /Contact Form
<u>It is he who is spreading his horrible story about me.</u>	26	Restrictive RC Sub. /Full Form
Raina is mistaken about our <u>friend who was burnt.</u>	27	Restrictive RC Sub. /Full Form
<u>Raina, with a gasp,</u> sits down on the ottoman, and after a vain effort to look vexedly at Bluntschli, she falls a victim to her sense of humor.	28	Non-Restrictive RC Sub. /Contact Form
He takes the coat, and brings it to <u>the Major, who stands up</u>	29	Non-Restrictive RC Sub. /Full Form

to put it on. Nicola attends to the fire.		
She dexterously takes the photograph from the pocket and throws it on the table before <u>Bluntschli, who covers it with a sheet of paper under the very nose of Sergius, who looks on amazed,</u> with his suspicions roused in the highest degree	30 31	Non-Restrictive RC Sub. / Full Form Non Restrictive RC Sub. / Full Form
I am sure Miss Raina is incapable of <u>saying anything that is not true, sir.</u>	32	Restrictive RC Sub. /Full Form
This young lady (introducing <u>Louka, who faces them all proudly</u> ) is the object of Major Saranoff's affections at present.	33	Non-Restrictive RC Sub. /Full Form
And I, a commonplace <u>Swiss soldier who hardly knows what a decent life is after fifteen years of barracks and battles:</u>	34	Restrictive RC Sub. /Full Form
A vagabond-- <u>a man who has spoiled all his chances in life through an incurably romantic disposition.</u>	35	Restrictive RC Sub. /Full Form
All that <u>adventure which was life or death to me,</u> was only a schoolgirl's game to her--chocolate creams and hide and seek.	36	Restrictive RC Sub. /Full Form
Now, I ask you, would <u>a woman who took the affair seriously</u> have sent me this and written on it: "Raina, to her chocolate cream soldier--a souvenir"?	37	Restrictive RC Sub. /Full Form
I have nine thousand six hundred pairs of sheets and <u>blankets, with two thousand four hundred eider-down quilts.</u>	38	Non-Restrictive RC Sub. /Contact Form

## 2. Direct object Relative Clause

### Act I

Relative Clauses Sentences	No	Kinds and functions of RC
Some <u>soldiers, I know</u> , are afraid to die.	1	Non-Restrective RC D. Object. /Contact Form
the fugitive throws up his head with the gesture of a man who sees that it is all over with him and drops <u>the manner he has been assuming to intimidate Raina</u> .	2	Restrective RC D. Object. /Contact Form
Your neighbours have their heads so full of runaway <u>Serbs that they see them everywhere</u> .	3	Restrective RC D. Object. /Full Form
Gracious lady, a thousand pardons. Good-night.(Military bow, <u>which Raina returns coldly</u> ).	4	Non-Restrective RC D. Object. /Full Form
I tell you these things to shew you that you are not in the house of ignorant country folk who would kill you <u>the moment they saw your Serbian uniform</u> , but among civilized people	5	Restrective RC D. Object. /Contact Form
Act II		

Relative Clauses Sentences	No	Kinds and functions of RC
But I know some family <u>secrets they wouldn't</u> care to have told, young as I am.	1	Restrictive RC D. Object. /Contact Form
I know things about <u>the mistress that she wouldn't have the master know for a thousand levas.</u>	2	Restrictive RC D. Object. /Full Form
He is a cheerful, excitable, insignificant, unpolished man of about 50, naturally unambitious except as to his income and his importance in local society, but just now greatly pleased with <u>the military rank which the war has thrust on him as a man of consequence in his town.</u>	3	Restrictive RC D. Object. /Full Form
The fever of plucky <u>patriotism which the Serbian attack</u> roused in all the Bulgarians has pulled him through the war	4	Restrictive RC D. Object. /Full Form
Major Sergius Saranoff! (He goes into the house and returns presently with <u>a third chair, which he places at the table.</u> He then withdraws.	5	Non=Restrictive RC D. Object. /Full Form
By his wincing and mockeries under the sting of the petty <u>disillusion which every hour spent among men</u> brings to his sensitive observation.	6	Restrictive RC D. Object. /Full Form
The only <u>Swiss I came</u> across.	7	Restrictive RC D. Object. /Contact Form
He was serving in the very <u>battery I so unprofessionally charged.</u>	8	Restrictive RC D. Object. /Contact Form
<u>The glimpses I have had of the seamy side of life during the last few months</u> have made me cynical.	9	Restrictive RC D. Object. /Contact Form
Louka comes from the house with <u>a salver, which she carries hanging down by her side.)</u>	10	Non=Restrictive RC D. Object. /Full Form
At once, gracious lady. I only came to thank you and return	11	Restrictive RC D. Object. /Contact Form

<u>the coat you lent me.</u>		
Act III		
<b>Relative Clauses Sentences</b>	<b>No</b>	<b>Kinds and functions of RC</b>
Nicola: go to the blue closet and bring your master's old coat here-- <u>the braided one he usually wears in the house.</u>	1	Restrictive RC D. Object. /Contact Form
Bravo, Switzerland! Major: I bet my best charger against an Arab .mare for <u>Raina that Nicola finds the coat in the blue closet.</u>	2	Restrictive RC D. Object. /Full Form
I didn't take that bet of yours, Sergius. You'd better give <u>Raina that Arab steed yourself.</u>	3	Restrictive RC D. Object. /Full Form
Pack them off at once; and shew them that I've marked on the orders <u>the time they should hand them in by.</u>	4	Restrictive RC D. Object. /Contact Form
He would have killed you. That was the second <u>time I ever uttered a falsehood.</u>	5	Restrictive RC D. Object. /Contact Form
I would marry <u>the man I loved.</u>	6	Restrictive RC D. Object. / Contact Form
Mockery, mockery everywhere: <u>everythingI think is mocked by everything I do.</u>	7	Restrictive RC D. Object. /Contact Form
	8	Restrictive RC D. Object. /Contact Form
It is for <u>that that I call</u> you toaccount, not for having received favours that I never enjoyed.	9	Restrictive RC D. Object. /Full Form
It is for that that I call you toaccount, not for having received <u>favours that I never enjoyed.</u>	10	Restrictive RC D. Object. /Full Form
Oh, what sort of god is <u>this I have been worshipping!</u>	11	Restrictive RC D. Object. /Contact Form
She timidly gives him <u>her hand, which he kisses.</u>	12	Non-Restrictive RC D. Object. /Full Form
I saw <u>something that I did not understand then.</u>	13	Restrictive RC D. Object. /Full Form

He darts into the passage, and returns dragging in <u>Louka, whom he flings violently against the table,</u> exclaiming.	14	Non-Restrective RC D. Object. /Full Form
Nicola's <u>the ablest man I've met in Bulgaria.</u>	15	Restrective RC D. Object. /Contact Form
Yes: that's <u>the coat I mean--</u> would have sent it back and gone quietly home.	16	Restrective RC D. Object. /Contact Form

### 3. Indirect Object Relative Clause

#### Act I

Relative Clauses Sentences	No	Kinds and functions of RC
<u>That is a photograph of the gentleman--the patriot and hero-- to whom I am betrothed.</u>	1	Non=Restrective RC In. Object. /Full Form

#### Act II

Relative Clauses Sentences	No	Kinds and functions of RC
	0	

#### Act III

Relative Clauses Sentences	No	Kinds and functions of RC
That's just what I say. (He catches her by the shoulders and turns her face-to-face with him). Now tell <u>us whom you did give them to.</u>	1	Restrective RC In. Object. /Full Form

#### 4. Object of Preposition Relative Clause

Relative Clauses Sentences	No	Kinds and functions of RC
Reckoning up what he can guess about Raina: her age, her social position, her character, and <u>the extent to which she is frightened</u> , he continues, more politely but still most determined.	1	Restrective RC Object of Prep. /Full Form
Act II		
Relative Clauses Sentences	No	Kinds and functions of RC
He has acquired the half tragic, half ironic air, the mysterious moodiness, the suggestion of a strange and terrible history that has left him nothing but <u>undying remorse, by which Childe Harold fascinated the grandmothers of his English contemporaries.</u>	1	Non=Restrective RC Object of Prep. /Full Form

Act III		
Relative Clauses Sentences	No	Kinds and functions of RC
	0	

**Act I**

**5. Possessive Relative Clause**

**Act I**

Relative Clauses Sentences	No	Kinds and functions of RC
<i>This chest of drawers is also covered by a variegated native cloth; and on it there is a pile of paper backed novels, a box of chocolate creams, and a miniature easel with a large photograph of an extremely handsome officer, whose lofty bearing and magnetic glance can be felt even from the portrait.</i>	1	Non=Restrictive RC Possessive
You do not yet know <u>in whose house you are.</u>	2	Restrictive RC Possessive
Act II		
Relative Clauses Sentences	No	Kinds and functions of RC

	0	
Act III		
<b>Relative Clauses Sentences</b>	<b>No</b>	<b>Kinds and functions of RC</b>
Did you find in the charge that the <u>men whose fathers</u> are poor like mine were any less brave than the men who are rich like you?	1	Restrictive RC Possessive
Do you think I believe that she--she! <u>whose worst thoughts are higher than your best ones,</u> is capable of trifling with another man behind my back?	2	Restrictive RC Possessive
Sergius, like <u>a repeating clock of which the spring has been touched,</u> immediately begins to fold his arms.	3	Restrictive RC Possessive
I doubt, sir, whether you quite realize either my daughter's position or that of Major Sergius <u>Saranoff,</u> <u>whose place you propose to take.</u>	4	Non=Restrictive RC Possessive

## 6. Object of Comparison Relative Clause

### Act I

<b>Relative Clauses Sentences</b>	<b>No</b>	<b>Kinds and functions of RC</b>
	0	
Act II		
<b>Relative Clauses Sentences</b>	<b>No</b>	<b>Kinds and functions of RC</b>
	0	
Act III		
<b>Relative Clauses Sentences</b>	<b>No</b>	<b>Kinds and functions of RC</b>
	0	

### **Appendix C: Suggested Plan on How to Use Literature to Teach Grammar in the Classroom**

The researcher suggests a plan on how to use literature to teach grammatical structures and practice them with communicative activities in a real context in the EFL classroom as follows:

1. The teacher displays a picture from the play if any .Otherwise, he can choose a picture and ask the students to describe it. Teacher writes the sentences the students say about the relative clauses on the board and comments briefly on them to make the students form an idea on how to form relative clauses.
2. The teacher can choose extracts or an extract, a scene or part of a scene from a play that suits the level of students and contains relative clause structures.
3. The teacher gives the students an idea about the selected piece of writing or text.

4. The teacher divides the students into group and asks them to read the chosen text silently and underline the relative clauses and write them in their notebooks.
5. The teacher asks the student in groups to divide the relative clauses in the text into their types, subject, object, possessive....etc.
- 6.The teacher can use the relative clauses that the students underline in the text and make many exercises on the relative clauses. For example , let's make some exercises from the play *Major Barbara* by George Bernard Shaw.

**A. Fill in the spaces with the right relative pronouns:** *who, which, whose and whom.*

1. I am not one of those men ..... keep their morals and their business in watertight compartments.
2. . Cusins rushes to the drum, ..... he takes up and puts on.
3. I shall sell cannons to ..... I please and refuse them to whom I please.
4. looking at Bill, whose attitude has never changed, and ..... expression of brooding wrath has deepened] Oh, we shall cure him in no time. Just watch.

**B. Choose the correct answers a, b ,or c**

1. Stephen, .....is quite close to it, looks at it rather scaredly, and moves away quickly to the cannon.
- a. whose

b. who

c. which

2. Cusins rushes to the drum, ..... he takes up and puts on.

a. who

b. whose

c. which

**C. Combine the following pairs of sentences with the right relative pronouns *who, which, whose and whom* so as to make one sentence.**

1. The coin fascinates Snobby Price. He takes an early opportunity of dropping his cap on it.

.....

2. Stephen looks at it rather scaredly, and moves away quickly to the cannon. He is quite close to it.

.....

3. There may have been some reason for it when the Undershafts could only marry women in their own class. Their sons were not fit to govern great estates.

.....

**D. Correct the relative pronouns in the following sentences.**

1. There is nothing whom any Italian or German could do that Stephen could not do.
2. I shall sell cannons to who I please and refuse them to whom I please.
3. She sits down; and he goes to the armchair, into whose he throws himself].
4. A will of who I am a part.

**E. Decide whether the following sentences are restrictive or non- restrictive relative clauses:**

1. You must simply sell cannons and weapons to people whose cause is right and just  
 .....
2. Your Christianity, which enjoins you to resist not evil, and to turn the other cheek,  
 would make me a bankrupt. ....
3. I have a very strong suspicion that you went to the Salvation Army to worship  
 Barbara and nothing else. ....
7. Then, the teacher asks the students to act out the chosen extracts from the play in  
 groups (as role playing) according to the number of the actors in the chosen text.

So, teaching English grammar (structures) through literature such as plays will be of great benefit for Arab EFL learners because plays capture the learners' attention and motivate them throughout reading the text. Another example, plays provide the grammatical items with rich context which can empower the students and give them the opportunity to use these items such as the relative clauses in a real context that made them more memorable and easy to understand.

## Appendix D: " تلخيص الرسالة Thesis Abstract in Arabic "

في هذه الدراسة الكمية ، يحاول الباحث تسليط بعض الضوء على استخدام جمل الضمائر الموصولة في (حالة الفاعل، حالة المفعول به المباشرة ، حالة المفعول به غير المباشرة، حالة المفعول به لحرف الجر، ضمير التملك، حالة المفعول به للمقارنة، والجمل الموصولة المحددة ،والجمل الموصولة غير المحددة. كبنية نحوية غنية ومعقدة في الأدب الإنجليزي الحديث من خلال دراسة بعض مسرحيات اللغة الإنجليزية الحديثة للتعرف على جمل الضمائر الموصولة الأكثر أو الأقل تكرار واستعمالا واثبات أن اللغة الانجليزية الحديثة تميل الى استخدام أسهل أنواع جمل الضمائر الموصولة لربط الجمل معا.

تحقق هذه الدراسة بالبحث في تكرار وتصنيف ونسبة حدوث جمل الضمائر الموصولة في مسرحيات جورج برنارد شو "Major Barbara" and "Arms and the Man" للتعرف على أنواع جمل الضمائر الموصولة الأكثر والأقل تكرار واستعمالا. ولتحقيق هذا الهدف، قام الباحث بتحليل هاتين المسرحيتين " Major Barbara" and "Arms and the Man" من تأليف جورج برنارد شو للتحقق من تكرار وقوع جمل الضمائر الموصولة في المسرحيتين.

هناك اربع اسئلة في الدراسة: هل هناك تكرار كثير للضمائر الموصولة كأدوات ربط بين جمل الصلة وجمل صلة الموصول؟ هل الضمائر الموصولة على مستوى التسلسل الهرمي العلوي أكثر تكرارا من مستوى التسلسل الهرمي السفلي؟ هل يوجد تدنى في تكرار وقوع الضمائر الموصولة على مستوى التسلسل الهرمي الأدنى لكينان (Keenan)؟ وعلى ضوء مسرحيات شو (Shaw)، ما هي الآثار المترتبة على مثل هذا التحليل والدراسة على تدريس الضمائر الموصولة في اللغة الإنجليزية في سياق اللغة الإنجليزية كلغة أجنبية؟

تشير نتائج الدراسة في المسرحيتين أن جمل الضمائر الموصولة في حالة الفاعل وقعت 235 مرة اي (71.865 %). جمل الضمائر الموصولة في حالة المفعول به المباشرة وقعت 67 مرة أي ( 20.489 % )، وجمل المفعول به غير المباشرة وقعت 6 مرات أي ( 1.834% )، وجمل المفعول به لحرف الجر وقعت 7 مرات أي (2.140%)، وجمل ضمير التملك وقعت 12 مرة أي ( 3.669 % ) ، وحالة المفعول به للمقارنة لم تقع ابدا أي (0%). وهذا يعني أن جمل الضمائر الموصولة في حالة الفاعل وفي حالة المفعول به المباشرة هي الغالبة على جميع أنواع جمل الضمائر الموصولة على التوالي. وهذا يثبت أن حالة الفاعل وحالة المفعول

به المباشرة تعتبران أعلى مستوى في التسلسل الهرمي والأكثر استخداما وتكرارا في الأدب الإنجليزي الحديث ثم بعد ذلك تأتي الأنواع الأخرى من جمل الضمائر الموصولة وهي: حالة المفعول به غير المباشرة، حالة المفعول به لحرف الجر، ضمير التملك، حالة المفعول به للمقارنة، والتي تعتبر أقل استخداما وتكرارا في التسلسل الهرمي في الأدب الإنجليزي الحديث. الى جانب ذلك ، فإن النتائج تشير إلى أن كتاب المسرحيات الانجليزية الحديثة يحاولون استخدام أسهل أنواع جمل الضمائر الموصولة ، حالة الفاعل وحالة المفعول به المباشرة للربط بين الجمل.