Bakalářská práce

The Complexity of Sentences in the Novel Charlie and the Chocolate Factory in Comparison with Its Film Adaptation

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Studijní obory: Německý jazyk se zaměřením na vzdělávání
                           Anglický jazyk se zaměřením na vzdělávání

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Anotace

Tato bakalářská práce se zabývá syntaktickou komplexností vybraného úseku z knihy Roalda Dahla *Karlík a továrna na čokoládu* v porovnání s odpovídající částí jeho filmové adaptace z roku 2005. V teoretické části práce jsou představeny základní termíny týkající se anglické syntaxe, jako například věta, souvětí, větné členy a typy vedlejších vět. V druhé části práce je představena samotná analýza obou úseků a následně jsou mezi sebou porovnány. Data ukazují, že struktura věty je komplexnější v knize, zejména s ohledem na počet vět a souvětí, rozložení jednotlivých vět v souvětí a na větné členy vyjádřené vedlejší větou.

Klíčová slova: syntax, věta, souvětí, větný člen, komplexnost souvětí, věta jednoduchá, souvětí souřadné a podřadné, věta vedlejší, mluvený a psaný jazyk

Abstract

This bachelor thesis deals with the syntactic complexity of a selected excerpt from Roald Dahl's novel *Charlie and the Chocolate Factory* compared to the corresponding section of its 2005 film adaptation. The theoretical part introduces fundamental terms related to English syntax, such as sentence, clause, clause elements or types of subordinate clauses. In the second part of the thesis, the analysis of the two samples is presented, and they are compared. The data show that sentence structure is more complex in the novel excerpt, especially regarding the number of clauses and sentences, the distribution of clauses in a sentence, and the clause elements expressed by subordinate clauses.

Keywords: syntax, clause, sentence, clause element, sentence complexity, simple sentence, compound and complex sentence, subordinate clause, spoken and written language

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List of abbreviations

A	adverbial
AC	adverbial clause
bare inf.	bare infinitive
C	complement
CC	comment clause
cl.	clause
DRC	defining relative clause
FC	finite clause
incomp. cl.	incomplete clause
NFC	non-finite clause
nom. rel. cl.	nominal relative clause
nom. that-cl.	nominal that-clause
O	object
Od	direct object
Oi	indirect object
Op	prepositional object
PM	postmodification
ptcp.	participle (-ing/-ed)
RC	reporting clause
S	subject
Sn	notional subject
to-inf.	infinitive
V	verb
wh-inter. cl.	wh-interrogative clause

Introduction

As a fundamental means of communication, language adapts to a wide range of situational contexts and media. According to Biber and Conrad (2009), spoken language is often characterized by spontaneity and immediacy, whereas written language is associated with planning and a degree of formality. Numerous studies examining written and spoken language have been conducted in previous decades. However, no studies dealing with the comparison of a novel to its film adaptation have been encountered. Consequently, this present thesis aims to determine how these two mediums representing written and spoken language differ syntactically.

To achieve this aim, the written language is represented by Roald Dahl's novel *Charlie and the Chocolate Factory*. The spoken language is represented by its 2005 film adaptation directed by Tim Burton. The selected sections dealing with the same narrative are analysed and compared, and a conclusion is drawn. The thesis is structured into two main parts: the theoretical part and the practical part.

The theoretical part deals with the fundamental concepts related to syntactic analysis. The initial chapter provides a description of spoken and written language. The sentence, clause, and clause elements are introduced in subsequent chapters. Lastly, types of subordinate clauses are described, namely finite and non-finite subordinate clauses.

The second part deals with practical research. First, the research methodology is described in detail. At the beginning of chapter *Methodology of the research*, the main hypothesis and supporting assumptions are presented. The main hypothesis that the film section is syntactically less complex than the book section is based on the assumption founded on O'Donnell's (1974) study of written and spoken language. The chapter further comprises three subsections – *Aim and research questions*, *Selection*

of the suitable excerpts, and *Sentence analysis.* In the first subsection, aim and research questions are formulated. The process of selecting the book chapter and the film section for analysis is described in the following subsection. Lastly, in the subsection *Sentence analysis,* the individual steps of analysing both excerpts are presented with illustrative examples. In the final chapter of the practical part, *Discussion of findings,* the analysis results are presented, and two samples are compared in terms of the number of sentences, clauses, incomplete sentences, and clause elements expressed by means of a subordinate clause, finite or non-finite.

I Theoretical part

1 Spoken and written language

Spoken and written language are varieties, or modes, of a language. They share some characteristics, yet they can differ tremendously. Biber and Conrad state (2009) that both modes are forms of communication, but each uses distinct linguistic features based on the situational context and purpose (6).

Spoken language generally serves an intrapersonal function. Therefore, the spoken mode tends to be more interactive and spontaneous as it is produced in real time. Typically, a speaker cannot precisely plan the whole interaction, and there is no room for corrections or additional modifications of what has already been said (85). On the other hand, written language has mostly an informational function. Written texts can be corrected, edited, and rewritten. The author generally has more time for the production of the text; hence, the use of complex structures is more common in the written mode (109).

The actual difference between the two modes depends on the register, defined by Biber and Conrad as "*a variety associated with a particular situation of use*" (6). Thus, there are notable disparities between common face-to-face communication and academic text. Conversely, a written text message or email will resemble spoken language more.

2 Sentence and clause

Syntax is one of the subfields of grammar dealing with sentence structure. It examines the entire sentence and its constituents, considering their form and function (Biber et al. 2002, 13). A sentence and a clause are units that frequently occur within the framework of English syntax. A sentence is one of the units that are not easily

definable. Its definitions are very diverse and heavily dependent on the perspective applied. Brown and Miller (2016) estimate that there are around 200 distinct definitions of a sentence (206).

Vachek (1997) mentions a comprehensive definition by Vilém Mathesius, first published in 1923. The sentence is analysed from a functional (communicative) perspective, taking into consideration its grammatical aspects. *"The sentence is an elementary speech utterance, through which the speaker/writer reacts to some reality, concrete or abstract, and which in its formal character appears to realize grammatical possibilities of the respective language and to be subjectively, that is, from the point of view of the speaker/writer, complete"* (6).

Some contemporary linguists tend to slightly detach themselves from the specific definition of a sentence. Quirk et al. (1985) argue that a sentence cannot be easily defined, and so they shift their focus towards its constituents (47). Biber et al. (2002) define a sentence as a written unit from the orthographic point of view and also emphasise the definition of its constituents more than the definition of a sentence itself (13). Dušková (2012) mentions different viewpoints from which a sentence can be examined. For example, from the grammatical viewpoint, a sentence is considered a structure formed following the norms of a language. From the phonetic perspective, it is a unit bounded by intonation. Dušková adds a sentence is referred to as an utterance in the communicative approach (309).

Biber et al. (2002) define a clause as *"a unit structured around a verb phrase"* (222). A clause can function by itself, forming a simple sentence. Furthermore, it can be integrated into a larger structure – a compound or complex sentence (222).

Quirk et al. (1985) categorise clauses into three types based on their structure: finite, non-finite, and verbless. Finite clauses are distinguished by the presence of a

finite verb phrase, which carries grammatical categories such as person, number, tense, etc. In contrast, non-finite structures lack a finite verb phrase; therefore, they contain a non-finite verb. Finally, verbless clauses completely lack a verb phrase (992).

3   Clause/sentence elements and clause patterns

There are five basic clause elements: subject (S), verb (V), object (O), complement (C), and adverbial (A). Another element that will be discussed is the attribute. However, it is not considered one of the basic constituents in English grammatical theory.

It is the verb that is referred to as a fundamental element because it has the ability to determine the presence of other elements in a clause or sentence. The ability is called valence, and there are five so-called valency patterns: copular, intransitive, transitive – monotransitive and ditransitive, and complex transitive (Biber et al. 2002, 47). Figure 1 shows schematically all valency patterns, by Quirk et al. (1985) referred to as clause

Table 2.16 Clause types

	S(ubject)	V(erb)	O(bject(s))	C(omplement)	A(dverbial)	
Type *SV*	Someone	was laughing				[1a]
Type *SVO*	My mother	enjoys	parties			[2a]
Type *SVC*	The country	became		totally independent		[3a]
Type *SVA*	I	have been			in the garden	[4a]
Type *SVOO*	Mary	gave	the visitor			
			a glass of milk			[5a]
Type *SVOC*	Most people	consider	these books	rather expensive		[6a]
Type *SVOA*	You	must put	all the toys		upstairs	[7a]

Figure 1 – Valency patterns, "Clause types" in Quirk et al., A comprehensive grammar of the English language (New York: Longman, 1985), 53, Table 2.16.

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types. Intransitive verbs occur in SV pattern, monotransitive verbs in SVO pattern, ditransitive verbs in SVOO pattern, complex transitive in SVOC or SVOA pattern, and copular verbs occur in SVC or SVA patterns (Quirk et al. 1985, 53–54). The verb *give*, for instance, requires a subject, a direct object, an indirect object; thus, it is ditransitive. On the other hand, the intransitive verb *laugh* requires only a subject as an obligatory element.

3.1   Subject

In general, the subject of a sentence plays a crucial role in conveying meaning by indicating who or what the sentence is about. However, sometimes the subject serves a solely grammatical role without conveying any lexical meaning. It is called a "*dummy subject*". The word *it* functions as a dummy subject in the sentence "*It is raining*" (Biber et al. 2002, 48). Dušková (2012) states that the subject is essential to an English sentence. Except for imperative sentences, the presence of the subject is typically required. The subject determines the grammatical number and person, and the subject placement is determined by the sentence type. In declarative sentences, the most common sentence type, the subject usually precedes the verb (390). The subject is typically conveyed by a noun phrase or a nominal clause (Quirk et al. 1985, 724).

3.2   Verb

As explained by Dušková (2012), "*From the viewpoint of semantics, the verb says something about the subject. It attributes the subject to some event, state or property or puts it in some relationship*"[1] (405). Quirk et al. (1985) state that the only means to express the verb is by a verb phrase (59). The verb phrase can be either simple

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[1] Translated from Czech original: *"Po sémantické stránce přísudek něco vypovídá o podmětu. Přisuzuje mu nějaký děj, stav či vlastnost nebo ho uvádí do nějakého vztahu."*

or complex. Simple verb phrases contain only one main verb (lexical verb). Complex verb phrases consist of one main verb and up to four auxiliary verbs (61–62).

3.3 Object

The object can be classified into two categories: direct and indirect. Both types share several properties, such as being expressed through nominal phrases or nominal clauses. Additionally, both can function as subjects when transformed into passive constructions, and they are positioned after the transitive verb in a sentence (Quirk et al. 1985, 726–727).

As Biber et al. (2002) state about the direct object, "*Its most common semantic role is to denote the entity affected by the action or process of the verb*" (49). The direct object occurs in the following clause patterns: SVO, SVOO, SVOA, and SVOC. On the contrary, the indirect object is limited to the SVOO pattern (after verbs such as *tell, give*). Generally, the indirect object follows the verb and, at the same time, precedes the direct object (49). According to Biber et al., "*indirect objects generally denote people receiving something or benefiting from the action of the verb*" (49). Additionally, Dušková (2012) distinguishes the prepositional object even though it has identical syntactic and semantic properties to the direct object. The only difference is that the object is preceded by a preposition. Formally, it can exhibit similarities to adverbials, but unlike adverbials, prepositional objects can be transformed into the subject of the corresponding passive construction (439).

3.4 Complement

As stated by Quirk et al. (1985), "*the complement typically identifies or characterizes the referent of the clause element to which it is related*" (729). Two types of complement can be distinguished based on the clause element to which they refer:

subject complement or object complement (728). Subject complements are positioned right after a copular verb, such as *be, become, seem, appear*, etc., resulting in the SVC clause pattern. On the other hand, the object complement occurs in a clause in which the main verb is complex transitive, such as *make, find* and *consider,* resulting in the SVOC pattern. Therefore, the complement is positioned after the object. Both complements are predominantly expressed by noun or adjective phrases and occasionally even prepositional phrases (Biber et al. 2002, 50). Furthermore, Quirk et al. (1985) mention using a nominal clause to express the complement (728).

3.5   Adverbial

According to Quirk et al. (1985), adverbials can be used in a wide range of positions, and they can be expressed by means of an adverbial, prepositional, or noun phrase. They are also commonly expressed by an adverbial clause (729). The adverbial primarily refers to the verb. Nonetheless, it can further modify other constituents of a sentence – whole clause, phrase or word. Moreover, the adverbial can modify the entire sentence (Dušková 2012, 444–445).

Adverbials can be obligatory or optional based on the valence of the verb. Obligatory adverbials are required by the verb and must be present in a clause in order to complete its structure and meaning. There are two sentence patterns in which obligatory adverbials occur, namely SVA and SVOA. On the contrary, optional adverbials are not required by the verb; therefore, their presence is facultative. (Biber et al. 2002, 50–51).

3.6   Attribute

Dušková (2012) states the attribute depends on a head noun and provides additional information about it. According to the position of the attribute in relation to

the head noun, two types are distinguished: premodification (before the head noun) and postmodification (after the head noun) (484). Both types can occur within one noun phrase. The attribute is often expressed only by words, typically by adjectives, nouns, adverbs, etc. Furthermore, the attribute can be a clause, finite or non-finite (485).

4 Simple and multiple sentence

Simple and multiple sentences differ according to their structure, i.e. how many clauses they contain. A simple sentence is comprised of one clause containing a finite verb (Biber et al. 2002, 248). A simple sentence is thus also an independent clause as it can stand by itself. Multiple sentences, on the other hand, consist of more clauses (Quirk et al. 1985, 719). They can be compound, complex or compound-complex.

4.1 Compound Sentence

Compound sentences are composed of two or more independent clauses. The clauses are often connected by coordinating conjunctions, called syndetic coordination. However, they can be joined without a coordinator present, asyndetically. It is frequently accomplished graphically using a comma, colon, semicolon, etc., or intonation in speech (Quirk et al. 1985, 918–919).

4.2 Complex sentence

Clauses within a complex sentence operate on a hierarchical relationship known as hypotaxis. A clause element or multiple elements of one main independent clause are expressed through another clause. This makes the main independent clause superior to the dependent clause or clauses, which are thereby subordinate to the main clause (Quirk et al. 1985, 987). The connection between the superordinate and

subordinate clauses is typically established by means of subordinating conjunctions or wh-words (Biber et al. 2002, 225).

4.3   Compound-complex sentence

Dušková (2012) further differentiates compound-complex sentences in addition to the two categories of multiple sentences mentioned above. Compound-complex sentences are characterised by the presence of more than two clauses, which can exhibit different combinations of paratactic and hypotactic relations. According to Dušková, various combinations occur, including the presence of all main clauses, the combination of two main clauses with one subordinate clause, the occurrence of one main clause alongside several subordinate clauses, and so on. Furthermore, it is essential to note that the relationship of coordination can occur not only between main clauses but also between subordinate clauses (646).

In summary, clause elements can be expressed by means of a word, a phrase or a clause. Clauses can be main or subordinate. And those can be finite and non-finite. The following chapter will introduce types of finite and non-finite subordinate clauses.

5   Types of subordinate clauses

5.1   Finite subordinate clauses

5.1.1   Nominal clauses

As the name implies, nominal clauses function as noun phrases that can express the subject, object or complement in a sentence. However, nominal clauses are sometimes called complement clauses, as they complete information about the verb (Biber et al. 2002, 256). The verb the nominal clause depends on determines the potential use and subsequent type of the nominal clause (Dušková 2012, 594). There

are five types of nominal clauses: that-clauses, wh-interrogative, yes/no interrogative clauses, exclamative, and nominal relative. All example sentences below each paragraph were taken from Quirk et al.

(1) That-clauses

The first category of nominal clauses are that-clauses, which can express subject, direct object, subject complement, adjectival complementation or appositive. They are introduced by a conjunction *that*; nevertheless, the conjunction can be omitted if that-clause functions as a direct object, complement or extraposed subject with the anticipatory subject *it* (Quirk et al. 1985, 1049).

E.g.: I noticed *that he spoke English with an Australian accent* (1049).

(2) Wh-interrogative clauses

Wh-interrogative clauses are introduced as questions by wh-elements such as *who, what, how, where, which, why*, etc. Similarly to that-clauses, they can function as a subject, direct object, subject complement, adjectival complementation or appositive. Additionally, they can perform the role of a prepositional complement (Quirk et al. 1985, 1050–1051).

E.g.: *How the book will sell* depends on the reviewers (1050).

(3) Yes-no interrogative clauses

According to Quirk et al. (1985), yes-no interrogative clauses can perform the same functions within sentences as wh-interrogative clauses. Unlike wh-clauses, the yes-no interrogative clause begins with the subordinating conjunctions *whether* or *if* (1053).

E.g.: I wonder *if you can help me.* (1053).

(4) Exclamative clauses

Another group are exclamative subordinate clauses operating as extraposed subjects, direct objects, or prepositional complements. Exclamative subordinate clauses resemble by their structure interrogative clauses. Both are introduced by *what* or *how* with the difference that *how* in exclamative clauses serves as an intensifier while *what* functions as a predeterminer of a noun. In interrogative clauses, *what* is the central determiner or a pronoun. In certain instances involving uncountable nouns, the distinction between a predeterminer and a central determiner may not be apparent, resulting in potential ambiguity in meaning (Quirk et al. 1985, 1055).

E.g.: It's incredible *how fast she can run* (1055).

(5) Nominal relative clauses

As stated in Quirk et al. (1985), nominal relative clauses share a common characteristic with wh-interrogative clauses as they both start with wh-element (1056). Quirk et al. emphasise the way by which it is possible to distinguish nominal relative from wh-interrogative clauses, "*we can paraphrase them by noun phrases containing a noun head with general reference that is modified by a relative clause*" (1056). In addition to wh-elements with a specific meaning (*what, who, where*, etc.), wh-elements with a non-specific meaning (*whoever, whatever, however*, etc.) can also introduce nominal relative clauses (1059). Quirk et al. add that from the classic relative clause, the nominal relative clause differs in that "*wh-element is merged with its antecedent (the phrase to which the wh-element refers)*" (1056). Nominal relative clauses can perform various roles within the sentence, namely subject, direct and indirect object, subject and object complement, appositive and prepositional complement (1058).

E.g.: I took *what they offered me* (1056).

5.1.2 Clauses expressing postmodification

Clauses expressing postmodification include relative clauses and the appositive clause. Relative clauses can be further divided into defining, non-defining and sentential relative clauses. They all share one main characteristic, namely that they express postmodification of noun phrases (Quirk et al. 1985, 1244). All examples of clauses expressing postmodification below each paragraph were taken from Quirk et al.

(1) Relative clauses

As stated in Biber et al. (2002) the first type of relative clauses are defining (restrictive) relative clauses. They provide information about a noun phrase and help to identify and specify it (279). Defining relative clauses are typically introduced by wh-word (*which, who, whom, whose, where, when, why*) or by *that* (282). The most often employed relative pronouns are *who,* used to refer to an animate (human) noun, and *which*, modifying inanimate nouns. Additionally, *that* can be used in both cases (284, 286). Dušková (2012) states that the defining relative clause is not separated from its antecedent by a comma in writing or intonation in speech (616).

E.g.: The woman *who is approaching us* seems to be somebody I know (1247).

According to Biber et al. (2002), the second type are non-defining (non-restrictive) relative clauses. They provide supplementary information or details about a noun it modifies. The noun is usually well-known or identified by the preceding context (280). Non-defining relative clauses are introduced by wh-word just as defining clauses, but cannot be introduced by *that* (284). Unlike defining relative

clauses, non-defining clauses are graphically distinguished by a comma from the antecedent. In speech, the clause is distinguished by a pause. The antecedent is typically a proper name or a geographical indication (Dušková 2012, 625).

E.g.: The Bible, *which has been retranslated*, remains a bestseller (1247).

Last but not least, sentential relative clauses are a special type of relative clauses. Quirk et al. (1985) compare their function to comment clauses and clarify that "*the sentential relative clause refers back to the predicate or predication of a clause, and, or to a whole clause or sentence, and, or even to a series of sentences*" (1118). Their form, however, bears a resemblance to non-restrictive relative clauses, as they cannot stand in the initial position, and are frequently separated from the phrase they relate to (antecedent) through punctuation and the relative pronoun *which,* or through intonation in spoken discourse (Quirk et al. 1985, 1118–1120). Dušková (2012) also mentions the possibility of introducing a sentential relative clause using *as* (626).

E.g.: He walks for an hour each morning, *which would bore me* (1118).

(2) Appositive clause

As Quirk et al. (1985) state the appositive clause is an alternative way of expressing post-modification by means of a clause. The appositive clause exhibits a structural resemblance to relative clauses, mainly due to its common introduction by *that*. Unlike relative clauses, the word *that* serves as a conjunction in appositive clauses, not as a clause element expressed by a relative pronoun (1260). Similar to relative clauses, appositive clauses can be categorised as restrictive or non-restrictive; however, *that* can be used in both categories. An essential difference in distinguishing appositive clauses is that they only function to modify general and abstract

expressions, such as the nouns *idea, fact, message, belief, suggestion*, and so forth (Quirk et al. 1985, 1260-1262).

E.g.: He heard the news *that his team had won* (1261).

5.1.3   Adverbial clauses

The next type of subordinate finite clause is the adverbial clause. Its function is to express various semantic relationships with the superordinate clauses. Adverbial clauses are introduced by a subordinating conjunction. Each semantic type of adverbial clause is associated with certain conjunctions; however, some occur in multiple types (*since* – time, reason; *as* – time, manner and reason) (Quirk et al. 1985, 1077). For this thesis, only nine common semantic types of adverbial clauses will be listed below along with the typical conjunctions representing each type (see Table 1). The adverbial clauses and subordinators in Table 1 were compiled based on the classification of Dušková (2012, 627–645).

Table 1 – Semantic types of adverbial clauses and their typical subordinators

Semantic type	Typical subordinators
Time	after, as, before, once, since, until, when, while, whenever, as soon as
Place	where, wherever
Manner	as, as if, as though, like
Comparison	than, as…as, not as (so)…as, the…the
Reason	because, since, as, for
Condition	if, unless, given (that), provided/providing (that)
Concession and Contrast	although, though, whereas, while, even though, even if
Purpose	So that, in order that, (in order to, so as to – non-finite cl.)
Result	So that, such that

5.2 Non-finite subordinate clauses

Non-finite dependent clauses do not contain a finite verb. Unlike finite dependent clauses, they are condensed in form. Due to their economic nature, the meaning can sometimes be ambiguous compared to their finite counterpart. Common features are the omission of the subject and subordinator; however, they can be present (Biber et al. 2002, 259). Their possible forms and functions will be discussed in the following paragraphs.

Quirk et al. (1985) recognise four types of non-finite clauses based on their structure: to-infinitive, bare infinitive, -ing participle, and -ed participle. The to-infinitive and the -ing participle are the most often employed non-finite constructions; conversely, the bare infinitive is less commonly utilised (993). Even though the verb phrase is non-finite, it can express progressive and perfective aspects (e.g., *having paid for the damaged window*), as well as active or passive voice (e.g., to *be driven to the airport by my son*). The only exception is ed-participle, which only has a passive form (994). In some grammars, for instance in Dušková (2012), another type of non-finite clause is mentioned – gerund (see example below). Quirk et al., however, categorise it as a type of participle, namely the nominal -ing participle clause, since it functions similarly to noun phrases (1063).

E.g.: That's *asking too much* (Dušková 2012, 572).

Generally, non-finite clauses can perform the same syntactic functions as finite clauses within a sentence/clause. They can be used as subjects, objects, complements, adverbials, postmodifications, or comment clauses. Nevertheless, certain types are constrained solely to specific functions. For example, the -ed participle can only function as a direct object, postmodifier, and adverbial (Biber et al. 2002, 259–260).

The following examples were taken from Quirk et al. (1985, 993):

(1) To-infinitive: The best thing would be *to tell everybody*.

(2) Bare infinitive: All I did was *hit him on the head.*

(3) -ing participle: *Leaving the room,* he tripped over the mat.

(4) -ed participle: *Covered with confusion,* they apologized abjectly.

5.3   Comment clauses

Quirk et al. (1985) mention so-called comment clauses, which occur primarily in spoken discourse. Comment clauses serve to convey the speaker's commentary or attitude. Comment clauses can occur in any position (1112). Structurally, they often resemble the main clause, but syntactically, they are not fully integrated into the structure. Comment clauses can be expressed both by means of a finite (e.g., *you see, as I say*) and non-finite clause (e.g., *generally speaking, to be fair*) (1113).

II Practical part

6 Methodology of the research

In the study of O'Donnell (1974), the written and spoken discourse of a university graduate were compared. The samples contained expressions of an individual's thoughts on various topics of general interest (105). O'Donnell states, *"the proportion of short syntactic units is significantly greater in speech than in writing and the proportion of long units is significantly greater in writing than in speech" (106).*

The same assumption, namely that sentences in the spoken language are less complex than sentences in the written language, is also employed in this research. In the following points, the assumptions are formulated in a more specific manner:

(1) The novel sample will contain a greater number of sentences and clauses than the film adaptation.

(2) The film sample will contain a greater percentage of simple clauses and incomplete sentences, as well as a smaller percentage of multi-clause sentences than the book excerpt.

(3) Finite structures will predominate in both samples. Nevertheless, non-finite structures will be more prevalent in the novel excerpt compared to the film section because, according to Quirk et al. (1985), non-finite clauses are more typically used in written prose for their condensed structure (995).

(4) Clause-expressed sentence elements will be more prevalent in the novel.

6.1 Aim and research questions

The practical part focuses on the syntactic analysis of a selected excerpt from the novel and its corresponding part of the film adaptation. The aim is to confirm that

the syntactic structures used in the book are more complex than those in the film. In this instance, complexity is understood as the number of clauses, their components, and their dependencies within the sentences. Particular emphasis is placed on sentence elements expressed by finite and non-finite clauses.

As this study aims to find out how the selected excerpt from the novel and the corresponding part of the film differ from each other with reference to sentence complexity, the answers to the following research questions were sought:

Q1: How many sentences are in each excerpt?

Q2: How many clauses are present in the excerpts?

O3: What percentage of clauses is finite and non-finite in each excerpt?

Q4: Which sentence elements are expressed by means of clauses in each sample? Are the clauses finite or non-finite?

6.2   Selection of the suitable excerpts

Suitable excerpts from the novel and film had to be selected first. The film was divided into sections corresponding to the chapters of the novel based on the narrative. Internet-accessible *Charlie and the Chocolate Factory* transcript was of immense assistance in this regard, as the transcription of the film did not need to be created. However, the transcript was carefully checked to see if it fully corresponded to the utterances occurring in the film. The selection of the excerpt was conditioned by the criteria as follows.

First, the plot of the chapter had to be included in the film's narrative. With some exceptions, most chapters fulfilled this condition. Only one chapter (23 – Square Sweets That Look Round) was not in the film, and the plot of chapters 8 and 30 was only partially shown. Moreover, several sections in the film were added beyond the

scope of the novel's narrative. Therefore, these novel chapters and film sections were excluded from the selection for analysis.

Since *Charlie and the Chocolate Factory* belongs mainly to children's literature, songs appear in the book and, consequently, in the film. These chapters and film sections were excluded as well. Songs occur in chapters 14, 17, 21, 24, and 27.

Finally, Chapter 4, The Secret Workers, was selected based on the abovementioned criteria. It proved to be one of the longest chapters and the chapter with the most significant number of sentences occurring both in the novel and the corresponding part of the film. For the practical part, the sentence was looked at from an orthographic point of view, i.e. that it begins with a capitalized letter and ends with a full stop, a question mark or an exclamation mark. According to the sentence definition given above, the chapter contains 78 sentences. The corresponding film part with a running time of 9:25–14:25 contains 53 sentences.

6.3 Sentence analysis

This part describes how the author proceeded with sentence parsing. Examples are provided to illustrate the analysis process, particularly in problematic areas. Each sentence is marked with the letter B (book) or F (film) and numbered according to the chronological in which they appear in the samples. For instance, B41 is the 41st sentence in the novel excerpt; F17 is the 17th in the film section. All book sentences analysed can be found in Appendix A, and all film sentences in Appendix B.

The excerpts were divided into individual sentences. The first step was to count how many clauses the sentences consisted of. In each sentence, the main clause was analysed in terms of clause elements. If a clause element was expressed by means of a subordinate clause, it was specified whether the clause is finite or non-finite and what kind of clause it is. The subordinate clauses were further analysed in terms of clause

elements only if their element or elements were further expressed by means of a clause. The analysis continued as described until no more clause elements were expressed by means of a subordinate clause. A more thorough explanation of sentence analysis is presented in subsequent paragraphs, accompanied by illustrative examples.

In Table 2, sentence B43 consists of one main clause. "*You*" is the subject of the clause, "*can hear*" is the verb and "*the machines*" is the direct object of the verb. Hence, no clause element is expressed by means of a subordinate clause; the analysis of B43 is finished.

Table 2 – Simple sentence analysis: B43

You can hear the machines!
S   V   Od

Sentence F39 in Table 3 consists of two main clauses coordinated by conjunction *and*. The first main clause, "*It is a mystery*", is comprised of the subject "*It*", the verb "*is*", and the complement "*a mystery*". The second main clause, "*it will always be a mystery*", is comprised of the subject "*it*", the verb "*will always be*", and the complement "*a mystery*". In neither of these clauses is an element expressed using a subordinate clause.

Table 3 – Compound sentence analysis: F39

It's a mystery, and it will always be a mystery.
SV C   ,and S V   C

Table 4 shows the analysis of a complex sentence. Sentence B8 consists of seven clauses, two of which are main clauses, one is the comment clause, and four are subordinate. The sentence was first analysed at the level of the main clauses (see rows 2 and 7). The first main clause begins with the subject "*All the other chocolate makers*" and continues after the embedded comment clause "*you see*" with the verb "*had*

begun". It is followed by a direct object expressed by means of a non-finite to-infinitive clause "*to grow jealous of the wonderful sweets…*" The conjunction *and* coordinates the second main clause. The subject of the second main clause is "*they*", the verb is "*started*", and the object of the verb is "*sending in spies to steal his secret recipes*".

Table 4 – Complex sentence analysis: B8

1	All the other chocolate makers, you see, had begun to grow jealous of the wonderful sweets that Mr			
2	S	FC/CC V	Od	
3			NFC/to-inf.	
4			V C	PM
5				FC/DRC
6	Wonka was making, and they started sending in spies to steal his secret recipes.			
7		,and S V	Od	
8			NFC/gerund	
9			V Od PM	
10			NFC/to-inf.	

With reference to the elements expressed by means of a subordinate clause, it was specified whether they were finite or non-finite and what kind of clause they were. The embedded comment clause is a finite clause; the direct object of the first main clause "*to grow…*" is expressed using a non-finite to-infinitive clause. The direct object of the second main clause "*sending in…*" is expressed by means of a non-finite gerund clause.

Furthermore, rows 4 and 9 show that both objects expressed by means of a non-finite clause were further analysed. The clause elements of the first non-finite clause are the verb "*to grow*" and the complement "*jealous of the wonderful sweets*". Even though postmodification is not considered a basic sentence element in English, for the purpose of this thesis, the postmodification will be noted in the analysis separately only if it is expressed by means of a subordinate clause. Thus, "*that Mr Wonka was making*" is postmodification marked as PM. The second clause-expressed direct object

contains the verb "*sending in*", the direct object "*spies*", and the postmodifcation of the object "*to steal his secret recipes*".

In Table 4, rows 5 and 10 show the classification of the clause "*that Mr Wonka was making*" as a finite clause, defining relative clause in particular, and "*to steal his secret recipes*" as a non-finite to-infinitive clause.

Similarly, Table 5 contains the analysis of complex sentence F36, which consists of 4 clauses: one is the main clause, and three are subordinate clauses. The sentence begins with the main clause. "*I*" is the subject of the main clause, "*give*" is the verb, "*anything in the world*" is the direct object, "*to go in one more time*" and "*see what's become of that amazing factory*" are marked as adverbials.

Both adverbials are expressed by means of to-infinitive constructions. They express purpose. However, only the second non-finite clause is further analysed into clause elements. The verb of the clause is "*see*", and "*what's become of that amazing factory*" functions as the direct object. The direct object is expressed by means of a finite clause, a wh-interrogative clause in particular.

Table 5 – Complex sentence analysis: F36

1	I'd give anything in the world just to go in one more time and see what's become of that amazing factory.		
2	S V Od	A	A
3		NFC/to-inf.	NFC/to-inf.
4			V Od
5			FC/wh-inter. cl.

In several cases, verbs such as *begin, start, stop,* and *go on* appeared in the sentences analysed. These verbs are referred to by Dušková (2012) as phasal verbs because they indicate the beginning of an action, its continuation or its final phase. Phasal verbs are followed by an infinitive or gerund, but they can also be followed by a nominal object. Thus, according to Dušková, a non-finite clause following a phasal verb can also be considered an object (420-421). This is how non-finite clauses after

phasal verbs were classified in this thesis. In Table 4 above, two phasal verbs occur (*begin* and *start*). The verb "*had begun*" is followed by the object "*to grow*", expressed using the infinitive. Likewise, the verb "*started*" is followed by the gerund "*sending*". For a similar example from the film section, see Table 6.

Table 6 – Direct object after phasal verb begin: F3

They began sending in spies…		
S	V	Od
		NFC/gerund

Furthermore, several sentences appear in which *there* functions as the subject of a clause rather than an introductory adverb. According to Quirk et al. (1985), these sentences are referred to as *existential sentences* as they introduce the existence or occurrence of something or someone. In these sentences, *there* mainly functions as a grammatical subject (1403). The utilisation of existential sentences can be attributed to the functional sentences perspective. The aim is to place the new piece of information towards the end of the sentence (Dušková 2012, 529–530). Dušková employs the term *preliminary subject*[2] for *there*, which serves to anticipate the subject in the post-verbal position (353). Hence, the existential *there* is followed most frequently by the copular verb be and a subject referred to as a *notional subject* (Quirk et al. 1985, 1403). The existential *there* and notional subject appear in the following sentences: B2, B17, B55, B73, and F23. In the analysis, the existential *there* is marked as S (Subject), and the notional subject is marked as Sn (see tables 7 and 8).

Table 7 – Notional subject: B17

There are spies everywhere!			
S	V	Sn	A

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[2] Translated from Czech original "předběžný podmět"

Table 8 – Notional subject: F23

But there must be people working there.			
S	V	Sn	PM
			NFC/-ing. ptcp

Reporting clauses are very common in literature as they introduce direct speech. Therefore, they occur abundantly in the book excerpt, 20 times in total. Since Biber et al. state (2002): "*Reporting clauses are on the boundary of dependent and independent status*" (258), in the thesis, the reporting clause is considered a part of the direct speech forming one sentence. However, if the direct speech consisted of several sentences, the reporting clause was consistently attributed to the nearest sentence and the rest of the direct speech was analysed separately without a reporting clause. In the analysis, the reporting clauses were finite (FC). They were marked with letters RC. If direct speech were a complete clause, it was analysed as usual. Thus, B19 below, the direct speech "*But he didn't do that!*" is a complete clause consisting of S, V, and Od. The rest of the sentence "*Charlie said.*" is a reporting clause classified as FC/Rc. In sentence B4, the direct speech "*But why?*" is marked as an incomplete clause, and "*asked Charlie.*" is again a finite reporting clause.

Table 9 – Reporting clause: B19

'But he didn't do that!' Charlie said.		
S	V	Od FC/RC

Table 10 – Reporting clause: B4

'But why?' asked Charlie.
Incomp.cl. FC/RC

Since adverbials are such a diverse group, both samples contained various types and forms. Most adverbials were marked with the letter A in the analysis, with particular emphasis on obligatory adverbials and adverbials expressed by means of

subordinate clauses. Other types of adverbials were not essential for this thesis. However, they were still marked in the analysis, except for adverbs of frequency that modified complex verb phrases (*always, never*), intensifiers modifying clause elements (*so, very*), and emphasizers modifying clause elements (*certainly, exactly, just*). In a few sentences, multiple consecutive adverbials occur. They were marked separately if they were of different semantic types (time, place, manner, etc.) and mainly if the adverbial was expressed by means of a subordinate clause. For examples of the analysis of the adverbials mentioned above, see the tables below (11–14).

Table 11 – Adverbs of frequency: F27

The gates are always closed.	
S	V

Table 12 – Intensifier so: B28

He was so nice.		
S	V	C

Table 13 – Emphasizer certainly: F31

It certainly is a mystery.		
S	V	C

Table 14 – Consecutive adverbials: B59

No spies can go into the factory to find out…			
S	V	A	A
			NFC/to-inf.

7 Discussion of findings

For the research part of the thesis, the total number of sentences, clauses, incomplete sentences and clause-expressed elements were counted in each sample. It was determined whether the clauses were expressed by means of finite or non-finite clauses. The data were processed using Microsoft Excel and subsequently converted into tables 15 to 19, presented below, along with the interpretation.

Table 15 – Number of sentences, incomplete sentences and clauses

	Book	Film
Sentences total	78	53
Incomplete sentences (%)	5 (6.4%)	11 (20.8%)
Clauses	156	72
Average number of clauses per sentence	2.0	1.4

Table 15 presents an overview of the number of sentences and clauses from the selected book excerpt and the film section. The excerpt from the novel contains a total of 78 sentences according to the orthographic definition given above. Contrastingly, the film section comprises 53 sentences. The book excerpt contains 156 clauses, whereas the film section consists of 72 clauses. Therefore, the book excerpt exhibits an average of 2 clauses per sentence, while the film section demonstrates an average of 1.4 clauses per sentence.

As a result, the first assumption stated in Chapter Methodology of the research (p. 29) is confirmed. The book excerpt really contains a greater number of sentences and clauses than the film adaptation. The number of clauses may depend on the fact that the film relies on different narrative methods, especially the audio-visual method; therefore, not as many sentences or clauses are needed to convey the story.

Secondly, the expectation was that incomplete constructions would be more prevalent in the film, as they are more frequently found in spoken language. In the excerpt from the novel, incomplete sentences occur five times, specifically sentences B5, B6, B7, B14, and B39. Notably, incomplete sentences only appear within direct speech, which mimics spoken language. In the film, incomplete sentences occur 11 times (20.8%) as sentences F15, F21, F26, F28, F43, F44, F45, F47, F48, F50, and F51. In the majority of cases, the incomplete sentences are used in the form of single-word responses (F21: "*No.*", B7: "*Yes.*", F28: "*Exactly.*") and greetings (F44: "*Night, Charlie.*" F50: "*Good night.*") The proportion of incomplete sentences, out of 78 book sentences, amounts to merely 5 (6.4%). Thus, as formulated on page 29, the part of the second assumption regarding the use of incomplete sentences is also confirmed.

Table 16 – Distribution of clauses per sentence

	Book	%	Film	%
Simple-clause sentences	33	45.2	23	54.8
Multi-clause sentences	40	54.8	19	45.2
2 clauses	17	23.3	11	26.2
3 clauses	12	16.4	5	11.9
4 clauses	5	6.8	3	7.1
5 clauses	4	5.5	–	–
6 clauses	1	1.4	–	–
7 clauses	1	1.4	–	–

Table 16 provides a comparison of simple-clause and multi-clause sentences used in the book excerpt and the film section and reveals noteworthy distinctions in the clause structure of both samples. In terms of the book excerpt, a total of 156 clauses are used to convey the 73 complete sentences; 33 of those use a simple-clause structure, and 40 use a multi-clause structure. In comparison, in the film section, 72

clauses create 42 complete sentences, of which single clauses realise 23 sentences, and 19 are composed of multiple clauses. Thus, the ratio of book simple-clause sentences to film simple-clause sentences stands at about 45% to 55%. The ratio of book multi-clause sentences to film multi-clause sentences happened to be exactly reversed, so the ratio is about 55% to 45%.

The multi-clause sentences are further analysed based on the specific number of clauses per sentence that occurred in the samples. Within the category of multi-clause sentences, in both samples, the percentage representation decreases with each additional clause added. Thus, two-clause sentences are most frequently used to convey information or develop the plot in both samples, right after simple-clause expressed sentences.

The book contained six sentences, which were composed of more than four clauses. On the other hand, sentences composed of five, six, and seven clauses have no representation in the film section. As a result, the longest sentence from the book excerpt, regarding the number of clauses, is sentence B8, which consists of seven clauses. The longest sentences in the film section are formed only by four clauses (sentences F35, F36, and F42).

As stated on page 29, the second assumption regarding simple-clause and multi-clause sentences is also confirmed. Simple-clause sentences are more common in the film section; on the other hand, multi-clause sentences occur more often in the novel excerpt. Table 16 indicates that the book exhibits a higher level of syntactic complexity in terms of embedding clauses within sentence structure compared to the film. This may imply that the tendency to use multi-clause sentences is again related to the type of narrative. In films, as audio-visual mediums, some information is not necessarily conveyed through sentences/clauses because the viewer receives it, among other

things, through the image and the non-verbal communication of the characters. The book, however, relies on the reader's imagination, which is stimulated precisely by the detailed descriptions of plots, characters, and objects, resulting in complex sentences, often with several dependent clauses. Moreover, the number of clauses per sentence automatically increases in the book whenever direct speech introduced by a reporting clause appears. Logically, reporting clauses did not appear in the film.

Table 17 – Finite and non-finite clauses

	Book	Film
Clauses	156	72
Finite clauses (%)	130 (83.3)	58 (80.6)
Non-finite clauses (%)	26 (16.7)	14 (19.4)

Table 17 shows the representation of finite and non-finite clauses. The book excerpt contains 156 clauses, of which finite clauses comprise the majority of about 83% (130 clauses). Thus, the representation of non-finite clauses is much lower. Non-finite clauses constitute almost 17% (26 clauses) of the total clause count in the novel excerpt. Contrastingly, in the film section, finite clauses dominate the total count of 72 clauses, comprising about 81% (58 clauses). In comparison, non-finite clauses account for about 19% (14 clauses).

The third assumption presented on page 29 is only partially proven. The part regarding finite clauses is confirmed as they are more prevalent in both samples. Contrary to expectations, the film contains a slightly larger percentage of non-finite clauses than the book; therefore, this part of the assumption is not confirmed. The representation of finite and non-finite clauses in both excerpts is more or less the same, presumably due to the small quantity of data.

Table 18 – Sentence elements expressed by means of a clause

	Book	Film
Clause-expressed elements	47	28
By means of FC (%)	22 (46.8)	14 (50.0)
By means of NFC (%)	25 (53.2)	14 (50.0)

Table 18 indicates the representation of the clause elements expressed by means of subordinate clauses. The book excerpt contains a total of 47 clause elements expressed by subordinate clauses. The film, on the other hand, contains 28. More specifically, almost 47% of elements in the book are expressed by means of a finite clause and slightly over 53% by a non-finite clause. In the film section, the representation of both finite and non-finite clauses reached precisely 50%.

Lastly, as stated on page 29, the fourth assumption is also confirmed because clause-expressed elements are more prevalent in the book sample. Percentage-wise, the difference in the use of finite and non-finite clauses is minimal. It could be influenced by the fact that the book served as a template for the script. The screenwriter even included some sentences from the book in the film adaptation. Some utterances are very similar in terms of structures and elements. For example, sentence B8, which is composed of seven clauses, corresponds to sentence F2, consisting of two clauses and F3, consisting of three clauses. Thus, one book sentence was divided into two film sentences, which confirms that the film or the spoken language prefers simpler structures. For instance, part of sentence B11 corresponds to sentence F4 using the same elements. The same applies to sentences B12 and F5, B13 and F6, B66 and F35.

Table 19 – Types of sentence elements as FC and NFC

	Book		Film	
	FC	NFC	FC	NFC
Od	5	8	3	4
C	1	4	–	1
A	8	4	6	2
PM	8	9	5	7
Clause-expressed elements in total	47		28	

Table 19 specifies what clause-expressed elements occur in the samples, and at the same time, it provides information on how many times the given element is expressed by means of a finite or non-finite clause. The subsequent paragraphs provide commentary on the individual types of clause elements.

In the book sample, the direct object is expressed by means of a finite structure five times, specifically three times by a *nominal that-clause* (B9, B21) and twice by a *wh-interrogative clause* (B9, B59). Non-finite constructions predominate. The object is expressed five times by *gerund* (B8, B11, B13, B24) and three times by *to-infinitive* (B8, B38, B49). In the film sample, the object is expressed by means of a finite clause three times – twice by a nominal *that-clause* (F8, F42) and once by a *wh-interrogative* clause (F36). In regard to non-finite constructions, the object is represented three times by *gerund* (F3, F4, F6) and once by *to-infinitive* (F7). Overall, in all cases of using gerund and one case of using to-infinitive, it was obligatory to employ a non-finite construction due to the presence of the phasal verb (*stop, begin*, or *start*). The author had to follow the English grammar, which allows no alternative choices in this case.

The complement has the smallest representation of all the clause-expressed elements. It occurs five times in the book sample and only once in the film sample. Due to an insufficient amount of data, the complement will not be further discussed.

Adverbials in the book excerpt are expressed by a finite construction eight times and by a non-finite construction four times. In the film section, adverbial occurs six times as a finite construction and twice as a non-finite construction. Although adverbials are the only element that is predominantly expressed by means of a finite clause, the utilization of finite structures (or non-finite) is not determined by the grammar. It depends on the author which structure they prefer. Sometimes, when the author chooses a non-finite construction, it can lead to an unclear interpretation, as non-finite clauses may be ambiguous in meaning. As an illustration, in sentence B9, "*The spies took jobs in the Wonka factory, pretending...*" the constituent "*pretending...*" can be understood as an adverbial clause of time "*while they were pretending*" or as a condensed coordinated clause "*and they pretended*". Sentence B38 also presents a similar case.

Postmodification is the most frequent sentence element expressed by means of a clause. In the book, it is expressed eight times by a finite construction and nine times by a non-finite construction. In the film, postmodification is represented five times, expressed by a finite and seven times by a non-finite clause. Overall, when expressing postmodification, the use of non-finite clauses is slightly more common in both samples. However, the selection of construction is dependent solely upon the author's personal choice, similar to adverbials. For instance, in sentence B47, "*The people standing on the street...*" postmodification is expressed by a non-finite clause (-ing participle – *standing*). The author could have expressed it finitely as follows: "*The people who were standing on the street...*" Conversely, in sentence F35, "*The only things that come out of that place...*" the postmodification "*that come out of that place*" is expressed by a finite defining relative clause, and it could have been expressed by a non-finite clause resulting in the sentence "*The only things coming out of that place...*"

Although the sentences in the film try to imitate spoken language, it is still a pre-prepared medium that lacks the typical spontaneity of spoken language, which could have influenced the utilization of clause-expressed elements. As already mentioned, the film featured sentences from the book. Thus, it is impossible to judge whether the screenwriter would have phrased the sentences in the same way if the book had not been the template of the film.

Conclusion

The main aim of this thesis was to confirm that the excerpt from the novel *Charlie and The Chocolate Factory* is syntactically more complex than the corresponding part of its film adaptation dealing with the same narrative.

The thesis was divided into two parts – theoretical and practical. The main differences between spoken and written language were established in the theoretical part. The main terminology concerning English syntax was introduced, such as sentence, clause, sentence elements and finite and non-finite subordinate clauses. The practical part of the thesis dealt with the analysis and the comparison of the selected samples. The two samples were analysed in terms of sentences, clauses, incomplete sentences and clause elements. It was also determined whether the clauses were finite and non-finite and what kind of clause they were. The subordinate clauses were further analysed in terms of clause elements only if their element or elements were expressed by means of a clause. The final part of the research was devoted to specific sentence/clause elements expressed by means of a subordinate clause.

At the beginning of the practical research, the main hypothesis based on the study of O'Donnell (1974) was formulated, namely that sentences in the spoken language (film) would be less complex than sentences in the written language (novel). Furthermore, the other four assumptions supporting the central hypothesis were also formulated.

Firstly, the assumption that the novel sample would contain more sentences and clauses than the film sample was confirmed. The second assumption was also confirmed; specifically, the film sample contained a greater percentage of simple-clause sentences and incomplete sentences. The book sample, on the other hand, contained a greater percentage of multi-clause sentences. The third assumption was

validated only partially. The first part of the assumption that finite structures would predominate in both samples was confirmed; nonetheless, the second part of the assumption that non-finite clauses would be more prevalent in the novel excerpt than in the film section was not confirmed. The non-finite structures were slightly more common in the film sample. Lastly, the fourth assumption that the clause-expressed sentence elements would be more prevalent in the novel was also confirmed.

Regarding the clause-expressed elements, only object, complement, adverbial, and postmodification occurred in the excerpts. Objects were predominantly expressed by means of a non-finite structure (gerund) in both media. Complements were generally more represented in the book as non-finite clauses. Complement occurred only once in the film section. Adverbials were the only element expressed mainly through a finite clause. On the other hand, postmodification was predominantly expressed by means of a non-finite clause. In terms of adverbials and postmodifications, the author could choose what structure, finite or non-finite, would be used. However, almost all of the non-finite objects had to be expressed by means of a non-finite structure because it was determined by the English grammar (objects following phasal verbs).

Overall, this research confirms the primary hypothesis that sentences in the spoken language represented by the film are less complex than sentences in the written language represented by the book. The results were influenced mainly by the nature of film storytelling, which dominantly uses visual narrative, hence not using as many sentences or clauses. Nonetheless, it is essential to note that the observed differences between the spoken and written language represented by film and novel were minute. The similarity of the two samples was mainly influenced by the fact that the novel served as a template for the film adaptation. Thus, some of the sentences were almost

identical. The findings should be considered only a small insight into the sentence structure of the written and spoken language/of the novel and film.

Further research with a broader scope may be valuable in clarifying these distinctions more comprehensively. Future studies could also be extended to sentence structure at the phrase and word level to look into the sentence complexity in a more detailed manner. At the same time, it would be possible to extend the analysis to different registers and genres to reveal more structural differences associated with the medium of spoken and written language.

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List of appendices

Appendix A: Book sentences analysis

B1	The next evening, Grandpa Joe went on with his story.
	A S V Op

B2	'You see, Charlie,' he said, 'not so very long ago there used to be thousands of people working in Mr Willy Wonka's factory.'
	FC/CC FC/RC A S V Sn PM
	NFC/-ing ptcp

B3	Then one day, all of a sudden, Mr Wonka had to ask every single one of them to leave, to go home, never to come back.
	A S V Od C C A C
	NFC/to-inf. NFC/to-inf. NFC/to-inf.

B4	'But why?' asked Charlie.
	Incomp. cl. FC/RC

B5	Because of spies.
	Incomplete sentence

B6	Spies?
	Incomplete sentence

B7	Yes.
	Incomplete sentence

B8	All the other chocolate makers, you see, had begun to grow jealous of the wonderful sweets that Mr Wonka was making, and they started sending in spies to steal his secret recipes.

S	FC/CC	V	Od		,and	S	V	Od	
			NFC/to-inf.					NFC/gerund	
			V	C	PM			V	Od	PM
					FC/DRC					NFC/to-inf.

B9	The spies took jobs in the factory, pretending that they were ordinary workers, and while they were there, each one of them found out exactly how a certain special thing was made.

S	V	Od	A	A		,and	A		S	V	Od
				NFC/-ing ptcp			FC/AC of time				FC/wh-inter. cl
				V	Od						
				FC/nom. that-cl.							

B10	'And did they go back to their own factories and tell?' asked Charlie.

V	S	A		and	V	FC/RC

B11	'They must have,' answered Grandpa Joe, 'because soon after that, Fickelgruber's factory started making an ice cream that would never melt, even in the hottest sun.'

S	V	FC/RC	A				
			FC/AC of reason				
			A	S	V	Od	
						NFC/gerund	
					V	Od	PM
						FC/DRC	

ii

B12	Then Mr Prodnose's factory came out with a chewing-gum that never lost its flavour however much you chewed it.

A   S   V   Op   PM
                                         FC/DRC
                                         A   V Od   A
                                                           FC/AC of contrast

B13	And then Mr Slugworth's factory began making sugar balloons that you could blow up to huge sizes before you popped them with a pin and gobbled them up.

   A   S   V   Od
                              NFC/gerund
                              V   Od   PM
                              FC/DRC
                                   S   V   A   A   and A
                                                FC/AC of time   FC/AC of time

B14	And so on, and so on.

   Incomplete sentence

B15	And Mr Willy Wonka tore his beard and shouted, "This is terrible!"

      FC/RC   and FC/RC   S   V C

B16	I shall be ruined!

   S V   C

B17	There are spies everywhere!

   S   V   Sn   A

B18	I shall have to close the factory!

S V Od

B19	'But he didn't do that!' Charlie said.

S V Od FC/RC

B20	Oh, yes he did.

S V

B21	He told all the workers that he was sorry, but they would have to go home.

S V Oi Od ,but Od

FC/nom. that-cl. FC/nom. that-cl.

B22	Then, he shut the main gates and fastened them with a chain.

A S V Od and V Od Op

B23	And suddenly, Wonka's giant chocolate factory became silent and deserted.

A S V C

B24	The chimneys stopped smoking, the machines stopped whirring, and from then on, not a single chocolate or sweet was made.

S V Od S V Od ,and A S V

NFC/gerund NFC/gerund

B25	Not a soul went in or out, and even Mr Willy Wonka himself disappeared completely.
	S V A ,and S V A

B26	'Months and months went by,' Grandpa Joe went on, 'but still the factory remained closed.'
	S V FC/RC ,but A S V C

B27	And everybody said, "Poor Mr Wonka."
	FC/RC Incomp. cl.

B28	He was so nice.
	S V C

B29	And he made such marvellous things.
	S V Od

B30	But he's finished now.
	S V C A

B31	It's all over.
	S V C

B32	Then something astonishing happened.
	A S V

B33	One day, early in the morning, thin columns of white smoke were seen to be coming out of the tops of the tall chimneys of the factory!
	A S V PM
	NFC/to-inf.

B34	People in the town stopped and stared.
	S V and V

B35	"What's going on?" they cried.
	S V FC/RC

B36	Someone's lit the furnaces!
	S V Od

B37	Mr Wonka must be opening up again!
	S V A

B38	They ran to the gates, expecting to see them wide open and Mr Wonka standing there to welcome his workers back.
	S V Op A
	NFC/-ing ptcp
	V Od
	NFC/to-inf.
	V Od and Od PM
	NFC/-ing ptcp
	V A A
	NFC/to-inf.

B39	But no!
	Incomplete sentence

B40	The great iron gates were still locked and chained as securely as ever, and Mr Wonka was nowhere to be seen.
	S V and V A , and S V A PM
	NFC/to-inf.

B41	"But the factory is working!" the people shouted.
	S V FC/RC

B42	Listen!
	V

B43	You can hear the machines!
	S V Od

B44	They're all whirring again!
	S V A

B45	And you can smell the smell of melting chocolate in the air!
	S V Od A

B46	Grandpa Joe leaned forward and laid a long bony finger on Charlie's knee, and he said softly, 'But most mysterious of all, Charlie, were the shadows in the windows of the factory. '
	S V A and V Od A ,and FC/RC S V C

B47	The people standing on the street outside could see small dark shadows moving about behind the frosted glass windows.

S   PM   V   Od   PM

         NFC/-ing ptcp   NFC/-ing ptcp

B48	'Shadows of whom?' said Charlie quickly.

Incomp. cl.   FC/RC

B49	That's exactly what everybody else wanted to know.

S   V   C

           FC/nom. rel. cl.

           S   V   Od

                  NFC/to-inf.

B50	"The place is full of workers!" the people shouted.

   S   V C   FC/RC

B51	But nobody's gone in!

      S   V   A

B52	The gates are locked!

   S   V

B53	It's crazy!

   S V C

B54	Nobody ever comes out, either!
	S V

B55	'But there was no question at all,' said Grandpa Joe, 'that the factory was running.'
	S V Sn FC/RC PM
	FC/Appositive cl.

B56	And it's gone on running ever since, for these last ten years.
	S V A

B57	What's more, the chocolates and sweets it's been turning out have become more fantastic and delicious all the time.
	FC/CC S FC/CC V C

B58	And of course now when Mr Wonka invents some new and wonderful sweet, neither Mr Fickelgruber nor Mr Prodnose nor Mr Slugworth nor anybody else is able to copy it.
	A A S V
	FC/AC of time

B59	No spies can go into the factory to find out how it is made.
	S V A A
	NFC/to-inf.
	V Od
	FC/wh-inter. cl.

B60	'But Grandpa, who,' cried Charlie, 'who is Mr Wonka using to do all the work in the factory?'

Od   FC/RC   V S   C

NFC/to-inf.

B61	Nobody knows, Charlie.

S   V

B62	But that's absurd!

S   V C

B63	Hasn't someone asked Mr Wonka?

V   S   Od

B64	Nobody sees him anymore.

S   V Od A

B65	He never comes out.

S   A   V

B66	The only things that come out of that place are chocolates and sweets.

S   PM   V C

FC/DRC

B67	They come out through a special trap door in the wall, all packed and addressed, and they are picked up every day by Post Office trucks.

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S      V        A                                          PM      and  PM            S    V        A        A
                                                     NFC/-ed ptcp NFC/-ed ptcp
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B68	But Grandpa, what sort of people are they that work in there?

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              C                    V   S    PM
                                   FC/DRC
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B69	'My dear boy,' said Grandpa Joe, 'that is one of the great mysteries of the chocolate-making world.'

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        FC/RC              S   V  C
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B70	We know only one thing about them.

```
S    V      Od
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B71	They are very small.

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S      V   C
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B72	The faint shadows that sometimes appear behind the windows, especially late at night when the lights are on, are those of tiny people, people no taller than my knee…

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S            PM                                                          V   C
             FC/DRC
                 A    V    A            A           A
                              FC/AC of time
```

B73	'There aren't any such people,' Charlie said.
	S V Sn FC/RC

B74	Just then, Mr Bucket, Charlie's father, came into the room.
	A S V A

B75	He was home from the toothpaste factory, and he was waving an evening newspaper rather excitedly.
	S V A , and S V Od A

B76	'Have you heard the news?' he cried.
	V S Od FC/RC

B77	He held up the paper so that they could see the huge headline.
	S V Od A
	FC/AC of purpose

B78	The headline said: **WONKA FACTORY TO BE OPENED AT LAST TO LUCKY FEW**
	FC/RC S V A Op
	NFC/to-inf.

Appendix B: Film sentences analysis

F1	But Willy Wonka was facing problems of his own.

      S   V   Od

F2	All the other chocolate makers, you see, had grown jealous of Mr. Wonka.

S   FC/CC   V   C

F3	They began sending in spies to steal his secret recipes.

S   V   Od

              NFC/gerund

              V   O   PM

                    NFC/to-inf.

F4	Fickelgruber started making an ice cream that would never melt.

S   V   Od

              NFC/gerund

             V   Od   PM

                 FC/DRC

F5	Prodnose came out with a chewing gum that never lost its flavor.

S   V   Op   PM

                   FC/DRC

F6	Then Slugworth began making candy balloons that you could blow up to incredible sizes.

A   S   V   Od

NFC/gerund

V   Od   PM

FC/DRC

F7	The thievery got so bad that one day, without warning Mr. Wonka told every single one of his workers to go home.

S   V C   A

FC/AC of result

A   A   S   V Oi   Od

NFC/to-inf.

F8	He announced that he was closing his chocolate factory forever.

S   V   Od

FC/nom. that-cl.

F9	I'm closing my chocolate factory forever.

S V   Od   A

F10	I'm sorry.

S V C

F11	But it didn't close forever.

S V   A

F12	It's open right now.

S VC   A

F13	Ah, yes, sometimes when grownups say "forever," they mean "a very long time."

           A   A   S   V   Od

                 FC/AC of time

F14	Such as, "I feel like I've eaten nothing but cabbage soup forever."

          S V   A

           FC/AC of manner

F15	Now, Pops.

    Incomplete sentence

F16	The factory did close, Charlie.

    S   V

F17	And it seemed like it was going to be closed forever.

       S V   A

          FC/AC of manner

F18	Then one day we saw smoke rising from the chimneys.

    A   S V Od   PM

                    NFC/-ing ptcp

F19	The factory was back in business.
	S V A

F20	Did you get your job back?
	V S Od A

F21	No.
	Incomplete sentence

F22	No one did.
	S V

F23	But there must be people working there.
	S V Sn PM
	NFC/-ing ptcp

F24	Think about it, Charlie.
	V Op

F25	Have you ever seen a single person going into that factory or coming out of it?
	V S Od PM PM
	NFC/-ing ptcp NFC/-ing ptcp

F26	No.
	Incomplete sentence

F27	The gates are always closed.
	S V

F28	Exactly.
	Incomplete sentence

F29	But then, who's running the machines?
	A S V Od

F30	Nobody knows, Charlie.
	S V

F31	It certainly is a mystery.
	S V C

F32	Hasn't someone asked Mr. Wonka?
	V S Od

F33	Nobody sees him anymore.
	S V Od A

F34	He never comes out.
	S A V

F35	The only thing that comes out of that place is the candy already packed and addressed.
	S PM V C PM and PM
	FC/DRC NFC/-ed ptcp NFC/-ed ptcp

F36	I'd give anything in the world just to go in one more time and see what's become of that amazing factory.
	SV Od A A
	NFC/to-inf. NFC/to-inf.
	V Od
	FC/wh-inter. cl.

F37	Well, you won't because you can't.
	S V A
	FC/AC of reason

F38	No one can.
	S V

F39	It's a mystery, and it will always be a mystery.
	SVC , and S V C

F40	That little factory of yours Charlie, is as close as any of us is ever going to get.
	S V A A
	FC/AC of comparison

F41	Come on, Charlie.
	V

F42	I think it's time we let your grandparents get some sleep.
	S V Od
	FC/nom. that-cl.
	SV C PM
	FC/DRC
	S V Od C
	NFC/bare inf.

F43	Good night, Grandpa George.
	Incomplete sentence

F44	Night, Charlie.
	Incomplete sentence

F45	Chair.
	Incomplete sentence

F46	Thank you, dear.
	V Od

F47	Night, Grandpa Joe.
	Incomplete sentence

F48	Good night, Grandma Georgina.
	Incomplete sentence

F49	Nothing's impossible, Charlie.
	S VC

F50	Good night.
	Incomplete sentence

F51	Night, Charlie.
	Incomplete sentence

F52	Sleep well.
	V A

F53	Indeed, that very night the impossible had already been set in motion.
	A A S V A