เงื่อนไขการยกระดับและการไม่ยกระดับ การตีความเชิงอรรถศาสตร์และด้านวัจนปฏิบัติศาสตร์ของคำกริยา "Seem" ในนวนิยายที่เขียนเป็นภาษาอังกฤษ
Raised and Unraised Conditions, Semantic Interpretations and Pragmatic Aspects of the Verb "*Seem*" in English Novels

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บทคัดย่อ

　　　　การวิจัยครั้งนี้ศึกษาเกี่ยวกับโครงสร้างไวยากรณ์การย้ายประธานและไม่ย้ายประธาน การตีความหมายเชิงอรรถศาสตร์ และด้านวัจนปฏิบัติศาสตร์ของคำกริยา "*seem*" ในนวนิยายภาษาอังกฤษ การศึกษาก่อนหน้านี้เก็บข้อมูลการใช้คำกริยา *seem* มาจากนักเรียนที่เรียนภาษาอังกฤษเป็นภาษาต่างประเทศ การศึกษานี้จึงให้ความสำคัญกับตัวบทนวนิยายภาษาอังกฤษซึ่ง Kusevska (2020) บ่งชี้ว่าคำกริยา *seem* ปรากฏบ่อยในตัวบทประเภทนี้ ข้อมูลของคำกริยา *seem* ในการศึกษานี้เก็บรวบรวมมาจากหนังสือนิยาย *Jane Eyre* ซึ่งเขียนโดย Bronte (2018) และ *Emma* ซึ่งเขียนโดย Austen (2020) นิยายทั้งสองเล่มนี้เป็นนิยายที่มียอดขายสูง (www.amazon.com) การศึกษานี้มีจำนวนข้อมูล 450,000 คำ ประกอบไปด้วย 43 ตัวอย่างประโยค การวิเคราะห์ข้อมูลของโครงสร้างไวยากรณ์ของการย้ายประธานและไม่ย้ายประธานของคำกริยา *seem* ปฏิบัติตามรูปแบบของ Radford (2009) ซึ่งเป็นการวิเคราะห์เชิงทฤษฎีที่ประกอบด้วยรูปแบบการเติมประธาน *it* และรูปแบบการไม่เติมประธาน *it* การตีความหมายเชิงอรรถศาสตร์ทำตามแบบของ Song (2017) ผู้จำแนกประเภทของคำกริยา *seem* ว่าเป็นคำทัศนาเชิงแสดงความคิดเห็นที่อ้างถึง การประเมินค่า ความคิดเห็นและคำวิจารณ์ การวิเคราะห์เชิงวัจนปฏิบัติศาสตร์ทำตามแบบของ Merkin (2006) ซึ่งอธิบายการใช้คำกริยา *seem* ในแง่มุมของการหลีกเลี่ยงความไม่แน่นอน และการไม่ปรากฏข้อมูลสนับสนุนที่เพียงพอ อาจารย์สอนภาษาอังกฤษจำนวนสามท่านทำการตรวจสอบการวิเคราะห์ข้อมูลเพื่อสนับสนุนความน่าเชื่อถือและความถูกต้องในการวิเคราะห์ข้อมูลของการศึกษานี้ ผลการศึกษาแสดงให้เห็นว่าจำนวนร้อยละ 74.42 ของคำกริยา "*seem*" ที่ปรากฏในนวนิยายภาษาอังกฤษสอดคล้องกับเงื่อนไขการย้ายประธาน การตีความหมายเชิงอรรถศาสตร์ของคำกริยา "*seem*" ที่ปรากฏในนวนิยายได้แก่การแสดงความคิดเห็นส่วนบุคคล การเปรียบเทียบและคำแนะนำ ในเชิงด้านวัจนปฏิบัติศาสตร์ของคำกริยา "*seem*" ประธานของคำกริยา "*seem*" ซึ่งผู้กระทำซึ่งถูกย้ายมาที่ตำแหน่งประธานเพื่อเน้นผู้กระทำ การศึกษานี้จะเป็นประโยชน์ต่อผู้เรียนภาษาอังกฤษเป็นภาษาต่างประเทศ และผู้เรียนภาษาอังกฤษเป็นภาษาที่สองในเชิงกาเรียนรู้หลักไวยากรณ์ในรูปแบบปริยายของคำกริยา "*seem*"

คำสำคัญ: คำกริยา "*seem*" ไวยากรณ์ของการย้ายประธานและไม่ย้ายประธาน นวนิยายภาษาอังกฤษ การตีความหมายเชิงอรรถศาสตร์

Abstract

This study examined the syntactic structures of raised and unraised conditions, semantic interpretations and pragmatic aspects of the verb *seem* in English novels (i.e., *Yes, Robert, I shall be ready: it seems to me that I ought to go*). The previous studies in the field of the verb *seem* concentrated on the data collection of EFL learners. This study contributes to the field by examining English novels as Kusevska (2020) indicated that the verb *seem* occurs frequently in this text variety. The data of the verb *seem* in this study was gathered from *Jane Eyre* by Bronte (2018) and *Emma* by Austen (2020). They are the best-seller English novels (www.amazon.com). As a total of 450,000 words, there are 43 tokens, referring to sentences of both syntactic structures of raised and unraised conditions of the verb *seem*. In regard to the data analysis, the syntactic framework of raised and unraised conditions of the verb *seem* follows Radford (2009) where the theoretical analysis of the verb *seem* is classified into two camps: *expletive it* and *non-expletive it.* The semantic framework of the verb *seem* follows Song (2017) who classified the verb *seem* as *epistemic modality*, referring to evaluation, opinion and comment. The pragmatic aspects of analyzing the verb *seem* follow Merkin (2006) who explained the use of the verb *seem* as uncertainty avoidance and lack of enough information as supporting evidence. Regarding the data validation, three experts who are English instructors were asked to check the reliability and the accuracy of the data analysis. The results show that 74.42 percent of the verb *seem* in English novels comply with the raised condition. Their semantic interpretations were found to be *comparison, advice* and *subjectivity*. Pragmatically, the subject of the raising verb *seem* is an agent, referring to the one who performs an action which is raised to the initial position of the sentence in order to place emphasis. This current study will be beneficial for learners of English as a Foreign Language (EFL) and learners of English a Second Language (ESL) in order to study implicit learning of grammar of the verb *seem*.

Keywords: The verb *seem*, raised and unraised conditions, semantic interpretations, English novels

Introduction

In the present time, English has become an international language of the world. Knowing English helps learners gain more opportunity in their life as the majority of literature at the present time is written in the English language. In addition to that exposure, speakers of the English language could take advantage of knowing English for their career advancement and international connections, such as conferences and seminars.

To know a language, it is important to know the grammar of a language (Radford, 2009). Learning the grammar of a language helps the learners improve their *linguistic performance*, referring to the ability to use the language accurately and fluently (Radford, 2009).

Nevertheless, improving one's *grammatical performance* is not only limited to *explicit learning of grammar* where learners normally acquire grammatical learning from English classrooms or grammar references. In addition to that, learners can take advantage of *implicit learning of grammar*, which is less boring than the aforementioned (Jean & Simard, 2011). This practice allows the learners to select different text varieties to read themselves, whilst they can gain grammatical knowledge at the same time. Thus, the learners are likely to learn form, meaning and use of a language simultaneously.

As mentioned by Kurnaz and Karakaş (2021), learners of English as a Foreign Language (EFL) face a problem with their grammatical performance concerning the raised and unraised conditions of the verb *seem*, as demonstrated in (1).

(1)

(a) Tiffany seems *to be happy.*   (Raised condition)

(b) It seems *that Tiffany is happy.*   (Unraised condition)

Kurnaz and Karakaş (2021) studied the raised and unraised condition of the verb *seem* with the participants being EFL learners. They were requested to identify what is the subject of the infinitive embedded clauses *to be a linguist* as in *Sercan seems to Sena to be a linguist*. The results show that only 23 percent could answer the question correctly (Kurnaz & Karakas, 2021). Moreover, Teeranate and Singhapreecha (2022) indicated that it is difficult for Thai EFL learners to acquire the use of the raising verb *seem* in English as this construction in Thai can be used with *pro drop,* referring to the omission of the subject. This could be interpreted that EFL learners would have some difficulty in applying this construction.

Aside from the weaknesses of the EFL learners' grammatical performance of the raised and unraised conditions of the verb *seem,* example (2) shows counterpart syntactic structures of

the verb *seem* between the constructions of *expletive it* and *non-expletive it* (Koopman & Sportiche, 1991).

(2)

(a) Tiffany seems to be happy.

(b) It seems that Tiffany is happy.

Despite having different syntactic structures between (2a) and (2b), they are semantically the same. This leads one to form a question which variant is used over the other.

In addition, Wexler and Hirsch (2007) reported another problem concerning learners' identification between a raising verb and a control verb, as illustrated in (3).

(3)

(a) The apple *seems* to be pink.   (*seem*; raising verb)

(b) !The apple *wants* to be pink.   (*want*; control verb)

The verbs in (3a) and (3b) are differently analyzed. The verb *seem* in (3a) is the raising verb. The *determiner phrase* (DP) subject *the apple* is raised from being the subject of the *to*-infinitive clause, becoming the subject in the matrix clause (Radford, 2009). On the other hand, the verb *want* in (3b) is the control verb where the subject of the infinitive clause is PRO, as in PRO *to be pink* (Radford, 2009). PRO is an abstract subject which is a coindexed subject with the DP in the matrix clause. Accordingly, English learners are now encountering confusion to distinguish the analysis between these kinds of verbs.

With these problems, this study selected the data of English novels as Kusevska (2020) indicated that the verb *seem* is frequently used in this text variety. This study also fills the gap by contributing to the field by examining English novels as most previous studies in the field of the raising verb *seem* have already focused on the use of the raised and unraised conditions of the verb *seem* by EFL learners. This encourages English learners to practice their self-study of implicit learning of grammar outside their classroom. This study allows the learners to learn form, meaning and use of the verb *seem* at the same time for the sake of practicality in using the verb *seem* in the English language. Accordingly, the objectives of this study are stated as follows:

(1) To study the frequency between raised and unraised conditions of the verb *seem* in English novels

(2) To study the semantic interpretations of the raised and unraised conditions of the verb *seem* in English novels

(3) To study the pragmatic interpretations of the raised and unraised conditions of the verb *seem* in English novels

Accordingly, this study will be significant in that it will encourage learners of English as a Foreign Language (EFL) and learners of English as a Second Language (ESL) to learn grammar implicitly outside their classroom. They can choose English novels that they enjoy reading themselves, while the implicit grammar of the use of the verb *seem* could be implicitly learned at the same time.

Literature Review

This section provides the information of the syntactic structures of raised and unraised conditions, semantic interpretations and pragmatic aspects of the verb *seem*.

Syntactic Structures of the Raised and Unraised Conditions of the Verb *Seem*

Syntactically, the verb *seem* is sometimes classified as a copular verb as it functions as a complement to give the additional information of the subject (Radford, 2009). This information is compulsorily required; otherwise, it would make the sentence become ungrammatical (Chukwu, 2014). With the content-word verb *seem*, the structure of the sentence is syntactically classified as Subject-Verb-Object (SVO).

In generative grammar, raising construction is one of the English constructions whereby it is believed that the subject of the embedded clause is raised or moved from its lower clause to become the subject of the matrix clause (Radford, 2009), as in (4).

(4)

(a) John seemed to be happy.

(b) John seemed $_t$ to be happy.

Syntactically, it is believed that the subject *John* is originated in the lower clause as the subject of the Spec TP non-finite clause projection *to be happy*. Due to the raising verb *seem*, the subject *John* is moved to become the subject in the matrix clause and leaves its trace as the coindex subject of the embedded clause. This movement of the subject in the lower clause to the matrix clause complies with the principle of *Extended Projection Principle*, interchangeably known as EPP feature, stating that all English clauses are required to have a subject (Radford, 2009).

In a different method of analysis, the verb *seem* could be interchangeably used with the same meaning, as in (5).

(5) It seemed that John was happy.

There is no movement of the subject in example (5) where the vicinity of the raising verb *seem* is used with *that*-clause complement. However, it is similar in that the subject of the matrix

verb *seem* cannot be left empty. So, the expletive *it*, which is the subject with no meaning is filled in this position in order to comply with an EPP feature. It is compelling to determine the most common use of the verb *seem* given these two methods of analysis.

Semantic Framework of the Raised and Unraised Conditions of the Verb *Seem*

Semantically, the verb *seem* is viewed through the semantic approach of *evidentiality* (Kusevska, 2020). This refers to how speakers see, smell and hear the information themselves. In addition to this, the information could be received from an indirect resource as well (Kusevska, 2020). How this evidentiality reflects the use of the verb *seem* can be illustrated in (6).

(6) This pork is overcooked. It is hard to chew. It seems that you should throw it away.

This sentence is formed based upon the primary meaning of information source indicating one's experience toward a real situation before making a judgement. So the semantic interpretation of example (6) is *advice*, referring to recommending someone to do something.

As indicated by Song (2017), the raised and unraised conditions of the verb *seem* are classified as *epistemic evidential*, which functions similarly to *epistemic modality*, referring to evaluation, opinion and assessment of statements. There are several ways of semantic approach to test these qualities of the constructions as in assent and dissent test, the falsity of embedded proposition and embeddability.

Assent and dissent test refers to the ability of the construction with the verb *seem* to be recorrection by the speakers where this is classified as being in the mode of *interpersonal communication*, referring to communicating with other people (Song, 2017), as in (7).

(7)

(a) David *seems* to be at home. I saw his car in the garage.

(b) That is not true. He always travels by public transportation.

 The use of the verb *seem* in (7a) presents the speakers' evaluation or opinion toward *David*. This verb *seem* is classified as having *subjectivity* as the other person can recorrect the original comment.

The falsity of embedded proposition can be applied to test whether the embedded clause is appropriate or not, as in (8).

(8) Peter seems to be happy*, but he is not.*

The embedded proposition *but he is not,* is contradictory with the matrix clause. The embedded clause makes the matrix clause *Peter seems to be happy* become false.

The last test is called *embeddability*, referring to the use of the verb *seem* in an embedded clause, as in (9).

(9) Elsa said that *Kathy seems to be pregnant*.

In this situation, Elsa says that Kathy's belly is getting bigger. However, she is not sure exactly that Kathy is actually pregnant. It is possible to form her utterance in this way.

Regarding the semantic interpretations of the verb *seem,* it has been discussed in terms of *non-factuality*, *subjectivity* and *qualification of likelihood* (Usoniene & Šinkuniene, 2013). It can be described as attitude of uncertainty.

In terms of the epistemic modality of the verb *seem*, it is said to be equivalent to the modality *may be* (Usoniene & Šinkuniene, 2013). Sometimes, it is interpreted as the speakers' utterance with non-commitment. It is said with a lack of factuality, as in (10).

(10) Mary seems to be a nurse.

With the use of the verb *seem*, it is classified as having the semantic interpretation of *probability*. So example (10) could be interpreted as it is probable for Mary to be a nurse. When using the verb *seem* in this context*,* the speaker makes a claim by having indirect evidence (Usoniene & Šinkuniene, 2013).

Usoniene and Sinkuiene (2013) used a corpus of 77,796 words to investigate the verb *seem* in English. The results show that this construction is used with various vicinity of syntactic constructions such as *that-* clause complements as in (11a) and *to-* infinitive clauses as in (11b).

(11)

(a) It seemed to Clive *that the main business of the police was to deal with the numerous and unpredictable consequences of poverty.*

(b) For some reason, the sight of the cat seemed *to amuse him.*

(Usoniene & Šinkuniene, 2013, p. 295)

Usoniene & Sinkuiene's corpus of the study shows that the vicinity of syntactic structure of *to-* infinitive clauses mostly occur in their study, as in (12).

(12)

The yard seemed *to flourish best under the dominion of the party.*

(Usoniene & Šinkuniene, 2013, p. 296)

Usoniene and Sinkuiene (2013) explained that when the raising verb *seem* is used with *to-* infinitive as in (12), it tends to denote the meaning of the speaker's subjectivity, or speaker' assessment toward a certain situation.

Fakulta (2019) studied the semantic interpretations of the verb *seem* in the corpus of British National Corpus (BNC). Fukulta (2019) showed a list of top 10 adjectives where the verb *seem* co-occurs as shown in Table 1.

Table 1 Co-occurrence of the Verb *Seem* with Adjective Phrases

Orders	Adjectives	Frequencies
1	*Obvious*	1,066,145
2	*Strange*	1,047,384
3	*Reasonable*	904,943
4	*Clear*	904,943
5	*Impossible*	863,047
6	*Unlikely*	762,498
7	*Possible*	754,119
8	*Odd*	695,465
9	*Appropriate*	670,328
10	*Fair*	46,923

According to Table 1, the verb *seem* occurs with both positive and negative semantic interpretation. The positive semantic interpretation of the verb *seem* is likely to occur with supportive evidence, as in (13).

(13) At first glance it seems obvious that trying 160 cases costs a great deal less than trying 2,298 cases [...]

(Fakulta, 2019, p. 56)

The verb *seem* is usually used with the adjective to give comments and evaluation. Accordingly, the semantic interpretation of the verb *seem* involves evidence, advice, subjectivity and probability.

Pragmatic Aspects of the Raised and Unraised Conditions of the Verb *Seem*

As mentioned earlier, the pragmatic aspects of the raised and unraised conditions of the verb *seem* can be presented as follows:

(14)

(a) It seems that John is happy.

(b) *John* seems to be happy.

As introduced earlier, the constructions in (14a) have no movement where the subject of the sentence is filled with the expletive *it*. On the other hand, the subject *John* as in (14b) is moved to the Spec T position, referring to the subject position so as to place emphasis on the person named *John*.

The use of the unraised condition of the verb *seem* could be explained by *the end weight principle*, referring to the heavier and longer part being at the end of the sentence.

When someone mentions the concept of face, it refers to self-image (Merkin, 2006). In order to save face, the language user tends to make their utterance become softer via the use of modal verbs or the copular verb *seem* when they are not personally sure about information. This does not only imply politeness, but it also reduces the embarrassment that may occur toward the speakers. The embarrassment could make the speaker sound foolish (Merkin, 2006). This is agreed by Heng and Tan (2010) who indicated that the use of the verb *seem* indicates uncertainty.

The Raised and Unraised Conditions of the Verb *Seem* in Text Varieties

Text varieties refer to different genres of texts. It is believed that different texts are likely to have their own preference of grammar and the features of grammar which can be used differently in text varieties.

There are two studies that investigated the vicinity of syntactic structures that are used with the verb *seem* in English. One of the studies examined the vicinity of the verb *seem* in English novels called *Mary Barton*, *North and South* and *Wives and Daughters* (Talal, 2017). The other study examined the vicinity of the syntactic structure of the verb *seem* via the Corpus of the Collins Birmingham University International Language Database (COBUILD) (Toneva & Seizava-Nankova, 2014). These studies classified the vicinity of syntactic structures of the verb *seem* into six stratifications, as in (15).

(15)

(a) It seems *that it is raining.*

(b) It seems *as if it is raining.*

(c) It seems *to be raining.*

(d) She seems *happy.*

(e) It is raining, *it seems.*

(f) It would seem *that nowadays we seem to make life easier.*

Examples (15) show the vicinity of syntactic structures that are used with the verb *seem*. In (15a), the verb seems is used with a *that*-clause complement. In (15b), the verb *seem* is used with

an adverbial clause, having the semantic interpretation of comparison. In (10c), the verb *seem* is used with a *to-* infinitive clause. In (15d), the verb *seem* appears with the adjective clause *happy*. In (15e), *it seems* is used parenthetically. Despite having the vicinity of the syntactic structure of the verb *seem* on the right, the left side of the verb *seem* could be used with the different degrees of modality, such as *may*, *might* and *would*. Toneva and Seizava-Nankova (2014) found that the modal verbs *may*, *might* and *would* commonly appear with the verb *seem* at 1,623, 463 and 1,068 times, respectively. However, Talal (2017) found that the verb *seem* with *that* clause complement is mostly productive in his corpus of novels.

Martínez Insúa (2002) used the corpus of British National Corpus to study the construction of *there seems* between written and spoken register, as in (16).

(16) *There seems* to be a dearth of good small tools across the board.

(Martínez Insúa, 2002, p. 141)

The results show that the use of *there seems* in written texts is four times higher than spoken register (Martínez Insúa, 2002). This implies that it will be more productive to study the verb *seem* in written register rather than spoken register.

Another study, relating to the verb *seem,* psycholinguistically experimented on the study to what extent learners make a decision to use the verb *seem* in context (Becker, 2005). Becker (2005) created sentences as in (17) where the participants were asked to fill in either the raising verb (such as *seem*) or the control verb (*want*).

(17) John _____ to be happy.

In the blank, there are two possible choices to be filled in. There are either the control verb *want* or the raising verb *seem*. Most participants selected the control verb *want* to be filled in higher than the raising verb *seem*. The percentage of the control verb and raising verb selected to be used in this context are 52.5 percent and 32.5 percent, respectively, whereas the answer of the remaining percentage is detected as ambiguity. With this lower percentage of the selection of the raising verb *seem*, it has an implication that learners show less confidence in using the raising verb *seem*.

However, when the structure is modified a bit via adding the expletive *it,* as in (18), with this clue, the majority of participants show the preference to use the verb *seem*.

(18) It _____ to be raining.

The majority of participants at 85 percent selected the verb *seem* to fill in the blank position in (18). This implies that the expletive *it* is viewed as an important clue with the use of the verb *seem*. In a similar study, Hayati and Kalanzadeh (2009) observed the error of the verb

seem with adjective used by Iranian EFL learners. The result showed that 75% of this group of participants made an error in this structure. This may be because this structure is not commonly used in their own language, thus reducing their exposure to the structure.

In Wexler and Hirsch's (2007) study, English speaking children whose ages were lower than 8 years old are reported to have problems with the verb *seem* with the raised condition where the sentence like *Bart seems to Lisa to be playing an instrumen*t is interpreted as *Bart thinks Lisa is playing an instrument*.

Kim (2014) has introduced the use of the verb *seem* adjacent with adverbial clauses of comparison whereby the data is exemplified from the Corpus of Contemporary American English (COCA), as in (19).

(19) The girl seemed *as if her mom was dying.*

(Kim, 2014, p. 179)

Kim (2014) mentioned that the use of the verb *seem* with the adverbial clause of comparison can be signaled by connectors, such as *as if*, *as though* and *like*.

In addition, Lopes-Couso and Mendez-Nays (2011) also studied the verb *seem* with adverbial clauses of comparison, such as *as if*, *as though* and *like* in LOB, Brown and Flow corpora, as in (20).

(20) It seemed to the frightened judge *as though his son would actually shoot the craft in under the out end of the wharf.*

(Lopes-Couso & Mendez-Nays, 2011, p. 17)

Lopes-Couso and Mendez-Nays (2011) pointed out that the use of the verb *seem* with *as if* and *as though* is more common in the context of formality.

Du (2011) studied the copular verb *seem* in the corpus of COLEC, which is the corpus of college learner English corpus and the results show that college learners prefer to use the verb *seem* with *to-* infinitive clauses as in *Some people don't think this way. They seem to be wiser than the people around them.* In regard to the certainty of information, Dixon (2005) indicated that the verb *seem* is used when the writers do not have enough evidence for the information.

In regard to the recent study, Teeranate & Singhapreecha (2022) studied the raising verb *seem* with Thai EFL learners. Thai EFL learners face difficulty in using this verb. Especially when comparing the advanced learners of English and the lower intermediate learners where the lower intermediate learners have more difficulty in the use of the verb seem than advanced English learners. This information leads to the following method in order to answer the following research questions.

This study will answer the following questions.

(1) What is the frequency between raised and unraised conditions of the verb *seem* in English novels?

(2) What are the semantic interpretations of the raised and unraised conditions of the verb *seem* in English novels?

(3) What are the pragmatic aspects of the raised and unraised conditions of the verb *seem* in English novels?

Methodology

Characteristics of English Novels

English novels are considered as sources of reading materials that everyone can read. Not only do novels provide entertainment for readers, but the readers can also take advantage of learning the English language where form, meaning and use could be studied at the same time. One of the advantages of the novels is their availability. It is a kind of book that is available in every home, library or bookstore.

Since novels have specific orientation in writing where it requires the writers to create plot, character and the running of the stories from the start to the end, this makes the readers enjoy the experience and they would like to continue their reading from the start to the end of the story as if they don't actually realize that they are practicing reading English books.

Numerous previous research studies suggest the use of novels in classrooms in order for learners to study language (Alias, Iksan & Karim, 2020). This allows the language learning of implicit grammar, referring to the learning of grammar in context which could help to reduce their boredom.

As mentioned by previous studies, the verbs *seem* frequently appears in English novels, higher than other text varieties. The researcher could take advantage of this point to learn the syntactic structure of raised and unraised conditions, semantic interpretations and pragmatic aspects to the optimal levels. This study uses the best seller novels *Jane Eyre* as written by Bronte (2018) and *Emma* (2020) as written by Austen (2020). As a total of 450,000 words, there are 43 tokens, referring to sentences of both syntactic structure of raised and unraised conditions of the verb *seem*.

Syntactic Structure of Raised and Unraised Conditions of the Verb *Seem*

As mentioned earlier, this study follows Radford's (2009) syntactic framework in order to investigate the syntactic structures of the raised and unraised conditions of the verb *seem* as in (21) where its description is given as follows.

Table 2 Syntactic Structures of the Raised and Unraised Conditions of the Verb *Seem*

(21)

Syntactic Structures	Examples
Raised Condition	(a) Peter seems *to be anxious about his new job.*
Unraised Condition	(b) It seems *that John is a diligent person.*

Table 2 presents the syntactic structures of the raised and unraised conditions of the verb *seem* in English novels. In (21a), the subject Peter is raised to be the subject in the matrix clause. In contrast, in (21b) the subject *it* is added into the position of matrix subject.

In addition to syntactic structure of the raised and unraised conditions of the verb *seem*, this study follows Song (2017) for their semantic interpretations where their analysis is illustrated in Table 3.

Table 3 Semantic Interpretations of the Raised and Unraised Condition of the Verb *seem*

(22)

Semantic Interpretations	Examples
Comparison	(a) It seemed as if an invisible bond had burst.
Advice	(b) One of the gentlemen Mr. Eshton, observing me seemed to propose that I should be asked to join them; but Lady Ingram instantly negated the notion.
Subjectivity	(c) My journey seemed tedious-very tedious: fifty miles one day, a night spent at an inn; fifty miles the next day.

Table 3 illustrates the semantic interpretations used with the verb *seem* in English novels. In (22a), *it seems as if an invisible bond* is analyzed as comparison. In (22b), *One of the gentlemen seemed to propose that I should be asked to join them* is semantically interpreted as *advice*, referring to recommending someone to do something. In (22c*), my journey seemed tedious-very tedious* is interpreted as *subjectivity*, referring to someone's opinion, comment and evaluation

toward a certain situation. With these semantic interpretations, there are three experts in the field of English that were asked for the data validation to support the reliability and accuracy of the data analysis as in Table 4.

Table 4 Data Validation of the Semantic Interpretation of the verb *Seem*

Semantic Interpretations	Examples	Expert 1		Expert 2		Expert 3	
		A	D	A	D	A	D
Comparison	(a) It seemed as if an invisible bond had burst.	✔		✔		✔	
Advice	(b) One of the gentlemen Mr. Eshton, observing me seemed to propose that I should be asked to join them; but Lady Ingram instantly negated the notion.	✔		✔		✔	
Subjectivity	(c) My journey seemed tedious-very tedious: fifty miles one day, a night spent at an inn; fifty miles the next day.	✔		✔		✔	

Table 4 presents the data validation by three English instructors. They were asked to confirm their agreement and disagreement of the data analysis. A represents agree, but D represents disagreement. If two or three experts placed a tick on agreement, the data analysis gained reliability. On the other hand, if only one or zero experts placed a tick on agreement, the data would be considered to be analyzed again. This process of data collection, data analysis and data validation led to the following results and discussion of the study.

Results

Within the 450,000 words available in the selected English novels, there are 43 tokens of both raised and unraised conditions of the verb *seem*, which will be syntactically, semantically and pragmatically discussed in this section.

Syntactic Structure of Raised and Unraised Conditions of the Verb *Seem*

As indicated in the literature review, the verb *seem* can be analyzed by two camps which are raised and unraised conditions theoretically. The empirical evidence in the selected English

novels is presented with the different frequency of raised and unraised conditions of the verb *seem* as in Table 5.

Table 5 Raised and Unraised Conditions of the Verb *Seem*

Classifications	Frequencies	Percentage (%)
Raised condition	32	74.42
Unraised condition	11	25.58
Total	43	100

Table 5 reveals the use of raised and unraised conditions of the verb *seem* in the selected English novels. The results show that the verb *seem* is used as the raising verb at 74.42 percent. On the other hand, it is used as unraised condition only at 25.58 percent.

The empirical evidence reflects the theory of the raising verb *seem* in English where it is theoretically presented as the raising verb (Radford, 2009; Song, 2017: Kurnaz, S., & Karakaş 2021).

Leaners of English as a Foreign Language (i.e., Chinese, Korean, Iranian and Turkish) (Du, 2011; Song, 2017; Kurnaz & Karakaş, 2021) are usually taught that the verb *seem* is analyzed as the raising construction where empirical evidence is also found in this study.

(23)

(a) He seemed to think I had committed an impropriety in proposing to accompany him unmarried.

(b) As yet I had spoken to no one, nor did anybody seem to take notice of me; I stood lonely enough: but to that feeling of isolation I was accustomed; it did not oppress me much.

(c) To that bed I seemed to have grown; I lay on it motionless as a stone; and to have torn me from it would have been almost to kill me.

Theoretically, the subjects *he* and *I* as in (23a)-(23c) basically originate as the subject of *to*-infinitive clauses before being raised via A-movement to be the subject of the verb *seem* in the matrix clause (Radford, 2009) as reproduced in (24)

(24)

(a) He seemed $_t$ to think I had committed an impropriety in proposing to accompany him unmarried.

(b) As yet I had spoken to no one, nor did anybody seem $_t$ to take notice of me; I stood lonely enough: but to that feeling of isolation I was accustomed; it did not oppress me much.

(c) To that bed I seemed $_t$ to have grown; I lay on it motionless as a stone; and to have torn me from it would have been almost to kill me.

The symbol *t* is a trace to indicate that the subject originated at this position before moving to be the subject of the matrix clause so as to comply with EPP feature, referring to the requirement of the subject in all clauses.

Despite having the majority use of the verb *seem* as having the raised condition, about 25.58 percent in the selected English novels show that it can also be used as unraised conditions. With this multiple use, it could answer the question that was asked by Kurnaz and Karakaş (2021) as to why EFL learners get confused and cannot distinguish between the raised and unraised condition of the verb *seem*, since the verb *seem* can be used with unraised conditions with the expletive *it*, as in (25).

(25)

(a) She entered into a discourse on botany with the gentle Mrs. Dent. It seems Mrs. Dent had not studied that science: though, as she said, she liked flowers, "especially wild ones;"

(b) Yes, Robert, I shall be ready: it seems to me that I ought to go.

In (25), the verb *seem* is alternatively used as an unraised condition with the expletive *it*. According to Radford (2009), the expletive or the dummy *it* has zero or little meaning which is used to fill in the position of Spec T as all clauses require a subject.

Semantic Interpretations

In addition to the higher frequency of the syntactic structure of raised condition of the verb *seem*, there are several semantic interpretations as found in this study.

Table 6 Frequency of Raised and Unraised Conditions of the Verb *Seem* with Different Semantic Interpretations

Classifications	Raised condition	Unraised condition
Subjectivity	30	9
Comparision	1	2
Advice	1	1
Total	32	11
	43	

Table 6 reports the frequency of semantic interpretations of the verb <u>seem</u> in both raised and unraised conditions. The use of the verb *seem* with the semantic interpretation of subjectivity is higher in both raised and unraised conditions at 30 tokens and 9 tokens respectively.

In regard to the sematic interpretation of comparison, there are 2 tokens for the unraised condition and only one token for the raised condition. The semantic interpretation of advice occurs with both raised and unraised conditions at one token each.

Similar to Usonienė and Šinkūnienė (2013), the semantic interpretations of *subjectivity*, referring to comment, opinion, and evaluation are also found in the current study, in the selected English novels as demonstrated in (26).

(26)

(a) My journey *seemed* tedious-very tedious: fifty miles one day, a night spent at an inn; fifty miles the next day.

(Raised Condition)

(b) She entered into a discourse on botany with the gentle Mrs. Dent. It *seems* Mrs. Dent had not studied that science: though, as she said, she liked flowers, "especially wild ones;"

(Unraised Condition)

In (26a), the writer provides their own comments about their journey, which was boring. This is used with the verb *seem* in the raised condition. In (26b), the writer provided comments concerning Mrs. Dent who had not studied that science, which is used with the verb *seem* in the unraised condition.

Only the semantic interpretation of subjectivity to represent one's opinion is universal and applicable to various sources. However, some semantic interpretations with the use of the verb

seem are uniquely used in the selected English novels. One of them is comparison via *as if,* as in (27).

(27)

(a) He disavowed nothing: he seemed *as if he would defy all things.*

(Raised Condition)

(b) Ere I had finished this reply, my soul began to expand, to exult, with the strangest sense of freedom, of triumph, I ever felt. It seemed *as if an invisible bond had burst,* and that I had struggled out into unhoped-for liberty.

(Unraised Condition)

Example (27) shows the common use of the verb *seem* with adverbial clauses of comparison via the connector *as if* in both raised and unraised conditions. This is a common technique in English as it helps to motivate the reader's imagination.

Another common use with the verb *seem* in the selected English novels is to indicate advice either to oneself or other people as in (28).

(28)

(a) One of the gentlemen Mr. Eshton, observing me seemed *to propose that I should be asked to join them; but Lady Ingram instantly negated the notion.*

(Raised Condition)

(b) Yes, Robert, I shall be ready: it seems *to me that I ought to go.*

(Unraised Condition)

In (28), the verb *seem* in the selected English novels is used with the semantic interpretations of advice and recommendation. In (28a), it is advice for someone to do something as in Mr. Eshton seems to propose that *I should be asked to join them*. However, the verb *seem* in (28b) is used for self-advice.

Pragmatic Aspects of the Raising Verb *Seem*

While other text varieties use the raising verb construction to avoid uncertainty because they don't have enough evidence to support the data (Merkin, 2006; Usoniene & Šinkuniene, 2013), the use of the raising verb *seem* in these selected English novels is pragmatically different in that the writers want to place emphasis on the protagonist who performs an action or experiences certain emotion, as in (29).

(29)

(a) One of the gentlemen *Mr. Eshton*, observing me seemed to propose that I should be asked to join them; but Lady Ingram instantly negated the notion.

(b) *He* seemed to have entered another reflection.

(c) *She* seems to want no company; no conversation.

(d) *They* seemed to me hopelessly dull; and at first sight, all dull alike: but I soon found I was mistaken.

In (29a), the emphasis is placed on the raised subject *Mr. Eshton* who is presented in the story as a proposer. In (29b), the pronoun *he* is an agent who is presented at the initial position of the sentence to act as the one who enters another reflection. In (29c), the subject *she* acts as a theme who experiences the feeling of wanting. Likewise, the pronoun *they* is the subject who experiences the feeling of hopelessness. Therefore, the raising verb *seem* is the construction where the subject is raised to the initial position of the sentence to become the focus.

In addition to placing the emphasis on the protagonist, the higher frequency of the raised subject could be discussed in the scope of pragmatic aspects in terms of pragmatic discourse of given and new information as in (30).

(30)

On several subsequent days I saw little of *Mr. Rochester.* In the morning *he* seemed much engaged with business, and in the afternoon, gentlemen from Millcote or the neighborhood called, and sometimes stayed to dine with him.

In (30), the raised subject *he* is viewed as the old information to refer to *Mr. Rochester.*

In regard to the pragmatic aspects of unraised conditions, the writer tries to delay information to make the readers feel entertained and excited to continue reading as in (31).

(31)

(a) I asked myself. "Were I in her place, it seems *to me I should wish the earth to open and swallow me up.*

(b) Yes, Robert, I shall be ready: it seems *to me that I ought to go.*

(c) It seems *her career there was very honorable: from a pupil, she became a teacher like yourself.*

Instead of providing information immediately, the writers try to make a delay via using *it seems* to motivate the feeling of the readers about what will be happening next.

Pedagogical Implications

As mentioned earlier, this study will be useful for EFL and ESL learners regarding implicit learning of grammar. Learning grammar is very important for learner's effective communication. In addition to learning grammar in the classroom, learners should be given opportunity to learn grammar outside the classroom via implicit grammar learning through the activity of outside reading materials. Implicit instruction supports English learners to be independent and provides a more natural learning environment for second language acquisition, so they do not need to depend on their English teachers all the time (Rahman & Rashid 2017). Implicit instruction could help promote acquisition of fundamental English linguistic skills. So it can be enjoyable for learners to learn grammar from outside reading materials that they can select themselves. Leaners are prompted to focus more on form and meaning at the same time in an implicit manner. It reduces boredom which may sometimes happen in classrooms. This learning method also supports learner's imagination when experiencing various scenes in novels. Today, implicit learning of grammar has been widely applied in many schools and universities. Hence, it can be advised that grammar learning should be based upon English novels as texts, so it can be useful and beneficial for the learners to apply the outcomes of their studies immediately.

Conclusion and Discussion

This current study investigated the syntactic structure of raised and unraised conditions, semantic interpretations and pragmatic aspects of the verb *seem,* so as to answer the following research questions.

(1) What is the frequency between raised and unraised conditions of the verb *seem* in English novels?

(2) What are the semantic interpretations of the raised and unraised conditions of the verb *seem* in English novels?

(3) What are the pragmatic aspects of the raised and unraised conditions of the verb *seem* in English novels?

The method of analyzing the syntactic structure of raised and unraised conditions of the verb *seem* has become a controversial issue both in syntactician and EFL learners. This study employed the empirical evidence of the selected English novels to show that the majority of the verb *seem* at approximately 74.42 percent is used with the raising condition. This could reflect the syntactic theory as to why most syntacticians analyze the raising verb *seem* as the raising construction (Radford, 2009; Song, 2017; Kurnaz & Karakaş, 2021).

Semantically, while most previous studies using corpora to investigate raised and unraised conditions of the verb *seem*, their result go along the same lines with the selected English novels in this study in regard to subjectivity (i.e., *my journey seemed tedious)*. Despite having similarity, the differences of semantic interpretations with the verb *seem* in English novels are comparison (*It seemed as if an invisible bond had burst*) and advice (*one of the gentlemen Mr. Eshton, observing me seemed to propose that I should be asked to join them*.) Pragmatically, the subject is raised to the initial position in order to place emphasis on the actor and experiencer.

As mentioned in pedagogical implications, this study will be useful for EFL learners, and ESL learners so as to take advantage of English novels to learn implicit grammar where form, meaning and use could be learned at the same time. The results of the raising verb *seem* in this study is limited to only these selected English novels. Generalizing the results of this study to other text varieties, such as business news and magazines, would not be applicable to the optimal level. Due to the limitation of the data analysis, adding more data for future research would make the results become generalizable. For future study in this field, it is recommended that using other types of texts, such as academic prose, would provide advantage to the learners and contribute something new to the field.

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