



Cleft Construction Is a Salient Feature in the ‘City of Glass’ a Novel by Paul Auster: A Stylistic Study

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Abstract

The present study is an attempt to investigate using the grammatical devices of cleft construction as a stylistic feature in the ‘city of Glass’ a post-modernist novel by Paul Auster. The purpose behind using cleft sentence is to highlight the element which is a part of the sentence and it is important for the author’s perspective. The construction of cleft sentence composes of a matrix clause headed by copula and relative or relative-like clause. Both (matrix and relative) reflect a simple logical proposal, That could've been conveyed in the consisting of a specific attribute without changing the truth circumstances. So this structure allows the writer focusing on the important element that he /she believes to reveal the creative use of language.

Keywords: Cleft sentence; Pseudo cleft; Stylistics; Post-modernist novels.

1. Introduction

Grammatically, cleft sentence is a complicated phrase utilized to indicate or concentrate on a specific topic in the component of the statement. The language consumer should understand the signalized components. Knowing how to signal the correct component to offer the new insights or the specific concept. Most analyzes of cleft sentences have reached the conclusion that in such constructions the element "it" is empty semantically. Nevertheless, it is polemically pointed out which cleft sentences are depleted types of correct-dislocking pseudo-cleft, which it is a pronoun referring to the subject at the end. Furthermore, this NP is often characterized by the following basic principle, which governs pronominal in sentences.

2. Cleft Construction

The function of the cleft was specifically explained. (Quirk *et al.*, 1985) insists that the cleft sentence is a grammatical tools which provides the author to choose (inside of boundaries) which component for the sentence is to be signaled. There are two principal sections to the cleft sentence: an initial focal component and a context framework the sounds like such a relative clause.

The complex sentence (by dual finite verbs) is Chalker (1984) and Crystal (1990:201) which focuses on a particular component of a sentence that begins with a pronoun IT, proceeded by a BE.

Swan (1996), Eastwood and Mackin (1989), clarify how particular words & idioms are emphasized by placing all, except the terms that we want, into a relative clause. See the details below that illustrate the above.

- 1) Tom bought a big house yesterday. (SVOA).

By the cleft design, the object, subject and adverbial may be focussed.

- 2) It was a big house that Tom bought yesterday.
- 3) It was Tom who bought a big house yesterday
- 4) It was *yesterday* that Tom bought a big house.

Prince and Ellen (1978), differentiates sentences (5 and 6) from sentence (7) as in the case of a non-cleft sentence:

- 5) What Tom lost was his bag.
- 6) It was his bag that Tom lost.
- 7) Tom lost his bag.

Each of them are cognitively synonymous if and only if the other two are valid, then they have the same analytical value for information.

2.1. Pseudo Cleft

There are other forms of cleft sentences called pseudo-cleft. It is just only an SVC sentence with a topic or even a thread. The pseudo-cleft sentence as well as the cleft sentence separate assigned and new information (Leech and Svartvik, 1975; Quirk and Greenbaum, 1973).

The other phenomenon of cleft structure is the pseudo-cleft, which permits the collection of the clause element to demonstrate initially or finally. The corer verb of a pseudo-cleft is "be" while the *subject is the nominalized relative* clause. Both The subject and the verb can appear in different halves by using dummy verb like do. The pseudo-cleft sentence therefore causes the focus to be put for a verb and or probabilistic reasoning (Quirk and Greenbaum, 1973).

8) It's teaching that he does for living.

9) What she's done is (to) spoil the whole plan.

Occasionally, in perfective as well as positive context, the wh-clause consists of verbs; in such situations, the complement always fits the sphere.

10) What we are doing is studying math (ibid).

11) What he's done is ruined the economy.

Collins's definition of Collins (1991) is the wide one as compare with others. It is containing three types of pseudo-clefts: wh-clefts, i.e. constructions with a fused relative clause that starts with what, who, where, when, why, or how, th-clefts, i.e. constructions in which the relative clause starts with the and one of the "pro-form coequal of the English interrogatives (thing, one, place, time, reason, way)", and all - cleft. These structures are explained in the following examples taken from Collins (1991):

12) (a) What her vehicle mandates is a new horn.

(b) The elements her vehicle mandates is a new horn.

(c) All the car mandates is a new horn.

The study includes both basic pseudo clefts, i.e. constructions in which the relative clause is in the theme as (12a) and reversed pseudo cleft, i. e. constructions with the relative clause in the theme (Collins, 1991: 3) as in (12b): on clefts and information structure.

13) (a) what you need most is a good rest.

(b) A good rest is what you need most (Quirk et al., 1985):1388, my underlining).

Since this study is about cleft constructions as idealizing a choice made by the writer as regards the distribution of the information in the sentence, only examples which have non - cleft counterparts following the basic sentence pattern are include. As can be seen in example (14), the pseudo-clefts in (13a)-(13c) can be changed into regular declarative sentences if the word(s) introducing the relative clause and BE are omitted:

14) What / The thing / all the car mandates is a new horn.

The car mandates a new horn.

2.2. Informational Structure of a Sentence

The information structure theories presume an individual degree of structure of the sentence, and it's not a semantic standard, because the nature of the sentence is not decided by a large number of effects imputed to structuring details. This view is reasonable both for the characteristics of the information structure and for the "aboutness" of a statement and for the anchoring of a discourse. Accordingly, information structure approaches utilize those certain fields including psychology to clarify the contrasts in information. The knowledge organization, however, deals with no certain linguistic rates, but mostly shares an important function in other linguistic meaning facets. The coherence of a expression, the use of anaphors, the interpretation of a suitable act of speech, and so forth. In order to illustrate sentences with attention-responsive objects like just, even, too or adverbs of quantifying such as also, often etc. is required more thoroughly, information structure. Here the reality is seen as the subjective results of the various information text organisations, this is the key indication where the former being semantic. Semantic information structure hypotheses are also focused on the study of focus sensitive particles. Their relevance to the interpretation of the sentence is defined by the information framework of the sentence, viewed as a focal point and a complement towards this focus. This idea of information structure of the sentence is more in harmony with than the aspect of the discourse anchoring the information framework. Throughout other terms, the focal-background structure is analogous to the given -a new differentiation. This perspective incorporates aspects of what are defined by other theories as an information focus, both in forms of contribution and in terms of background,, options available, and operation. The perspective advocated through semantic theory doesn't really differentiate between such two forms of focus; rather they seek to transcend this differentiation and to treat them as a common phenomenon. In addition, it is not apparent how semántical parameters may be divided into dual independent focus categories (Chafe, 1976).

Jespersen (1969), notes how cleft sentences begin to "it" within statements like:

15) "It is the colonel that decides."

16) "It was the woman that I was looking for."

This implies which the decision was made by the **colonel** and the **wife is the person I had been searching towards** only. Instead of being predicative "It is" or "It was," the relatively clause should be "it".

The "it is" or "it was" form is used as an illustrate movement in order to place a specific aspect of the sentence, about which the audience would be especially concerned. Their configuration constitutes of two sections: "a superordinate clause and a subordinate clause, or a relative clause", which accepts it-clefts construction to be used in

post-copular positions to focus the element(s). Thus the “*structure of it-cleft is < it > < to be > < highlighted element > < relative element > < clause >*” (Kaltenbock, 1993).

This framework seems to be distinct from the simple phrase or a non-cleft phrase. It is distinct from what has been named FOCUS and PRESUPPOSITION (Prince and Ellen, 1978). The distinction lies.

Prince and Ellen (1978), distinguishes between cleft phrases (18 and 19) and non-cleft (17) phrases as follows:

- 17) Sam lost his car.
- 18) What Sam lost was his car.
- 19) It was his car that Sam lost.

These are also identical to one another if they both have a certain objective information value and only if and only if the remaining two are valid.

The definition criteria mentioned now is the kind widely utilized in the transformation of grammar:

"a sentence presupposes a sentence henceforth (S) just in case S logically implies S and the negation of ~S, also logically implies S" (Kennan, 1977).

3. The Use of Cleft in Literature

Pavey (2003), that clefts lacks a clear representation between those "syntactic, semantic and pragmatic" frameworks. Two specific approaches are sometimes accompanied by the study of the it-clefts in literature, especially formal rather than practical research. The emphasis of these is on one of two major connections of the cleft framework as main: the copular structure of the cleft, the matrix clause, or a cleft-uncleft relation, which relies on the cleft clause proposition.

Extrapositional statements concentrate on and around "copular nature" as well as regard delayed "cleft clause" when connected or changing the cleft pronoun. In accordance with them, the copula is used to define the semantic unit as well as the clefted component. This could be diagramed approximately as in (20).

- 20) "It was John that I saw ---- [it +that I saw] was John" (Pavey, 2003) (ibid: 9)

Many generational grammarians who viewed them as additional variations of the pseudo cleft placed the focus onto copular nature of its clefts.

Akmajian (1970); Emonds (1976); Gundel (1977); Wirth (2000) both believe it- clefts are formed from right-dislocated "pseudo-clefts", shifting from (a) to (b) to (c) just like in illustration (21) below:

- 21) (a) What she smelt was a fire. (pseudo cleft).
- (b) It was a fire, what she smelt. (right-dislocated pseudo cleft).
- (c) It was a fire that she smelt. (It cleft) (Wirth, 2000),

It is obviously similarity with pseudo-cleft styles as well as it-clefts, since these are very copular structures. An evaluation to drive it-clefts out of the pseudo-cleft, however, would seem to utilize an equivalently, even if it's not more complicated creation as a premise of where one can be derived for it-clefts.

In comparison, the variations in structure and context of the first NP in a pseudo cleft (what you learned in 3.a), where relation NP is head noun, and the cleft clause that was learned in a cleft, that is without head noun, are semantically deficient. Thus, they are not standards in a same context, are a matter of concern extra positional statements of it-clefts. It is not meant to compare or classify two noun-phrases with two definite noun-phrases in precisely the exact manner like a pseudo-cleft or other copular word. Gundel (1977)) and Pavey (2003).

The second result is the challenge in considering verb agreement statistics between predicate in the cleft clause as well as cleft component.

EXPLETIVE is another kind of approach to it-clefts. According to these studies, a number of grammar scholars such as Huddleston (1984), and Lambrecht (2001), consider the cleft pronoun (as well as the copula in general) to be simple, dummy, semantic components, whilst the cleft clause has a semantic link to the clefted constitution. That is shown in (22) exactly below:

- 22) It was [John + that I saw]

This method of analytics thus links cleft sentences similar to their non-cleft counterparty expression (22) rather than relying on cleft as copular constructions.

(Kiss, 1998), points out of the identity emphasis, which reflects an extensive recognition, " occupies the specified of a functional projection while focus while focus phrase serving to mark the sentence part following it---as the scope of exhaustive identification"

Lambrecht (2001) still provides a broadly exclamation study yet, from a practical point of view, suggests a role of pragmatic, and focus-assigning to both of copula and the cleft pronoun with comparison to clefted component. Lambrecht considers the clefted component "pragmatic predicate" just like a task linked to the focus or affirmed portion of a statement. Therefore, of instance, in the narrow focus framework (23) which is intonationally defined, the "pragmatic predicate" like as "(is) the defined car".

- 23) The VEHICLE broke down. Is the Sentence.

Presupposition:	"Defined x broke down"
Assertion:	" x = car"
Focus:	"car"
Focus domain:	NP

Pragmatic predicate: (is) the defined who owning vehicle. He or she continues that such a pragmatic predicate is used for classifying instead of just (Semantically) predicate.

4. Stylistics

Stylistics, being one of the fields in which linguistics is practiced, is interdisciplinary in nature. It has mostly been associated with analyses of literary works (literary stylistics) and has been closed to literary theory and criticism, or with approaches that differentiate well from bad style (evaluative stylistics). In the most recent decades stylistics has been developing in the frame work of functional linguistics and sociolinguistics (sociolinguistics), pragmatics (pragmatic stylistics), cognitive science (cognitive stylistics), etc (Salvador, 2003).

As such, stylistics has been given a lot of attention and many scholars from different schools of linguistics have written elaborated works on stylistics and its domain. Functional position in modern linguistics, and its domain trends. To prove which stylistics are used in literary debate studying through a linguistic point of view (Widdoson, 1975). Only the morphological description of the phrase "stylistics" reveals the strong relation among literary critiques & linguistics, as the style has to do with the former as well as istics with the latter.

Short (1991), seems to exhibit a similar point of view which maintains that "stylistics is an approach to the analysis of literary text using linguistic description" thus, stylistics links the two subjects, literature and linguistics. As a result, stylistics can sometimes look like either linguistics or literary criticism depending upon where one is standing when he / she is looking at.

In this regard, Galperin (1977) believes that stylistics is concerned with the application of linguistics to the study of literature and it gets its importance from the interference in many aspects of language. This stance can be further enhanced by other scholars such as Wellek and Warren (1963) who believe that: Linguistic study is indeed literary when it supports literature study, as it tries to explore the aesthetic impact of language; in brief, when it is stylistic. Stylistics cannot, of course, be effectively undertaken beyond a general linguistics foundation in.

However, the function that stylistics and its relationship with literary analysis have been investigated by many linguists in the sense that both stylistic and literary analyses use language as a basis for the investigation of style and the importance of involving linguistic analysis to literature lies in examining the linguistic features of a text which can contribute a great deal to the readers' understanding. The reason behind paying attention to the linguistic study of literature emerges from the fact that any literary work is a piece of language.

Wellek (1971), has defended the importance of linguistic for the study of literature: Stylistics is not only the science of literature. It is the study of sound patterns. It is the study of rhythm and meter, vocabulary, syntax, and even the study of structures exceeding the limits of a sentence.

The two scholars' statement implies that there is a reciprocal interrelationship between the two disciplines, i.e., linguistics and literary study via stylistics. Leech and Short (1981: 14)

Regarding the definition and the function of stylistics, Quirk *et al.* (1985) maintains that "stylistics" in its broadest sense studies "how language use varies according to varying circumstances, e.g., circumstances of period, discourse situation or authorship" therefore, To Leech, "style" is any of the linguistic structures correlated to factors of text or texture. "Stylistics" typically implies a predictable interaction between the contextual parameters as well as the corresponding kind of language usage.

Leech (ibid: 40-41) states that stylistics seeks to research "variation" of language use and "deviation". On the level of variation, there are certain parameters for constituting style:

Parameter of "formality" (slang, informal, formal, literary use, etc.),

Parameter of "medium" (spoken versus written language).

Communicative function (advertising scientific legal, conversational, etc).

Viewed with this light, styles are the product of social situations, which This applies to the common language-user interaction. Stylistic also forms part of "sociolinguistic," language studies linked to society through ethnic origin, social group, class or other categories. In fact, any style used throughout the communication of a large or small group, close-knit or scattered is combined with some characteristics accepted by members of that group when communicative (Chapman, 1973).

The argument of stylistics could be supported by quoting the definition proposed by Lyons (1981) who maintains, "Stylistics is the study of stylistic variation in languages and of the way this is exploited by their users".

To readers, Detective Fiction's initial and most evident appeal introduces a "dramatic problem, a feather to tickle the intellect." Detective fiction, which by its nature, has to indicate a sense of reality. The rules of the "fair play" were developing during the interwar years, possibly because of authors' aspirations of genre "to be the accurate reflector of a sociological scene." When any of reader wants to reach big investigators in order to test the "acuteness in following up disguised clues," a true-like and believable environment must be retained. "Exact time is always mentioned, specific locations are offered, sometimes complete with maps and other designs," Ernest Mandel remarks. The characters acts, including their clothing and their physical features, are explained in depth in minutes. The reader would not be willing to create a fair and rational assessment if it were too amazing for setting and planning. As regards characters, we ought to at minimum recognize them as well as the other individuals we associate with in daily life. Unable to deduce the potential reasons for violence, writers will be unable to understand the kinds of stock societies. The detective novel's success relied on usage of real, empirical as well as common things. Wright contests:

The plot must appear to be an actual record of events springing from the terrain of its operations; and the plans and diagrams so often encountered in detective stories aid considerably in the achievement of this effect. A familiarity with the terrain and a belief in its existence are what give the reader his feeling of ease and freedom in manipulating the factors of the plot to his own (which are also the author's) ends. Hampered by strange conditions and modes of action, his personal participation in the story's solution becomes restricted and his interest in its sequiturs wanes".

Detective fiction provides an overview through the prevailing conventional philosophies, attitude, standards and more of the interwar years because of this social realism. By 1902 A.C., detective author as well as founder of the successful series F. B. Brown, G. K. Chesterton has "defended" his aesthetic form of media, it is not the investigator story a perfectly justified art form only, yet as an agent of the public weal, it has certain real and definite advantages. It is a very early and only type of literature, in which a certain meaning of the poetry of modern life is conveyed, this is the key value of detective culture.

As every other medium of common fiction, detective publishing "follows social change", rendering the conservatism of the style urgent out of its early part. The style, to put this another form, has to be conservative because it is all about a conflict that is cleared up at the completion of each novel or tale. Then, few persons choose to flee into a project of uncertainty and confusion, or escape.

Detective literature, as it approaches, shows that the social structure in England has little instability or confusion. The Detective Novel of the Golden Age shows that no significant change has actually been made in England, rather like every other type of traditional fiction, also after this kind of a disastrous occurrence as WWI. The Golden Age fiction writers point to a conservative, stable world in which the history of England's social and cultural background existed at the height of religiousness, moral values, class differentiation, separation, and approval of British imperialism throughout the two decades leading up to World War II. In detective fiction, which domestic metamorphosis happened during the world war was easily dealt with, stating that the transformation did not automatically constitute destroying the traditional late-Victorian and Edwardian values and mores. Fiction agreed to accomplish and preserve the balance of the modern and the traditional. The genre masters have succeeded in recreating of the conflicting inclinations of "change" as well as "tradition" in the soothing context of which Alison Light terms "conservative modernity," that identifies majority of politics and British culture in multilateral terms.

5. Paul Auster and the City of Glass

Paul Auster, who was birthed in Newark, New Jersey on February 3, 1947, is an American-Jewish essayist, novelist, interpreter, writer, TV screen composer and memorialist. Auster lived for his early life with a middle class background in the South Orange and Maplewood suburbs of Newark. His family, however, managed to move into such a large Tudor house in 1959. Allen Mandelbaum, Auster's uncle, was an interpreter & handed his books there with him when he managed to go on a trip in Europe. Auster perused all such books that mostly urged him to take an active interest in literature and trying to write. Auster, like his uncle, came to Europe when he graduated from Maplewood high school. He has been to Italy, Spain, Paris as well as Dublin, being James Joyce's fan reader. He joined Columbia University when he returned to America. Auster did not, indeed, consider his hopes there. Thus, he moved to France and spent four years residing there. After that he came back to NYC. He authored poems, essays, novels and translations since 1974. From 1974 onwards. He published his first novel called "Squeeze Play" in 1982, When four collections of poems were released. Auster became a famous person and has written various novels such as "Moon Palace (1989), The Music of Chance (1991), Leviathan (1992), Mr Vertigo (1994), Timbuktu (1999), The Book of Illusions (2002) and Oracle Night (2003), Travels in the Scriptorium (2007), Man in the Dark (2008), Invisible (2009)". He has also written "New York Trilogy", comprised of both the "City of Glass (1985), Ghosts (1986) and the Locked Room (1986)", labeled as novellas against the Detective. He was willing to succeed for his influential writing due to New York Trilogy. In addition, he has published films including "Smoke (1995) and Blue in the Face (1995)". "(cited in International Journal of Language Education and Teaching Volume 5, Issue 1, April 2017, p. 478-486 (Paul Auster, 6.10.2011))".

5.1. City of Glass

The City of Glass includes numerous postmodern strategies as well as features. The first strategy we spoken about was "metafiction". Metafiction may well be characterized as "fiction where the author consciously alerts to the artificiality or literariness of the work in parodying or moving away from traditional narrative techniques or novelist conventions." ("<http://www.novelwriting-help.com/metafiction.html>"). In the City of Glass, the author transforms him through one of the characters within the same name, that is a metafiction. As a reviewer, we recognize that the author performs carefully as well as self-consciously to interact around context, as well as to challenge the relation around fiction and truth for the reader.

City of Glass is actually a very good post-modern mystery novel with so many post-modern methods and components. Quinn acts a detective position throughout the novel and approaches to solving a mystery that nonetheless triggers uncertainty, confusion, tiredness, identity crisis, isolation and absence. It may also be assumed that the author takes a distinct path from conventional mystery novels through deconstructing these. By doing this, he challenges identity and, in addition, he challenges the language as well as the breakdown of both the relation around "signifier" and "signified". (*Writing is no longer an act of free will for me*, no date).

6. Model of Analysis

This research adopt two modals i.e., Halliday (1994) and Prince and Ellen (1978), however, they are mixed together so as to explore the whole intricacies of a literary text. This is an amalgam of two models. This technique of analysis is followed throughout the story in order to be eclectic and comprehensive.

The sentence, in accordance with Prince and Ellen (1978) is partitioned into two sections, the chosen data, with its name taken by the truth that when the simple sentence trend (wh-cleft) clause is divided into two clauses. (By the existence of the subject and pronoun, we identify a clause).

The wh-cleft is a statement in which the primary clause is broken into dual sections, each these sections of the statement starting with a term, which begins a wh. For instance, “John sent Mary a letter”, which may produce some distinct statements with equivalent value:

Grammar	Subject	Verb	Complement
Meaning	Theme	Process	Goal
Example	What John sent to Mary	was	the letter”

It clefts helps writers to cut the sentence into two sections that break the basic clause template. The element of this statement pattern is an "empty" functional phrase, a pronoun, it, which indeed does not have any sense for meaning, because it points to nothing. It has no feeling. Alternatively, as in the first example below or the second example below, the it-cleft enables the author to concentrate on the player: “

Grammar	Subject	Verb	Complement
Meaning	Theme	Process	focus on Actor
Example	It	was	John who sent the letter to Mary.

Grammar	Subject	Verb	Complement
Meaning	Theme	Process	focus on Goal
Example	It	was	the letter that John sent.”

These grammatical aspects on above sentences are called “marked” themes in structural linguistics, as they do not start with the normal, expected topic of the standard clause template (called 'unmarked' theme). Below is another form of topic labelled, a form distinguished at the beginning of the sentence by the use of the grammatical topic. “

Grammar	Direct Object	Subject	Verb	Adverbial
Meaning	Goal	Actor	Action	Recipient
Example	the letter	John	sent	to Mary.

The direct object (letter) on above illustration retains the focus of attention since it takes across the sentence.

7. Collection and Data Analysis

The below are samples which can be analyzed according to Prince & Halliday.

- (1) **“It was a wrong number that started it**, the telephone ringing three times in the dead of night, and the voice on the other end asking for someone he was not. Much later, when he was able to think about the things that happened to him, he would conclude that nothing was real except chance. But that was much later.” (City of Glass: 1985:3). “

Grammar	subject	verb	complement
Meaning	theme	process	focus on goal
Example	it	was	wrong number that started it.”

In this example it has seen that the author uses it-cleft to focus on the goal. Although the pronoun “it” is, being meaningless as a normal pronoun but it carries the theme of the sentence.

- (1) “In the past, Quinn had been more ambitious. As a young man, he had published several books of poetry, had written plays, critical essays, and had worked on a number of long translations. But quite abruptly, he had given up all that. A part of him had died, he told his friends, and he did not want it coming back to haunt him. **It was then that he had taken on the name of William Wilson.**” (City of Glass: 1985:4)

Grammar	subject	verb	complement
Meaning	theme	process	focus on goal
Example	it	was	then that he had taken on the name of Wilson

The example (2) above seems that the author used it-cleft to focus on the goal and gives a hint to the reader about the sequence of the events during his reading to the novel.

- (1) “Quinn treated him with deference, at times even admiration, but he never went so far as to believe that he and William Wilson were the same man.**it was for this reason that he did not emerge from behind the mask of his pseudonym.**”(City of Glass: 1985:5).

Grammar	subject	verb	complement
Meaning	theme	process	focus on goal
Example	it	was	for this reason that he did not Emerge from behind the mask of his pseudonym

In this example the author focused on the goal and the actor by highlighting the cause that made him does like that action during the novel and gives the reader the clue of going on of his reading joyfully.

- (2) “Even before he became William Wilson, Quinn had been a devoted reader of mystery novels. He knew that most of them were poorly written, that most could not stand up to even the vaguest sort of examination, but still, it was the form that appealed to him, and it was the rare, unspeakably bad mystery that he would refuse to read.”

Grammar	subject	verb	complement
Meaning	theme	process	focus on goal
Example	it	was	the form that appealed to him
	it	was	the rare, unspeakably bad mystery that he would refuse to read.”

It seen that the author uses it-cleft to focus on the goal and to emphasis on the way that Quinn liked and dislikes by combining two it-cleft sentences together that refer to the actor (Quinn).

- (5) “The telephone was not his favorite object, and more than once he had considered getting rid of his. What he disliked most of all was its tyranny. Not only did it have the power to interrupt him against his will, but inevitably he would give in to command.” (City of Glass: 1985:10). “

Grammar	subject	verb	complement
Meaning	theme	process	focus on goal
Example	what he disliked most of all	was	its tyranny.”

The example breakdowns the clause with emphasis on the player (he) and what he disliked most of all (the action) and the author puts the heavy stress on (most of all) to give another emphasis on the goal.

- (6) “It was not until he had his hand on the doorknob that he began to suspect what he was doing. I seem to be going out, he said to himself. But if I am going out, where exactly am I going? an hour later, as he climbed from the number 4 bus at 70th street and fifth avenue, he still had not answered the question.” (City of Glass: 1985: 12). “

Grammar	subject	verb	complement
Meaning	theme	process	focus on goal
Example	what he disliked most of all	was	not until he had his hand on the doorknob that he began to suspect what he was doing.”

In the example above, the author shows the contrast and the negation in addition to focus on the goal.

- (7) “It was a woman who opened the apartment door. For some reason, Quinn had not been expecting this, and it threw him off truck. Already, things were happening too fast. Before he had a chance to absorb the woman’s presence, to describe her to himself and form his impressions, she was talking to him, forcing him to respond.” (City of Glass: 1985: 13).

Grammar	subject	verb	complement
Meaning	theme	process	focus on goal
Example	it	was	a woman who opened the apartment door.”

In the example above the author emphasized on the actor by using it-cleft and shows the focus on the gender of the doer.

- (8). “The last thing I will be a high-wire walker. When I am very old and have at last learned how to walk like other people. Then I will dance on the wire, and people will be amazed. Even little children. That is what I would like.” “

Grammar	subject	verb	complement
Meaning	theme	process	focus on goal
Example	it	was	what I would like."

By using the demonstrative "that" at the theme position it allows the author to focus on the goal that gives the pleasure of reading and the clue of the plot to the reader.

8. Conclusions

This study arrives to the following conclusions:

1. The use of certain marked syntactical processes such as cleft sentence, reversed pseudo cleft, extra position, pseudo cleft sentence, and extential sentences may help the writer to highlight the purpose of the writer, i.e. Paul Auster since these structures have specific communicative implication on it is seen in the analysis of chosen data.
2. The use of it-cleft in 'City of Glass' enhances the textual prominence of the theme.
3. It is concluded that it cleft construction is heavily used throughout the novel than other types of cleft construction.
4. It is seen through the analysis of cleft construction that the focused element is usually new and contrastive whereas the clause tends to convey presupposed information. It is concluded that employing a cleft sentence in the given data results in a smooth transition between two topics on the part of the author.

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