

" On Philosophy " \*

A lost Dialogue of Aristotle

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The theory of the intellectual evolution of Aristotle's thought is supported by the majority of the writers such as Jaeger,<sup>(1)</sup> von Armin<sup>(2)</sup> and Guthrie<sup>(3)</sup>. To begin with, it was the work of Jaeger and later on of both of Armin and Guthrie which directed the study of Aristotle's view into a new one. As Jaeger believed, Aristotle's thought moved away from Plato's philosophy, or at least abandoned certain aspects of traditional Platonism<sup>(4)</sup>, in order to achieve his own distinctive philosophy. Aristotle's "on philosophy" represents this new attitude in which Aristotle rejects the theory of Ideas and also the notion that the divine universe, the visible god, may have a beginning or an end. On the contrary Aristotle asserts that the universe is ungenerated and imperishable i.e. eternal. Nevertheless in his third book of "περί φιλοσοφίας" Aristotle was effected by his master. For he adopted, as Jaeger believes, the astral theology of Plato's later days,<sup>(5)</sup> the notion that beyond the visible starry heavens lies the supersensible world of the separate Ideas of which the visible universe is a copy<sup>(6)</sup>.

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\* This dialogue represents an early stage of Aristotle's theological thought.



### Lazy Jack

ONCE upon a time there was a boy whose name was Jack, and he lived with his mother on a common. They were very poor, and the old woman got her living by spinning, but Jack was so lazy that he would do nothing but bask in the sun in the hot weather, and sit by the corner of the hearth in the winter-time. So they called him Lazy Jack. His mother could not get him to do anything for her, and at last told him, one Monday, that if he did not begin to work for his porridge she would turn him out to get his living as he could.

This roused Jack, and he went out and hired himself for the next day to a neighbouring farmer for a penny; but as he was coming home, never having had any money before, he lost it in passing over a brook. 'You stupid boy,' said his mother, 'you should have put it in your pocket.' 'I'll do so another time,' replied Jack.

*English Fairy Tales*

Here lies Tom Thumb, King Arthur's knight,  
Who died by a spider's cruel bite.  
He was well known in Arthur's court,  
Where he afforded gallant sport;  
He rode a tilt and tournament,  
And on a mouse a-hunting went.  
Alive he filled the court with mirth;  
His death to sorrow soon gave birth.  
Wipe, wipe your eyes, and shake your head  
And cry,—Alas! Tom Thumb is dead!

*The History of Tom Thumb*

sit upon his table, and also a palace of gold, a span high, with a door an inch wide, to live in. He also gave him a coach, drawn by six small mice.

The queen was so enraged at the honours conferred on Sir Thomas that she resolved to ruin him, and told the king that the little knight had been saucy to her.

The king sent for Tom in great haste, but being fully aware of the danger of royal anger, he crept into an empty snail-shell, where he lay for a long time until he was almost starved with hunger; but at last he ventured to peep out, and seeing a fine large butterfly on the ground, near the place of concealment, he got close to it and jumping astride on it, was carried up into the air. The butterfly flew with him from tree to tree and from field to field, and at last returned to the court, where the king and nobility all strove to catch him; but at last poor Tom fell from his seat into a watering-pot, in which he was almost drowned.

When the queen saw him, she was in a rage, and said he should be beheaded; and he was again put into a mouse trap until the time of his execution.

However, a cat, observing something alive in the trap, patted it about till the wires broke, and set Thomas at liberty.

The king received Tom again into favour, which he did not live to enjoy, for a large spider one day attacked him; and although he drew his sword and fought well, yet the spider's poisonous breath at last overcame him.

He fell dead on the ground where he stood,  
And the spider suck'd every drop of his blood.

King Arthur and his whole court were so sorry at the loss of their little favourite that they went into mourning and raised a fine white marble monument over his grave with the following epitaph:

he kept all his money, and told him to take as much money as he could carry home to his parents, which made the poor little fellow caper with joy. Tom went immediately to procure a purse, which was made of a water-bubble, and then returned to the treasury, where he received a silver threepenny-piece to put into it.

Our little hero had some difficulty in lifting the burden upon his back; but he at last succeeded in getting it placed to his mind, and set forward on his journey. However, without meeting with any accident, and after resting himself more than a hundred times by the way, in two days and two nights he reached his father's house in safety.

Tom had travelled forty-eight hours with a huge silver-piece on his back, and was almost tired to death, when his mother ran out to meet him, and carried him into the house. But he soon returned to court.

As Tom's clothes had suffered much in the batter-pudding, and the inside of the fish, his majesty ordered him a new suit of clothes, and to be mounted as a knight on a mouse.

Of Butterfly's wings his shirt was made,  
His boots of chicken's hide;  
And by a nimble fairy blade,  
Well learnèd in the tailoring trade,  
His clothing was supplied.  
A needle dangled by his side;  
A dapper mouse he used to ride,  
Thus strutted Tom in stately pride!

It was certainly very diverting to see Tom in this dress and mounted on the mouse, as he rode out a-hunting with the king and nobility, who were all ready to expire with laughter at Tom and his fine prancing charger.

The king was so charmed with his address that he ordered a little chair to be made, in order that Tom might

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*The History of Tom Thumb*

threatened to crush him in pieces, and he roared out as loud as he could: 'Mother, mother!'

'Where are you, Tommy, my dear Tommy?' said his mother.

'Here, mother,' replied he, 'in the red cow's mouth.'

His mother began to cry and wring her hands; but the cow, surprised at the odd noise in her throat, opened her mouth and let Tom drop out. Fortunately his mother caught him in her apron as he was falling to the ground, or he would have been dreadfully hurt. She then put Tom in her bosom and ran home with him.

Tom's father made him a whip of a barley straw to drive the cattle with, and having one day gone into the fields, Tom slipped a foot and rolled into the furrow. A raven, which was flying over, picked him up, and flew with him over the sea, and there dropped him.

A large fish swallowed Tom the moment he fell into the sea, which was soon after caught, and bought for the table of King Arthur. When they opened the fish in order to cook it, everyone was astonished at finding such a little boy, and Tom was quite delighted at being free again. They carried him to the king, who made Tom his dwarf, and he soon grew a great favourite at court; for by his tricks and gambols he not only amused the king and queen, but also all the Knights of the Round Table.

It is said that when the king rode out on horseback, he often took Tom along with him, and if a shower came on, he used to creep into his majesty's waistcoat pocket, where he slept till the rain was over.

King Arthur one day asked Tom about his parents, wishing to know if they were as small as he was, and whether they were well off. Tom told the king that his father and mother were as tall as anybody about the court, but in rather poor circumstances. On hearing this, the king carried Tom to the treasury, the place where

*English Fairy Tales*

my cherry-stones at last, and you shall be rewarded for your thievish tricks.' On saying this, he drew the string tight round his neck, and gave the bag such a hearty shake that poor little Tom's legs, thighs and body were sadly bruised. He roared out with pain, and begged to be let out, promising never to steal again.

A short time afterwards his mother was making a batter-pudding, and Tom, being very anxious to see how it was made, climbed up to the edge of the bowl; but his foot slipped, and he plumped over head and ears into the batter, without his mother noticing him, who stirred him into the pudding-bag, and put him in the pot to boil.

The batter filled Tom's mouth, and prevented him from crying; but, on feeling the hot water, he kicked and struggled so much in the pot that his mother thought that the pudding was bewitched, and, pulling it out of the pot, she threw it outside the door. A poor tinker, who was passing by, lifted up the pudding, and, putting it into his budget, he then walked off. As Tom had now got his mouth cleared of the batter, he then began to cry aloud, which so frightened the tinker that he slung down the pudding and ran away. The pudding being broke to pieces by the fall, Tom crept out covered all over with the batter, and walked home. His mother, who was very sorry to see her darling in such a woeful state, put him into a teacup, and soon washed off the batter; after which she kissed him, and laid him in bed.

Soon after the adventure of the pudding, Tom's mother went to milk her cow in the meadow, and she took him along with her. As the wind was very high, for fear of being blown away, she tied him to a thistle with a piece of fine thread. The cow soon observed Tom's oak-leaf hat, and liking the appearance of it, took poor Tom and the thistle at one mouthful. While the cow was chewing the thistle, Tom was afraid of her great teeth, which

*The History of Tom Thumb*

that they were miserable because they had no children.

The poor woman said, with tears in her eyes: 'I should be the happiest creature in the world if I had a son; although he was no bigger than my husband's thumb, I would be satisfied.'

Merlin was so much amused with the idea of a boy no bigger than a man's thumb that he determined to grant the poor woman's wish. Accordingly, in a short time after, the ploughman's wife had a son, who, wonderful to relate! was not a bit bigger than his father's thumb.

The queen of the fairies, wishing to see the little fellow, came in at the window while the mother was sitting up in the bed admiring him. The queen kissed the child, and giving it the name of Tom Thumb, sent for some of the fairies, who dressed her little godson according to her orders:

An oak-leaf hat he had for his crown;  
His shirt of web by spiders spun;  
With jacket wove of thistle's down;  
His trowsers were of feathers done.  
His stockings, of apple-rind, they tie  
With eyelash from his mother's eye:  
His shoes were made of mouse's skin,  
Tann'd with the downy hair within.

Tom never grew any larger than his father's thumb, which was only of ordinary size; but as he got older he became very cunning and full of tricks. When he was old enough to play with the boys, and had lost all his own cherry-stones, he used to creep into the bags of his play-fellows, fill his pockets, and, getting out without their noticing him, would again join in the game.

One day, however, as he was coming out of a bag of cherry-stones, where he had been stealing as usual, the boy to whom it belonged chanced to see him. 'Ah, ah! my little Tommy,' said the boy, 'so I have caught you stealing



### The History of Tom Thumb

IN the days of the great Prince Arthur there lived a mighty magician, called Merlin, the most learned and skilful enchanter the world has ever seen.

This famous magician, who could take any form he pleased, was travelling about as a poor beggar, and being very tired he stopped at the cottage of a ploughman to rest himself, and asked for some food.

The countryman bade him welcome, and his wife, who was a very good hearted woman, soon brought him some milk in a wooden bowl, and some coarse brown bread on a platter.

Merlin was much pleased with the kindness of the ploughman and his wife; but he could not help noticing that though everything was neat and comfortable in the cottage, they both seemed to be very unhappy. He therefore asked them why they were so melancholy, and learned

settings, that of his simple family life and at King Arthur's court. The structure is suitable to storytelling sessions and free from any redundant details, therefore it succeeds in communicating the semantic pattern effectively.

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The story structure is composed of a selected number of representative linguistic components. The logical and referential forms are associated to conceptual presentations of the embedded succession of incidents. Telling to listeners is a technique which depends on the teller's performance to convey how the actions occurred within some speech activities and relating this to the inferential efforts of the listeners who can comprehend and construct process connectives to the textual relevant concepts.

#### Conclusion

This research is based on an attempt to identify the structure of the fairy tale, Tom Thumb. The use of sentences and clauses is placed within a linguistic description of the formal units. The analysis is concentrated on the aspects of the use of syntactic patterns in conveying the semantic progression within the framework of a plan. The syntactic identification is directed towards the levels within the sentence scope with focus on sample illustrations as examples of the structural elements.

The analysis creates a clear perception of the whole form as based on a short story that is reconstructed in a precise text whose components are functional and coherent. At the genre level, it is a combination of prose and poetry because it is written as prose with three poems, eight lines each to express relational processes. The mental activities follow the action in a story movement which coincides with the listeners' expectations. The concluding poem sets up the implication that the sadness is a reaction to Tom's death and, at the same time, a resolution to the dangerous life style he had to live because of his size. The textual action is reinforced by the social differences in the two

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The analyzed text contains verbs which do not denote action that causes body movements, but these verbs are used by the author to add information about the environment through the teller's dynamic realization of the hypothetical situation.

- 1. King Arthur one day asked Tom about his parents,
- 2. wishing to know if they were as small as he was,
- 3. and whether they were well off.
- 4. Tom told the king
- 5. that his father and mother were as tall as anybody about the court,
- 6. but in rather poor circumstances.

The quotation is a description of the state of affairs causing the activities in the semantic construction. The king is intentionally going to try to relieve Tom's parents from their poverty. Tom is causing this action by both focus placement and a result-oriented linguistic construction.

4.4. The explicatures of this quotation are built from both the logical structures and the suggestion which is encoded into the explanation of the type of life the parents have. The king forms the expected assumptions and so does those who listen to the storyteller. Grice (1989) discusses the relations existing between the expressive functions and the encoded units of information. The communication by discourse constructions are organized in utterances so that the story gives a temporal order of events. Activities are told and described for the listener within a frame of a relevant interpretation. The encoded Tom's Thumb story and its core structure are thus communicated for intended interpretations which are to stress the value concerning the relations between justifiable behavior and the expected reactions. The conjoined sentences convey the connections between the lexical components and thus the interpropositional essence is easily comprehended by the listeners.

4.3. Rocherment and Culicover (1990) describe the sentence components which carry the focus of the speaker's intentions in conveying various concepts. Mair (1920) stresses the functions of complement clauses in the discourse segments. His illustrations of infinitives denote the range of functions which are performed by the usage of non-finite clauses which are constructed from the infinitive of the verb and its complementing units.

Tom's intentions are related to the expected effects which he would like to realize. He succeeds in saving his life from a threatening situation. The wording of the expressions of body movements denote his determination. But his voluntary actions have size limits and the consequences of power shortage leads him into threatening situations. Tom's final activities are expressed in a dependent clause introduced by "although" to imply that the activities are conveyed from another perspective. The death concept is manipulated as poison overcomes his movements.

- 1. The king received Tom again into favour,
- 2. which he did not live to enjoy,
- 3. for a large spider one day attacked him;
- 4. and although he drew and fought well,
- 5. yet the spider's poisonous breath at last overcome him.

The death activities are restricted to the spider who attacked Tom and poisoned him. Here Tom represents both the source of resistance and the victim of the killing action. The grammatical patterns place focus on the predicate components in connection with the positions of the verb items and those of the object. Predisposition is implied in the structural pattern and it is the verbal contents of successive movements which convey the skeletal incidents of the death of Tom Thumb.

- 3. he crept into an empty snail-shell,
- 4. where he lay for a long time until he was almost starved with hunger,
- 5. but at last he ventured to peep out,
- 6. and seeing a fine large butterfly on the ground, near the place of concealment, he got close to it
- 7. and jumping astride on it, was carried up into the air.

Complex syntactic structures are formed to denote physical actions in body movements because they convey semantic denotations at the same time. Tom is the agentive subject of six verbs, meanwhile their phrasal realizations are composed of the simple past tense, the present participle and the infinitive.

Williams (1920) analyses the forms of predicates which are realized by the verbal structures in relation to the sentences where they exist. Zagana (1988) discusses the usage of the verb phrase in texts which vary extensively with reference to semantic and pragmatic implications.

The analysis of the difficulties, which accompany Tom's intentional activities, denotes his willingness to receive the consequences of his intentional movements. These actions are explicit expressions of his inner feelings towards his environment in a procedure based on the relationship of cause and result. He is threatened by the king's anger, so he acts by "creeping and laying", out of danger. This is followed by another threatening condition, which is hunger, and now Tom "ventures to peep and see". These are successive movements which are intentionally produced as a result of immediate causes. The final activities are "getting close and jumping"; thus the text employs the illustrative method of providing each listener an example of how such a fragile boy was intentionally able to save his life by his own body movements.

- 3. he used to crawl out the bag of his play-fellows,
- 4. fill his pockets, and,
- 5. slipping out without their noticing him,
- 6. would again join in the game.

The quoted sentence denotes four movements: to creep, fill, slipping out, would join. They denote forms of motion which are motivated by Tom's mind to perform these activities. The syntactic pattern is constructed so that the verbs have either transitive or intransitive relations within the sentence framework. The image of Tom's characteristic figure is completed by his activities in the story. This statement of his intentional actions reveals his thinking as well as his capacity of movement. The semantic construction of the sentence reflects the connective coordination between reasoning and acting. However these unaccepted activities, are found out and Tom is punished. The lexeme components of the verbs are emphasized by the semantic formulation of the sentence structure in the following quotation:

- 1. He roared out with pain,
- 2. and begged to be let out,
- 3. promising never to steal again.

The quoted sentence contains three verbs which denote forms of speech activities within the mind-body interdependent relations.

4.2. The presentation of the facts of Tom's life are narrated from the speaker's concept of the succession of activities. Tom's reasoning successfully saves his own life by intentional body movements only when the king recalls him while he was really angry.

- 1. The king sent for Tom in great haste,
- 2. but being fully aware of the danger of royal anger,

associated facts and ideas. The oral expression of thoughts depends on the forms of sentence structures and their denotations within the framework of the story which moves towards the end in a pattern of topic shifts whose number is not fixed.

The patterns of storytelling convey the syntactic relations and the lexically constructed types of cohesion within the superstructure of a whole story. The components of clause structures supply the factors of unity in every sentence. The statement of magic is reinforced by the efforts to save Tom from dangerous situations one after another. The expository techniques of telling fairy tales are particularly dependent on the expression of topics which shift in successive and pervasive devices.

#### Part IV

##### The Expression of Movement

4.1. The sentence constituents which denote the voluntary change of body position are carefully chosen to suit the size of Tom. In part IV the focus is placed on the relation between the mind's intentional decision to move a part of the body and the contextual effects. Therefore, Tom's willingness and conscious efforts are described according to the syntactic units which convey them with special emphasis on the verbal constructions and their complements. The first expression of Tom's body movement is the sequence of unaccepted activities which the young listeners would like to hear:

- 1. *When he was old enough to play with the boys,*
- 2. *and had lost all his own cherry-stones,*

action verbs denoting the efforts exerted by some persons and directed towards the final rescue of Tom. There are no intentional elements in these activities to move him from his home to the King's court. However, he is enjoying the situation and the attitude of the group is stated as astonishment. The basic concept here is the change of environment for Tom where the activities are caused by successive possible events. The coordinated clause adds a shift towards Tom's feelings. The subject is Tom and he is directed towards the concept of freedom and it is clear from the context that his rescue is implied.

The multiple sentence structures correspond to the grammatical choices available to the tellers of fairy tales to convey the circumstances, activities and facts depending on the parts in the story as perceived by the speaker. Depending on the environment, he adds new information in grammatical constructions which are cause and effect illustrations. The ways of introducing topics into the story structure are facilitated by the links in the sentences and the placement of clauses. Textual cohesion is set by the assessment of the listener's background information about King Arthur, court life and freedom.

3.3. The telling of a fairy tale depends on the tellers activities and success in persuading the listeners to pay attention and participate in the session. The initial problem is that the story is familiar and at the same time far away from real life situations. The encoding procedures are relative to the teller's perception of the role of story telling as a means to convey culture. The telling activities can be analyzed into successive patterns of thought which are conveyed to the listeners who interpret them according to their repertoires. These contain forms of prediction which they use in decoding the wording of the story and the responses of understanding the

modifiers of the head words. This can be illustrated by the following quotation:

1st level:

*Where are you, Tommy, my dear Tommy?"  
said his mother.*

2nd level:

*A large fish swallowed Tom the moment he  
fell into the sea, which was soon after  
caught, and brought for the table of King  
Arthur. When they opened the fish in order to  
cook it, everyone was astonished at finding  
such a little boy and Tom was quite delighted  
at being free again.*

The items of the quotations are described to specify the role of the clause structures. At the first level the object of the verb said is the direct speech of the mother which is placed initially in the sentence structure to gain focus. The communicated event is the inquisitive attitude of the mother. It is the initiating action exerted in the attempt to regain Tom.

The second level of clauses is concentrated in their occurrence as complements. In the quotation, the verb swallowed is complemented by the clause of time. The noun fish has a post-modifying clause which was soon caught and brought for the table of the King Arthur.

The post-modifying clause is used to communicate the information about how Tom reached the court of King Arthur. The meaning in the sentence refers to the activities expressed by the

sentence relations and establishes the identifying information written on actual shape. The framework of the sentence is further extended by a complex structure of two clauses introduced by the by the coordinator but followed by as to introduce a span of extended time period. Now the growing concept is focused on the age not size and the clause he got older demonstrates another feature of Tom's description. The map of the processes in the sentence contains a separate extension. The semantic components provide necessary identifying information to the structure and this is reinforced by the succeeding clause. The lexical components of this final clause is based on abstract terms which are used to refer to Tom's behavior. The clause he became very cunning and full of tricks introduces other modification units which are also relevant to the description of Tom. These characteristics are co-referential in that they stress the vital and childish sides which appeal to all young readers because they share them with Tom. The verb became indicates changes in the past tense and thus the sentential relations are re-enlarged to encompass the sphere of information grouped around the tricks he might choose. Thus this sentence as one whole serves to communicate a complete description of Tom's size and behavior by its textual units as well as its pattern of inter-relations.

3.2. The analysis of multiple sentence structures has the function of creating a theoretical outline of the distinctive features of construction. In the syntactic organizations the constituent units are based on the ideational components of the context, because the patterns of succession denote the formal category of the sentence. In the analyzed story the multiple sentence constructions are formed by both dependent and independent clauses in the sentence framework. The grammatical relations are operating on two levels; the first is that of the clauses as immediate units and the second is that of the

*Tom never grew any longer than his father's thumb, which was only of ordinary size; but as he got older he became very cunning and full of tricks.*

The process of conveying the ideas in this sentence depends on the interaction of pragmatic items in an overall message denoting an image of Tom.

The syntactic relations are constructed to convey meaningful concepts of Tom's size and his attitudes. The author's idea is completed by subordinators which provide information about the size of the father's thumb and the character traits which accompanied the growth of Tom.

The initial clause is introduced by the proper name Tom which constitutes all the subject and thus it carries the topic of the sentence. Tom is emphasized as it initiates the process of describing a specific size: Tom ---> never ---> grew ---> larger ---> than ---> his father's ---> thumb

The verb grew is preceded by the adverb never to convey the particular negation of the semantic concept of growing. His growing stopped at the size of his father's thumb. The comparative notion is supplemented by the phrase his father's thumb, which follows larger than and introduces the concrete figure as an illustration selected by the author. This predicate structure provides given information within an original form of modification. The core concept is the thumb which is modified as belonging to the father who is the referent to the possessive adjective his. The information following this segment is relevant to the reader and supplies an essential description of the same idea by a post-modifying subordinate clause: which was only of ordinary size. The word size denotes the pragmatic factor in the

The poetic form has the textual functions of expressing the vital incidents in the context. The structure denotes the relationships between the new information which are unique in this text and the given core of the story which the readers already know. The description of Tom's death conveys the author's sadness as well as that of all who were present at King Arthur's court. The comments imply the fact that it is directed to the reader. The affected aspects are distinctly constructed of metaphoric expressions of great sadness.

### Part III

#### Sentence Characteristics in Tom Thumb

3.1. Each sentence is realized to convey a segment of the text, and thus in the analyzed fairy tale successive sentences serve to communicate the meaning from the author to the readers. Within the range of the sentence the subject begins the idea which is continued and concluded by the predicate.

Each item of the sentence structure has a function in the syntactic construction of the text. Various levels of linguistic expressions interact because they are organized into language patterns which set their priorities in the linear organization. Protherough (1983) states that writing is constructed of sentences which communicate ideas by means of syntactic and pragmatic processes. The ideas are related to each other in an overall framework which is conveyed between the users of the language.

An essential sentence in the analyzed text is that which describes the size and character of Tom, therefore it is quoted for illustrations.

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*He fell dead on the ground where he stood,  
and the spider suck'd every drop of his  
blood.*

The choice of the pronoun he adds a cohesion factor to the sentence especially by its repetition; and the usage of its possessive counter part his completes the situation of sucking Tom's blood. The inter-relations between the verbs fell and stood are stressed by the contrastive semantic components. The associated action of sucking is emphasized by the explicit murdering process. The action clause in the final segment creates an effective reaction to the situation and forms a kind of a reporting structure.

2.4. The third poem is the epitaph, written at the death of Tom Thumb. It is composed of ten lines which are organized from four sentences, two commands and two exclamations which combine to form one extended expression of grief. The complete name Tom Thumb is stated in both the initial and the final lines. The logical connection between the poetic lines is achieved by cohesion factors which are based on the unique theme of Tom's death. The identifying structures describe the death, its sorrowful effects and the past life with some of its sportive activities.

Third Poem

1st Sentence	Adv	V	N	N
	N	V		
2nd Sentence	N	V	N	
	N	V	N	
	N	V	N	
	Adv	N	V	
3rd Sentence	Adv	N	V	N
	N	Adv	V	N
4th Sentence	V	V	N	V
	V	Adv	N	V!

2.3. Tom's life at the court is related to a period that is so far that the listeners are free to make their own decisions about the details of every day incidents. Every story-teller can introduce details of court life to create a succession of cause and result incidents. The king and queen are described in extended syntactic structures but the story organization keeps the focus on Tom. The comparison of his past poverty and his residence at court is based on the replacement of setting by projecting forward to a different situation. This is related with few moments of back reference whenever it is necessary to give a coherent image of how Tom lived. The magician, Merlin, was able to give the generous countryman the son he wanted, but the child was to be according to the wife's prayer " no bigger than his father's thumb ". The queen of the fairies gives him his first attire; and when he moves to court, he decides to visit his parents. On his second return to court after his incredible adventures, the king gives him his second attire. The identity signals are encoded in the lexical choice of the items of Tom's appearance. The variety in the clause patterns indicates the organized presentation of the new units of the story. The mixture of given and new information are essential for recounting the core structure of the fairy-tale.

Dillon (1981) states that the organization levels of the textual construction follow a systematic assessment of linguistic units. The structures which are placed into pattern within a text are drawn from those units which have been accessible to the teller and in his own repertoire.

The two lines of poetry which denote Tom's death are separate from the poem which convey's his epitaph.

lines of poetry where the first sentence is spread over five lines and the second is organized into three lines and ends with an exclamation mark.

Second Poem

Sentence 1

1st Clause	N2	N	V
2nd Clause	N2	N	
phrase	N		
phrase	Adj		
3rd Clause	N	V	

Sentence 2

1st Clause	N	V	Adv
2nd Clause	N2	N	V
3rd Clause	Adv	V	N

The pattern is presenting a concept of the whole figure of Tom in his new clothes. Each clause is a short report which is placed in a syntactic structure where interdependence is used to implement the absence of conjunctions within the poetic construction and to indicate the semantic unity. However, the use of the pronoun his adds a coherent binding concept which does the function of uniting the items of the extended image. His is used four times in the two sentences of the poem, three in the first: his shirt, his boots and his clothing; and once in the second sentence: his side. The coherent sentence connection is concluded by the use of the pronoun he followed by the noun Tom in the last two lines to organize an original syntactic pattern to the poem.

reveals the extra-linguistic implications which are conveyed to the readers.

Smith (1982) describes the units which are relevant and those which are essential to complete the vision in the text. The function of each detail is organized by the teller within the coherent account of Tom's image. The sentence pattern is composed of complex structures. The first sentence includes four clauses whose constructions contain varied forms of inversion. The second is composed of two clauses, and each one is followed by a past-modifying prepositional phrase.

First Poem

Sentence 1

1st Clause	N2	N1	V
2nd Clause	N2	N1	V
3rd Clause	N1	V	N2
4th Clause	N1	V	N2

Sentence 2

1st Clause	N	Napp	V +prep.phrase
2nd Clause	N	V +prep. phrase	

The poem is constructed of eight lines which are equally divided into two sentences four lines each.

2.3. Harris and Kay (1981) describe the structure of the whole text as based on the needs of expressing the details of the content by varying devices. The complexity in the second poem describes the clothes which are given to Tom by the king after his being rescued and when he is to return to his normal life again. The poem is composed of two sentences written in eight

difference in pattern is the addition of modifying phrases to the compound object, milk and bread. The end focus serves to place emphasis on this direct object because its lexical structure denotes traditional symbols of life's basic nourishing items. It is further singled out by modifiers where the word some is used as a pre-modifier to milk the head noun, meanwhile, the post-modifier is a prepositional phrase in a wooden bowl which completes the description of the family's poverty. The type of bread is some coarse brown which constitutes the restrictive concept, and the post-modifier is again a prepositional phrase denoting the kitchen utensil used for holding it on a platter. The idea of milk and bread carries a ritual aspect which is recurrent in the interpretation of particularly human feelings of sharing sympathy and mutual life situations.

2.2. Genette (1980) describes the distinctive units of syntax which are chosen by the speakers to convey abstract ideas to listeners by sequences of utterances which narrate successive incidents. However, the analyzed text is organized on a specific notion of a well known story that the readers probably have in their repertoire. The expository coherent techniques are stressed by the particularly interesting form of poetry which serves to demonstrate the state of affairs by three poems. The first poem places focus on new information, concentrated on the clothes of the tiny child. It is all new information within the scope of describing bits of original images. The poem is composed of two sentences which contain successive inversions where the object precedes the verb and sometimes the subject. Passive structures are chosen to emphasize the articles prepared by the fairies. The two sentences contain independent clauses which succeed each other. The lexical selection of items is completed by the activities and processes which relate them as well as the materials used. The description of how each poem is organized

integration. This part is concentrated on the ways sentences are related to form a coherent story structure. The elements of organization are either new to the listeners or given which are those already in their repertoires. Stubbs (1980) places focus on the fact that language has an abstract structure which is expressed by means of the phonological units or the graphics. The analyzed fairy tale is part of the tradition of telling stories to children all over the world. The reasons of its popularity can be found not only in the story structure but also in the expressive techniques which are frequently created by the tellers to attract the attention of young listeners who already know the skeletal units and are interested to hear new additions.

In "The History of Tom Thumb" the initial sentence contains two nouns which are proper names Prince Arthur and Merlin and both serve to define the specific situation in the text followed by the activities of travelling far, then stopping for rest and asking for food from a poor and kind-hearted family. Each of the first three sentences forms a paragraph of its own in the written form of the text. The third sentence structure is a compound sentence which describes the characteristic traits of Tom's father and mother.

*The countryman bade him welcome, and his wife, who was a very good hearted woman, soon brought him some milk in a wooden bowl, and some coarse brown bread on a platter.*

The construction of this sentence is characterized by the binary form which is repeated between the coordinated independent clauses and the modification words and prepositional phrases. The two clauses have the same pattern N V N N which is realized by a noun word subject, a past tense verb, a third person pronoun as indirect object and a noun phrase as direct object where the only

the organization of coherent time-related incidents. Merlin realized that this kind family was sad and decided to use his magical powers to give them whatever they asked for.

1.4. Wilkinson (1985) describes structural coherence of stories as the basic narration component which creates effective texts. The analyzed text presents a huge range of unique decisions including the advantages of the magician's abilities. The linguistic organization of the story is systematically explored for describing coherent units within the range of the grammatical constructions and pragmatic components. Their distribution is accompanied by form and function effects which constitute the broad outline of the linguistic components. The analysis of particular grammatical features is related to the highly abstract semantic content. The fairy tale dimension is confirmed by the situation-dependent reference to magic and its powers. The interpretation is to combine the referents and the activities in an explicit narrative type of discourse. The usage of the complex sentence marks the combination of both imaginary information about the powers of magic and real life situations of being tired and hungry.

The presentation of the story is characterized by the usage of the past tense because the topic is related to past events and their interaction. The specific nouns focus on personal situations in the text and perform informational functions.

## Part II

### The Syntactic Construction of the Text

2.1. The narrative form is organized from inter-sentence units as well as multiple constructions in an overall contextual

level of coordination which is used in this sentence where the two verbs, stopped and asked, are combined together by "and" to form the predicate of the subject "he", third person pronoun, whose referent is the same person as the subject of the first clause.

The sentence has two independent structures in coordinated clauses. The first subject is an extended nominal group which is a head word, a pre-modifying phrase and a post-modifying clause. The head is a common noun which is magician. The pre-modifiers are the demonstrative this used as a determiner and the adjective famous. The post-modifying clause is the finite clause who could take any form he pleased. It gives more information about the powers of the magician. The final subordinate clause he pleased adds an extended concept of infinity in the forms which the magician can give to himself. The verb group is was travelling about which is followed by an adverbial group that has the function of a necessary complement as a poor beggar.

The second independent clause has a third person pronoun as a subject he. The pre-modifier is a non-finite adjective clause denoting the state of the referent being very tired. The verb structure has a compound construction stopped and asked for. The verb stopped is followed by an adverb of place that is composed of two prepositional phrases at the cottage of a ploughman and an adverb of reason to rest himself which is a non-finite clause. The verb asked for has a direct object some food.

The function of the multiple sentence structure is to emphasize the concept of power. The magician is presented by an initial insight of the nature of his magic and how he gave himself a simple figure and approached an anonymous family. The textual construction contributes to the communicative process by

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1.3. The grammatical analysis of the text is concentrated in this research on the sentence level. Therefore, the survey of syntactic units is related to the types of sentences and their basic constituents. Erdmann (1990) stated that terminology for grammatical analysis should be defined and concretized by illustrations. Harris and Wilkinson (1988) concentrate their interest on describing the organization of sentences into texts especially those written for children.

To describe the sentences used in the analyzed text, it is convenient to state that both simple and complex sentences are used. Meanwhile the majority of sentences are complex because the author is trying to create a new creation of the well known core story. The term complex sentence here refers to three types: the first is that which contains immediate constituents constructed by clauses such as the noun clauses and the adverb clauses. The second is the type of sentences whose immediate constituents are formed from heads followed by post-modifying clauses. The third is the sentence structure which combines both types of sentences.

The syntactic construction is characterized by its complex and multiple sentence structures which are composed of coordinated clauses plus subordinated clauses and phrases.

*This famous magician, who could take any form he pleased, was travelling about as a poor beggar, and being very tired he stopped at the cottage of a ploughman to rest himself, and asked for some food.*

The pattern is composed of multiple levels. First of all there are two clauses. The two main clauses are coordinated with "and" to form a single sentence structure. However there is another

1.2. The initial sentence in the story structure creates a reaction in the minds of all the listeners, who may have a previous knowledge of the story or may have just the repertoire of general knowledge. The function of the sentence is placed within the information framework of a story where there is a field of semantic messages. The quoted sentence begins by a phrase pointing to the period of time which is extended to cover all the life span of Prince Arthur who lived so far away from the present. The fairy tale illusion is immediately set by the factors of time and place. Both the semantic and syntactic factors correlate together to denote the extra-linguistic factors of a different time which indicates that discourse is introducing an alternative system of life situations. The same sentence is concluded with a post-modifying clause which adds a description of Merlin's skills in the superlative degree of adjectives.

The distribution of the semantic units in this initial sentence is based on their communicative functions in establishing a field of perception. The inversion of subject verb word order succeeds the existential "there" which follows the introductory time phrase. It relates the story structure to the celebrated Prince Arthur. The choice of the words "mighty magician" conveys the speaker's concept of Merlin's great powers and serves to convey to the listeners that a fairy world is being introduced. The interaction of the semantic components in "learned" and "skilful" concentrates the introductory character sketch on the person who is responsible for the "thumb" size of Tom. Hoey (1983a) and (1983b) describe the relations which the clause structure perform in discourse between speakers and listeners. The teller is stating the relationship between the world and infinite time as one unit and Merlin's magic as the other, pointing to the fact that their interaction is on the levels of both onomatology and syntax.

convey the message in the structure. Within the scope of the sentence components, the units which furnish the complementing concept add more essential factors to the development of the story structure, than the units preceding them. The initial section of the sentence is frequently the topic, which activates the movement of interrelations while the comment furnishes the following up and the ending. Each sentence in the text contributes to the story structure, specific communication units which are carefully selected by the teller. The linear succession of sentence units does not determine the relations between its constituent factors.

The initial sentence in 'Tom Thumb' is:

*In the days of the great Prince Arthur  
there lived a mighty magician, called Merlin,  
the most learned and skilful enchanter the  
world has ever seen.*

Each sentence element is selected to perform a specific function and therefore it constitutes a factor in the linguistic construction of the text. The sub-sentence elements are the affixes, words, phrases and clauses. The sentence structure is a factor in the linguistic construction, which provides the grammatical relations which combine its constituent units and produces the meaningful concepts connecting the text structure. The quoted sentence provides the initial items in the process of communicating the story's syntactic components. Young (1980) describes the units which constitute the clauses in the sentence structure. Mair (1990) regards syntactic relations in discourse as basic factors which perform the process of communication between the speaker and the listeners. Clauses are constructed to perform functions which are essential for exchanging ideas.

sentence constituents, lexical classes, coordination, subordination and coherence. The syntactic functions are related to the structural organization of the tale.

Part I investigates clause elements word order as well as items of sentence structures which constitute the focus of the utterance. This depends on the speaker's emphasis placement for leading the listener's attention to the key items.

Part II is concentrated on describing the categories of the lexical structure and their functions in the tale as either given or new information which the teller forms using his cultural values in a unique textual organization.

Part III is an analysis of selected illustrations of the correlation between certain semantic elements and the grammatical subject of the sentence which can be inferred from the structure. The "comment" counterparts are regarded as the complementary constituents of all utterances.

Part IV is concentrated on the expression of Tom's body movements which are selected to convey his activities in his specific environmental situations.

The conclusion is concentrated on the situation of the processes which are correlated in the prosodic realization.

#### Part I Fairy Tale Structure

1.1. For communicating the meanings in the fairy tale, the teller has to use the possibilities of the sentence construction to

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