

# Fronted Structures as a Construal Operation of Ideologies in Sherwood Anderson's "I'm a Fool": A Narrative Discourse Study

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## **Abstract:**

Some discourse practices pay attention to how information is structured in the English clause. Such structures are designed to provide syntactic possibilities that dramatically prioritize certain information according to the principles of importance and newness. Information can be constructed textually, in terms of prioritization, to help expose presupposed implicit meanings that any writer chooses to structure in sentences. Thus, the current research shows how fronting in language can carry ideological significance adopting Sherwood Anderson's "I'm a Fool" as an applicable sample.

**Keywords:** discourse practices, prioritization, ideological constructions, fronting.

تراكيب الصّدارة بوصفها وسيلة تصوّريّة للأيديولوجيّات  
قصة "أنا أحمق" للكاتب شيروود أندرسون أنموذجاً  
دراسة في ضوء تحليل الخطاب السّرديّ  
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## **ملخص البحث:**

أولتُ مناهج تحليل الخطاب أهمية كبيرة لكيفيّة صياغة العناصر اللّغويّة، وبنائها بحسب هياكل لغوية عدّة لتوفير إمكانيات نحويّة، تعطي الأولويّة بشكل كبير لمعلومات معينة على وفق مبادئ الأهمية والحدّاث، ولهذا يمكن بناء المعلومات نصيّاً، من حيث تحديد الأولويات . وهذا يساعد في كشف المعاني الضمنيّة المفترضة مسبقاً، التي يقع عليها الاختيار من أيّ كاتب كان، وتحديد طريقة تقديمها في الجمل. وقد جاءت عينة البحث التطبيقية لقصة "أنا أحمق" لشيروود أندرسون، للوقوف على طرائق تراكيب الصّدارة اللّغويّة، وكيفية توظيفها في تجسيد الأهميّة الأيديولوجيّة. **كلمات مفتاحية:** ممارسات الخطاب، تراكيب ايديولوجية، أولوية، الصّدارة.

## **1. Introduction**

Speakers and writers may considerably vary the structural features of their texts to acquaint messages with divergent grammatical structures in an attempt to qualify key information (Quirk et al. 1985: 88-9). In fact, there are various ways, efficiently employed, to organize English constructions that frame text messages (Leech and Svartvik, 1994: 200). The logical order of such messages, for the purpose of emphasis, ideally places their “end-weight” finally in a sentence during the process of communication (ibid). But sometimes, a front placement of information departure marks a focus and importance, referred to as ‘topic’, which is mostly the subject (ibid). Fronted structures, as defined by Biber et al. (1999: 900), are those constructions moved to the initial position of the sentence. The process of fronting is a focal procedure that serves to intensify cohesion and bring force and priority into prominence, especially in dialogical interactions (Nordquist, 2020: 2). In relation to discourse, fronting seems to be enough to satisfy many-sidedness functions such as the preservation of cohesion, the configuration and composition of the information flow in a text, contrast communication, and emphasis placement (ibid). Leech and Svartvik (1994:200) add “a psychological prominence” function to the emergence fronting in language as part of a conversational structure, rhetorical speech or in formal and informal forms of English.

## **2. The Literature Review**

### **2.1 Fronting in English**

Sentences can be viewed as organized into two sides in terms of how information is formally arranged: theme and rheme. The topic (theme), which is sentence initial, is primarily concerned with the person or thing that the rest of the clause tells about, whereas, the comment (rheme) is the second component which offers essential details about the theme (Carter and McCarthy, 2006: 778). They (ibid) classify word order into two types: marked and unmarked. The unmarked order of sentence components is the traditional one, whereas the first type is the ‘untypical’ arrangement of elements which adds a distinctive variety of intensions. In terms of discourse, the fundamental choices of a marked word organization are made for:

1. *“introducing new topics”*
2. *“distinguishing between new and old information”*
3. *“linking events in particular ways”*
4. *“flagging or highlighting the importance of something”*
5. *“foregrounding some things and backgrounding others”* (ibid, 778-9).

In a simple order of words, the sentence constituents can be reordered with the help of fronting. The concept of fronting in grammar is used to commonly refer to the initial positioning of an element to bring about a particular purpose (Aarts et al., 2014: 166). Thus, information, they (ibid) add, can be carefully structured when thinking about the movement of certain "functional elements" of a sentence such as object and adjuncts:

**"That bowl we got in Italy. The other one's from Spain, I think"** (the object is fronted for the purpose of highlighting the distinction of the two types of bowls, (Carter and McCarthy, 2006: 779).

**"First thing tomorrow morning we'll have to check all the plants for frost damage"** (the fronting of the adverbial is employed for emphasis, Carter and McCarthy, 2006: 779).

### 2.1.1 Headers

A particular type of fronting, especially in spoken English, is initial positioning of an element, and then stated within the structure of the sentence. This element is known as 'a header' (Carter and McCarthy, 2006: 193). Headers, as explained by Iglesias (2008: 30), stand as external to the unmarked word order. The procedure of such type of fronting is pragmatically determined to be related to a subject, object or any other structure in the unmarked structure holding a crucial duty of directing the listener's expectancy towards a particular topic such as for a center of attraction purpose or a contrast focal (ibid). The header technique, Iglesias (2008: 31) elaborates, is mostly conventional as a narrative style for "textual and interpersonal motives". Such a text feature can be a guide to the listeners or readers to accurately detect information about characters, to correctly diagnose on-going events or issues to earlier stated ones, or to switch on previous topics (ibid)

Carter and McCarthy (2006: 194) divide headers according to clause elements:

1. Header as a subject: **Owen**, he is my favourite nephew.
2. Header as an object: **Joe**, I've never seen **him** at a single football match this season.
3. Header as an object complement: **The Great Maurice**, they used to always call him **that**, didn't they?
4. Header as a prepositional complement: **Anita**, you should at least feel sorry for **her**.
5. Header as a non-finite clause: **Walking into that room**, it brought back a load of memories.

Biber et al. (1999: 900-9) provide an extensive range of fronted core clause elements; namely: "objects and other nominal", "fronted predicatives", "fronted infinitive predicates", "fronted ed- and ing- predicates", "fronting in dependent clauses", and "fronting in exclamations". These types are all called "marked

themes", and used rhetorically as part of a text producer's style, which is an indication of a parallelized insertion of two elements, either within a single clause or in closely sequential clauses with "contrasting meaning" (Quirk and Greenbaum, 1973: 412).

### 2.1.2 Fronting of Objects

When initially moved, the object is directly followed by the subject, which is in this structure a personal pronoun, and this type of object can be either "a demonstrative pronoun" or "a complement clause" (ibid):

*"Sandy moves ahead. This I do not understand, he said"*

Fronting in the above example can be fairly inferred by the already provided information in terms anaphoric reference. "Such" may also be successfully employed in a front position:

*"Such a blunder I had now committed" (ibid).*

The above-mentioned process of fronting indicates prominence and force of emphasis on the two clause elements. Further, fronted objects can implicate an idea of contrast with reference to other compared clause components:

*"Bess was satisfied with her hair, but her freckles she regarded as a great and unmerited affliction."*

The contrast in this example is clearly expressed through the presence of "but" besides the contrasted referred structures. Sometimes, parallelism serves to set off contrast, especially when paralleled elements are closely structured (ibid: 901):

*"Some things you forget. Other things you never do"*

Objects of "prepositional verbs" and "phrasal verbs" may also be thematized (Carter and McCarthy, 2006: 780):

*"The other list we can look at later"*

*"I do the flowers; the vegetables he looks after"*

A complement object clause maintains a direct and definite link with a preceding structure through the presence of a pronoun providing new and given information (Biber et al., 2000:901). When such type of clause is fronted, the end-weight aspect will be deformed:

*"That he has prepared his speech I do not believe for there was not even one shorthandwriter in the hall."*

*"What it was that changed this conclusion, I don't remember" (ibid).*

The topics presented and elaborated in the above two examples are magnified through the employment of negative in the main clause and the fronted complement

showing two prominence. Further, a contrastive meaning can be expressed through parallelism between the fronted dependent clause and independent clause (ibid):

*“ What she had wanted, she was to have. ”*

Nominal fronting undergoes similar cases of the object fronting showing various other than its common syntactic positions and functions. For example, a fronted nominal can be a direct object as in:

*“Question's whether they can prove it. **That** I tend to doubt.”*

The nominal can also be a subject predicative: *“Pretty strange, huh?” **That** it is. I nod sadly*”. The fronted nominal could be a clause with an adjective complement function: *“**Whether Nancy was there or not**, she could not be certain, looking from one to the other in her mind's eye”* (ibid: 901). Further, Nominal structures, when fronted, may occur in parallelism and contrast. For example, the following structure includes a parallel fronted noun complement (idea) and a fronted direct object of the verb (know):

*“**What he was doing here** I have no idea. **Why he came this way** I will probably never know”.*

The next example contains fronted structures as a prepositional object and a prepositional phrase:

*“**Some things** he could not vouch for, but **of others** he had had personal experience”* (ibid: 902).

### **2.1.3 Fronting of Predicatives**

The fronting operation for the focal purpose or distinction is applicable, in informal language use, to predicative structures with a noun complement of a subject more frequent than to the adjective complement (Carter and McCarthy, 2006: 781):

*“Mm, **my very first car**, that was. ”*

*“**Ambitious** it may be. ”*

In a formal style of writing, the fronting of noun or adjective predicative complements tends to occur with the inversion of the subject and the verb especially when there is a comparison structure (ibid):

*“Maastricht was not a triumph for any Government, although each of the Governments present claimed it as one. **Least of all** was it a triumph for the British Prime Minister. ”*

*“Children make a substantial contribution to the social, economic and cultural life of their families, communities, and even to national economies. These contributions are rarely recorded by official statistics and are usually ignored when policy decisions*

are made. **Equally unnoticed** is the unpaid 'work' that children do around the home, in the fields, or at institutions of learning."

There may be a fronting operation for object complement (ibid):

Down our end in Victoria Street there was a bookmaker they used to call Ray, and he had just one arm. **'Ray the Bookie'** we used to call him.

The inversion occurs when the subject is not a personal pronoun (Quirk et al. 1985: 1379):

*"Into the striking smoke plunged the desperate mother."*

The process of predication fronting (ibid) effectively functions as "end-focus" to the subject, whereas the fronted structure provides the background or "set the scene" especially in journalistic style. For example:

*"Addressing the demonstration was quite elderly women".*

Further, the fronting of predicative adjuncts can be skillfully exploited, in journalism, to make paralleled or contrasted parts in connecting two clauses with the fronted adjuncts as spotlight (ibid: 1378):

*"Defiantly they have spoken but submissively they will accept my terms".*

*"In London I was born and in London I shall die".*

Extra focus is granted to an adverbial if it is in a negative form, and hence subject-operator inversion is required (Greenbaum and Nelson, 2009: 150):

*"Under no circumstances will they permit smoking in public areas".*

#### **2.1.4 The Fronting of Non-finite Predicates**

Placing the verb with its complement before the subject inevitably results in non-finite fronting with bare infinitive, -ing participle and ed- participle (Biber et al. 1999: 905). The operator, if present, is not fronted with the verb phrase elements, but is placed normally after the subject. If there is no auxiliary in the verb phrase structure, forms of 'do' are used directly after the subject (ibid). The bare infinitive, when fronted, functions as an echo or a repetition for an already stated predicate. But the fronted bare infinitive does not add new information, rather it performs a cohesive tie. Also such a fronted element brings focus to the already stated information in the predicate part (ibid):

*"I had said he would come down and **come down** he did".*

The bare infinitive fronting, however, is not necessarily to be an echo of a repeated structure, but it can occur in other contextual structures with a function of emphasis (ibid):

*"**Work** I must, and for money".*

When fronting ed- participle and ing- participle, there is a subject inversion and what remains from the verb phrase structure that is not fronted (Biber, 1999: 906). The resulted form, in terms of information structure, is well-rounded weight distributed between two portions; the previous context renders the first part of information that introduces an end focal point occupied by the subject that is the second part of information as new (ibid):

*"Nothing on the walls, with one exception: Tacked over the head was a yellowed, deckle-edged photograph".*

*"Enclosed is a card for our permanent signature file which we request you to sign and return to us".*

*"Waiting for him behind the speaker's chair and out of sight of the other members was the leader of the opposition, Sir Alec Douglas-Home, who also shook him warmly by the hand".*

*"Coming to Belfast this month are Breeders and Levellers, while next month sees Jethro Tull in Town".*

### **2.1.5 The Fronting of Dependent Clauses**

Structures with 'as' and 'though' can occur in a front position as a dependent clause with a preceding main verb and a predicative adjective with no inversion for an emphatic purpose (ibid: 909):

*"Try as she might to make it otherwise, the sycamores beat out the children every time and she could not forgive her memory for that".*

*"Astounded though she was, Francesca was thrilled and excited".*

## **2.2 Ideology, Language and Fronting**

The linguistic approach to ideology generally intends to support conventional notions through manipulating a set of possible choices at the level of lexis and grammar such as passive structures, topicalization, naming, patterns of address, formality, register, etc. (Trask, 2007: 114). Ideology and literature are connected through language where a writer has two possible choices to convey his or her views. The first one is when, through producing a particular literary work, the writer highlights specific ideological patterns. The second is that readers can identify or associate the figures in a literary piece of work with a particular ideological basis in a society (Childs and Fowler, 2006: 114). Thus, every text is likely to be designed to produce a pattern of ideological codes decoded linguistically (Wales, 2011: 210).

Paltridge (2012: 30) asserts that a text can be broken down, in terms of ideologies, by zooming in the textual internal structures as a first step that helps to lead into the level of textual explanation and interpretation. Thus, following these three steps can map hidden ideologies with the aid of the linguistic sources of the text under analysis (ibid). Fairclough (1995:73) points out that "language is a mental form

of ideology and language is invested by ideology". In this particular framework, ideology closely relates textual features to social conventions, practices and performances (ibid: 74). Such ideological association proves necessary for text production and interpretation; a process that carefully seeks to invest the content aspect of language such as meanings at the lexical level, presupposition, Implicature, metaphors, and other areas of language meaning (ibid).

Jeffries (2010: 88) critically comments on the ideological effects in terms of language forms and functions when prioritized. Such principal effects are possible to be observed through frequent textual alternatives. These textual choices, Jeffries (2010: 87) asserts, become indispensable formal tools for analytical objectives. Thus a language producer can manipulate a variety of choices to prioritize certain ideological issues such as the construction of a piece of information, the possibility of transforming a particular sentence/ utterance element, or exploiting the subordination process of language constructs (Jeffries, 2010: 80).

### **2.3 Sherwood Anderson's "I'm a Fool"**

In "I'm a Fool", the sample story in which the fronting constructions are to be scanned, Anderson aims to present a boy exclusively possessed by past wrong practices. Gilson (2002: 1) comments that this character has finally and freely confessed his faults and blunders, a behavior, which is supposed to show a growing maturity. Such growing up, Gilson (ibid) adds, can be clearly experienced by readers through the writer's preference of the story style to be rendered in the first person narration. Such style is designed to provide exact particulars and specifics about the main character in the past and present, as well as to increasingly estrange himself from his former occurrence and behavior (ibid: 2).

The narrator in this story is conclusively demonstrated as "the character receiving impressions rather than judging, classifying, or speculating", (Llorca, 2010:18). Such narrator turns out distraught when the matter concerns "money, horses, and girls". The whole story is about one day when the narrator meets a girl at the horse race, starting to utter a web of lies in an attempt to excite and move her emotions. He finally catches on the fact of being in love with her, but unable to confess to her about such lies (ibid). This inner revelation of the protagonist certainly helps disclose a discomposed personality trait and social graces. The relative scarcity of such personal ethics would eventually and inevitably be expected to result in the impossibility to bridge the gap with the girl with reference to an intimate association (ibid).



### 3. Research Methodology

Choosing between alternative methods, which are considered quite appropriate for different project situations and contexts, crucially depends on the purpose of the study. Due to the diversity of the elements in the language model, fronting structures, a multi-method design, which is an integration of quantitative and qualitative approach, is advocated. The quantitative aspect will be fully specified to describe the frequency of each fronting group in the plot structure of the story. The qualitative approach will be used to select those representative instances for each fronting group as an overall explanation and interpretation of the character ideological preferences in that stage. Dividing the story into stages of plot development and pointing out the elements of the model in each stage will help expose the set of the character's ideologies, and hence, the implications of his language preferences will be justified and explained explicitly and systematically.

### 4. Findings and Discussion

An analysis of Anderson's "Im a Fool" in terms of fronting is presented in this section. Quantitative results obtained from the text are produced according to the occurrence of various constructions of fronting along the plot structure. Thus, table 4.1 below illustrates the plot phases of the story with the findings of fronted structures in each level and the frequency of their occurrence.

<b>Plot structure</b>	<b>Frequency</b>	<b>Percentages</b>
Expository Phase	7	12.96%
Complications phase	42	77.77%
Climax phase	1	1.85%
Resolution phase	3	5.55%
Conclusion	1	1.85%
<b>Total</b>	<b>54</b>	

Table 4.1: Plot Structure of 'I'm a Fool' and Fronted Constructions

The table above shows that the highest frequency of fronted structures to be attributed to the complication level (42 structures of various forms) with a percentage of 77.77%. The abundant of such forms in this level closely corresponds with the narrator's desire to be keen to impress the girl he accidentally meets. This meeting event marks the beginning of the complication level where the narrator shows up his internal struggle for a desire to have that girl for himself and to accomplish his job at the same time. Such struggle is formally supported by the production of prioritized elements in a dense diegesis. The next high level is the introductory phase with 7 fronted elements (12.96%) where fronted structures vigorously defend the narrator's recounting of his past, accepting the job as a swipe with a justified presentation of this practice. The fewer frequencies of the other prioritized forms in the other phases coincide with the narrator's return to dissatisfied life after the departure of the girl.

#### 4.1 Fronting in the Expository Phase

The widespread hostility of the world is directly expressed in the outset of the narrative. The wild world in which the narrator lives forced him to behave stupidly in the past, which is exposed as a reason for writing such bygone incident. The narrator's choice of fronted nominal object ensures that he is still under the influence of his former unsatisfied experience:

1. "... *one of the most bitterest* I ever had to face. And it all came about through my own foolishness too". (I'm a Fool, p. 1)

The past-present attachment in the narrator's mind and the emotional response are created and intensified by the consecutive fronted predicatives of temporal forms of language:

2. "*Even yet sometimes, when I think of it*, I want to cry or swear or kick myself". (I'm a Fool, p.1)
3. "*Perhaps, even now, after all this time*, there will be a kind of satisfaction in making myself look cheap by telling of it". (I'm a Fool, p.1)

The temporal fronted constructions largely dominate the expository phase. The narrator's confession becomes the ultimate aim, and it gets strict and definite with reference to stypity and sense of remorse. Thus, the indefinite fronting makes this prospect recognizable:

4. "*To tell the truth, I felt a little foolish that I should be sitting in the grandstand at all*". (I'm a Fool, p.1)

The narrator's voice, directed towards the narrates (us), achieves a matter-of-fact tone through a kind of unusual heavy fronting of temporal predication following his confession. Such fronting allows the narrator to explore and frame the time span during which the incidents happened:

5. "*During the summer before I had left my home town with Harry Whitehead and, with a named Burt, had taken a job as swipe with one of the two horses Harry was campaigning through the fall race meets that year*". (I'm a Fool, p.1)

The psychological struggle the narrator experiences is deemed to be periodic rather than incidental. Thus the events at that time were backgrounded, foregrounding a sequence of predicative time expressions that reinforce our sense of asyndetic listing of temporal situations that mirror the narrator's mind. This moment is a reference to his accompaniment of Burt whom he didn't like:

6. "We set out from home late in July in a box car with the two horses and after that, until late November, we kept moving along to the race meets and the fairs. It was a peachy time for me, I'll say that. Sometimes now I think that boys who are raised regular in houses, and never have a fine nigger like Burt for best friend, and go to high schools and college, and never steal anything, or get drunk a little, or learn to swear from fellows who know how, or come walking up in front of a grandstand in their shirt sleeves and with dirty horsey pants on when the races are going on and the grandstand is full of people all dressed up—what's the use of talking about it? Such fellows don't know nothing at all. They've never had no opportunity". (I'm a Fool, p.1-2)

#### 4.2 Fronting in the Complication Phase

Providing a considerable justification for accepting the race swipe job marks out the beginning of the complication phase in the story. The scarcity of getting a job at that time forced the narrator to practice a horse swipe. His justification is enhanced by a narrative of fronted events with sequential coordinators such as:

7. "And so, there not being any work in our town any more than when I left there to go to the races, ... " (I'm a Fool, p.3)
8. "And then, as I started to tell you, the fall races come to Sandusky and I got the day off and I went". (I'm a Fool, p.3)
9. "And so there I was, sitting up in the grand stand as gay as you please and looking down on the swipes coming out with their horses, ...." (I'm a Fool, p.3)
10. "And then he looked at me, as though he thought maybe he'd get gay, but he changed his mind and didn't say anything." (I'm a Fool, p.3)
11. "And then I had another drink of whiskey, just to show him something, and went out and had a hack out to the races". (I'm a Fool, p.3)
12. "And then, pretty soon, the horses came out for the 2. 18 pace and there was a horse in it I knew. He was a horse Bob French had in his string but Bob didn't own him". (I'm a Fool, p.4)

It was quite hard for the narrator to have such craft especially when considering his own current living situation. Now the memory of witnessing a variety of classes of people coming to the race is deeply rooted in his mind, and it is another justification for impersonating another figure from a high class social background. The fronted structure is opened with a preface 'well', followed by a consequential predicative fronting of prepositional phrases which heighten our awareness of the physical place:

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13. "Well, right in front of me, in the grandstand that day, there was a fellow with a couple of girls and they was about my age." *I'm a Fool*, p.3)

The fronted spatial element is recurrent in the complication phase. Such repetition provides a general framework for the narrator's world:

14. "... and there was a horse in it I knew." (*I'm a Fool*, p.4)

15. "My grandfather was Welsh and over in the old country, *in Wales* he was—but never mind that." (*I'm a Fool*, p.4)

16. "Gee whizz, craps amighty. *There* I was. *What a chump* I was to go and get gay up *there* in the West House bar, and just because that dude was standing there with a cane". (*I'm a Fool*, p.5)

17. "Then that fat man got up and we changed places and *there* I was, plunked right down beside her." (*I'm a Fool*, p.6)

18. "Then this Wilbur Wessen went down to the betting place under the grand stand and *there* I was with the two girls, and when that Miss Woodbury was looking the other way once, Lucy Wessen kinda, with her shoulder you know, kinda touched me." (*I'm a Fool*, p.7)

19. "*There* I was, big boob that I am." (*I'm a Fool*, p.7)

The chronic structures of the episodes in the complication level are connected temporally. The explicit linkage of such sequential events is fronted by the expression "so", "and so", "and then", and "and". Such incidental listening helps create a strong sense of the narrator's fixed memory of his past experience:

20. "*And then at the end of the week when the race meet was over, and Harry had run home to tend up to his livery-stable business ...* ." (*I'm a Fool*, p. 2)

21. "*And so, there not being any work in our town any more than when I left there to go to the races, I went off to Sandusky and got a pretty good place taking care of horses for a man who owned a teaming and delivery and storage and coal and real-estate business there.* ." (*I'm a Fool*, p. 3)

22. "*And then, as I started to tell you, the fall races come to Sandusky and I got the day off and I went. I left the job at noon and had on my good clothes and my new brown derby hat, I'd just bought the Saturday before, and a stand-up collar.* ." (*I'm a Fool*, p. 3)

23. "*And so there I was, sitting up in the grand stand as gay as you please and looking down on the swipes coming out with their horses... .* ." (*I'm a Fool*, p. 3)

24. "*And then, pretty soon, the horses came out for the 2. 18 pace and there was a horse in it I knew*". (*I'm a Fool*, p. 4)

25. "*And so everyone was gone to the fair but just this one n----- and he took us all through Mr. Mathers' swell house*". (*I'm a Fool*, p. 5)

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26. "So the nigger let Burt take this About Ben Ahem and step him a mile in a track Mr. Mathers had all to himself, right there on the farm". (I'm a Fool, p. 5)

The narrator's sensitive attitude towards class discrimination, wealth background and sex is directly conveyed by the repetition of the fronted "This" in three situations with three different referents: one for class and wealth indication and the other two for the sexual relation:

27. "This Mr. Mathers had a lot of money and owned some coal mines or something and he had a swell place out in the country, and he was stuck on race horses, but was a Presbyterian or something, and I think more than likely his wife was one too, maybe a stiffer one than himself". (I'm a Fool, p. 4)

28. ... "this young fellow with the two girls was fussed, being with the girls and losing his bet". (I'm a Fool, p. 5)

29. "Then this Wilbur Wessen went down to the betting place under the grand stand and there I was with the two girls, and when that Miss Woodbury was looking the other way once, Lucy Wessen kinda, with her shoulder you know, kinda touched me". (I'm a Fool, p. 7)

The physical description of the girl he met and her behavior become highly a priority of his attention. Thus, such material interests, since he unexpectedly met her and unbelievable to have a girl, are to be prioritized as distinctive physical features:

30. "But you know how a fellow is. There's something in that kind of nice clothes, and the kind of nice eyes she had, and the way she had looked at me, awhile before, over her brother's shoulder, and me looking back at her, and both of us blushing." (I'm a Fool, p. 6)

A group of predication fronting elements recur as an indication of the narrator's honesty concerning the ability of the horses and their owner:

31. "Sure enough the first heat come off and About Ben Ahem went off his stride up the back stretch and looked like a wooden horse or a sick one and come in to be last." (I'm a Fool, p. 6)

Two fronted exclamatory forms are employed for conveying the narrator's paradoxical situations, one reminds him of his mother's sound way of bringing him up, and the second to regret for being in the bar making a heinous act:

32. "What a chump I was to go and get gay up there in the West House bar, and just because that dude was standing there with a cane and that kind of a necktie on, to go and get all balled up and drink that whiskey, just to show off". (I'm a Fool, p. 5)

33. “ *She didn't talk hardly at all and neither did I, and I was thinking how glad I was my mother was all right, and always made us kids learn to eat with a fork at the table, and not swill soup, and not be noisy and rough like a gang you see around a race track that way.*” (I'm a Fool, p. 8)

The narrator makes notes of the places he draws from memory as if they are stuck in his mind since they remind him of being with that girl. Thus fronting highlights the fact that such spatial references were a mark of class disappearance and of being part of the attending audience. The idea of being equal to others is asserted by the explicit use of 'we':

34. “*Over at the Cedar Point place, we didn't stay around where there was a gang of common kind of cattle at all.*” (I'm a Fool, p. 8)
35. “*The place we were setting in was dark, like I said, and there was the roots from that old stump sticking up like arms, and there was a watery smell, and the night was like—as if you could put your hand out and feel it—so warm and soft and dark and sweet like an orange*”. (I'm a Fool, p. 8)

The narrator makes notes of all the places he draws from his memory as if they are stuck in his mind since they remind him of being with the girl. Thus, fronting highlights the narrator's attitude towards such places, which were a mark of class disappearance, is made explicit by the repeated use of 'we' and being part of the attending audience in every horse race:

36. “*Over at the Cedar Point place, we didn't stay around where there was a gang of common kind of cattle at all*”. ”. (I'm a Fool, p. 8)
37. “*The place we were setting in was dark, like I said, and there was the roots from that old stump sticking up like arms, and there was a watery smell, and the night was like—as if you could put your hand out and feel it—so warm and soft and dark and sweet like an orange.*” (I'm a Fool, p. 8)

#### **4.3 Fronting in the Climax Phase**

The moment of the girl's departure marks out the climax of the story. Here the narrator feels condemned as missing the great chance of losing such a gift forever and how he lied to her concerning his social background:

38. “*Craps amighty—a swell chance I got!*” (I'm a Fool, p. 9)

#### **4.4 Fronting in the Resolution Phase**

Not as quite happy as before in his analeptic narration, the narrator now regrets his past experience with the girl, beginning a series of wishes foregrounded with prioritized 'if' clauses':

39. *“what—if I had an arm broke right now or a train had run over my foot—I wouldn't go to no doctor at all”* (I'm a Fool, p. 9)

40. *“if I hadn't a drunk that booze I'd a never been such a boob as to go tell such a lie—that couldn't never be made straight to a lady like her.”* (I'm a Fool, p. 9)

#### 4.5 Fronting in the Conclusion Phase

The end of the story is concluded with a different person as an extradiegetic narrator and at the same time autodiegetic one when narrating all things about himself. But the temporal distance between the story time and the discourse time is only a week, which is not remote enough to indicate that the narrator has in fact changed. Thus the fronting of the 'if' clause that closes the story enhances this idea:

41. *“And if I'm not another you just go find me one and I'll quit working and be a bum and give him my job. I don't care nothing for working, and earning money, and saving it for no such boob as myself”.* (I'm a Fool, p. 9)

### 5. Conclusion

Anderson's "I'm a Fool" conclusively proves to be a good example in terms of fronting analysis since after the application of the linguistic model, most types of the fronted elements are found in the text. The overt narrator offers to show impressionistic involvement in the story seeking to well present a type of mind with fleeting and overwhelming impressions, where intuitive judgments are expressed at various parts of the narrative. In such parts, there is a random distribution of three major ideologies, rather confused by the narrator; namely: money, horses and girls. The narrative and linguistic discourse of this story exposes how the disordered organization of such issues is perfectly suited to be discussed on basis of fronting. The three issues thus seem to proclaim the narrator's emotional tone such as his frustration, disorientation, and perplexity which, in part, go against the ordered and social establishment. Fronted elements accordingly make all such matters explicit with the occurrence of a variety of structures that help identify the narrator's considerable challenge. This social defiance is highly portrayed in the complication phase of the narrative; hence, the majority of fronted forms starts to gradually emerge in this level.

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