

## Analysis of Non - restrictive Relative Clauses in Interior Design Texts

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### Abstract

This study investigates the semantic denotations of non - restrictive relative clauses (i.e., *I love this wallpaper, which I found online and just couldn't resist*) in English interior design texts. While previous studies focused on non - restrictive relative clauses in different texts, such as novels, newspapers and business texts, this study adds to the field by focusing on English interior design texts. Today, the university programs in architecture are ranked the top selected to be studied (QS university ranking by subjects); however, English for architecture is the most neglected for ESP (Fidyati & Dafrina, 2017). As indicated by Burton (2012), non - restrictive relative clauses are a common structure to be found in English as a Foreign Language (ELT) coursebooks

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(Burton, 2012). The data collection of non - restrictive relative clauses in interior design texts in this study was derived from seven best - selling interior design texts (amazon.com). Approximately 200,000 words contain 138 tokens. The data to be studied was manually extracted. The non - restrictive relative clauses in the data analysis were classified by types. The data analysis was validated by three experts in the field via Index of item - objective congruence (IOC). The results show that there are 8 types of non - restrictive relative clauses where the relativizer *which* occurs the most at 92.76%. The results also show that the semantic denotations of non - restrictive relative clauses in this study are history, position, ownership, components, background information of the components, application, cause and effect and subjectivity. The percentage of historical interpretation appears the highest at 23.19 percent. It is hoped that the results of this study will be beneficial to learners of English as a Second Language (ESL) and EFL learners who study architecture overseas or in international programs regarding how to make contents of non - restrictive relative clauses in interior design texts become interesting and how to present information of interior design systematically and effectively.

**Keywords:** English for Specific Purpose (ESP), Interior Design Texts, Non - restrictive Relative Clauses

## การวิเคราะห์คุณค่าประโยชน์แบบไม่ระบุเจาะจง ในตวัพบการออกแบบและตกแต่งภายใน

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### บทคัดย่อ

การศึกษานี้วิเคราะห์ระบบความหมายที่ใช้ในคุณค่าประโยชน์แบบไม่ระบุเจาะจง (i.e., *I love this wallpaper, which I found online and just couldn't resist*) ในตวัพบการออกแบบและตกแต่งภายใน การศึกษาคุณค่าประโยชน์แบบไม่ระบุเจาะจงก่อนหน้านี้ให้ความสำคัญกับตวัพบนิยาย ตวัพบหนังสือพิมพ์ และตวัพบธุรกิจ ดังนั้น การศึกษานี้จึงสำรวจโครงสร้างไวยากรณ์นี้ในตวัพบการออกแบบและตกแต่งภายใน ปัจจุบันนี้หลักสูตรที่เกี่ยวกับงานสถาปัตยกรรมที่เปิดสอนในมหาวิทยาลัยต่าง ๆ ทั่วโลกได้รับความนิยมอยู่ในอันดับต้น ๆ (QS university ranking by subjects) แต่ในทางกลับกัน ภาษาอังกฤษเพื่อสถาปัตยกรรมกลับถูกให้ความสำคัญลดลง (Fidyati & Dafrina, 2017) เพื่อก่อให้เกิดประโยชน์แก่กลุ่มเป้าหมาย การศึกษานี้จึงศึกษาโครงสร้างไวยากรณ์ที่ปรากฏบ่อยในหนังสือภาษาอังกฤษของผู้เรียนภาษาอังกฤษเป็นภาษาต่างประเทศ (Burton, 2012) คลังข้อมูลใน

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ตัวบทการออกแบบและตกแต่งภายในนี้เก็บรวบรวมมาจากหนังสือออกแบบและตกแต่งภายในที่มียอดขายสูงเป็นจำนวน 7 เล่ม เป็นจำนวนทั้งสิ้น 200,000 คำ ซึ่งประกอบด้วย 138 ตัวอย่าง การวิเคราะห์คุณนุประโยคแบบไม่ระบุเจาะจงแบ่งออกเป็น 8 ประเภท ยกตัวอย่างเช่น *I love this wallpaper, which I found online and just couldn't resist* ถูกวิเคราะห์ว่าเป็นข้อมูลพื้นฐานเกี่ยวกับที่มาของวัตถุ การวิเคราะห์ข้อมูลนี้ผ่านการตรวจสอบจากผู้เชี่ยวชาญในด้านภาษาอังกฤษเป็นจำนวน 3 ท่าน ผ่านทางวิธีการหาความเที่ยงตรงเชิงเนื้อหา ผลการศึกษาแสดงให้เห็นว่า คำสรรพนามที่ใช้เชื่อมประโยค *which* ปรากฏเป็นจำนวนสูงสุดคือ ร้อยละ 92.76 ประเภทของการตีความในคุณนุประโยคแบบไม่ระบุเจาะจงแบ่งออกเป็น 8 ประเภท ได้แก่ ประวัติและที่มา การแสดงออกซึ่งความเป็นเจ้าของ ส่วนประกอบ ข้อมูลพื้นฐานเกี่ยวกับที่มาของวัตถุ การประยุกต์ใช้ เหตุและผล และการแสดงความคิดเห็นส่วนบุคคล ค่าร้อยละของการตีความเชิงประวัติและที่มา ปรากฏเป็นจำนวนสูงสุดคือร้อยละ 23.19 การศึกษานี้จะเป็นประโยชน์ต่อผู้เรียนภาษาอังกฤษเฉพาะทาง รวมทั้งผู้เรียนด้านสถาปัตยกรรมในหลักสูตรนานาชาติ ในเชิงการนำเสนอข้อมูลและรายละเอียดที่เกี่ยวกับการตกแต่งภายในที่น่าสนใจ เป็นระบบและมีประสิทธิภาพ

**คำสำคัญ:** คุณนุประโยคแบบไม่ระบุเจาะจง ตัวบทการออกแบบและตกแต่งภายใน ภาษาอังกฤษเพื่อจุดมุ่งหมายเฉพาะทาง

## Background Information

English is considered as an International Language (EIL) where people around the world use it as a media of communication (Shegay, Orazav, & Krivosheeva, 2020). Knowing English can bring many opportunities into ones' life, such as better education, job opportunities, and life connections. Although we all know the advantages of having higher proficiency of English, applying them in one's life is sometimes regarded as being difficult in relation to English for Specific Purposes (ESP).

Several careers, such as physicians, lawyers and business persons need their own ESP where numerous researchers have already paid attention to these fields. However, it is undeniable that we are living in a society where the industry of architecture has been increasingly growing. We can see that new houses and condominiums are being built in every corner of the world. Globalization allows foreigners to come and invest in different countries where the share margin of businesses in this field is considered as tremendous (Ching & Binggeli, 2018). For example, in 2019, the total revenue of architecture industry in USA was nearly \$300 billion (Germogenova, 2020). Although we can see the growth of architecture in the world today, English for architecture is the most neglected in regard to ESP (Fidyati & Dafrina, 2017). Knowing English for Specific Purposes helps gain better opportunities in ones' career path.

This could be a reason why many universities today

offer international programs in architecture. In addition, numerous students are interested in furthering their higher education abroad in the field of architecture, where English is a medium of instruction (QS University ranking by subjects). While the number of international students in the field of architecture has increased, English for architecture has been become the most neglected regarding ESP (Fidyati & Dafrina, 2017). This study concentrates on English for architecture where the data of English interior design texts were gathered to be studied.

This study was inspired by the realization of the importance of ESP to help improve the quality of ones' life. As stated by Yilmaz (2019), grammar and meaning are inseparable and they must be learned simultaneously. This study focuses on an analysis of non - restrictive relative clauses known as non-defining relative clauses or appositive relative clauses (Swan, 2016) as it is the structure that is used frequently in ELT textbooks (Burton, 2012). The use of non - restrictive relative clauses, functioning like parentheticals, allows sentences to be written longer and with more elaboration (Roca, 2015) such as (1).

(1) Peter has two daughters, **who study Linguistics**.

In (1), *who study Linguistics* is exemplified as a non - restrictive relative clause in English. They are added as supplementary information, where omitting them does not affect grammaticality and sentential meaning. In (1), it is possible for Peter to have more than two daughters;

however, only two study Linguistics. Basically, the unique characteristic of non - restrictive relative clauses is their supplementary information, where omitting them does not result in ungrammaticality.

While non - restrictive relative clauses to be studied are presented above, this research paper investigates the use of non - restrictive relative clauses in interior design texts since it is believed that different texts are likely to have their own preferences of grammatical use (Knapp & Watkins, 2005). Previously, non - restrictive relative clauses have been already examined in different text categories, such as English novels, English local newspapers and business English texts (Deborah & Qomariana, 2018; Koça & Pojani, 2016; Smrčinová, 2012). However, non - restrictive relative clauses in English interior design texts have never been previously investigated. This study, therefore contribute to the context of non - restrictive relative clauses in English interior design texts. In order to contribute something beneficial for them, architecture students could use this research paper as a guideline as to how to interestingly provide details concerning interior designs to their customers systematically and effectively. Not only could they gain local customers, but they could also get more international clients. This could be a reason to convince those architecture students to advance their English skills to differentiate themselves and gain more benefit in their life. This study fills the gap by using English interior design texts. The research question

in this study is given as follows:

## Research Questions

What are the semantic denotations of non - restrictive relative clauses in English interior design texts?

## Literature Review

This section provides the notion of non - restrictive relative clauses in English based upon Swan (2016). The theory of cognitive linguistic theories and non - restrictive relative clauses will be then given in this section. Regarding different texts, while previous studies paid attention to the use of non - restrictive relative clauses in different texts, such as English novels, English local newspapers and business texts (Smrčinová, 2012; Koça & Pojani, 2016; Deborah & Qomariana, 2018), this study focuses on English interior design texts.

## Non - restrictive Relative Clauses

Non - restrictive relative clauses in English are interchangeably known as non-defining relative clauses, which is the term used in pedagogical texts (Swan, 2016). The characteristics of non - restrictive relative clauses are explained as follows:

(2)

(a) Mary, **who lives in New York**, is my older sister.

(b) In 2021, COVID-19, **which is the new pandemic**,



has been spread all over the world.

*Who live in New York* and *which is the new pandemic* as in (2) are examples of non - restrictive relative clauses in English. They are supplementary information. *Who live in New York* as in (2a) introduces the person *Mary*, whereas *which is the new pandemic* provides supplementary information about given information regarding the disease COVID-19. Based upon these given examples, non - restrictive relative clauses are usually introduced by the relative pronouns *who*, *which*, *whom* and *whose*. When non - restrictive relative clauses are discussed, they are usually compared with the use of restrictive relative clauses. The two constructions are different from each other in various linguistic perspectives, such as phonological, syntactic and semantic aspects (Hofherr, 2014; Song, 2014; Swan, 2016).

Phonologically, the existence of punctuation, especially commas in non - restrictive relative clauses helps signal where the speakers should pause while they are reading the text (Song, 2014; Swan, 2016).

Syntactically, non - restrictive relative clauses modify the proper noun and specific nominal, as in (3) (Gobbo, 2007).

(3)

(a) Peter, **who has three kids**, lives next door.

(b) Professor Kent invited his special guest from the White House, **who came for the meeting at the university**, to have a special dinner at his house.

In (3a), the pronoun *Peter* is a type of proper noun, referring to a specific name of a person. In (3b), *his special guest from the White House* is considered a specific nominal. Nevertheless, it is believed that non - restrictive relative clauses can become ungrammatical if they are used with quantifiers, as in (4) (Gobbo, 2007).

(4) \*Any dogs, **which are fed at home**, should be vaccinated.

In addition to the syntactic perspective, non - restrictive relative clauses are different from restrictive relative clauses regarding the meaning where examples (5) are explained below.

(5)

(a) Peter has three sons **who study medicine**.

(b) Peter has three sons, **who study medicine**.

Although the appearances of non - restrictive relative clauses in (5a) and (5b) look alike, they are different in terms of their semantic denotations. (5a) denotes that Peter has only three sons and they all study medicine. However, the meaning of (5b) is different in that Peter may have more than three sons, but only three study medicine.

In addition to the phonological, syntactic and semantic aspects of non - restrictive clauses, Hofherr (2014) offered an interesting way to test non - restrictive relative clauses in English via the use of coordinating conjunction.

(6)

(a) Mary eats raspberry ice-cream, **which is so sweet**.

(b) Mary eats raspberry ice-cream **and it is so sweet.**

As illustrated, the use of the non - restrictive relative clause in (6a) can be synonymous with the coordinating conjunction *and* as shown in (6b). The following section provides cognitive linguistic theories to be applied with the use of non - restrictive relative clauses in different text varieties.

### Cognitive Linguistic Theories & Non - restrictive Relative Clauses

While the above section gave background information about non - restrictive relative clauses in English, this section discusses how non - restrictive relative clauses could be applied with different cognitive linguistic theories.

Cognitive linguistic theories to investigate the semantic denotations of non - restrictive relative clauses in this study follow Fillmore's (1982) *Semantic Frames*, explaining how to classify the structure and semantic meaning into categories. Semantic Frame is the integration of syntactic structures and semantic denotations as patterns. Various linguistic components in Semantic Frame are required when interpreting the data, such as *proportionality*, *paradigms*, *taxonomy*, *dictionary* and *encyclopedia*.

To begin with, proportionality is the semantic relation between a pair of words, such as *tall* and *short*. This allows us to understand the relationship between words with opposite meaning (Fillmore, 1982).

Paradigm is another classification of the semantic frame where denotations of words in context allow us to classify them into the same categories. For example, the words *chair*, *table* and *couch* could all be classified as furniture (Fillmore, 1982).

Taxonomy indicates the semantic network. It is applicable by general to specific principles. For example, when one has the words *houses* and *living room* in his taxonomy, the word *living room* could be classified as more specific than *house* (Fillmore, 1982).

The dictionary and encyclopedia meaning in semantic frames are different. Semantic frames only pay attention to a semantic denotation. For instance, the word *carpenter* is defined as a worker who works with wood. Minor semantic features of the word *carpenter* are not really significant.

With regard to non - restrictive relative clauses, phonologically, the use of non - restrictive relative clauses could be explained by sound effects where example (7) is interpreted below.

(7) When they met again two days later, Gatsby, who was breathless, was somehow betrayed.

(Muhdhor, 2017, p. 65)

Example (7) shows that the writer creates sound effect by playing with similar vowels or consonants. This is suggested as a unique characteristic of non - restrictive relative clauses in English novels (Muhdhor, 2017). In addition to sound effect, non - restrictive relative clauses are

used to correspond with the *end-weight principle*, referring to providing supplementary information at the end of the sentence, as in (8).

(8)

(a) A man, **who shrugged his shoulders and disappeared into a nearby shop**, was asked.

(b) We asked a man, **who shrugged his shoulders and disappeared into a nearby shop**.

(Loock, 2007, p. 340)

When comparing the use of the non - restrictive relative clauses in (8), (8a) is used at the medial position and it is considered to interrupt the flow of reading (Loock, 2007). However, non - restrictive relative clauses carrying a lot of information are advised to be used at the final position to support the flow of reading (Loock, 2007). Using these strategies, Muhdhor (2017) and Loock (2007) presented the use of non - restrictive relative clauses to support the phonological reasons of suprasegmental features in regard to sound effect and smoothness of reading.

Syntactically, when comparing the non - restrictive relative clauses with restrictive relative clauses via the markedness theory, Depari (2014) classified non - restrictive relative clauses as an unmarked form, while restrictive relative clauses is analyzed as a marked form as exemplified in (9).

(9)

(a) Students, **who come to class late**, need to see me.

(b) Students **who came to class late** need to see me.

Based upon Depari's (2014) analysis, in (9a), all students come to class late and they all need to see me. In contrast, in (9b) the interpretation is that not all students come to class late, but only those that do must come to see me.

Pragmatically, non - restrictive relative clauses could be applied with the *discourse pragmatic principle*, referring to given and new information as illustrated in (10).

(10) The piece she's playing is called "Gavotte" Ettovag. It is a good word; she will think of a use for it later. The Piano reeks of lemon oil. **Ethel, who came in to clean,** has been told not to polish the keys with it.

(Loock, 2007, p. 348)

In (10), *Ethel* is a new piece of information in the story, so the non-restrictive relative clause is used to provide extra or additional information regarding who *Ethel* is (Loock, 2007). In addition, non - restrictive relative clauses could be either interesting information or providing background information regarding the main point, as in (11).

(11) A visit by Portuguese parliamentarians and journalists to the former Portuguese territory, **which Indonesia had de facto incorporated into its territory in 1976,** was scheduled after repeated postponements.

(Biber, 2003, p. 177)

Example (11) *which Indonesia had de facto incorporated into its territory in 1976* provides peripheral background information regarding the former Portuguese territory. Also, a distinctive function of the non - restrictive relative clause

is to give subjective evaluation as in (12).

(12) ‘A routine Randolph Scott western, uninspiringly directed by Gun Crazy’s Joseph H Lewis who fails to secure a satisfactory conclusion to the tale, **which results in a particularly soppy ending** [...]’

(Cornish, 2018, p. 18)

The comment as in *which results in a particular soppy ending* in (12) is to add subjective evaluation whereby the adjective soppy is to criticize how the story ends.

Another interpretation of non - restrictive relative clauses as given by Cornish (2018) is called *cause - consequence*, interchangeably known as *cause and effect*, where the clause of an action is given in the matrix clause and the consequence of the action will be added via a non - restrictive relative clause, as in (13).

(13) ‘Donna Mills plays the battered wife of nasty Corbin Bernson, **who summonses up the courage to leave him only to discover that he has no intention of allowing her to break up the family** [...]’.

(Cornish, 2018, p. 18)

The interpretation of cause and consequence as in (13) could be explained in that being abused caused her to gain courage to leave him.

### Text Varieties

Text varieties are defined as the use of language for communication whether or not it is spoken or written language.

They have their own characteristics and communication purpose (Mosel, 2014). It is believed that different text types prefer different kinds of grammatical use (Wongkittiporn, 2021). For example, it is common for a spoken text to use the subjective comment via *I think* and *I believe*. Unlike spoken texts, the writers of written texts, especially academic texts, prefer objective comment such as *it is important to note that [...]* so as to avoid presenting themselves on the stage.

With this standpoint, it is believed that non - restrictive clauses are likely to be used differently in different texts. One of the common studies of non - restrictive relative clauses was found in English novels (Koça & Pojani, 2016). Koça and Pojani (2016) studied non - restrictive relative clauses in a novel called *Animal Farm* where some results are presented, as in (14).

(14) At the last moment, Molly, the foolish, pretty white mare, **who drew Mr. John's trap**, came mincing daintily in, chewing at a limp of sugar.

(Koça & Pojani, 2016, p. 388)

Koça and Pojani (2016) discovered that the use of the non - restrictive relative pronoun *who* is often found to be used with animals in order to give audiences' emphatic feeling toward animals. In addition, Deborah and Qomariana (2018) studied non- restrictive relative clauses in an English novel called *Game of Thrones*. They found that a non - restrictive relative clause is a common type of relative clause used in this novel, as in (15).



(15) Rickon called his Shaggydog, **which Bran thought was a pretty stupid name for a direwolf.**

(Deborah & Qomariana, 2018, p. 292)

In (15), *which Bran thought was a pretty stupid name for a direwolf* is interpreted as *supplementary* information to modify an animal called *Shaggydog*.

Another study of non - restrictive relative clauses was available in the text variety of newspapers (Adikam, 2014; Rofi'an 2013). Rofi'ah (2013) studied non - restrictive relative pronouns in the local English newspaper called *Jakarta Post* as in (16).

(16) Katie, **who is my neighbor**, is Brandon's girlfriend.

(Rofi'ah, 2013, p. 162)

As mentioned by Rofi'ah (2013), the non - restrictive relative clauses in newspapers usually occur with the relative pronoun *who*. In the same scope of the study, Adika (2014) discovers the unique characteristic of non - restrictive relative clauses which is written in Ghanaian newspapers, called *Daily Graphic* and *Daily Guild*. This characteristic appears in that non - restrictive relative clauses in Ghanaian newspapers are never used with commas, as in (17).

(17)

(a) Doctor Acheampong **who is also the Director of Research at the Polytechnic** made the declaration at the press briefing at Koforidua on August 8, 2011.

(b) [...] the Bus Rapid Transit (BRT) **which is anticipated to deliver fast**, comfortable and cost-effective urban

mobility through the provision of exclusive right-of way lanes [...]

(Adika, 2014, p. 2,946)

In (17a), *Doctor Acheampong* is a proper noun, so the relative clause in (17a) is defined as non - restrictive. Similarly, the *BRT* in (17b) is defined as a proper noun where the relative clause is also classified as non - restrictive. However, commas are not used in these extracted examples.

In addition to English novels and newspapers, Smrčinová (2012) studied non - restrictive relative clauses in business English texts where an example is presented, as in (18).

(18) The request appeared to remain a sticking point after the conservative leader, Antonis Samaras, **who is tipped to be the next prime minister**, refused to sign.

(Smrčinová, 2012, p. 33)

In (18), *who is tipped to be the next prime minister* is provided as an extra piece of information in addition to the main clause.

### Study of Non - restrictive Relative Clauses in Interior Design

As indicated above, most previous studies focused on ESP in different texts, such as English novels, English newspapers and English business texts. This study fills the gap by adding something new in the field by focusing on the use of non - restrictive relative clauses in English interior design texts.

To support students' needs, Akaranithi (2007) interviewed

120 architectural students from Chulalongkorn University, Thailand, with the following question. “What kind of materials and content do architecture students require, and prefer, in order to experience success in English?” (Akaranithi, 2007, p. 87). The majority of this group of participants agreed that learning English from commercial or ready - made texts and authentic texts in the field lead to success in learning English.

Although English for architecture is considered necessary for both learners and teachers in the field, English for architecture is considered as the most neglected ESP (Fidyati & Dafrina, 2017). Even though some previous studies focused on the study of English for architecture, they particularly focus on the study of English vocabulary as used in the field of architecture (Beloso, 2015; Fidyati, 2018). For example, *clipping*, which is the way to form words, is a unique pattern in vocabulary use in architecture. To demonstrate, the word *rehab* is normally used for the truncation of *rehabilitation* (Beloso, 2015).

It is significant for architecture students to learn grammar as Yilmaz (2018) mentioned that grammar and meaning should be studied at the same time. As mentioned by a previous study, a Malaysian architecture trainee confessed that they need English that they can use specifically in the field of architectural work in order to survive in their job (Perinpasingam, 2015).

The nature of architecture texts is descriptive writing,

referring to how the writers describe places, monument, building, house, and condominium. A language feature that is advised for students to use in this field is normally adjectives. The functions of adjectives can be either premodifiers or postmodifiers. The postmodifiers, as subcategorized into non - restrictive relative clauses, are a kind of adjective clauses which are important linguistic features for this genre (Ginting, Theresia, & Rahmawati, 2020). Students are encouraged to use a lot of adjectives and adjective clauses to make their descriptive writing of places become more vivid. It is good that most students know well how to use adjectives to modify nouns as the function of premodifier. However, Ginting, Theresia & Rahmawati (2020) said that students have difficulty in using adjective clauses to function as postmodifiers. Moreover, non - restrictive clause is different from restrictive clauses in that they can be omitted. So, when it is omittable or optional, it is important to study when the writers use non - restrictive relative clauses for their communication in interior design texts.

## Research Methodology

### Materials

The material of non - restrictive relative clauses in this study was derived from best - selling architecture texts. These 7 textbooks were selected according to *convenient sampling method* available in the bookstores where this research has

been conducted. Secondly, they are written by British or American English writers. This is because British and American literature are the widest circulated in the world. When the researcher collected the data, the first intention was not to only select 7 texts, however, after the data collection of the 7<sup>th</sup> text, the patterns of non - restrictive relative clauses in the interior design texts became repetitive. Therefore, it is considered to be adequate for data collection.

With the architectural students’ needs in mind, the current study selected seven best - selling English interior design texts (amazon.com) to investigate non - restrictive relative clauses, as summarized in Table 1.

**Table 1** English Interior Design Texts

Book’s names	Author	Years
A Place Called Home	Cath Kidston	2020
English House Style	John Goodall	2019
New York Contemporary	Thomas Hickey & Edward Yedid	2019
The Nature of Home	Jeffery Dungan	2018
A Place to Call Home Tradition, Style, and Memory in the New American House	Gil Schafer	2017
Interior Design Master Class	Carl Dellatore	2016
Great Houses of London	James Stourton	2015

The above seven English interior design texts contain approximately 200,000 words. There are an entire 138 tokens, referring to sentences, as extracted from these English interior design texts. The analysis in this study is divided into types as supported by Watson and Thompson (2001)'s study of interior design students' leaning styles. Interior design students' learning styles were found to be concrete sequential, where they learn well with rules, regulations and literal interpretations.

## Data Analysis

As mentioned above, the data were collected from some best - selling interior design texts (amazon.com). The excerpt below shows how data was cut to analyze semantic denotation as in (19).

(19)

This is the room we use when children stay, or we are full to the brim. It sits at the far end of the attic, the part that was once a separate flat before we arrived. To get to it you pass through the 'budgie' passage. I love this wallpaper, **which I found online and just couldn't resist [BACKGROUND INFORMATION OF THE COMPONENTS]**. It reminded me of my childhood as we had a budgie at home – it was very fashionable in the 1960s.

(Kidston, 2020, p. 215)

The interpretation of the non - restrictive relative clause in (19) is about background information regarding the source, or where the wallpaper came from.

**Table 2** An analysis of non - restrictive relative clauses in interior design texts  
(20)

Categorizations	Example
History	(a) It's an interior characteristic of his "Wrenaissance" style, <b>which was inspired by Wren's seventeenth century English Neo - classicism.</b>
Position	(b) The glazed sunroom, <b>which sits between the "new" and "old" wings of the house,</b> is on axis with the side entrance that leads to two of the guest bedrooms and the master - suite wing.
Ownership	(c) The west end of the street was colonized in the nineteenth century by the Rothschilds, <b>who owned several houses adjacent to Apsley House.</b>
Components	(d) The chamber takes its name from the plaster ceiling (recently restored), <b>which is studded with gilded stars.</b>
Background information of the components	(e) I love this wallpaper, <b>which I found on-line and just couldn't resist.</b>

**Table 2** An analysis of non - restrictive relative clauses in interior design texts (Continued)

Categorizations	Example
Application	(f) 1n 1979, Severs bought the dilapidated house in Folgate Street, <b>which had been used as bedsits for market workers.</b>
Cause and effect	(g) The front door opens in two, so my favorite thing in the summer is to fling both doors open, <b>which makes the house much more welcoming.</b>
Subjectivity	(h) Through the far doors is visible also assembled by the owner, <b>which might be considered a more conventional country house collection.</b>

Based upon Fillmore (1982), we can use the notion of paradigm to classify the use of non - restrictive relative clauses into prototype, interchangeably known as classification, such as composition, components, and application. In Table 2 (a), the classification of history is clued by the key word *English Neo - classicism*.

Taxonomy indicates the semantic network. It is applicable by general to specific principles. For example, in creating the house we could be inspired by a different period in history. In addition to that, it is required to have different components to make up a particular style in a house. Once we apply certain components in a house, they could create the effect of a happy atmosphere.



Once the data in English interior design texts were analyzed, 15 tokens with different semantic denotation were randomly taken to be validated for the purpose of accuracy and reliability. The data validation follows IOC where some examples are shown in Table 3.

Table 3 Data validation via IOC  
(21)

Tokens	Interpretation of non - restrictive relative clauses.	Agree	Disagree
(a) I love this wallpaper, <b>which I found online and just couldn't resist.</b>	Source (Background information about where the object came from)	✓	
(b) Directly attached to the pew is this library, <b>which contains his collection of books, mainly patristic writing.</b>	Components	✓	
(c) The White Room, <b>which comes first and is the primary room for meeting and greeting distinguished visitors,</b> boasts two fine Turner paintings on loan from the Tate.	Position	✓	

With regard to the data validation, three instructors in the field of English were asked to validate non - restrictive relative clauses in English interior design texts. To assure that the data gains accuracy, either two or three experts must put a tick on the *agree* column. If only one or no expert expresses his / her agreement of the sample analysis, the item was re-analyzed by the researcher to ensure its accuracy. The method of this study leads to the following results and discussion.

The Results

As mentioned in the literature review, non - restrictive relative clauses are used with the relativizers *which*, *who* and *whose* with comma(s) (Swan, 2016). The analysis follows Fillmore’s Semantic Frames (1982). From approximately 200,000 words in the English interior design texts, 138 tokens of non - restrictive relative clauses were found. The frequency of non - restrictive relative pronouns that are used in this text variety are presented in Table 4.

**Table 4** Frequency and percentage of non - restrictive relative clauses

Relative Pronouns	Frequency	Percentage
<i>which</i>	128	92.76
<i>who</i>	8	5.79
<i>whose</i>	2	1.45
Total	138	100

Table 4 presents the frequency and percentage of non - restrictive relative clauses used with different pronouns. The majority of non - restrictive relative clauses in English interior design texts are used with the relative pronoun *which* at 92.76 percent. The percentages of relative pronouns *who* and *whose* in English interior design texts are 5.79 percent and 1.45 percent, respectively. The classification of non - restrictive relative clauses in English interior design texts is given in Table 5.

**Table 5** Categorizations of non - restrictive relative clauses into percentage

Categorizations	Frequency	Percentage
<b>1. History</b> (i.e., It's an interior characteristic of his "Wrenaissance" style, <b>which was inspired by Wren's seventeenth century English Neo - classicism.</b> )	32	23.19
<b>2. Position</b> (i.e., The glazed sunroom, <b>which sits between the "new" and "old" wings of the house,</b> is on axis with the side entrance that leads to two of the guest bedrooms and the master - suite wing.)	10	7.25
<b>3. Ownership</b> (i.e., The west end of the street was colonized in the nineteenth century by the Rothschilds, <b>who owned several houses adjacent to Apsley House.</b> )	5	3.62

**Table 5** Categorizations of non - restrictive relative clauses into percentage (Continued)

Categorizations	Frequency	Percentage
<b>4. Components</b> (i.e., The chamber takes its name from the plaster ceiling (recently restored), <b>which is studded with gilded stars.</b> )	30	21.73
<b>5. Background information of the components</b> (i.e., I love this wallpaper, <b>which I found online and just couldn't resist.</b> )	8	5.80
<b>6. Application</b> (i.e., In 1979, Severs bought the dilapidated house in Folgate Street, <b>which had been used as bedsits for market workers</b> )	14	10.15
<b>7. Cause and effect</b> (i.e., The front door opens in two, so my favorite thing in the summer is to fling both doors open, <b>which makes the house much more welcoming.</b> )	15	10.86
<b>8. Subjectivity</b> (i.e., Through the far doors is visible also assembled by the owner, <b>which might be considered a more conventional country house collection.</b> )	24	17.39
<b>Total</b>	<b>138</b>	<b>100</b>

Table 5 shows eight interpretations of non - restrictive relative clauses in English interior design texts. They are history, position, ownership, components, background information of the components, application, cause and effect and subjectivity. The highest frequency of the use of non - restrictive relative clauses in this data is historical data at 23.19 percent, whereas the lowest frequency is ownership at only 3.62 percent.

In addition to frequencies, Table 5 also presents that the descriptive writing of interior design texts should start by indicating the style of the house. This could be based upon different periods of time such as English Neo - Classicism. After that, the writer may explain the location of the house or building. If it is not a brand new house, indicating the ex-owner would effective. After that the writer could apply the semantic frame of general to specific principles to describe different sections inside the house. They may start from the living room, then the dining room and then the bedroom. If each part of the house has historical background, the writer should also briefly mention it. After that, how each room could be used and what is the dwellers' feeling when staying in each room could be mentioned via personal comment. The results of this study are discussed as follows:

## Discussion

This section discusses when and why non - restrictive

relative clauses are used in English interior design texts. The interpretations are history, position, ownership, components, background information of the components, application, cause and effect and subjectivity.

## History

The highest frequency of non - restrictive relative clauses in English interior design texts is interpreted as the history of architecture, inspiration of architectural styles and periods to start and to finish building architecture.

Sari and Wahyuni (2018) addressed that the writers of interior design texts could apply the genre of narrative writing in English to create setting when discussing the different periods of time when a house was built (Karimazadeh, Etesa, Foroutan, & Dalati, 2018).

Regarding the overlapping of English interior design texts with narrative writing, the writers sometimes refer to important people who designed a house and years when the house was built and accomplished as a mini story. So, the writers could take advantage of using non - restrictive relative clauses in order to create this short story. A writer can modify an important person as the proper noun in the main clause (Gobbo, 2007), as in (22).

(22)

(a) The plaster frieze was probably modeled by **Charles Peart**, who also worked for the ceramic manufacturer Josiah Wedgwood.

(b) In its present form it is largely the creation of **the Earl of Breadalbane, who began to expand it on an exponential scale in 1801.**

(c) It has been created by **David and Lucy Abel Smith, who have lived here since the 1980s.**

The use of non - restrictive relative clauses with the pronoun *who* gives supplementary information about preceding proper nouns in the main clause. For example, *Charles Peart* in (22a) works for the ceramic manufacturer.

In addition to addressing an important person, non - restrictive relative clauses are used to provide information about what period the architecture is inspired by, as in (23).

(23) It's an interior characteristic of **his "Wrenaissance" style, which was inspired by Wren's seventeenth century English Neo - classicism.**

In (23), the writers elaborate on the source of the "Wrenaissance" style where he gets inspiration from the period of English Neo - classicism.

Once the inspiration has been addressed, non - restrictive relative clauses are used to add a short story regarding temporal indication of when architecture has been constructed or accomplished as in (24).

(24)

(a) This new building, **which was completed in 2015,** and designed by Skene Catling de la Pena, is open plan.

(b) Shown here is the chapel, also known as the Tribune or Cabinet, **which he built in the 1760s and used to**

**display elements of his superb collection of medieval curiosities.**

(c) This museum is actually the former house of the architect Sir John Soane, **which he ceaselessly developed from 1792 until his death in 1837.**

This temporal indication is supplementary information about when the building was started or finished as in (24a) - (24b). Similarly, the non - restrictive relative clause can also indicate duration regarding when a house was developed as in (24c).

## Place

Once an important person, epoch of architecture and temporality are depicted via a short written narrative, it was found that writers employ the technique of descriptive writing to address the place or the position of architectures. The use of non - restrictive relative clauses to report certain places and positions is exemplified in (25).

(25)

(a) Medieval building scarcely exists in London today. Those that survive often become private houses later like that Charterhouse, or were uplifted, like **Crosby Hall-which is now in Chelsea.**

(b) **The White Room, which comes first and is the primary room for meeting and greeting distinguished visitors,** boasts two fine Turner paintings on loan from the Tate.

(c) My late brother left me a beautiful Ravilious



engraving of a farmyard, **which hangs in the corner.**

(d) All the furniture is painted, including the bed, **which is the centerpiece of the room.**

As mentioned by Gobbo (2007), non - restrictive relative clauses could modify the proper noun in the main clause as in (25a) and (25b). The writer uses non - restrictive relative clauses to address where a certain place is located, such as the proper noun *Crosby Hall* in (25a) and *the White Room* as in (25b). Additionally, the writers also use non - restrictive relative clauses to point out positions of either subsections or objects in a house as in (25c)-(25d).

## Components

Aside from mentioning the place and position of architectures, the writers take advantage of using non - restrictive relative clauses to indicate components in a house, referring to different elements in houses. The components in a house, such as ceiling and living room are presented as components as in (26).

(26)

(a) The chamber takes its name from the plaster ceiling, **which is studded with gilded stars.**

(b) The clean lines of the detailing non roof structure, **which incorporate a clerestory of window in the pitch of the vault,** are typical Art Deco.

(c) A pair of artworks, Untitled, by Paul Sunday, set the rhythm for matched furnishing in this luxurious living room,

**which features two angular shagreen armchair and two club chairs.**

(d) Mirrored mosaic tiles refract the already abundant light around this living room, **which is painted in subtle shades of white.**

(e) The importance of the space is emphasized by the large pendant vault of plaster, **which is ornamented with the human face.**

The non - restrictive relative clauses in (26) represent the interpretation of components under the roof of the house. (26a) shows that the plaster ceiling has the components of gilded stars. (26b) talks about the detailing non roof structure. Examples (26c) and (26d) describe the components of the living room. In (26e), the large pendant vault of plaster has the components of the human face. As mentioned by Loock (2007), the occurrence of non - restrictive relative clauses in the final position helps support the flow of reading. The interpretation of components in English interior design texts has unique pragmatic characteristics as it only occurs in the final position.

### **Background Information of the Components**

Apart from the components inside a house, the use of non - restrictive relative clauses sometimes indicates background information either where the objects come from or the components of the objects. A number of previous studies indicate that non - restrictive relative clauses indicate

background information in novels (Hwang, 1994) as in *once upon a time there was a little girl, who lived alone with her father*. This interpretation is also found in English interior design texts as in (27).

(27)

(a) The bedrooms run off two different passages. The first is painted pale blue, tying in with the walls of the staircase from the first floor, but where you turn into the second passage, separated by a doorway, I have papered the wall in a rather eccentric budgerigar print, **which I found on the internet**.

(b) I love this wallpaper, **which I found online and just couldn't resist**.

(c) The cupboard, **which is also ebony and Sri Lankan**, is used as a cabinet of curiosities.

(d) Equally at home is a twelve - foot - wide stainless steel desk, **which was designed and fabricated for the space**.

Example (27) presents non - restrictive relative clauses with the interpretation of background information of the components. (27a) and (27b) address the sources of wallpaper. (27c) indicates the background information of the cupboard. (27d) indicates the background information of the stainless steel desk.

### Ownership

The use of the relative pronoun *who* sometimes occurs in the interpretation of ownership where the non -

restrictive relative pronoun occurs with the proper noun (Gobbo, 2007), as in (28a). It also refers to the possession of something such as (28b) - (28c)

(28)

(a) The west end of the street was colonized in the nineteenth century by the Rothschilds, **who owned several houses adjacent to Apsley House.**

(b) This would suit the high ceiling in the house, which we love having and **which is something you don't get in many houses around here.**

(c) It preserves its original bookcases and books, **which were thoughtfully collected by Barrett.**

Example (28a) describes that Rothschild had two or three houses next to Aspley house. In (28b), they love to have the high ceiling in the house. In (28c), Barrett enjoys collecting original book cases and books.

## Application

Once the interpretation of ownership is given, the writer then provides description about how an object has been used as in (29).

(29)

(a) The master sitting room, **which serves as a study,** is the bedroom's companion space and shares its dimensions.

(b) These spectacularly expensive endeavors, which grew markedly in ambition from about the 1000, often recycled stone from Roman ruins and emulated their

architectural forms, especially the arch, **which was used to create wall openings and vaults.**

(c) In 1979, Severs bought the dilapidated house in Folgate Street, **which had been used as bedsits for market workers [...]**

In (29a), the writer describes that the use of the master sitting room serves as a study. In (29b), the writer addressed the arch as ornament of wall openings and vaults. In (29c), the dilapidated house had been used as bedsits for market workers before.

### Causes and effects

After applications are described, the writer then mentions the outcome or the effects of having particular objects inside the house as in (29). Through observation, non - restrictive relative clauses can be effectively applied with the genre of cause and effect as the majority of the data is interpreted as result of the main clauses interchangeably known as the structure of cause and consequences. The cause is written in the main clauses, while the effect / consequence is given later in non - restrictive relative clauses as in (30).

(30)

(a) A couple of the rooms have pairs of single beds, **which give it a nursery atmosphere.**

(b) I also wanted it to be friendly when you walked in, so in the winter we have a lovely big fire in the entrance

hall, **which is very inviting when people arrive.**

(c) When we arrived, it was completely unspoilt and had these old linen cupboards, **which for me were almost reason enough to buy the house.**

(d) They are built on a relatively small scale with informally arranged rooms, **which are capable of being used for a variety of purposes.**

(e) The last earl of Berkeley engaged in the extravagant remodeling of his castle at Berkeley, Gloucestershire, **which remains the seat of the family today.**

(f) He creates an octagonal chapel in the west wing of the house, **which was converted into a dining room in 1846 when a new church was built nearby.**

In (30a), having the components of single beds leads to a nursery atmosphere. In (30b), having a lovely big fire creates a good atmosphere to invite people. In (31c), the result of purchasing the house partially come from having the old linen cupboard. In (30d), a small - scale room could lead to several purposes.

## Subjectivity

Another use of non - restrictive relative clauses is interpreted as subjectivity, referring to the writer's opinions or comments (Loock, 2007). Previous studies have discovered that subjectivity is used in English clinical anatomy textbooks as in *this results in a postnatal shunt of blood from the aorta into the pulmonary trunk, which may lead to*

*congestive heart failure* (Wongkittiporn, 2021). However, the difference of the subjectivity between English clinical anatomy textbooks and English interior design texts appears in the degree of modality markers. While the modality markers as used in English clinical anatomy textbooks are always available with the degree of possibility as in *may* (Wongkittiporn, 2021), the modality markers in English interior design texts appear in various degrees as illustrated in (31).

(31)

(a) It gets the sun in the morning, **which can be rather annoying for anyone trying to have a lie in, so I gave it thick interlined curtains to keep the light out.**

(b) Its ceiling is a nineteenth - century recreation of the original, **which would have been white.**

(c) Through the far doors is visible also assembled by the owner, **which might be considered a more conventional country house collection.**

(d) It is a very welcoming entrance, **which is just what I felt when I first walked through the front door.**

The subjectivity of non - restrictive relative clauses in English interior design texts as in (31a) - (31c) is used via different degrees of modality markers such as *would*, *can* and *might*. In (31a), the writers' opinion in regard to the annoyance about the sunshine in the morning is given. In (31b), the writer gives a comment of the recreation of the ceiling in a house where it would probably have been white

before. In (31c), the writer comments on the formal style of a house. The subjective expressions in English interior design texts are different from English clinical anatomy textbooks in that the pronoun I is found to be used in the former. This may be because the degree of formality in English interior design texts is considered to be lower.

## Conclusion

With the assumption that text varieties are likely to have different preference of grammar use (Knapp & Watkins, 2005), this study investigated the use of non - restrictive relative clauses in English interior design texts in order to answer the following question reproduced as below.

What are the semantic denotations of non - restrictive relative clauses in English interior design texts?

An entire 200,000 words contain 138 tokens of non - restrictive relative clauses extracted from English interior design texts. It is true that the use of non - restrictive relative clauses is likely to be used more often in either formal texts or semi-formal texts. When comparing this data with previous studies that examined non - restrictive relative clauses in English clinical anatomy texts (Wongkittiporn, 2021) and novels (Hwang, 1994), there are 184 extracted tokens found with the same amount of data. It would be fair to claim that non - restrictive relative clauses are preferred to be used more in formal texts. With this information, it could be argued that that non - restrictive relative clauses



are the grammatical constructions of formal language.

As reflected through non - restrictive relative clauses, writing about architecture is an integration of different genres. In describing architecture, not only do the writers need to know the genre of descriptive writing (*i.e., the chamber takes its name from the plaster ceiling, which is studded with gilded stars*), but they also need to know the genre of narrative writing so as to create a mini story through providing historical data (*The plaster frieze was probably modeled by Charles Peart, who also worked for the ceramic manufacturer Josiah Wedgwood*). Moreover, the genre of cause and effect is also important in this kind of writing (*i.e., a couple of the rooms have pairs of single beds, which give it a nursery atmosphere*). It helps to explain the atmosphere or how people feel when they stay inside their home. Accordingly, in order to write an English interior design text, three genres of writing are applied pedagogically. This result of non - restrictive relative clauses in this study is limited to only interior design texts. Generalizing the results of the study to other texts varieties may not applicable to the optimal level. For future research studies, it is recommended that investigating non - restrictive relative clauses in informal text varieties would help to contribute something new to the field.

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