The Patterns of English Grammar

Discovering the Patterns in English Grammar
through Analysis of One's Own Speech and Writing

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Introduction

All of us are masters of the grammar of our language even though we may not realize it. Actually, we acquired the grammar of our language at a very early age--before we ever started to kindergarten. If we had not, we wouldn't be able to form English sentences or to understand those that we hear or read.

Most of us have not had much experience describing the process of putting sentences together in our language, and that is the goal that we hope to reach upon completion of this book.

Examine the following sentences carefully, and mark the ones that you would not accept as "good" English sentences:

1) Mary likes dill pickles.
2) Everyone agreed that John resembles.
3) Sam stood up.
4) After the game, the crowd left.
5) After the company left, Mother put the freshly laundered sheets.
6) We were all surprised that Mary remained the house.

Did you mark sentences 2, 5, and 6? Even though you might not be able to explain why these sentences are grammatically incorrect, your intuition tells you that they are definitely unacceptable. This exercise should begin to show you that you have, indeed, mastered English grammar and that you can tell which sentences are grammatically acceptable and which are not.

If you try to explain *why* sentences 2, 5, and 6 are not acceptable English sentences, your answer will probably be something like this:

In sentence 2, we can't *agree* that John *resembles*. He must resemble *someone* or *something*. *Resemble* must be followed by an object. In sentence 5, Mother can't just *put* the freshly laundered sheets; she must put them *somewhere*. The verb *put* seems to require an object and a location. In sentence 6, Mary could remain *in* the house, or she could remain *the cheerleader captain*, but she can't remain *the house*. Therefore, we conclude that *remain* can be followed by a place or, in this case, by a person that is the same as the subject.

Perhaps your answer was somewhat less detailed than this one, but it should have contained some of the same information. What you have discovered is that it is much easier to detect ungrammatical sentences than it is to explain why they are ungrammatical. You probably have had the experience of someone's asking you to explain a process with which you are very familiar, such as changing the oil in your car or performing a certain function on your computer, only to find that it is much easier to do the task yourself than to explain it so that someone else can do it.

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Even though you might not be able to explain the process adequately, do you think of yourself as any less able to perform it? Why then do many of us throw up our hands and say that we can never master grammar? Of course we can. Indeed, we already have. Most of us are simply unable to describe what we know.

Although we know how to construct noun phrases and verb phrases intuitively and without error, many of us would probably say that we are unable to. Which of the following noun phrases are grammatically unacceptable?

1) the little old lady
2) the dog with the bone
3) the man in moon
4) a ball the fence over
5) the girl that lives next door
6) the girl who lives next door
7) the baker which gets up at 5 A.M.
8) the preacher former

You should have marked numbers 3, 4, 7, and 8. Can you explain why they are ungrammatical?

In number 3, the concrete noun *moon* requires an article (*the* or *a*); although it would be possible to say or write *the man in a moon*, such a phrase does not fit well with the reality of our planet's having only one moon. Therefore, we would say or write *the man in the moon*.

The preposition *over* in sentence 4 is out of place; it should come before *the fence* since it shows the relationship of *ball* to *fence*. A ball goes *over* the fence, as in the sentence *He hit a ball over the fence*. The prepositional phrase normally *follows* the noun it modifies.

The pronoun *which* in noun phrase 7 is ungrammatical: we use the pronouns *who/whom* or *that* to refer to humans and *which* or *that* to refer to non-humans. We can say *the man who owns the red sports car* or *the man that owns the red sports car,* but not *the man which owns the red sports car.* We can say *the red sports car which he drives* or *the red sports car that he drives,* but not *the red sports car whom he drives.*

In number 8, the word order is ungrammatical. In English we normally put single adjectives before the noun they modify rather than after it. We say *the enormous tiger,* not *the tiger enormous.* Some languages, French for example, do just the opposite, putting the adjective after the noun rather than before it. For example, *un oiseau rare* or *les enfants terribles* (a rare bird or the terrible children).

Examine the following verb phrases and mark the two that you would not accept as grammatical.

1) went
2) have went
3) has been running
4) may have entered
5) was being considered
6) has being selected

Number two (*have went*) contains the substitution of one verb form (the past form) for another (the past participle form, which always follows the auxiliaries *have/has/had*). Those English speakers who say *have went* and perhaps even write it are often judged by others as uneducated or perhaps hickish or uncouth.

No native English speaker would say or write a verb phrase like number 6: this simply does not fit the rules of English grammar that every speaker knows. The auxiliary verbs *have/has/had* are always followed by the past participle form in an English verb phrase, never an *-ing* present participle verb form.

Once again, don't despair if you can not adequately explain *why* the verb phrase is ungrammatical; the fact that you recognize that it *is* ungrammatical should point out once again that you have mastered the grammar of the language although you may not be able to explain why you do what you do.

Over the centuries, scholars have used different methods to explain the grammar of English. Since Latin was for centuries the common language of scholarship in the western world, the earliest English grammars followed Latin models even though the structure of English is very different from that of Latin. This study of English grammar based on previous grammars of Latin is called *traditional grammar*. The scholarly traditional grammar method has continued down to the twentieth century.

In the eighteenth century, many English scholars and men of letters thought the language was becoming corrupt and was in need of correction and improvement. Jonathan Swift, the author of *Gullivar's Travels*, was the chief advocate of "ascertaining" or "fixing" the language. The grammarians who answered the call for an English grammar that would improve the language tried to impose rules for Latin on the English language. They also based many of the "rules" that they developed on mathematical logic and on reason and analogy. For example, we should not use two negatives in the sentence, for two negatives create a positive. Although most of us would agree that *I ain't got none* is not the kind of sentence we would use in a formal setting, none of us would think that it means *I have some*! These same grammarians came up with rules explaining why we shouldn't split infinitives or use prepositions at the ends of sentences, thereby damning such constructions as *He promised to more than double my wager*

and *This is the house that my grandfather was born in.* Unfortunately, this is the tradition from which the school grammars were developed, and most of the texts used in classrooms today emphasize what we should or shouldn't say or write (usage) rather than how we should go about analyzing the structure of the language.

As language scholars learned more about languages, they decided that the Latin model was not sufficient to explain the structures of languages that were very different from Latin. In the early twentieth century, they turned to a new approach called *structural grammar*. They attempted to explain the language as speakers and writers actually use it rather than forcing it to conform to rules from another language. They attempted to define parts of speech categories by the form or *structure* of words rather than by what the words mean. For example, they defined verbs as words that are capable of being put into the past tense (*go/went, play/played*) and that add the suffix *-ing* when they occur after the auxiliary *be* (*am going, was seeing, has been playing,* etc.) rather than as words that show an action or state of being. The structural grammarians were interested in the spoken and written language as it is actually used by speakers and writers on all levels—from telephone conversations to novels.

In 1957 a language scholar named Noam Chomsky published a book called *Syntactic Structures*, which issued in a new approach to grammar—*transformational grammar*. Rather than limiting himself to samples of language actually observed in the speech and writing of others, the transformationalist desires to construct a grammar that will account for all the possible sentences of a language. Further, it should not generate a sentence that is ungrammatical (for example, *He put the book, Jack ran the hill up,* or *The boy resembles*). The primary interest of the transformational grammarian is the *system* that underlies the language. Much of the language study of the nineteenth century emphasized the differences that languages display; the transformationalist is interested, however, in the similarities of different languages. Although sentences in languages like French, German, Swahili, and Hindi appear very different on the surface, many transformationalists believe that all languages have similarities in their deep structure.

Having taught advanced grammar classes for over thirty years using first one of these approaches and then another, I have found that all of them have strengths and all have limitations. Slowly in my own classroom presentations, I began to synthesize the best of each of these methods of analyzing the structure of English into a system that has worked well for me. Students have gained much more mastery in describing the structure of their language using this hybrid approach than in using a straight traditional, structural, or transformational approach. I have used traditional terminology as much as possible because students are already familiar with it. The definitions for familiar terms, however, show a strong indebtedness to the structural grammar approach. Influences from the transformational method are evident throughout the book, especially in the sections on embedding.

Your task, in the following chapters, is to attempt to describe the structure of English sentences. You will analyze what you do in your own speech and writing in order to discover the patterns that you use intuitively without even thinking about the process that you are using. You will find that being able to explain a process to someone helps you to become better at performing that process. Therefore, in becoming more knowledgeable about how English sentences are constructed, you will also become more proficient in your use of the spoken and written forms of the language.

So much emphasis is placed on usage in primary and secondary English language classes that most of us confuse *grammar* with *usage*. When we think of the word *grammar*, we usually think about such things as avoiding constructions like *I ain't got none, He done it, Me and Sue are going to the movies,* and *Will you go with Bill and I?* The prescriptive rules that we have learned in English and language arts classes are not grammar rules, however; they are *usage rules*. The *grammar* of a language is the *system* by which that language operates. *Grammar* is also used to mean the study of the *system* by which a language operates.

We sometimes say that a person uses *bad grammar* or that a person has *good grammar*. These phrases are used by people who have made value judgements about another person's language and, generally, about that person as well. What most people are referring to when they use the phrase *bad grammar* is unacceptable usage. When the term *ungrammatical* is used in this text, it refers to a sentence that no native speaker would say or write (for example, *The teacher has finishing his lecture, The actress enjoys,* or *Send the bill me*); it does not mean that a sentence has a questionable usage. Although this book will, from time to time, discuss usage issues, its primary objective is to explain the system by which the English language operates.

As you proceed with the task of analyzing the structure of English, you will sometimes be able to define a certain class of words or to explain a certain grammatical construction with no difficulty. Other times, however, we may not be so lucky. You must remember that no system of analysis is infallible. All break down some time. Edward Sapir recognized this fact when he said, "All grammars leak." When you come up against words that seem unclassifiable or constructions that seem to defy any logical analysis that you can offer, you need to be willing to make educated guesses. This is the point at which the study of grammar becomes fun. When a physician encounters an illness which he has never encountered through his own experience or through his study, he calls upon all the knowledge that he has and offers his best guess. You must do the same.

Chapter One
Parts of Speech and Functions

Languages are systems; that is, they are characterized by purposeful regularity. As little children, we acquire language over time by constructing rules from data supplied by the speakers around us. Nobody teaches us these rules; we arrive at them ourselves. The amazing thing is that we all construct the same rules. This collection of rules is the *system* that underlies the language (i.e., the *grammar* of the language). By the time that children start to school, they have become adept at using the language, often creating grammatically complex sentences with no formal instruction. They know the rules of the language (that is, they know how to use it), but they are incapable of explaining how they do what they do.

Language instruction in the schools is primarily the teaching of grammatical categories and usage through using models, with little or no emphasis on inquiry into the student's own use of language. By attempting to describe our own speech and writing, we will become conscious of the rules that underlie the language that we use and will more clearly understand the system that allows us to communicate with others who share our language.

To understand the system of language, we first must try to arrive at a classification of its basic materials—words. Second, we must observe how the words are put together to form meaningful communications. We will therefore attempt to establish the grammatical class, or *part of speech*, to which each word in a sentence belongs. We will also attempt to determine the *function* of each word or group of words in a sentence (i.e., how the word or group of words is used in relation to the other words in the sentence).

The good thing about systems is that, because of their regularity, they are predictable; the bad thing is that few systems are perfect, and language is no exception. We must keep that fact in mind.

Parts of Speech

When we observe little children as they begin to acquire the language, we notice that their first utterances are one word, often one syllable (*mine, ball, see*) or two syllables with the second echoing the first (*mama, dada, baba, uh-oh*, etc.). The child does not use any of the inflections (e.g., plural endings on nouns or past tense endings on verbs) that are so naturally a part of our more sophisticated language. As their vocabularies grow and their knowledge of grammar increases, they gradually begin to add these inflections to the words with which they belong. They are not taught how to do this; they construct the rules themselves, unconsciously and intuitively, from the data that they gather from the speech of those around them.

The English language of a thousand years ago was richer in inflections than present-day English. As the centuries passed and the language changed, the number of inflections dwindled until there are only eight left in the language. These inflections are used to change the

grammatical form of the nouns, verbs, adjectives, and adverbs to which they are added. The inflections are so strongly associated with these four parts of speech that we use them, unconsciously, to sort words into the appropriate part-of-speech category. For example, if we hear the word *willatharks* in isolation, we immediately guess that the word is a noun or a verb even though we have no contextual clues to help us. The reason for this is that the *-s* ending on the word is immediately recognizable as an English noun plural (*apples, ducks, cars*) or a third-person present singular verb ending (*speaks, gambles, drinks*), and, even though we don't know the meaning of the word, we could construct a grammatically correct sentence containing it.

> Beverly saw thirteen *willatharks* swimming on the lake this morning. (noun)
> My new bush-hog *willatharks* every time I engage the clutch. (verb)

Discovering Patterns

Try to make a sentence using only the following nonsense words: *glime, thuck,* and *strinkle.* Does any sentence that you make appear to be a list of nonsense words?

Notice what happens when three more words are added to the list and the shape of some of the nonsense words is altered slightly: *glimes, two, strinkling, thuck, were,* and *a.* Now try to make a sentence of the six words.

Our intuitive knowledge of the language tells us that *glimes* can be either a plural noun (more than one *glime*) or a verb (third person singular present tense) that would fit with a subject like *she* or *a man. Glimes* is the only word in the list that can be preceded by the word *two* (*two glimes*). From our experience with the language, we also know that verbs can take the suffix *-ing* to indicate continuous action. Having put together hundreds of sentences with verbs ending in *-ing*, we know that a verb with this ending is always preceded by a form of *be* (*am, is, are, was, were, been*); therefore, we intuitively place the word *were* before the word *strinkling.* Since we have only two words left (*a* and *thuck*), we combine them to form the phrase *a thuck,* because we know that singular nouns can be preceded by the indefinite article *a.* Furthermore, we know that the auxiliary verb *were* is plural and can occur only after a plural subject; since *glimes* is the only plural noun in our group of words, it must be the subject of the sentence. Therefore, the only sentence that we can construct from these six words is *Two glimes were strinkling a thuck.*

If you came up with the sentence *Two glimes were strinkling a thuck,* you have just shown what a vast amount of knowledge of the language is packed away in your brain. Indeed, you have been storing it there since a time before you could even walk. As you acquired the language, you constructed your own rules for putting words and pieces of words together into larger units to communicate your ideas to others. The amazing thing about this process is that the rules were never taught to you; you arrived at them on your own, unconsciously and without a great deal of effort. And, even more amazing, each of us constructed the same rules. Our task

then is to try to learn a vocabulary and a method by which we can describe what we have already mastered–the grammar of our language.

We could label the different classes of words with any names that we choose. For example, we could call them Class I, Class II, Class III, etc.; as a matter of fact, some grammarians have chosen to use such labels. In this text, however, we will make use of traditional terminology because most students are already familiar with it. Therefore, we will place words into the traditional eight parts of speech categories–nouns, verbs, adjectives, adverbs, pronouns, prepositions, conjunctions, and interjections.

Nouns, verbs, adjectives, and adverbs carry the *content* of our messages, both spoken and written. For this reason, they are referred to as the *content words* of the language. Pronouns, prepositions, and conjunctions are called the *function* words of the language because they are used to avoid repetition of content words or to connect them to other words in a sentence. Interjections are words that express emotion and can often stand alone as a spoken or written utterance.

Nouns, verbs, adjectives, and adverbs are the content words of the language. They are called *open classes because* we can add new words (borrowed or invented) to them. For example, in the 1950's *aerospace, beatnik, Kremlinology, slumlord,* and *spandex* were added to our language; in the 1960's, *area code, de-escalate, golden oldie, love beads,* and *security blanket*; in the 1970's, *CAT scan, exit poll, gridlock, palimony,* and *paper trail.* The 1980's gave us the words *attention deficit disorder, hidden agenda, liposuction, rust belt,* and *triple witching hour*; th e 1990's, *dot-com, slamming, 24-7, megaplex,* and *e-tailing*; and more recently, *treehugger, hottie, roadrage, dollarization, booty, noogie, gaydar, sky surfing, zettabyte,* and *eye candy.*

The function words are called *closed classes* because we rarely add new pronouns, prepositions, or conjunctions.

Since the eight English inflections are applied to nouns, verbs, adjectives, and adverbs, we can assign a word to one of these four classes if it can take the inflections characteristic of that particular class. Because no language is completely regular, we will find some words that can fit into more than one class, and we will discover that some words belong to one of these four classes although they do not take the inflections characteristic of that class. For a word that does not accept the inflections of a certain class, we can still assign it to that class based upon other characteristics that it shares with the members of the class, such as its position in a phrase or sentence, the function words which accompany it, and how it functions in the larger unit of which it is a part.

Inflections change the grammatical form of the word to which they are added. Almost all of the English inflections occur as suffixes, although sometimes they are indicated by an internal

change in a word (for example, the plural form of the noun *man* is *men* and the past tense form of the verb *see* is *saw*). They eight English inflections are:

-s	Noun plural
-'s	Noun possessive
-s	Verb third person singular present
-ed	Verb past tense
-ing	Verb present participle
-en	Verb past participle
-er/more	Adjective/Adverb comparative degree
-est/most	Adjective/Adverb superlative degree

The fact that a word accepts certain inflections helps us to decide how to classify that word. For example, words that can take the *-s* inflection to indicate plurality or the *-'s* inflection to indicate genitive case (that is, words that can be made plural or possessive) can be classified as *nouns*. Words that take inflectional endings or change in form in some other way to indicate third person singular present, past tense, past participle, or present participle can be put into the class of *verbs*. Words that change in form to indicate comparative and superlative degree can be assigned to the *adjective* or *adverb* class.

In addition to these inflection markers, English has numerous *derivational suffixes* that identify words as belonging to one class or another. Unlike *inflectional suffixes*, which do not form different words when added to a stem, derivational suffixes are endings that are added to stems to form new words which may or may not be in the same grammatical class. The derivational suffixes *-er, -or, -ness, -ion, -ism, -ity, -ance, -ence, -ure,* and *-al*, when added to words or stems, create *nouns* in English. For example, when the suffix *-er* is added to the verbs *teach, write, run,* or *twirl*, we get the noun forms *teacher, writer, runner,* and *twirler*. Or when the suffix *-ness* is added to the adjectives *kind, great,* and *selfish*, we derive the nouns *kindness, greatness,* and *selfishness*.

Determining which of the four open classes to which a word belongs should be very easy for us. Small children know these four classes as evidenced by the fact that they apply the appropriate inflections to words belonging to these classes, and they use the words correctly in sentences that they create long before they start to school. For example, they do not add *-er* or *-est* to nouns or verbs, and they don't use an adjective in a noun slot. Even though they do not know the names of the classes, they have already mastered the fact that the four classes exist and that words belonging to each class are used in different ways in sentences.

In order to determine which of the four form classes (noun, verb, adjective, or adverb) a word belongs to, we will consider the following criteria:

1) its form (its capability of taking one of the eight inflectional markers)
2) its ability to pattern with certain function words
3) its position in the sentence.

Since the other part-of-speech classes are closed classes and consist of relatively few words, we will simply have to memorize lists of them.

Functions

Not only will we determine the grammatical class to which a word belongs, but we will also find its function in the larger unit in which it is contained. There are four types of functions—the *substantive* function, the *predicating* function, the *modifying* function, and the *connecting* function. We will attempt to assign each word in a sentence to one of these functions.

A *substantive* is a word or group of words that can perform any of the noun functions. These functions are exemplified in the following sentences:

The *giraffe* ate all the pears on our tree. (Subject)
The harpooner speared a gigantic *blue whale*. (Direct Object)
The professor gave *Randolph* his exam. (Indirect Object)
The Toyota Camry is the best selling *car* in the United States. (Subject Complement)
We considered Theo the best *candidate*. (Object Complement)
The presiding judge, Frederick Freyaldenhoven, dismissed the case. (Appositive)
Mary, will you pass me the spaghetti. (Noun of direct address)
Yesterday, we found a baby on our *doorstep*. (Object of preposition)

The predicating function is the function of the verb in a sentence. The following sentences show the predicating function:

The airplane *crashed* in our corn field.
The child *read* the paragraph flawlessly.
She *was* the winner of the sweepstakes.

Modifiers limit or describe another word or group of words. The modifying function can be seen in the following examples:

The *fat* puppy was asleep on my shoe. (Modifier of the noun *puppy*)
The man in the barber chair snored *intermittently*. (Modifier of the verb *snored*)

The connecting function is performed by conjunctions and prepositions, as shown in the following sentences:

My brother plays baseball *and* football. (Coordinating conjunction connecting two nouns)
Both Sally *and* Martha were late. (Correlative conjunctions connecting two nouns)
He arrived late *although* he left home early. (Subordinating conjunction connecting dependent clause to independent clause)
If he would listen to his constituents, he might win the election.(Subordinating conjunction connecting dependent clause to independent clause)
The man *in* the back row constantly heckled the speaker. (Preposition connecting noun phrase *the back row* to *the man*; the phrase *in the back row* is called a prepositional phrase. The prepositional phrase modifies *man*.)
Under the large oak tree, two hounds dozed. (Preposition connecting noun phrase *the large oak tree* to *dozed*; the phrase *in the back row* is called a prepositional phrase. The prepositional phrase modifies *dozed*.)

The following chapters will discuss each of the parts of speech and each of the functions in detail. In our study of English grammar, we will find that some sentences will be easy to analyze while others will prove more difficult. We will even discover some sentences for which we can not agree on a common analysis. At this point, remembering that "all grammars leak," we will do the best we can with the knowledge that we have. These constructions that seem to defy the patterns that we have discovered in our language give us an opportunity to use our creativity to come up with an analysis of our own. If we approach the study of grammar in this way, it is interesting and, for some of us, even fun.

Summary

The rules used to combine words into phrases and sentences constitute the *grammar* of the language. These rules are created, intuitively and without conscious thought, by each child as he *acquires* the language; they are not *learned*. What many people associate with the word *grammar*, however, are the prescriptive rules of usage that are taught in the schools.

As a part of our grammatical analysis, we will determine the *part of speech* and the *function* of each word in a sentence.

Both *inflectional* and *derivational suffixes* are used in determining the part-of-speech category to which a word belongs. *Inflectional suffixes* change the grammatical form of the word to which they are added; they do not change the part of speech of the word. *Derivational suffixes* identify words as belonging to one class or another. Unlike inflectional suffixes, which change only the grammatical form of the word to which they are added, derivational suffixes are endings that are added to stems to form new words which may or may not be in the same grammatical class.

Words will be assigned to the appropriate part-of-speech class using the following criteria:

1) their form (capability of taking one of the eight inflectional markers),
2) their ability to pattern with certain function words (determiners, prepositions, conjunctions, intensifiers, etc.),
3) their position in the sentence,
4) and occasionally their function in the sentence.

Nouns, verbs, adjectives, and adverbs are called the *open classes* of words in English because new words that come into the language fit into one of these classes. The preposition, conjunction, and pronoun classes rarely admit new words; they are referred to as the *closed classes* of words in the language.

There are four types of functions–the *substantive* function, the *predicating* function, the *modifying* function, and the *connecting* function.

Exercise 1.1
Suffixes

1. Although all of the words in the list that follows end in the same suffix, they do not belong to the same grammatical class or part of speech category. See if you can sort them out into the two classes into which they belong. How did you make your decision?

lovely	warmly
friendly	thoughtfully
slowly	thoroughly
quickly	ghostly
portly	cleverly
suddenly	lonely
homely	slovenly

2. Sometimes a derivational suffix is identical to an inflectional suffix. Some of the words which follow are nouns formed by adding the derivational suffix -er to a verb, and some are adjectives or adverbs in the comparative degree. Group the words according to shared characteristics.

teacher	employer
hotter	uglier
flyer	prettier
fighter	climber
softer	plumber
swearer	slower

The words *bother, rather, mother,* and *slumber*, at first glance, appear to contain a derivational or inflectional suffix. The -er in each of these words, however, is part of the stem and not a suffix at all.

3. Make adjectives out of the following nouns by adding a derivational suffix to each.

faith	time
law	fruit
guile	match

4. To make adverbs out of the following adjectives, what suffix must be added?

sudden	*quick*
probable	*positive*
cordial	*selfish*

5.   Make verbs out of the following nouns by adding a derivational suffix to each.

pressure	*philosophy*
glory	*beauty*

6.   List five derivational suffixes that mark words as nouns.

7.   List five derivational suffixes that mark words as adjectives.

8.   List five derivational suffixes that mark words as verbs.

The sentence is the basic unit of writing. In casual speech, our sentences are very different from those in the written form of the language. When speaking, we often string several sentences together with "joining words" (coordinating conjunctions) like *and, or, but, so,* etc.; we start, stop without finishing the sentence, and begin again; and frequently, we speak in fragments or pieces of sentences.

We intuitively recognize complete sentences as those having, minimally, one noun phrase and one verb phrase:

> The plane descended rapidly.
> Sam likes biscuits.
> The waitress at Al's Snack Bar became an actress.

The noun phrase contains the subject of the sentence, and the verb phrase, which contains the verb and its objects or complements, makes some statement about the subject. These sentences can be divided into their component parts as follows:

Noun Phrase	*Verb Phrase*
The plane	descended rapidly.
Sam	likes biscuits.
The waitress at Al's Snack Bar	became an actress.

Sometimes when we think of the vastly different styles of speakers and writers, it seems impossible that we could learn to analyze so many different types of sentences. Although the number of possible English sentences is infinite, all fortunately conform to a few basic sentence patterns. Indeed, the number of possible patterns has to be small or children would never be able to acquire the language. Interestingly, children master all of the patterns long before they ever start to kindergarten.

The small number of sentence patterns are used over and over again, as the following chapters will show, to form independent clauses, dependent clauses, and verbal phrases. The long, convoluted sentences of William Faulkner, Henry James, or Joseph Conrad, as well as the much simpler sentences found in children's books and cartoon strips, are all variations on the following seven patterns:

Basic Sentence Patterns

GIVE EXAMPLES OF ALL.

		Noun Phrase	Verb Phrase		
(1)	S		IntrV		
(2)	S		TrV	DO	
(3)	S		TrV	IO	DO
(4)	S		TrV	DO	OC-substantive
(5)	S		TrV	DO	OC-adjective
(6)	S		LV	SC-substantive	
(7)	S		LV	SC-adjective	

These patterns describe the basic skeletal structure of all word groups in English which contain a verb. They do not show any modification–no adjective or adverb modifiers, prepositional phrases, or dependent clauses. The patterns introduce six of the terms used for labeling grammatical *function*:

S   *subject*
DO   *direct object*
IO   *indirect object*
SC   *subject complement*
OC   *object complement*
V   *verb* (the table distinguishes the verb by type–*transitive, intransitive,* or *linking*)

English is classified by linguists as an S-V-O language, that is, a language whose sentences are most often constructed by placing the subject first, followed by the verb, and finally the object or complement (if the sentence contains one). Although the order of these patterns can be altered slightly, most English sentences conform to the arrangement of sentence elements shown in the patterns above.

Since the verb is the center of the sentence, it is easiest to find the verb first and begin the sentence analysis from that point.

Examine the following sentences and divide them into complete noun phrase and complete verb phrase, and then identify the subject and verb of the sentence.

The submarine unexpectedly surfaced.
The speeding car skidded across the median.
The baby was sleeping peacefully.

The dividing mark between noun phrase and verb phrase should come after *submarine, car,* and *baby.* The verbs in the three sentences are *surfaced, skidded,* and *was sleeping.* To find the subject, ask the question *Who?* or *What?* of the verb; for example, *what* surfaced? The answer to that question, of course, is *submarine;* therefore, the subject of the sentence is *submarine. What* skidded across the median? *Who* was sleeping peacefully? The answers to these questions provide the subjects of the second and third sentences, respectively. Another method of identifying the subject is to find the head (or main) word of the noun phrase. The head words of the preceding subject noun phrases are *submarine, car,* and *baby.*

The *subject* of a sentence answers the question *who?* or *what?* before the verb. In the sentence *The speeding car skidded across the median,* the **complete subject** is *the speeding car* and the *single-word subject* is the head word of the phrase, *car.*

The words *unexpectedly* and *peacefully* tell *how* the submarine surfaced and *how* the baby was sleeping, and *across the median* tells *where* the speeding car skidded. Therefore, we say that *unexpectedly, across the median,* and *peacefully* **modify** (provide additional information about) the verbs in each of the sentences. Since the sentence patterns show only the skeletal structure of the sentence, the modifiers are not included.

The three sentences above share the same type of verb. The verbs *surfaced, skidded,* and *was sleeping* do not have an object; they complete the statement about the subject. Since they have no object, they are called *intransitive verbs.*

These three sentences conform to Pattern 1: S IntrV. Sentences that conform to this pattern may or may not contain modifiers of the verb. What all sentences of this pattern have in common is that there is no object or complement following the verb. The verb itself completes the statement about the subject. The following sentences provide additional examples of Pattern 1: S IntrV:

> The besieged vessel slowly sank in the frigid Arctic waters.
> Joe was sweating profusely.
> The gray kitten has disappeared.

A second type of verb in English is called the *transitive verb.* Transitive verbs are those verbs which require an object to complete the statement about the subject. A *direct object* can be identified in a sentence by asking the question *What?* or *Whom?* following the subject and the verb. Consider the following sentences:

Christopher passed the bar examination.
The grizzly bear attacked the unsuspecting tourist.
The little boy resembles his father.

The verbs of the preceding sentences are *passed, attacked*, and *resembles*. Each of the sentences contains a noun phrase which answers the question *What?* or *Whom?* following the verb.

Christopher passed *what?* the examination
The grizzly bear attacked *whom?* the unsuspecting tourist
The little boy resembles *whom?* his father

Therefore, the direct objects are *examination, tourist*, and *father*. Since all three sentences contain direct objects, we say that the verbs *passed, attacked*, and *resembles* are transitive verbs. The three sentences conform to Pattern 2 (S TrV DO).

The noun phrases that function as the subject and the direct object of each of the preceding sentences have different referents: they name different persons, places, things, ideas, etc. In the first sentence the noun phrase subject refers to a specific male person, and the noun phrase direct object refers to a thing (*the examination*). Subjects and direct objects in English sentences always have different referents unless the noun phrase direct object is one of the pronouns containing -*self* or -*selves* (*myself, ourselves, yourself, yourselves, himself, herself, itself*, and *themselves*). Examine the following sentences:

Jonathan blamed himself.
The dolphin entangled itself in the net.
The witnesses for the defense perjured themselves.

The direct objects in these sentences are *himself, itself*, and *themselves*. Each of the direct objects has the same referent as the subject. Only if the direct object is one of the eight -*self* or -*selves* forms will it refer to the same entity (person, place, thing, etc.) as the subject of the sentence.

The ***direct object*** of a sentence answers the question *what?* or *whom?* following the verb. In the sentence *Christopher passed the bar examination*, the ***complete direct object*** is *the bar examination* and the ***single-word direct object*** is *examination*. A direct object will always refer to a person, place, or thing other than the subject unless the direct object is one of the following words: *myself, ourselves, yourself, yourselves, himself, herself, itself*, and *themselves*.

Following are additional examples of Pattern 2 sentences. If we ask the question *what?* or *whom?* after the verb, the substantive to the right of the verb provides the answer.

Fred always orders oysters on the half shell.

The eccentric chef melted the sugar with a blow torch.
My surgeon wears cowboy boots with his scrubs.
The bank teller cheated the little old lady.

Pattern 3 (S TrV IO DO) differs from Pattern 2 in that the transitive verb is followed by two objects rather than one. The **indirect object** is the substantive which answers the question *To whom?* or *To what?* or *For whom?* or *For what?* following the complete verb phrase. The indirect object always precedes the direct object in English. Consider the following sentences:

The thief handed the policeman the stolen necklace.
They gave their first child a very unusual name.
Mary's father bought her a new Mustang.
Mr. Smith left the university a very large sum of money.

If we apply our test to the first sentence, we get the question *The thief handed the stolen necklace to whom?* The answer, of course, is *the policeman*; therefore, *policeman* is the indirect object. In the second sentence, we get the question *They gave a very unusual name to whom?* The answer is *their first child*; *child* is the indirect object. The question in sentence three requires *for* rather than *to*: *Mary's father bought a new Mustang for whom?* The indirect object in sentence three is *her*. In the fourth sentence, we ask the question *Mr. Smith left a very large sum of money to what?* *University* is the indirect object.

We can paraphrase the preceding sentences in the following way:

The thief handed the stolen necklace to the policeman.
They gave a very unusual name to their first child.
Mary's father bought a new Mustang for her.
Mr. Smith left a very large sum of money to the university.

In each of these paraphrases the indirect object has been taken out of its normal position and placed after the direct object. For the word-order to undergo such a rearrangement, however, a preposition (*to* or *for*) must be inserted at the head of the noun phrase. When this occurs, the construction is referred to as a prepositional phrase modifying the verb rather than an indirect object. When the sentences are paraphrased in this way, they conform to Pattern 2: S TrV DO.

The **indirect object** of a sentence answers the question *to whom?*, *to what?*, *for whom?*, or *for what?* following the complete verb phrase. In the sentence *They gave their first child a very unusual name*, the **complete indirect object** is *their first child* and the **single-word indirect object** is *child*. The indirect object always precedes the direct object. If the sentence is paraphrased by moving the noun phrase indirect object to the position after the direct object (*The thief handed the stolen necklace to the policeman*), the noun phrase is no longer considered an indirect object but an object of a preposition.

The indirect object and the subject almost always have different referents. In the sentence *The thief handed the policeman the stolen necklace, the thief* and *the policeman* are obviously different people. The indirect object and the subject will name the same person, place, or thing, however, if the indirect object is one of the *-self* or *-selves* forms. *Himself* (the indirect object) and *he* (the subject) obviously refer to the same person in the sentence *He gave himself a pat on the back.*

In Pattern 4 (S TrV DO OC-substantive), the transitive verb is followed by two noun phrases as it is in Pattern 3, but the two noun phrases have very different functions. In this pattern, the first noun phrase following the verb is the direct object and the second noun phrase renames the direct object. The object complement always *follows* the direct object.

| | | S | TrV | DO | OC-sub. |

Pattern 4:
                                      S   TrV   DO   OC-sub.

            The nominating committee considered Fred Wayne the best candidate.

            S   TrV DO OC-sub.

            The members of his gang called him a wimp.

                      S   TrV   DO   OC-sub.

            The volcano's eruption left the tree-covered mountainside a charred desert.

In the first sentence *the best candidate* renames *Fred Wayne*; *candidate* is a complement to the direct object, or an **object complement**. A *complement* is a substantive or adjective which completes the meaning of some other word or group of words. The preceding sentences would be incomplete, or at least would have a totally different meaning, without the final substantive. In sentence two, *wimp* renames *him*, and in sentence three, *desert* renames or complements *mountainside*; therefore, *wimp* and *desert* are object complement-substantives. When the object complement is a substantive (any word or word group that functions like a noun), it always has the same referent as the direct object; that is, the direct object and the object complement refer to the same entity (person, place, thing, etc.). For example, in *The nominating committee considered Fred Wayne the best candidate, Fred Wayne* and *the best candidate* refer to the same person.

In this sentence pattern, if the direct object is one of the *-self* or *-selves* forms, all three noun phrases (the subject, direct object, and object complement-substantive) will have the same referent.

                    S   DO   OC-substantive

            He considers *himself the man for the job.*

            They named *themselves executors of the oil magnate's will.*

In Pattern 5 the object complement is an adjective rather than a substantive. If the object complement is an adjective, it will complete the statement by providing a *description* of the direct object.

	S	TrV	DO	OC-adj.

Pattern 5:   The news story made the detective furious.

S	TrV	DO	OC-adj.

The police department considers the escaped convict very dangerous.

S	TrV	DO	OC-adj.

We thought his performance amateurish.

The first example sentence above would be incomplete without the object complement *furious*. We wouldn't say *The news story made the detective*. The object complement *furious* completes the clause by providing a description of the direct object *detective*. Likewise, in the second and third sentences, the descriptive adjectives *dangerous* and *amateurish* complete the statement and describe the direct objects *convict* and *performance*.

The number of verbs that can be followed by both direct objects and object complements is very small. Examples are *believe, call, choose, consider, deem, elect, find, leave, make, name, nickname, select,* and *think*. The direct objects following the verbs *choose, elect, name, nickname,* and *select* can be complemented only by substantives (OC-substantive).

The voters elected Simon Philpott *governor*.
Our team chose Bill *captain*.

Direct objects following the other verbs in the list, however, can have either substantives or adjectives as object complements.

The executive committee made him *chairman*. (OC-substantive)
The executive committee made him *furious*. (OC-adjective)
Bill's uncle considers him a *saint*. (OC-substantive)
We consider him *wicked*. (OC-adjective)

The *object complement (substantive)* renames the direct object and has the same referent as the direct object. The *object complement (adjective)* complements the direct object by providing a description of it.

✓ The object complement always *follows* the direct object.

✓ Only a few verbs in English can take both a direct object and an object complement. Some of those verbs are *believe, call, choose, consider, deem, elect, find, leave, make, name, nickname, select,* and *think*.

Patterns 4 and 5 can describe very sophisticated sentences, such as *The nominating committee considered Fred Wayne the best candidate* or *The audience found the new Miss America breathtakingly beautiful*, or they can describe the simple sentences that any pre-schooler might say (*Mama named my little brother Ned* or *That story makes me sad*).

The third type of verb is the **linking verb**. It links a noun phrase or an adjective to the subject; this noun phrase or adjective renames or describes the subject. Analyze the following sentences:

> His favorite commercial jet is the French Concorde.
> The rehabilitated prisoner became the new Boy Scout leader.
> Mary remains the apple of her father's eye.

The linking verbs in the three sentences above are *is, became,* and *remains*. The linking verb in each sentence links a noun phrase (*the French Concorde, the new Boy Scout leader,* and *the apple of her father's eye*) with the subject (*jet, prisoner,* and *Mary*). Each of these noun phrases renames, or complements, the subject. *Concorde, leader,* and *apple* are called subject complements-substantives. A noun or pronoun which follows a linking verb and renames the subject is a **subject complement-substantive**. The subject and subject complement have the same *referent*, i.e., the subject complement refers to the same person, place, or thing as the subject. Each of the sentences above is an example of Pattern 6 (S LV SC-substantive).

While the complement in Pattern 6 (S LV SC-substantive) is a noun or a pronoun, the complement in Pattern 7 (S LV SC-adjective) is an adjective. The **subject complement-adjective** completes the clause by providing a descriptive characteristic of the subject. Consider the following examples:

> John grew *weary*.
> The ballerina is *extraordinary*.
> The psychiatric nurse seemed *distrustful*.
> The chocolate ice cream tastes *delicious*.

Forms of the verb *to be* are often used as linking verbs, followed either by a subject complement-substantive or a subject complement-adjective. Other linking verbs are *act, appear, become, get, go, prove, remain, run, stay,* and *turn*. When the sense verbs *taste, feel, smell, look,* and *sound* are used as linking verbs, they are followed by a subject complement-adjective.

A noun or pronoun which follows a linking verb and renames (or complements) the subject is a **subject complement-substantive**. The subject complement-substantive and the subject of the sentence have the same referent; that is, they refer to the same entity--person, place, thing, or idea. In the sentence *Bill is a wrestler, wrestler* is the subject complement-substantive.

The **subject complement-adjective** complements the subject by providing a descriptive characteristic of the subject. *Jealous* is the subject complement-adjective in the sentence *Bill's girlfriend is jealous*.

The subject complement found in Patterns 6 and 7 bears some similarities to the object complement in Patterns 4 and 5. Pattern 4 is actually a compression of Pattern 2 (S TV DO) and Pattern 6 (S LV SC-substantive). The sentence *The class elected John* conforms to Pattern 2 (S TV DO), and the sentence *John is president* conforms to Pattern 6 (S LV SC-substantive). Since the direct object of the first sentence has the same referent (i.e., refers to the same person) as the subject of the second sentence, we can compress the two sentences *The class elected John* and *John is president* into one sentence, *The class elected John president*, by omitting the subject and the linking verb of the second sentence. The new sentence *The class elected John president* conforms to Pattern 4 (S TV DO OC-substantive).

> The class elected <u>John</u>. S TV DO
> <u>John is</u> president.   S LV SC-substantive
> The class elected John president. S TV DO OC-substantive

President and *John* refer to the same person in the second and third sentences above. In the sentence *The class elected John president, president* complements the direct object, and in *John is president,* it complements the subject.

Likewise, Pattern 5 (S TV DO OC-adjective) is actually a compression of Pattern 2 (S TV DO) and Pattern 7 (S LV SC-adjective).

> The children painted <u>their room</u>. S TV DO
> <u>Their room is</u> red. S LV SC-adjective
> The children painted their room red. S TV DO OC-adjective

Red complements the subject in the sentence *Their room is red*, but it complements the direct object in the sentence *The children painted their room red.*

Unfortunately, we cannot neatly divide all of the verbs in English into three lists labeled *transitive, intransitive,* and *linking.* Classification into one of these categories depends on the verb's use in a sentence. Some verbs can be both transitive and intransitive, transitive and linking, intransitive and linking, or all three. See if you can tell what type of verb *grow* is in each of the following sentences:

> John really grew over the summer.
> John grew a good crop of watermelons this year.
> John grew listless.

In the first sentence *grew* is an intransitive verb; the sentence has no direct object. In the second sentence, *grew* is transitive; *crop* is its direct object. And *grew* is linking in the third sentence where *listless* is its subject complement-adjective (*listless* describes *John*). The *context* tells us whether the verb is transitive, intransitive, or linking. Therefore, a verb might be labeled transitive in one sentence but intransitive or linking in another.

Although English sentences generally follow the order described in the seven sentence patterns, sometimes the word order is altered slightly. The sentence *Here comes the bride*, for example, is Pattern 1 in reverse order: *bride* is the subject, *comes* is the intransitive verb, and *here* is an adverb of place which *modifies* the verb. The following sentences also contain inversions:

> What is he doing? (He is doing what – S TrV DO)
> What did he tell you? (He did tell you what – S TrV IO DO)

> What are we calling him today? (We are calling him what today – S TrV DO OC-sub.)
> A brain surgeon he is not! (He is not a brain surgeon – S LV SC-sub.)

By rearranging the sentences into their normal order (Subject-Verb-Object or Subject-Verb-Complement), we can easily determine the function of each word or phrase.

The terms that we have used in the sentence patterns in this chapter are *function* labels: *subject, verb, direct object, indirect object, object complement-substantive, object complement-adjective, subject complement-substantive,* and *subject complement-adjective.* They describe how a word or group of words is used in a sentence. If you accurately assign these function labels to words or groups of words in sentences, you are well on your way to becoming an accomplished grammarian.

Summary

The sentence is the basic unit of writing. Complete sentences have, minimally, one noun phrase and one verb phrase (*Most babies babble, She likes popsicles for breakfast, Mr. Smith is my algebra teacher*).

English sentences conform to seven basic sentence patterns, used over and over again to create all the possible sentences in the language. These patterns are:

(1)	S	IntrV		
(2)	S	TrV	DO	
(3)	S	TrV	IO	DO
(4)	S	TrV	DO	OC-substantive
(5)	S	TrV	DO	OC-adjective

(6)	S	LV	SC-substantive
(7)	S	LV	SC-adjective

The *subject* of a sentence answers the question *who?* or *what?* of the verb. In the sentence *The speeding car skidded across the median,* the **complete subject** is *the speeding car* and the *single-word subject* is the head word of the phrase, *car.*

Verbs are *intransitive, transitive,* or *linking. Intransitive verbs* do not have direct objects (*Most babies babble*). *Transitive verbs* have direct objects and sometimes indirect objects or objective complements as well (*She likes popsicles for breakfast*). *Linking verbs* are followed by a substantive or adjective which complements the subject (*Mr. Smith is my algebra teacher* or *Sally's speech was excellent*).

The *direct object* of a sentence answers the question *what?* or *whom?* following the verb. In the sentence *The whale capsized our boat,* the **complete direct object** is *our boat* and the *single-word direct object* is *boat.*

The *indirect object* of a sentence answers the question *to whom?,* to *what?,* for *whom?,* or *for what?* following the verb. In the sentence *Our teacher read us a story,* the **indirect object** is *us.* The indirect object always precedes the direct object.

The *object complement (substantive)* renames the direct object and has the same referent as the direct object; the *object complement (adjective)* describes the direct object. Only a few verbs in English can take both a direct object and an object complement. Some of those verbs are *think, call, deem, name, nickname, elect, select, find, make, consider, choose, leave,* and *believe.* The object complement always *follows* the direct object.

A noun or pronoun which follows a linking verb and renames (or complements) the subject is a *subject complement-substantive.* The subject complement-substantive and the subject of the sentence refer to the same entity--person, place, thing, or idea. In the sentence *She is my friend, friend* is the subject complement-substantive.

The *subject complement-adjective* complements the subject by providing a descriptive characteristic of the subject. *Sweaty* is the subject complement-adjective in the sentence *My palms are* sweaty.

Verbs cannot be neatly divided into three lists labeled *transitive, intransitive,* and *linking.* Classification into one of these categories depends on the verb's use in a sentence. For example, *remain* is intransitive in the sentence *Only the strongest fighters remained on the battlefield,* but it is linking in the sentence *He remained governor for four more years.*

Sometimes the word order of English sentences undergoes slight changes. By rearranging the sentences into their normal order (Subject-Verb-Object or Subject-Verb-Complement), we can easily determine the function of each word or phrase.

The terms used in the sentence patterns in this chapter are *function* labels: *subject, verb, direct object, indirect object, object complement-substantive, object complement-adjective, subject complement-substantive,* and *subject complement-adjective.* They describe how a word or group of words is used in a sentence.

Exercise 2.1
Noun Phrase and Verb Phrase

Divide each of the following sentences into noun phrase (complete subject) and verb phrase (complete predicate).

1. None of them knew the color of the sky.

2. Canton flannel gulls flew near and far.

3. His black eyes were wistfully fixed upon the captain's hand.

4. The cook and the correspondent swore dully at the creature.

5. He's an idiot.

6. A faint yellow tone came into the sky over the low land.

7. A night on the sea in an open boat is a long night.

8. Any visible expression of nature would surely be pelleted with his jeers.

9. The tumbling, boiling flood of white water caught the boat. . . .

10. It was probably splendid.

The sentences in this exercise were taken from "The Open Boat" by Stephen Crane.

Exercise 2.2
Sentence Patterns

Identify the sentence pattern of each of the following sentences.

1. You look terrible.

2. I stopped for a cup of coffee.

3. They don't need me in New York.

4. I'm vital in New England.

5. I'll make you a sandwich.

6. He became a moody man.

7. Your hair got so gray.

8. You called him crazy--

9. He'll make an announcer some day!

10. Things were sad on a lotta trains for months after that.

11. A diamond is rough . . . .

12. I am offering you a job.

13. I was all alone in the waiting room.

Sentences from *Death of a Salesman* by Arthur Miller

Exercise 2.3
More Sentence Patterns

Identify the sentence patterns of the following sentences.

1. His testimony made the defendant furious.

2. Maggie's little brother loves spaghetti.

3. The acrobat threw the catcher two metal rings.

4. His new convertible was very expensive.

5. The team unanimously chose Bill their representative to the council.

6. From lack of exercise, he is growing fat.

7. Bees pollinate many garden vegetables.

8. Through this long ordeal, Bill has remained confident.

9. Dolphins like human companionship.

10. The old lady stared at the preacher's tattered clothes.

Exercise 2.4
Distinguishing Indirect Objects, Direct Objects, and Object Complements

Direct objects answer the question *what?* or *whom?* following the verb. Indirect objects answer the question *to whom?*, *for whom?*, *to what?*, or *for what?* following the verb. Indirect objects always precede the direct object. Object complements (both substantive and adjective) follow the direct object and rename or describe it. In the following sentences, identify the italicized word as *direct object, indirect object, object complement (substantive)*, or *object complement (adjective)*.

_____ 1. The banker gave *me* a job.

_____ 2. The men in the shop called the stutterer *Putt-Putt*.

_____ 3. In that picture, Francis resembles his *father*.

_____ 4. The team members considered Simon the best *choice*.

_____ 5. None of the shoppers gave that *car* a second look.

_____ 6. Will you call *me* a taxi?

_____ 7. The judge thought the witness *incompetent*.

_____ 8. She threw him a *kiss*.

_____ 9. After the game, the coach made Fred the new *quarterback*.

_____ 10. Did you find this exercise *simple*?

Occasionally, a sentence provides a strange mixture of sentence elements. See if you can analyze the following sentences, which are slight variations from the basic patterns presented in this chapter.

> The butcher brought me my Thanksgiving turkey alive.
> Sean made Sylvia a good husband.

Chapter Three
The Noun Phrase
(Nouns and Adjectives)

In the previous chapter, we examined the seven basic sentence patterns of English. All of these sentences contain at least two elements--a noun phrase and a verb phrase. This chapter will treat the first of these elements, the noun phrase.

Although traditional grammarians reserve the word *phrase* for a group of words, the transformational grammarian thinks of the phrase as a unit made of parts put together in a systematic way. When a person is constructing a sentence, he may choose all of the possible parts, only some of them, or just one. Therefore, the *noun phrase*, in transformational grammar, may consist of only one word or a whole string of words. If it is made up of more than one word, it will contain one word that all of the other words will be subordinate to or will modify. This word is called the **head word** of the noun phrase. This book uses the transformational definition of a noun phrase (i.e., a unit composed of a noun or pronoun and its modifiers).

Find the head word in each of the following italicized noun phrases:

That old black Buick is *his father's favorite car.*
The whimpering child sat motionless in *his crib.*
She likes *vanilla milkshakes.*

Did you identify *Buick* and *car* in sentence one; *child* and *crib* in sentence two; and *she* and *milkshakes* in sentence three? If you did, you are right. If the noun phrase contains only one word (e.g., *she* in the first noun phrase in the third sentence above), the noun phrase and the head word are the same.

Noun phrases can appear in any of the noun functions. (The noun functions that have already been discussed are subject, direct object, indirect object, object of preposition, subject complement-substantive, and object-complement-substantive). This chapter will focus on *nouns* as head words of noun phrases, and the next chapter will deal with *pronouns*.

Nouns

If you were asked *how* you identified *Buick* and *car* as nouns in the example sentence above, your answer would probably be "They both name things." This, of course, is taken from the definition that we learned in first or second grade that *a noun is the name of a person, place, or thing.* This definition is a meaning-based definition: it depends upon our knowing the meaning of the word in question in order to identify it as a noun. If we don't know the meaning of the word, this definition proves useless. Consider the following sentence:

The whimsical morgs zylibated the more serene lophiloy.

This sentence contains three nonsense words, words for which we can supply no meanings because the words don't exist in the language; they have been "made up." Two of the three words are nouns. Can you identify the two nonsense nouns? Our definition, "a noun is the name of a person, place, or thing," does not work for us here because we do not know the meanings of the nonsense words.

The two nouns are *morgs* and *lophiloy.* If you identified them correctly, how did you know that they were nouns? We know, intuitively, that they are head words in noun phrases: *the whimsical morgs* and *the more serene lophiloy.* The contextual clues in the noun phrases identify them as nouns. We know that *morgs* is a noun because it sits in the head-word position in the noun phrase *the whimsical morgs,* following the article *the* and the adjective *whimsical.* We also note that *morgs* ends in -*s,* indicating that there are more than one. *Lophiloy* is also obviously a noun because it occurs in the grammatical unit *the more serene lophiloy* following an article (*the*) and an adjective (*serene*).

Even though we do not know what the words mean, we understand a great deal about the sentence because of our knowledge of English sentence structure. For example, we can answer the question *Who zylibated the more serene lophiloy?* Obviously, it was *the whimsical morgs. Morgs,* then, is the subject of the sentence, another clue that it is a noun (or at least a substantive). The answer to the question *The whimsical morgs zylibated whom or what?* is obviously *the more serene lophiloy. Lophiloy* functions as the direct object in the sentence, another common function for the head word of a noun phrase.

None of us would consider *zylibated* a noun because it sits in the middle of the sentence between the subject and the direct object, the typical position of the *verb* in English. Furthermore, the word ends in the suffix -*d,* indicating that the action took place some time in the past and showing us that this word is a verb and not a noun.

How then do we identify a word as a noun? First, we look at the *form* of the word itself. If it contains a plural suffix -*s* or -*es* (or forms its plural in one of the ways characteristic of irregular nouns), we know that it is a noun.

Identifying nouns by *form*

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Discovering Patterns

Change the form of the following nouns to indicate *plural, possessive singular,* and *possessive plural*:

Singular	Plural	Possessive Singular	Possessive Plural
dancer	dancers	dancer's	dancers'
goat	_____	_____	_____
nurse	_____	_____	_____
deer	_____	_____	_____
ox	_____	_____	_____
child	_____	_____	_____
honesty	_____	_____	_____
New York	_____	_____	_____

1. Can all of the nouns in the list undergo all of the changes?
2. What is the maximum number of forms that a noun can have?
3. Are there any nouns in the list that can not add any of the inflections?

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In an attempt to define the class of *nouns*, we can start by saying that a ***noun*** is a word that is capable of taking at least one of the noun inflections (plural, possessive singular, or possessive plural); therefore, it must have at least two different forms. This definition will include the vast majority of nouns but not all of them.

Not only are inflections clues to identifying nouns, but certain derivational suffixes on words clearly mark them as nouns. Some frequently occurring suffixes in English that mark words as nouns are the following:

-al   (*approval, arrival, denial*) Indicates the act or process of doing or experiencing the action indicated by the verb stem.

-ance, -ence   (*annoyance, disappearance, disturbance, performance, remembrance; dependence, difference, evanescence, existence, presence*) Indicate an action, quality, or condition.

-er, -or   (*blender, keeper, photographer, player, runner, swimmer; contractor, investor, percolator, professor*) Indicate someone who or something that performs the action indicated by the root verb. They should not be confused with the suffix *-er*, which is used to indicate the comparative form of adjectives and adverbs (*greater, faster*).

-ion, -ation	(*cohesion, completion, indention, prevention; administration, civilization, condemnation, dramatization, modernization, strangulation*) Indicate an act or process or the outcome of an act or process.
-ity, -ty	(*authenticity, jollity, publicity, pugnacity, reality; realty, subtlety*) Indicates a state or quality.
-ment	(*appeasement, appointment, employment, environment, measurement, placement*) Indicates product, means, action, or state.
-ness	(*closeness, goodness, greatness, kindness, quietness*) Indicates state, quality, or condition of being.
-ure	(*closure, erasure, failure, legislature, pressure*) Indicates an act or process.

It is interesting to note that only two of the noun prefixes listed above (*-er/-or* and *-ness*) are native to the English language; that is, they have always been a part of our language. All of the others came into English through the process of borrowing; they were suffixes on French words borrowed by the English.

Identifying nouns by *function words* that accompany them

We can identify almost all nouns by their form; that is, their ability to take one of the noun inflections (plural, possessive singular, or possessive plural). Sometimes, form alone cannot identify all the words that belong to a part-of-speech category. Therefore, we must search for other means to aid in classifying them. Another means that we use to classify nouns is their appearance with certain *function words*. Words which typically precede nouns are *a, an, the, my, your, his, her, its, our, their, this, that, some, both, several,* etc.). These words are called **determiners**. Words that will fit in a phrase made up of *Determiner* + _____ are almost always nouns. Therefore, we can include words like *honesty* in the noun class because we can make a phrase like *his honesty*.

Determiners appear at the beginning of a noun phrase before any other modifiers. Traditional grammarians often call the class of determiners *limiting adjectives*, distinguishing between limiting adjectives and descriptive adjectives in the following way: descriptive adjectives generally answer the question *What kind of?*, whereas limiting adjectives answer the questions *which?*, *what?*, or *how many?* of the noun that they precede. Limiting adjectives are similar to descriptive adjectives in function: they both modify substantives. However, since they do not share any of the *form* characteristics of descriptive adjectives, it is best to put them into a separate category. In this text, we will call them determiners.

> **Determiners**
> 1. the
> 2. a, an
> 3. my, our, your, his, her, its, their
> 4. this, that, these, those
> 5. each, every, either, neither, another, other, any, certain, some, both, several, all, few, enough, many, more, most, much, little, less, no, other, such
> 6. whose, what, which
> 7. one, two, three, etc., and first, second, third, etc.

Two of the subclasses of determiners are *indefinite articles* and *definite articles*. The indefinite article derives from the numeral *one*; consequently, it is used only with singular nouns. The indefinite article *a* is used before words beginning with consonant sounds (*a table, a chair, a discussion, a union*); the indefinite article *an* is used before words beginning with vowel sounds (*an apple, an eagle, an honorable man, an old idea*). The definite article can be used with either singular or plural nouns. Some nouns can take the definite article, the indefinite article, or no article at all:

> the book, the books, a book, books
> the school, the schools, a school, schools
> the idea, the ideas, an idea, ideas

Others rarely take articles, e.g., *honesty, nationalism, mathematics.* Native English speakers acquire the knowledge of which nouns take articles and which don't intuitively, without being taught, much as speakers of languages with grammatical gender acquire the knowledge of pairing a noun with the article that matches its gender. Non-native speakers almost always have trouble with the use of articles in English.

In discourse English speakers and writers use the indefinite article *a/an* to introduce a noun and then switch to the definite article *the* once the noun has been introduced.

> On my way to work this morning, *a* deer suddenly appeared on the edge of the woods by the highway. Before I could apply my brakes, it ran right out in front of my car. I wasn't hurt, but *the* deer was not so fortunate.

If someone says or writes *The truck collided with an oncoming freight train*, we assume that the truck has already been mentioned but that the freight train is new to the discourse. However, in the sentence *A truck collided with the oncoming train*, we know that the train has been mentioned before and that the truck is new to the discourse. English speakers make these article changes intuitively, generally not consciously aware of what they are doing.

Some of the determiners are similar to pronouns: some are identical in form to pronouns.

However, determiners differ from pronouns in their function. Pronouns function as substantives, and determiners function as modifiers.

The personal pronouns in English have twelve different genitive (possessive) forms:

Genitive forms of the personal pronoun		
	Singular	Plural
1st person	my, mine	our, ours
2nd person	your, yours	your, yours
3rd person	his, his her, hers its, its	their, theirs

The first form in each of these pairs is always used as a modifier of a substantive; hence, these forms are classified as *determiners*. (Some grammarians called them *possessive adjectives*.)

That is *my* sweater. (Modifies *sweater*)
Their team won the state tournament. (Modifies *team*)
The dog performed all of *its* tricks. (Modifies *tricks*)

The possessive forms of the personal pronoun used as *determiners* are *my, our, your, his, their, her,* and *its*.

A fourth subgroup of determiners are identical in form to the demonstrative pronouns *this, that, these,* and *those*. They are similar to the definite article in that they point out specific persons, places, or things (*this* fishing pole, *that* baseball, *these* apples, *those* pigeons). *This* and *that* are used with singular nouns, and *these* and *those* with plural nouns. *This* and *these* are used to indicate nouns that are near; *that* and *those* are used to indicate nouns that are farther away.

All, another, any, both, certain, each, either, enough, every, few, little, less, many, more, much, neither, other, no, some, such, and *several* make us the fifth subgroup of determiners. Most of these words are identical in form to the indefinite pronouns. Even though they are referred to by the label *indefinite,* many of the words contained in this subgroup are not indefinite at all. Words like *all, any, some, several,* etc. are, indeed, indefinite, but *both, either,* and *neither* certainly are not. What they do have in common is that all of them refer to quantity or number.

The sixth subgroup of determiners is comprised of forms of the interrogative pronoun uses as modifiers rather than substantives:

Whose coat is lying on that chair?

Which gloves are mine?

What television show did you watch last night?

The last subgroup of determiners is made up of cardinal numbers (*one, two, three, forty-two*, etc.) and ordinal numbers (*first, second, third, forty-second*, etc.) used as modifiers of substantives.

His teammates sent him *two* new jerseys.

She was *second* runner-up in the Miss America pageant.

The cardinal and ordinal numbers are different from the other determiners in that they can appear in a noun phrase as the only determiner or they can follow one of the other determiners in a noun phrase:

The *two* strongest candidates were both present.

They gave him a *second* chance.

We invited his *four* nephews to the wedding.

I can't solve these *two* problems.

We identify nouns by their form, their ability to be made plural and possessive, and the fact that they follow determiners in a noun phrase. If asked how we have identified a word as a noun, we would probably say that we did so because the word is "the name of a person, place, or thing." Even though this meaning-based definition is the one that we were taught in primary school, we do not actually use it to determine whether a word is a noun; instead, we depend upon the *form* of the word and the function words with which it can enter into phrases (*the boy, a boy, some boys, that boy*) to identify a word as a noun. The fact that we can find the nouns in the nonsense sentence *The whimsical morgs zylibated the more serene lophiloy* proves that we do indeed use form and function words, not meaning, to identify nouns.

Nouns are words which

    a. are capable of taking at least one of the noun inflections (plural, possessive singular, or possessive plural);

    b. are derived from other words by the addition of the noun suffixes *-er, -or, -ment, -ness, -ion, -ation, -ity, -ance, -ence*, etc.;

    c. can fit into the noun phrase *the _____, his_____, this _____.*

Nouns can be divided into two subgroups--***common nouns*** and ***proper nouns***. *Common nouns* are those that point out a class of objects, such as *car, bird, hat, lake,* and *idea.* They can be *concrete* like the first four in the previous list, or *abstract* like the last word or like the nouns *experience, beauty, serenity,* or *happiness.*

Proper nouns, on the other hand, point out specific persons, places, things, groups, etc. Examples are *the Beatles, Elton John, Kansas, the Titanic,* and *Buddhism.* In English, proper nouns are capitalized. Contrast *Elton John* with *man* or *singer* or *pianist. Elton John* points out one specific man, while *man, singer,* and *pianist* point out classes of individuals, the last two including females as well as males.

In English, we alter the form of common nouns to indicate two grammatical properties–*number* and *case.*

Number

English distinguishes two numbers–***singular*** and ***plural***–in nouns, pronouns, and verbs. By far the largest group of nouns in English indicates plurality by the addition of the suffix *-s* or *-es.* The nouns in this group are called ***regular nouns.*** Examples are *plates, frogs,* and *roses.* Whenever new nouns are introduced into the language, they form their plurals by adding the regular plural suffixes *-s* or *-es* (e.g., *dot.coms*). Throughout the history of English, many of the irregular nouns have become regular; that is, by the process of analogy, speakers began forming the plurals of irregular nouns by adding the regular plural suffixes *-s* or *-es.* The Middle English plural noun *shoon,* for example, has become Modern English *shoes.*

Children, at a very early age, "discover" that the three English noun plural suffixes [s], [z], and [Iz] (the sounds that are added to the nouns *cat, dog,* and *bush* to make them plural) have meaning and that the meaning is "more than one." When they make this discovery, they add these suffixes to every noun in their vocabularies, producing *cats, dogs, gooses, tooths, mans, foots,* etc. Because the irregular nouns do not exhibit the neat, easily learned patterns of regular noun plural formation, a child must learn them one at a time.

A small group of regular nouns undergo a change (voicing) of the final consonant of the noun before the plural suffix is added. Examples are *knife/knives, life/lives, wife/wives, calf/calves, loaf/loaves, thief/thieves.*

The class of ***irregular nouns*** is, relatively speaking, small. It contains those nouns that do not form their plurals by the addition of *-s* or *-es.* They are "linguistic dinosaurs," representing methods of plural formation from ages past. In earlier forms of English, one method of indicating plurality in the irregular noun was changing the root vowel of the noun rather than adding a suffix. Examples of English plurals formed by *vowel mutation* are *mouse-mice; louse-lice; goose-geese; foot-feet; man-men;* and *woman-women.*

A few nouns indicate plurality by suffixes other than -*s* or -*es*. The suffix -*n* was used extensively in Old English (the name given to the language spoken in England from the middle of the fifth century to the end of eleventh century). Only three words survive with this suffix—*oxen, children,* and *brethren.*

Another subgroup of irregular nouns contains nouns that have the same form for singular and plural; this subgroup is made up of names for animals, especially wild animals (for example,

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Discovering Patterns

There is only one other noun in English that forms its plural by changing the root vowel. Do you know what it is? (Hint: it names a part of the human anatomy.)

Look up the word *mongoose* in the dictionary. What is its plural form? Notice that this word has no connection to the English word *goose.*

Computer jargon uses the word *mouse* to refer to the hand-manipulated appendage which moves the cursor and performs other operations. If you want to refer to two of them, what would you call them?

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sheep-sheep, deer-deer, fish-fish, elk-elk, etc.).

A fourth subgroup is comprised of nouns borrowed from other languages, particularly Latin and Greek. Often the singular form of the noun was borrowed along with the accompanying plural form.

from Latin	from Greek	from Hebrew
fungus-fungi	*phenomenon-phenomena*	*cherub-cherubim*
stimulus-stimuli	*criterion-criteria*	*seraph-seraphim*
cactus-cacti	*stigma-stigmata*	
larva-larvae		
vertebra-vertebrae		
medium-media		
memorandum-memoranda		
appendix-appendices		
parenthesis-parentheses		

Throughout history, many of the nouns which originally belonged to this subgroup have moved into the regular noun class. Many students refer to more than one *syllabus* as *syllabuses,* and few people are aware that the noun *agenda* is plural and has a singular form *agendum.* Instead, they speak of one *agenda* and two or more *agendas.*

Nouns that occur in both singular and plural forms are classified as **count nouns**. English also has a group of nouns referred to as mass nouns or **non-count nouns**. These mass or non-

count nouns cannot be enumerated; that is, we don't speak of two *sands* or fourteen *cements*. Examples of *non-count nouns* are *sand, cement, hay, salt, sugar, ice, blood, water,* etc.

We can distinguish count nouns from non-count nouns using the words *many* and *much*. Count nouns can follow the word *many*, and non-count nouns can follow the word *much*.

Count nouns	Non-count nouns
many books	*much sugar*
many toys	*much cement*
many knives	*much straw*
many alumni	*much ice*

Case

Alterations in the form of a noun or pronoun to indicate its use in the sentence are referred to as *case forms*. In earlier periods of the English language, there were more cases (nominative, accusative, dative, genitive, and instrumental); throughout its history, the English language has grown to rely on word order and function words rather than on case forms to indicate how the noun functions in the sentence. Although pronouns still preserve three sets of forms for the nominative, objective, and possessive or genitive cases, the noun has lost all case distinctions except the *genitive* (sometimes called *possessive*) form.

The genitive case of regular nouns is formed in English by the addition of *'s* (singular) or *s'* (plural). Nouns in the genitive case are used as modifiers.

Regular nouns	Singular Genitive	Plural Genitive
boy	*boy's*	*boys'*
calf	*calf's*	*calves'*
mother	*mother's*	*mothers'*
Irregular nouns		
man	*man's*	*men's*
mouse	*mouse's*	*mice's*
cherub	*cherub's*	*cherubim's*

Irregular nouns that can be put into the genitive case add *'s* for both the genitive singular and the genitive plural.

English can indicate genitive in ways other than the addition of the suffix - *'s* or *-s'*. For example, we may choose between *the waitress's stepmother* or *the stepmother of the waitress*. The latter construction is referred to as the *of genitive*. We often use these two different genitive constructions interchangeably. In the many interviews that C. C. Fries conducted for his book *American English Grammar,* he found that Americans use the *of genitive* construction nine times as frequently as they use the - *'s* construction. General usage seems to prefer the - *'s* construction

for living beings but to use the *of* construction as well (*the grave robber's accomplice* or *the accomplice of the grave robber*). Most speakers and writers prefer the *of genitive* construction for non-living beings and abstractions (*the top of the roof* not *the roof's top*).

The genitive inflection (-*'s*) is different from the other seven inflections. The other seven inflections "seal off" a word; when one of them is attached to a word, no other suffixes can be added. The genitive ending can be added after a word already has been pluralized. Furthermore, unlike the other seven inflectional suffixes, the genitive suffix changes the grammatical function of the word to which it is added (from a substantive function to a modifying function).

To complicate matters even further, the genitive inflection is sometimes added to an entire noun phrase rather than to a single noun. If a decision to run with the ball on the fourth down was made by the team captain, we would say that *It was the captain of the team's decision.* We have put the noun phrase *captain of the team* into the genitive case producing a *group genitive*. We actually use this group genitive construction quite frequently, producing phrases like the following:

> *the President of the United States' prerogative*
> *the Emperor of Japan's daughter-in-law*
> *the chairman of the board's indecision*

Sometimes, in conversation, we produce some unwieldy genitive constructions, e.g., *That is the service man that came to read the gas meter yesterday afternoon's cap.*

The noun phrase *Sam's portrait* could mean "a portrait whose subject is Sam" or "a portrait that belongs to Sam but whose subject is another person." We can distinguish between the two possible meanings by using the *of genitive* for one meaning and the *group genitive* for another. For example, the use of the *of genitive* in the phrase *a portrait of Sam* allows us to convey the meaning "a likeness of Sam," and the use of the *group genitive* in the phrase *a portrait of Sam's* conveys the meaning that, although the portrait belongs to Sam, its subject is probably someone else.

In some languages (German, French, and Spanish, for example), *gender* is also a grammatical property of the noun. Although gender was at one time indicated in the form of the English noun and the definite article that accompanied it, such is no longer the case. Gender in present-day English is called *natural gender,* not grammatical gender; i.e., the gender of the noun is determined by the sex of the person or thing it names. There remain a few suffixes in English which indicate *female*. Some examples of these are -*ess (actress, hostess, waitress)*, -*ette (majorette)*, -*ine (heroine)*, -*ix (executrix, aviatrix)*. The political climate of the last two or three decades of the twentieth century has made the use of these suffixes socially unacceptable; therefore, they seem to be on the way out of the language. For the same reason, many gender-specific words have been replaced by gender-neutral words (*server* for *waiter-waitress*; *flight attendant* for *steward-stewardess*; etc.).

Adjectives

Traditional grammarians generally use meaning-based definitions for nouns and verbs but function-based definitions for adjectives and adverbs. Thus, they define *adjectives* as words that modify substantives. This syntactic definition works well for the words *high, clever,* and *sinister* in the noun phrases *the high grass, a clever fellow,* and *his sinister laugh.* But what about the words *bird, motorcycle,* and *dirt* in the noun phrases *a bird house, the motorcycle race,* and *the dirt floor*? Would you call these words adjectives as well? By the definition just stated, we would be compelled to. However, we intuitively recognize these words as nouns; *bird* and *motorcycle* are count nouns (they can be enumerated), and *dirt* is a non-count or mass noun.

Identifying Adjectives

See if you can identify the adjectives in the following sentence:

The glickulous flox nervously snorified both of the inuffible potiphyles.

How did you go about making your decision?

The sentence above contains five words whose meanings we do not know; as a result, we are unable to comprehend the meaning of the sentence. Even though we don't know what the sentence means, we can easily recognize two adjectives–*glickulous* and *inuffible*. How is it possible to identify the part of speech of a word if we do not know what the word means? We might say that we know that *glickulous* and *inuffible* are adjectives because they modify *flack* and *potiphyles*. If that is our answer, we have had to go through another step to arrive at it. We have had to identify *flox* and *potiphyles* as nouns. Our unconscious knowledge of the structure of words and phrases in English tells us the *glickulous* and *inuffible* are adjectives. They sound like adjectives, and they are in the position where adjectives normally occur; therefore, they must be adjectives.

Identifying adjectives

How then do we identify adjectives? First, there are certain endings on many English words that we recognize as *adjective suffixes*. In our sentence *The glickulous flox nervously snorified both of the inuffible potiphyles,* the nonsense word *glickulous* "sounds like" an adjective. The *-ous* ending is a common adjective suffix in English. The following are a few examples of other adjectives ending in this suffix:

glamorous	*nervous*
grievous	*outrageous*
herbivorous	*pendulous*
judicious	*porous*
momentous	*precious*

Likewise, the *-ible* on the end of *inuffible* and its variant form *-able* are common adjective endings in English. Compare the following adjectives:

believable	*navigable*
divisible	*permeable*
impressionable	*permissible*
malleable	*risible*

Some other suffixes that make an adjective of the root to which they are added are *–some* (*loathsome*), *-en* (*rotten*), *-ive* (*responsive*), *-y*, (*pushy*), *-ic* (*specific*), *-ish*, (*slavish*) *–ular* (*tubular*), and *–ful* (*truthful*).

Second, adjectives make use of the inflectional suffixes *-er* and *-est* or the words *more* or *most* to indicate **degree** or gradability; that is, the quality expressed by the adjective can be seen as a continuum.

The peppers on the end of the salad bar are *hot*. **(Positive degree)**
These peppers are *hotter* than the ones on the end of the salad bar. (**Comparative degree)**
These are the *hottest* peppers I have ever tasted. (**Superlative degree)**

Most one-syllable adjectives use the inflectional suffixes *-er* and *-est* for comparative and superlative degrees. Adjectives of three or more syllables generally form the comparative and superlative by the use of the periphrastic forms *more* and *most*.

Sarah is more unpredictable than her sister.
Julie is the most intelligent person that I know.

Usage varies, however, with many two-syllable words; we would say *pretty-prettier-prettiest*, not *more pretty* and *most pretty*. But we may choose between *handsome-handsomer-handsomest* and *handsome-more handsome-most handsome* or between *lovely-lovelier-loveliest* and *lovely-more lovely-most lovely*.

A few adjectives use totally different words (*suppletive forms*) for the comparative and superlative degrees.

Positive	*Comparative*	*Superlative*
good	better	best
bad	worse	worst
little	less	least

In our writing (and perhaps in our careful speech), we use the comparative form when we are making a comparison of two people, objects, ideas, etc. For example, we would write:

> My brother is much *taller* than I am.
> Mary is *smarter* than her sister.
> Frank's suggestion is *better* than mine.

We use the superlative form when we are making a comparison of three or more people, objects, ideas, etc., as the following sentences show:

> Marty is the *youngest* of eleven brothers.
> Sven is the *tallest* boy in our class.
> That was the *biggest* watermelon at the state fair.

Although there is some leeway in the choice of *-er* or *more* (*-est* or *most*), educated usage avoids using both *-er* and *more* or *-est* and *most* in the same noun phrase. We try not to say or write *She is a more prettier girl* or *He is the most peculiarest man I know* although in earlier forms of English the double comparative or double superlative forms were quite common. Shakespeare made frequent use of the double comparative and superlative forms (for example, *This was the most unkindest cut of all. Julius Caesar*, III, ii, 188).

Some teachers of usage and composition argue that some adjectives are "absolute" and can't be compared, words like *perfect, dead, pregnant, unique, singular, square*. This discussion is really the domain of logic and has little, if anything, to do with grammar. Although it has been argued that, since *perfect* means "being entirely without flaw or defect," something can't be *more perfect* than something else or an object can't be the *most perfect* object, even the careful stylist like Thomas Jefferson paid no attention to such prescriptions when he wrote the following:

> We the People of the United States, in Order to form a *more perfect* Union, establish Justice, insure domestic Tranquility, provide for the common defense, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America.

Third, adjectives can be modified by words that we call *intensifiers*. Therefore, when we see a word that is modified by an intensifier such as *extremely, very, somewhat, quite,* we suspect that the word is either an adjective or another adverb. The following italicized words are adjectives.

> extremely *tall*
> very *old*
> somewhat *senile*
> quite *ingenious*

Fourth, the normal position of the adjective in English is directly before the noun that it modifies (the *weary* postman). Occasionally, in written English, we place compound adjectives

after the noun they modify rather than before it.

The pork roast, *crusty and brown*, had just been taken out of the oven.

We would not say or write *The roast, crusty, had just been taken out of the oven* or *The roast, brown, had just been taken out of the oven.*

Besides the positions directly before and directly after the noun they modify, adjectives occur in the position following a linking verb in the Sentence Pattern S LV SC-adjective: *The baby is cross.*

The three positions which adjectives normally occupy in an English sentence are called *attributive* (before the noun), *appositive* (after the noun), and *predicate* (after a linking verb in the Sentence Pattern S LV SC-adjective).

The drug had a *soporific* effect on the patient. (*Attributive*)
A soldier, *weary* and *disoriented*, stumbled out of the tree line. (*Appositive*)
His testimony was *deceptive*. (*Predicate*)

Distinguishing adjectives from other parts of speech

Charles Carpenter Fries uses the sentence pattern S LV SC-adjective [The *good* (noun) is *good*] to distinguish between nouns used as modifiers and adjectives used as modifiers. If a word can be substituted for *good* both before the subject and in the subject complement position, it is an adjective. If it can't be substituted, it is not an adjective.

The *tall* basketball player is *tall*.	Adjective
The *hot* water is *hot*.	Adjective
The *calm* sea is *calm*.	Adjective
The *shoe* salesman is *shoe*.	Not an adjective
The *elephant* trainer is *elephant*.	Not an adjective

Although this test is helpful, it is not foolproof. We could argue that *The leather briefcase is leather* seems to make sense, yet *leather* has the characteristics of nouns, not of adjectives.

Nouns can be modified by both nouns and adjectives (the *glass* ornament or the *glassy* sea). When a noun is modified by both a noun and an adjective, the adjective always comes first (the *fragile* glass ornament).

Sometimes it is difficult to tell whether a word is an adjective or an adverb, especially since some words can be either (for example, *early, fast, hard, late, near, straight*). We can add the suffix *-ly* to adjectives to form adverbs (adjective *handsome* + *-ly* = adverb *handsomely*), but some adjectives end in *-ly* as well (*homely, portly, womanly*). Both adjectives and adverbs take the comparative and superlative degrees, and we can place intensifiers before both adjectives and

adverbs. Therefore, to make sure that the word that we are trying to identify is an adjective and not an adverb, we can use the following sentences:

He lives _____.   He disappeared _____.
It occurs _____.   He swims _____.

Adverbs will fit into these test frames, but adjectives will not.

Adjectives are words which can take the comparative or superlative degree inflections and which can take the derivational suffix *-ly* to form an adverb. Many of them can be changed into a noun by adding the suffix *-ness*.

The test frame *The good (noun) is good* can be used to distinguish between nouns used as modifiers and adjectives used as modifiers. If a word can be substituted for *good* both before the subject and in the subject complement position, it is an adjective. If it can't be substituted, it is not an adjective.

Adjectives can be distinguished from adverbs by using the following test frames:

He lives _____.
He disappeared _____.
It occurs _____.
He swims _____.

Adverbs will fit into the blanks above; adjectives will not.

Adjectives may occupy a position immediately before a noun, after the noun (if there are two or more adjectives), or after a linking verb.

Order of the noun phrase

Languages are systematic, not haphazard. The words that can occur in a noun phrase in English must appear in a fixed order. The previous sections in this chapter have outlined the order in which words must occur in an English noun phrase. However, you can determine the order yourself by examining your own speech and writing.

Discovering Patterns

The order of a noun phrase in English is very rigid. Each of the components that make up the noun phrase has its own position, and movement to another position results in an ungrammatical construction. Arrange the words *old, the, very, army, two,* and *nurses* into an acceptable noun phrase.

These six words can be combined in only one way. Can you construct a rule for the arrangement of words in an English noun phrase?

It probably didn't take very long for you to arrange the words into the noun phrase *the two very old army nurses*, but how did you know that this arrangement is the only possible one? Of the six words in the list, the only ones that can serve as the head of the noun phrase are the nouns *army* and *nurses*. Since *nurses army* is not a possible English combination, *nurses* is the obvious choice for the head word of the phrase. The slot immediately before a noun can be occupied by any of the determiners, an adjective, or another noun. If we choose to modify the head word of the noun phrase by another noun, the noun modifier must go immediately before the head word (*army nurses*). The following chart shows the systematic arrangement of elements in an English noun phrase:

Order of the Noun Phrase

determiner	cardinal or ordinal number	intensifier	adjective	noun	Head word
The	two	very	old	army	nurses
My	two	slightly	flat	bicycle	tires
Those	two	extremely	sore	squirrel	dogs
Which	two	very	tall	pine	trees
A	second	rather	noisy	passenger	train

The noun phrase can contain other elements (e.g., prepositional phrases and adjective clauses) as the following examples show:

The two very old army nurses by the window . . . .
The two extremely sore squirrel dogs that are lying under the porch swing . . . .

These elements will be discussed in later chapters.

Noun phrases, like other types of phrases in the language, are systematic, not haphazard, in their arrangement. Sometimes, to achieve a certain effect, poets and, occasionally, prose writers play with language, arranging words in an order that differs from that normally used by speakers of the language. Most speakers and writers, however, are not very tolerant of violation of the normal word-order patterns of the language.

Functions of the Noun Phrase

In Chapter Two we examined five functions of the noun phrase in the basic sentence patterns–*subject, direct object, indirect object, subject complement-substantive,* and *object complement-substantive.* In addition to these five functions, noun phrases can also function as *appositives* and *nouns of direct address.*

An *appositive* is a noun phrase that renames, identifies, or characterizes another noun phrase. The two noun phrases refer to the same person, place, thing, idea, etc.

> Sloan Brock, *our insurance agent*, brought us a check for the storm damage.
> My brother *Bill* broke his arm in the game last night.

The word *appositive* means "to place near," and the appositive noun phrase normally occurs immediately after the noun phrase that it renames or identifies.

In writing we punctuate *restrictive* and *nonrestrictive appositives* differently. **Restrictive appositives** (sometimes called *close appositives*) are more specific than the noun phrase with which they are in apposition; they add further information to aid in identifying the specific person, place, or thing. For example, in the second sentence above, the proper noun *Bill* helps to identify which brother "broke his arm in the game last night." Since it adds information that is needed to more specifically identify the noun phrase with which it is in apposition, it is *restrictive.* Restrictive appositives are not set off from the rest of the sentence by commas.

Nonrestrictive appositives (sometimes called *loose appositives*), on the other hand, are not necessary to clarify the noun phrase with which they are in apposition. In the first sentence above, the proper noun *Sloan Brock* specifically identifies the person who "brought us a check for the storm damage"; additional information is not necessary. Therefore, we call the noun phrase *our insurance agent* a nonrestrictive appositive. Nonrestrictive appositives are set off from the rest of the sentence by commas.

A noun phrase which names the person, animal, or object spoken to functions as a **noun of direct address**. Examples of noun phrases used as *nouns of direct address* follow:
Betty, what are you doing here so early?
You, stop or I'll shoot!
Don't call again, *whoever you are.*
"O, *wind*, If Winter comes, can Spring be far behind?"(Shelley, "Ode to the West Wind")

Nouns of direct address are set off from the rest of the sentence by a comma.

The following function labels comprise almost all of the possible functions for substantives (nouns or noun equivalents):

> *subject*
> *direct object*
> *indirect object*
> *subject complement-substantive*
> *object complement-substantive*
> *appositive*
> *noun of direct address*

The eighth function of noun phrases, *object of preposition,* will be discussed in Chapter 7.

Summary

The *noun phrase* may consist of only one word or a whole string of words. If it contains more than one word, it will have one word that all of the other words will be subordinate to or will modify. This word is called the ***head word*** of the noun phrase. *Noun phrases* can appear as the subject, direct object, indirect object, objective complement, or subject complement-substantive in the basic sentence patterns.

We can identify almost all nouns by their form; that is, their ability to take one of the noun inflections (plural, possessive singular, or possessive plural). We can also classify nouns by their position in a sentence after certain *function words*. Words which typically precede nouns are *a, an, the, my, your, his, her, its, our, their, this, that, some, both, several,* etc.). These words are called ***determiners***. Determiners appear at the beginning of a noun phrase before any other modifiers. The following words belong to the class of *determiners*:

1. *the*
2. *a, an*
3. *my, our, your, his, her, its, their*
4. *this, that, these, those*
5. *each, every, either, neither, another, other, any, certain, some, both, several, all, few, enough, many, more, most, much, little, less, no, other, such*
6. *whose, what, which*
7. *one, two, three,* etc., and *first, second, third,* etc.

Nouns are words which

    a. are capable of taking at least one of the noun inflections (plural, possessive singular, or possessive plural);

    b. are derived from other words by the addition of the noun suffixes *-er, -or, -ment, -ness, -ion, -ation, -ity, -ance, -ence,* etc.;

    c. can fit into the noun phrase *the* _____, *his*_____, *this* _____.

Nouns can be divided into *common nouns* (those that point out a class of objects) and *proper nouns* (those that point out specific persons, places, things, groups, etc.). Common nouns have two grammatical properties -- *number* (singular and plural) and *case* (*common* and *genitive* or *possessive*).

Common nouns are made up of *regular nouns* (those which form their plurals by the addition of *-s* or *-es*) *and irregular nouns* (those that form their plurals in some other way). Common nouns can also be divided into *count nouns* (those that can be counted) and *non-count* or *mass nouns* (those that cannot be counted).

Unlike French, German, Spanish, and many other languages, English does not change the form of nouns to indicate *gender*. Gender, in English, is natural gender (based on the sex of the object named) rather than grammatical gender.

Adjectives are words which can take the comparative or superlative degree inflections and which can take the derivational suffix *-ly* to form an adverb. Many of them can be changed into a noun by adding the suffix *-ness*.

The test frame *The good (noun) is good* can be used to distinguish between nouns used as modifiers and adjectives used as modifiers. If a word can be substituted for *good* both before the subject and in the subject complement position, it is an adjective. If it can't be substituted, it is not an adjective.

Adjectives can be distinguished from adverbs by using the following test frames:

        He lives _____.   He disappeared _____.

        It occurs _____.   He swims _____.

Adverbs will fit into the blanks above; adjectives will not.

In addition to the five substantive functions found in the basic sentence patterns (*subject, direct object, indirect object, subject complement-substantive,* and *object complement-substantive*), noun phrases can also function as *appositives* and *nouns of direct address*.

An *appositive* is a noun phrase that renames, identifies, or characterizes another noun phrase.

Cummins Prison Inmate *Jerry Mason* was the motivational speaker for the high school assembly. (*Restrictive appositive*)
The captain of our baseball team, *Sly Slocum*, was honored at the Governor's mansion. (*Nonrestrictive appositive*)

A noun phrase which names the person, animal, or object spoken to functions as a ***noun of direct address*** (*Toby*, hand me my sweater).

Exercise 3.1
Identifying Nouns

The following poem by Lewis Carroll shows the poet's penchant for playing with language, making up new words at will. Underline all of the nouns in the poem.

Jabberwocky

'Twas brillig, and the slithy toves
    Did gyre and gimble in the wabe:
All mimsy were the borogoves,
    And the mome raths outgraved.

"Beware the Jabberwock, my son!
    The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
    The frumious Bandersnatch!"

He took his vorpal sword in hand:
    Long time the manxome foe he sought—
So rested he by the Tumtum tree,
    And stood awhile in thought.

And, as in uffish thought he stood,
    The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
    And burbled as it came!

One, two! One, two! And through and through
    The vorpal blade went snicker-snack!
He left it dead, and with its head
    He went galumphing back.

"And hast thou slain the Jabberwock?
    Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
    He chortled in his joy.

'Twas brillig, and the slithy toves
    Did gyre and gimble in the wabe:
All mimsy were the borogoves,
    And the mome raths outgrabe.

Exercise 3.2
Noun Plurals

In the blank provided, supply the plural form of each of following nouns. If you are not sure about the plural form, look it up in the dictionary.

_____1. fop

_____2. inch

_____3. peony

_____4. quiche

_____5. criterion

_____6. radius

_____7. quiddity

_____8. alumna

_____9. alumnus

_____10. path

_____11. calf

_____12. beef

_____13. turkey

_____14. ski

_____15. pilaster

_____16. louse

_____17. grouse

_____18. grouper

_____19. parenthesis

_____20. process

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Exercise 3.3
Adjectives

The poem "Jabberwocky" contains twelve *coined* adjectives (words made up by Lewis Carroll), disregarding all capitalized words and the final stanza since it repeats the first. See if you can find them. How did you identify these words even though you don't know what they mean?

'Twas brillig, and the slithy toves
    Did gyre and gimble in the wabe:
All mimsy were the borogoves,
    And the mome raths outgrabe.

"Beware the Jabberwock, my son!
    The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
    The frumious Bandersnatch!"

He took his vorpal sword in hand:
    Long time the manxome foe he sought–
So rested he by the Tumtum tree,
    And stood awhile in thought.

And, as in uffish thought he stood,
    The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
    And burbled as it came!

One, two! One, two! And through and through
    The vorpal blade went snicker-snack!
He left it dead, and with its head
    He went galumphing back.

"And hast thou slain the Jabberwock?
    Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
    He chortled in his joy.

'Twas brillig, and the slithy toves
    Did gyre and gimble in the wabe:
All mimsy were the borogoves,
    And the mome raths outgrabe.

Exercise 3.4
Modifiers of Nouns

Both determiners and adjectives modify nouns. Identify the italicized word in each sentence as a *determiner* or *adjective*.

1. The outline of a skull under his skin was *plain* and insistent.

2. *The* suit had cost him $11.98.

3. "Well," Mrs. Hitchcock said, "there's *no* place like home."

4. Mrs. Hitchcock lost *her* train of thought.

5. He put on the *fierce* black hat and followed her out of the car.

6. He put the *two* pieces together and tore them across again.

7. "I reckon I saved you *that* time," he said.

8. For a second Haze didn't move or make *any* sound.

9. "I AM *clean*," Haze said.

10. "I got to see *those* people," Haze said.

11. The eye he put to the hole was slightly *rounder* and smaller. . . .

12. The *fake* blind man leaned forward and smiled.

13. Haze asked him how long it would take to put it in the *best* order.

14. The darkness of the pine grove was broken by *paler* moonlit spots. . . .

15. Then she touched the elbow of a man on the *other* side of her.

16. He sat there for about *fifteen* minutes and nothing happened.

17. *Some* time passed.

From Flannery O'Connor's *Wise Blood.*

Exercise 3.5
Adjectives

Identify the adjectives in each of the following sentences.

1.   The morning of June 27th was clear and sunny. . . .

2.   . . . in his clean white shirt and blue jeans, with one hand resting carefully on the black box, he seemed very proper and important . . . .

3.   He was a round-faced, jovial man. . . .

4.   . . . the very small children rolled in the dust or clung to the hands of their older brothers or sisters.

5.   The original paraphernalia for the lottery had been lost long ago. . . .

6.   The black box grew shabbier each year. . . .

7.   Mr. Summers was very good at all this. . . .

8.   A tall boy in the crowd raised his hand.

9.   A sudden hush fell on the crowd as Mr. Summers cleared his throat and looked at the list.

10.   . . . Mr. Summers declared the lottery open.

11.   Mr. summers waited with an expression of polite interest while Mrs. Dunbar answered.

12.   A sudden hush fell on the crowd . . . .

13.   The pile of stones the boys had made earlier was ready. . . .

14.   . . . most of them were quiet . . . .

15.   "It isn't fair, it isn't right," Mrs. Hutchinson screamed, and then they were upon her.

From Shirley Jackson's "The Lottery"

Exercise 3.6
Degree

Identify the degree (*positive*, *comparative*, or *superlative*) of each of the italicized adjectives.

_____1. He is the *shabbiest* dresser that I have ever seen.

_____2. Marvin has several *white* peacocks.

_____3. Your report is *better* than mine.

_____4. Bill spent his *entire* paycheck on fireworks.

_____5. Lady Godiva, the wife of a *wealthy* English earl, rode naked through Coventry to save its citizens from a tax.

_____6. That is the *worst* idea yet.

_____7. His response was completely *inappropriate*.

_____8. Save me the *biggest* piece.

_____9. Always choose the *lesser* evil.

_____10. Some medicines make me *drowsier* than others.

Exercise 3.7
Functions of the Noun

Give the function of the italicized noun in each of the following sentences—*subject, direct object, indirect object, object of preposition, objective complement-substantive, subject complement-substantive, appositive,* and *noun of direct address.*

_____ 1. The princess wore a stunning *tiara* to the New Year's ball.

_____ 2. Harriet Beecher Stowe wrote *Uncle Tom's Cabin.*

_____ 3. *Barry*, will you hand me that wrench?

_____ 4. The three *winners* of the lottery were speechless.

_____ 5. The rock singer sent my *brother* an expensive acoustic guitar.

_____ 6. Profits from his father's inventions made him a *millionaire.*

_____ 7. Samuel Brown, the *owner* of the local theater, won the Minnesota lottery.

_____ 8. "Big-Mouth Billy Bass" was that year's most whimsical novelty *item.*

_____ 9. The coach gave the two star *quarterbacks* a stern lecture.

_____ 10. The old Amish *quilt*, tattered and faded, won the purple ribbon

_____ 11. Everyone considered Bill the best *candidate* for class president.

_____ 12. Shelby is my very best *friend.*

_____ 13. *Sarah* won the 100-meter race.

_____ 14. The parched *grass* burned quickly.

_____ 15. Eric killed a *deer* on the first day of deer season.

_____ 16. Goatsuckers, nocturnal *birds* like whippoorwills and nighthawks, have a short, wide bill, short legs, and soft mottled plumage.

_____ 17. The *Outer Banks* is a chain of islands along the coast of North Carolina.

_____ 18. His parents named him *Eben.*

_____19. Fred bought his *dog* a new collar.

_____20. Was *To Kill a Mockingbird* Harper Lee's only novel?

Chapter Four
The Noun Phrase
(Pronouns)

Pronouns (literally "for nouns") are single-word noun phrases that are used instead of repeating long noun phrases that occur earlier in the sentence or in a previous sentence. Pronouns have little meaning apart from the context in which they appear. The words *she* or *which* provide little meaning unless we know the substantive to which they refer; this substantive is called the *antecedent* of the pronoun. Knowing the antecedent of the pronoun allows us to associate meaning with the pronoun form used in a sentence.

Although *pronouns* are like nouns in that they share almost all the same functions in the sentence patterns, they are unlike nouns in that they cannot be made plural by the addition of *-s*, and they cannot be preceded by the limiting adjectives discussed in the previous chapter. If a pronoun, in very unusual cases, does take an *-s* plural or is preceded by a limiting adjective (e.g., He made Marjorie feel like *a nobody*), it is best considered a *noun*. Pronouns can be divided into ten different subgroups, seven of which will be discussed in this chapter: *personal, reflexive, intensive, reciprocal, demonstrative, numeral,* and *indefinite.*

Personal Pronouns

Person is a grammatical category which has to do with the relationship of the referent (the person or thing indicated by the substantive) to the spoken (or written) utterance. The personal pronouns have different forms for the three different *persons*, or the three possible topics of our speech or writing: *first person*, the person speaking; *second person*, the person spoken to; and *third person*, anyone or anything else. More complex grammatically than nouns, *personal pronouns* also have different forms to indicate *case, number,* and *gender.*

			Singular	Plural
First Person	Nominative		I	we
	Objective		me	us
	Genitive		my, mine	our, ours
Second Person	Nominative	you		you
	Objective		you	you
	Genitive		your, yours	your, yours
Third Person	Nominative		he, she, it	they
	Objective		him, her, it	them
	Genitive	(Masc.)	his, his	their, theirs
		(Fem.)	her, hers	
		(Neuter)	its, its	

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The nominative case is the case of the pronoun used as a *subject* or *subject complement.* The objective case is the case of the pronoun used as a *direct object,* an *indirect object,* an *object complement,* or an *object of a preposition. Genitive* in Latin means "pertaining to origin." The meaning in English of genitive constructions is "belonging to" or "pertaining to." Some grammars call it the possessive case. Each of the personal pronouns has two genitive forms; the first is always used as a *modifier* (Maria is *her* daughter), and the second as a substantive, i.e., any word that functions like a noun (*Hers* is the one with the blue cover).

The personal pronoun was much more complicated in earlier English. Besides forms for singular and plural, Old English also had sets of forms in the first and second persons for the dual number (two people). Plural was used for three or more. The second person, until the Modern English period, had different forms for the singular and plural. In late Middle English, we find the following second person forms:

	Singular	Plural
Nominative	thou	ye
Objective	thee	you
Genitive	thy, thine	your, yours

These forms still persist among some religious groups and in the language of the services of many of the churches that still use the King James Version of the *Bible.*

The noun in English no longer has different forms for the nominative and objective cases; that is, the form for the noun used as the subject of a sentence is identical to the form of the noun used in any of the object functions (direct object, indirect object, objective complement, and object of a preposition). For example, in *The boy can do all kinds of fancy maneuvers on his skateboard* and *Maria likes the boy that drives the yellow sports car, boy* functions as subject in the first sentence and direct object in the second sentence. The form of *boy* is the same in both sentences despite the fact that the word occurs in a nominative function (subject) in the first sentence and an objective (direct object) function in the second sentence. For this reason, most grammarians say that the noun has only two case forms--common and genitive.

The personal pronoun, however, does have different forms for the nominative and objective cases, except for the second person singular (*you*), the second person plural (*you*), and the third person neuter singular (*it*). Using the first person singular personal pronoun as an example, we use the nominative form in the sentence *I left my heart in San Francisco* (*I* is the subject) and the objective form in the sentence *He gave me his old basketball jacket* (*me* is the indirect object).

The substitution of the objective case personal pronoun for the nominative and the nominative case personal pronoun for the objective brands the speaker or writer as uneducated.

Some English speakers continue to use the childlike *Me and Jimmy were the first in line.* Using the objective case form where one would expect the nominative case form is typical of uneducated speakers. Generally this usage occurs when the subject is compound. The same people who would say *Me and Jimmy were the first in line* would not say *Me was the first in line.* Similarly, some people use the nominative form when the objective form is expected: *Fred went to the party with Delana and I.* Those same people would never say *Fred went to the party with I.*

Unlike the noun, the personal pronoun makes gender distinctions for *masculine, feminine, and neuter* in the third personal singular: *he, she,* and *it.*

When we acquire the language as children, we "discover" the patterns of the language; we expect a certain amount of symmetry within grammatical paradigms. Since the personal pronoun has one set of forms for the singular and a different set of forms for the plural in the first and third persons, we expect to find a set of forms for the singular and a set of forms for the plural in the second person as well. Since there is only one set of forms for the singular and plural pronouns in the second person, people have come up with ways to distinguish the two. For example, in the Southern part of the United States, the Standard second person plural pronoun in spoken language is *you all* or *y'all,* although Southerners would not write this form unless they were writing a personal letter. Non-standard speakers use the form *you'uns* in the second person plural. In other parts of the country, we find the spoken forms *you guys* and *youse* in the second person plural. Think about your own second person plural "spoken" forms. What form do you use for the genitive?

The *-s* ending on the second genitive form, found in all except the first person singular pronouns, apparently developed as a result of analogy with the double genitive of nouns. For example, *Sylvia is a patient of Mary's*; hence, *Sylvia is a patient of hers.* In the Southern dialect of England, however, the second genitive took an *-n* ending, parallel to the ending on *mine* and the earlier second person genitive *thine*; therefore, speakers of this dialect used the forms *ourn, yourn, hisn, hern,* and *theirn.* From what type of speakers have you heard these non-standard pronoun forms?

Reflexive Pronouns

A second subgroup of pronouns is the *reflexive pronoun.* Reflexive and intensive pronouns are grouped together under the heading *compound personal pronouns* because they are made up of a form of the personal pronoun attached to the suffix *-self* or *-selves.* The reflexive and intensive pronouns are identical in form as the following paradigm shows.

Forms of the Reflexive and Intensive Pronouns

	Singular	Plural
First Person	myself	ourselves
Second Person	yourself	yourselves
Third Person	himself	themselves
	herself	
	itself	

Some grammarians describe the *reflexive pronoun* as a pronoun which shows the action of the verb returning to the subject instead of passing to some other object. When the reflexive pronoun is used as the direct object, the direct object and the subject will have the same referent (i.e., refer to the same person, place, or thing). Likewise, if the indirect object is a reflexive pronoun, the subject and the indirect object will have the same referent. The reflexive pronoun is occasionally used as an object of a preposition or as a subject complement. Examples of the four functions of the reflexive pronoun follow:

The distraught child had just burned *himself* on the hot stove. Direct Object
The girl and her teacher occupied *themselves* with the new piece of music. Direct Object
The octogenarian gave *himself* a birthday party. Indirect Object
He spilled the punch on *himself.* Object of Preposition
Marjorie is not *herself* today. Subject Complement

Intensive Pronouns

Although the *reflexive* pronoun and the **intensive pronoun** are identical in form, they differ in function. The reflexive pronoun is always used as an object or complement (direct object, indirect object, object of a preposition, or subject complement). The intensive pronoun is always used as an *appositive*; that is, it renames a previously stated substantive. This appositive intensifies, or makes more emphatic, the substantive that it renames. The intensive pronoun may directly follow the substantive which it intensifies (The restaurant owner *himself* served the first guests), or it may occur later in the sentence (The restaurant owner served the first guests *himself)*. Following are some additional examples of the intensive pronoun:

Manfred *himself* led the troops into battle.
They painted the antique car *themselves.*
You must sign these letters *yourself.*

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Discovering Irregularities

Write down the eight *reflexive/intensive pronouns*, and determine which personal pronoun is used in the formation of each. You will find that six of the pronouns are formed by adding -*self* or -*selves* to the first of the two genitive forms of each pronoun (the form that is always used as a modifier). Two of the eight pronouns are formed differently, however. Explain.

Does this make it easier for you to understand why some people say *hisself* and *theirselves?*

Reciprocal Pronouns

A fourth subgroup of pronouns is the **reciprocal pronoun**. The reciprocal pronouns, like the reflexives, function as objects (direct object, indirect object, or object of a preposition). In a sentence containing a reciprocal pronoun, the subject and the object are interacting mutually. There are two reciprocal pronouns--*each other* and *one another*. Some people use *each other* to refer to two and *one another* to refer to three or more. Others seem to use the pronouns interchangeably. Although the reciprocal pronouns are written as two words, we think of them as units and form the genitive by attaching the -*'s* to the second word in the unit: *each other's* uniforms, *one another's* deepest emotions. The sentences below show the different functions of the reciprocal pronouns:

> The two young men distrust *each other*. Direct Object
> They gave *one another* their addresses. Indirect Object
> The sisters share clothes with *each other*. Object of Preposition

Unlike other types of pronouns, *reflexive pronouns, intensive pronouns,* and *reciprocal pronouns* must always occur in the same clause as their antecedent.

Demonstrative Pronouns

Demonstrative pronouns are the pronouns that demonstrate by pointing out specific persons, places, or things. The *demonstrative pronouns* are *this, that, these,* and *those. This* and its plural form *these* are used to point out persons, places, or things that are close, and *that* and its plural form *those* are used to point out persons, places, or things that are farther away.

Numeral Pronouns

The *numeral pronouns* include the cardinal numbers *one, two, forty-two, one hundred,* etc. Some grammarians include the cardinal numbers in the *indefinite pronoun* subgroup.

>He left *two* on the table.
>*Forty-five* attended my party.

Indefinite Pronouns

The last subgroup of pronouns that will be discussed in this chapter is the subgroup called *indefinite pronouns.* Some of the pronouns in this group are indefinite, but many of them are not. What they all have in common is that they refer to number or quantity. Following is a list of the indefinite pronouns:

>the compounds with *-thing: anything, everything, something, nothing*
>the compounds with *-body: anybody, everybody, somebody, nobody*
>the compounds with *-one: anyone, everyone, someone, no one*
>other indefinite pronouns: *all, another, any, both, each, either, enough, few, less, little, many, more, much, neither, none, one, several, some.*

When the *indefinite pronouns* function as subjects, we often find choosing the appropriate verb difficult. Some of the indefinite pronouns are used to refer to a single person, place, or thing:

each	anybody
either	everybody
neither	somebody
few	nobody
anyone	anything
everyone	everything
someone	something
no one	nothing
another	one

Some are used to refer to more than one person, place, or thing:

>both
>several
>many

And some are used to refer only to substantives that are not countable (*mass nouns*):

less
little
much

A few of the indefinite pronouns can be used to refer either to count-nouns or non-count nouns. When they refer to count nouns, they take a plural verb, but when they refer to non-count nouns, they take a singular verb.

all (All of the boys *were* tardy. All of the cement *has* hardened.)
any   (Any of the students *are* welcome. Any of the flour *is* suitable.)
enough (Enough of the team members *are* here. Enough of the rice *was* distributed.)
more   (More of the skunks *have* appeared. More of the dynamite *has* disappeared.)
none (None of the acrobats *fasten* their safety harnesses. None of the rice *is* acceptable.)
some (Some of the eggs *were* broken. Some of the milk *is* spoiled.)

The indefinite pronouns made by compounding *any-, every-, no-,* and *some-* with *-one* and *-body* are singular. Usage books, consequently, have insisted on singular verbs when these compounds are used as subjects (Everybody *was* present). These indefinite pronouns may also act as antecedents of other pronouns. Earlier usage was to use the singular masculine pronoun forms *he/him/his* to refer to these singular indefinite pronouns (e.g., Someone left *his* English book in the back seat of my car). However, current usage, even among many educated speakers today, is to use a plural pronoun to refer to these indefinite pronouns with *-body* and *-one* even though they occur with a singular verb (Everybody in the class *wants* to go on the trip, but the bus won't hold *them*). Most people would argue that, although these indefinite pronouns are singular in form, they are plural in meaning. But probably a stronger reason for opting for the plural pronoun is the reaction against the gender-specific pronoun forms *he/him/his*. Since the plural third person pronoun (*they, them, their, theirs*) is gender neutral, it has become widely used to refer to the indefinite pronouns *anybody, anyone, everybody, everyone, nobody, no one,* and *somebody, someone*. The use of the third person plural pronoun in this way, however, has given rise, in the usage of some, to the paradoxical form *themself*.

The compounds *anybody, anyone, everybody, everyone, nobody, no one, somebody,* and *someone*, along with the compounds *nothing, something,* and *everything*, are combined with the adjective *else* to form a new compound pronoun, which means "other" or "being different in identity" (*Everyone else* went home). These indefinite pronouns and *else* have become so completely a unit that the possessive is formed by attaching the *-'s* to the second element of the compound (*everybody else's*).

The word *one* can fit into more than one category. It can be a numeral pronoun (*One* surfaced only a few yards from our ship). It can also be an indefinite pronoun (*One* should always

do his best) even though this usage has lost favor because of the use of the accompanying gender specific pronoun. Although we would probably call *one,* in the sentence *You take the heavy coat, and I'll take the lighter one*, an indefinite pronoun, it is capable of doing what no other indefinite pronoun can do. It can be pluralized by the addition of *-s* (*You eat the vanilla cookies, and I'll eat the chocolate ones*). All of the meaning of *oneness* has been lost in this particular usage as is evident from its taking the plural ending.

Some of the indefinite pronouns can occur in the genitive case (*anyone's, anybody's, everyone's, everybody's, no one's, nobody's, another's, either's, neither's,* and *one's*). These ten pronouns along with the genitive forms of the reciprocal pronouns (*each other's* and *one another's*) are the only pronouns whose genitive forms contain an apostrophe.

Functions of the Pronoun

The following sentences show how pronouns can be used in each of the substantive functions (subject, direct object, indirect object, and subject complement) in the basic sentence patterns. Pronouns do not occur in the objective complement function.

S	Intr V		
Everyone	dreams.		

S	TrV	DO	
She	kissed	*him.*	

S	TrV	IO	DO
They	left	*him*	*nothing.*

S	TrV	DO	OC
They	considered	*him*	the winner.

S	LV	SC-substantive	
This	is	*she.*	

S	LV	SC-adjective	
Everyone	is	sad.	

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Summary

    Pronouns (literally "for nouns") are used to replace substantives that occur earlier in the sentence or in a previous sentence. The substantive to which a pronoun refers is called the ***antecedent*** of the pronoun.

    Personal pronouns have different forms to indicate *person, number,* and *gender,* and case.

			Singular	Plural
First Person	Nominative		I	we
	Objective		me	us
	Genitive		my, mine	our, ours
Second Person	Nominative		you	you
	Objective		you	you
	Genitive		your, yours	your, yours
Third Person	Nominative		he, she, it	they
	Objective		him, her, it	them
	Genitive	(Masc.)	his, his	their, theirs
		(Fem.)	her, hers	
		(Neuter)	its, its	

    Reflexive pronouns and ***intensive pronouns*** are compound personal pronouns (personal pronoun + *-self* or *-selves*). ***Reflexive pronouns*** function as direct objects, indirect objects, objects of prepositions, or subject complements. ***Intensive pronouns*** function as *appositives*; that is, they rename a previously stated substantive. An intensive pronoun intensifies, or makes more emphatic, the substantive that it renames.

    The ***reciprocal pronouns*** (*each other* and *one another*), like the reflexives, function as objects (direct object, indirect object, or object of a preposition). In a sentence containing a reciprocal pronoun, the subject and the object are interacting mutually.

    Demonstrative pronouns (*this, that, these,* and *those*) point out specific persons, places, or things.

    Numeral pronouns include the cardinal numbers *one, two, sixteen, forty-two, one hundred,* etc.

    Indefinite pronouns refer to number or quantity. They include *anything, everything, something, nothing, anybody, everybody, somebody, nobody, anyone, everyone, someone, no one,*

all, another, any, both, each, either, enough, few, less, little, many, more, much, neither, none, one, several, and *some.*

Pronouns can function as subjects, direct objects, indirect objects, subject complements, and appositives.

Exercise 4.1
Types of Pronouns

Identify the italicized pronouns by one of the following labels: *personal, reflexive, intensive, reciprocal, demonstrative, numeral,* or *indefinite.*

1.   *Nothing* satisfied him.

2.   He taught *himself* karate.

3.   Marian and *he* are good friends.

4.   He left only *three* for me.

5.   *These* are his best paintings.

6.   Bill and Simon argue with *each other* every time they are together.

7.   The children started the fire *themselves*.

8.   *None* of the soup was even touched.

9.   Sue's husband makes *her* happy.

10. Ernest Hemingway killed *himself*.

11. Family members at Auschwitz rarely saw *one another*.

12. *That* is Selina's poodle.

13. During the operation, the surgeon cut *himself*.

14. *Several* were absent this morning.

15. *Mine* is the one with the purple stripes.

Exercise 4.2
Functions of Pronouns

Give the *function* of each of the italicized pronouns.

_____1. Hastings hit *somebody* on the head.

_____2. Not *one* of the boys is minding the fire.

_____3. They loved *each other* with an enduring passion.

_____4. They named *it* Lewisburg.

_____5. The owner of the pale gray Lincoln was *one* of the lumberjacks.

_____6. *Most* of the children ran inside.

_____7. He is only hurting *himself.*

_____8. The graduates promised *one another* an annual reunion.

_____9. He gave *himself* one more chance.

_____10. The facts are *these.*

_____11. *Two* sauntered up to the watchman.

_____12. Fred and Jack dislike *each other* intensely.

_____13. He threw *her* only a cursory glance.

_____14. *Few* did their homework correctly.

_____15. Milton gave *it* serious thought.

The simplest type of sentence (Pattern One) can be comprised minimally of a noun phrase and a verb phrase:

NP	VP
Dogs	bark.
The boys	are winning.
The river	raged.

Although a verb phrase can contain complements and modifiers, it must have at least one component–a verb. Since all of the other major components of the sentence pattern are defined in relationship to the verb, it is imperative that we be able to identify verbs. Most of us can spot verbs in a sentence even though we are not sure how we are able to do it. This chapter will explain the characteristics of the English verb and give a simple definition that will serve to identify almost every verb in the language. The best way to identify verbs is to look for the formal characteristics that they uniformly share.

Verb inflections. We can add inflections to verbs to indicate grammatical properties such as third-person singular present tense, past tense, past participle, and present participle. Change each of the following verbs to show these grammatical properties.

Base Form	3rd Person Singular Present	Past	Past Participle	Present Participle
	takes	*took*	*taken*	*taking*
	plays	*played*	*played*	*playing*
see	_____	_____	_____	_____
freeze	_____	_____	_____	_____
say	_____	_____	_____	_____
talk	_____	_____	_____	_____
cut	_____	_____	_____	_____
start	_____	_____	_____	_____
think	_____	_____	_____	_____

1. In which two columns do all of the verbs share the same inflection?
2. What inflection do the verbs share in each of these two columns?
3. From this information, try to construct a definition of *verb*.

From the preceding exercise, you should have arrived at a definition similar to the following:

> A *verb* is a word that can take the suffix *-s* to indicate third person singular present tense and *-ing* to indicate present participle (continuing action). This definition can be used to identify all of the verbs in English except the modal auxiliaries. .

The majority of verbs take the suffix *-d, -ed,* or *-t* to indicate past tense; however, since some verbs form their past tenses in other ways, this suffix cannot be used as a part of our definition of verb.

Besides the inflectional endings that are characteristic of verbs, there are other clues that help in the identification process: position in the sentence and the types of words that typically surround verbs.

Find the verbs in the following sentences:

> The alligator ate the golden retriever for breakfast.
> The plane skimmed across the surface of the moonlit water.
> The human resource manager became the new president of the company.
> The bibliophant begliantly gliffled the storibunctious strouds.

If you identified *ate, skimmed, became,* and *gliffled,* you are correct. How did you go about making these choices? In sentence one, we know that the alligator did away with the golden retriever; the reptile had dog meat for breakfast. We know that the action has already occurred, i.e., that it took place in the past, and we know that the present tense of the verb *ate* is *eat.* The word *ate* follows the phrase *the alligator,* which we recognize as the actor (or the subject) in the sentence, and we know that the golden retriever is *what* the alligator ate; therefore, *retriever* is the direct object. We also know *when* the alligator consumed the ill-fated canine—*for breakfast.*

Reviewing the information about *types* of verbs in the basic sentence patterns in Chapter Two, we recognize *ate* in the first example sentence as a *transitive verb*; it has a direct object, *retriever.* The verb in the second sentence, *skimmed,* is *intransitive.* It does not have a direct object; instead, it is followed by two prepositional phrases which answer the question *where?* *Became* in the third sentence is a *linking verb*; it links the subject complement-substantive *president* to the subject *manager.* *President* and *manager* refer to the same person.

The fourth sentence (*The bibliophant begliantly gliffled the storibunctious strouds*) contains five "made-up" words; however, we can easily spot *gliffled* as the verb because it sits between the subject *bibliophant* and the direct object *strouds,* it is preceded by the adverb *begliantly* (most English words ending in the suffix *-ly* are adverbs), and it contains the suffix *-d,* which we recognize as the past tense ending of regular verbs. Since it has an object, not only can we identify it as the verb in the sentence, but we know that it is a transitive verb. Although we recognize this sentence as *nonsense,* we can understand the structure of the sentence. This fact

should prove to us that we rely on the *forms* of words and the *position* that they occupy in a sentence rather than upon their *meaning* to tell us what grammatical category that they belong to and how they function in the sentence.

Verbs are the core of any sentence. Even though a sentence can consist of only a subject and a verb (*All babies cry*), verb phrases usually contain other noun phrases, which function as objects, complements, or modifiers of the verb:

Paul made <u>a touchdown</u>.	(Direct Object)
He gave <u>Griselda</u> <u>a kiss</u>.	(Indirect Object, Direct Object)
The class elected <u>Tom</u> <u>president</u>.	(Direct Object, OC-substantive)
They thought <u>George</u> <u>handsome</u>.	(Direct Object, OC-adjective)
Paul is <u>the new president</u>.	(Subject Complement-substantive)
Mary's cat is <u>huge</u>.	(Subject Complement-adjective)
Tom went <u>home</u>.	(Modifies Verb)

The following section examines the different kinds of verb phrases that each of the seven sentence patterns contains.

Types of Verbs

Intransitive verbs, verbs in Pattern One, do not take objects. When the verb is intransitive, it may occur as the only component of the verb phrase:

Pattern 1: S **IV**

Most Siamese cats *bite*.
Sam is *sleeping*.
His mother *died*.
The plane *crashed*.

Most intransitive verbs, however, are followed by modifiers which answer questions such as *why? how? when?* or *where?* Examples of intransitive verbs followed by adverbial modifiers are:

Pattern 1: S **IV** Adv-modifier

Bernie *lay* quietly on the hospital gurney.
The old ship captain *arrived* early.
The soldier *grimaced* at the sound of the drill sergeant's voice.
The geese *flew* south.

Transitive verbs, those that are found in Patterns Two, Three, Four, and Five always take objects. In Pattern Two, the verb is followed by a noun phrase which answers the question "Whom?" or "What?"

Pattern 2: S *TV* DO

The short-stop *caught* the fly ball.
A newcomer to the political scene *won* the mayor's race.
Marie Leveau *wore* the ancient grigri around her neck.

The third pattern deals with what some grammarians call *ditransitive verbs*, or verbs with two objects (a direct object and an indirect object). Verbs that often take both indirect objects and direct objects are *assign, bring, buy, cook, get, give, grant, hand, leave, lend, offer, make, pass, pay, pitch, present, read, sell, send, sing, teach, tell, throw, toss,* and *write*.

Pattern 3: S *TV* IO DO

Samuel *tossed* his brother a towel.
The little girl's father *read* her a story.
The teenager *sent* his girlfriend a love letter.
A total stranger *bought* Elizabeth a diamond bracelet.

The indirect object always precedes the direct object. Indirect objects can be lifted out of their position before the direct object and placed at the end of the sentence in a phrase beginning with the preposition *to* or *for*:

Samuel tossed a towel *to his brother.*
The little girl's father read a story *to her.*
The teenager sent a love letter *to his girlfriend.*
A total stranger bought a diamond bracelet *for Elizabeth.*

When they occur after the direct object, they are no longer indirect objects but are, instead, objects of a preposition.

The fourth pattern contains a direct object and a complement, referred to as an *object complement*. The substantive which functions as the complement of the direct object renames the direct object. The direct object and the object complement have the same referent; i.e, they refer to the same person, place, or thing. Examples of this pattern are:

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Pattern 4: S *TV* DO OC-substantive

His classmates *called* him a loser.
The boss *made* Mr. Ledbetter the new foreman.
They *named* their new baby Trismegistus.
Everybody *considered* Francis the real winner of the race.

The object complement has the same relationship to the direct object in Pattern 4 as the subject complement has to the subject in Pattern 6. A comparison of the sentence *His classmates called him a loser* and the sentence *He is a loser* shows that *loser* has the same relationship (that of renaming) to the direct object *him* in the first sentence that *loser* (subject complement-substantive) has to *he* (subject) in the second sentence.

The fifth pattern is like the fourth, except that the object complement is a descriptive adjective. The adjective describes the direct object.

Pattern 5: S *TV* DO OC-adj

Everyone *considered* Joe crazy.
We *painted* my room black.
The putrid odor *made* him sick.

In each of these sentences, the descriptive adjective following the direct object functions as an object complement-adjective; that is, it completes or complements the direct object in the same way that a subject complement-adjective complements the subject in Sentence Pattern 7.

We *painted* my room black. S TrV DO OC-adj
My room *is* black. S LV SC-adjective

Black has the same relationship to the direct object *room* in the first sentence that it has to the subject *room* in the second sentence.

The third type of verb in English is the **linking verb**. Transitive and intransitive verbs are true predicates, which make a statement about the subject (*His horse loves alfalfa*). Linking verbs, often called *copulas,* simply link a substantive or descriptive adjective to the subject (*Seth is my brother* or *My brother is tall*). The linking verb and the complement together make a statement about the subject.

If the linking verb joins two substantives, it conforms to Pattern 6 (S LV SC-substantive). In this pattern, the subject and subject complement-substantive have the same referent; they refer to the same person, place, or thing. Examples are:

Pattern 6: S **LV** SC-substantive

His birthday *present* was a new red *Mustang.*
Thomas Jefferson became the third *President* of the United States.
The tall *boy* with the scar on his cheek is the *ring leader* of that gang.

In each of the sentences above, the subject and subject complement-substantive are italicized. Notice that they refer to the same person or object; *present* and *Mustang* in the first sentence have the same referent (they name the same thing).

Pattern 7 (S LV SC-adjective) occurs much more frequently in English than Pattern 6. A number of verbs other than *be* occur in this pattern (e.g., *seem, become, remain, grow, feel, taste, smell, sound,* etc.). Examples of sentences containing linking verbs that join a subject and a subject complement-adjective are:

Pattern 7: S **LV** SC-adjective

Linda *seems* unusually quiet.
The actress suddenly *became* furious.
The old dog *remained* fiercely loyal to his master.
Both attorneys *grew* weary of the constant bickering.
Mary *felt* very sleepy.
The apple pie *tastes* delicious.
The sea air *smelled* fresh.
The orchestra *sounds* wonderful.

In both Patterns 6 and 7, the linking verb and the complement together perform the predication; i.e., they make a statement about the subject.

Tense

Often we think of tense as being synonymous with time. Usually, however, it is not. Rarely do we use the simple present form (*he plays, they play*) to indicate present time; instead, we say or write *he is playing, they are playing*, using the *progressive* rather than the *simple* form of the verb. We use the simple present forms *he plays* or *they play* for habitual or repetitive actions. And we also use them for future time, as in *My plane leaves at 3:00 this afternoon.*

The perfect tense forms indicate completed action as of a certain time in the present, past, or future, e.g., *By this time tomorrow, we will have begun our journey. Perfect* in the names *present perfect, past perfect,* and *future perfect* means "completed." Actually all of the perfect forms indicate past time in relation to the selected point of reference.

In the sentence "They *have* already *finished* their work," the point of reference is

obviously the present; therefore, the sentence explains that the work is completed as of right now (the present). Although the tense is called present perfect, the time of the action is actually past. The past perfect tense *had burned,* in the sentence "By the time I arrived, the house *had* completely *burned,*" indicates that the action of burning was completed by a point of reference in the past (the time I *got* there). And finally in the sentence, "By noon tomorrow, the stock market *will have regained* this morning's losses," the future perfect verb *will have regained* indicates that the action will have been completed by the point of reference in the future (by noon tomorrow). In comparison to the point of reference, the action is past action (already complete). The very nature of the *perfect aspect* indicates past time (completed action) in comparison to the point of reference.

Even though grammatical terms used for tense labels do not always coincide with time in the real world, they are useful for us to know. In writing we try to maintain consistency in the verb tenses that we use; for example, we don't switch back and forth between present and past time. Having knowledge of the different tense forms helps us to avoid this stylistic error in our writing.

We can distinguish only two tenses (present and past) in a single word in English; for example, with the verb *see,* we can indicate present tense by *see* or *sees* and past tense by *saw.* Any other tense distinction can be made only by adding an auxiliary (*will* or a form of *have*) to the verb. The following paradigm shows the different forms of two verbs (one regular and one irregular) in the six different tenses.

Present Tense

	Singular	Plural
1st person	I play (choose)	we play (choose)
2nd person	you play (choose)	you play (choose)
3rd person	he, she, it plays (chooses)	they play (choose)

Past Tense

1st person	I played (chose)	we played (chose)
2nd person	you played (chose)	you played (chose)
3rd person	he, she, it played (chose)	they played (chose)

Future Tense

1st person	I will play (will choose)	we will play (will choose)
2nd person	you will play (will choose)	you will play (will choose)
3rd person	he, she, it will play (will choose)	they will play (will choose)

Present Perfect Tense

1st person	I have played (have chosen)	we have played (have chosen)
2nd person	you have played (have chosen)	you have played (have chosen)
3rd person	he, she, it has played (has chosen)	they have played (have chosen)

Past Perfect Tense

1st person	I had played (had chosen)	we had played (had chosen)
2nd person	you had played (had chosen)	you had played (had chosen)
3rd person	he, she, it had played (had chosen)	they had played (had chosen)

Future Perfect Tense

1st person	I will have played (will have chosen)	we will have played (will have chosen)
2nd person	you will have played (will have chosen)	you will have played (will have chosen)
3rd person	he, she, it will have played (will have chosen)	they will have played (will have chosen)

The English tense system is complicated. Throughout the fifteen hundred years of its existence, the English language has changed from a *synthetic* language (one which relies on inflections to indicate the grammatical relationships between the words in a sentence) to an *analytic* one (a language which depends on word order and function words, like prepositions and conjunctions to make clear how the words in a sentence relate to one another grammatically). Nowhere is this shift from synthetic to analytic language more obvious than in the English verb. Unlike those languages that can show tense distinctions by different inflections, English has come to rely on the use of multiple word verbs.

These extra words that are absolutely essential for tense distinctions in English verbs are called *auxiliaries*. There are four different types of auxiliaries: the forms of *be*, the forms of *have*, the forms of *do*, and the modal auxiliaries (*will, would, shall, should, may, might, can, could,* and *must*). These four groups of auxiliaries are used for different purposes and have different characteristics.

The Parts of an English Verb

Verbs have four *principal parts* by which we form multiple-word verbs in English: the base form (the infinitive form without *to*), the past form, the past participle form, and the present participle form.

Multiple-word verbs. See if you can determine which of the principal parts is used with the different English auxiliaries (sometimes called *helping verbs*). Use the appropriate principal part of the following verbs with the auxiliaries provided (e.g., am *playing*).

1. *play* am _____   will _____   do _____   have_____

2. *start*   am _____   will _____   do _____   have_____

3. *think*   am _____   will _____   do _____   have_____

4. *teach*   am _____   will _____   do _____   have_____

5. *shake*   am _____   will _____   do _____   have_____

6. *weave*   am _____   will _____   do _____   have_____

7. *put*   am _____   will _____   do _____   have_____

8. *spit*   am _____   will _____   do _____   have_____

9. Substitute *shall, should, can, could, would, may, might,* or *must* for *will*. Does the same principal part fit with these auxiliaries?

10. Substitute *is, are, was,* or *were* for *am*. Does the same principal part fit with these auxiliaries?

11. Substitute *did* or *does* for *do*. Do you use the same principal part for all three auxiliaries?

12. Substitute *has* or *had* for *have*. Which principal part fits with these auxiliaries?

13. Write a rule explaining which principal part *must* follow each of the types of auxiliaries found above.

14. Write a rule for a multiple-word verb containing as many of the auxiliaries as you can.

All four types of auxiliaries cannot occur in the same multiple-word verb. If you constructed the rule correctly, you are well on your way to mastery of the multiple-word verb.

Since the English language is limited in the number of inflections it contains, it must make use of different auxiliaries to alter the meaning of the verb. Auxiliaries are used to show that the verb indicates future time, that some kind of condition has been placed on the verb, that the action has been completed, that the action is continuing, or that the verb shows emphasis.

Auxiliaries are also added to verbs in order to form a question or to negate a statement.

Auxiliaries	
Modals	indicate that the verb expresses future time or that some kind of condition has been placed upon it;
have	indicates that the action of the verb has been completed as of a given time in the past, present, or future;
be	indicates that the action is a continuing one;
do	indicates that the verb shows emphasis, that the verb is part of a question whose answer is *yes* or *no*, or that the verb has been negated.

The modal auxiliaries (*will, would, shall, should, may, might, can, could,* and *must*) always precede the base form of the verb. These auxiliaries produce multiple-word verbs such as:

will stop	may stop
would stop	might stop
shall stop	can stop
should stop	could stop
must stop	

The modals *will* and *shall* are used with the base form of the verb to indicate future tense. The other modals generally add to the meaning of the verb the ideas of obligation, certainty (or lack of it), possibility, capability, probability, etc. The modals are different from the other auxiliaries in that they do not take the inflections *-s* (third-person present singular) and *-ing* (present participle).

The auxiliary *have* (and its other forms *has* and *had*) is used with the past participle form of the verb. The perfect tenses are formed by using one of the forms of the auxiliary *have (have, has,* or *had)* and the *past participle* form of the verb, giving the multiple-word verbs *have eaten, has eaten,* and *had eaten.*

In the active voice, the auxiliary *be (am, is, are, was were)* is always followed by the *present participle* (the *-ing* form of the verb), thus producing multiple-word verbs like *am going, is going, are going, was going,* and *were going.* These multiple-word verbs are called the **progressive form**. Progressive form verbs are used much more commonly than the simple form verbs to indicate present action. If someone asks us what Mary is doing, we would reply, "Mary is playing the piano"; we would never say, "Mary plays the piano." The following paradigm

shows the progressive verb form in all six tenses.

Present Tense

	Singular	Plural
1st person	I am playing	we are playing
2nd person	you are playing	you are playing
3rd person	he, she, it is playing	they are playing

Past Tense

	Singular	Plural
1st person	I was playing	we were playing
2nd person	you were playing	you were playing
3rd person	he, she, it was playing	they were playing

Future Tense

	Singular	Plural
1st person	I will be playing	we will be playing
2nd person	you will be playing	you will be playing
3rd person	he, she, it will be playing	they will be playing

Present Perfect Tense

	Singular	Plural
1st person	I have been playing	we have been playing
2nd person	you have been playing	you have been playing
3rd person	he, she, it has been playing	they have been playing

Past Perfect Tense

	Singular	Plural
1st person	I had been playing	we had been playing
2nd person	you had been playing	you had been playing
3rd person	he, she, it had been playing	they had been playing

Future Perfect Tense

	Singular	Plural
1st person	I will have been playing	we will have been playing
2nd person	you will have been playing	you will have been playing
3rd person	he, she, it will have been playing	they will have been playing

The auxiliary *do* (and its forms *does* and *did*) are always followed by the base form of the verb. We call this multiple-word verb the ***emphatic form*** (*do play, does play, did play*). It is called *emphatic* because it is the form of the verb used when we wish to place emphasis on the

verb, but it is used much more extensively for purposes other than emphasis.

Use of Emphatic Form in questions and negative constructions. Structurally, English has two types of questions -- those whose answers are *yes* or *no* (for example, *Will he drive his car today?*) and those which require an answer containing more information than *yes* or *no* (*What did you do this afternoon?*).

Turn the following statements into questions that require *yes* or *no* as the answer:

1.   Sharon has already left school.

2.   The boys have been playing basketball all morning.

3.   They had already paid for their tickets.

State a rule for constructing *yes/no* questions out of sentences like the three above.

4.   The cranes are dying.

5.   John is taking his algebra test early.

6.   The children have been behaving badly.

State a rule for constructing *yes/no* questions out of sentences like the three above.

7.   John stumbled on the cat on his way to the bathroom this morning.

8.   The porpoises always jump through the hoops.

9.   Their housekeeper runs the vacuum each morning.

State a rule for constructing *yes/no* questions out of sentences like the three above.

Turn each of the nine affirmative statements into negative ones. State a rule for changing each of the three groups of sentences from positive statements to negative ones.

The *do* auxiliary is used to construct *yes/no* questions from statements that contain no auxiliaries and to make negative statements from positive ones that contain no auxiliaries. To form the *yes/no question* from the sentence *John rides a motorcycle to school,* we ask *Does John ride a motorcycle to school?* And to make a negative of the positive sentence *Mary lives across the street from me,* we say *Mary does not live across the street from me.* The name *emphatic verb form* implies that emphasis is the primary use of verbs like *did go* or *does attend,* but this

form of the verb is used much more often for yes-no questions and for negatives than for emphasis. The emphatic form of the verb occurs only in the present and past tenses.

Present Tense

	Singular	Plural
1st person	I do play	we do play
2nd person	you do play	you do play
3rd person	he, she, it does play	they do play

Past Tense

	Singular	Plural
1st person	I did play	we did play
2nd person	you did play	you did play
3rd person	he, she, it did play	they did play

Order in Multiple-Word Verbs

Auxiliaries do not occur randomly in an English multiple-word verb phrase; there is a fixed order in which the auxiliaries can occur. We acquire this order when we are very young children and adhere to it rigidly. Rearrangement of this order produces multiple-word verbs that are ungrammatical. For example, English speakers would never produce the following multiple-word verbs:

*go might
*be will going
*have going been

(An asterisk preceding a phrase or sentence shows that the phrase or sentence does not fit the grammatical patterns of English.)

Just as we would never produce multiple-word verbs that are out of the prescribed order, we would not produce multiple-word verbs that match up auxiliaries with unacceptable principal parts of the verb. Hence, no English speaker would produce the following:

*might going   *do gone
*am go   *may had going
*has go

Although there are four different types of auxiliaries used to construct multiple-word

verbs in English, all four cannot be used in one verb phrase. No English verb phrase can contain both a modal and the auxiliary *do*. Therefore, the maximum number of auxiliaries that we can have in an active voice verb is three, and the auxiliaries must follow a set order.

Modal + Have + Be + Verb

Since modals are followed by the *base form* of the verb, forms of *have* are followed by the *past participle* form of the verb, and forms of *be* are followed by the *present participle* form of the verb, we can formulate the following rule for multiple-word verbs in English:

Modal [base form] + Have [past participle] + Be [present participle] + Verb

might have been running

will have been sleeping

The auxiliary affects the word which immediately follows it. The verb following a modal will always be a base form; the verb following *have* will always be a past participle form; and the verb following a form of *be* will always be a present participle.

You will notice that we can leave out any or all of the three auxiliaries and come up with multiple-word verbs like the following:

Modal [base form] + Have [past participle] + Verb
will have chosen

Have [past participle] + Be [present participle] + Verb
have been choosing

Be [present participle] + Verb
is choosing

Have [past participle] + Verb
has chosen

Modal [base form] + Verb
might choose

The formula that we have just constructed does not account for a verb containing the auxiliary *do* (or its forms *does* and *did*). An English verb cannot contain both the auxiliary *do* and a modal auxiliary. The auxiliary *do* is unique in that it always occurs alone as an auxiliary; it never occurs with any other auxiliary in a multiple-word verb. We do not produce verbs like the following:

*do might go
*does have gone
*did be going
*do have been going

Our unconscious knowledge of the structure of the language recognizes these multiple-word verbs as unacceptable utterances. Therefore, a multiple-word verb containing *do* must have a separate rule

Do [Base form] + Verb

to produce *do see, does play,* and *did enjoy.*

Our formula for the multiple-word verb is still incomplete. We have not yet considered *tense*; the transformational grammarian recognizes only two tenses--present and past. All of the other English tenses listed by traditional grammarians require additional words (auxiliaries). Therefore, the transformationalist would say that a verb must have a minimum of two parts--tense and the verb itself; all the other parts of the verb (Modal + Base Form, Have + Past Participle, and Be + Present Participle) are optional. Tense, as well as number, according to the transformational grammarian, is always indicated in the first word of a multiple-word verb. Therefore, our revised multiple-word verb formula would look something like this:

Tense + Modal [Base form] + Have [Past Participle] + Be [Present Participle] + Verb

This new formula will provide an analysis for almost all of the multiple-word verbs in English (a group of semi-modals, as well as the passive voice, will be discussed later). In order to use this formula, you must know the historical present and past forms of the modal auxiliary. They are:

Present	*Past*
will	would
shall	should
can	could
may	might
must	-------

Using the formula *Tense + Modal [Base form] + Have [Past Participle] + Be [Present Participle] + Verb*, we can create the following multiple-word verbs:

Tense + Modal [Base form] + Have [Past Participle] + Be [Present Participle] + Verb

Past + *may* [base form] + *have* [past participle] + *be* [present participle] + *see*

might have been seeing

Present + *shall* [base form] + *be* [present participle] + *sink*

shall be sinking

Past + *can* [base form] + *have* [past participle] + *eat*

could have eaten

Present + *have* [past participle] + *choose*

have/has chosen

The last example points out a difference between the modals and all the other auxiliaries. Auxiliaries other than modals have separate singular and plural forms. When a modal occurs in a multiple-word verb, the form will be the same regardless of whether the subject is singular or plural. In the present tense *has* must be selected for a singular subject and *have* for a plural subject; *does* is the form used with the singular subject and *do* with the plural subject. The situation is more complicated with the *be* verb: *am* is used with the first person singular (I *am* sweating), *are* is used with the second person singular (you *are* sweating), and *is* is used with the third person singular (he, she, it *is* sweating). *Are* is used with all persons in the plural (we, you, they *are* sweating). Unlike any of the other auxiliaries, *be* also has separate forms for the singular and plural in the past tense (singular - I *was* dancing, you *were* dancing, he/she/it *was* dancing; plural - we, you, they *were* dancing).

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Classes of Verbs

        Verbs are divided into two classes in English according to how they form their past tenses.

Using the verb *play* as an example, fill in the third person singular present tense, past tense, past participle, and present participle forms of the following verbs.

Base Form	3rd Person Singular Present	Past	Past Participle	Present Participle
play	*plays*	*played*	*played*	*playing*
try	_____	_____	_____	_____
jump	_____	_____	_____	_____
think	_____	_____	_____	_____
eat	_____	_____	_____	_____
give	_____	_____	_____	_____
cut	_____	_____	_____	_____
hit	_____	_____	_____	_____
hide	_____	_____	_____	_____
come	_____	_____	_____	_____
throw	_____	_____	_____	_____

1.   What is the maximum number of different forms found in this list of verbs? Which verbs have the maximum number of forms?

2.   What is the minimum number of forms found in this list of verbs? Which verbs have the minimum number of forms?

        Regular verbs form their past tenses by adding the suffix *-d, -ed,* or *-t.* Examples of regular verbs are *play, chase, fade.* Regular verbs have four different forms (base form *play*; third person singular present form *plays*; past tense and past participle forms *played*; and present participle form *playing*). The majority of English verbs fit into the regular verb class. All new

verbs that come into the language fit into the class of regular verbs (e.g., the past tense of the new verb *to dis* is *dissed*).

Irregular verbs, on the other hand, form their past tenses by some other method, generally a vowel change. Examples of irregular verbs are *choose, stand, throw, hit*. Irregular verbs have from three to eight different forms. Verbs like *hit, cut, hurt*, etc. have three forms (base form *hit*, third person singular present form *hits*, past tense and past participle forms *hit*, present participle form *hitting*); verbs like *run* and *come* have four forms (base form *run/come*, third person singular present form *runs/comes*, past tense form *ran/came*, past participle form *run/come*, and present participle form *running/coming*). Verbs like *take, choose, sing*, etc. have five forms (base form *take*, third person singular present form *takes*, past form *took*, past participle form *taken*, and present participle form *taking*). The verb *be* has more forms than any other verb in the language; its eight different forms are *am, is, are, was, were, be, being, been.*

There are only about 150 irregular verbs in English. The number of irregular verbs in Old English, however, was once much greater than it is today. Throughout history, two-thirds of the English irregular verbs have become regular. This phenomenon is easy to understand because regular verbs are "regular": they are systematic and predictable. Irregular verbs are not. Consequently, they have always caused speakers trouble; many people often confuse the past tense and past participle forms.

Paul Roberts divides verbs in Modern English into five classes based upon spoken rather than written English.

Class I

Verbs which form the past tense by adding a dental sound (*d, t,* or *ed*) and changing the vowel sound:

creep/crept	flee/fled
deal/dealt	feel/felt
do/did	keep/kept
tell/told	mean/meant
sell/sold	sleep/slept
sweep/swept	bereave/bereft
say/said	buy/bought
leave/left	lose/lost
weep/wept	may/might
hear/heard	

Class II

Verbs which form the past tense by changing *d* to *t*:

bend/bent	spend/spent
lend/lent	build/built
send/sent	

Class III
Verbs which have a past tense identical in form with the present tense:

put/put	cost/cost
set/set	hit/hit
bid/bid	let/let
burst/burst	split/split
hurt/hurt	sweat/sweat
rid/rid	thrust/thrust
shut/shut	must/must
slit/slit	quit/quit
shed/shed	cast/cast
spread/spread	broadcast/broadcast
	forecast/forecast

Class IV
Verbs which form the past tense by omitting a final consonant before adding *d* or *t*:

teach/taught	have/had
bring/brought	make/made
catch/caught	can/could
seek/sought	shall/should
think/thought	will/would

Class V
Verbs which form the past tense by a vowel change without adding *d* or *t*:

arise/arose	breed/bred	fling/flung
awake/awoke	choose/chose	fly/flew
bear/bore	cling/clung	forbear/forbore
befall/befell	come/came	forbid/forbade
beget/begot	dig/dug	forget/forgot
begin/began	draw/drew	forsake/forsook
behold/beheld	drink/drank	freeze/froze
bid/bade	drive/drove	get/got
bind/bound	eat/ate	give/gave
bite/bit	fall/fell	grind/ground
bleed/bled	feed/fed	grow/grew
blow/blew	fight/fought	hang/hung
break/broke	find/found	hold/held
lead/led	sit/sat	know/knew
lie/lay	slay/slew	strike/struck
light/lit	slide/slid	string/strung
meet/met	sling/slung	strive/strove
read/read	slink/slunk	swear/swore
ride/rode	smite/smote	swim/swam
ring/rang	speak/spoke	swing/swung
rise/rose	speed/sped	take/took
run/ran	spin/spun	tear/tore
see/saw	spring/sprung	throw/threw
shake/shook	stand/stood	tread/trod
shine/shone	steal/stole	wear/wore
shoot/shot	stick/stuck	weave/wove
shrink/shrank	sting/stung	win/won
sing/sang	stink/stank	wind/wound
sink/sank	stride/strode	wring/wrung
		write/wrote

Since the past tense and past participle forms of regular verbs are the same, some English speakers think the same is true of irregular verbs and use the past tense for both. For example, *He went to the game* and *He has went to the game* or *He ran the race* and *He has already ran the race*. Other people use the past participle form for both: *His brother taken him to town* and *They were taken to the ball game*; *He sung the song that I like* and *We have sung that song already*; *The sweater shrunk when I washed it* and *The house had shrunk since the last time I saw it.* Irregular forms are not predictable, and the use of a past form for a past participle form or vice versa often causes the speaker or writer to be considered uneducated or, even worse, "a little slow."

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Voice

All of the verbs that have been discussed so far are in the *active voice*. Some grammarians define active voice verbs as those verbs in which some action passes from the subject to the object; in other words, the subject is the actor. They define *passive voice* as the form used when the subject is acted upon or is the receiver of the action. This meaning-based definition does not always work, and we can arrive at a much better definition of passive voice based upon the form of the verb.

Passive Voice. Using the following example as a model, construct passive voice sentences from the following active voice sentences:

> The dog *bit* the postman.   Active
> The postman was bitten by the dog. Passive

1.   Monica's father bought the last Chrysler Roadster at the dealership.

2.   The army nurse gives flu shots only in the afternoons.

3.   The tenants will vacate the property by tomorrow afternoon.

4.   The farmer has sprayed all of the apple trees.

5.   By the end of the day, the convict had already killed two innocent victims.

All of the sentences conform to one of the seven basic sentence patterns. Which one?

When you change the active voice verb to the passive voice, what must be added?

In sentences 1 and 2, how did you determine the tense of the auxiliary in the passive voice sentence?

What happens to the direct object in each of the sentences when you change the active voice verb to the passive voice?

What happens to the subject?

Is it possible to omit the subject of the active voice sentence in the passive voice sentence?

State a rule for changing this active voice sentence pattern into the passive voice.

Passive voice verbs can be defined formally as those multiple-word verbs that contain a form of *be* as an auxiliary and the past participle form of the verb. Using this definition, we would call *was demolished, have been selected,* and *will be honored* passive voice verbs. Some grammarians call all verbs that do not have a form of *be* and the past participle active verbs; this would include intransitive and linking verbs as well as transitive verbs. Since only transitive verbs can be put into the passive voice, the term *voice* has meaning only when applied to transitive verbs.

Changing the transitive verb from the active to the passive voice results in a rearrangement of the sentence. We say that the passive voice sentence is a paraphrase of the active voice sentence; that is, it says the same thing in a slightly different way and with a different emphasis. The direct object of the active voice sentence becomes the subject of the passive voice sentence; therefore, the new subject is no longer the actor but the entity acted upon. The subject of the active voice sentence becomes the object of the preposition *by* in the passive voice sentence and can be omitted from the sentence if we so desire.

Passive Voice in Patterns 3, 4, and 5.

1. Write three sentences that fit Pattern 3: S TV IO DO.

2. Change the verbs in the sentences from active voice to passive voice.

3. Did you use the indirect object or the direct object in the active voice sentence as the subject of your passive voice sentence?

4. If you used the direct object of the active voice sentence as the subject of your passive voice sentence, can you write sentences using the indirect object as the subject of the passive voice sentence?

5. What happens to the object (either direct object or indirect object) that you did not use as the subject of the passive voice sentence?

6. What does the subject of the active voice sentence become in the passive voice sentence?

7. Construct a rule for changing Sentence Pattern 3: S TV IO DO from active to passive voice.

8. Now write two sentences that fit Sentence Pattern 4: S TV DO OC-noun and two sentences that fit Sentence Pattern 5: S TV DO OC-adj.

9. Change these sentences from the active to the passive voice.

10. Construct a rule for changing Sentence Patterns 4 and 5 from active to passive.

Changing active voice sentences to passive voice sentences once again points out the "system" of the language. Because these changes are so systematic and regular, we know how to perform the operations even though we may not be able to describe what we do.

The passive voice is very useful in our speech and writing. It is the more natural form to use when we want to emphasize the person or thing acted upon or affected. We would expect a frightened and nervous bank teller who has just been ordered to empty the contents of her drawer into a bag provided by a robber to report, "The bank's been robbed" or "We've been robbed" rather than "Someone just robbed the bank." The passive voice de-emphasizes the process often to the point of omitting the actor altogether. This depersonalization is exactly what we want in some writing projects, for example a newspaper story in which we don't want to divulge the source of our information or name the person who committed the crime or a report in which the observations are more important than the identity of the observer. Many writing teachers warn against overuse of the passive voice, however, because it can cause prose to become lifeless and somewhat stilted.

Mood

Mood, sometimes called *mode*, deals with the attitude that speakers and writers have toward the idea that they wish to communicate. In some languages, verbs have different forms to indicate different moods; English does not. Instead, it uses already existing forms in slightly different ways to indicate different moods. Throughout the history of English, mood distinctions have fallen away to the point that they are almost non-existent.

The *indicative mood* is the mood used for statements of fact. All of the verb paradigms that have been presented in this chapter are in the *indicative mood*. Examples of sentences in the indicative mood are:

> Samantha *drove* her new car to school.
> The actress *writes* her own dialogue.
> That boy *has worked* late every night.

The *imperative mood* is used in sentences that issue commands. Since we are addressing the commands to someone, we say that the implied subject of the command is the second-person pronoun *you*. Imperative sentences begin with the verb, which is in the base form.

> *Finish* your homework.
> *Wash* the dishes.
> *Leave* me alone.

The *subjunctive mood* is the most troublesome of the three moods, mainly because it has undergone so much change through the history of the language. It is the mood used for

statements that deal with matters of unreality or that are "contrary to fact."

In the present tense, the subjunctive, like the imperative, uses the base form (or uninflected form) of the verb. This provides a contrast with the indicative form only in the third-person singular. It occurs in English in noun clauses that follow verbs like *ask, demand, command, order, urge, insist, suggest,* etc.

Mood

1.   Place the sentence *Samantha drives her new car to school* into the sentence *Her mother insisted that* _____.

2.   Make *The actress writes her own dialogue* a part of the sentence *The director suggested that* _____.

3.   Insert *My brother works late every night* into *The foreman demanded that* _____.

All of these sentences make use of the *subjunctive mood* in the embedded sentence. How did the verb change when you embedded the first sentence into the second?

Although common in earlier English, the past subjunctive occurs in present-day English only in clauses following the verb *wish* and in clauses beginning with *if* and occasionally *though*:

> I wish I *were* Donald Trump.
> If I *were* Donald Trump, I would buy Tahiti.
> I remember our first date as though it *were* only yesterday.

The past form of *be* used in the preceding sentences is the plural form rather than the singular form that would be used in the indicative mood. Many of the ideas earlier expressed by the subjunctive mood are now expressed by modal auxiliaries.

Phrasal Verbs or Verb-Adverb Combinations

European languages have commonly invented compound verbs by putting together verbs and adverbs; the normal order for such compounds is adverb + verb. We are familiar with such compounds as *overthrow, undertake, withstand,* and *outdo.* However, English has developed hundreds of new verbs having the pattern verb + adverb. Using the verb *turn,* we have created *turn on, turn off, turn under, turn over, turn around, turn away, turn up, turn down, turn in, turn out,* and *turn back.*

These idiomatic verbs have meanings very different from the sum of the meanings of the

words from which they are made. They function as the verb of a sentence just as single-word verbs do. Consider the following examples:

> She unwillingly *gave up* her last name.
> The student *looked up* the word in the dictionary.
> The teacher *took up* the papers.

All of the preceding phrasal verbs are transitive: the direct object of *gave up* is *name*; the direct object of *looked up* is *word*; and the direct object of *took up* is *papers*. Verb-adverb combinations or phrasal verbs can also be intransitive:

> The plane *took off*.
> The car *broke down*.
> The weary fighter finally *gave up*.

Like any other verb, the phrasal verbs take subjects and objects; unlike other verbs, however, inflections are not added to the end of the unit. We say *played down* not *play downed*; *are giving up* not *are give upping*; and *have headed off* not *have head offed*. These phrasal verbs, like other English idioms, seem natural to us and we use them as if they were no different from any other verb; however, to non-native speakers they are the source of great consternation.

Verb-adverb combinations. Identify the verb-adverb combinations or phrasal verbs in the following sentences:

1. The mechanic threw down the wrench.

2. The boy kicked over the stool.

3. The student has turned in his assignment.

Substitute a personal pronoun for the direct object in each of the preceding sentences. Describe what happened to the structure of the sentence as a result of the change that you made.

Summary

A *verb* is a word that can take the suffix *-s* to indicate third person singular present tense and *-ing* to indicate present participle (continuing action). This definition can be used to identify all verbs in English except the modals, which cannot take either inflection.

There are three *types* of verbs in English -- *transitive, intransitive,* and *linking.* Transitive verbs have direct objects; intransitive verbs do not. Linking verbs link a subject to a

complement (either a substantive or a descriptive adjective). With these verbs, we can construct all of the seven sentence patterns.

Transformational grammarians recognize only two *tenses* (present and past) since these are the only two tenses that can be reflected in a single-word verb. Using the auxiliary *will* for the future tense and forms of *have* for the perfect tenses (or aspect), traditional grammarians label six different tenses (present, past, future, present perfect, past perfect, and future perfect). Both methods accomplish similar ends, but each uses a different means to get there. The fact remains that, regardless of the nomenclature, tense and time are not synonymous.

The *principal parts* of the verb are the base form, the third person singular present form (suffix -*s*), the past tense form, the past participle form, and the present participle form. The third-person singular present form and the past form are used as single-word verbs, and the base form, the past participle form, and the present participle form are combined with auxiliaries to form multiple-word verbs.

There are four different kinds of auxiliaries in English. The auxiliary *be* is always used (in the active voice) with the present participle form of the verb (*is dancing*); the auxiliary *have* always precedes the past participle form of the verb (*has taken*); forms of *do* and all of the *modals* are always used with the base form of the verb (*does see, will see, might see*).

The order of multiple-word verbs in English is not random; each auxiliary fits in a designated position. The order of the different parts of a multiple-word verb in English can be seen in the formula:

Tense + Modal [Base Form] + *Have* [Past Participle] + *Be* [Present Participle] + **Verb**

Only those items in bold print (tense and the verb) are essential; the other items are optional.

English, like all Germanic languages, has two classes of verbs—*regular* and *irregular*. Regular verbs form their past tenses by the addition of a suffix -*d*, -*ed*, or -*t*. Irregular verbs form their past tenses by an internal vowel change (*give* -- present; *gave* -- past) or by no change at all (*burst* -- present; *burst* -- past). Children learn the regular pattern first and make all verbs conform to it; e.g., when children acquire the verb *go*, they will use the past tense form *goed*. We have to learn the irregular past tense forms one at a time. As a consequence, many adults still have trouble with past tenses and past participles of irregular verbs.

Transitive verbs in English are either in the *active voice* or the *passive voice*. In active voice sentences, the action passes from an actor (the subject) to the recipient of the action (direct object), while in the passive voice the subject is acted upon. Passive voice verbs are formed by combining a form of the *be* auxiliary and the past participle of the verb.

English has three *moods*: *indicative* (the mood for statements of fact); *imperative* (the

mood for commands); and ***subjunctive*** (the mood for statements of unreality). Although mood distinctions have eroded over the centuries, English continues to make use of already existing forms in slightly different ways to indicate different moods.

A fairly modern development in English is the proliferation of ***verb-adverb combinations*** or ***phrasal verbs***. Examples of such phrasal verbs are *play down, get over, give up, shoot down,* and *turn on*. These idiomatic verbs can be either transitive or intransitive.

Exercise 5.1
Types of Verbs

Identify the italicized verbs in the following sentences as *transitive, intransitive,* or *linking.*

_____1. "No animal in England *is* free."

_____2. Napoleon *took* no interest in Snowball's committees.

_____3. Everyone *fled* to his own sleeping place.

_____4. No animal *shall sleep* in a bed.

_____5. Old Benjamin, the donkey, *seemed* quite unchanged since the Rebellion.

_____6. Boxer *could* not *get* beyond the letter D.

_____7. The man *gave* a shout of triumph.

_____8. He himself *dashed* straight for Jones.

_____9. One of Mr. Pilkington's men *was standing* on the other side of the hedge.

_____10. Here Squealer *looked* very sly.

_____11. The windmill *was* in ruins.

_____12. His tail *had grown* rigid.

_____13. Snowball *was* secretly *frequenting* the farm by night!

_____14. "I *can smell* him distinctly!"

_____15. "I *will work* harder!"

From *Animal Farm* by George Orwell

Exercise 5.2
Verb Tense

Identify the tense of each of the following italicized verbs.

_____1. Alton *has seen* the future of this planet.

_____2. By next Thursday, the sun *will have exploded*.

_____3. We *have* a good book about gussets.

_____4. Laurel *will take* the dog to the vet.

_____5. She *has taken* it there before.

_____6. He *swam* in the moonlight every night.

_____7. We saw that Morrison *had accepted* his defeat.

_____8. Alice *has noticed* your interest.

_____9. His cold *had become* worse overnight.

_____10. We *shall gather* at the river.

_____11. The potatoes *will have burned* before the steak is done.

_____12. Hollister *does* the dishes.

_____13. Nobody *unloaded* the wagon.

_____14. Mycroft *raced* away.

_____15. Dr. Forrester *will* soon *be* the new principal.

Exercise 5.3
Auxiliaries and Full Verbs

Identify the italicized forms of *be, have, do* and the *modals* as auxiliaries or as full verbs.

_____ 1.   However, they *did* not do a good thing . . . .

_____ 2.   . . . I *must* provide a gloss . . . .

_____ 3.   He *was* alive.

_____ 4.   In Paris the world *had* appeared a stage . . . .

_____ 5.   Fortunately he *had* brethren just about everywhere . . . .

_____ 6.   Father Caspar *would* have carried out this experiment long before . . . .

_____ 7.   Father Caspar would *have* carried out this experiment long before . . . .

_____ 8.   . . . he *had* commerce only with married prostitutes, incontinent widows, shameless maids.

_____ 9.   War'*s* an ugly animal . . . .

_____ 10. We *are* facing the greatest prodigium of all human and sacred history. . . .

_____ 11. Now you *will* understand.

_____ 12. . . . mine *is* the tale of love for a woman . . . .

_____ 13. I *was* thinking only of myself.

_____ 14. The deck *was* dirty and the casks leaked.

_____ 15. But how long had he *been* sick?

The sentences in this exercise are from *The Island of the Day Before* by Umberto Eco.

Exercise 5.4
Verb Forms

Identify the italicized verbs as *simple, progressive,* or *emphatic* verb forms.

_____ 1. One evening while Farquhar and his wife *were sitting* on a rustic bench near the entrance to his grounds,

_____ 2. A gray-clad soldier *rode* up to the gate and asked for a drink of water.

_____ 3. Mrs. Farquhar *was* only too happy to serve him with her own white hands.

_____ 4. While she *was fetching* the water

_____ 5. her husband *approached* the dusty horseman. . . .

_____ 6. "They *have reached* the Owl Creek bridge, put it in order and built a stockade on the north bank."

_____ 7. "The commandant *has issued* an order. . ."

_____ 8. The forest seemed interminable; nowhere *did* he *discover* a break in it, not even a woodman's road.

The previous sentences are taken from "An Occurrence at Owl Creek Bridge" by Ambrose Bierce.

_____ 9. When did you realize that Homer *had been lying* there all along?

_____ 10. *Does* your husband *wash* the dishes after dinner?

Exercise 5.5
Principal Parts of the Verb

Supply the form of the verb that would be used in Standard Written English in each of the following sentences.

_____ 1. Did the shirt _____ when it was washed? (shrink)

_____ 2. Why must you _____ my balloon? (burst)

_____ 3. He shut up and _____ the cards. (deal)

_____ 4. His death has _____ her of every good thing. (bereave)

_____ 5. The stockings were _____ by the tree. (hang)

_____ 6. The irate parishioner _____ a tire tool at the young priest. (swing)

_____ 7. Pater _____ Milton to keep company with such girls. (forbid)

_____ 8. He asked if he _____ be excused. (may)

_____ 9. They have _____ to a movie. (go)

_____ 10. Yesterday the meteorologist _____ showers. (forecast)

_____ 11. Before dinner Alice _____ the candles. (light)

_____ 12. She _____ his insults for as long as she could. (bear)

_____ 13. He _____ gallons of water while he was digging a hole for his dog's grave. (sweat)

_____ 14. Each day this week the workers have _____ promptly at seven. (come)

_____ 15. He habitually _____ more than was good for him. (drink)

Did you have trouble deciding which form to use in some of the preceding sentences? Which ones?

Exercise 5.6
Voice

Identify the *voice* (*active* or *passive*) of each of the italicized verbs.

_____ 1. Harry *had* never even *imagined* such a strange and splendid place.

_____ 2. It *was lit* by thousands and thousands of candles that were floating in midair over four long tables, where the rest of the students were sitting.

_____ 3. These tables *were laid* with glittering golden plates and goblets.

_____ 4. He *was* also *carrying* a long, thin package . . . .

_____ 5. He *had been hugged* by a complete stranger.

_____ 6. . . . the Wesley twins *were punished* for bewitching several snowballs . . . .

_____ 7. As for the stone, it *has been destroyed.*

_____ 8. Mr. Ollivander *touched* the lightning scar on Harry's forehead with a long, white finger.

_____ 9. "It *was addressed* to you by mistake," said Uncle Vernon shortly.

_____ 10. Ron's nerves *were* already *stretched* to the breaking point with anxiety about Harry.

From *Harry Potter and the Sorcerer's Stone* by J. K. Rowling.

Exercise 5.7
Tense and Voice

Identify the *tense* and *voice* of each of the italicized verbs.

Tense	Voice		
_____	_____	1.	The professor *gave* a full lecture on the first day of class.
_____	_____	2.	We *had been warned* about our new neighbor.
_____	_____	3.	I *will play* Iago in the spring theater production.
_____	_____	4.	The accountant *has been stealing* money from his employer for a long time.
_____	_____	5.	Simon *was chosen* Annual King.
_____	_____	6.	That publisher's contest *is rigged.*
_____	_____	7.	*Did* our teacher *give* us an assignment?
_____	_____	8.	The payments *have been mailed.*
_____	_____	9.	Mother *will take* you to the airport.
_____	_____	10.	*Has* Sean *been expelled?*

Exercise 5.8
Tense and Type

Give the *tense* and *type* (*transitive, intransitive,* or *linking*) of each of the italicized verbs.

Tense   Type

_____ _____ 1.   *Give* us this day our daily bread.

_____ _____ 2.   The young actress *appeared* in a yellow Rolls Royce.

_____ _____ 3.   Hunger *had* long *been* my daily companion.

_____ _____ 4.   Sylvia *looked* regal in her new gown.

_____ _____ 5.   They *will have left* by now.

_____ _____ 6.   Bill and Nancy *have given* each of their children Biblical names.

_____ _____ 7.   Frances always *sends* us a Christmas card from the Metropolitan Museum of Art.

_____ _____ 8.   Our dog *barked* all night.

_____ _____ 9.   The company *will send* our order the first week in January.

_____ _____ 10.   My father *has grown* old very quickly.

Exercise 5.9
Mood

Identify the *mood* (*indicative, imperative,* or *subjunctive*) of each of the italicized verbs.

_____1. Marjorie *displayed* the diamonds on a shimmering piece of black velvet.

_____2. *Pass* the potatoes.

_____3. He carefully *edited* my manuscript.

_____4. The hall monitor demanded that he *open* his locker.

_____5. I wouldn't do that if I *were* you.

_____6. "*Call* me Ishmael." (*Moby Dick*)

_____7. Both of the boys *acted* guilty.

_____8. On the way to school, he *was hit* by a delivery truck.

_____9. The aging actress *performed* the role flawlessly.

_____10. *Play* ball.

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Exercise 5.10
Subjunctive Mood

Identify the subjunctive verbs in the sentences below. What verb would you use if you were saying or writing the following sentences?

1. Come now, and let us reason together, saith the Lord: though your sins be as scarlet, they shall be as white as snow. . . . (Isaiah 1:18a)

2. Ye are the salt of the earth: but if the salt have lost his savour, wherewith shall it be salted? (Matthew 5:13a)

3. And if thy right eye offend thee, pluck it out, and cast it from thee: for it is profitable for thee that one of thy members should perish, and not that thy whole body should be cast into hell. (Matthew 5:29)

4. Or what man is there of you, whom if his son ask bread, will he give him a stone? (Matthew 7:9)

5. And if the house be worthy, let your peace come upon it. . . . (Matthew 10:13a)

6. If ye then be not able to do that thing which is least, why take ye thought for the rest? (Luke 12:26)

7. If then God so clothe the grass, which is today in the field, and tomorrow is cast into the oven; how much more will he clothe you, O ye of little faith? (Luke 12:28)

The sentences in this exercise are from the King James Version of the *Holy Bible,* which was translated in the early seventeenth century. The translators, trying for a poetic text, used somewhat archaic language. Therefore, the language in the sentences above represents basically the English language of the sixteenth century. What differences do you notice between the sentences in this exercise and the form that they would take today?

Exercise 5.11
Verb-Adverb Combinations or Phrasal Verbs

Underline the *verb-adverb combination* or *phrasal verb* in the following sentences. Then tell whether it is *transitive* or *intransitive*. One sentence does not contain a *verb-adverb combination*. Which one?

_____1. She put away all of their winter clothes.

_____2. Fred just won't give up.

_____3. Hold the sign up higher.

_____4. He is turning in the driveway now.

_____5. Have you turned our reports in?

_____6. Bill has already taken out the trash.

_____7. A large crowd turned out for the announcement.

_____8. The President will send in even more Marines if the fighting continues.

_____9. The tired, emaciated child passed out.

_____10. Send the next patient in.

1.	Is there a verb-adverb combination in the sentence *If he is not more careful, he might end up dead?*
2.	What is it?
3.	What is the sentence pattern of *He might end up dead?* How is this verb-adverb combination different from the ones that we have examined so far?
4.	Can you think of any others that are similar?

Chapter Six
Adverbs

Nouns and verbs can be defined on the basis of form without too much difficulty. Adjectives are slightly more difficult to define by form alone. But adverbs are, without doubt, the most slippery of the four open classes of words in English.

Adverbs have been traditionally defined as "modifiers of verbs, adjectives, or other adverbs" and as words that "answer the questions *where?, when?, why?,* and *how?*" The first definition is based on syntax and the second on meaning. In keeping with our intention to use form as our primary means of defining the open classes of words in English, we must examine the form of adverbs to see if there is something that distinguishes this class of words from the other three.

Form of Adverbs

1. What suffix can be added to *all* of the following descriptive adjectives?

recent	*boastful*	*joyous*	*deplorable*	*convenient*
hot	*careful*	*courteous*	*considerable*	*salient*
eager	*beautiful*	*mysterious*	*contemptible*	*prurient*
sweet	*awful*	*auspicious*	*charitable*	*efficient*

2. When this ending is added to each of the words in the list above, they all become what part of speech?

   Notice that we can say *the careful writer* but not *He writes careful*; we can say *the mysterious stranger* but not *The stranger mysterious disappeared.* Likewise, we can say Tom slept *listlessly* but not Tom slept *listless*, and we can say *The cat slowly released the mouse* but not *The cat slow released the mouse.* These forms (those without *-ly* and those with *-ly*) are not interchangeable.

There is a large group of adverbs in English that are formed by adding the suffix *-ly* to descriptive adjectives. The difference in form in these two groups of words, coupled with the fact that the two groups have different functions, allows us to make a distinction between the two classes *adjective* and *adverb*. If adverbs that are formed by adding *-ly* to descriptive adjectives were the only type in the class, the task of identifying adverbs would be very simple. Unfortunately, the class of adverbs can not be pinned down so easily.

First of all, the suffix *-ly* is not exclusively an indicator of adverbs. Adjectives can end in the *-ly* suffix as well (*homely, portly, stately, lovely,* etc.). The *-ly* adverb suffix and the *-ly*

adjective suffix are simply two different suffixes with the same pronunciation, not unlike two words that have the same pronunciation but different meanings (*led/lead, lie/lye, bare/bear, tear/tier*, etc.).

Second, there is a group of adverbs that are identical in form to adjectives (e.g., *early, fast, hard, high, late, near, straight*). Notice that these words can fit in the test frame for descriptive adjectives, "The ___ (noun) is very ___" [Pattern 7: S LV SC-adjective], as well as the test frames for adverbs, "He exercised/lived/walked ___" [Pattern 1: S IV (Adv-modifier)]. This group of words, like the adverbs ending in *-ly* and like descriptive adjectives, can be put into the comparative and superlative degrees. We will call these words *descriptive adjectives* when they show the characteristics of adjectives, and we will call them *adverbs* when they show the characteristics of adverbs. Actually, these words were at one time different in form as well. The adjective form of the word had no ending, but the adverb form ended in the suffix *-e*. When inflectional endings disappeared during the Middle English period, however, the two forms became indistinguishable; therefore, we must look at how they are used in a sentence to decide on the class to which they belong. Some of the words that can fit into both the adjective and adverb class can also take the *-ly* ending (e.g., *hardly, highly, lately*). When they do, however, the resultant word is different in meaning from the form without *-ly*:

> He hit the ground *hard.*
> He *hardly* lifted a finger.
>
> The glider soared *high* in the sky.
> A victory for Tom in this race is *highly* unlikely.
>
> The student arrived *late.*
> We haven't bowled *lately.*

Third, just as there are certain suffixes in English that identify words as adjectives, there are a few suffixes that indicate adverbs (*-ward, -wards, -ways,* and *-wise*).

> The infantry unit marched *forward.*
> He wrote the sentence *backwards.*
> The car skidded *sideways.*
> Turn the screw *clockwise.*

Although we can establish the existence of the class of adverbs by noting the *formal* difference between such words as *recent/recently*, we must rely on *function* to assign many words to the adverb class.

> *Adverbs* are words which end with suffixes –*ly, -ward, -wards, -ways*, or –*wise* or that fit in the test frames "He exercised_____," "He lived_____," or "He walked _____" [Pattern 1: S IV (adv-modifier)]. Those adverbs that are formed by the addition of –*ly* to a descriptive adjective and those one-syllable adverbs that are homonyms of adjectives are capable of taking the comparative and superlative degrees.

Sometimes words belonging to other parts of speech will fit into the adverb test frames.

> *Distinguishing adverbs from other parts of speech.* Analyze the following sentences:
>
> > John ran *home.*
> > John ran *here.*
>
> 1. To which part-of-speech classes would you assign the words *home* and *here*?
>
> 2. What tests did you use to assign the words to the classes you assigned them to?

Although *function words* (those words that comprise the closed classes) can occur only in certain fixed positions and functions, *form words* (those that fit in the four open classes) can assume many different functions. The word *home* in the first sentence is a noun despite the fact that it fits in the adverb test frame. It fits the noun definition in that it can be made plural (*homes*) and possessive (*home's*) and it can take both the definite and indefinite articles (*the home, a home*). *Here,* in the second sentence, is an adverb; although it does not have any of the adverb suffixes, it fits into the test frame "*He exercised here/ He lived here,*" etc.).

Some grammarians put words like *here, there, now*, etc., into a separate class called *uninflected words.* However, since they fit in the test frames that we have established for adverbs and since they have traditionally been assigned to the adverb class, we will include them in our class of adverbs.

We should also include in the class of adverbs words like *in, out, up,* etc. when they occur in a sentence without a noun phrase following them (that is, when they are not acting as prepositions). Some grammarians refer to prepositions used in this way as *particles.*

The rain blew *in.*	–*contrast*–	The rain blew *in the house.*
The dog ran *out.*	–*contrast*–	The dog ran *out the door.*
The chicken flew *up.*	–*contrast*–	The chicken flew *up the chimney.*

The negative particle *not* is generally considered an adverb; it modifies the sentence or clause which it negates.

Intensifiers

Intensifiers, words like *very, rather, quite, somewhat, extremely, too,* etc., are often called *adverbs of degree*. These words modify other modifiers (adjectives and adverbs). They occupy the position immediately before the adjective or adverb that they modify.

> A *rather* taciturn fellow . . . .
> He left *quite* early.

In later chapters, we will discuss three other subgroups of adverbs: *relative adverbs, interrogative adverbs,* and *conjunctive adverbs.*

Function of Adverbs

Adverbs often modify verbs. Those adverbs that are made by adding the suffix *-ly* to a descriptive adjective are called *adverbs of manner*; they typically tell how the action or event occurred (for example, *noiselessly, patiently, reluctantly, quietly, sympathetically,* and *surreptitiously*). These adverbs can be put into the comparative and superlative degrees; they all use periphrastic constructions with *more* and *most* rather than adding the inflectional suffixes *-er* and *-est*.

> The burglar entered the dark room *noiselessly.*
> The large spider waited *patiently* for the approaching wasp.
> The new father *reluctantly* left the hospital nursery.
> The minister nodded *sympathetically.*

Other adverbs that modify verbs tell the place where the action occurred or the time when it occurred:

> The teacher is *here.* (place)
> They arrived *yesterday.* (time)

Time and place are more frequently expressed in phrases or clauses than in single words.

Adverbs also modify adjectives and other adverbs. These adverbs are the ones that are members of the *intensifier* subgroup.

> *Modifiers of adjectives*:
> > Elizabeth was *very* beautiful in her new gown.
> > The butcher cut the meat with a *rather* dull knife.
> > Manfred looked *quite* handsome in his new suit.

> *Modifiers of other adverbs*:
> > His plane arrived *too* late.
> > Susan plays the cello *extremely* well.
> > The sick child waited *very* patiently.

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Many adverbs can be moved around quite freely within sentences without altering the meaning of the sentence.

> *Frequently* Sylvester misses his algebra class.
> Sylvester *frequently* misses his algebra class.
> Sylvester misses his algebra class *frequently*.

When others are moved, however, the meaning changes significantly. Moving the adverb *almost* from the position immediately before the verb *won* to the position immediately after it in the following sentence would make a terrific difference to the Smiths!

> The Smiths won *almost* $5,000,000 in the lottery. *we only preach...*
> The Smiths *almost* won $5,000,000 in the lottery.

Summary

We can establish the existence of the class of adverbs by noting the *formal* difference between such words as *recent/recently*, but we must rely on *function* as well to assign many words to the adverb class. *Adverbs* are words which end with suffixes *-ly, -ward, -wards, -ways,* or *-wise* or that fit in the test frame "He exercised _____," "He lived _____," or "He walked _____" [Pattern 1: S IV (Adv-modifier)]. Those adverbs that are formed by the addition of *-ly* to a descriptive adjective and those one-syllable adverbs that are homonyms of adjectives are capable of taking the comparative and superlative degrees.

Intensifiers (very, rather, quite, somewhat, extremely, too, etc.) modify other modifiers (adjectives and adverbs). They are often called *adverbs of degree.* They occupy the position immediately before the adjective or adverb that they modify.

Three other subgroups of adverbs: *relative adverbs, interrogative adverbs,* and *conjunctive adverbs* will be discussed in later chapters.

Adverbs often modify verbs. Adverbs formed by adding the suffix *-ly* to a descriptive adjective are called *adverbs of manner;* they typically tell how the action or event occurred (*noiselessly, patiently, reluctantly, quietly, sympathetically,* and *surreptitiously*). Although they can be put into the comparative and superlative degrees, they use periphrastic constructions with *more* and *most* rather than adding the inflectional suffixes *-er* and *-est.*

Other adverbs that modify verbs tell the *place* where the action occurred or the *time* when it occurred.

Many adverbs can be moved around quite freely within sentences without altering the meaning of the sentence. Others, however, have fixed positions, and moving them results in significant changes in the meaning of the original sentence.

Exercise 6.1
Identifying Adverbs

Underline the adverb in each of the following sentences. One sentence contains two adverbs; put a circle around the number of this sentence.

1. He swung unsteadily toward the fire.

2. But his friend had interrupted hastily.

3. His head was in the old manner hanging forward upon his breast.

4. The corporal went away.

5. The fire crackled musically.

6. He stretched out with a murmur of relief and comfort.

7. His friend waved his hand impatiently.

8. Gray mists were slowly shifting before the first efforts of the sun's rays.

9. The youth sat up and gave vent to an enormous yawn.

10. Finally the friend returned to his old seat.

11. His self-pride was now entirely restored.

12. Few but they ever did it.

13. He became suddenly a modest person.

14. He did not know the direction of the ground.

15. The world was fully interested in other matters.

16. His eyes still kept note of the clump of trees.

17. Once he grabbed the youth by the arm.

18. They speedily forgot many things.
From Stephen Crane's *The Red Badge of Courage.*

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Exercise 6.2
Function of Adverbs

Underline the word or phrase which each italicized adverb modifies.

1.   The investigator opened the box *slowly*.

2.   He was wearing his shirt *backwards*.

3.   *Here* I stand.

4.   Seth plays the piano *very* well.

5.   The elevator is going *down*.

6.   Billy's father always arrives at his deer stand *early*.

7.   The chef *painstakingly* removed each bone from the salmon steak.

8.   The nurse has *almost* finished her shift.

9.   The students were *rather* unsure of themselves on this test.

10. Esther drives much too *fast*.

Exercise 6.3
Function of Adverbs

Underline the word, phrase, or sentence which each italicized adverb modifies. Identify each modified word or word group as verb, adverb, adjective, or sentence.

_____ 1. We arrived *too* late for the show.

_____ 2. We arrived too *late* for the show.

_____ 3. *Sadly,* the fish could not be revived.

_____ 4. Beauty lowered his head *sadly*.

_____ 5. She ran *rather* well.

_____ 6. *Once* I was happy.

_____ 7. Clayton arrived *very* early.

_____ 8. She is *breathtakingly* beautiful.

_____ 9. That statement is *unbelievably* trite.

_____ 10. We drove *due* south.

_____ 11. His argument was really *rather* weak.

_____ 12. That assignment seemed *pretty* hard.

_____ 13. You must come *right* now.

_____ 14. The truck rested *crosswise* on the railroad track.

_____ 15. You are driving too *fast*.

Exercise 6.4
Distinguishing Adjectives from Adverbs

Identify the italicized word in each sentence as an adjective or an adverb.

_____ 1. *Already* a precious week had gone by.

_____ 2. The *next* day Mr. Martin followed his routine, as usual.

_____ 3. This time he walked down Fifth Avenue at a *casual* pace.

_____ 4. His gloved hands felt moist and *warm.* . . .

_____ 5. He got inside *fast.* . . .

_____ 6. He went toward it *swiftly,* on tiptoe.

_____ 7. He was *asleep* before midnight.

_____ 8. She laughed *louder* than ever.

_____ 9. Mr. Martin gave a *strange* laugh.

_____ 10. The stuff tasted *awful,* but he made no grimace.

_____ 11. She brayed *loudly* and hysterically. . . .

_____ 12. She was *still* screaming imprecations at Mr. Martin. . . .

These sentences are from James Thurber's "The Catbird Seat."

Exercise 6.5
Recognizing Parts of Speech

Identify the italicized word in each sentence as a noun, a pronoun, a determiner, an adjective, a verb, or an adverb.

_____1. I left his office soon *afterward.*

_____2. He had been *impressive.*

_____3. From experience I knew *his* breed.

_____4. The *twentieth* century has basically ignored the presence of Yamacraw.

_____5. Electricity came to the island several *years* ago.

_____6. The white people propagate *this* rumor.

_____7. The early years were nomadic *ones.*

_____8. His blue eyes were liquid and *innocent.*

_____9. We drove down the *dirt* road leaving the Stone's house.

_____10. The paint *discouraged* demons and spirits from entering a house.

_____11. *Everything* about her seemed exaggerated. . . .

_____12. They then drew a picture of *themselves.*

_____13. The twins seemed *hopeless.*

_____14. I answered *negatively.*

_____15. I put out the *five* fingers of my hand.

From Pat Conroy's *The Water Is Wide.*

The sentences generated by the basic sentence patterns are very simple in structure. We can expand the sentence patterns to account for many more possible sentences by using two closed classes of words whose primary function is *to connect*--prepositions and conjunctions.

Prepositions, unlike nouns, verbs, adjectives, and adverbs, show no inflectional contrasts; that is, none of the eight inflectional suffixes in English can be attached to a preposition. A preposition (literally, "to place in front") is a word that *connects* a noun or noun-equivalent (substantive) to some other word in the sentence. With this noun or noun equivalent, it forms a phrasal unit of which it is the head. The meaning carried by the preposition relates the substantive which follows it to some other word in the sentence.

List of English Prepositions

The following list contains most of the commonly used one-word prepositions in English:

about	concerning	over
above	despite	past
across	down	since
after	during	through
against	except	throughout
along	for	till
among	from	to
around	in	toward
at	inside	under
before	into	underneath
behind	like	until
below	near	up
beneath	notwithstanding	upon
beside	of	with
between	off	within
beyond	on	without
but (meaning *except*)	outside	
by		

Prepositions carry little of the lexical meaning within a sentence; they generally indicate relationships such as place, direction, manner, means, time, agent, etc. Often one preposition can have several of these meanings according to the different contexts in which it is placed.

The cattle will be branded *by* sundown. (*Time*)

He gained the advantage *by* deception. (*Means*)
The old pickup was parked *by* a shiny, new Ferrari. (*Place*)
A little boy was struck *by* a garbage truck. (*Agent*)

In addition to the single-word prepositions, English has a number of multiple-word prepositions. These idioms are so strongly felt as single units that we include them among the prepositions.

Multiple word prepositions	
according to	in spite of
alongside of	instead of
because of	out of
in front of	rather than
in order to	regardless of
in regard to	together with

Some of these units have even come to be written as single words (e.g., *into, throughout, notwithstanding*).

The combination of preposition and object makes up a *prepositional phrase*; the preposition connects its object to some other part of the sentence. If the prepositional phrase modifies a noun, it will immediately follow that noun:

The man *in the drugstore* was impolite.
The girl *with the long blonde hair* makes me speechless.
We gave the father *of the bride* a discount.

When the prepositional phrase modifies a transitive verb, however, it normally comes after the direct object or at the beginning of the sentence:

The rooster greeted the dawn *with a resounding crow*.
With a resounding crow, the rooster greeted the dawn.

Sometimes, placement of the prepositional phrase at the end of the sentence can cause ambiguity. Consider the following sentence:

The dirty, old man ogled the stripper with the binoculars.

Who has the binoculars–the dirty, old man or the stripper?

When the object of the preposition is a noun, we do not have to make a case distinction

because nouns exhibit no difference in form for the nominative and the objective case. When the object of the preposition is a pronoun, however, we must use the objective case form; most of the personal pronouns and the pronoun *who* have separate forms for the nominative and the objective case. There are six pronouns in English that have objective forms that differ from the nominative forms. Standard usage requires the use of *me, us, him, her, them,* or *whom* as objects of a preposition.

> Will you go to the fights with *me*?
> The girl sitting beside *him* is my sister.
> Marian will be running the race against *her*.
> We don't know anyone but *them*.

The preposition normally appears at the beginning of the prepositional phrase. Teachers often admonish students not to construct sentences that end with a preposition, and students often joke that "a preposition is a word that we shouldn't end a sentence *with*." However, when the object of a preposition introduces a question or a relative clause, the object of the preposition often appears at the beginning of the clause, and the preposition occurs at the end.

> *Whom* did you buy the ring for?
> He is the swimmer *whom* I am competing against.

Finally, prepositions have much in common with adverbs. Indeed, most of the prepositions in English were originally adverbs. In the Modern English period (from 1500 to the present), we have increasingly used prepositions (adverbs) with verbs to form new compounds with different meanings. Some grammarians refer to prepositions used in this way as *particles*. Some examples of these verb-adverb combinations are *give up, throw in, take out, put up, knock down*, etc. Occasionally, we even use two adverbs with a verb to create a new verb—*put up with*. These verb-adverb combinations can be *intransitive* as in "He *gave up*," "My cup *runneth over*," or "The drunk at the end of the bar *passed out*." Or they can be *transitive* as in "*Turn in* your keys," or "They *played down* the incident," or "That fighter *knocked out* his opponent."

Although the following function words occur as prepositions heading up prepositional phrases, they are considered *adverbs* when they appear in combination with a verb to create a new verb with a different meaning:

across	down	over
after	in	through
away	off	under
back	on	up
by	out	with

We can generally tell the difference between a verb followed by a prepositional phrase and a verb-adverb combination by testing to see whether the adverb/preposition patterns with the verb or with a substantive that follows it. If it patterns with the verb, it is an *adverb*, but if it patterns with a following substantive, it is a *preposition*. The following sentences show the difference between the two constructions.

> He turned down the promotion.
> He turned down the narrow path.
>
> Sam ran up a bill.
> Sam ran up a hill.
>
> The chairman walked through the requisition.
> The chairman walked through the office.

In each of the preceding pairs of sentences, the first one is a *verb-adverb combination* functioning as the verb of the sentence. They are all transitive: the direct objects in the three sentences are *promotion, bill,* and *requisition*. The verbs in the second sentence in each pair are intransitive verbs followed by prepositional phrases that answer the question *where?*

In the first sentence in each pair, we can move the words *down, up,* and *through* to the end of the sentence and retain the meaning of the sentence.

> He turned the promotion down.
> Sam ran a bill up.
> The chairman walked the requisition through.

We can also change each of the VAC's into the passive voice.

> The promotion was turned down by him.
> A bill was run up by Sam.
> The requisition was walked through by the chairman.

However, we can't move *down, up,* and *through* and the substantives that follow them, in the first sentence of each pair, to another position in the sentence and retain the meaning of the original sentence.

> *Down the promotion he turned.
> *Up a bill Sam ran.
> *Through the requisition the chairman walked.

These tests show that the words *down, up,* and *through* pattern with the verb and not with the substantive that follows each of them.

We can move *down, up,* and *through* along with the substantives that follow them in the second sentence in each of the preceding pairs and retain the meaning of the original sentence.

> Down a narrow path he turned.
> Up the hill Sam ran.
> Through the office the chairman walked.

We can't move *down, up,* and *through* in the second sentence of each of the pairs, however, to the end of their respective sentences.

> *He turned a narrow path down.
> *Sam ran the hill up.
> *The chairman walked the office through.

From the preceding tests we see that *down, up,* and *through* in these sentences are prepositions which head prepositional phrases that answer the question *where?*

Conjunctions

Conjunctions connect words or groups of words in a sentence. There are two types of conjunctions in English--*coordinating conjunctions* and *subordinating conjunctions.*

Coordinating conjunctions connect two or more words, phrases, or clauses of the same type or having the same function. The coordinating conjunctions are *and, but, or, nor, for, yet,* and *so. And, or,* and *nor* fit only into the category of coordinating conjunctions. *But* and *for* also fit into the preposition class, and *yet* and *so* appear in the adverb class as well as among the coordinating conjunctions.

The conjunctions *and, but, or* and occasionally *yet* can be used to join single words. Following are examples of single words of different classes that can be joined by these coordinating conjunctions.

Connecting nouns:	He sells pumpkins *and* watermelons.
	Clint Black *or* Alan Jackson will win the award.
Connecting verbs:	She stammered *but* continued.
	The juggler danced *and* juggled at the same time.
Connecting adjectives:	She was intelligent *yet* naive.
	The tall *and* handsome stranger mysteriously disappeared.

Connecting adverbs:	The surgeon operated quickly *yet* skillfully.
	The father replied quietly *but* firmly.
Connecting prepositions:	He walked up *and* down the road.

These words can also be used to connect different kinds of phrases as well as single words.

Noun phrases:	Our next-door neighbor *and* her mother were at the auction.
Verb phrases:	He had a slow start *but* won the race.
Prepositional phrases:	The pilot informed the passengers of the route change *and* of their delayed arrival time.

Unlike the other coordinating conjunctions that can be used to join single words, phrases, or clauses, *nor, for,* and *so* are used only to join clauses.

What all of these words (*and, but, or, nor, for, yet,* and *so*) have in common is that they can join elements of equal grammatical value or of the same grammatical class; however, they can not all be used interchangeably.

Two clauses joined by coordinating conjunctions

James wore no gun, *for* he was weary of his former way of life.
The movie was short, *so* we went to the ice cream parlor.

Try making a sentence having two clauses joined by *nor*. Don't use *neither* in the first clause. What happens to the word order in the second clause?

Elements of equal grammatical value can also be joined by a sub-group of coordinating conjunctions called *correlatives. Correlative conjunctions* are two-word conjunctions formed by adding the words *both, not, either,* and *neither* to the coordinating conjunctions *and, but, or,* and *nor.* The choice between correlative conjunctions or a coordinating conjunction doesn't alter the basic meaning of the sentence; rather the sentence with the correlative conjunctions emphasizes the fact that two ideas or objects are involved, not three or more.

Both Margaret *and* Sarah were in the accident.
The loser was *not* the employer *but* the employee.
The debtors must *either* pay *or* forfeit their land.
He wanted *neither* Scotch *nor* bourbon.

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Subordinating conjunctions are used only to connect clauses, not single words or phrases. Examples of subordinating conjunctions are *after, although, as, as if, as though, because, before, except that, if, in order that, how, provided, provided that, since, so that, that, than, though, till, unless, until, when, where, whereas, whether, while, and* why. Since these words are used to introduce dependent clauses (specifically *noun clauses* and *adverb clauses*), they will be discussed more fully in later chapters.

Summary

Prepositions and *conjunctions* are structure words that show no inflectional contrasts. They are used to join words or groups of words within sentences. Prepositions join a substantive to some other word or word group in a sentence. The substantive and the preposition form a unit called a *prepositional phrase*; the preposition is the *head* of the prepositional phrase and the substantive is the *object* of the preposition. We say that objects of preposition are in the objective case, but this statement really has no meaning in English except when the object of the preposition is a pronoun. Nouns exhibit no difference in form for the nominative and the objective case. Most of the personal pronouns and the pronoun *who* do have separate forms for the nominative and the objective case.

Coordinating conjunctions and *correlative conjunctions* join words, phrases, or clauses of equal grammatical value or of the same grammatical class. *Subordinating conjunctions*, on the other hand, are used only for joining clauses, not for joining words and phrases. They are used to connect dependent clauses (specifically *noun clauses* and *adverb clauses*) to independent clauses.

Exercise 7.3
Conjunctions

Except for two sentences, each of the following sentences contains a coordinating conjunction or correlative conjunctions. Underline the conjunctions and identify their type in the blanks. If a sentence contains no conjunction, write *none*.

_____ 1. The man in the Bush mask was either Fred or James.

_____ 2. We knew the title, yet neither of us could remember it.

_____ 3. Even little children are aware of the difference between good and evil.

_____ 4. Most of the shells were at the water's edge, not high on the beach.

_____ 5. Nobody but Harry knew the truth.

_____ 6. Neither Spence nor Bogie was noted for sobriety.

_____ 7. The problem confronting us is not comfort but survival.

_____ 8. You take the high road, and I'll take the low road.

_____ 9. Fish or cut bait.

_____ 10. There are no cowards among us, for we are all free men.

_____ 11. The room was well-lighted but drafty.

_____ 12. Both the coach and the chemistry teacher were fired.

_____ 13. I have never owned a handgun, nor do I want one.

_____ 14. Helen was watching the children, stirring the soup, and talking on the phone.

_____ 15. Morgan could scarcely speak, for his throat was parched.

_____ 16. We wanted the sound system, yet we thought the price excessive.

_____ 17. Everett ran up the hill quickly, but tumbled down even faster.

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Exercise 7.2
Distinguishing Adverbs from Prepositions
In the blank beside each sentence, tell whether the italicized word is an adverb or a preposition.

_____1. *In* 1824, Charles Dickens' father found himself penniless.

_____2. He was confined *in* a debtor's prison.

_____3. The world fell *apart* for young Charles.

_____4. He could not stay *in* school.

_____5. He took *up* work in a factory.

_____6. No laws protected the rights *of* children.

_____7. Charles put *up with* the long hours and terrible working conditions.

_____8. His factory experience made a lasting impression *on* him.

_____9. Many of his novels tell *about* orphaned or impoverished children.

_____10. As a young man, Charles worked *for* a newspaper.

_____11. He looked *up* information on every aspect of life in London.

_____12. His fictional writing began *with* short stories and essays.

_____13. His wife, Catherine Hogarth, regularly produced children *for* him.

_____14. Just as regularly, he turned *out* one successful novel after another.

_____15. He was considered the best popular writer *in* England.

_____16. He churned *out* prose like a Victorian Stephen King.

_____17. His relationship with Catherine eventually gave *out*.

_____18. He began an affair *with* the actress Ellen Ternan.

_____19. He also took *up* public readings, highly successful events.

_____20. Writing *until* his death, he left *The Mystery of Edwin Drood* unfinished.

Exercise 7.3
Conjunctions

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_____ 1. The man in the Bush mask was either Fred or James.

_____ 2. We knew the title, yet neither of us could remember it.

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_____ 5. Nobody but Harry knew the truth.

_____ 6. Neither Spence nor Bogie was noted for sobriety.

_____ 7. The problem confronting us is not comfort but survival.

_____ 8. You take the high road, and I'll take the low road.

_____ 9. Fish or cut bait.

_____ 10. There are no cowards among us, for we are all free men.

_____ 11. The room was well-lighted but drafty.

_____ 12. Both the coach and the chemistry teacher were fired.

_____ 13. I have never owned a handgun, nor do I want one.

_____ 14. Helen was watching the children, stirring the soup, and talking on the phone.

_____ 15. Morgan could scarcely speak, for his throat was parched.

_____ 16. We wanted the sound system, yet we thought the price excessive.

_____ 17. Everett ran up the hill quickly, but tumbled down even faster.

_____18. The dying man asked for Beth or me.

_____19. Neither handsome nor talented, Barry relied on his wits.

_____20. Excessive wealth is neither beneficial nor desirable.

Chapter 8
Interjections

Traditional grammarians break words up into eight parts of speech--*nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions,* and *interjections.* Although the nomenclature has been followed in this book, the definitions differ from the definitions offered by most of the traditional grammarians. The eighth class, *interjections*, is not even discussed by many grammarians, and it will be given only a short space here. Jespersen includes it in his fifth, and last, class--*particles*, which includes "what are generally called adverbs, prepositions, conjunctions--coordinating and subordinating--and interjections"(91).

Interjections are characterized by the following:

- they express some kind of emotion--anger, pain, surprise, disapproval, disgust, fear, pleasure, etc.;

- they are independent from the rest of the sentence (i.e., they have no grammatical function in the sentence);

- they are invariable (i.e., they don't take inflections);

- they are often just sounds that are difficult to express in print (for example, the suction stops used to express annoyance, impatience, or mild reproof and often spelled *tut-tut* or *tsk-tsk*); and

- they sometimes occur as other parts of speech (*mercy, baloney, well, my my, ouch, nonsense, scat, damn, shit,* etc.).

In his definition of *interjections* in *English Grammar*, George O. Curme writes, "In general, interjections belong to the oldest forms of speech and represent the most primitive type of sentence. Thus they are not words but sentences" (30).

Chapter Nine
Verbals

In Chapter Five, *verb* was defined as "a word that can take the suffix -*s* to indicate third person singular present tense and -*ing* to indicate present participle (continuing action)." All English verbs except the modal auxiliaries and the verb *be* fit this definition. We know that verbs are necessary in the creation of sentences. A sentence must contain, minimally, a subject and a verb.

The verbs described in Chapter Five are called *finite verbs*. English also has a category of *non-finite verbs*, which share some of the characteristics of finite verbs and some of the characteristics of other parts of speech. Like finite verbs, non-finite verbs show tense and voice. When non-finite verbs occur alone in a sentence, they do not have any predicating function (that is, they can not function as verbs). Instead, they function as substantives or modifiers. When they occur in a phrasal unit, the entire phrasal unit functions as a substantive or modifier. Non-finite verbs also are different from verbs in their *formal* characteristics. Finite verbs can take the third-person singular inflection -*s*, but *non-finite verbs* can not.

The following list contains one example of each of the different forms that an English non-finite verb can take:

choosing	to choose
having chosen	to have chosen
chosen	to be choosing
having been choosing	to have been choosing
being chosen	to be chosen
having been chosen	to have been chosen

If we try to make a sentence using one of these forms as the verb, we find that we create structures that are unacceptable as sentences:

> Mary *choosing* a new dress.
> The President *having chosen* a new Secretary of Defense.
> The man *chosen* for the honor.

If we change the non-finite verb form *choosing* to the finite verb form *chooses* or place the auxiliary *is* in front of it, we have an acceptable sentence:

> Mary *chooses* a new dress.
> Mary *is choosing* a new dress.

As we can see then, a finite verb can complete a predication (function as the verb in a sentence); a non-finite verb can not. Non-finite verbs have traditionally been called *verbals*, the term which will be used in this book.

> *Verbals* are fixed verb forms that can not take the suffix *-s* to indicate third person singular present tense and that can not complete a predication (i.e., can not function as the verb in a sentence).

There are three types of verbals in English--*participles, gerunds,* and *infinitives.*

Participles

Participles are non-finite verbs used as modifiers. Usually they modify substantives, but they occasionally modify verbs and adjectives as well:

The *clanging* bell could be heard throughout the town. (modifies substantive *bell*)
Sister Mary Frances is known as "the *singing* nun." (modifies substantive *nun*)
Her son's baptism is one of her *cherished* memories. (modifies substantive *memories*)
He came *running.* (modifies the verb *came*)
The child was *soaking* wet. (modifies adjective *wet*)
The room was *freezing* cold. (modifies adjective *cold*)

When participles occur as modifiers of substantives, they can be placed in all of the same positions that descriptive adjectives can be placed in.

She picked up the *wailing* child. (Attributive position--before the noun it modifies)
The old woman, *complaining* and *sighing,* refused to leave her home. (Appositive position--following the noun it modifies)
The boy seemed *frightened.* (Predicate position--following a linking verb)
He found the task *exhilarating.* (Objective complement position--following the direct object)

Sometimes it is difficult to tell whether a word is a participle functioning as a subject complement-adjective or part of a progressive verb. The following sentences appear to be structurally identical:

Susan's mother is sewing.
The prisoner was yelling.
The actor is perspiring.

Susan's mother is charming.
The prisoner was frightening.
The actor is interesting.

The first group of sentences conform to Sentence Pattern 1: S Intr V; the participle is part of a finite verb phrase (*is sewing, was yelling,* and *is perspiring*). We can make the verbs in the first two sentences transitive (S TrV DO): for example, Susan's mother is sewing *a new blouse* and The prisoner was yelling *threats.* And all three of the verbs can take an adverb modifier (Susan's mother is sewing *hurriedly;* The prisoner was yelling *loudly;* and The actor is perspiring *profusely*).

In the second group of sentences, a direct object cannot be added to any of the sentences without changing their meaning. We could say "Susan's mother is charming all the young men," but the meaning is very different from that in "Susan's mother is charming." In each sentence in the second group, intensifiers like *very, rather,* or *extremely* can be placed before the words *charming, frightening,* and *interesting.* Therefore, the *-ing* words in the second group of sentences are not part of the finite verb phrase but they are participles. The participles function in each of the three sentences as subject complement-adjective; all three sentences in the second group conform to Sentence Pattern 7: S LV SC-adjective.

Like finite verbs, participles show tense (although fewer tenses than the finite verb) and voice.

Tenses of the Participle		
	Active	*Passive*
Present	breaking	being broken
Past	broken	
Present Perfect	having broken	having been broken
Present Perfect (progressive)	having been breaking	

Although the past participle of a regular verb is always identical in form to the past tense (e.g., *treated/treated, finished/finished,* and *summoned/summoned*), the past participle can be easily recognized by the way that it is used in a sentence. It will always function as a modifier and not as the verb of the sentence.

He built the stairs out of *treated* wood. (Participle modifying *wood*)
Someone *treated* the wood. (Finite verb functioning as the verb of the sentence)

Gerunds

Gerunds are non-finite verbs that usually function as substantives; however, they occasionally function as modifiers (much like a noun modifying another noun).

The following sentences provide examples of gerunds in their typical substantive function:

> *Reading* is one of his favorite pastimes. (subject)
> Sarah prefers *skiing*. (direct object)
> The generals didn't give *withdrawing* serious consideration. (indirect object)
> His speech impediment is *stuttering*. (subject complement-substantive)
> The hunter was shot for *trespassing*. (object of preposition)
> His only weakness, *gambling*, has crippled him financially. (appositive)

Occasionally, gerunds are used as modifiers, much like a noun used to modify another noun. The gerund-noun combination is similar to a compound noun. They can be contrasted with participles modifying nouns:

Gerund + noun	Participle + noun
swimming pool	swimming duck
spinning wheel	spinning top
sleeping porch	sleeping child
living quarters	living plant
running shoes	running deer
waiting room	waiting car

The stress pattern is very different in the two phrases *swimming pool* and *swimming duck*. The stress on the first syllable of the gerund is much heavier than the stress on the first syllable of the participle; this stress pattern is typical of compound nouns. The paraphrase of each construction is also different. A *swimming pool* is a "pool for swimming," and a *swimming duck* is a "duck which is swimming."

Gerunds occur in two tenses — present and present perfect–and in the active and passive voice.

Tenses of the Gerund		
	Active	*Passive*
Present	cheating	being cheated
Present Perfect	having cheated	having been cheated

Some words that started out as gerunds have acquired characteristics associated with nouns (taking the *-s* inflection to indicate plurality or being preceded by an article).

This summer, we attended two family *gatherings*.
We bought several *carvings* at the tourist shop.
In the summer and fall of 2001, the stock market took a *beating*.
The child's mother gave him a *spanking*.

Because these words display the characteristics of nouns rather than verbs, we will include them in the class of nouns rather than in the class of gerunds.

Infinitives

The *infinitive* is a non-finite verb that can function as a substantive or as a modifier. Most of the time, the infinitive appears as the base form of the verb preceded by *to* (the sign of the infinitive). The following sentences show the infinitive with *to* in some of its substantive and modifying functions:

"*To err* is human . . . ." (Subject)
His purpose was *to conquer*. (Subject Complement-substantive)
He loves *to eat*. (Direct Object)
That is definitely the place *to go*. (Modifies *place*)
Sylvia always plays *to win*. (Modifies verb *plays*)
He is eager *to please*. (Modifies adjective *eager*)

The infinitive can occur also without *to*. When it occurs without to, it is identical to the form of the verb used in the present tense in all persons and numbers except third person singular. However, the infinitive without *to* can be easily distinguished from the finite verb. The infinitive will always function as a substantive or modifier, never as the verb of a sentence.

I *apologize*/You *apologize*/We *apologize*/They *apologize* (Finite verb)
He will do anything except *apologize*. (Infinitive functioning as object of preposition)
He can do all of the domestic chores but *cook*. (Infinitive functioning as object of preposition)
All he does is *gripe*. (Infinitive functioning as subject complement-substantive)
What he should do is *confess*. (Infinitive functioning as subject complement-substantive)

The infinitive occurs in two tenses -- present and present perfect. Transitive infinitives, like transitive verbs, can be put into the passive voice.

	Tenses of the Infinitive	
	Active	*Passive*
Present	to create	to be created
Present Perfect	to have created	to have been created

In addition to the simple form shown above, the infinitive also occurs in the *progressive* form in both tenses:

Present	to be creating
Present Perfect	to have been creating

Verbal Phrases

All three types of verbals can take subjects, complements, and modifiers; these phrasal units are called *verbal phrases*. The verbal phrase functions in a sentence as a substantive or a modifier. Because verbal phrases contain a non-finite verb, they can never stand alone as a complete sentence.

Participle Phrases

Participle phrases are units containing a participle and modifiers or complements. Inside the participle phrase, the participle functions as the verb; it can take modifiers, a direct object, an indirect object, a subject complement, or an object complement. The entire participle phrase functions as a modifier, however, just as a participle does.

Since participles, like finite verbs, can be transitive, intransitive, or linking, the seven basic sentence patterns that we learned in Chapter Two can be used to show how participle phrases are constructed. The primary difference between a participle phrase and a sentence is that the participle phrase contains a non-finite verb (a participle) rather than a finite verb; thus the participle phrase cannot stand alone as a sentence can. It must be attached to a complete sentence. Except for one specialized type of participle phrase which will be discussed later, participle phrases do not have subjects. Instead, they generally modify the substantive which supplies the "subject idea" (not the grammatical subject) of the participle.

Pattern 1:   S Intr V
-- sobbing uncontrollably
Sobbing uncontrollably, the woman could not answer the prosecutor's questions.

In the preceding sentence, the participle phrase *sobbing uncontrollably*, made up of a participle and an adverb modifier, modifies *woman*. *Woman* is the "subject idea" (not the grammatical subject) of the participle *sobbing*. The participle phrase can not stand alone as a sentence. If we make a complete sentence out of the participle phrase, we must add an auxiliary: *The woman was sobbing uncontrollably* (Pattern 1).

Pattern 2:   S TrV DO
__ playing the piano
The man *playing the piano* works at the Starlight Club.

In this sentence, the participle phrase *playing the piano* contains a participle and a direct object. The phrase modifies man (it tells *which* man). *Man* is the "subject idea" (not the grammatical subject) of the participle *playing*. The phrase is derived from the sentence *The man was playing the piano* (Pattern 2). Other participle phrases that fit this pattern are:

He ran into the truck *carrying highly flammable liquid.*
The waiter gave the man *wearing no shirt or shoes* a long lecture.

Following are examples of participle phrases that fit the remaining five sentence patterns:

Pattern 3:   S   TrV   IO   DO
--   *offering him no explanation*
--   *having sent his date a beautiful corsage*
Offering him no explanation, the policeman strip-searched the teenager.
Samuel, *having sent his date a beautiful corsage*, expected a perfect evening.

Pattern 4:   S   TrV   DO   OC-substantive
--   *Having made Ed the new district manager*
--   *making volunteerism their first priority*
Having made Ed the new district manager, Mr. Sedley was confident of a sales increase.
The people *making volunteerism their first priority* are good community leaders.

Pattern 5:   S   TrV   DO   OC-adjective
--   *believing him dishonest*
--   *Leaving his wife penniless*
The group refused to vote for Franklin Tetter, *believing him dishonest.*
Leaving his wife penniless, the young engineer flew to Tahiti with his secretary.

```
Pattern 6:     S     LV     SC-substantive
               --     having just become a father
               --     Being chairman of the board
```
My young friend, *having just become a father*, rented a lighted sign for his front yard.
Being chairman of the board, Sam's father made most of the decisions.

```
Pattern 7:     S     LV     SC-adjective
               --     Becoming very quiet
               --     growing calm
```
Becoming very quiet, the crowd awaited the entrance of the famous dancer.
The fretful child, *growing calm*, finally slept.

Nominative absolutes

Participle phrases usually do not have subjects as the above examples illustrate. Instead, the phrase modifies a substantive which is the "subject idea" of the participle; that is, if the participle phrase were made into a complete sentence, the word which the participle phrase modifies becomes the grammatical subject. Occasionally, however, we write a sentence containing a participle phrase that does have a subject. A participle phrase with a subject is called a *nominative absolute*: it is called *absolute* because it has no grammatical connection to the clause to which it is attached. Examples of *nominative absolutes* (participle phrases with subjects) are:

> *His heart pounding wildly*, Jonathan dived into the ice-covered lake.
> The Raptors were awarded the trophy, *their opponents having forfeited the game.*
> *The campaign finished,* the volunteers packed away the posters, bumper stickers, and buttons.

In the first example *heart* is the subject of the participle *pounding*, in the second example *opponents* is the subject of the participle *having forfeited*, and in the third example *campaign* is the subject of the participle *finished*. Since these participle phrases have subjects, they do not perform a modifying function; they are "absolute," having no grammatical function in the sentence.

Gerund Phrases

Like participles, gerunds can be transitive, intransitive, or linking. Therefore, gerund phrases will also conform to the seven basic sentence patterns. In a gerund phrase, the gerund functions as the verb, and the whole phrase functions as a substantive.

Pattern 1: S Intr V
      -- *living* dangerously.
Sylvia likes *living dangerously.* (Gerund phrase used as direct object)

Pattern 2: S TrV DO
      -- *flying* hang-gliders.
Flying hang-gliders is his passion. (Gerund phrase used as subject)

Pattern 3: S TrV IO DO
      -- *sending* his wife red roses.
On Valentine's Day, he shows his love by *sending his wife red roses.*
(Gerund phrase used as object of preposition)

Pattern 4: S TrV DO OC-substantive
      -- *electing* Silverman their president
Electing Silverman their president was a good decision. (Gerund phrase
used as subject)

Pattern 5: S TrV DO OC-adjective
      -- *making* Martha jealous
Harmon's favorite pastime is *making Martha jealous.* (Gerund phrase used
as subject complement-substantive)

Pattern 6: S LV SC-substantive
      -- *becoming* a movie star
His little sister fantasizes about *becoming a movie star.* (Gerund phrase
                   used as object of preposition)

Pattern 7: S LV SC-adjective
      -- *being* skinny
Her obsession, *being skinny,* has led to a regular diet of carrots and prune
juice. (Gerund phrase used as appositive)

   The thing that all of the gerund phrases in the examples above have in common is the absence of a subject. Gerund phrases can have subjects, however. Consider the following examples:

> *Malcolm's talking to the fellow next to him* annoyed the teacher.
> That novel vividly describes *the Indian's being massacred at Wounded Knee.*
> *Her marrying the Arab sheik* was a surprise to all of us.

If we ask the questions, "Who is talking to the fellow next to him," "Who is being massacred at Wounded Knee," and "Who is marrying the Arab sheik," we will get the answers *Malcolm, the Indian,* and *She.* These words are the subjects of the gerund phrases. *Malcolm* bears the same relationship to the gerund in the gerund phrase *Malcolm's talking to the fellow next to him* as *Malcolm* does to the verb in the sentence *Malcolm is talking to the fellow next to him.* There is a difference, however, in the form of the subject of a gerund and the subject of a finite verb. Subjects of gerunds are almost always in the *genitive case.*

Subjects of Gerunds That Are Not in the Genitive Case

Subjects of gerunds are usually in the *genitive case.* However, sometimes it is not possible to put the subject into the genitive case. Consider the following sentences with gerund phrases whose subjects are not in the genitive case. Identify the gerund phrase and the subject of the gerund phrase. Can you explain why the subjects are not in the genitive case?

> He worries about all of them being killed.
> He was distracted by the people in the back of the room talking to one another.
> It is not a question of sickness causing her absences.
> He filed a grievance because of some getting undeserved grades.

Infinitive Phrases

The *infinitive phrase* consists of an infinitive and its subject, object, complement, or modifiers. Like the participle phrase, the infinitive phrase can be used as a modifier; and like the gerund phrase, it can function as a substantive. The infinitive performs the verb function within the phrase, and the whole phrase functions as substantive or modifier. Since infinitives can be transitive, intransitive, or linking, the structure of infinitive phrases can be exemplified by the seven sentence patterns:

> Pattern 1:   S   Intr V
>   —   *to exercise* regularly
>
> The athlete promised *to exercise regularly.* (Infinitive phrase used as direct object)
>
> Pattern 2:   S   TrV   DO
>   —   *to win the championship*
>
> *To win the championship* is his goal. (Infinitive phrase used as subject)

Pattern 3:   S   TrV   IO   DO
              --   *to buy* his daughter a new car.
Next week, Mr. Hale plans *to buy his daughter a new car.* (Infinitive phrase used as direct object)

Pattern 4:   S   TrV   DO   OC-substantive
              --   *to make* him our state senator.
The party's plan is *to make him our state senator.* (Infinitive phrase used as subject complement-substantive)

Pattern 5:   S   TrV   DO   OC-adjective
              --   *to consider* him harmless
To consider him harmless is a mistake. (Infinitive phrase used as subject)

Pattern 6:   S   LV   SC-substantive
              --   *to be* the Queen of Bohemia
Her obsession, *to be Queen of Bohemia,* shows her mental condition. (Infinitive phrase used as appositive)

Pattern 7:   S   LV   SC-adjective
              --   *to become* rich
Her plan *to become rich* had serious flaws. (Infinitive phrase used as an appositive to *plan*)

The substantive functions of infinitives or infinitive phrases are fairly easy to determine, but sometimes the modifying functions are rather difficult. We can easily see the modifying function of each of the following infinitives or infinitive phrases:

He is the man *to beat.* (Modifies *man*)
That is a good movie *to see with your girlfriend.* (Modifies *movie*)
He played *to win.* (Modifies *played*)
Sylvester moved *to be by the window.* (Modifies *moved*)

In the following sentences, however, the modifying function of the infinitive or infinitive phrase is not so easy to recognize.

The members of the team are eager *to start the game.*
Michelle has a tendency *to gain weight in the fall.*
The fisherman was too exhausted *to unload his catch.*
The pizza is too hot *to eat.*

Defining the term *complement* as "any word, phrase, or clause without which some other structure would not be grammatically complete" (Sedley 264), many grammarians would consider all four of the preceding infinitive phrases or infinitives as complements; i.e., *to start the game* is a complement to *eager* (it is necessary to make the construction grammatically complete). Likewise, these grammarians would say that *to gain weight in the fall* complements tendency, *to unload his catch* complements *too exhausted*, and *to eat* complements *too hot*. Others call them modifiers. The distinction is that complements are essential to the grammatical structure of a phrase or clause; modifiers are not. The distinction is a fine one: in this book, they will be labeled *modifiers*.

In the last two examples, it is the intensifier *too* that triggers the complement or modifier *to unload his catch* and *to eat*. We would not use the infinitive or infinitive phrase after the subject complement-adjective if the word *too* were absent. Therefore, the grammarians who call these structures *modifiers* say that they modify the intensifier *too*.

Exploring Infinitive Phrases

Identify the infinitive phrases in the following sentences:

1. The professor expects the students to know the material in Chapter 7 for the test.

2. Bart wants Jane to lend him her notes.

3. We felt the whole building shake.

4. The telephone call caused me to be late.

5. Our early arrival allowed us to tour the new airport terminal.

The infinitive phrases in the sentences above are different from infinitive phrases that we have looked at so far. How? How is the infinitive in number 3 different from the other infinitives in this exercise?

Infinitives, like the other verbals, sometimes have subjects. When a personal pronoun serves as a subject of an infinitive, it is in the objective case. In sentences 4 and 5 above, the subjects of the infinitives are *me* and *us,* both of which are objective case forms.

All of the infinitive phrases in the five sentences above (*the students to know the material in Chapter 7 for the test, Jane to lend him her notes, the whole building shake, me to be late,* and *us to tour the new airport terminal*) function as direct objects.

Sometimes an infinitive phrase with a subject is introduced by the word *for*. These infinitive phrases function differently.

> *For him to refuse this job* would be foolish. (Subject)
> The solution to the problem is *for him to remain quiet.* (Subject Complement-substantive)
> His mother's desire, *for him to complete his degree*, will never be realized. (Appositive)
> That is a choice *for her to make.* (Modifier of *choice*)
> The soup was too hot *for him to eat.* (Modifier of *too*)

Infinitive phrases that have subjects and that are not introduced by *for* function as direct objects; infinitive phrases that have subjects and that are introduced by *for* have functions other than direct object.

Some grammarians call *for*, when it introduces an infinitive phrase, a subordinating conjunction; others call it an expletive; and still others refer to it as an introductory word for an infinitive phrase (a filler word having no grammatical function in the sentence). The last seems to be the most satisfactory label.

Frequently, the word *it* is used as a place holder in a sentence so that the infinitive phrase can occur later. Examples of this construction are:

> *It* is unnecessary *for him to carry all that firewood to the campsite.*
> *It* is hard *to figure him out.*
> *It* was important *to vote.*
> We thought *it* impossible *for him to win the Kentucky Derby.*

In the first sentence, the real subject is *for him to carry all that firewood to the campsite.* If we ask the question "What is unnecessary?" we get the answer "for him to carry all that firewood to the campsite." The word *it* is called an *expletive*; its only purpose is to hold the place for a longer structure which appears later in the sentence.

Using expletive *it* allows us to create a sentence in which the subject or object position is filled by the "dummy word" *it* and the infinitive phrase is delayed until the end of the sentence. If we consider *it* an expletive, then it is simply a place holder, and the infinitive or infinitive phrase functions as the grammatical subject or direct object of the sentence. If we consider *it* a pronoun, it functions as the grammatical subject or direct object, and the infinitive or infinitive phrase is an appositive to *it*. Either interpretation can be justified.

Considering *it* an expletive, we would call *for him to carry all the firewood to the campsite, to figure him out,* and *to vote* the grammatical subjects of the first three sentences and *for him to win the Kentucky Derby* the direct object of the last sentence. If, however, we think of *it* as a pronoun, *it* is the subject of the first three sentences and the infinitive phrase or infinitive

is an appositive to *it*. In the last sentence, *it* would be the direct object and *for him to win the Kentucky Derby* would be appositive to *it*.

Which Infinitive Phrases Can Occur with Expletives?

We have examined four different infinitive constructions: infinitive alone, infinitive phrases without subjects, infinitive phrases with subjects, and infinitive phrases with subjects preceded by the introductory word *for*. In the following examples, three of these constructions are used with expletive *it*.

> *It* is unnecessary *for him to carry all that firewood to the campsite.*
> *It* is hard *to figure him out.*
> *It* was important *to vote.*
> We thought *it* impossible *for him to win the Kentucky Derby.*

Can you make a sentence containing expletive *it* and the infinitive construction not used above?

Verbal phrases can be embedded within other verbal phrases in English sentences. The following sentence contains three infinitive phrases, each embedded within the others:

    S   TV ------------------DO--------------------------
    Jeremy wants to see the coach make Fred tackle that giant.

    (S)   TV ------------------DO------------------
    --   to see the coach make Fred tackle that giant (Infinitive phrase)

          S   TV ----------DO----------
          the coach make Fred tackle that giant (Infinitive phrase)

          S   TV ----DO---
          Fred tackle that giant (Infinitive phrase)

Summary

Verbals are fixed verb forms that can not take the suffix *-s* to indicate third person singular present tense and that can not complete a predication (i.e., can not function as the verb in a sentence). Verbals function as substantives or modifiers rather than as the verb of a sentence. There are three types of verbals: *participles, gerunds,* and *infinitives*. Participles are non-finite verbs used as modifiers; gerunds are non-finite verbs used as substantives and occasionally as modifiers; and infinitives are non-finite verbs used as either substantives or modifiers.

When a verbal is part of a larger unit, a verbal phrase, it functions as the verb within the phrase, and the entire phrase functions as a substantive or modifier. Participle phrases, gerund phrases, and infinitive phrases are constructed much like sentences, conforming to the basic sentence pattern structures. They cannot, however, stand alone but must be attached to a complete sentence.

Participle phrases normally do not have subjects. Instead, they modify the substantive which provides the "subject idea" of the participle. When a participle phrase does contain a subject, the construction is called a *nominative absolute*. Nominative absolutes have no grammatical function in the sentence of which they are a part.

Gerund phrases occasionally take subjects. If a gerund phrase has a subject, the subject is almost always in the genitive case (*His arriving early every day* is a problem).

When a personal pronoun functions as the subject of an infinitive phrase, the pronoun will be in the objective case (Everybody on the team wanted *him to succeed*).

Frequently, the word *it* is used as a place holder in a sentence so that an infinitive phrase can occur later. For example, *It* is not desirable in this climate *to have such short hair*. The word *it* is called an *expletive*; its only purpose is to hold the place for a longer structure (in this case, *to have such short hair*) which appears later in the sentence.

Although verbal phrases sometimes occur alone in a sentence (functioning as subject, object, modifier, etc.), they are often embedded within other verbal phrases.

Exercise 9.1

Underline the participles in the following sentences. In the first blank, give the *tense* of the participle, and in the second give the *function* of the participle. Participles can modify substantives, verbs, and adjectives.

_____ _____ 1. She reminded him of his broken promise.

_____ _____ 2. The limping runner crossed the finish line just behind the winner.

_____ _____ 3. The shabby, old beggar handed them their lost kitten.

_____ _____ 4. Having overslept, Marian was late for work.

_____ _____ 5. That cup of coffee was boiling hot.

_____ _____ 6. The swirling water covered everything.

_____ _____ 7. The accident victim seemed confused.

_____ _____ 8. Fred came flying into the driveway.

_____ _____ 9. Sylvia's brother finds his new job challenging.

_____ _____ 10. The movie star smoothed her wrinkled blouse.

_____ _____ 11. Having been summoned, the young boy stood nervously outside the principal's office.

_____ _____ 12. His companion was an aging actress from New York.

_____ _____ 13. He cut his finger on the broken bottle.

_____ _____ 14. Having been warned, Sam stayed away from the thin ice.

_____ _____ 15. The last voter cast the winning vote.

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Exercise 9.2

Underline the gerunds in the following sentences. In the first blank that precedes each sentence, give the *function* of the gerund.

_____1. Hilda's favorite pastime is reading.

_____2. Alister considers studying a waste of time.

_____3. Smoking can be bad for one's health.

_____4. The twins had just dried off after swimming.

_____5. His worst vice, gambling, ruined his life.

_____6. John always gives driving his full attention.

_____7. Some equate success with winning.

_____8. Mother considered my inventiveness lying.

_____9. Dancing is a pleasant exercise.

_____10. Pioneer women considered weaving an essential skill.

_____11. Susie took up sewing this summer.

_____12. We were at the point of leaving.

_____13. Voting is a citizen's duty.

_____14. Mother cautioned Hilda about slurping.

_____15. Sally reserves Thursdays for baking.

_____16. Loafing can be hard work.

_____17. Her chosen profession, teaching, suited her perfectly.

_____18. Father made golfing a priority.

_____19. One of the most complex tasks is writing.

_____20. Loving is its own reward.

Exercise 9.3
Underline the infinitives in the following sentences. In the first blank, give the *tense* of the infinitive, and in the second give the *function* of the infinitive.

_____ _____ 1. The apples are beginning to shrivel.

_____ _____ 2. We would like to go.

_____ _____ 3. The best thing to do is often the hardest.

_____ _____ 4. It was time to eat.

_____ _____ 5. I'll do everything but iron.

_____ _____ 6. He is happy to have survived.

_____ _____ 7. She had an almost pathetic desire to be noticed.

_____ _____ 8. The petunias continued to thrive.

_____ _____ 9. John was looking for a used car to buy.

_____ _____ 10. This is no time to be laughing.

_____ _____ 11. He hates to lose.

_____ _____ 12. To refuse seems cruel.

_____ _____ 13. He needs strong glasses to see.

_____ _____ 14. You must give it a chance to grow.

_____ _____ 15. It is far too early to get up.

_____ _____ 16. Jeff was the last guest to arrive.

_____ _____ 17. To have surrendered would have been unthinkable.

_____ _____ 18. They plan to marry.

_____ _____ 19. Rumanian is difficult to learn.

_____ _____ 20. Their original plan was to fly.

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Exercise 9.4

Identify the word which each of the following participle phrases modifies.

_____ 1. *Sobbing uncontrollably,* the woman could not answer the prosecutor's questions.

_____ 2. The man *playing the piano* works at the Starlight Club.

_____ 3. He ran into the truck *carrying highly flammable liquid.*

_____ 4. The waiter gave the man *wearing no shirt or shoes* a long lecture.

_____ 5. *Offering him no explanation,* the policeman strip-searched the teenager.

_____ 6. Samuel, *having sent his date a beautiful corsage,* expected a perfect evening.

_____ 7. *Having made Ed the new district manager,* Mr. Sedley was confident of a sales increase.

_____ 8. The people *making volunteerism their first priority* are good community leaders.

_____ 9. The group refused to vote for Franklin Tetter, *believing him dishonest.*

_____ 10. *Leaving his wife penniless,* the young engineer flew to Tahiti with his secretary.

_____ 11. My young friend, *having just become a father,* rented a neon sign for his front yard.

_____ 12. *Being chairman of the board,* Sam's father made most of the decisions.

_____ 13. *Becoming very quiet,* the crowd awaited the entrance of the famous dancer.

_____ 14. The fretful child, *growing calm,* finally slept.

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Exercise 9.5

Underline the gerund phrase in each of the following sentences. In the first blank, give the tense of the gerund, and in the second, tell the function of the gerund phrase.

_____ _____ 1. You take delight in vexing me.

_____ _____ 2. He had entertained hopes of being admitted to a sight of the young ladies . . . .

_____ _____ 3. I was very much flattered by his asking me to dance a second time.

_____ _____ 4. "I do not mind his not talking to Mrs. Long," . . . .

_____ _____ 5. A person may be proud without being vain.

_____ _____ 6. "What does Darcy mean . . . by listening to my conversation with Colonel Forster?"

_____ _____ 7. . . . her being there may teach her her own insignificance.

_____ _____ 8. . . . they disliked being ill themselves. . . .

_____ _____ 9. On entering the drawing-room she found the whole party at loo . . . .

_____ _____ 10. "I am no longer surprised at your knowing *only* six accomplished women."

From *Pride and Prejudice*

Exercise 9.6

Underline the infinitive phrase in each sentence, and give the function of the phrase in the blank provided.

_____ 1. I have heard you mention them.

_____ 2. He has always intended to visit him . . . .

_____ 3. . . . it will be impossible for her to introduce him . . . .

_____ 4. ". . . let us return to Mr. Bingley."

_____ 5. At our time of life it is not so pleasant . . . to be making new acquaintances every day.

_____ 6. To be fond of dancing was a certain step towards falling in love.

_____ 7. . . . it would be quite a misfortune to be liked by him.

_____ 8. . . . it is sometimes a disadvantage to be so very guarded.

_____ 9. "You saw me dance at Meryton, . . . sir."

_____ 10. It was not in her nature, however, to increase her vexations by dwelling on them.

From *Pride and Prejudice*

Exercise 9.7

In the first blank, identify the italicized verbal phrase as a participle phrase, gerund phrase, or infinitive phrase, and in the second blank give its function.

_____ _____ 1. He had always intended *to visit him.* . . .

_____ _____ 2. *Observing his second daughter employed in trimming a hat,* he suddenly addressed her . . . .

_____ _____ 3. Observing his second daughter *employed in trimming a hat,* he suddenly addressed her . . . .

_____ _____ 4. Observing his second daughter employed in *trimming a hat,* he suddenly addressed her . . . .

_____ _____ 5. . . . she had set her heart on *seeing the lakes* . . . .

_____ _____ 6. . . . Elizabeth continued her walk alone, . . . *jumping over stiles.* . . .

_____ _____ 7. . . . *the gentlemen being out,* they [the ladies] had, in fact, nothing to do elsewhere.

_____ _____ 8. I would advise *you . . . to consult the wishes of the present party* . . . .

_____ _____ 9. Mrs. Philips was always glad *to see her nieces* . . . .

_____ _____ 10. . . . he had an opportunity of *obliging her in return, by sitting down to whist.*

_____ _____ 11. . . . he had an opportunity of obliging her in return, by *sitting down to whist.*

_____ _____ 12. It was impossible *for her to see the word without thinking of Pemberley and its owner.*

_____ _____ 13. It was impossible for her to see the word without *thinking of Pemberley and its owner.*

_____ _____14. Elizabeth, *construing all this into a wish of hearing her speak of her sister,* was pleased . . . .

_____ _____15. Elizabeth, construing all this into a wish of *hearing her speak of her sister,* was pleased . . . .

_____ _____16. Elizabeth, construing all this into a wish of hearing *her speak of her sister,* was pleased . . . .

_____ _____17. *Elizabeth's spirits soon rising to playfulness again,* she wanted Mr. Darcy to account for his having ever fallen in love with her.

From *Pride and Prejudice*

A noun phrase contains, minimally, a substantive. Most noun phrases, however, contain more than one word–the substantive which is the head word of the noun phrase and its modifiers. So far, we have analyzed sentences with noun phrases like the following:

> *she*
> *honesty*
> *the albatross*
> *some old men*
> *two very old army nurses*
> *several rather odd antique vases in the shop window*
> *the little boy riding his bicycle down the street*
> *winning the Iditarod*
> *a pan of cookies to take to your grandmother*

We can construct even more elaborate noun phrases than these by making use of *adjective clauses*.

The noun phrases in the following sentences have been expanded through using an adjective clause as a modifier.

> The Degas painting *which was sold at Sotheby's last week* belonged to the Kennedy family.
> Sam wrecked the car *that his father bought him last month for a graduation present.*
> Mother sent the policeman *who found our stolen television* a large basket of cookies.

In the first sentence, the adjective clause *which was sold at Sotheby's last week* modifies *painting*. *That his father bought him last month for a graduation present* is an adjective clause which modifies *car*, and *who found our stolen television* is an adjective clause modifying *policeman*. Each of these adjective clauses modifies the noun which precedes it; the clauses specify which *painting, car,* or *policeman.*

An *adjective clause* is a dependent clause (a group of words that contains a subject and verb but that can not stand alone as a sentence) which modifies a substantive. The adjective clause is placed into the sentence immediately after the substantive that it modifies.

Introductory Words for Adjective Clauses

The introductory words for adjective clauses are *that, which, who, whom, whose, where,* and *when.* These words are called *relative words*; hence, adjective clauses are also referred to as

relative clauses. The relative word *relates* back to its antecedent and connects the adjective clause to the antecedent which the clause modifies. Not only do the relative words *connect* the dependent adjective clause to the independent clause, but they also function within the adjective clause as a substantive (relative pronouns) or as a modifier (relative adjectives and relative adverbs).

Introductory Words for Adjective Clauses

Relative Pronouns	Relative Adjectives	Relative Adverbs
that	whose	when
which	which	where
who		
whom		

How Adjective Clauses Are Produced

We produce adjective clauses by embedding one sentence into another sentence. The two sentences must share a common substantive.

The pilot   was given the Purple Heart.
    X

The pilot flew bombing missions in World War II
    X (change *pilot* to *who*)

The pilot *who flew bombing missions in World War II* was given the Purple Heart.

The first sentence contains the noun phrase *the pilot*; we can add further modification to *the pilot* by embedding the adjective clause *who flew bombing missions in World War II* immediately after the noun phrase. In order to create the adjective clause, we must change the noun phrase *the pilot* in the second sentence to *who* so that we can embed it into the first sentence after the noun phrase *the pilot*. We chose the relative pronoun *who* rather than *whom* because pilot is the subject of the clause; we use the nominative form *who* for a subject or a subject complement-substantive and the objective form *whom* for all object functions (direct object, indirect object, or object of a preposition). The adjective clause *who flew bombing missions in World War II* modifies the noun *pilot*. The word *pilot* in the independent clause is the **antecedent** of the relative pronoun *who* in the adjective clause.

The striped bass   was the largest fish on the stringer.
                    X
            Billy caught *the striped bass*.
                                            X (change *the striped bass* to *that* or *which*)

            The striped bass *that Billy caught* was the largest fish on the stringer.

The first sentence contains a noun phrase *the striped bass*; we can insert the second sentence, which also contains *the striped bass*, into the first sentence by changing the noun phrase *the striped bass* to *that* or *which* and moving it to the head of the sentence so that it will be next to the word that it renames. The relative pronoun *that* or *which* connects the embedded adjective clause to the main clause. In the resulting sentence, the adjective clause *that Billy caught* modifies the substantive *bass*. The word *bass* in the independent clause is the *antecedent* of the relative pronoun *that* or *which* in the adjective clause.

Structure of Adjective Clauses

Adjective clauses can be constructed using any of the seven basic sentence patterns. The *relative pronoun, relative adjective,* or *relative adverb* will connect the adjective clause to the independent clause and will have a function in the adjective clause. The substantive which the relative word renames is the antecedent of the relative pronoun, relative adjective, or relative adverb.

                Pattern 1:   S IV
                                who was sweating profusely
                                that always leaves early

            The athlete *who was sweating profusely* just won the weight-lifting competition.
            He is the student *that always leaves early*.

The adjective clause *who was sweating profusely* modifies the substantive *athlete*. *Athlete* is the antecedent of the relative pronoun *who*. *Who* functions as the subject of the adjective clause. In the second sentence, the adjective clause *that always leaves early* modifies the substantive *student*. *Student* is the antecedent of the relative pronoun *that*. *That* functions as the subject of the adjective clause.

                Pattern 2:   S TV DO
                                who sells watermelons
                                from which he shot the President

            The policeman was arguing with the man *who sells watermelons*.
            That is the window *from which he shot the President*.

Some students have difficulty in accurately identifying adjective clauses like the second sentence in the group above (That is the window *from which he shot the President*). They are not sure whether the preposition *from* belongs in the independent clause or in the embedded adjective clause. The sentence is constructed as follows:

That is the window.
X
He shot the President from the window.
X (change *the window* to *which* and move the phrase *from which* to the beginning of the sentence)

That is the window from which he shot the President.

Going through this process of determining the matrix sentence (the independent clause into which a dependent clause will be embedded) and the embedded sentence will show clearly where each word belongs.

Pattern 3: S TV IO DO
whose mother recently brought me a cake
who gave the dog the haircut

The young boy *whose mother recently brought me a cake* drowned yesterday.
Blame that on the woman *who gave the dog the haircut.*

Pattern 4: S TV DO OC-substantive
that made Blinko a household name
who called him a coward

The company *that made Blinko a household name* has moved to Sri Lanka.
Those are the boys *who called him a coward.*

Pattern 5: S TV DO OC-adjective
who painted their bodies blue
who consider no Republican trustworthy

They are studying the ancient Druids, *who painted their bodies blue.*
Mary is one of those people *who consider no Republican trustworthy.*

Pattern 6:   S LV SC-substantive
               whose parents are actors
               who became president of Exxon

Samantha, *whose parents are actors*, got the leading role in the school play.
That disheveled fellow is the man *who became president of Exxon*.

Pattern 7:   S LV SC-adjective
                that are sour
                when everything turns green

Fred likes apples *that are sour*.
He prefers the time of year *when everything turns green*.

Adjective clauses are introduced by relative words (relative pronouns, relative adjectives, or relative adverbs). In the sentence *Fred likes apples that are sour*, the adjective clause is introduced by a relative pronoun *that*. *Apples* is the antecedent of the relative pronoun *that*. *That* connects the adjective clause to the main clause *Fred likes apples*, and it functions as the subject of the adjective clause.

The sentence which follows contains an adjective clause introduced by a relative adjective:

Samantha, *whose parents are actors*, got the leading role in the school play.

The adjective clause *whose parents are actors* modifies *Samantha*. *Samantha* is the antecedent of the relative adjective *whose*. In the adjective clause *parents* is the subject, *are* is a linking verb, and *actors* is the subject complement-substantive. The relative adjective *whose* modifies parents.

The relative adverb *when* introduces the adjective clause in the following sentence:

He prefers the time of year *when everything turns green*.

The adjective clause *when everything turns green* modifies the phrase *the time of year* or the head word *time*. *Time* is the antecedent of the relative adverb *when*. In the adjective clause, *everything* is the subject, *turns* is a linking verb, and *green* is the subject complement-adjective. The relative adverb *when* functions in the adjective clause as a modifier of the verb *turns*. Within the adjective clause, relative pronouns have a substantive function, and relative adjectives and relative adverbs function as modifiers.

Adjective clauses are not too difficult to analyze. Generally, they occur right after the substantive that they modify.

> The policeman was arguing with the man *who sells watermelons*.

The adjective clause *who sells watermelons* modifies *man*, the substantive that immediately precedes it. *Man* is the antecedent of the relative pronoun *who* (i.e., the relative pronoun *who* renames *man*). Inside the adjective clause *who* is the subject, *sells* is a transitive verb, and *watermelons* is the direct object.

Sometimes the adjective clause does not begin with the relative word as in the following sentence written by Thomas Wolfe:

> She grasped his blunt thick fingers, the nails of which were always whitened a little with stone dust. . . .

Wolfe obviously chose the construction *the nails of which* to avoid using *whose nails*. *Whose* has been used by careful stylists to refer only to human antecedents, such as *man, aunt, father, sister, actress,* etc. *Which* is the relative pronoun in this adjective clause; its antecedent is *fingers*. *Which* functions as the object of preposition *of*; the prepositional phrase *of which* modifies *nails*, the subject of the adjective clause. The sentence was constructed as follows:

> She grasped his blunt thick fingers.
> X
> The nails of his fingers were always whitened a little with stone dust. . . .
> X (change *his fingers* to *which*)
> She grasped his blunt thick fingers, the nails of which were always whitened a little with stone dust. . . .

Adjective Clauses with No Introductory Relative Word

Frequently, adjective clauses are embedded into independent clauses without any connector at all.

> The man *she married* was formerly a priest.
> He is a person *nobody can bargain with*.

A relative word can be omitted if it is not the subject of the embedded adjective clause. In the first sentence above, the relative pronoun *whom* or *that* functions as the direct object of the adjective clause; therefore, it can be omitted. In the second sentence the omitted relative pronoun *whom* functions as the object of preposition *with*; therefore, it can also be omitted. There is one

special construction in which even the relative pronoun as subject can be left out, i.e., when the clause is introduced by expletive *there*.

He has tried every chocolate bar *there is*.

In this sentence, the relative pronoun *that* or *which* has been omitted. Since the embedded adjective clause is introduced by the expletive *there*, it actually does not have an expressed subject.

Distinguishing Adjective Clauses from Noun Clauses

Sometimes, it is difficult to tell whether a dependent clause is a noun clause or an adjective clause.

The plan *that I devised* is ingenious.
The plan *that Delcom will buy Stratler at the end of the day* is ingenious.

In the first sentence, the clause *that I devised* tells which *plan*; therefore, it functions as a modifier of *plan*. It is an adjective clause introduced by the relative pronoun *that*. In the second sentence, *that Delcom will buy Stratler at the end of the day* tells what the plan is; therefore, it functions as an appositive to *plan*. It is a noun clause.

> ***Test for distinguishing an adjective clause from a noun clause.*** When a clause beginning with *that* immediately follows a substantive, it is sometimes difficult to determine whether the clause is an adjective clause or a noun clause. Try to substitute the word *which* for *that*. If *which* can be substituted, the clause is an adjective clause modifying the substantive which precedes it; if *which* cannot be substituted, then the clause is a noun clause functioning as an appositive.

Restrictive and Nonrestrictive Adjective Clauses

Adjective clauses are either *restrictive* or *nonrestrictive*. Restrictive adjective clauses are essential to identify which substantive (person, place, thing, etc.) is being discussed; nonrestrictive adjective clauses contain additional information that is not essential to identify which substantive is being discussed. Following are examples of both types of clauses.

Restrictive adjective clauses:

That is the car *that Bernard wrecked*.
The chef made the torte with the strawberries *which I picked*.

Nonrestrictive adjective clauses:

> My father, *who earned his law degree in 1953*, is a Supreme Court Justice.
> Salvador Dali, *whose painting <u>The Last Supper</u> hangs in the National Gallery*, is
> my favorite artist.

In the first set of sentences, the adjective clauses are essential to point out which *car* or which *strawberries* from other possibilities. Therefore, they are *restrictive*, and they are not separated from the rest of the sentence by commas. The adjective clauses in the second set of sentences, however, provide additional information: they describe (or give additional information about) the substantives they modify rather than distinguishing them from other possibilities. *My father* and *Salvador Dali* identify specific men. Nonrestrictive adjective clauses are set off from the rest of the sentence with commas, showing that the adjective clauses are non-essential and can be left out.

An adjective clause which begins with the relative pronoun *that* is always restrictive and is not set off by commas.

Adjective Clauses and Participle Phrases

Adjective clauses are similar to participle phrases in that they have similar functions. Both adjective clauses and participle phrases modify substantives.

> The teacher *who is reviewing his students for the test* is very thorough. (Adjective clause)
> The teacher *reviewing his students for the test* is very thorough. (Participle phrase)

These two sentences say the same thing. The first contains an adjective clause modifying *teacher*, and the second contains a participle phrase modifying *teacher*. The participle phrase is formed by omitting the relative pronoun subject and the auxiliary verb *is*.

Summary

Adjective clauses are dependent clauses; that is, they must be attached to an independent clause. Adjective clauses modify substantives. The adjective clause is placed into the sentence immediately after the substantive that it modifies.

Adjective clauses are introduced by relative pronouns *which, who, whom,* and *that*; relative adjectives *whose* and *which*; and relative adverbs *when* and *where*. If the relative word is not the subject, it can be omitted from the adjective clause. The relative word connects the dependent adjective clause to the independent clause; it has an *antecedent* in the independent

clause; and it has a grammatical function within the adjective clause. The relative word usually is at the beginning of the adjective clause.

When two clauses share a common substantive, one of them can be embedded in the other. The clause which is embedded is an adjective clause. The shared substantive in the embedded clause is replaced by one of the relative words. Adjective clauses conform to the same structural patterns as independent clauses and can be analyzed using the seven basic sentence patterns.

Adjective clauses are either *restrictive* or *nonrestrictive*. Restrictive adjective clauses are essential to identify which substantive (person, place, thing, etc.) is being discussed; nonrestrictive adjective clauses contain additional information that is not essential to identify which substantive is being discussed. Restrictive clauses are not set off by commas; nonrestrictive clauses are set off by commas.

In Chapter 10, we added five new *part of speech labels* to our list: *adjective clause, relative pronoun, relative adjective, relative adverb*, and *expletive.*

Exercise 10.1

Underline the adjective clauses in the following sentences. In the blank provided, tell what type of word the clause is introduced by (*relative pronoun, relative adjective, relative adverb*). If the relative word has been omitted, write *relative omitted* in the blank.

_____ 1. The actor whom he introduced will probably will the Best Actor award at the Oscars ceremony this year.

_____ 2. Children whose parents have full-time jobs often don't get much encouragement to do well in school.

_____ 3. Her father disapproves of the movies she watches.

_____ 4. Plants that germinate, mature, flower and die in a single growing season are called annuals.

_____ 5. Jeremy came from Holmes County, Ohio, where the largest concentration of Amish people in the United States live.

_____ 6. The minister showed me the obscure text from which he took this week's sermon.

_____ 7. His generation was born in a time when tolerance was rarely practiced.

_____ 8. While hunting, the boys discovered a partially decomposed body the limbs of which were no longer attached.

_____ 9. "Is it perfume from a dress that makes me so digress?" (T. S. Eliot)

_____ 10. Give me the one you don't want.

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Exercise 10.2

Underline the adjective clause in each sentence. In the blank provided, tell what the adjective clause modifies.

_____ 1. The snowfall that we received was several inches deeper than the weatherman predicted.

_____ 2. She considered him a man upon whom she could rely.

_____ 3. The dog that was chasing the guineas was white with brown spots.

_____ 4. Ginseng grows best in a shady spot where the ground has never been cultivated.

_____ 5. One of the men who worked on our roof left his tools behind.

_____ 6. Her symptoms were unlike any that the doctor had seen before.

_____ 7. The movie he was watching immediately put him to sleep.

_____ 8. Tell me something I don't already know.

_____ 9. The tall grass which is growing next to the barn could present a fire hazard.

_____ 10. The lipstick that she wore was a startling shade of orange.

_____ 11. One of the books which I read during vacation was *The Cloister and the Hearth*.

_____ 12. The fruit jar in which he kept his money was no longer in its customary place.

_____ 13. Wearing shoes that are too small is bad for your feet.

_____ 14. Honesty is the virtue upon which he bases his reputation.

_____ 15. Armand Toussand, whom I met on a bus, does paintings of exotic insects.

_____ 16. Koala bears, which most people consider cute and cuddly, have become pests in parts of Australia.

_____ 17. Fat Man, which was a designation for one of the atomic bombs, was named for Sir Winston Churchill.

_____ 18. Shelby had a red bicycle which he called The General Lee.

_____ 19. There are several methods you can use to build a bamboo hut.

_____ 20. Mount Fuji, which I saw the first time from the window of a bullet train, defies description.

Exercise 10.3

Underline the adjective clause. In the blank preceding the sentence, give the word or phrase that the adjective clause modifies.

_____ 1. . . . back up the highway still in the mountain pass where the branches and creeks still crash and roar, the union president, Jonathan Bailey Draeger, drives from Eugene toward the coast.

_____ 2. . . . the very old houses that were built of cedar shake and lodgepole by the first settlers at the turn of the eighteen-hundreds were long ago jacked up and dragged back from the bank by borrowed teams of horses and logging oxen.

_____ 3. It is known through most of the western part of the state as the Old Stamper Place, to people who have never even seen it . . . .

_____ 4. These webs join four main two-inch heavy-duty wire-core construction cables that are lashed to four big anchoring firs behind the house.

_____ 5. It's the Lord's work we are doing.

_____ 6. For what profit hath a man of all his labour which he taketh under the sun. . . ?

_____ 7. Things cannot abide which are new and wrought by man.

_____ 8. For this land was permeated with dying; this bounteous land, . . . where Jonas had watched a mushroom push from the carcass of a drowned beaver and in a few gliding hours swell to the size of a hat—this bounteous land was saturated with moist and terrible dying.

_____ 9. . . . she hadn't said more than hello and good-by until that day when she comes in on my birthday.

_____10. Then she turned, and as she walked directly toward my spying eyes, smooth almost hipless body, graceful wick of neck, pale unpainted face which seems to flicker and glow like a solitary flame. . . I saw that her cheeks were wet with crying.

_____11. At the stove Henry is recalling a tale told him by an old-time hand logger who heard it from a one-eyed Indian . . . .

_____12. At all the tables grouped about the table where Evenwrite was holding forth, the conversation followed essentially the same lines. . . .

_____13. . . . those are very nice homes and not at all the sort one would imagine housing a terrible depression.

_____14. I looked up from my ledger and out the peephole I had rubbed in the fogged windshield . . . .

_____15. For that mighty first boom was only the first faintest murmur of an explosion that is still roaring down on us, and always will be . . . .

16. In which of the preceding sentences does the adjective clause not immediately follow the substantive that it modifies? Why do you think that Kesey chose this structure rather than the more common one of putting the adjective clause right after the word it modifies?

The sentences for the exercise were taken from Ken Kesey's novel _Sometimes a Great Notion._

Exercise 10.4

In the following sentences, underline the adjective clause. Circle the relative pronoun, or place an *X* after the sentence if the relative word has been omitted. In the blank provided, give the function of the relative pronoun, adjective, or adverb in the adjective clause.

> Example: direct object   The man she recently married has been married twice
> before. *X*

Note: Remember that we are looking only for adjective clauses. The sentences in this exercise are a little more difficult than those in previous exercises. If you master this exercise, you are on your way to becoming a *grammar maven*!

_____ 1.   The Provision then which we have here made is no other than HUMAN NATURE.

_____ 2.   The same Animal which hath the Honour to have some Part of his Flesh eaten at the Table of a Duke, may perhaps be degraded in another Part, and some of his Limbs gibbeted, as it were, in the vilest Stall in Town.

_____ 3.   Having premised thus much, we will now detain those, who like our Bill of Fare, no longer from their Diet, and shall proceed directly to serve up the first Course of our History, for their Entertainment.

_____ 4.   In that Part of the western Division of this Kingdom, . . . there lately lived (and perhaps lives still) a Gentleman whose Name was *Allworthy* . . . .

_____ 5.   The Gentleman had, in his Youth, married a very worthy and beautiful Woman, of whom he had been extremely fond . . . .

_____ 6.   She therefore no sooner opened the Door, and saw her Master standing by the Bed-side in his Shirt, with a Candle in his Hand, than she started back in a most terrible Fright, and might perhaps have swooned away, had he not now recollected his being undrest, and put an End to her Terrors, by desiring her to stay without the Door, till he had thrown some Cloaths over his Back, and was become incapable of shocking the pure Eyes of Mrs. Deborah Wilkins, who, tho' in the 53d Year of her Age, vowed she had never beheld a Man without his Coat.

_____7. There was an Air of Grandeur in it, that struck you with Awe, and rival'd the Beauties of the best Grecian Architecture; and it was as commodious within, as venerable without.

_____8. Jenny returned home well pleased with the Reception she had met with from Mr. Allworthy . . . .

_____9. . . . Mr. Allworthy is summoned to Breakfast, where I must attend, and, if you please, shall be glad of your Company.

_____10. When our young Ladies had determined to remain all that Evening in their Inn, they were attended by the Landlady, who desired to know what their Ladyships would be pleased to eat.

11.   The following sentence contains three adjective clauses, displaying three levels of embedding (adjective clause within adjective clause within adjective clause). Identify each of the adjective clauses and tell what each modifies.

It was now the Middle of May, and the Morning was remarkably serene, when Mr. Allworthy walked forth on the Terrace, where the Dawn opened every Minute that lovely Prospect we have before described to his Eye.

12.   The following sentence contains an adjective clause introduced by a relative word that is now archaic. Identify the clause and the relative word. What does the clause modify? Is the relative word a pronoun, adjective, or adverb? How would we word this sentence today?

Mr. Allworthy had been absent a full Quarter of a Year in London, on some very particular Business, though I know not what it was; but judge of its Importance, by its having detained him so long from home, whence he had not been absent a Month at a Time during the Space of many Years.

13.   What are some of the stylistic differences that you notice between Kesey's prose and Fielding's?

The sentences for this exercise were taken from Henry Fielding's novel *Tom Jones*.

Chapter Eleven
Noun Clauses

Dependent clauses are labeled according to their function in the sentence. In the previous chapter, we found that an adjective clause has a modifying function; i.e., it modifies the substantive which immediately precedes it in the sentence. - *Noun clauses* are dependent clauses which have noun (or substantive) functions. They can appear in a sentence as the subject, direct object, indirect object, object of a preposition, subject complement-substantive, object complement-substantive, appositive, or noun of direct address.

Functions of the Noun Clause

The following sentences show that the noun clause, as a unit, occupies a substantive position and has a substantive function in the sentence.

> *Whoever leaves last* should turn off the lights. (Subject)
> Give him *what he deserves*. (Direct Object)
> The judge will send *whoever writes the best essay* a check for $100. (Indirect Object)
> The couple disagreed about *who would pay the bills each month*. (Object of Preposition)
> The discount will be *whatever the salesman decides*. (Subject Complement-substantive)
> We always call him *whatever name he chooses for that day*. (Object Complement-substantive)
> The decision *that Jack will be terminated today* was a difficult one. (Appositive)
> Don't leave the door open, *whatever your name is*. (Noun of Direct Address)

The noun clause can also occur in verbal phrases in many of the same functions that they have in sentences.

> The coach wants *whoever leaves last* to turn off the lights. (Subject of Infinitive)
> Giving him *what he deserved*, the actress turned and left the room. (Direct Object of Participle)
> Sending *whoever writes the best essay* a check for $100 is the judge's responsibility. (Indirect Object of Gerund)

Introductory Words for Noun Clauses

Noun clauses are introduced by three different types of connectors – *subordinating conjunctions, indefinite relative words,* and *interrogative words*. The subordinating conjunctions that are used to introduce noun clauses are *that, if,* and *whether*. The subordinating conjunction serves only to connect the dependent noun clause to the independent clause. It has no function in the noun clause. The indefinite relative word (*indefinite relative pronoun, indefinite relative adjective,* and *indefinite relative adverb*) has no antecedent in the independent clause. It links the dependent noun clause to the independent clause, and it has a grammatical function in the noun clause that it introduces. Interrogative words (*interrogative pronouns, interrogative*

adjectives, and *interrogative adverbs*) introduce noun clauses that are direct questions. Like the indefinite relative words, interrogative words have a grammatical function in the noun clause.

Introductory Words for Noun Clauses
Subordinating Conjunctions

that
if
whether

Subordinating conjunctions are pure connectors; they join the dependent noun clause to the independent clause and have no function in the noun clause.

Indefinite Relative Words

Indefinite Relative Pronouns	*Indefinite Relative Adjectives*	*Indefinite Relative Adverbs*
who/whom	whose	when
which	which	where
what	what	why
whoever	whichever	how
whomever	whatever	
whichever		
whatever		

Indefinite relative pronouns, indefinite relative adjectives, and *indefinite relative adverbs* introduce noun clauses; they have no antecedent in the independent clause; and they have a function in the noun clause.

Interrogative Words

Interrogative Pronouns	*Interrogative Adjectives*	*Interrogative Adverbs*
who/whom	which	where
which	whose	when
what	what	why
		how

Like *indefinite relative words, interrogative words* introduce noun clauses that are direct questions; they have no antecedent in the independent clause, and they have a function in the noun clause of which they are a part.

The following sentences contain noun clauses introduced by subordinating conjunctions:

> Bill told us _that_ Sarah is his biological sister.
> His girlfriend hasn't decided _whether_ she believes that ridiculous story.
> I don't know _if I can go._

The subordinating conjunctions _that, whether,_ and _if_ connect the noun clause to the rest of the sentence. They are pure connectors. Although they are a part of the noun clause, they have no function in it.

All of the sentences in the group below contain noun clauses that are introduced by indefinite relative words:

> I don't know _who_ stole Fred's shotgun.
> He didn't tell me _which_ horse I should choose.
> I wonder _where_ he put the mop.

In the first sentence, the introductory word for the noun clause is the indefinite relative pronoun _who_. _Who_ connects the noun clause to the independent clause. It has no antecedent in the independent clause. It functions as the subject of the noun clause. _Which_ in the second sentence is an indefinite relative adjective. It connects the noun clause to the independent clause, has no antecedent in the independent clause, and functions as a modifier of _horse_ in the noun clause. In the third sentence, _where_ is an indefinite relative adverb. It connects the noun clause to the independent clause, has no antecedent in the independent clause, and modifies the verb _put_ in the noun clause. All three of the noun clauses function as direct objects.

The three sentences which follow contain noun clauses that are introduced by interrogative words.

> She asked, "_Whom_ did he send?"
> The lawyer asked, "_Whose_ weapon was found at the defendant's apartment?"
> The teary-eyed little boy pleaded, "_Where_ is my puppy?"

The first sentence in this group contains a noun clause introduced by the interrogative pronoun _whom_. _Whom_ has no antecedent in the independent clause, and it functions as the direct object in the noun clause. _Whose_ is an interrogative adjective which introduces the noun clause in the second sentence. It has no antecedent in the independent clause, and it functions as a modifier of _weapon_ in the noun clause. In the third sentence, the interrogative adverb _where_ introduces the noun clause. _Where_ has no antecedent in the independent clause and functions as a modifier of the verb _is_ in the noun clause. All of the noun clauses are direct questions.

Some grammarians label the words that introduce indirect questions *interrogative pronouns, adjectives,* and *adverbs,* but it seems best to call these words *indefinite relative pronouns, adjectives,* and *adverbs* and to reserve the term *interrogative* for words that introduce direct questions, whose form is often different from that of indirect questions.

The teacher asked, "*Who wrote the first English sonnet?*" Direct question introduced by interrogative pronoun
The doctor asked, "*Which medicines are you still taking?*" Direct question introduced by interrogative adjective
The teacher asked the students *who wrote the first English sonnet.* Indirect question introduced by indefinite relative pronoun
The doctor asked the patient *which medicines he was still taking.* Indirect question introduced by indefinite relative adjective

Embedding Noun Clauses in an Independent Clause

Noun clauses are called noun clauses because of their function: as the previous examples show, they always appear in one of the substantive functions in a sentence. If we examine a couple of sentences containing noun clauses, we can clearly see that they fit into noun positions just as any other substantive does.

S   TrV   DO
The senior class decided *that they would all wear chartreuse clothes to their prom.*

The subject of the sentence above is *class, decided* is the transitive verb, and the noun clause which follows it functions as the direct object. The noun clause can be replaced by another substantive (for example, *something*).

The senior class decided *something.*

Since the sentence contains a transitive verb, it can be put into the passive voice, producing the sentence:

That they would all wear chartreuse clothes to their prom was decided by the senior class.

The fact that the entire noun clause becomes the subject in the passive voice sentence shows us that the unit functions just like any other substantive. Since the direct object in Pattern 2: S TrV DO becomes the subject when the sentence is put into the passive voice, it is obvious that the noun clause *that they would all wear chartreuse clothes to their prom* is, indeed, the direct object in the active voice sentence.

The original sentence is formed in the following way. First, we begin with the independent clause, or *matrix sentence*:

The senior class decided *something*.

Then, we compose the sentence that we will turn into a noun clause.

They would all wear chartreuse clothes to their prom.

If we put the subordinating conjunction *that* at the head of the second sentence, it can be inserted or embedded into the first sentence (matrix sentence).

The senior class decided *that* they would all wear chartreuse clothes to their prom.

That merely serves to join the two clauses together; it has no function in the noun clause.

Noun clauses beginning with indefinite relative words are constructed in a slightly different way. The first step, constructing the matrix sentence, is the same.

The designers of the Titanic didn't know *something*.

The second step, the construction of the embedded sentence, is slightly different, however.

Something was awaiting it in the cold northern sea.

We substitute the indefinite relative word for the substantive *something*:

what was awaiting it in the cold northern sea

And then we insert the noun clause into the matrix sentence in the place of the substantive *something*, producing the following sentence:

The designers of the Titanic didn't know *what* was awaiting it in the cold northern sea.

In this sentence the indefinite relative pronoun *what* not only joins the noun clause to the independent clause, but also has a function in the noun clause (it is the subject of *was awaiting*).

Structure of Noun Clauses

Like adjective clauses, noun clauses conform to the seven basic sentence patterns. The noun clause always has a substantive function in the sentence into which it is embedded.

Pattern 1:   S IV
why he left so abruptly
that the foundation is disintegrating

They didn't know *why he left so abruptly*.
That the foundation is cracking has long been apparent to the museum directors.

Pattern 2:   S TV DO
how they can learn the new plays in time
that air bags can cause fatalities

The players don't know *how they can learn the new plays in time*.
Automobile manufacturers often don't admit *that air bags can cause fatalities*.

Pattern 3:   S TV IO DO
whether the coach would give him a second chance
whoever sent us the beautiful plant

Jeremy wondered *whether the coach would give him a second chance*.
Whoever sent us the beautiful plant is a thoughtful person.

Pattern 4:   S TV DO OC-substantive
that they will elect him chairman
whomever they consider the best candidate

That they will elect him chairman is a certainty.
We will hire *whomever they consider the best candidate*.

Pattern 5:   S TV DO OC-adjective
that they thought him untrustworthy
whatever offense they find most objectionable

It was clear *that they thought him untrustworthy*.
They will charge him with *whatever offense they find most objectionable*.

Pattern 6:   S LV SC-substantive
whoever you are
that his mother is an elephant trainer

Show yourself, *whoever you are*.
Bill told us *that his mother is an elephant trainer*.

Pattern 7:   S LV SC-adjective
              why she is so undependable
              whatever seems reasonable

I don't know *why she is so undependable*.
They will do *whatever seems reasonable*.

Noun Clauses with Expletive "It"

It is common for noun clauses to function as subjects of the sentence as the following examples show.

That Dangling Chad would win the race was obvious to us all.
That I had gained fifty pounds was evident to everyone at the class reunion.

In sentences conforming to Pattern 7 (S LV SC-adjective), however, we often choose to begin the sentence with the expletive *it* and move the noun clause subject to the end of the sentence.

It was obvious to us all *that Dangling Chad would win the race*.
It was evident to everyone at the class reunion *that I had gained fifty pounds*.

Oftentimes, noun clauses used as direct objects in Pattern 4 and 5 sentences are moved to the end of the sentence, and the expletive *it* is placed in the direct object position.

We consider <u>it</u> your business *what you do in your own home*. S TV <u>DO</u> OC (substantive)
We thought <u>it</u> odd *that Mary's ex-husband showed up at her wedding*. S TV <u>DO</u> OC (adj)

Omission of Subordinating Conjunction "That" in Noun Clauses

Unlike relative words, which can be omitted when they do not function as the subject of the adjective clause, indefinite relative words and interrogative words *cannot* be omitted from the noun clause. The subordinating conjunction *that*, however, can be omitted from noun clauses that function as direct objects.

I know *you can be trusted*.
The students heard *the teacher would be late for class*.
The judge decided *the vagrant should be locked up in the county jail*.
He told me *he wasn't at the drugstore the night of the robbery*.

In sentences that begin with expletive *it*, *that* can also be omitted from noun clauses that function as subjects.

It is certain *he will not be the next mayor*.

It is surprising *he can dance so well*.

Problems with Case in Indefinite Relative and Interrogative Words

English has rid itself of objective case forms over the years until only a handful are left. Among these objective case survivals is the word *whom* (the objective form of the pronoun *who*). The form *who* (*whoever, whosoever*) is used when the word functions as a subject, subject complement-substantive, or noun of direct address. The form *whom* (*whomever, whomsoever*) is used for all other substantive functions (direct object, indirect object, or object of a preposition). When one of these words begins a noun clause, it is sometimes difficult to decide which form to use. In the following sentence, the standard form is *whoever*.

Send *whoever likes realistic plays* a copy of my latest manuscript.

The nominative form *whoever* is required in this sentence because the word functions as the subject (hence, nominative case form) of the noun clause. Some people are tempted to use *whomever*, thinking that the indefinite relative pronoun is the indirect object of the sentence, but the indirect object is the entire noun clause *whoever likes realistic plays*. Inside the noun clause, the function of *whoever* is subject of *likes*. In the sentence below, the form required is again the nominative form *whoever*.

Send that dog home with *whoever claims it*.

Although at first glance it appears that *whoever* is the object of the preposition *with*, the entire noun clause *whoever claims it* functions as the object of the preposition *with*. The word *whoever* is the subject of the noun clause; therefore, the nominative form is the acceptable form.

Distinguishing Noun Clauses from Adjective Clauses

Since some of the same words that introduce adjective clauses also introduce noun clauses, care must be taken to distinguish the two.

He works for the man *that owns the Bengal tigers*.

We know *that he owns Bengal tigers*.

In the first sentence, *that owns the Bengal tigers* modifies *man* (it tells "which man"); therefore, it is an adjective clause. *That* is a relative pronoun whose antecedent is *man*; *that* functions as the subject of the adjective clause. In the second sentence, *that he owns Bengal tigers* functions as the direct object of *know* (it tells *what* we know); therefore, it is a noun clause.

The word *that* is a subordinating conjunction in this noun clause; its only function is to join the dependent noun clause to the independent clause.

When a noun clause functions as an appositive, it appears to be almost identical to an adjective clause.

> The decision that the company will sell a majority of its stock is a bad one.
> The decision that he made is a bad one.

The first sentence contains a noun clause *that the company will sell a majority of its stock*. The noun clause functions as an appositive to the subject *decision*; the noun clause tells what the decision is. The noun clause is introduced by the subordinating conjunction *that*. *That* functions purely as a connector, joining the two clauses together; it has no function inside the noun clause. *That he made* in the second sentence is an adjective clause which modifies the subject *decision*. It tells "*which* decision." *That* is a relative pronoun functioning as the direct object in the noun clause. Its antecedent is *decision*.

If *which* can be substituted for *that, that* is a relative pronoun, and the clause is an adjective clause. If *which* cannot be substituted for *that, that* is a subordinating conjunction, and the clause is a noun clause. *Which* can be substituted in the second sentence, but not in the first. Although these structures appear to be identical, they are, in fact, very different from each other.

Summary

Noun clauses are dependent clauses which have noun (or substantive) functions. A noun clause can function as a subject, a direct object, an indirect object, an object of a preposition, a subject complement-substantive, an object complement-substantive, a noun of direct address, or an appositive. Noun clauses are introduced by *subordinating conjunctions (that, if,* and *whether), indefinite relative pronouns (who/whom, which, what,* and their compounds with *-ever* and *-soever), indefinite relative adjectives (whose, which, what,* and their compounds with *-ever* and *-soever), indefinite relative adverbs (when, where, why,* and *how), interrogative pronouns (who/whom, which,* and *what), interrogative adjectives (which, whose,* and *what),* and *interrogative adverbs (where, when, why,* and *how).*

Noun clauses are dependent clauses which are embedded into a matrix sentence in a substantive position. They are constructed with the same seven sentence patterns that are used for making independent clauses.

In sentences conforming to Pattern 7 (S LV SC-adjective), a noun clause functioning as the subject can be moved to the end of the sentence if the expletive *it* is inserted in the subject position (It is necessary *that he leave immediately*). If a noun clause functions as a direct object in a Pattern 4 or Pattern 5 sentence, the expletive *it* can be put in the direct object position and

the noun clause can be moved to the end of the sentence (The students considered it the teacher's fault *that they performed so poorly on the test* or The Japanese visitor thought it strange *that we use soap in our bathtubs*).

Indefinite relative words and interrogative words that are used to introduce noun clauses cannot be omitted; however, the subordinating conjunction *that* can occasionally be left out– when it introduces a noun clause that functions as a direct object (I know *he is the rapist*).

Noun clauses and adjective clauses beginning with *that* can be difficult to distinguish from each other. If *that* has a function in the dependent clause, it is a relative pronoun, and the clause is an adjective clause. If *that* has no function in the dependent clause, then it is a subordinating conjunction, and the clause is a noun clause.

Exercise 11.1

Underline the noun clause in each of the following sentences. In the blank preceding the sentence, give the function of the noun clause.

_____ 1. Jasper challenges whoever enters the room.

_____ 2. What he says every morning really annoys me.

_____ 3. Give whoever comes late a different form of the test.

_____ 4. He rebuilt the car with what he had.

_____ 5. Whoever you are, don't call me again.

_____ 6. Getting along with others is what he must learn.

_____ 7. To know what you should say at times like these is difficult.

_____ 8. Deciding who will be the next President should not be left to the voters of a single state.

_____ 9. We made him what he is today.

_____ 10. "I think that we should be men first, and subjects afterward."
Henry David Thoreau, "Civil Disobedience"

Exercise 11.2

Underline the noun clauses in each of the following sentences. In the first blank, give the type of introductory word used in the clause, and in the second blank, give the function of the clause. If the introductory word has been omitted, write *omitted* in the first blank.

_____ _____ 1. His excuse was that he overslept.

_____ _____ 2. He said he was going to Houston.

_____ _____ 3. Whomever we saw lurking in the hedge must have dropped this amber scarob.

_____ _____ 4. We could scarcely believe what he was wearing.

_____ _____ 5. They pay whoever works hardest the most money.

_____ _____ 6. What he wants to do is sleep.

_____ _____ 7. Whoever craves absolute power over others should become a plumber.

_____ _____ 8. A man reaps what he sows.

_____ _____ 9. She found the idea that humans can be cloned a little frightening.

_____ _____ 10. Sam will eat whatever you give him.

_____ _____ 11. She liked how he smiled at her.

_____ _____ 12. We didn't know he was home.

_____ _____ 13. She usually buys whatever is least expensive.

_____ _____ 14. Armand wants us to know what you have planned.

_____ _____ 15. She couldn't tell what he was thinking.

_____ _____ 16. We usually give the food baskets to whoever needs them most.

_____ _____ 17. What the code meant is still a mystery.

_____ _____ 18. I believe she is innocent.

_____ _____ 19. He claimed that ants had carried off the picnic lunch.

_____ _____ 20. She suddenly remembered where she had seen him before.

Exercise 11.3

Underline the noun clause in each of the following sentences. In the blank provided, tell what type of word the clause is introduced by (*subordinating conjunction, indefinite relative pronoun, indefinite relative adjective, indefinite relative adverb, interrogative pronoun, interrogative adjective,* or *interrogative adverb*). If the *subordinating conjunction* has been omitted, write *subordinating conjunction omitted* in the blank.

_____ 1. The young stranger . . . recollected that one of the ancestors of this family. . . had been pictured by Dante as a partaker of the immortal agonies of his Inferno.

_____ 2. The old woman had now done what she could for the aspect of the chamber . . . .

_____ 3. It is said that he distills his plants into medicines . . . .

_____ 4. Some were placed in urns, rich with old carving, and others in common garden pots; some crept serpent-like along the ground or climbed on high, using whatever means of ascent was offered them.

_____ 5. . . . and Giovanni, at his loft window, rubbed his eyes and almost doubted whether it were a girl tending her favorite flower, or one sister performing the duties of affection to another.

_____ 6. Giovanni, conceiving that men of science, inhabitants of the same city, must needs be on familiar terms with one another, took an opportunity to mention the name of Dr. Rappaccini.

_____ 7. "I know not how dearly this physician may love his art . . . ."

_____ 8. Scarcely knowing what he did, Giovanni threw down the bouquet....

_____ 9. "What has befallen me?" murmured Beatrice, with a low moan out of her heart.

_____ 10. "Do people say that I am skilled in my father's science of plants?"

_____ 11. "Believe nothing of me save what you see with your own eyes."

_____ 12. "Forget whatever you may have fancied in regard to me."

_____ 13. Whatever had looked ugly was now beautiful . . . .

_____ 14. Giovanni wrapped a handkerchief about his hand and wondered what evil thing had stung him, and soon forgot his pain in a reverie of Beatrice.

_____ 15. . . . he knew not whether he were wicked, or only desperate.

The sentences in this exercise are from Nathaniel Hawthorne's "Rappaccini's Daughter."

Exercise 11.4

Underline the noun clauses in each of the following sentences. Circle the subordinating conjunction, indefinite relative word, or interrogative word which introduces the noun clause and give the function of the introductory word in the noun clause. If the introductory word is a subordinating conjunction, it will have no function in the noun clause.

_____ 1. I have said that the sole effect of my somewhat childish experiment . . . had been to deepen the first singular impression.

_____ 2. Shaking off from my spirit what must have been a dream, I scanned more narrowly the real aspect of the building.

_____ 3. I felt that I breathed an atmosphere of sorrow.

_____ 4. I had learned, too, the very remarkable fact that the stem of the Usher race . . . had put forth at no period any enduring branch . . . .

_____ 5. . . . I accordingly obeyed forthwith what I still considered a very singular summons.

_____ 6. I know not how it was, but with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit.

_____ 7. Certain accessory points of the design served well to convey the idea that this excavation lay at an exceeding depth below the surface of the earth.

_____ 8. . . . when one evening, having informed me abruptly that the lady Madeline was no more, he stated his intention of preserving her corpse for a fortnight . . . .

_____ 9. It was no wonder that his condition terrified . . . me.

_____ 10. *"Madman! I tell you that she now stands without the door!"*

The sentences in this exercise are from Edgar Allan Poe's "The Fall of the House of Usher."

The third, and last, type of dependent clause is the adverb clause. Like adjective clauses, adverb clauses always function as modifiers. Unlike adjective clauses, adverb clauses do not modify substantives. We can define *adverb clause*, then, as a dependent clause which modifies *verbs, verbals, adjectives,* or *adverbs.*

Functions of Adverb Clauses

The following examples show the different modifying functions of the adverb clause.

The thief disappeared *when the patrol car pulled in the parking lot.* (Modifies verb *disappeared*)
Crying *because he cut his wrist,* the dirty child wandered down the street. (Modifies the participle *crying*)
Lisa enjoys walking in the surf *as the sun comes up.* (Modifies the gerund *walking*)
Let me tell you about it *after John leaves.* (Modifies the infinitive *tell*)
Content *once his pacifier was restored,* the infant wriggled and cooed. (Modifies the adjective *content*)
We are happy *that you could come.* (Modifies the adjective *happy*)
The golfer is more nervous *than he has ever been.* (Modifies the adverb *more*)

It is often difficult to determine whether an adverb clause modifies the verb in the independent clause or the entire independent clause. In the sentence *He had an accident while he was taking a new Corvette for a test drive*, it is difficult to see a modifying relationship between the adverb clause *while he was taking a new Corvette for a test drive* and the verb *had*. The transitive verb *had* has little meaning in itself. Therefore, we might want to say that the adverb clause modifies the independent clause *He had an accident*. The adverb clause explains when the accident occurred or indicates that the test-drive of the new Corvette and the accident occurred at the same time (often called a clause of *attendant circumstance*). Although we can sometimes argue rather convincingly that an adverb clause modifies the entire independent clause to which it is attached rather than just the verb in the independent clause, we are probably spending too much time on a rather insignificant distinction. Therefore, it is easiest to say that the adverb clause modifies the verb (in this case, *had*).

Introductory Words for Adverb Clauses

Adverb clauses are introduced by *subordinating conjunctions.* The subordinating conjunction merely connects the adverb clause to the independent clause and has no function in the dependent adverb clause. The list of subordinating conjunctions is a long one since adverb clauses are capable of occurring in many different relationships with words in the independent

clause; the following list, although not complete, contains most of them, including some old-fashioned words often encountered in older works of literature.

Subordinating Conjunctions		
Time	*Place*	*Manner*
when	where	as
whenever	wherever	as if
before	whence	as though
after	whither	in that
until	wheresoever	
since		
once		
now that		
Degree	*Attendant Circumstance*	*Result*
as	as	so that
than	while	that
that	that	
Purpose	*Cause*	*Condition*
that	because	if
in order that	since	unless
so	as	provided that
so that	inasmuch as	
lest		
Concession		
although		
though		
even though		
while		
whereas		

The following sentences exemplify these meaning relationships between an adverb clause and an independent clause. This explanation of meaning relationships really fits within the study

of semantics and not of grammar and is provided here only to show how the meaning of an independent clause, or matrix sentence, can be altered by the addition of an adverb clause.

> **Adverb clause of time**: The hosts turned out the lights *when I left*.
> **Adverb clause of place**: The little spotted puppy followed him *wherever he went*.
> **Adverb clause of manner**: That car sounds *as if it needs a new muffler*.
> **Adverb clause of degree**: He was so exhausted *that he fell asleep immediately*.
> **Adverb clause of attendant circumstance**: We crouched in the bomb shelter *while the air raid sirens howled*.
> **Adverb clause of result**: The pastor's sermon was so frightening *that forty people immediately joined the church*.
> **Adverb clause of purpose**: He had reconstructive surgery *so that no one would recognize him*.
> **Adverb clause of cause**: *Because supermarket tomatoes are expensive and tasteless at this time of year*, the chef used pimento as a garnish for the salad.
> **Adverb clause of condition**: I will make a cake *if I have time*.
> **Adverb clause of concession**: The firm's accountants filed for bankruptcy *even though the company could have recovered its losses*.

Distinguishing Subordinating Conjunctions from Prepositions

Because several subordinating conjunctions are identical to prepositions (e.g., *after, as, before, since, till, until*), it is sometimes difficult to distinguish adverb clauses from prepositional phrases. An adverb clause has a subject and a finite verb, but a prepositional phrase consists of a preposition and a substantive which functions as its object. If we remember the difference between a phrase and a clause, we will have no difficulty in distinguishing between prepositional phrases and adverb clauses, even though the two may modify the same parts of the sentence. Which of the following sentences contain a prepositional phrase and which contain an adverb clause?

1. We went to Ryan's house *after the game was over*.
2. We went to Ryan's house *after the game*.
3. *Since that horrible accident on I-40*, she refuses to drive a car.
4. *Since she was involved in that horrible accident on I-40*, she refuses to drive a car.
5. *As we strolled into town*, we noticed the deserted streets.
6. *As we strolled*, we noticed the deserted streets.
7. We went to the costume party dressed *as bunnies*.

Sentences 1, 4, 5, and 6 contain adverb clauses. The rest contain prepositional phrases. Can the prepositional phrase in Sentence 7 be changed into an adverb clause?

Structure of Adverb Clauses

Like adjective and noun clauses, adverb clauses conform to the seven basic sentence patterns. The adverb clause always has a modifying function in the sentence into which it is embedded.

Pattern 1:   S IV
when I left
wherever he went

The hosts turned out the lights *when I left*. (Modifies *turned out*)
The little spotted puppy followed him *wherever he went*. (Modifies *followed*)

Pattern 2:   S TV DO
so that he could get tickets to the game
even though the company could have recovered its losses

He camped out at the ticket booth *so that he could get tickets to the game*.
    (Modifies *camped out*)
The firm's accountants filed for bankruptcy *even though the company could have*
    recovered its losses. (Modifies *filed*)

Pattern 3:   S TV IO DO
while I give the baby her bottle
unless he offers me an apology

I often watch television *while I give the baby her bottle*. (Modifies *watch*)
He cannot return to his job *unless he offers me an apology*. (Modifies *can return*)

Pattern 4:   S TV DO OC-substantive
because they called him a loser
even though they consider him the better choice

Because they called him a loser, Fred pulled out a pistol and shot them. (Modifies
    pulled out and *shot* or the entire independent clause)
Even though they considered him the better choice, the committee didn't
    recommend him. (Modifies *did recommend* or the entire independent clause)

Pattern 5:   S TV DO OC-adjective
              when she painted her room red
              unless you make him angry

She felt spiteful *when she painted her room red.* (Modifies *felt* or the entire
    independent clause)
Bill won't leave *unless you make him angry.* (Modifies *will leave*)

Pattern 6:   S LV SC-substantive
              if I were President
              when she becomes a mother

If I were president, I would support stronger protection for the environment.
    (Modifies *would support*)
Mary will probably be more authoritarian *when she becomes a mother.* (Modifies
    will be or the entire independent clause)

Pattern 7:   S LV SC-adjective
              so that he would not be late for his interview
              because oil is plentiful in the Middle East

He left home early *so that he would not be late for his interview.* (Modifies *left*)
Because oil is plentiful in the Middle East, many western countries purchase much
    of their oil supply there. (Modifies *purchase* or the entire independent
    clause)

Position of the Adverb Clause in a Sentence
    The most common position for the adverb clause is at the beginning or at the end of the
main clause. However, it may occur inside the independent clause as well. In the sentence *This
car is more expensive than that one is,* the adverb clause *than that one is* can occur in only one
position–at the end of the sentence. In the first example sentence in this chapter, the adverb
clause can appear either before or after the dependent clause.

    The thief disappeared *when the patrol car pulled in the parking lot.*
    When the patrol car pulled in the parking lot, the thief disappeared.

And in the following sentence, the adverb clause can be placed at the beginning of, at the end of,
or inside the independent clause:

    When he was told about his mother's death, the race car driver forfeited the race.
    The race car driver forfeited the race *when he was told about his mother's death.*
    The race car driver, *when he was told about his mother's death,* forfeited the race.

More than likely, if we used the last sentence, we would omit the redundant *he was*, producing the sentence *The race car driver, when told about his mother's death, forfeited the race*.

Elliptical Adverb Clauses

In an elliptical adverb clause, part of the clause which follows the subordinating conjunction remains unstated. For example, *Watch your step while leaving the seating area* contains an incomplete, or elliptical, adverb clause *while leaving the seating area*. The subject and auxiliary verb have been omitted. If the clause were complete, the sentence would be *Watch your step while you are leaving the seating area*. How would each of the following adverb clauses read if their omitted parts were stated?

> She is taller *than I*.
> She is as sorry *as we*.
> She is as sorry *as can be*.
> *While operating the table saw,* Bill cut off his index finger.
> *Though exhausted,* Myrtle was satisfied with her accomplishments.

In working with elliptical adverb clauses, it is important to "finish out" the clause mentally.

Sometimes an elliptical adverb clause looks very much like a prepositional phrase. Consider the following examples:

> Elliptical adverb clause: The sleeping puppy moved his legs *as if chasing a dream rabbit*.
> Prepositional phrases: Dave shivered uncontrollably *after emerging from the icy pool*.
> They chose to leave rather *than fight*.

In the first sentence, the subject *he* and the auxiliary verb *were* have been omitted from the adverb clause. If the clause were complete, the sentence would be *The sleeping puppy moved his legs as if he were chasing a dream rabbit*. In the second sentence *emerging from the icy pool* is a gerund phrase functioning as the object of the preposition *after*, and in the third sentence *fight* is an infinitive functioning as the object of the preposition *than*.

Most adverb clauses modify the verb in the independent clause and, therefore, are fairly easy to analyze. Adverb clauses of cause, degree, and condition, however, pose some interesting problems that sometimes make them a little more difficult to analyze. Instead of always modifying the verb in the main clause, adverb clauses of cause often modify descriptive adjectives. Adverb clauses of degree modify other adverbs. And adverb clauses of condition often omit the subordinating conjunction and begin with a conditional or subjunctive verb form.

Adverb Clauses of Cause

The meaning expressed by an adverb clause of cause is "the reason or cause for the idea expressed in the independent clause." Often the construction is a simple one beginning with the subordinating conjunction *because*.

I didn't go to the soccer game *because I had the flu.*

This adverb clause of cause modifies the verb *did go* in the independent clause. A very common construction in English, however, is a sentence conforming to Pattern 7 (S LV SC-adjective) followed by an adverb clause beginning with the subordinating conjunction *that*.

The zoo personnel were fearful *that the maimed lion would attack someone.*
The coach is certain *that Broomfield will win the trophy for our team.*
The conductor was pleased *that the audience demanded an encore.*

These adverb clauses are often called complements of adjectives, meaning that they complete the adjective. In the first sentence in the set above, the adverb clause *that the maimed lion would attack someone* tells what the zoo personnel were fearful about. It is easier, however, to explain the adverb clauses above as adverb clauses of cause; each of the adverb clauses gives the cause for the idea expressed in the independent clause which precedes it. Why are the zoo personnel fearful? Because the maimed lion might attack someone. Then we would say that the adverb clause modifies the preceding adjective—*fearful, certain,* and *pleased.*

In sentences conforming to Pattern 7: S LV SC-adjective followed by an adverb clause of cause, the subordinating conjunction is often omitted. The preceding sentences could be written in the following way.

The zoo personnel were fearful *the maimed lion would attack someone.*
The coach is certain *Broomfield will win the trophy for our team.*
The conductor was pleased *the audience demanded an encore.*

Adverb Clauses of Degree

Adverb clauses of degree modify other adverbs rather than the verb in the independent clause.

Adverb clauses of degree following adjectives:

He is as old *as we are.*
Eileen is not so modest *as her sister is.*
I am so hungry *that I could eat a bear.*
Rhodinger is so poor *he can scarcely afford food.*
Marchman is not so indifferent *as he would like us to believe.*

Adverb clauses of degree following adverbs:

Come as soon *as you can.*
I can stay as long *as you wish.*
Blount sang so sadly *that all of us were wiping our eyes.*

These adverb clauses answer the questions *to what degree?* or *to what extent?* The adverb clause follows a subject complement-adjective or an adverb which modifies the verb in the independent clause, preceded by *as* or *so.* The problem is to decide what each adverb clause modifies.

The first *as* in a sentence like *He is as old as you are* is an adverb modifying the adjective *old.* The adverb clause *as you are* modifies the first *as.* The first *as* depends upon the adverb clause later in the sentence to make its limiting capacity clear. *As, that,* or *so* clauses like these are often called "clauses of comparison" because the adverb clause does define the degree of another adverb by presenting a concrete comparison. If we take the *as* or *so* that modifies the adjectives in the first set of sentences and the adverbs in the second set of sentences out of the sentence, the adverb clause would disappear. We would never say or write:

*Rhodinger is poor *he can scarcely afford food.*
*Blount sang sadly *that all of us were wiping our eyes.*

Some grammarians maintain that phrases like "as soon as" or "as long as" are in fact multi-word subordinating conjunctions whose component parts need not be examined individually. From this viewpoint, in the sentence *Come as soon as you can,* the adverb clause *as soon as you can* modifies *come.* However, considering the limitless number of adverbs and adjectives that we can frame with as. . .as, *so. . . as,* and *so. . .that,* the former interpretation is the better of the two.

In sentences having the adverb *so* before a descriptive adjective or another adverb followed by an adverb clause beginning with *that,* the subordinating conjunction *that* may be omitted.

I am so hungry *I could eat a bear.*
The singer arrived so late *we cancelled the performance.*

Another type of adverb clause of degree makes use of the inflection *-er* or the adverb *more.* This type of adverb clause begins with the subordinating conjunction *than.*

Marian is prettier *than Sylvia is.*
Frederick is more talented *than I am.*

In comparisons of this type, the adverb clause actually modifies the comparative form of the descriptive adjective. In the second sentence, it is clear that the adverb clause modifies the adverb *more*; if *more* were omitted from the independent clause the adverb clause *than I am*

would disappear. In the first sentence, the inflectional ending *-er* is the equivalent of *more* in the second sentence. The adverb clause *than Sylvia is* actually modifies the inflectional ending *-er*.

The following rather common sentences contain a construction that is a relic of the past. The two *the*'s are not definite articles in these sentences but, instead, are old instrumental case forms of the demonstrative pronoun. The adverb clause is the first one in each sentence.

> *The sooner they leave*, the happier I'll be.
> *The more we make*, the more we spend.

In these two sentences the second *the* is an adverb modifying *happier* in the first sentence and *more* in the second sentence. The adverb clause *the sooner they leave* modifies the independent clause *the happier I'll be* in the first sentence, and the adverb clause *the more we make* modifies the independent clause *the more we spend* in the second sentence. The sentences mean something like "I'll be happier as they leave sooner" and "We spend more as we make more."

Adverb Clause of Condition

Adverb clauses of condition explain the circumstances or conditions under which the action in the main clause will occur. These adverb clauses modify the verb in the independent clause.

> *If anything should go wrong*, pretend that you don't know me.
> *If that manuscript were mine*, I would not send it to that publisher.

Often these adverb clauses are changed by dropping the subordinating conjunction and moving the auxiliary or *be* verb to the beginning of the clause.

> *Should anything go wrong*, pretend that you don't know me.
> *Were that manuscript mine*, I would not send it to that publisher.

Adverb Clauses Embedded within Other Dependent Clauses

Just as an adjective clause, a noun clause, or an adverb clause can be embedded into an independent clause, each of the types of dependent clauses can be embedded into each other. The following example shows an adverb clause embedded in an adjective clause which is embedded into an independent clause.

> Home is the place where, when you go there,
> They have to take you in.
> > (Robert Frost, "The Death of the Hired Man")

The structure of the independent clause conforms to Pattern 6: S LV SC-substantive (Home is the place). *Place* is modified by the adjective clause *where, when you go there, they*

have to take you in. *Where* is a relative adverb, whose antecedent is *place.* The adverb clause of time *when you go there* is embedded into the adjective clause. *When* is a subordinating conjunction connecting the adverb clause to the adjective clause. The adverb clause modifies the verb-adverb combination *have to take in.*

Punctuation

The distinction between restrictive and nonrestrictive adverb clauses is not clear cut, and there is a great deal of variation from writer to writer in punctuating adverb clauses. If the adverb clause comes at the beginning of the sentence, set it off with a comma. If the adverb clause interrupts the main clause, put commas on either side of it. If it occurs at the end of the sentence, it is usually *not* set off with a comma.

Summary

Adverb clauses modify verbs, verbals, adjectives, or adverbs; they are introduced by *subordinating conjunctions.* Adverb clauses show the following meaning relationships to the independent clause: *time, place, manner, degree, attendant circumstances, result, purpose, cause, condition,* and *concession.*

Like adjective and noun clauses, adverb clauses conform to the seven basic sentence patterns. The adverb clause always has a modifying function in the sentence into which it is embedded.

Although the most common position for adverb clauses is at the beginning or at the end of the main clause, they may occur inside the independent clause as well.

In an elliptical adverb clause, part of the clause which follows the subordinating conjunction remains unstated. In working with elliptical adverb clauses, it is important to "finish out" the clause mentally.

Adverb clauses of cause often modify a descriptive adjective rather than the verb in the independent clause, and adverb clauses of degree modify another adverb. In adverb clauses of condition, the subordinating conjunction is often dropped and the auxiliary or *be* verb is moved to the beginning of the clause.

The distinction between restrictive and nonrestrictive adverb clauses is not clear cut, and there is a great deal of variation from writer to writer in punctuating adverb clauses. An adverb clause at the beginning of the sentence is set off with a comma. An adverb clause that interrupts the main clause is set off with commas on either side. If the adverb clause occurs at the end of the sentence, it is usually *not* set off with a comma.

Exercise 12.1
Function of Adverb Clauses

Underline the adverb clause in each of the following sentences, and give its function (i.e., tell what it modifies) in the blank provided. If the sentence contains an elliptical adverb clause, supply the words that have been left out.

_____ 1. My windshield fogs up whenever it rains.

_____ 2. Although the invitation arrived late, Horace decided to attend the party.

_____ 3. The three of us moved concrete blocks until we were too exhausted to lift any more.

_____ 4. She likes to shop where she can find bargains.

_____ 5. Once he took the money from the safe, he could not turn back.

_____ 6. The other members of Carson's family are just as polite as he.

_____ 7. She was so eager to leave that she forgot to lock the garage door.

_____ 8. Eileen shifted the baby to her left hip as she bent to sign the papers.

_____ 9. He admires diplomacy more than bravado.

_____ 10. Even though Captain Bligh was a harsh disciplinarian, he was without doubt a master seaman.

_____ 11. Edgar usually drives faster than the speed limit allows.

_____ 12. We caught him as he was slipping under the fence.

_____ 13. Sue squealed with pleasure when she opened the box.

_____ 14. Armand remained calm while the paramedics examined his arm.

_____ 15. I will go wherever you go.

_____ 16. The room looked as if an earthquake had hit.

_____ 17. One should be truthful even if the consequences are unpleasant.

_____ 18. Eileen enjoys walking on the beach before the sun rises.

_____ 19. She waited by the phone so that she wouldn't miss his call.

_____ 20. They hiked to the top of Mt. Nebo because Alice refused to drive her car on the curvy road.

Exercise 12.2
Function of Adverb Clauses

Underline the adverb clause in each of the following sentences. In the blank preceding the sentence, tell what the clause modifies.

_____ 1. "That's my last Duchess painted on the wall,
        Looking as if she were alive." (Browning, "My Last Duchess")

_____ 2. Andy McFarland, although he claimed pride in his Scottish
        ancestry, absolutely refused to wear the kilt.

_____ 3. "And God fulfills himself in many ways,
        Lest one good custom should corrupt the world."
                    (Tennyson, "The Passing of Arthur")

_____ 4. Once we mastered quadratic equations, the rest was easy.

_____ 5. Whither thou goest, I will go.

_____ 6. The old mansion was covered in dark green ivy whose pointy leaves
        shifted when the wind blew from the west.

_____ 7. Before the sun came up, Gretchen was out herding her geese.

_____ 8. We requested a wheel chair so that Grandmother would not be tired
        out by walking around the mall.

_____ 9. You can keep the horse provided that you exercise him daily.

_____ 10. A friend should bear his friend's infirmities,
        But Brutus makes mine greater than they are.
              (Shakespeare, _Julius Caesar)_

_____ 11. There are more things in heaven and earth, Horatio,
        Than are dreamt of in your philosophy. (Shakespeare, _Hamlet)_

_____ 12. Whenever Richard Cory went downtown,
        We people on the pavement looked at him.
              (E. A. Robinson, "Richard Cory")

_____ 13. While I nodded, nearly napping, suddenly there came a tapping. . . .
              (Poe, "The Raven")

_____14. For this alone on Death I wreak
    The wrath that garners in my heart:
    He put our lives so far apart
We cannot hear each other speak. (Tennyson, "In Memoriam")

_____15. One would be in less danger
From the wiles of a stranger
If one's kin and kith
Were more fun to be with.   (Ogden Nash, "Family Court")

_____16. While the people retain their virtue and vigilance, no
administration, by any extreme of wickedness or folly, can very
seriously injure the government in the short space of four years.
    (Abraham Lincoln, "First Inaugural Address")

_____17. A cat will seldom contradict you, though he may cough discreetly
as a warning.

_____18. If gold ruste, what shall iren do? (Chaucer, "The Clerk's Tale")

_____19. I spied a young cowboy all dressed in white linen,
Dressed in white linen, as cold as the clay.
    ("The Streets of Laredo")

_____20. Whereas the sparrow makes its nest on the ground, the swallow
prefers to build in the beams of a porch or a barn.

_____21. "There is no babe within my room,
As you may clearly see. . . ." ("The Four Marys")

_____22. Sunset and evening star,
    And one clear call for me!
And may there be no moaning of the bar
    When I put out to sea. (Tennyson, "Crossing the Bar")

_____23. Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table.
    (T. S. Eliot, "The Love Song of J. Alfred Prufrock")

_____24. "It is our first duty to serve society, and, after we have done that,
we may attend wholly to the salvation of our own souls."
    Samuel Johnson

Exercise 12.3
Function of Adverb Clauses

Underline the adverb clause in each of the following sentences. In the blank preceding the sentence tell what the adverb clause modifies.

_____ 1. Because the Cherokees numbered several thousands, their removal to the West was planned to be in gradual stages. . . .

_____ 2. Scarcely were the refugees settled behind the security of the "permanent Indian frontier" when soldiers began marching westward through the Indian country.

_____ 3. "I ran up as quick as I could, but could not get there soon enough to prevent him from killing the two innocent children and wounding severely the squaw." (Capt. Nicholas Hodt)

_____ 4. Their General James Carleton wore stars on his shoulders and was more powerful than the Eagle Chief, Carson.

_____ 5. "Do with us as may seem good to you, but do not forget we are men and braves." (Chief Cadette)

_____ 6. Many of them were Mexicans, and the Navahos had been chasing them out of their country as long as anyone could remember.

_____ 7. Toward the end of the fighting the Cheyennes and Arapahos on one side and the Sioux on the other were so close together that they began hitting each other with their showers of arrows.

_____ 8. "The sooner it is abandoned and the Indians removed, the better." (A. B. Norton)

_____ 9. The women were awakened and began to run bullets while the warriors cleaned their guns.

_____ 10. This time, instead of approaching the fort boldly, the Santee warriors fastened prairie grass and flowers to their headbands as a means of concealment and then crept up the gullies and crawled through the brush until they were close enough to fire upon the defenders.

(These sentences are from Dee Brown's *Bury My Heart at Wounded Knee.*)

Exercise 12.4
Adjective Clauses, Noun Clauses, and Adverb Clauses

In the first blank, identify each of the following italicized clauses as *adjective clause, noun clause,* or *adverb clause,* and in the second blank, tell what kind of introductory word begins each.

_____ _____ 1. Steve never eats food *that is green and fuzzy.*

_____ _____ 2. *Just before the rain came,* Emily put away the lawnmower.

_____ _____ 3. We laughed at the ridiculous notion *that Martians inhabit Vermont.*

_____ _____ 4. Sammy always comes *when he's called.*

_____ _____ 5. Then he laid his hat on the table, and advanced to the hearth-rug *on which Waythorn was standing.*

_____ _____ 6. On the fifteenth of May, in the Jungle of Nool,
In the heat of the day, in the cool of the pool,
He was splashing...enjoying the jungle's great joys...
When Horton the elephant heard a small noise.

_____ _____ 7. All that late afternoon and far into the night
That black-bottomed bird flapped his wings in fast flight,
While Horton chased after, with groans, over stones
That tattered his toenails and battered his bones,
And begged, "Please don't harm all my little folks, who
Have as much right to live as us bigger folks do."

_____ _____ 8. But clover, by clover, by clover he found
That the one that he sought for was just not around.

_____ _____ 9. With the help of the Wickersham Brothers and dozens
Of Wickersham Uncles and Wickersham Cousins
And Wickersham In-Laws, *whose help I've engaged,*
You're going to be roped! You're going to be caged!

_____ _____ 10. We've really had trouble! Much more than our share.
When that black-bottomed birdie let go and we dropped,
We landed so hard *that our clocks have all stopped.*

(Items 6-10 are from Dr. Seuss's *Horton Hears a Who.*)

Active voice is the voice used when the subject is the actor rather than the receiver of the action. Often the concept of action is slight or unimportant in many verbs. The distinction between *active voice* and *passive voice* is one of form: passive voice verbs contain a form of the auxiliary *be* followed by the past participle of the verb; active voice verbs do not. Examples of active voice verbs are the following:

> Sanford *pointed* the rifle toward the bull's eye.
> The divers *broke* the surface of the water with hardly a splash.
> The dachshund *dug* furiously.

Adjective clauses are dependent clauses (a group of words containing a subject and verb) used to modify substantives. Adjective clauses are introduced by relative pronouns, relative adjectives, or relative adverbs.

> Tommy was the last child *who was chosen for the team.*
> The rider *whose horse stops quickest* is the winner of this competition.
> The cabin *where he goes on weekends* is on the edge of Lake Winnetonka.

Adverb clauses are dependent clauses (a group of words containing a subject and a verb) used to modify verbs, adjectives, or other adverbs. Adverb clauses are introduced by subordinating conjunctions.

> *Because she liked him so intensely*, she would not come into the same room with him.
> I won't leave *until you are ready.*
> The conductor was happy *that the audience demanded an encore.*
> The woman was so tall *that she was not considered for the position of flight attendant.*

Adverbs, as a part of speech category, are difficult to define by form. Many of them are formed by attaching the suffix *-ly* to a descriptive adjective (*suddenly, happily, slowly*), but there are many others that do not end in *-ly*. Adverbs function as modifiers of verbs, adjectives, other adverbs, verbals, or even whole sentences. Using both form and function in our definition, we can define *adverb* as a word which ends with the suffix *-ly, -ward, -wards, -ways,* or *-wise* or which fits the test frame "He exercised _____," "He lived _____," or "He walked _____." Adverbs that are formed by the addition of *-ly* to a descriptive adjective and one-syllable adverbs that are homonyms of adjectives are capable of taking the comparative and superlative degrees. Adverbs generally answer the questions *when?, where?, why?, how?,* or *how much?*

Antecedent (literally "one that goes before") is the substantive which a pronoun refers to. Pronouns such as *she* or *which* provide little meaning unless we know the substantive to which they refer; this substantive is called the *antecedent* of the pronoun. The antecedent may be a

single word, a phrase, or a clause. Knowing the antecedent of the pronoun allows us to associate meaning with the pronoun form used in a sentence.

Appositives are words or word groups that rename a substantive (person, place, or thing) that precedes them. They are similar to predicate nominatives, but differ from them in that they are not connected to the substantive which they rename by a linking verb.

> Sam Smith, the local *baker,* recently won the Publishers Clearing House jackpot.
> Flounder, a flat *fish* with both eyes on the same side of its head, is my favorite ocean fish.

Auxiliary verbs are words which precede the main verb and indicate tense, number, person, mood, etc. The auxiliaries *do, did,* and *does* along with *will, would, shall, should, may, might, must, can, could,* and *ought to* are always followed by a main verb in the base form (did *play,* might *go,* could *see*), *have, has,* and *had* (and sometimes *get, gets, got*) are always followed by a main verb in the past participle form (have *seen,* had *taken,* got *killed*), and *am, is, are, was, were, be,* and *been* can be followed by a main verb in the present participle or past participle form (is *talking,* was *shot*).

Common nouns are words which are capable of taking at least one of the noun inflections (plural, possessive singular, or possessive plural); can fit into the noun phrase *the ____, his____, this ____* ; can follow a preposition as its object (*of knowledge, with empathy*); can contain certain derivational suffixes (*-er, -or, -ment, -ness, -ion, -ation, -ity, -ance,* and *-ence,* etc.). They point out a class of objects, such as *car, bird, hat, lake,* and *idea.* They can be *concrete* like the first four in the previous list, or *abstract* like the last word or like the nouns *experience, beauty, serenity,* or *happiness.* In English, common nouns have two grammatical properties--**number** and **case.**

Conjunctive adverbs are adverbs that are used for a dual purpose: they *modify* the verb in the clause of which they are a part, and they *connect* two independent clauses. Examples of conjunctive adverbs are *therefore, moreover, nevertheless, however, consequently,* and *thus.* If the conjunctive adverb appears at the beginning of the second independent clause, it is preceded by a semicolon and followed by a comma. A characteristic of the conjunctive adverb is its ability to be moved around in the second clause.

> The Democratic candidate was ahead in the primary; *however,* his lead began to diminish in the last days of the campaign.
> The Democratic candidate was ahead in the primary; his lead, *however,* began to diminish in the last days of the campaign.
> The Democratic candidate was ahead in the primary; his lead began to diminish, *however,* in the last days of the campaign.
> The Democratic candidate was ahead in the primary; his lead began to diminish in the last days of the campaign, *however.*

Coordinating conjunctions connect two or more words, phrases, or clauses of the same type or having the same function. The coordinating conjunctions are *and, but, or, nor, for, yet,* and *so. And, or,* and *nor* fit only into the category of coordinating conjunctions. *But* and *for* also fit into the preposition class, and *yet* and *so* appear in the adverb class as well as among the coordinating conjunctions. *And, but, or,* and occasionally *yet* can be used to join single words. *Nor, for,* and *so* are used only to join clauses. What all of these words have in common is that they can join elements of equal grammatical value, but they can not all be used interchangeably.

Correlative conjunctions are two-word conjunctions (*both...and, not...but, either...or, neither...nor, not only...but also*); they are used to join elements of equal grammatical value. The choice between correlative conjunctions and a coordinating conjunction doesn't alter the basic meaning of the sentence; rather the sentence with the correlative conjunctions emphasizes the fact that two ideas or objects are involved, not three or more.

> *Neither* David *nor* Sean entered the relay race.
> You must *either* place your bet *or* get out of the line.

Count nouns are nouns which can be counted; that is numerals can be placed before them (four *books,* six *ducks,* twelve *glasses*). Count nouns can follow the word *many* (*many books, many toys, many knives, many alumni,* etc.).

Definite article precedes a noun in a noun phrase. *The* is the only definite article in English. The definite article can be used with either singular or plural nouns (*the* clock, *the* syllabi).

Demonstrative adjectives are similar to the definite article in that they point out specific persons, places, or things. The demonstrative adjectives are *this, that, these,* and *those. This* and *that* are used to modify singular nouns (*this* chair, *that* car), and *these* and *those* are used to modify plural nouns (*these* peacocks, *those* popsicles). *This* and *these* indicate closeness to the speaker, while *that* and *those* indicate objects that are farther away.

Demonstrative pronouns are the pronouns that demonstrate by pointing out specific persons, places, or things. The *demonstrative pronouns* are *this, that, these,* and *those. This* and its plural form *these* are used to point out persons, places, or things that are close, and *that* and its plural form *those* are used to point out persons, places, or things that are farther away.

Descriptive adjectives modify substantives. Unlike nouns, they cannot be made plural. They show *degree* by suffixing the inflections *-er* or *-est* or by the words *more* and *most.* Descriptive adjectives can be modified by *qualifiers* like *extremely, very, somewhat, quite, rather,* etc. If the derivational suffix *-ly* is added to descriptive adjectives, they become adverbs, and the derivational suffix *-ness* added to descriptive adjectives makes them nouns. Descriptive adjectives generally precede the substantive that they modify, but they can follow it (The calf roper, *sweaty* and *dirty,* rode proudly around the arena), or they can follow a linking verb (She is *pretty*).

Determiners are words that typically precede nouns (*a, an, the, my, your, his,her, its, our, their, this, that, some, both, several,* etc.).

Direct objects are substantives that receive the action of a transitive verb. The direct object can be identified in a sentence by asking the question *What?* or *Whom?* following the subject and the verb. For example, in the sentence *Christopher passed the bar exam,* if we ask the question *Christopher passed what?* we get the answer *exam.* Therefore, *exam* is the direct object of *passed.* The direct object in English normally occurs after the verb; however, if we want to emphasize the direct object, we sometimes place it before the subject. If the sentence contains an indirect object, the direct object always follows the indirect object. Pronouns functioning as direct objects are in the objective case.

Emphatic form is one of the three basic verb forms–simple, progressive, and emphatic. The emphatic form is used for emphasis but much more commonly for negation and yes/no questions. The emphatic form consists of a form of *do* followed by the *base form* of the verb. The emphatic form is found only in the present and past tenses of the active voice.

		Active
Present:		do/does go
Past:		did go

Expletives ("fillers") are words which sit in the subject or direct object position in anticipation of the real subject or direct object that occurs later in the sentence. Two words, *it* and *there*, can be used as expletives in English. In the following sentences, *it* is an expletive (and has no grammatical function):

> *It* is not necessary to latch the gate.
> *It* is interesting that you should bring that up at this time.
> He thought *it* absurd that I carried my lunch to work.
> *It* is ridiculous for him to leave home so early.

The first two sentences contain expletive *it* in the subject position, and the third and fourth sentences have expletive *it* in the direct object position. When expletive *it* occurs in the subject or direct object position, the real subject or direct object is an infinitive phrase or a noun clause. Some grammarians analyze this construction in a different way: they consider *it* a personal pronoun functioning as the subject (in the first sentence) or direct object (in the third sentence) and *to latch the gate* as an infinitive phrase functioning as an appositive to *it* (in the first sentence) and *that I carried my lunch to work* as a noun clause functioning as an appositive to *it* (in the third sentence).

There is more limited as a place holder than *it*. It occurs only at the beginning of a sentence.

> *There* is a large crowd of people outside the dean's office.
> *There* must be a reason for all this confusion.

In the first sentence, the grammatical subject is *crowd*, and in the second sentence, the grammatical subject is *reason*. *There* simply allows the grammatical subject to be placed after the verb rather than in its normal position before the verb. It is not to be confused with the adverb *there*.

> *There* is the ring that I have been searching for all day. (Tells *where*)
> *There* goes the very last one. (Tells *where*)

Gerunds are non-finite verbs that usually function as substantives, but occasionally function as modifiers (much like a noun modifying another noun). Gerunds occur in two tenses–present (*running*) and present perfect (*having run*), and they can be in the active (*cheating*) or the passive voice (*being cheated*).

> My brother is addicted to *gambling*.
> *Arguing* is his most annoying personality trait.

Gerund phrases are word groups made up of a gerund and its subject, object, complement, and/or modifiers. Gerund phrases function as substantives.

> Sylvia likes *living dangerously*.
> Her obsession, *being skinny*, has led to a regular diet of carrots and prune juice.

Imperative mood is the mood used for commands. The imperative occurs only in the present tense (simple and progressive forms). The subject (an implied *you*) is often omitted in imperative sentences.

> *Give* him an inch, and he'll take a mile.
> *Hand* me the salt.
> *Be setting* the table while I finish making the gravy.

Indefinite adjectives make up a subgroup of *limiting adjectives* that have to do with quantity or amount and, thus, are called by some grammarians *quantifiers*. Like all other adjectives, indefinite adjectives modify substantives. Examples of indefinite adjectives are *all, another, any, both, certain, each, either, enough, every, few, little, less, more, much, neither, other, some,* and *several*. Indefinite is a poor name for this group, for many of them (*both, either,* and *neither,* for example) are not indefinite at all.

Some people have very bad manners.
Neither boy would admit to the infraction.

Indefinite articles (*a, an*) are derived from the numeral *one* and indicate that the noun they modify is singular. *A* precedes words beginning with a consonant sound (*a* table, *a* big apple), and *an* is used before words beginning with a vowel sound (*an* onion, *an* old woman).

Indefinite pronouns refer to number or quantity. This group of pronouns is poorly named because many of the indefinite pronouns are not *indefinite*. The indefinite pronouns are *anything, everything, something, nothing, anybody, everybody, somebody, nobody, anyone, everyone, someone, no one, all, another, any, both, each, either, enough, few, less, little, more, much, neither, one, plenty, several,* and *some*. Some of the indefinite pronouns (*each, either,* and *neither,* etc.) are used only to refer to a single person, place, or thing (*each woman, either car, neither idea*), while others (*few, several, all, both,* etc.) are used only to refer to more than one person, place, or thing (*few drinks, several sailors, all students,* and *both classes*). Still other indefinite pronouns (*little, enough,* etc.) are used only to refer to mass nouns (*little of the rice, enough of the cement*). Some of the indefinite pronouns can be used, however, in more than one of these ways: *some of the football players, some of the rice, none of the books, none of the milk, any of the ships, any of the macaroni*.

Indefinite relative adjectives are pronominal adjectives that introduce noun clauses. The indefinite relative adjectives are *whose, which, what, whichever,* and *whatever*. Indefinite relative adjectives connect the noun clause to an independent clause, they have no antecedent in the independent clause, and they function as modifiers of substantives in the noun clause.

The policemen could not remember *which* suspect he has interrogated. (Modifies *suspect*)
The boss will approve *whichever* person you select for the job. (Modifies *person*)
I don't know *whose* keys these are. (Modifies *keys*)

Indefinite relative adverbs are adverbs which introduce noun clauses. The indefinite relative adverbs are *when, where, why,* and *how*. Indefinite relative adverbs connect the noun clause to an independent clause, they have no antecedent in the independent clause, and they function as modifiers of the verb in the noun clause.

They didn't tell us *why* he was arrested. (Modifies *was arrested*)
The student doesn't know *when* he will finish his assignment. (Modifies *will finish*)

Indefinite relative pronouns are pronouns which introduce noun clauses. The indefinite relative pronouns are *who, whom, which, what, whoever, whomever, whichever, whatever, whosoever, whomsoever, whichsoever,* and *whatsoever*. Indefinite relative pronouns connect the noun clause to the independent clause, they have no antecedent in the independent clause, and they function

as a substantive in the noun clause (as subject, direct object, subjective complement, etc.).

> Did he tell you *what* he did yesterday? (Direct Object of the second *did*)
> He loves *whomever* he is with. (Object of preposition *with*)
> He believes *whatever* you tell him. (Direct Object of *tell*)

Indicative mood is one of the three moods of the verb in English–indicative, imperative, and subjunctive. Indicative mood is the mood of statements of fact, imperative mood is the mood for commands, and subjunctive mood is the mood for statements contrary to fact, wishes, desires, etc. In the third person singular present tense, indicative mood verbs end in -*s*; imperative mood verbs and many subjunctive mood verbs do not. In the present tense indicative mood, *be* occurs in three forms–*am, is,* and *are*; in imperative verbs and many subjunctive verbs, the form is *be*. In the past subjunctive, the constructions *If I were...* and *If he were...* contrast with *I was* and *He was* in the past indicative.

Indirect objects are words or word groups that answer the question *To whom?* or *To what?* or *For whom?* or *For what?* following a transitive verb. The indirect object always precedes the direct object in English. If the indirect object is a pronoun, it is in the objective case.

> I sent *him* an e-mail yesterday.
> Give *Mary* a hug for me.
> He gave *whoever would listen* instructions to fill out the government forms.

Infinitives are non-finite verbs that function as either substantives or modifiers. The infinitive usually appears as the base form of the verb preceded by *to* (the sign of the infinitive); however, it can occur without the *to*. It occurs in two tenses–present (*to go*) and present perfect (*to have gone*) and in both the active and passive voice.

> That is definitely the place *to go*. (Modifies *place*)
> Sylvia always plays *to win*. (Modifies *plays*)
> "*To err* is human . . . ." (Subject)

The infinitive occurs without its sign *to* in constructions like the following:

> She did nothing all evening except *eat*. (Object of preposition *except*)
> He can do all of the domestic chores but *cook*. (Object of preposition *but*)
> All he does is *gripe*. (Predicate nominative)

Infinitive phrases are word groups made up of an infinitive and its subject, object, complement, and/or modifiers. Infinitive phrases function as substantives or modifiers.

> She always wants *me to carry her books*. (Direct object)

To get to class on time seems a real problem for David. (Subject)
The horse *to enter in the race* is Sparking Burgundy. (Modifies *horse*)
The coffee is too hot *to drink*. (Modifies *too*)
John's father heard *him make the threat*. (Direct object)

Intensive pronouns are identical in form to reflexive pronouns, but they differ in function. The reflexive pronoun is always used as an object (direct object, indirect object, or object of a preposition). The intensive pronoun is always used as an *appositive*; that is, it renames a ⸱ previously stated substantive. This appositive intensifies, or makes more emphatic, the substantive that it renames. The intensive pronoun may directly follow the substantive with which it is in apposition (The restaurant owner *himself* served the first guests), or it may occur later in the sentence (The restaurant owner served the first guests *himself*).

Interjections are words like *oh, well, ouch, nonsense,* etc. They are characterized by the following: they express some kind of emotion (anger, surprise, disapproval, disgust, etc.), they are independent from the rest of the sentence (i.e., they have no grammatical function in the sentence), they are invariable (i.e., they don't take inflections), they are often just sounds that are difficult to express in print, and they sometimes occur as other parts of speech (*mercy, baloney, my my, nonsense,* etc.).

Interrogative adjectives (*which, whose,* and *what*) are used to introduce direct questions in independent clauses and in dependent noun clauses. Interrogative adjectives modify substantives. As introductory words for noun clauses, they do not have an antecedent in the independent clause, and they function as modifiers of substantives in the noun clause.

Whose sweater is this? (Modifies *sweater*)
What need does that fulfill? (Modifies *need*)
Tom asked, "*Which* answer did you leave out?" (Modifies *answer*)

Interrogative adverbs (*where, when, why,* and *how*) are adverbs that are used to introduce direct questions in independent clauses and in dependent noun clauses. Interrogative adverbs function as modifiers of verbs, adjectives, or other adverbs. As introductory words for noun clauses, they do not have an antecedent in the independent clause, and they function as modifiers in the noun clause.

Why did you hit Fred? (Modifies *did hit*)
How long will it take? (Modifies *long*)
The teacher asked Frieda, "*Why* did you turn in your test before you finished?" (Modifies *did turn in*)

Interrogative pronouns are pronouns which introduce direct questions and function as substantives. The interrogative pronouns are *who, whom, which,* and *what.* They may be part of an independent clause or an introductory word for a noun clause.

> *Who* is the quarterback for the Pittsburg Steelers? (Subject)
> *Whom* did the judge subpoena for tomorrow's trial? (Direct Object of *did subpoena*)
> The car salesman asked, "*Which* do you like best?" (Direct Object of *do like*)
> The waitress inquired, "*What* can I bring you for dessert?" (Direct object of *can bring*)

Intransitive verbs are verbs that do not take an object. Examples of intransitive verbs are:

> The baby *slept* peacefully.
> The UPS man *is* here.
> The ghost *has appeared* to him several times.

Irregular nouns are nouns that do not form their plurals by the addition of *-s* or *-es.* They are "linguistic dinosaurs," representing methods of plural formation from ages past. In earlier forms of English, one method of indicating plurality in the irregular noun was changing the root vowel of the noun rather than adding a suffix. Examples of English plurals formed by *vowel mutation* are *mouse-mice; louse-lice; goose-geese; foot-feet; man-men;* and *woman-women.* Other examples of irregular nouns are *deer-deer; ox-oxen, radius-radii, phenomenon-phenomena,* etc.

Limiting adjectives (called *determiners* by transformationalists) are similar to descriptive adjectives in function: both descriptive adjectives and limiting adjectives modify substantives. Limiting adjectives are different from descriptive adjectives in that they do not exhibit any of the typical descriptive adjective suffixes, they cannot be put into the comparative and superlative degrees, they are almost never modified by adverbs, and they occur only before the noun they modify. Limiting adjectives are also similar to pronouns: often the form of limiting adjectives and pronouns is identical. Limiting adjectives differ from pronouns, however, in their function. There are nine subgroups of limiting adjectives: *definite article, indefinite article, possessive adjective, demonstrative adjective, indefinite adjective, numeral adjective, interrogative adjective, relative adjective,* and *indefinite relative adjective.*

Linking verbs (often called *copulas*) link a substantive or descriptive adjective to the subject. The substantive or descriptive adjective renames or describes the subject. *Be* is the most frequently used linking verb, but *become, remain, appear, seem, grow, taste, feel, smell,* etc., are often used as linking verbs.

> John Wayne *is* one of America's legendary actors.
> Bill *remained* the champion.
> The clown *seemed* despondent.
> The lasagna *smells* wonderful.

Mass nouns (see non-count nouns).

Modifier is a function performed by many part of speech classes that is not essential to the grammatical structure of the phrase or clause. A modifier limits or describes a noun, pronoun, adjective, verb, adverb, phrase, or clause.

Morphemes are the smallest meaning units in the language. A morpheme may be a free morpheme (i.e., a whole word, such as *duck*), or it may be a bound morpheme (part of a word, like *-ism*). English has eight *inflectional morphemes*: {-s} present tense, {-ed} past tense, {-en} past participle, {-ing} present participle, {-s} noun plural, {'s} noun possessive, {-er} comparative form of adjective and adverb, and {-est} superlative form of the adjective and adverb. *Derivational morphemes* are morphemes that often, but not always, change the part of speech category of the word to which they are added. For example, the derivational morpheme *-ness*, when added to a descriptive adjective, forms a noun, and the derivational morpheme *-ly*, when added to a descriptive adjective, forms an adverb.

Nominative absolutes are participle phrases with subjects. Since the participle phrase has a subject, it does not need to attach itself to a substantive in the sentence to supply the "subject idea" of the participle; therefore, it has no function in the sentence (it is *absolute*). It is called *nominative* because the subject, when it is a pronoun, is in the nominative case.

> *His tie loosened and his shirt pulled partially out,* John emerged from the alley.
> The circus performers began their march into the coliseum, *the elephants leading the way.*

Non-count nouns (also called *mass nouns*) cannot be enumerated; that is, we don't speak of two *sands* or fourteen *cements*. Examples of non-count nouns are *sand, cement, hay, salt, sugar, ice, blood, water,* etc. Non-count nouns can follow the word *much* (*much sugar, much cement, much straw, much ice,* etc.).

Noun clauses are dependent clauses (a group of words containing a subject and verb) that function as substantives. Noun clauses are introduced by indefinite relative pronouns, indefinite relative adjectives, indefinite relative adverbs, interrogative pronouns, interrogative adjectives, interrogative adverbs, or subordinating conjunctions. Following are examples of noun clauses:

> Her storekeeper gave *whoever wanted one* a three-ring binder. (Indirect object)
> *Whatever Lola wants,* Lola gets. (Direct object)
> *Whoever leaves last* should turn off the lights. (Subject)
> He knows *that he can't always win.* (Direct object)

Nouns of direct address are substantives which name the person or thing spoken to.

> *Mary*, will you make me a sandwich.
> Bring me your feed bowl, *Fido*.
> *Whoever leaves last*, please turn off the lights.

Numeral pronouns include the cardinal numbers *one, two, forty-two, one hundred*, etc. Some grammarians include the cardinal numbers in the *indefinite pronoun* subgroup. The word *one* can fit into more than one category. It can be a numeral pronoun (*One* surfaced only a few yards from our ship). It can also be an indefinite pronoun (*One* should always do his best) even though this usage has lost favor because of the use of the accompanying gender specific pronoun. Although we would probably call *one,* in the sentence *You take the heavy coat, and I'll take the lighter one*, an indefinite pronoun, it is capable of doing what no other indefinite pronoun can do. It can be pluralized by the addition of *-s* (You eat the vanilla cookies, and I'll eat the chocolate *ones*). All of the meaning of *oneness* has been lost in this particular usage as is evident from its taking the plural ending.

Object complements are words or word groups that complete the meaning of the direct object by renaming or describing it. The object complement may be a substantive or an adjective. The object complement has the same relationship to the direct object as a subject complement-substantive or subject complement-adjective has to the subject.

> We chose Bill *captain* of the football team.
> They called the boy *whatever name he chose for the day*.

Objects of preposition are substantives that complete a prepositional phrase. They are sometimes called *oblique objects* to distinguish them from direct objects. A preposition along with its object constitutes a prepositional phrase. If the object of a preposition is a personal pronoun or *who*, it will be in the objective case.

> He put his briefcase under his *desk*.
> He lives just over the *hill*.
> Will you go to the doctor's office with *him*?

Participles are non-finite verbs that function as modifiers. Usually they modify substantives, but they occasionally modify verbs and adjectives as well. Participles can have three tenses–present, past, and present perfect, and they can be in the active or passive voice.

> The *swirling* water swept away everything in its path.
> *Having been reprimanded*, the small child hid sheepishly behind his mother.

Participle phrases are word groups made up of a participle and its subject, object, complement, and/or modifiers. Participle phrases function as modifiers.

> *Offering no explanation*, the police officer arrested the young man. (Modifies *police officer*)
> Our senior class president, *chosen for his leadership ability*, became the CEO of Smithson Firearms Company. (Modifies *president*)

Passive voice is the voice used when the subject is acted upon rather than when the subject is the actor. The passive voice consists of a form of the auxiliary *be* followed by the *past participle* form of the verb. In a passive voice sentence, the subject from the original active voice sentence becomes the object of the preposition *by* or is omitted from the passive sentence.

Active:	The batter *hit* the ball over the fence.
Passive:	The ball *was hit* over the fence (by the batter).
Active:	The teacher *sent* Amanda her homework assignment.
Passive:	Amanda *was sent* her homework assignment (by the teacher).
or	Her homework assignment *was sent* (to) Amanda (by the teacher).

Personal pronouns are words which refer to the three possible topics of our speech or writing: *first person*, the speaker; *second person*, the person spoken to; and *third person*, anyone or anything else. More complex grammatically than nouns, *personal pronouns* have different forms to indicate *case, number,* and *gender*.

			Singular	Plural
First Person	Nominative		I	we
	Objective		me	us
	Genitive		my, mine	our, ours
Second Person	Nominative		you	you
	Objective		you	you
	Genitive		your, yours	your, yours
Third Person	Nominative		he, she, it	they
	Objective		him, her, it	them
	Genitive	(Masc.)	his, his	their, theirs
		(Fem.)	her, hers	
		(Neuter)	its, its	

Phrasal verb (see *verb-adverb combination*).

Prepositions connect a substantive to some other word in a sentence, indicating relationships such as direction, time, means, position, etc. Some examples of prepositions are *about, across, over, below, by, down, for, in, of, on, past, toward, up, with, underneath, before, out of, in front of,* and *according to.* When these words occur alone (i.e., without an object), they are classified as *adverbs.*

Prepositional phrases are word groups made up of a preposition, a substantive functioning as the object of preposition, and any modifiers. Prepositional phrases almost always function as modifiers.

> Francis will accompany the other astronauts *on their long space flight.*
> Jack jumped *over the candlestick.*
> The dog darted *in front of the car.*

Progressive verb form is one of the three basic verb forms—simple, progressive, and emphatic. The progressive form is used for a continuing action or an action in progress. The progressive form consists of a form of *be* followed by the *present participle.* The progressive form is found in all six tenses of the active voice but in only the present and past tenses of the passive voice.

	Active	Passive
Present:	is choosing	is being chosen
Past:	was choosing	was being chosen
Future:	will be choosing	
Present Perfect	has/have been choosing	
Past Perfect	had been choosing	
Future Perfect	will have been choosing	

Pronouns (literally, *for nouns*) are single words used to prevent repetition of long noun phrases that occur earlier in the sentence or in a previous sentence. Pronouns have little meaning apart from the context in which they appear. The words *she* or *which* provide little meaning unless we know the substantive to which they refer. Although *pronouns* are like nouns in that they share almost all the same functions in the sentence patterns, they are unlike nouns in that they cannot be made plural by the addition of *-s,* and they cannot be preceded by the limiting adjectives. If a pronoun, in very unusual cases, does take an *-s* plural or is preceded by a limiting adjective (e.g., He made Marjorie feel like *a nobody*), it is best considered a *noun.*

Proper nouns point out specific persons, places, things, groups, etc. Examples are *the Beatles, Elton John, Kansas, the Titanic,* and *Buddhism.* In English, proper nouns are capitalized. Contrast *Elton John* with *man* or *singer* or *pianist.* The first noun is specific; the three following ones are general. *Elton John* points out one specific man, while *man, singer,* and *pianist* point out classes of individuals, the last two including females as well as males.

Reciprocal pronouns, like the reflexive pronouns, function as objects (direct objects, indirect objects, or objects of a preposition). In a sentence containing a reciprocal pronoun, the subject and the object are interacting mutually. There are two reciprocal pronouns--*each other* and *one another*. Some people use *each other* to refer to two and *one another* to refer to three or more. Others seem to use the pronouns interchangeably. Although the reciprocal pronouns are written as two words, we think of them as units and form the genitive by attaching the -*'s* to the second word in the unit: *each other's* uniforms, *one another's* deepest emotions.

Reflexive pronouns are one of the two types of *complex personal pronouns* because they are made up of a form of the personal pronoun attached to the suffix -*self* or -*selves*; the other type of complex personal pronoun is the *intensive pronoun*. The reflexive and intensive pronouns are identical in form:

	Singular	Plural
First Person	myself	ourselves
Second Person	yourself	yourselves
Third Person	himself	themselves
	herself	
	itself	

Reflexive pronouns always function as objects; they show the action of the verb returning to the subject instead of passing to some other object. When the reflexive pronoun is used as the direct object, the direct object and the subject will have the same referent (i.e., refer to the same person, place, or thing)--The murderer disguised *himself*. Likewise, if the indirect object is a reflexive pronoun, the subject and the indirect object will have the same referent (He gave *himself* a birthday party). The reflexive pronoun is occasionally used as an object of preposition (He went to the movies by *himself*).

Regular nouns are nouns which form their plurals by the addition of -s or -*es* (*cakes, roses, churches*). Whenever new nouns are introduced into the language, they form their plurals by adding the regular plural suffixes -*s* or -*es* (e.g., *dot.coms*). Throughout the history of English, many of the irregular nouns have become regular; that is, by the process of analogy, speakers began forming the plurals of irregular nouns by adding the regular plural suffixes -*s* or -*es*.

Relative adjectives are introductory words for introduce adjective clauses. The relative adjectives are *which* and *whose*. Relative adjectives connect the adjective clause to the independent clause, they have an antecedent in the independent clause, and they have a modifying function in the adjective clause.

Our guests left at midnight, at *which* time we all collapsed. (Modifies *time*)
She is the hairdresser *whose* clients drive Rolls Royces and BMW's. (Modifies *clients*)

Relative adverbs are adverbs which introduce adjective clauses. The relative adverbs are *when* and *where*. Relative adverbs connect the adjective clause to the independent clause, they have an antecedent in the independent clause, and they modify the verb in the adjective clause.

> New Orleans is the city *where* our class went for our senior trip. (Modifies *went*)
> This is the time of year *when* many people buy new homes. (Modifies *buy*)

Relative pronouns are pronouns which introduce adjective clauses. The relative pronouns are *that, which, who,* and *whom.* Relative pronouns connect the adjective clause to the independent clause, they have an antecedent in the independent clause, and they have a substantive function (subject, direct object, or object of a preposition) in the adjective clause.

> The man *who* lives down the street is a ventriloquist. (Subject)
> The police officers picked up the package *which* he found on his doorstep. (Direct Object)
> That is the professor to *whom* the award was presented. (Object of Preposition)

Simple verb form is one of the three verb forms—simple, progressive, and emphatic. In the simple form, the present and past tenses consist of the verb itself with no auxiliary, the future tense uses the auxiliaries *will* and *shall* followed by the base form of the verb, and the perfect tenses consist of a form of the auxiliary *have* followed by the past participle form of the verb. The simple verb form occurs in all six tenses in both the active and the passive voice.

	Active	Passive
Present:	give/gives	is given
Past:	gave	was given
Future:	will give	will be given
Present Perfect	has/have given	has/have been given
Past Perfect	had given	had been given
Future Perfect	will have given	will have been given

Subject complement-adjectives (also called *predicate adjectives*) are adjectives which follow linking verbs and complete, or *modify*, the subject.

> The frightened child was *incoherent*.
> After his fourteen-hour flight, the soldier was *weary*.

Subject complement-substantives (also called *predicate nominatives*) are substantives which follow linking verbs and rename the subject. The subject and the subject complement-adjective have the same referent (i.e., the subject complement-substantive refers to the same person, place, or thing as the subject). If the subject complement-substantive is a pronoun, it will be in the nominative case.

This is *she*.
Former President Jimmy Carter has become a world-renowned *statesman.*
He can be *whatever he wants to be*.

Subjects are words or word groups about which the verb makes a statement. To find the subject in a sentence, ask the question *Who?* or *What?* of the verb? For example, in the sentence *The submarine surfaced unexpectedly*, if we ask the question *What surfaced?* the answer is *submarine*. Therefore, *submarine* is the subject of the sentence. In the following sentences, the subjects are italicized.

> *Chaucer* is considered the father of English poetry.
> *He* lived in the fourteenth century.
> *Creating such life-like characters* set him apart from all of his contemporaries.
> *To read his works in fourteenth century English* requires considerable study.

Subjunctive mood is one of the three moods of the verb in English—indicative, imperative, and subjunctive. The subjunctive mood is used for statements contrary to fact, unreal conditions, and concessions.

> If I *were* you, I would be very careful.
> The coach demanded that he *leave* the field.
> "Though your sins *be* as scarlet, they shall be as white as snow."

Instead of verb inflections, English makes extensive use of modal auxiliaries to express many of the perceptions of unreality or uncertainty expressed in other languages by subjunctive inflections.

Subordinating conjunctions are words that connect a dependent clause (noun clause or adverb clause) to an independent clause. Examples of subordinating conjunctions are *after, although, as, as if, as though, because, before, except that, if, in order that, how, provided, provided that, since, so that, that, than, though, till, unless, until, when, where, whereas, whether, while,* and *why*.

Substantives are words or word groups that perform any of the noun functions (subject, direct object, object of a preposition, etc.). The following sentences show some of the different structures that fit in the substantive group (not all substantives are indicated in each sentence).

> The decrepit *senator* was helped from the podium. (Noun)
> Herman dislikes *driving long distances alone*. (Gerund phrase)
> The coach told me *to run with the ball*. (Infinitive phrase)
> *She* baked a large cake for Martha's wedding reception. (Pronoun)

Transitive verbs are verbs that take objects. Transitive verbs are found in Patterns 2 through 5 of the sentence patterns in this book.

> Sylvester *plays* baseball. (Pattern 2)
> Mary *sent* me an invitation to her slumber party. (Pattern 3)
> The coach *named* his son Rocky. (Pattern 4)
> Their behavior *made* me angry. (Pattern 5)

Only transitive verbs can be put into the passive voice.

Verb-adverb combinations are idiomatic expressions made up of a verb and an adverb (occasionally two adverbs) whose meaning, as a unit, is different from the sum of the meaning of the individual parts. Verb-adverb combinations may be either transitive or intransitive.

> All of the students *turned in* their research projects on time.
> I *can* not *put up with* her behavior any longer.
> The public relations manager *played down* the incident.

Exercise 1.1

1.

adjectives	*adverbs*
lovely	slowly
friendly	quickly
portly	suddenly
homely	warmly
ghostly	thoughtfully
lonely	thoroughly
slovenly	cleverly

The words in the *adjective* list can fit in a slot before a noun (*lovely* princess, *lonely* child); the words in the *adverb* list can fit in a slot before or after a verb (eats *slowly*, *warmly* greeted).

1.

nouns	*adjectives/adverbs*
teacher	hotter
flyer	softer
fighter	uglier
swearer	prettier
employer	slower
climber	
plumber	

3.

faithless, faithful	timeless, timely
lawless, lawful	fruitful, fruity, fruitless
guileless, guileful	matchless

4.   *-ly*

5.

pressurize	philosophize
glorify	beautify

6.   *-er* (teacher, maker, greeter)
-or (professor, creator, legislator)
-ion (creation, celebration, precision)
-ation (combination, abomination, beautification)
-ee (employee, returnee)
-ism (nationalism, communism, agnosticism)
-ist (columnist, podiatrist, dentist)

7.   *-ish* (childish, selfish, bookish)
                  -ly (lonely, miserly, motherly)
                  -ous (disastrous, monstrous, monotonous)
                  -ful (hopeful, grateful, hateful)
                  -less (speechless, friendless, penniless)
                  -able (profitable, salable, comfortable)
                  -ible (flexible, responsible, divisible)
                  -ive (responsive, massive, respective)
                  -ic (mnemonic, pessimistic, harmonic)

8.   *-ize* (demoralize, sanitize, jeopardize)
                  -ate (animate, urinate, articulate)
                  -en (tighten, fasten, lighten)
                  -ify (beautify, simplify, testify)
                  -e (bathe, teethe, breathe)

Exercise 2.1

1.   None of them / knew the color of the sky.
2.   Canton flannel gulls / flew near and far.
3.   His black eyes / were wistfully fixed upon the captain's hand.
4.   The cook and the correspondent / swore dully at the creature.
5.   He / 's an idiot.
6.   A faint yellow tone / came into the sky over the low land.
7.   A night on the sea in an open boat / is a long night.
8.   Any visible expression of nature / would surely be pelleted with his jeers.
9.   The tumbling, boiling flood of white water / caught the boat . . . .
10.   It / was probably splendid.

Exercise 2.2

1.   S LV SC-adjective
2.   S IntrV (I stopped)
3.   S TV DO (They do need me)
4.   S LV SC-adjective (I'm vital)
5.   S TV IO DO (I'll make you sandwich)
6.   S LV SC-substantive (He became man)
7.   S LV SC-adjective (hair got gray)
8.   S TV DO OC-adjective
9.   S LV SC-substantive (He'll make announcer)
10.   S LV SC-adjective (Things were sad)
11.   S LV SC-adjective (diamond is rough)

12.   S TV IO DO (I am offering you job)
13.   S LV SC-adjective (I was alone)

Exercise 2.3

1.   S TV DO OC-adjective
2.   S TV DO
3.   S TV IO DO
4.   S LV SC-adjective
5.   S TV DO OC-substantive
6.   S LV SC-adjective
7.   S TV DO
8.   S LV SC-adjective
9.   S TV DO
10.   S IntrV

Exercise 2.4

1.   indirect object
2.   object complement-substantive
3.   direct object
4.   object complement-substantive
5.   indirect object
6.   indirect object
7.   object complement-adjective
8.   direct object
9.   object complement-substantive
10.   object complement-adjective

Exercise 3.1

Stanza 1: toves, wabe, borogoves, raths
Stanza 2: Jabberwock, son, jaws, claws, Jubjub bird, Bandersnatch
Stanza 3: sword, hand, time, foe, Tumtum tree, thought
Stanza 4: thought, Jabberwock, eyes, flame, wood
Stanza 5: blade, head
Stanza 6: Jabberwock, arms, boy, day, joy
Stanza 7: toves, wabe, borogoves, raths

Exercise 3.2

1.	fops	8.	alumnae	15.	pilasters
2.	inches	9.	alumni	16.	lice
3.	peonies	10.	paths	17.	grouse or grouses
4.	quiches	11.	calves	18.	grouper or groupers
5.	criteria	12.	beefs or beeves	19.	parentheses
6.	radii	13.	turkeys	20.	processes
7.	quiddities	14.	skis		

Exercise 3.3

Stanza 1: brillig, slithy, mimsy, mome
Stanza 2: frumious
Stanza 3: vorpal, manxome
Stanza 4: uffish, tulgey
Stanza 5: vorpal
Stanza 6: beamish, frabjous
Stanza 7: brillig, slithy, mimsy, mome

Exercise 3.4

1.	adjective	10.	determiner
2.	determiner	11.	adjective
3.	determiner	12.	adjective
4.	determiner	13.	adjective
5.	adjective	14.	adjective
6.	determiner	15.	determiner
7.	determiner	16.	determiner
8.	determiner	17.	determiner
9.	adjective		

Exercise 3.5

1.	clear, sunny	9.	sudden
2.	clean, white, blue, black, proper, important	10.	open
3.	round-faced, jovial	11.	polite
4.	small, older	12.	sudden
5.	original	13.	ready
6.	black, shabbier	14.	quiet
7.	good	15.	fair, right
8.	tall		

Exercise 3.6

1.	superlative	6.	superlative
2.	positive	7.	positive
3.	comparative	8.	superlative
4.	positive	9.	comparative
5.	positive	10.	comparative

Exercise 3.7

1.	direct object	11.	object complement-substantive
2.	direct object	12.	subject complement-substantive
3.	noun of direct address	13.	subject
4.	subject	14.	subject
5.	indirect object	15.	direct object
6.	object complement-substantive	16.	appositive
7.	appositive	17.	subject
8.	subject complement-substantive	18.	object complement-substantive
9.	indirect object	19.	indirect object
10.	subject	20.	subject

Exercise 4.1

1.	indefinite	9.	personal
2.	reflexive	10.	reflexive
3.	personal	11.	reciprocal
4.	numeral	12.	demonstrative
5.	demonstrative	13.	reflexive
6.	reciprocal	14.	indefinite
7.	intensive	15.	personal
8.	indefinite		

Exercise 4.2

1.	direct object	9.	indirect object
2.	subject	10.	subject complement-substantive
3.	direct object	11.	subject
4.	direct object	12.	direct object
5.	subject complement-substantive	13.	indirect object
6.	subject	14.	subject
7.	direct object	15.	indirect object
8.	indirect object		

Exercise 5.1

1.	linking	9.	intransitive
2.	transitive	10.	linking
3.	intransitive	11.	intransitive
4.	intransitive	12.	linking
5.	linking	13.	transitive
6.	intransitive	14.	transitive
7.	transitive	15.	intransitive
8.	intransitive		

Exercise 5.2

1.	present perfect	9.	past perfect
2.	future perfect	10.	future
3.	present	11.	future perfect
4.	future	12.	present
5.	present perfect	13.	past
6.	past	14.	past
7.	past perfect	15.	future
8.	present perfect		

Exercise 5.3

1.	auxiliary	9.	full verb
2.	auxiliary	10.	auxiliary
3.	full verb	11.	auxiliary
4.	auxiliary	12.	full verb
5.	full verb	13.	auxiliary
6.	auxiliary	14.	full verb
7.	auxiliary	15.	full verb
8.	full verb		

Exercise 5.4

1.	progressive	6.	simple
2.	simple	7.	simple
3.	simple	8.	emphatic
4.	progressive	9.	progressive
5.	simple	10.	emphatic

Exercise 5.5

1.	shrink	9.	gone
2.	burst	10.	forecast or forecasted
3.	dealt	11.	lit
4.	bereaved or bereft	12.	bore
5.	hung	13.	sweat or sweated
6.	swung	14.	come
7.	forbade or forbad	15.	drank
8.	might		

Exercise 5.6

1.	active	6.	passive
2.	passive	7.	passive
3.	passive	8.	active
4.	active	9.	passive
5.	passive	10.	passive

Exercise 5.7

1.	past/active	6.	present/passive
2.	past perfect/passive	7.	past/active
3.	future/active	8.	present perfect/passive
4.	present perfect/active	9.	future/active
5.	past/passive	10.	present perfect/passive

Exercise 5.8

1.	present/transitive	6.	present perfect/transitive
2.	past/intransitive	7.	present/transitive
3.	past perfect/linking	8.	past/intransitive
4.	past/linking	9.	future/transitive
5.	future perfect/intransitive	10.	present perfect/linking

Exercise 5.9

1.	indicative	6.	imperative
2.	imperative	7.	indicative
3.	indicative	8.	indicative
4.	subjunctive	9.	indicative
5.	subjunctive	10.	imperative

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Exercise 5.10

1.	be	4.	ask	7.	clothe
2.	have lost	5.	be		
3.	offend	6.	be		

Exercise 5.11

1.	put away/transitive	6.	has taken out/transitive
2.	will give up/intransitive	7.	turned out/intransitive
3.	hold up/transitive	8.	will send in/transitive
4.	none	9.	passed out/intransitive
5.	have turned in/transitive	10.	send in/transitive

Questions in box at end of Exercise 5.11

1.	yes	3.	S LV SC-adjective. It is *linking*.
2.	might end up		

Exercise 6.1

1.	unsteadily	10.	finally
2.	hastily	11.	now, entirely
3.	forward	12.	ever
4.	away	13.	suddenly
5.	musically	14.	not
6.	out	15.	fully
7.	impatiently	16.	still
8.	slowly	17.	once
9.	up	18.	speedily

Exercise 6.2

1.	opened
2.	was wearing
3.	stand
4.	well
5.	is going
6.	arrives
7.	removed
8.	has finished
9.	unsure
10.	drives

Exercise 6.3

1.	late/adverb	9.	trite/adjective
2.	arrived/verb	10.	south/adverb
3.	the fish could not be revived/sentence	11.	weak/adjective
4.	lowered/verb	12.	hard/adjective
5.	well/adverb	13.	now/adverb
6.	I was happy/sentence	14.	rested/verb
7.	early/adverb	15.	are driving/verb
8.	beautiful/adjective		

Exercise 6.4

1.	adverb	7.	adjective
2.	adjective	8.	adverb
3.	adjective	9.	adjective
4.	adjective	10.	adjective
5.	adverb	11.	adverb
6.	adverb	12.	adverb

Exercise 6.5

1.	adverb	6.	determiner	11.	pronoun
2.	adjective	7.	noun	12.	pronoun
3.	determiner	8.	adjective	13.	adjective
4.	determiner	9.	noun	14.	adverb
5.	noun	10.	verb	15.	determiner

Exercise 7.1

1.	by Charles Dickens / by	11.	like a bride / like
2.	of the novel / of	12.	in regard to men / in regard to
3.	to each new installment / to	13.	according to whim / according to
4.	in book form / in	14.	around her little finger / around
5.	Because of its great popularity / because of	15.	from an unknown source / from
6.	near the Kent marshes / near	16.	in London / in
7.	Because of his good heart / because of	17.	to Miss Havisham / to
8.	by his sister and her kind husband Joe / by	18.	During his London stay / during
9.	Notwithstanding his low station / notwithstanding	19.	concerning his good fortune / concerning
10.	After her tragic wedding day / after	20.	Out of his experience / out of

Exercise 7.2

1.	preposition	11.	adverb
2.	preposition	12.	preposition
3.	adverb	13.	preposition
4.	preposition	14.	adverb
5.	adverb	15.	preposition
6.	preposition	16.	adverb
7.	adverb	17.	adverb
8.	preposition	18.	preposition
9.	preposition	19.	adverb
10.	preposition	20.	preposition

Exercise 7.3

1.	either...or / correlative	11.	but / coordinating
2.	yet / coordinating	12.	both...and / correlative
3.	and / coordinating	13.	nor / coordinating
4.	*none*	14.	and / coordinating
5.	*none* (*but* is a preposition)	15.	for / coordinating
6.	neither...nor / correlative	16.	yet / coordinating
7.	not...but / correlative	17.	but / coordinating
8.	and / coordinating	18.	or / coordinating
9.	or / coordinating	19.	neither...nor / correlative
10.	for / coordinating	20.	neither...nor / correlative

Exercise 9.1

1. <u>broken</u> past / modifies *promise*
2. <u>limping</u> present / modifies *runner*
3. <u>lost</u> past / modifies *kitten*
4. <u>Having overslept</u> present perfect / modifies *Marian*
5. <u>boiling</u> present / modifies *hot*
6. <u>swirling</u> present / modifies *water*
7. <u>confused</u> past / subject complement-adjective
8. <u>flying</u> present / modifies *came*
9. <u>challenging</u> present / object complement-adjective
10. <u>wrinkled</u> past / modifies *blouse*
11. <u>Having been summoned</u> present perfect (passive voice) / modifies *the young boy*
12. <u>aging</u> present / modifies *actress*
13. <u>broken</u> past / modifies *bottle*
14. <u>Having been warned</u> present perfect / modifies *Sam*
15. <u>winning</u> present / modifies *vote*

Exercise 9.2

1.   <u>reading</u> subject complement-substantive
2.   <u>studying</u> direct object
3.   <u>Smoking</u> subject
4.   <u>swimming</u> object of preposition *after*
5.   <u>gambling</u> appositive to *vice*
6.   <u>driving</u> indirect object
7.   <u>winning</u> object of preposition *with*
8.   <u>lying</u> object complement-substantive
9.   <u>Dancing</u> subject
10. <u>weaving</u> direct object
11. <u>sewing</u> direct object
12. <u>leaving</u> object of preposition *of*
13. <u>Voting</u> subject
14. <u>slurping</u> object of preposition *about*
15. <u>baking</u> object of preposition *for*
16. <u>Loafing</u> subject
17. <u>teaching</u> appositive to *profession*
18. <u>golfing</u> direct object
19. <u>writing</u> subject complement-substantive
20. <u>Loving</u> subject

Exercise 9.3

1.   <u>to shrivel</u> present / direct object
2.   <u>to go</u> present / direct object
3.   <u>to do</u> present / modifies *thing*
4.   <u>to eat</u> present / modifies *time*
5.   <u>iron</u> present / object of preposition *but*
6.   <u>to have survived</u> present perfect / modifies *happy*
7.   <u>to be noticed</u> present (passive) / modifies *desire*
8.   <u>to thrive</u> present / direct object
9.   <u>to buy</u> present / modifies *car*
10. <u>to be laughing</u> present (progressive) / modifies *time*
11. <u>to lose</u> present / direct object
12. <u>To refuse</u> present / subject
13. <u>to see</u> present / modifies *needs*
14. <u>to grow</u> present / modifies *chance*
15. <u>to get up</u> present (infinitive-adverb combination) / modifies *too*
16. <u>to arrive</u> present / modifies *guest*
17. <u>To have surrendered</u> present perfect / subject

18.   to marry present / direct object
19.   to learn present / modifies *difficult*
20.   to fly present / subject complement-substantive

Exercise 9.4

1.   modifies *woman*
2.   modifies *man*
3.   modifies *truck*
4.   modifies *man*
5.   modifies *policeman*
6.   modifies *Samuel*
7.   modifies *Mr. Sedley*
8.   modifies *people*
9.   modifies *group*
10.   modifies *engineer*
11.   modifies *friend*
12.   modifies *father*
13.   modifies *crowd*
14.   modifies *child*

Exercise 9.5

1.   vexing me present / object of preposition *in*
2.   being admitted to a sight of the young ladies present (passive) / object of preposition *of*
3.   his asking me to dance a second time present / object of preposition *by*
4.   his not talking to Mrs. Long present / direct object
5.   being vain present / object of preposition *without*
6.   listening to my conversation with Colonel Forster present / object of preposition *by*
7.   her being there present / subject
8.   being ill present / direct object
9.   entering the drawing-room present / object of preposition *on*
10.   your knowing *only* six accomplished women present / object of preposition *at*

Notice Jane Austen's propensity for using gerund phrases as objects of prepositions.

Exercise 9.6

1.   you mention them direct object
2.   to visit him direct object
3.   for her to introduce him subject or appositive to *it*
4.   us return to Mr. Bingley direct object

5. <u>to be making new acquaintances every day</u> subject or appositive to *it*
6. <u>To be fond of dancing</u> subject
7. <u>to be liked by him</u> subject or appositive to *it*
8. <u>to be so very guarded</u> subject or appositive to *it*
9. <u>me dance at Meryton</u> direct object
10. <u>to increase her vexations by dwelling on them</u> subject or appositive to *it*

Exercise 9.7

1. infinitive phrase / direct object
2. participle phrase / modifies *he*
3. participle phrase / modifies *daughter*
4. gerund phrase / object of preposition *in*
5. gerund phrase / object of preposition *on*
6. participle phrase / modifies *Elizabeth*
7. participle phrase / nominative absolute - no function
8. infinitive phrase / direct object
9. infinitive phrase / modifies *glad*
10. gerund phrase / object of preposition *of*
11. gerund phrase / object of preposition *by*
12. infinitive phrase / subject or appositive to *it*
13. gerund phrase / object of preposition *without*
14. participle phrase / modifies *Elizabeth*
15. gerund phrase / object of preposition *of*
16. infinitive phrase / direct object of *hearing*
17. participle phrase / nominative absolute - no function

Exercise 10.1

1. <u>whom he introduced</u> / relative pronoun
2. <u>whose parents have full-time jobs</u> / relative adjective
3. <u>she watches</u> / omitted relative pronoun
4. <u>that germinate, mature, flower and die in a single growing season</u> / relative pronoun
5. <u>where the largest concentration of Amish people in the United States live</u> / relative adverb
6. <u>from which he took this week's sermon</u> / relative pronoun
7. <u>when tolerance was rarely practiced</u> / relative adverb
8. <u>the limbs of which were no longer attached</u> / relative pronoun
9. <u>that makes me so digress</u> / relative pronoun
10. <u>you don't want</u> / omitted relative pronoun

Exercise 10.2

1. that we received / *snowfall*
2. upon whom she could rely / *man*
3. that was chasing the guineas / *dog*
4. where the ground has never been cultivated / *spot*
5. who worked on our roof / *men*
6. that the doctor had seen before / *any*
7. he was watching / *movie*
8. I don't already know / *something*
9. which is growing next to the barn / *grass*
10. that she wore / *lipstick*
11. which I read during vacation / *books*
12. in which he kept his money / *jar*
13. that are too small / *shoes*
14. upon which he bases his reputation / *virtue*
15. whom I met on a bus / *Armand Toussand*
16. which most people consider cute and cuddly / *koala bears*
17. which was a designation for one of the atomic bombs / *Fat Man*
18. which he called The General Lee / *bicycle*
19. you can use to build a bamboo hut / *methods*
20. which I saw the first time from the window of a bullet train / *Mount Fuji*

Exercise 10.3

1. where the branches and creeks still crash and roar / *pass*
2. that were built of cedar shake and lodgepole by the first settlers at the turn of the eighteen-hundreds / *houses*
3. who have never even seen it / *people*
4. that are lashed to four big anchoring firs behind the house / *cables*
5. we are doing / *work*
6. which he taketh under the sun / *labour*
7. which are new and wrought by man / *things*
8. where Jonas had watched a mushroom push from the carcass of a drowned beaver and in a few gliding hours swell to the size of a hat / *land*
9. when she comes in on my birthday / *day*
10. which seems to flicker and glow like a solitary flame / *face*

11.   who heard it from a one-eyed Indian / *logger*
12.   where Evenwrite was holding forth / *table*
13.   one would imagine housing a terrible depression / *sort*
14.   I had rubbed in the fogged windshield / *peephole*
15.   that is still roaring down on us, and always will be / *explosion*
16.   Number 7

Exercise 10.4

1.   which we have here made / relative pronoun *which* / direct object
2.   which hath the Honour to have some Part of his Flesh eaten at the Table of a Duke / relative pronoun *which* / subject
3.   who like our Bill of Fare / relative pronoun *who* / subject
4.   whose Name was *Allworthy* / relative adjective *whose* / modifies *Name*
5.   of whom he had been extremely fond / relative pronoun *whom* / object of preposition *of*
6.   who, tho' in the 53d Year of her Age, vowed she had never beheld a Man without his Coat / relative pronoun *who* / subject
7.   that struck you with Awe, and rival'd the Beauties of the best Grecian Architecture / relative pronoun *that* / subject
8.   she had met with from Mr. Allworthy / X (relative pronoun omitted)/ modifies *Reception*
9.   where I must attend / relative adverb *where* / modifies *must attend*
10.   who desired to know what their Ladyships would be pleased to eat / relative pronoun *who* / subject
11.   when Mr. Allworthy walked forth on the Terrace, where the Dawn opened every Minute that lovely Prospect we have before described to his Eye / modifies *Morning*

       where the Dawn opened every Minute that lovely Prospect we have before described to his Eye / modifies *Terrace*

       we have before described to his Eye / (relative pronoun omitted) modifies *Prospect*

12.   whence he had not been absent a Month at a Time during the Space of many Years / *whence* / modifies *home* / relative adverb / from which he had not been absent a month at a time for many years.

Exercise 11.1

1.   whoever enters the room / direct object
2.   What he says every morning / subject
3.   whoever comes late / indirect object
4.   what he had / object of preposition *with*
5.   Whoever you are / noun of direct address

6. <u>what he must learn</u> / subject complement-substantive
7. <u>what you should say at times like these</u> / direct object of infinitive *to know*
8. <u>who will be the next President</u> / direct object of gerund *deciding*
9. <u>what he is today</u> / object complement-substantive
10. <u>that we should be men first, and subjects afterward</u> / direct object

Exercise 11.2

1. <u>that he overslept</u> / subordinating conjunction / subject complement-substantive
2. <u>he was going to Houston</u> / omitted subordinating conjunction / direct object
3. <u>Whomever we saw lurking in the hedge</u> / indefinite relative pronoun / subject
4. <u>what he was wearing</u> / indefinite relative pronoun / direct object
5. <u>whoever works hardest</u> / indefinite relative pronoun / indirect object
6. <u>What he wants to do</u> / indefinite relative pronoun / subject
7. <u>Whoever craves absolute power over others</u> / indefinite relative pronoun / subject
8. <u>what he sows</u> / indefinite relative pronoun / direct object
9. <u>that humans can be cloned</u> / subordinating conjunction / appositive to *idea*
10. <u>whatever you give him</u> / indefinite relative pronoun / direct object
11. <u>how he smiled at her</u> / indefinite relative adverb / direct object
12. <u>he was home</u> / omitted subordinating conjunction / direct object
13. <u>whatever is least expensive</u> / indefinite relative pronoun / direct object
14. <u>what you have planned</u> / indefinite relative pronoun / direct object of infinitive *to know*
15. <u>what he was thinking</u> / indefinite relative pronoun / direct object
16. <u>whoever needs them most</u> / indefinite relative pronoun / object of preposition *to*
17. <u>What the code meant</u> / indefinite relative pronoun / subject
18. <u>she is innocent</u> / omitted subordinating conjunction / direct object
19. <u>that ants had carried off the picnic lunch</u> / subordinating conjunction / direct object
20. <u>where she had seen him before</u> / indefinite relative adverb / direct object

Exercise 11.3

1. <u>that one of the ancestors of this family . . . had been pictured by Dante as a partaker of the immortal agonies of his Inferno</u> / subordinating conjunction
2. <u>what she could for the aspect of the chamber. . . .</u> / indefinite relative pronoun
3. <u>that he distills his plants into medicines</u> / subordinating conjunction
4. <u>whatever means of ascent was offered them</u> / indefinite relative adjective
5. <u>whether it were a girl tending her favorite flower, or one sister performing the duties of affection to another</u> / subordinating conjunction
6. <u>that men of science, inhabitants of the same city, must needs be on familiar terms with one another</u> / subordinating conjunction
7. <u>how dearly this physician may love his art</u> / indefinite relative adverb
8. <u>what he did</u> / indefinite relative pronoun

9. What has befallen me / interrogative pronoun
10. that I am skilled in my father's science of plants / subordinating conjunction
11. what you see with your own eyes / indefinite relative pronoun
12. whatever you may have fancied in regard to me / indefinite relative pronoun
13. Whatever had looked ugly / indefinite relative pronoun
14. what evil thing had stung him / indefinite relative adjective
15. whether he were wicked, or only desperate / subordinating conjunction

Exercise 11.4

1. that the sole effect of my somewhat childish experiment . . . had been to deepen the first singular impression / that (subordinating conjunction) / no function
2. what must have been a dream / what (indefinite relative pronoun) / subject
3. that I breathed an atmosphere of sorrow / that (subordinating conjunction) / no function
4. that the stem of the Usher race . . . had put forth at no period any enduring branch / that (subordinating conjunction) / no function
5. what I still considered a very singular summons / what (indefinite relative pronoun) / direct object
6. how it was / how (indefinite relative adverb) / modifies *was*
7. that this excavation lay at an exceeding depth below the surface of the earth / that (subordinating conjunction) / no function
8. that the lady Madeline was no more / that (subordinating conjunction) / no function
9. that his condition terrified . . . me / that (subordinating conjunction) / no function
10. that she now stands without the door / that (subordinating conjunction) / no function

Exercise 12.1

1. whenever it rains / modifies *fogs up*
2. Although the invitation arrived late / modifies *decided*
3. until we were too exhausted to lift any more / modifies *moved*
4. where she can find bargains / modifies *to shop*
5. Once he took the money from the safe / modifies *could turn back*
6. as he (*is* has been omitted) / modifies first *as*
7. that she forgot to lock the garage door / modifies *so*
8. as she bent to sign the papers / modifies *shifted*
9. than bravado (elliptical form of *than he admires bravado*) / modifies *more*
10. Even though Captain Bligh was a harsh disciplinarian / modifies *was* or the whole independent clause
11. than the speed limit allows / modifies *-er* on *faster*
12. as he was slipping under the fence / modifies *caught*
13. when she opened the box / modifies *squealed*
14. while the paramedics examined his arm / modifies *remained* or the whole independent

clause

15. <u>wherever you go</u> / modifies *will go*
16. <u>as if an earthquake had hit</u> / modifies *looked*
17. <u>even if the consequences are unpleasant</u> / modifies *should be* or whole independent clause
18. <u>before the sun rises</u> / modifies gerund *walking*
19. <u>so that she wouldn't miss his call</u> / modifies *waitied*
20. <u>because Alice refused to drive her car on the curvy road</u> / modifies *hiked*

Exercise 12.2

1. <u>as if she were alive</u> / *looking*
2. <u>although he claimed pride in his Scottish ancestry</u> / *refused*
3. <u>Lest one good custom should corrupt the world</u> / *fulfills*
4. <u>Once we mastered quadratic equations</u> / *was* or whole independent clause
5. <u>Whither thou goest</u> / *will go*
6. <u>when the wind blew from the west</u> / *shifted*
7. <u>Before the sun came up</u> / *was herding*
8. <u>so that Grandmother would not be tired out by walking around the mall</u> / *requested*
9. <u>provided that you exercise him daily</u> / *can keep*
10. <u>than they are</u> / *-er* on *greater*
11. <u>Than are dreamt of in your philosophy</u> / *more*
12. <u>Whenever Richard Cory went downtown</u> / *looked*
13. <u>While I nodded, nearly napping</u> / *came*
14. <u>We cannot hear each other speak</u> / *so*
15. <u>If one's kin and kith/ Were more fun to be with</u> / *would be*
16. <u>While the people retain their virtue and vigilance</u> / *can injure*
17. <u>though he may cough discreetly as a warning</u> / *will contradict*
18. <u>If gold ruste</u> / *shall do*
19. <u>as the clay</u> / first *as*
20. <u>Whereas the sparrow makes its nest on the ground</u> / *prefers*
21. <u>As you may clearly see</u> / *is*
22. <u>When I put out to sea</u> / *may be*
23. <u>When the evening is spread out against the sky/ Like a patient etherized upon a table</u> / *go*
24. <u>after we have done that</u> / *may attend*

Exercise 12.3

1. <u>Because the Cherokees numbered several thousands</u> / *was planned*
2. <u>when soldiers began marching westward through the Indian country</u> / *were settled*
3. <u>as I could</u> / first *as*
4. <u>than the Eagle Chief, Carson</u> / *more*
5. <u>as may seem good to you</u> / *do*

6. <u>as anyone could remember</u> / first *as*
7. <u>that they began hitting each other with their showers of arrows</u> / *so*
8. <u>The sooner it is abandoned and the Indians removed</u> / *the better*
9. <u>while the warriors cleaned their guns</u> / *were awakened* and *began*
10. <u>until they were close enough to fire upon the defenders</u> / *crept up* and *crawled*

Exercise 12.4

1. adjective clause / relative pronoun
2. adverb clause / subordinating conjunction
3. noun clause / subordinating conjunction
4. adverb clause / subordinating conjunction
5. adjective clause / relative pronoun
6. adverb clause / subordinating conjunction
7. adjective clause / relative pronoun
8. noun clause / subordinating conjunction
9. adjective clause / relative adjective
10. adverb clause / subordinating conjunction