Action Verb

Definition of Action Verb

An action verb, or "active verb," shows an action, feeling, or process. An action verb is also known as a "dynamic verb," and it is opposite to a "static verb," in that it is mostly used with an active voice. An action verb expresses an action that an animal, object, or person can do.

For instance, consider the following sentence:

"Who hath not seen thee oft amid thy store? / Sometimes whoever seeks abroad may find" (*Ode to Autumn*, by John Keats).

Here the verbs "seen" and "seeks" are both action verbs. They are both demonstrating actions the subjects have done and can do.

Characteristics of an Action Verb

An action verb may be used to refer to a thought: "Dolly thought about project. She wanted a good reward."
An action verb can be used in the present, past, or future tense: "The tiger runs very fast." "The tiger ran through our courtyard." "The tiger will run through the forest."
An action verb can be used with helping verbs: "Will you ride with me to football practice?"

Common Uses of Action Verbs

"Jennifer talks too much."
"Talks" refers to an action that Jennifer does often.
"It started to rain, so Maria reached for an umbrella."
"Reached" refers to an action that Maria has done.
"Sara is watching the bird hop around on the fence."
"Watching" refers to an action that Sara is doing.
"The gun fired the bullet into the sky."
"Fired" refers to the action performed by the gun.

"The water is boiling over on the stove."

"Boiling" refers to the work the water is doing.

Examples of Action Verb in Literature

Example #1: *Supporting Children's Learning* (by Lyn Overall)

> "I often sing, hum, and whistle, but I would not *do* any of those things in the company of other people."

The above sentence shows three action verbs: "sing," "hum," and "whistle."

Example #2: *The Catcher in the Rye* (by J. D. Salinger)

> "They advertise in about a thousand magazines, always showing some hotshot guy on a horse jumping over a fence. Like as if all you ever did at Pencey was play polo all the time. I never even once saw a horse anywhere near the place. They kicked me out. I wasn't supposed to come back after Christmas vacation on account of I was flunking four subjects and not applying myself and all. They gave me frequent warning to start applying myself–but I didn't do it."

Here, several characters are doing several different things, as shown through the use of the underlined action verbs: "advertise," "showing," "jumping," "did," "kicked," "come," "flunking," "gave," and "did."

Example #3: *Soul to Soul: Communications from the Heart* (by Gark Zukav)

> "Fighters using Kung Fu twirled, kicked, jumped, and punched with grace and skill through every life-threatening challenge, including dragons, sorcerers, assassins, and armies."

In this sentence, the underlined words "twirled," "kicked," "jumped," and "punched" are actions that the subjects (the fighters) are performing.

Example #4: *Ode to Nightingale* (by John Keats)

> "My heart aches, and a drowsy numbness pains
> My sense, as though of hemlock I had drunk,
> Or emptied some dull opiate to the drains
> One minute past, and Lethe-wards had sunk ...
> Fade far away, dissolve, and quite forget
> Here, where men sit and hear each other groan ..."

Keats has used an action verb in every line of this poem. These verbs include: "aches," "pains," "drunk," "emptied," "sunk," "fade," "dissolve," "forget," "sit," and "hear." These verbs are able to clearly convey pain and sadness.

Example #5: *The Rime of Ancient Mariner* (by S.T. Coleridge)

> "As who pursued with yell and blow"
>
> "And forward bends his head,
> The ship drove fast, loud roared the blast...
>
> "Listen, stranger! Mist and snow,
> And it grew wondrous cold ..."

These lines are good examples of how action verbs can be used. All of these verbs convey information that extends beyond the literal meaning of their lines.

Function

The basic function of an action verb is to express the action that a subject performs. An action verb specifically states or demonstrates the subject's action in a sentence. An action verb conveys information, emotion, and a sense of purpose that extends beyond the literal meaning of a sentence.

Adjective

Definition of Adjective

An adjective is a part of speech that describes and modifies a noun, to make a writing or conversation more specific, relevant, and coherent. The word "adjective" has been derived from the Latin word *adjectīvum*, which means "additional."

An adjective modifies, quantifies, and even transforms the things, ideas, places, and even incidents referred to in the sentence, making them unique and individual. It generally appears before a noun or a pronoun, modifying it to shed more light on its specific characteristics. For instance, "This isn't a romance. You're not a damsel in distress and I'm not the handsome prince come to save you" (*Captive in the Dark*, by C.J Roberts). Here, the adjective "handsome" has modified the noun "prince," making it clear *which prince* the writer is referring to.

Types of Adjective

There are eight basic types of in modern writing:

Descriptive adjective – refers to or describes a noun or a pronoun. For instance, "Adrian is a witty"
Demonstrative adjective – is an adjective that points towards a specific person, place, or thing within a sentence. It is similar to a demonstrative pronoun. For instance, "These bananas are tasty."
Possessive adjective – also known as a "possessive determiner," the possessive adjective refers to the words that modify nouns by showing a sense of possession of, or belonging to, a person or thing. This type is similar to a possessive pronoun. For instance, "She has sold her."
Interrogative adjective – poses a question, and comes before a noun. The interrogative adjective is similar to interrogative pronoun. For instance, "Which game are you playing?"
Predictive adjective – follows a linking verb, and modifies its subject. For instance, "That girl is beautiful."

Superlative adjective – expresses a greater increase or decrease in quality. The superlative adjective gives readers the supreme values of a noun. For instance, "David is the smallest of all the students."
Comparative adjective – compares two objects, things, or persons in a sentence. For instance, "The son is taller than the father."
Personal title adjective – uses a title, such as Master, Mr. ,Miss, Uncle, Grandmother, Lord, Professor, Doctor, and so on. For instance, "You can visit Dr. John tonight."

Examples of Adjectives in Literature

Example #1: *The Wapshot* (by John Cheever)

> "He was a tall man with an astonishing and somehow elegant curvature of the spine, formed by an enlarged lower abdomen, which he carried in a stately and contented way, as if it contained money and securities."

This example is showing descriptive adjectives, referring to the quality of the pronoun, "a man," who is tall, and his "spine," which is elegant. Additional descriptive adjectives describe other features of the man's body parts.

Example #2: *Song* (by John Donne)

> "Sweetest Love! I do not go
> For weariness of thee,
> Nor in hope the world can shew
> A fitter love for me ..."

Donne has used the superlative adjective "sweetest" to describe the affection of a lover for his beloved. This adjective shows a unique quality of love.

Example #3: *Thank You, Jeeves* (by P.G. Wodehouse)

> "I had scarcely reached the stairs when I observed a *hideous* form. A little, short, broad, bow-legged individual with long arms and a *short*, *wizened* face."

This example of descriptive adjective illustrates qualities of a person who is "little, short, broad, and bow-legged."

Example #4: *In the Seven Woods: Being Poems Chiefly of the Irish Heroic Age* (by W.B. Yeats)

> "O Never give the heart outright,
> For they, for all smooth lips can say,
> Have given their hearts up to the play."

In this example, Yeats has used the descriptive adjective "smooth" to describe the noun "lips." It has appeared before the noun and modified it.

Example #5: *Where the Sidewalk Ends* (by Shel Silverstein)

> "My skin is kind of sort of brownish pinkish yellowish white. My eyes are greyish blueish green, but I'm told they look orange in the night. My hair is reddish blondish brown, but it's silver when it's wet, and all the colors I am inside have not been invented yet."

This excerpt presents a perfect example of predictive adjectives, which follow linking verbs: is, look, are, and again is.

Function

An adjective describes a noun or a pronoun. It adds further meaning, or gives additional information about them. The adjective also performs the functions of adjective phrase head, noun phrase modifier, subject complement, object complement, and apposite. In fact, by specifying certain nouns and pronouns, adjectives make them clear, prominent, and distinct within a text. In addition, an effective use of adjectives can

Adverb

Definition of Adverb

An adverb is a part of speech that informs about an action – how, where, when, in which manner, or to what an extent it has been performed. The term *adverb* is derived from a Latin word *adverbium*, which is a combination of two words: *ad*, which means "to," and *verbum*, which means "word," or "verb."

An adverb can modify complete sentences, subordinate clauses, and prepositional phrases. However, its main purpose is to modify a verb, another adverb, or an adjective. For instance, in the sentence, "He was eloquently drunk, lovingly and pugnaciously drunk" (*Elmer Gantry*, by Sinclair Lewis), the underlined adverbs are modifying the adjective "drunk."

Types of Adverb

Depending upon the meanings, there are seven types of adverbs, which are given below:

Adverb of Time – informs about when the action occurs, such as in "She never tells me anything," the word "never" is adverb of time.
Adverb of Place – informs about where the action occurs, such as in "Tulips grow everywhere," the word "everywhere" is an adverb of place.
Adverb of Manner – informs about how the action occurs, such as in "The cat walked stealthily," the word "stealthily" is an adverb of manner.
Adverb of Degree – informs about to what extent an action has occurred, such as in "He trapped her more cleverly," the phrase "more cleverly" is an adverb of both manner and degree.
Adverb of Condition – informs about a certain condition that is required before the action occurs. It often begins with 'unless' or 'if,' such as in "If the trains come, we will arrange the function," the phrase "If the train comes" is an adverb of condition.

Adverb of Concession – makes a contrast with the main idea. It begins with a subordinating conjunction, such as *though*, *while*, *even*, *if*, *whereas*, and *although*. For instance, in "Although your face looks in odd shape, you are undoubtedly beautiful," the word "although" is an adverb of concession.
Adverb of Reason – provides a reason about the main idea. It begins with a subordinating conjunction, such as *because*, *as*, *since*, or *given*. For instance, in "I cannot open the door because I lost the keys," the word "because" is an adverb of reason.

Examples of Adverbs in Literature

Example #1: *The Pit and the Pendulum* (by Edgar Allan Poe)

> "The thought came gently and stealthily … but just as my spirit came at length properly to feel and entertain it, the figures of the judges vanished, as if magically, from before me; the tall candles sank into nothingness; their flames went out utterly; the blackness of darkness supervened; all sensations appeared swallowed up in a mad rushing descent as of the soul into Hades."

In this example, Poe has used adverbs of manner and condition. The first two adverbs, "gently" and "stealthily," are intensifying the meaning of verb "came." The other adverbs are "properly," "if," "magically," and "utterly."

Example #2: *At the Mountains of Madness* (by H.P. Lovecraft)

> "And now, when Danforth and I saw the freshly glistening and reflectively iridescent black slime which clung thickly to those headless bodies and stank obscenely with that new unknown odor whose cause only a diseased fancy could envisage – clung to those bodies and sparkled less voluminously on a smooth part of accursedly re-sculptured wall in a series of grouped dots – we understood the quality of cosmic fear to its uttermost depths."

This is another good example in which the author has used adverbs of manner. These adverbs include "freshly," "reflectively," "thickly," "obscenely," "less voluminously," and "accursedly." All of them are modifying the meanings of their respective verbs.

Example #3: *In Our Time* (by Earnest Hemingway)

> "It was a frightfully hot day. We'd jammed an absolutely perfect barricade across the bridge. It was simply priceless."

In this example, the author has used adverbs of manner, which include "frightfully" and "absolutely." Theses adverbs are telling us about how the actions have occurred.

Example #4: *Holy Disorders* (by Edmund Crispin)

> "Fielding regarded gloomily an aged porter who was prodding tentatively at a trunk in the hope, apparently, of provoking it to spontaneous movement."

In this long sentence, there are three adverbs of manner, which include *gloomily*, modifying the verb "regarded," *tentatively*, modifying the verb "prodding," and *apparently*, enhancing the meaning of verb "hope."

Function of Adverb

The principal function of an adverb is to modify verbs and verb phrases. In this way, it can provide information in relation with time, place, frequency, certainty, manner, and other circumstance. An adverb also intensifies meanings of words it modifies. It does so by emphasizing the words, intensifying their meanings, and toning down the feelings they carry.

Affix

An affix is one or more than one syllable or letter added at the beginning or at the end of a root word, to change its meaning. Simply, it is an attachment to the root word that creates a new word. An affix could be a prefix or a suffix, and multiple affixes may be added to a word.

Sometimes, prefixes or suffixes are hyphenated, while other times they are not. For instance, in the excerpt, "Tyger Tyger, burning bright, / In the forests of the night ... / Could frame thy fearful symmetry? (Tyger Tyger by William Blake), the poet has used two suffixes "-ing," and "ful" without hyphenating them.

Types of Affix

There are two types of affix:

Prefix
Prefixes, such as anti, dis, hyper, homo, re, tri, and uni, appear at the beginnings of words. For example:

He bought a new bicycle.
The result was predetermined.

Suffix
Suffixes appear at the end of the words, such as able, acy, er, en, ful and ly. For example:

She plays wonderfully.
His jobs are plentiful.

Examples of Affix in Literature

Example #1: *Jane Eyre* (by Jane Austen)

> "Me, she had dispensed from joining the group; saying, "She regretted to be under the necessity of keeping me at a distance; but that until she heard from Bessie, and could discover by her

> own observation, that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner—something lighter, franker, more natural…"Jane, I don't like cavillers or questioners; besides, there is something truly forbidding in a child taking up her elders in that manner. Be seated somewhere; and until you can speak pleasantly, remain silent."

In this passage, Austen has employed suffixes "-ing," "-ly," and "-er," and prefixes "un-" and "dis-".

Example #2: *Harry Potter and the Half Blood Prince* (by J.K. Rowling)

> "A Horcrux is a powerful, outlawed kind of Dark Magic that allows the soul to be divided, giving its owner the ability to become immortal. When he was at Hogwarts, Voldemort once convinced Slughorn to give him valuable information about Horcruxes … As Dumbledore and Harry fly to the tower over which the Dark Mark lingers, they discover that the Dark Mark is a trap intended to lure Dumbledore… Dumbledore is able to use his magic to hide Harry and to make him temporarily immobile and mute."

Here the author has used suffixes "-ful," "-able," and "-ly" and a prefix "dis-." These affixes add to the meanings of the words and suit them to the text and context.

Example #3: *1984* (by George Orwell)

> "The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely. He moved over to the window: a

> emphasized by the blue overalls which were the uniform of the party. His hair was very fair, his face naturally sanguine…"

In this example, the author has used both types of affix. The prefixes include "dis-" and "uni-," and the suffixes include "-ed," "-ly," "-ish," "-ness," and "-lly."

Example #4: *Ode to the West Wind* (by Percy Bysshe Shelley)

> "O wild West Wind, thou breath of Autumn's being,
> Thou, from whose unseen presence the leaves dead
> Are driven, like ghosts from an enchanter fleeing…
> Each like a corpse within its grave, until
> Thine azure sister of the Spring shall blow."

There are two prefixes "unseen" and "until," and two suffixes "-en" and "-er" used in the words "driven," "enchanter," and "sister."

Function of Affix

Affixes added at the beginnings and endings of words are very helpful for writers and speakers to create new words and add new shades to the meanings of existing words. They play two important roles. Affixes participate in the making of new words as derivational affixes, and they indicate whether a word is a subject or an object of the verb as inflectional affixes. Moreover, not only do they carry simple information, but also grammatical information, making words suitable and significant.

Related posts:

Prefix
Suffix

Antonym

Definition of Antonym

An antonym is a semantic term for words that have opposite meanings or definitions. To simply put it, an antonym is an opposite of another word. The term "antonym" has been derived from a Greek word *antonumia*, which means counter name.

It is, in fact, a sense relation or binary relationship between words that have opposite or contradictory meanings. For instance, in the sentence, "You forget what you want to remember and you remember what you want to forget" (*The Road*, by Cormac McCarthy), the underlined words "forget" and "remember" are opposites to one another. In other words, they are antonyms of one another.

Difference Between Antonym and Synonym

Antonyms are pairs of words that have opposite meanings, such as: night-day, bright-dull, and wet-dry. Synonyms, on the other hand, are a group of words having similar meanings. Most words have synonyms. Verbs, nouns, prepositions, adjectives, and adverbs have synonyms, provided they belong to the same parts of speech.

Types of Antonym

There are three types of antonym, which are:

> **Graded Antonyms** – Graded antonyms use words having variations between two opposites. For instance, the words "big" and "little" are opposite; however, they can use a variety of other words with opposite meanings such as:
>
> Big, bulky, full-size, huge / petite, slight, and little
> Smart, clever, canny, bright / stupid, dim, obtuse, foolish, unwise
> Happy, pleased, joyful, ecstatic / sad, gloomy, dejected, miserable
> Healthy, vigorous, fit, strong / sick, unwell, ill, ailing

Relational or Converse Antonyms – Relational antonyms use word pairs having a close relationship in which each word cannot exist without the other, or one word has only a single relational opposite. For example:

Front-back
Open-close
Husband-wife
Hello-goodbye

Complimentary Antonyms – Complimentary antonyms use word pairs that are absolute opposites. They can independently exist without each other, such as a daughter is not the complimentary opposite of a son in the family. Similarly girls can exist without their complimentary opposites, boys. Some of these are given below:

True-false
Dead-alive
Male-female
On-off
Daughter-son
Yes-no

Examples of Antonyms in Literature

Example #1: *The Plain Man and His Wife* (by Arnold Bennett)

> "If you ask me whom I mean by the plain man, my reply is that I mean almost every man. I mean you. I certainly mean me. I mean... the successful and the unsuccessful, the idle and the diligent, the luxurious and the austere."

This is a good example of graded antonyms, as "successful" is opposite to "unsuccessful," while "idle" is opposite to "diligent," and "luxurious" is exactly opposite to "austere."

Example #2: *The World As I See It* (by Albert Einstein)

> "Every day I remind myself that my inner and outer life are based on the labors of other men, living and dead, and that I must exert myself in order to give in the same measure as I have received

The above example has used the graded antonyms "inner" and "outer," "give" and "received," and complimentary antonyms "living" and "dead."

Example #3: *Hamlet* (by William Shakespeare)

> "This above all: to thine own self be true,
> And it must follow, as the night the day,
> Thou canst not then be false to any man."

In this excerpt, Shakespeare has used graded antonyms "night" and "day," and absolute or complimentary antonyms "living" and "dead."

Example #4: *A Tale of Two Cities* (by Charles Dickens)

> "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair..."

Dickens has beautifully used antonyms in this passage. "Best" is opposite to "worst," "wisdom" is opposite to "foolishness," and likewise "belief" and "incredulity," "light" and "darkness," "hope" and "despair" are all graded antonyms.

Function of Antonym

The function of antonyms, in both speech and writing, is important because they highlight or emphasize the main idea of a text or speech. In literature, antonyms are used in different literary devices such as in synecdoche and paradox. These devices make some features of a character, or some quality in a person prominent. Antonyms also are helpful tools in narration, argumentation, description, and explanation. Antonyms also play an important role in language acquisition.

Clause

Definition of Clause

The word "clause" has been derived from the Medieval Latin word "clausa," meaning the close of a period, a termination, or a conclusion. In grammar, a clause is a combination of words within a sentence that is comprised of a subject and a predicate.

A clause can be an independent clause, or it can be a dependent clause within another sentence. For instance, Virginia Woolf combines one independent and two dependent clauses in the following sentence: "A woman must have money and a room of her own if she is to write fiction." (*A Room of One's Own*, by Virginia Woolf)

Types of Clause

There are four types of clause:

Independent Clause

An independent clause is also known as the "main clause," because it contains enough information to stand alone. An independent clause could, in effect, be considered a grammatically complete sentence. An independent clause contains a subject that lets the readers know what the sentence is about, as well as a verb that informs the readers what the subject is doing or will do.

Writers can connect two or more independent clauses by using coordinating conjunctions, to make a compound sentence. For instance, in the sentence, "This cat likes bread crumbs," the subject is the "cat," and the verb is "likes" making this clause a complete thought.

Dependent Clause

A dependent clause is also known as a "subordinate clause." A dependent clause, as its name would suggest, cannot stand alone because it does not have all the information necessary to make it a complete sentence; therefore, an independent clause needs to be connected to it. A dependent clause uses words like "because," "before," "after," "since," "although," "though," and "in order to."

Example: "Because my cat likes when the deliveryman feeds her bread crumbs, she does not irritate the deliveryman."

Relative Clause

A relative clause begins with a relative pronoun, such as "whom," "who," "whose," "which," "why," "where," or "when." A relative clause describes a noun and connects that noun to the main clause in order to express a complete idea. For instance, in the sentence, "My cat who likes bread crumbs is a black cat," the clause "who likes bread crumbs," contains the relative pronoun "who."

For another example, in the sentence, "My cousin is employed by Walmart, where he works with enthusiasm," "where" is the relative adverb in the clause "where he works with enthusiasm."

Noun Clause

A noun clause is also called a "nominal clause." A noun clause functions as a noun but can also be used as a subject, an object, or a complement within the sentence. A noun clause is almost similar to a relative clause; however, a noun clause functions as the noun of the sentence, whereas the relative clause derives its meaning from the noun.

Example: "The difference between *how you remember* and *what you remember* is your own personal matter."

Examples of Clauses in Literature

Example #1: *Animal Farm* (by George Orwell)

> "All animals are equal, but some animals are more equal than others."

In this line, Orwell has used two independent clauses. Both clauses have a subject and a predicate. He has combined two clauses with the conjunction "but," thereby making this a compound sentence.

Example #2: *Oh What a Paradise It Seems* (by John Cheever)

> "The thought of stars contributed to the power of his feeling. What moved him was a sense of those worlds around us, our knowledge, however, imperfect of their nature, our sense of their possessing some grain of our past and of our lives to come."

Here, Cheever has used the noun clause "what moved him." This nominal clause is functioning as a noun to describe another noun: "a sense of those worlds."

Example #3: *The Rainbow* (by D.H. Lawrence)

> "She had plenty of acquaintances, but no friends. Very few people whom she met were significant to her. They seemed part of a herd, undistinguished."

In this example, a relative clause ("whom she met") is used, while a relative pronoun ("whom") further describes another pronoun ("she"). However, this clause is dependent on the noun "people."

Example #4: *God in Search of Man* (by Abraham Joshua Heschel)

> "*When I was young*, I used to admire intelligent people; *as I grow older*, I admire kind people."

In this sentence, the author has used two dependent clauses (underlined), which he combines with independent clauses to complete his thought.

Function

A clause is section of a sentence that has its own importance and value. Clauses add cohesion to a sentence by joining different parts of a sentence together.

Collective Noun

Definition of Collective Noun

The term *collective noun* denotes a group of objects, people, animals, or ideas as a single concept, or a single thing. Though a collective noun is not a single person or thing in a group, it is considered as a single idea, entity, or thing. It is also known as a "group noun."

Depending upon the meanings within in the given context, a collective noun can be substituted with a singular or a plural pronoun. Common examples of collective noun include: army, band, cast, committee, crowd, family, faculty, group, jury, society, school, staff, team, and troop. In the sentence, "The penalty for laughing in a courtroom is six months in jail; if it were not for this penalty, the jury would never hear the evidence," (*A Little Book in C Major*, by H.L. Mencken) "jury" is a collective noun representing a group of judges.

Common Examples of Collective Noun

Napoleon's army finally faced defeat at Waterloo.

> She comes from a decent family; she is the youngest of six kids.
> The pop group will go on world tour next month.
> Our cricket team has star players who can win the world cup.
> The committee has enjoyed donuts with the tea.
> The audience was happy with the stage performance.

Examples of Collective Nouns in Literature

Example #1: *Animal Farm* (by George Orwell)

> "The two horses had just lain down when a brood of ducklings, which had lost their mother, filed into the barn, cheeping feebly

> and wandering from side to side to find someplace where they would not be trodden on ... He formed the Egg Production Committee for the hens, the Clean Tails League for the cows, the Wild Comrades' Re-education Committee (the object of this was to tame the rats and rabbits), the Whiter Wool Movement for the sheep, and various others, besides instituting classes in reading and writing."

In this paragraph, the underlined words "a brood of ducklings" and a "committee" are collective nouns, but each seems a singular noun.

Example #2: *The Canterbury Tales* (by Geoffrey Chaucer)

> "As I was all prepared for setting out
> To Canterbury with a heart devout,
> That there had come into that hostelry
> At night some twenty-nine, a company
> Of sundry folk whom chance had brought to fall...
> I'd spoken with each one about the trip
> And was a member of the fellowship.

This passage has used two collective nouns "a company of Sunday folk" and "a member of the fellowship." Both words are singular but have been used in a sense to denote a group of individuals.

Example #3: *A Modest Proposal* (by Jonathan Swift)

> "Therefore, whoever could find out a fair, cheap and easy method of making these children sound and useful members of the common-wealth, would deserve so well of the publick, as to have his statue set up for a preserver of the nation ..."

Swift has used "common-wealth" for an organization, and "public" for a large number of people, while "nation" also stands for a mass of people.

Example #4: *Catch-22* (by Joseph Heller)

> "Soon he was proscribing parts of salutations and signatures and leaving the text untouched. One time he blacked out all but the salutation 'Dear Mary' from a letter, and at the bottom he wrote, 'I yearn for you tragically. R. O. Shipman, Chaplain, U.S. Army.' R.O. Shipman was the group chaplain's name."

The word "Army" in this paragraph is a collective noun. It is a defense organization having a number of troops working under a banner. However, it seems singular.

Example #5: *The Catcher in the Rye* (by J.D. Salinger)

> "I was the goddam manager of the fencing team. Very big deal. We'd gone in to New York that morning for this fencing meet with McBurney School."

In these lines, "school" is a collective noun, which is an institute having faculty members, students, and other working staff.

Function

A collective noun indicates a number of things, ideas, or people as a single thing. Collective nouns are made up of individuals, such a team is nothing without individuals on it. They are commonly used in writing and everyday speech to make any of these concise, brief, and meaningful. Collective nouns are also used as a subject of the sentence. Hence, they play an important role in the sentence just like any other noun in bringing clarity and making text relevant.

Comma Splice

Definition of Comma Splice

A comma splice is known as a grammatical error, or a misuse of commas. It occurs in a sentence when an author inserts a comma incorrectly between two main (independent) clauses to separate them. Two main clauses can be joined with a comma or a conjunction. For instance, in the example "The air was soggy, the season was exhausted" (*Hub Fans Bid The Kid Adieu*, by John Updike), the sentence can be corrected by using either a period or the conjunction "and" to separate the two independent clauses.

Common Examples of Comma Splice

1. My mother and sister bake nearly every evening, we then enjoy eating together.

Correction: My mother and sister bake nearly every evening. We then enjoy eating together.

Here the comma splice is replaced with a period that breaks the sentence into two.

2. I liked the novel, it was very informative.

Correction: I liked the novel because it was very informative.

The sentence is corrected by using the subordinating conjunction "because," which joined the sentence, making its meaning more understandable.

3. My favorite dishes are all chicken-related, chicken is a good source of protein.

Correction: My favorite dishes are all chicken-related. Chicken is a good source of protein.

In this sentence, the comma splice is corrected by adding a period between two independent clauses.

4. The cat leaves paw prints on the drawing room floor. Emma gets tense.

Correction 1: The cat leaves paw prints on the drawing room floor, and Emma gets tense.

Correction 2: The cat leaves paw prints on the drawing room floor; Emma gets tense.

These types of sentences are corrected with the use of either a coordinating conjunction, or a semi-colon after the first clause.

5. Farah wore a black dress. Maria wore a white one.

Correction 1: Farah wore a black dress; Maria wore a white one.

Correction 2: Farah wore a black dress, but Maria wore a white one.

These sentences are corrected with the use of a semi-colon, or a coordinating conjunction, "but," with a comma.

Examples of Comma Splice in Literature

Example #1: *Hamlet* (By William Shakespeare)

> Hamlet: "The adventurous knight shall use his foil and target, the lover shall not sigh gratis, the humorous man shall end his part in peace, the clown shall make those laugh whose lungs are tickle o' th' sear ..."

In these lines, Hamlet has used a number of comma splices, which can be corrected by using a semi-colon after the first clause, and the coordination conjunction "and" between the third and the final clause.

Example #2: *A Report in the Spring* (by E.B. White)

> "By day the goldfinches dip in yellow light, by night the frogs sing the song that never goes out of favor."

This example also has a comma splice that needs correction. Simply using the coordinating conjunction "and," or a semi-colon, can correct the comma splice.

Example #3: *To Kill a Mockingbird* (by Harper Lee)

> "He was middle-aged then, she was fifteen years his junior ...The Radleys, welcome anywhere in town, kept to themselves, a predilection unforgivable in Maycomb."

In this sentence, the comma splice can be replaced with a coordinating conjunction "and." There are too many commas in the second sentence. The correct sentence would be if comma splice in the underlined second clause is replaced with a semi-colon.

Example #4: *One Vote for this Age of Anxiety* (by Margret Mead)

> This is what we have arrived at with all our vaunted progress, our great technological advances, our great wealth—everyone goes about with a burden of anxiety so enormous that, in the end, our stomachs and our arteries and our skins express the tension under which we live...

In this excerpt, after the underlined first clause, the comma splice can be removed by adding a semi-colon, because all the clauses are inter-related.

Example #5: *Goodnight, Old Daisy* (by John Wain)

> "Then he straight ended up and took a long, calm look out of the window, first on the platform side, then on the off side ...His mind was already back in his office, looking at balance-sheets ..."

In the first underlined clause, the coordinating conjunction “and” needs to be added, while a semi-colon can replace the comma splice in the second underlined clause.

Function

Comma splices are just like run-on sentences, as they incorrectly join independent clauses. Writers only use them to connect long independent clauses within a sentence. They should avoid using them, and use periods, conjunctions, or semi-colons instead. However, sometimes it becomes necessary to use a comma splice to show the linguistic capability of the character, or his specific speech pattern. As each independent clause conveys a complete idea, and running two complete ideas or thoughts can blur the idea, it is considered an error in grammar.

Common Noun

Definition of Common Noun

A common noun is used to name general things, places, ideas, events, or people. They are words that refer to things in general terms, and not in specific terms. People are also named through common nouns. Even their official names or titles, such as teacher, preacher, clerk, police officer, delivery driver, grandma, and cousin are common nouns. For example, in the sentence, "Differences of habit and language are nothing at all if our aims are identical and our hearts are open." (*Harry Potter and the Goblet of Fire*, by J.K. Rowling), the underlined words are common nouns.

Everyday Use of Common Noun

> Every state has different rules and laws.
> The baby is crying for his toy car.
> The dog is barking after seeing a beggar.
> I have brought new jackets.
> Ali has broken my pen.
> The movie was interrupted by noise.
> My car is parked in the driveway.
> The sky looks beautiful in the morning.

In these lines, underlined words "every state," "baby," "dog," "jackets," "pen," "movie," "car," and "sky" are general names for people and things. Hence, they are common nouns.

Difference Between Common Noun and Proper Noun

A common noun is a word that refers to general names of people, places, or things. Words like a city, a car, and a teacher are general terms. A proper noun, on the other hand, is a name that refers to a *specific* person, place, or thing, such as, Tokyo city, Honda car, and Ms. Elvis, a teacher.

Examples of Common Nouns in Literature

Example #1: *Great Gatsby* (by F. Scott Fitzgerald)

> "All my aunts and uncles talked it over as if they were choosing a prep school for me, and finally said, "Why — ye — es," with very grave, hesitant faces. The practical thing was to find rooms in the city, but it was a warm season, and I had just left a country of wide lawns and friendly trees, so when a young man at the office suggested that we take a house together in a commuting town, it sounded like a great idea."

This is an excellent example in which Fitzgerald has used several common nouns. These common nouns include "aunts," "uncles," "city," "warm season," and "town," for which the author did not mention specific names.

Example #2: *Oh! The Places You'll Go!* (by Dr. Seuss)

> "You have brains in your *head*.
> You have feet in your *shoes*.
> You can steer yourself
> any direction you choose.
> You're on your own. And you know what you know.
> And YOU are the guy who'll decide where to go."

Here the author has used common nouns "brains," "feet," "direction," and "guy." All these are general names, but not specific.

Example #3: *Dave Barry's Only Travel Guide You'll Ever Need* (by Dave Barry)

> "Europeans, like some Americans, drive on the right *side* of the *road*, except in England, where they drive on both *sides* of the *road*; Italy, where they drive on the *sidewalk*; and France, where if necessary they will follow you right into the hotel lobby."

Here, “side of the road,” “sidewalk,” and “hotel lobby” are common nouns, as they do not refer to one side or another, or to a particular name.

Example #4: *Animal Farm* (by George Orwell)

> “Man is the only creature that consumes without producing. He does not give milk, he does not lay eggs, he is too weak to pull the plough, he cannot run fast enough to catch rabbits. Yet he is lord of all the animals. He sets them to work, he gives back to them the bare minimum that will prevent them from starving, and the rest he keeps for himself … And now, comrades, I will tell you about my dream of last night. I cannot describe that dream to you.”

In this example, the Old Major is talking to his fellow humans by referring to them in general terms as “comrades.” Also, he uses the word “man” to refer to all humans in general.

Function of Common Noun

A common noun is commonly used in speech and writing to perform many functions. The common noun serves to introduce or identify some general person, thing, idea, or place. It names things according to common qualities or features. Like a proper noun, it can also act as an object, a direct object, an indirect object, an object of preposition, or a predicate nominative.

Conjunction

Definition of Conjunction

Etymologically, the term "conjunction" is derived from an old French term meaning "joining together." In grammar, a conjunction connects sentences, phrases, clauses, and words. A conjunction can also add meaning to the other words within a sentence. Conjunctions can be placed at the beginning of a sentence or at some point in the middle. Conjunctions are essential to the English language, and their proper usage helps writers improve the effectiveness of their writing.

The most commonly used conjunctions in grammar include:

and
for
but
so
since
unless
yet
before
because
after
wherever
while
whether
neither
though
if
as long as

For instance, Dr. Seuss uses "because" as a conjunction in this line: "You won't lag behind, **because** you'll have the speed." (*Random House*, by Dr. Seuss)

Types of Conjunction

Three types of conjunction exist in English grammar. Examples of these three types are provided below:

Coordinating Conjunctions

Coordinating conjunctions connect two words, two phrases, or two independent or dependent clauses that are similarly constructed (i.e. that contain equal clauses, phrases or words). These conjunctions can be remembered by the acronym "FANBOYS," which stands for:

for
and
nor
but
or
yet
so

Example: "The milkman is running away, **and** the cat is chasing him."

Subordinating Conjunctions

Subordinating conjunctions connect independent and dependent clauses by uniting them as a subordinating clause. The subordinating clause then functions as an adverb within the sentence, providing answers to questions that arose in the main clause, such as "when" or "why." A subordinating conjunction fulfills the conditions imposed upon the subsequent subordinate clause.

The most commonly used subordinating conjunctions in the English language include:

although
after
as
as if
as far as
as long as
as though
as soon as
before
because
even though
even if

every time
in order that
so
since
so that
though
than
until
unless
when
where
whenever
whereas
while
among others

Example: "**Because** she had a long day, Hanna decided to take a long drive." (Answers the question "why.")

Correlative Conjunctions

Correlative conjunctions always appear in pairs. A correlative conjunction is similar to a coordinating conjunction, because both join elements of similar importance together within a sentence. Correlative conjunctions include:

either ... or
both ... and
neither ... nor
not only ... but also
whether ... so
as much ... as

Example: "You **either** go on a trip **or** prepare your presentation for the office."

Examples of Conjunctions in Literature

Example #1: *A Farewell to Arms* (by Earnest Hemingway)

> "Maybe she would pretend that I was her boy that was killed **and** we would go in the front door **and** the porter would take off his

> cap **and** I would stop at the concierge's desk **and** ask for the key **and** she would stand by the elevator …"

Hemingway has used the coordinating conjunction of "and" between the clauses give above. All of the clauses within this sentence are similarly constructed.

Example #2: *Progress and Change* (by E. B White)

> "I have just been refining the room in which I sit, **yet I** sometimes doubt that a writer should refine **or** improve his workroom by so much as a dictionary: one thing leads to another **and** the first thing you know he has a stuffed chair **and** is fast asleep in it."

The above excerpt is an example of a correlative conjunction. The first three clauses are joined by correlative conjunctions as highlighted.

Example #3: *Rose Madder* (by Stephen King)

> "She does not come here to worship **or** to pray, **but** she has a sense of rightness **and** ritual about being here, a sense of duty fulfilled, of some unstated covenant's renewal."

These lines present a good example of coordinating conjunctions connecting syntactically equal clauses. Here, the coordinating conjunctions include "or," "but" and "and."

Example #4: *Animal Farm* (by George Orwell)

> "**As soon as** the light in the bedroom went out, there was a stirring and a fluttering all through the far buildings."

In these lines, Orwell has used the subordinating conjunction, which joins

supports the idea presented in the main clause by using the subordinating conjunction “as soon as.”

Functions of Conjunctions

Not only does a conjunction connect nouns, phrases, and clauses, but it also joins together ideas, thoughts, and actions. A conjunction is especially useful when making a list of separate things. In other words, a conjunction adds meaning by joining words together.

If properly used, conjunctions can add to the natural flow of the writing. However, if improperly used, conjunctions may cause the writing to become disjointed, incoherent, or choppy. Conjunctions improve upon sentences, helping writers from all walks of life more effectively get their messages across.

Coordinating Conjunction

Definition of Coordinating Conjunction

Coordinating conjunction is a type of conjunction that connects two syntactically equal, and similarly constructed clauses, phrases, and words. In fact, it joins the elements which are similar in structure and importance. Coordinating conjunction is a common type of conjunction in the English language. There are seven such conjunctions, which can be remembered by using mnemonic, or acronym, "FANBOYS," which stands for "For, And, Nor, But, Or, Yet, and Still."

Sometimes, a coordinating conjunction may occur at the beginning of a new sentence, but usually it joins two similarly constructed sentences. For instance, "I didn't know, **nor** did any of my family member seem to know, that the medicinal leaf my grandma burned was marijuana." (*World's Fair*, by E.L. Doctorow).

Types of Coordinating Conjunction

Coordinating conjunction has four types, which are:

Cumulative Conjunction

Cumulative conjunctions merely add a new statement to another existing statement. Examples of cumulative conjunction include: *and*, *both*, *as well as*, *but also*, *not only*, etc. For instance, "Alice is both beautiful **and** clever."

Adversative Conjunction

This type of conjunction expresses contrast or opposition between two clauses or statements. Examples of adversative conjunction include: *yet*, *but*, *still*, *while*, *whereas*, and *nevertheless*, etc. For instance, "Edward is very rich, **still** he is not happy."

Alternative Conjunction

An alternative conjunction presents two alternatives, or sometimes indicates an option between them. It is also called a "disjunctive conjunction." Examples of alternative conjunction include: *either…or*, *or*, *neither…nor*, *otherwise*, *nor*, and *else*, etc. For instance, "We will **neither** follow their orders, **nor** quit."

Illative Conjunction

An illative conjunction states an inference. Examples of illative conjunction include: *so*, *for*, etc. For instance, "She works very hard **so** she will win."

Examples of Coordinating Conjunction in Literature

Example #1: *The Big Sea* (by Langston Hughes)

> "They were not cordial to Negro patronage, unless you were a celebrity like Bojangles. So Harlem Negroes did not like the Cotton Club and never appreciated its Jim Crow policy in the very heart of their dark community…"

This passage has used an illative conjunction "so," which derives inference from the previous sentence, giving a cause-effect relationship to these sentences.

Example #2: *Pride and Prejudice* (by Jane Austen)

> "Its banks were **neither** formal, **nor** falsely adorned. Elizabeth was delighted. She had never seen a place where nature had done more, **or** where natural beauty had been so little counteracted by an awkward taste. They were all of them warm in her admiration; and at that moment she felt that to be mistress of Pemberley might be something!"

Austen has perfectly used the alternative coordinating conjunction, "*neither…nor*" to describe the bank. She also uses "*or*" to contrast her feelings about the beauty of the place

Example #3: *Preface to Milton* (by William Blake)

> "*And* did those feet in ancient time
> Walk upon England's mountains green?
> *And* was the holy Lamb of God,
> On England's pleasant pastures seen?
>
> *And* did the Countenance Divine,
> Shine forth upon our clouded hills?"

Blake has used the cumulative coordinating conjunction "*and*" at the beginning of sentence in this verse. This conjunction gives continuation of thought by joining sentences with "and."

Example #4: *Charlotte's Web* (by E.B. White)

> "Do you understand how there could be any writing in a spider's web?"
>
> "Oh, no," said Dr. Dorian. "I don't understand it... When the words appeared, everyone said they were a miracle. But nobody pointed out that the web itself is a miracle."

In this excerpt, E. B. White has used the adversative conjunction, "*but*." Here, Dorian refers to words, then draws the reader's thoughts to the web, calling it a "miracle," which is contrary to the readers' expectations.

Example #5: *You Take Manhattan* (by Joseph Epstein)

> "In no other city does life seem such a perpetual balancing of debits and credits, of evils and virtues, as it does in New York. No other city seems so charming **yet** so crude, so civilized **yet** so uncouth."

This passage makes use of the adversative conjunction, "*yet*," to present a

“civilized,” and “uncouth.”

Function

The function of coordinating conjunction is to connect words, clauses, or sentences of equal syntactic importance, to give proper meaning to sentences. In simple words, it acts as a coordinator. When writers use coordinating conjunctions liberally, it can lead to nonsensical or rambling sentences, and finally to run-on sentences. Used appropriately, however, the coordinating conjunction can improve the quality of the writing, giving it a natural flow, cohesion, and continuation of though or ideas.

Definite Article

Definition of Definite Article

The definite article "the" in grammar is a determiner that introduces or refers to a specific noun, or specifies the given noun. However, an indefinite article is opposite the definite article, because it does not specify anything. For example, "It is tempting, if *the* only tool you have is a hammer, to treat everything as if it were a nail" (*The Psychology of Science: A Reconnaissance*, by Abraham Maslow). In this sentence, definite article "the" appears before the singular noun "tool," and specifying it. However, the indefinite article "a" only tells that there is one hammer.

Common Use of Definite Article

> "May I go to the college?"
> "I saw him in the school. The boy was weeping."
> "The rose has beautiful smell."
> She is the brilliant student.
> He is the first man to win Oscar award.

In these common examples, all definite articles have been used to specify the following nouns, such as "college," "boy," "rose," "brilliant student," and "first man," respectively.

Characteristics of the Definite Article

The definite article can be used with various types of noun to form a variety of meanings.

> **Singular, countable noun** – Used before a singular noun, something that can be counted, the definite article specifies which one is being referred to. For example, "The thief has run away."
> **Plural, countable noun** – It may be used before a plural countable noun, when the noun is specific, not general. For instance, "Police officers killed three of the robbers."

Uncountable noun – It may be used before a noun, which is something that cannot be counted. For instance, "The sand is blown by wind." Sand cannot be counted, though its individual grains can.
Particular noun – No definite article is used with a particular noun, such as "Mr. Washington." Simply, one cannot be called "The Washington." Nevertheless, a definite article can be used to introduce his family group of Mr. Washington: "The Washingtons live down the street."
Names of countries – It is not used with the proper names of countries and towns, with few exceptions. Exceptions include: the United States, the Czech Republic, and the Netherlands.
Names of bodies of water – The names of some water bodies require definite articles, such as the Mississippi, the Gulf of Mexico, and the Indian Ocean, etc. However, there are additional exceptions, such as some lakes (i.e. Lake Michigan), which do not use a definite article.

Examples of Definite Articles in Literature

Example #1: *Charlotte's Web* (by E.B. White)

> "She closed the carton carefully. First she kissed her father, then she kissed her mother. Then she opened the lid again, lifted the pig out, and held it against her cheek."

See the underlined word "the," which is a definite article, specifying the nouns "carton," "lid," and "pig."

Example #2: *A Tale of Two Cities* (by Charles Dickens)

> "As to this, his natural and not to be alienated inheritance, the messenger on horseback had exactly the same possessions as the King, the first Minister of State, or the richest merchant in London. So with the three passengers shut up in the narrow compass of one lumbering old mail coach …"

This passage has used the definite articles to specify the nouns "messenger," "King," "Minister," "merchant," and "countable

passengers." At one place, the definite article is specifying the noun along with superlative adjective "richest."

Example #3: *Definite Article* (by Eddie Izzard)

> "Horseshoes are lucky. Horses have four bits of lucky nailed to their feet. They should be the luckiest animals in the world. They should rule the country."

In these lines, the definite article appears before the superlative adjective "luckiest" and before the noun "country" to specify it.

Example #4: *The Old Man and the Sea* (by Earnest Hemingway)

> "In the first forty days a boy had been with him. But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally salao ... It made the boy sad to see the old man come in each day ..."

In this short paragraph, Hemingway has used definite articles before ordinal numbers, "first forty days," and then before the nouns "old man," and "boy."

Function of Definite Article

The major function of a definite article is to emphasize the noun it is placed before. It specifies a noun that could be an object, a person, a place, or a thing. It comes before a noun or a noun phrase, and also before a superlative adjective, to point out the noun. It implies that a thing mentioned has already been pointed out or redefined. In other words, it clarifies the meaning of a noun. It helps the reader to understand the noun and its role in the sentence.

Demonstrative Pronoun

Definition of Demonstrative Pronoun

Demonstrative pronoun is a pronoun that points towards the noun it replaces, indicating it in time, space, and distance. It can be singular or a plural; it may be a near demonstrative, "this, that," or a far demonstrative, "that, those."

Demonstrative pronouns play the same role other pronouns do. They can work both as subjects as well as objects, usually describing places, things, animals, and people. There are four demonstrative pronouns: *this*, *that*, *these*, and *those*. For instance, "After surveying the ground, Snowball declared that this was just the place for a windmill ..." (*Animal Farm*, by George Orwell).

Common Use of Demonstrative Pronoun

> These are obedient children.
> This is my father's suit.
> Felix selected that.
> That may take some time to finish.
> Tess, would you please send this?

Difference between Demonstrative Pronoun and Demonstrative Adjective

Demonstrative pronouns and demonstrative adjectives are similar, as both of them use similar words for each other. The difference between them is that demonstrative pronouns replace nouns, for instance:

> This looks like a wonderful car that I would drive.
> These are comfortable shoes, however do not look so.

In these lines, "this" and "these" are demonstrative pronouns, replacing the nouns, "car," and "shoes."

However, demonstrative adjectives are also known as demonstrative determiners, which come before nouns, but do not replace them. For instance:

> This building is old.
> These sandwiches are delicious.

Here, "this" and "these" are demonstrative adjectives, coming before nouns.

Examples of Demonstrative Pronoun in Literature

Example #1: *A Tale of Two Cities* (by Charles Dickens)

> "With those words the passenger opened the coach-door and got in; not at all assisted by his fellow-passengers... That's right, that's right. Courage! Business! You have business before you; useful business..."

In these lines, Dickens has used "that" twice, which is a demonstrative pronoun, and replaces some statements mentioned earlier. But "those" is a demonstrative adjective which comes before the noun.

Example #2: *The Great Gatsby* (by F. Scott Fitzgerald)

> "This idea is that we're Nordics. I am, and you are, and you are, and — —" After an infinitesimal hesitation he included Daisy with a slight nod, and she winked at me again."
>
> "This was untrue ...
>
> "They had spent a year in France for no particular reason, and then drifted here and there unrestfully ... This was a permanent move, said Daisy over the telephone, but I didn't believe it ..."

In this example, the author has used "this" three times. The first instance ("This idea") is a demonstrative adjective, while the second and the third

demonstrative pronouns, used to point towards some action taking place in a particular time.

Example #3: *To the Lighthouse* (by Virginia Wolf)

> "What people had shed and left — a pair of shoes, a shooting cap, some faded skirts and coats in wardrobes — **those** alone kept the human shape and in the emptiness indicated how once they were filled and animated ...
>
> "At that season **those** who had gone down to pace the beach and ask of the sea and sky what message they reported or what vision they affirmed had to consider among the usual tokens of divine bounty ... "

Here, "those" is a demonstrative pronoun that replaces the noun "people." The first one directs towards the position of the people in place, and the second one directs towards the position of the people in time.

Example #4: *Animal Farm* (by George Orwell)

> "The next moment he and his four men were in the store-shed with whips in their hands, lashing out in all directions. This was more than the hungry animals could bear."
>
> "This morning I saw you looking over the hedge that divides Animal Farm from Foxwood ... he was talking to you and you were allowing him to stroke your nose. What does that mean, Mollie?"

In this excerpt, the author has used the words "this" and "that" as demonstrative pronouns. "**This** was more than ..." uses the pronoun to replace the description of a scene.

The second use of "this," in "**This** morning I saw you," serves as a demonstrative adjective, specifying which morning. "What does **that** mean," uses the demonstrative pronoun to point toward a situation that

Function

The function of a demonstrative pronoun is to point out the location and time of objects or persons in a description. It typically performs the function of a pronoun by referring to a task, an event, a situation, a person, or an object. It can serve as a subject, direct or indirect object, object of preposition, prepositional complement, and object complement within a sentence. It also gives additional information about literal and figurative distance of the clause, phrase or word that it replaces

Direct Object

A direct object in English grammar is a noun, pronoun, or noun phrase that shows who or what receives the action of a verb, performed by a subject specified at the start of the sentence.

A direct object may appear as a noun, pronoun, or a compound noun in a sentence. For instance, in the excerpt, "She closed the carton carefully. First she kissed her father, then she kissed her mother. Then she opened the lid again, lifted the pig out, and held it against her cheek" (*Charlotte's Web*, by E.B. White), all the underlined words are direct objects.

Everyday Use of Direct Object

> Sara returned the dress to the designer.
> "Dress" is the direct object in this sentence, being the thing that was returned.
> The sailor sailed the ship across the Indian Ocean.
> "Ship" is the direct object in this sentence, being the thing that was sailed.
> Sally took them with her to the market.
> "Them" is a pronoun functioning as the direct object in this sentence, being who Sally took.
> Julie invited us to the dinner.
> "Us" is a pronoun serving as the direct object, being who Julie invited.
> Dad drove mom and me to the airport.
> "Mom" and "me" are compound direct objects in this sentence, being who Dad drove.

Examples of Direct Object in Literature

Example #1: *Cherry Orchard* (by Anton Chekhov)

> "Lopakhin. Your brother, Leonid Andreyevitch, says I'm a snob, a usurer, but that is absolutely nothing to me. Let him talk. Only I

> do wish you would believe in me as you once did, that your wonderful, touching eyes would look at me as they did before. Merciful God! My father was the serf of your grandfather and your own father, but you — you more than anybody else — did so much for me once upon a time that I've forgotten everything and love you as if you belonged to my family . . ."

The underlined words "I" and "me" in this paragraph are the direct objects of the noun "Leonid Andreyevitch;" while "your" is the direct object of pronoun "my."

Example #2: *The Courage of Turtles* (by Edward Hoagland)

> "[The developers] bulldozed the banks to fill in the bottom, and landscaped the flow of water that remained."

Hoagland has beautifully used "the banks" and "the flow of water" as direct objects of noun "the developers."

Example #3: *A Portrait of the Artist as a Young Man* (by James Joyce)

> "A fellow had once seen a big rat jump into the scum. Mother was sitting at the fire with Dante waiting for Brigid to bring in the tea. Dante knew a lot of things. She had taught him where the Mozambique Channel was and what was the longest river in America and what was the name of the highest mountain in the moon. Father Arnall knew more than Dante ... Rody Kickham held the ball by its greasy lace. A fellow asked him to give it one last: but he walked on without even answering the fellow. Simon Moonan told him not to because the prefect was looking. The fellow turned to Simon Moonan and said."

This is another good example that has used direct objects as underlined. In the first sentence, "rat" is the direct object of the noun "fellow," while "things" is the direct object of the noun "Dante."

Example #4: *Oedipus Rex* (by Sophocles)

> "PRIEST: O ruler of my country, Oedipus, You see our company around the altar; you see our ages; some of us, like these, who cannot yet fly far, and some of us heavy with age ... King, you yourself have seen our city reeling like a wreck ... I pity you, children. You have come full of longing ... Thanks for your gracious words. Your servants here signal that Creon is this moment coming."

In this example, there are four direct objects "our," "us," "you," "children," and "Creon." "Our" is the direct object of the pronoun "you" as the work is done on it.

Function of Direct Object

Direct objects, like other types of objects, are recipients of actions performed in the sentence. A direct object may be a noun or a pronoun. Not only does it makes text clear and understandable but also shifts meanings of the verb forward. In fact, the major function of a direct object is to give the readers information about an action by showing extra details about it. It tells more about the subject, or in some cases shows complete action performed it. In writing, it is used for precision, directness, and brevity.

Gerund

A gerund is a type of verb that ends in "-ing," but in a sentence, it functions as a noun. In fact, a gerund is a type of verbal noun in -ing form. As a gerund functions as a noun, it occupies the same position a noun occupies in a sentence, which is the position of a subject. For instance, in the sentence, "Humor is laughing at what you haven't got when you ought to have it" (*A Note on Humor*, by Langston Hughes), "Humor is laughing" takes the place of a noun, and is being explained in the rest of the sentence.

Everyday Use of Gerund

> Dreaming is my hobby during long winter holidays.
> In this sentence, "dreaming" is a gerund, functioning as a noun.
> Watching games does not burn calories.
> In this sentence, "watching games" is a gerund phrase.
> Generosity is giving more, and greed is wanting more and more.
> In this line, there are two underlined gerunds, both of which are serving as subject complements.
> Smiling is an art of keeping people from worrying.
> In this sentence, "smiling" is a gerund and working as a subject. The two other gerunds, "keeping" and "worrying," are the objects of prepositions.
> She loves acting because it is like a real life for her.
> In this sentence, "acting" is a gerund, functioning as a direct object of "loves."

Examples of Gerund in Literature

Example #1: *For Whom the Bells Tolls* (by Earnest Hemingway)

> "He crossed the stream, picked a double handful, washed the muddy roots clean in the current and then sat down again beside his pack and ate the clean, cool green leaves and the crisp, peppery-tasting stalks... The two of them came scrambling down

> the rock like goats. Coming out he leaned over the bowl and dipped the cup full and they all touched cup edges."

Here "scrambling down" is working as a noun of the verb "came."

Example #2: *Man and Superman* (by George Bernard Shaw)

> "This is the true joy in life, the being used for a purpose recognized by yourself as a mighty one; the being thoroughly worn out before you are thrown on the scrap heap; the being a force of nature instead of a feverish, selfish little clod of ailments and grievances complaining that the world will not devote itself to making you happy."

In this example, there are three gerunds "being," "complaining," and "making." "Being" is performing the role of a subject.

Example #3: *Percy and the Prophet* (by Wilkie Collins)

> "I never believe nor disbelieve. If you will excuse my speaking frankly, I mean to observe you closely, and to decide for myself."

In the following lines, "speaking" is a gerund form with "-ing" at the end of the word and working as a noun.

Example #4: *To the Lighthouse* (by Virginia Wolf)

> "So with the lamps all put out, the moon sunk, and a thin rain drumming on the roof a downpouring of immense darkness began...Only through the rusty hinges and swollen sea-moistened woodwork certain airs, detached from the body of the wind (the house was ramshackle after all) crept round corners and ventured indoors. Almost one might imagine them, as they entered the drawing-room questioning and wondering, toying with the flap

> of hanging wall-paper, asking, would it hang much longer, when would it fall?"

In this passage, "drumming," "downpouring," "questioning," "wondering," "toying," and "hanging" are gerunds.

Example #5: *Mourning Becomes Electra* (by Eugene O'Neill)

> "Then her mother evidently disappears in the greenhouse, for Lavinia turns her head, still oblivious to Seth and his friends, and looks off left, her attention caught by the band, the music of which, borne on a freshening breeze, has suddenly become louder... You'll excuse me if I come out with it bluntly. I've lived most of my life at sea and in camps and I'm used to straight speaking."

The author has employed two gerund forms in this passage: "freshening breeze" and "straight speaking." Both gerunds are functioning as nouns.

Function of Gerund

Unlike a noun, a gerund does not take inflections, or it does not have proper plural forms. A gerund plays multiple functions in a sentence; it works as a subject, as a direct object, as a subject complement, and as an object of preposition. The most important use of a gerund is to serve as a pure verbal noun. Though it behaves like a verb, it functions like a noun. The major point in using gerunds is to give variation to different sentences in a text. This variation beautifies a piece of writing and conveys different nuances of the same words or same sentences.

Helping Verb

Definition of Helping Verb

A helping verb is a verb that precedes the main verb in a sentence. A helping verb is also called an "auxiliary verb," and words may or may not separate a helping verb from the main verb. The main purpose of a helping verb is to support the main verb by providing it with a clearer meaning. The most commonly used helping verbs include:

is
are
am
was
were
be
been
being
have
has
had
does
do
did
shall
will
would
should
could
can
must
might
may

In the sentence, "They? Who would bother about them? I should not know who they were," (*A Doll's House*, by Henrik Ibsen), the underlined words are helping verbs.

Types of Helping Verb

A helping verb can be classified as one of two kinds of helping verbs:

Primary Helping Verb

There are three specific primary helping verbs: "be," "have," and "do." These are called "primary" helping verbs because they either help the main verb, or function as one.

"Be"

This primary helping verb can be deceiving because it shows a state of existence, but not an action. Therefore, in expressive writing the use of "be" is discouraged. Instead, the action appears as a present or past participle:

> "He is watching a movie."
> "They were helping us move out."

Here, the underlined words function as both present and past forms, respectively, of the helping verb "be."

"Do"

The "do" verb can perform different functions:

> "Do you want tea?" (Question)
> "They do not like broccoli." (Negative connotation)
> "I do like to eat broccoli." (Emphasis)

"Have"

This verb puts a sentence into the perfect tense, which shows that an action has already been accomplished:

> "I have done my homework."

Modal Helping Verb

A modal helping verb helps modify the mood of the main verb, and can change the meaning of the sentence in which it is used. Modal helping

verbs express necessity or possibility, and they never change their form. Modal helping verbs include:

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

For example:

"The train may arrive on time this morning."
"Would James ride with Katy for tennis practice?"
"You can't go to the party this evening."
"You must be present for your final exam."

Examples of Helping Verbs in Literature

Example #1: *The Key* (by Isaac Bashevis Singer)

> "A pigeon landed nearby. It hopped on its little red feet and pecked into something that might have been a dirty piece of stale bread or dried mud."

These lines have made the use of linking verbs. The primary linking verb here is "have", which is expressing the ability to do something, and the modal helping verb is "might," which expresses possibility.

Example #2: *To Kill a Mockingbird* (by Harper Lee)

> "When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow. When enough years had gone by to enable us to look back on them, we sometimes discussed the events leading to his accident ... Simon would have regarded with impotent ... "

These lines have used the primary helping verbs "was," "had," and "have." Here, "was" functions as the main verb, while "had" and "have" act as helping verbs to assist the main verbs "gone" and "regarded."

Example #3: *Heart of Darkness* (by Joseph Conrad)

> "I could not leave him...He had his second illness then. Afterwards I had to keep out of the way; but I didn't mind. He was living for the most part in those villages on the lake. When he came down to the river, sometimes he would take to me, and sometimes it was better for me to be careful."

Conrad has used three primary helping verbs in this passage: "had," "was," and "did." He has also used two modal helping verbs: "could" and "would," which bring possibility to the ideas presented.

Example #4: *A Red Red Rose* (by Robert Burns)

> "I will love thee still, my dear,
> While the sands o' life shall run.
>
> And fare thee weel, my only luve!
> And fare thee weel awhile!
> And I will come again, my luve,
> Though it were ten thousand mile."

In these lines, the speaker uses hyperbole to express his deep love for his beloved. He says his final farewell through the use of the modal helping verbs "shall" and "will," in order to promise her that he will return.

Function

The main function of a helping verb is to help the main verb give meaning to a sentence. Helping verbs may also function as main verbs. Helping verbs enable writers and speakers ask for, or grant, permission, as well as to express possibilities, necessities, directions, expectations, hope, and obligations.

Hyphen

A hyphen is a small horizontal line, such as given in these brackets (-), which is used between parts of a compound name or word, or between syllables of words at the end of a sentence or line. Hyphens serve to remove confusion from sentences, and to combine multiple words to form a single meaning. For instance, in the sentence, "Lord Emsworth belonged to the people-like-to-be-left-alone-to-amuse-themselves-when-they-come-to-a-place school of hosts." (*Something Fresh* by P.G. Wodehouse) The use of hyphens has combined all of these words into a single word for these sorts of people.

Characteristics of Hyphen

If a compound adjective comes before the noun, they are hyphenated – such as,
"A blue-colored shirt"
If a compound adjective comes after the noun, there is no hyphen – such as,
"My shirt is blue colored."
The hyphen is omitted with such compound adjectives as "the sales tax reform resolution," as well as adjectives preceded by adverbs that end in "-ly" – such as,
"An oddly presented speech"

Common Use of Hyphen

I am searching for a cat-friendly
A well-known singer is performing.
The shopkeeper erected a 10-foot-high
She bought it during a blue-light

Examples of Hyphens in Literature

Example #1: *Taylor's Weekend Gardening Guide to Garden Paths* (by Gordon Hayward)

> "Along the front of the wall she created a ten-foot-wide sloping garden, which met the final twenty feet of lawn that ran out to the sidewalk."

In this example, the author has employed a compound word with three words, "ten-foot-wide," using hyphens to join them.

Example #2: *The chronicles of Narnia* (by C.S. Lewis)

> "This story is about something that happened to them when they were sent away from London during the war because of the air-raids ... He himself was a very old man with shaggy white hair which grew over most of his face as well as on his head, and they liked him almost at once; but on the first evening when he came out to meet them at the front door he was so odd-looking that Lucy (who was the youngest) was a little afraid of him ... "

There are two hyphens in this excerpt. The first one is "air-raid," and the second one is "odd-looking." Hyphens join these words to remove ambiguity in their use.

Example #3: *Ode to nightingale* (by John Keats)

> "One minute past, and Lethe-wards had sunk:
> 'Tis not through envy of thy happy lot,
> But being too happy in thine happiness, —
> That thou, light-winged Dryad of the trees
> O, for a draught of vintage! that hath been
> Cool'd a long age in the deep-delved earth...
> And purple-stained mouth;
> That I might drink, and leave the world unseen,
> And leaden-eyed despairs ..."

Keats has skillfully made use of hyphens in this poem, to form compound words.

Example #4: *Harry Potter and the Chamber of Secrets* (by J.K. Rowling)

> "All Harry's spellbooks, his wand, robes, cauldron, and top-of-the-line Nimbus Two Thousand broomstick had been locked in a cupboard under the stairs by Uncle Vernon the instant Harry had come home... Aunt Petunia was horse-faced and bony; Dudley was blond, pink, and porky. Harry, on the other hand, was small and skinny, with brilliant green eyes and jet-black hair that was always untidy. He wore round glasses, and on his forehead was a thin, lightning-shaped scar."

In this passage, the hyphenated words include "top-of-the-line," "horse-faced," and "lightening-shaped," each serving as a compound adjective.

Example #5: *The Rime of the Ancient Mariner* (by S.T. Coleridge)

> "The Wedding-Guest he beat his breast,
> Yet he cannot choose but hear;
> And thus spake on that ancient man,
> The bright-eyed Mariner.
>
> And now there came both mist and snow,
> And it grew wondrous cold:
> And ice, mast-high, came floating by,
> As green as emerald."

Here, the poet has used hyphens three times, between the compound words "wedding-Guest," "bright-eyed," and "mast-high."

Function of Hyphen

The main function of hyphens is to separate words into parts, or to combine separate words into a single word to clarify meanings. Hyphens serve to remove ambiguities from sentences. Despite its decreased use, the

hyphen remains a norm in compound-modifier structures with some prefixes. Moreover, hyphenation is usually used in justified texts to avoid unnecessary spacing such as in newspaper columns.

Infinitive

Definition of Infinitive

An infinitive is a form of verb that appears in its basic form. It is preceded by a particle "to," and can serve as an adjective, an adverb, or a noun.

The infinitive phrase is a combination of the infinitive and objects, complements, or modifiers, such as "He plans to play cricket." Let us take an example of simple infinitive for instance, "An enormous relief had come upon us now that the job was done. One felt an impulse to sing, to break into a run, to snigger" (*A Hanging*, by George Orwell). All the underlined verbs are infinitives.

Difference Between Infinitive and Prepositional Phrase

Though infinitive and prepositional phrases may look the same, they are actually different. An infinitive begins with a particle "to," which comes before a verb, such as, "He wants to play." A prepositional phrase, on the other hand, begins with a preposition "to," which comes before a noun, such as, "He went to school."

Common Use of Infinitive

> You need to walk
> "To" is an infinitive form preceding the verb "walk."
> Give him the shoes to polish.
> Here, the infinitive is working as an adjective that modifies shoes.
> I don't want to see
> Here the infinitive "to" is serving as an adverb and it modifies the verb "see," which follows it.
> To write is his passion.
> Here the infinitive "to" is functioning as the subject of "is."

Examples of Infinitives in Literature

Example #1: *Ulysses* (by Alfred Lord Tennyson)

> "We are not now that strength which in old days
> Moved earth and heaven; that which we are, we are;
> One equal temper of heroic hearts,
> Made weak by time and fate, but strong in will
> To strive, to seek, to find, and not to yield."

Tennyson has excellently used infinitives in the final line of this example. These infinitives are "to strive," "to seek," "to find," and "to yield."

Example #2: *The Decay of Cinema* (by Susan Sontag)

> "Until the advent of television emptied the movie theaters, it was from a weekly visit to the cinema that you learned (or tried to learn) how to walk, to smoke, to kiss, to fight, to grieve."

In this example, the author has used five infinitives in a sequence: "to walk" and "to smoke," "to kiss," "to fight," and "to grieve." All of them begin with particle "to," which precede verbs.

Example #3: *Hamlet* (by William Shakespeare)

> "In what particular thought to work I know not,
> But in the gross and scope of mine opinion
> This bodes some strange eruption to our state...
> As it doth well appear unto our state—
> But to recover of us, by strong hand.
> A mote it is to trouble the mind's eye.
> In the most high and palmy state of Rome."

In this instance, there are two infinitives: "to work," and "to trouble." Both of these infinitives have appeared before the main verbs "work" and "trouble," and are serving as direct objects of the verbs.

Example #4: *The Crucible* (by Arthur Miller)

> "Which is not to say that nothing broke into this strict and somber way of life. When a new farmhouse was built, friends assembled to "raise the roof," and there would be special foods cooked and probably some potent cider passed around... The parochial snobbery of these people was partly responsible for their failure to convert the Indians. Probably they also preferred to take land from heathens rather than from fellow Christians."

Here the infinitives of the verbs "say" and "convert" are functioning as the direct objects of their verbs.

Example #5: *Alice's Adventures in the Wonderland* (by Lewis Carroll)

> "Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her and to wonder what was going to happen next. First, she tried to look down and make out what she was coming to, but it was too dark to see anything; then she looked at the sides of the well, and noticed that they were filled with cupboards and book-shelves."

Carroll has abundantly but skillfully used infinitives in this passage. There are five infinitives including "to look," "to wonder," "to happen," and "to see." All of them are working as direct objects of their respective verbs.

Function of Infinitive

Infinitives usually come before main verbs, but they may fall at different places in a sentence and serve various roles. Their function is to bring smoothness and flow in a sentence or complete text. They save the author from using a lot of words that would have been used in the absence of an infinitive. An infinitive is used to clarify meanings when two functions of a subject are described in the same sentence. In fact, it shows a sense of purpose in that second function.

Interjection

Definition of Interjection

An interjection is a short expression that writers use to express emotion. Interjections can stand alone, or they can appear at the beginning or end of a sentence. Interjections can convey emotions without necessarily connecting to the main idea, and neither a subject nor verb needs to be present in order to define an interjection.

Interjections are also considered exclamations. An exclamation usually follows an interjection, or comes at the end of an exclamatory sentence. For instance, exclamation marks are used to show the speaker's sadness in the following sentence:

> "Alas! (thought I, and my heart beat loud) / How fast she nears and nears!"
> *(The Rime of Ancient Mariner*, by S.T. Coleridge)

Everyday Use of Interjections

Depending on the emotions being conveyed by a sentence, interjections can be expressed in a variety of ways. Some of those ways include:

> **Exclamation point** (for expressing strong emotion)
> *Hey*! Stop playing tricks on me!
> Ouch! That hurts!
> **Comma or ellipses** (for expressing weaker emotion)
> *Well*, it's time to move forward.
> *Man*...it does not look good.
> **Question mark** (for expressing disbelief or uncertainty)
> How can you say that?
> *What*? You haven't completed your task yet?

Types of Interjection

Adjective
Example: *Great*! Now you can move on to the next chapter.
Noun or Noun Phrase
Example: *Congratulations*! You passed your exam.
Short Clause
Example: Brandy is his science teacher. *Oh, the horror*!
Sounds
Example: Uh-oh! Dude, you are in major trouble now.

Examples of Interjections in Literature

Example #1: *La Belle Dame Sans Merci* (by John Keats)

> "And there she lullèd me asleep,
> And there I dream'd – ah! woe betide!
> The latest dream I ever dream'd
> On the cold hill's side."

Keats has used a short clause as an interjection, shown here in italics. The exclamation points show extreme suffering on the part of the speaker. The speaker's expression emphasizes the medieval romantic setting of a cave, where a woman lulls a knight to sleep and he begins to dream.

Example #2: *Othello* (by William Shakespeare)

> "Iago: Awake! what, ho, Brabantio! thieves! thieves! thieves!
> Look to your house, your daughter and your bags!
> Thieves! thieves!"

In these lines, Iago tries to stir up trouble for Othello by awakening Brabantio with news of Desdemona and Othello's elopement. The emotion being expressed here is Iago's surprise.

Example #3: *Mother and Child* (by Eugene Field)

> "Oh, give me back my heavenly child,
> My love!" the rose in anguish cried;
> Alas! the sky triumphant smiled,
> And so the flower, heart-broken, died."

Field has employed different forms of interjections here. In the first line, he has used an exclamation point to express surprise, while in the second line he has used the noun phrase "my love" as an interjection. In the third line, the word "Alas!", complete with exclamation point, is used to express the sadness of a grieving mother.

Example #4: *Waiting for Godot* (by Samuel Beckett)

> Vladimir:
> "Oh pardon! I could have sworn it was a carrot. (He rummages again in his pockets, finds nothing but turnips.) All that's turnips..."

At the beginning of this excerpt, Vladimir has used the short clause "oh pardon" as an interjection to show weak emotion.

Example #5: *Ode to Nightingale* (by John Keats)

> "Forlorn! the very word is like a bell
> To toll me back from thee to my sole self!
> Adieu! the fancy cannot cheat so well...
> Adieu! adieu! thy plaintive anthem fades"

In this final stanza of this poem, Keats uses the term "forlorn" as the sound of a ringing bell, to bring the speaker out of his reverie about the nightingale, and back to real life. Keats uses this interjection, as well as the term "adieu" to indicate the speaker's sorrow.

Functions of Interjections

Interjections can appear as a single phrase, word, or short clause. The most

might otherwise go ignored in a sentence. Through interjections, writers can express emotions, such as joy, excitement, surprise, sadness, or even disgust. They can also exaggerate those emotions through the use of an exclamation point.

Though interjections may seem trivial, their function as a part of speech is significant. It is often difficult to express emotions in the written language, and without interjections it might otherwise be impossible.

Irregular Verb

Definition of Irregular Verb

An irregular verb is a type of verb that does not follow the general rule of using "-ed" at the end of the word to make the past tense or the past participle form. It means the spellings of an irregular verb can be tricky, and may follow a different pattern.

The most common irregular lexical verbs in English grammar are: say, go, get, think, know, come, make, take, and see. They usually follow the pattern like drink-drank, know-knew, blow-blew, spring-sprang, or none of these such as put-put or cut-cut. For instance, "Mr. Jones went into Willingdon and got so drunk at the Red Lion that he did not come back till midday on Sunday" (*Animal Farm*, by George Orwell). Here the underlined words are irregular verb forms.

Common Use of Irregular Verb

> He flew his kite very high.
> I felt wonderful yesterday.
> My parents came to the farewell party at my school.
> She caught the apple.
> Jenny drew a beautiful picture for her parents.

Here, the verbs "flew, felt, came, caught, drew, and bit" have used past tense to represent what happened in past.

> He has felt wonderful today.
> She has flown a kite.
> They have eaten cake and pizza with the tea.
> They have gone back home.
> The rat has bitten her hand.

In these two sets of examples, the irregular verbs "felt, flown, eaten, gone, and bitten" appear in the past tense with the helping verbs "has, had, and have."

Examples of Irregular Verbs in Literature

Example #1: *Riverbank Tweed and Roadmap Jenkins* (by Bo Links)

> "He said Roadmap Jenkins got the good loops because he knew the yardage and read the break better than anyone else."

In this example, the author has used two irregular verbs "knew, and read" as underlined.

Example #2: *Forty Years a Gambler on the Mississippi* (by George H. Devol)

> "Hearts *were* trumps. I stood, and made three to his nothing. I dealt; he begged; I gave him one, and made three more."

These lines present a good example of irregular verbs, which include "stood, made, dealt, and gave." None of these words have added "d," or "-ed" at the end.

Example #3: *Ode to Nightingale* (by John Keats)

> "My sense, as though of hemlock I had drunk,
> Or emptied some dull opiate to the drains
> One minute past, and Lethe-wards had sunk:
> Dance, and Provençal song, and sunburnt mirth!
> What thou among the leaves hast never known."

Here, Keats has used both the past tense "sunburnt," and helping verbs with past participles "drunk, sunk, and known."

Example #4: *The Rime of the Ancient Mariner* (by S.T. Coleridge)

> "The guests are met, the feast is set:
> The Wedding-Guest sat on a stone:
> The Sun came up upon the left,
> Out of the sea came he!
> And he shone bright, and on the right
> Went down into the sea.
> The Sun now rose upon the right...
> Still hid in mist, and on the left."

Coleridge has excellently used the irregular verbs "met, sat, came, left, shone, went, rose, and hid" with past tense to represent past events.

Example #5: *To Kill a Mockingbird* (by Harper Lee)

> "When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow. When enough years had gone by to enable us to look back on them, we sometimes discussed the events leading to his accident. ... He said it began the summer Dill came to us, when Dill first gave us the idea of making Boo Radley come out."

Here, Lee has used past tense of the irregular verbs "got, began, and came." He has also used the past participle "gone," with the helping verb "had," to form the perfect tense.

Function of Irregular Verb

An irregular verb plays the same role that other types of verb play; that is to tell about the subject doing an action. It expresses a relationship with time, like what happened at which time, which means telling about action that happened in the near of far past, and not about the present or the future time. In writing, the use of irregular verbs is crucial, for it informs about the timing of the action and type of the tense. However, in a speech, people can usually understand its meaning despite incorrect use. Structurally, it is used to signify the past tense in a sentence.

Linking Verb

Definition of Linking Verb

A linking verb connects a subject to a verb in a sentence in order to show the action that is being done. A linking verb does not express the action by itself. Some words can serve as both linking verbs and action verbs.

The most common linking verb is "be," and its purpose is to indicate the state of the subject within the sentence. Different uses of "be" include:

are
is
am
was
were
been
being
appear
become
grow
feel
look
seem
remain
smell
stay
sound
turn
taste

These verbs can also be called "copular verbs," or "copulas." For example, in the sentence, "War remains the decisive human failure" (*The Economics of Innocent Fraud*, by John Kenneth Galbraith), "remains" is used as a linking verb.

Common Uses of Linking Verbs

"Thomas feels energetic after playing basketball all the night."

In this sentence, the word "feels" joins the subject ("Thomas") to the state of being energetic.

"Drinking cold coffee in the winter seems like an impossible feat."

Here, "seems" joins the subject ("cold coffee") with the state of "impossible."

"Terry is a cricket fan."

Here, the word "is" is not an action that Terry can do. It is used to link the subject ("Terry") to the additional information that is provided about him (how he enjoys watching or playing cricket). Thus, "is" is the linking verb in this sentence.

"The cats are meowing furiously at the rat."

Obviously, the use of "are" in this sentence does not refer to an action that the cats can do. Instead, it provides additional information about how angry the cats are at the rat.

"This lemon tastes sour; however, that pizza smells"

Here, "tastes" and "smells" are linking verbs that connect their subjects ("lemon" and "pizza") to additional information being provided about them.

Types of Linking Verb

Linking verbs can be grouped into two categories. First are those that use the verb form of "to be" to refer to the current state of the subject. These include:

am
are
is
was
were
been
being

Second are those that convey a result. These include:

appear
become
feel
grow
look
remain
seem
smell
sound
stay
taste
turn

For example: "If you leave milk outside of the fridge for too long, it may turn sour."

To confirm the identity of a linking verb, replace it with the correct form of "be." If the sentence still makes sense, then it is a linking verb. However, if the sentence does not make sense after the replacement, then the verb being used is an action verb, not a linking verb. Consider the following:

"Laura appears"
"Laura is"

In the second line, "is" has replaced "appears," and yet the sentence still conveys the same meaning. Therefore, "appears" as it is used here is a linking verb.

Examples of Relative Pronoun in Literature

Example #1: *The Sign of Four* (by Sir Arthur Conan Doyle)

> "How often have I said to you that when you have eliminated the impossible, whatever remains, however improbable, must be the truth?"

In these lines, if the linking verb "remains" is replaced with "is," then the meaning of the sentence stays the same. Therefore, "remains" is the linking verb in this sentence.

Example #2: *To the Lighthouse* (by Virginia Woolf)

> "But this morning everything seemed so extraordinarily queer that a question like Nancy's ... She looked a little skimpy, wispy; but not unattractive. He liked her. The shore seemed refined, far away, unreal."

Woolf has used two linking verbs here: "seemed" and "looked." "Seemed" connects the subject ("everything") to its related details, while "looked" connects the subject ("she") to the description of her body.

Example #3: *The Doomsday Conspiracy* (by Sidney Sheldon)

> "General Mark Hilliard, deputy director of the NSA, appeared to be in his middle fifties, very tall, with a face carved in flint, icy, steely eyes, and a ramrod-straight posture ..."

In this example, "appeared" is used as a linking verb to connect the subject ("General Mark Hilliard") to the details about his appearance.

Example #4: *1984* (by George Orwell)

> "A sudden hot sweat had broken out all over Winston's body. His face remained completely inscrutable..."

Here the linking verb "remained" links the subject ("Winston") to his facial description. If the linking verb was replaced with the word "was," the sentence would still make sense.

Function

A linking verb shows the relationship between the subject and the complement of a sentence. A linking verb also connects the subject to the words and phrases that provide additional information about the subject, such as an existing condition or relationship.

Modal Verb

Definition of Modal Verb

A modal verb is a type of verb that joins up with another verb to create a mood or situation. Also known as a "modal auxiliary verb," a modal verb expresses uncertainty, necessity, permission, or ability. Unlike auxiliary verbs, a modal verb never changes its form; therefore, it does not use "-ing," "-en," "-s," or infinitive forms. There are ten basic modal verbs:

can
could
should
would
will
shall
ought
may
might
must

However, as these verbs show, a modal verb does not have its own meaning; it must be accompanied by a base verb, such as "play," "eat," "drink," "think," etc. On the other hand, a modal verb never joins up with auxiliary verbs, like "do," "does," and "did."

The negative form of a modal verb can be made by simply adding "not" to the verb. When in an interrogative form, a modal verb comes just before the subject of the sentence. For instance, in the sentence, "She thought, I must hurry before the robbers come" (*The Interior Castle*, by Jean Stafford), the word "must" is a modal verb. In its negative form, "not" will be added after "must," and in its interrogative form, the modal verb will come just before the subject that it precedes in the affirmative sentence.

Characteristics of a Modal Verb

Probability

A modal verb is used when it is a certainty that something has happened, is happening, or will happen:

"It is snowing, so you must be feeling cold."

Ability

"Can" and "could" are used when talking about an ability or skill, when making a request, or when asking for permission:

"He can speak many languages."

"Could I ask you a question?"

Permission

The modal verbs "can," "could," "may," or "might" are used when granting permission in the present or future. "May" and "might" are also used when discussing uncertainties about past events:

"You may use my car tonight."

"We may go shopping tonight, but I am not sure yet."

"The fact that she failed the test surprised me. I heard she might have been suffering from a fever during the exam."

Habit

The modal verb "would" is often used to discuss something that someone does now, or used to do in the past:

"When she lived in the U.S., she would often drink coffee in a café next to her apartment."

Advice or Obligation

The modal verbs "must" and "should" are used when someone is offering advice or is discussing the importance (or unimportance) of something:

"The kids must finish their homework before they go to sleep."

"You should be present for your final exam."

Making Offers/Suggestions

The modal verb "shall" typically appears in the first-person narrative:

"Shall I buy you an ice cream?" (Offer)

"Shall we play cricket today?" (Suggestion)

Examples of Modal Verbs in Literature

Example #1: *The Picture of Dorian Gray* (by Oscar Wilde)

> "There are many things that we would throw away if we were not afraid that others might pick them up."

In this line, the author has used the modal verb "might" to show uncertainty about the past.

Example #2: *The Things They Carried* (by Tim O'Brien)

> "Afterward, when the firing ended, they would blink and peek up. They would touch their bodies, feeling shame, then quickly hiding it. They would force themselves to stand. As if in slow motion, frame by frame, the world would take on the old logic – absolute silence, then the wind, then sunlight, then voices."

Throughout this excerpt, O'Brien has used the modal verb "would" to discuss the past habits of a particular group of people.

Example #3: *Emma* (by Jane Austen)

> "You might not see one in a hundred, with gentleman so plainly written as in Mr. Knightley ... He will be a completely gross,

In this extract, the author has used two modal verbs: “might” and “will.” “Might” indicates uncertainty about the future, while “will” shows the absolute certainty.

Example #4: *The Gettysburg Address* (by Abraham Lincoln)

> “Government of the people, by the people, for the people, shall not perish from the earth.”

Lincoln has skillfully used the modal verb “shall” in his speech. Here, “shall” has several different functions; it poses as a suggestion, a possibility, and an offering of advice.

Function

Modal verbs perform various functions, depending on how they are used within a given text. They show possibilities, abilities, and predictions. They aid writers in discussing the future with certainty, or discussing the past with uncertainty. They help writers make promises and decisions, as well as give permission or reassurance. Modal verbs also aid other verbs in expressing their meanings. Grammatically, modal verbs make sentences more complete and meaningful.

Monosyllable

Definition of Monosyllable

A monosyllable is an utterance or a word having only one syllable. It has originated from a Greek word "monosyllable," which simply means "one syllable." In fact, monosyllable is an unbroken sound or a single sound that makes up a complete word. For example, in the sentence, "For what do we live, but to make sport for our neighbors, and laugh at them in our turn?" (*Pride and Prejudice*, by Jane Austen), Jane Austen has used all monosyllables, with the exception of "neighbors."

Common Use of Monosyllable

> And God has said, "Let there be light."
> Please wait for him.
> I need this book right now.
> Do not go there.
> Would you please pass that cup of tea to me?
> Small words can be crisp and to the point, like a knife.

Examples of Monosyllables in Literature

Example #1: *King John* (by William Shakespeare)

> "Good friend, thou hast no cause to say so yet;
> But thou shalt have; and creep time ne'er so slow,
> Yet it shall come, for me to do thee good.
> I had a thing to say. But let it go."

All words are monosyllabic in these lines. The monosyllables are not creating monotony, but emphasizing the words through stressed and unstressed effects.

Example #2: *Festus* (by Philip James Bailey)

> "Life's more than breath, and the quick round of blood –
> We live in deeds, not years; in thoughts, not breaths –
> We should count time by heart-throbs. He most lives
> Who thinks most – feels the noblest – acts the best.
> Life's but a means unto an end."

This is another good example of monosyllabic words. The whole passage contains monosyllabic words with stressed and unstressed patterns.

Example #3: *Raven* (by Edgar Allan Poe)

> "By the grave and stern decorum of the countenance it wore,
> Though thy crest be shorn and shaven, thou," I said, "art sure no craven ...
> But the Raven, sitting lonely on the placid bust, spoke only
> That one word, as if his soul in that one word he did outpour."

In this instance, Poe has used some monosyllabic words as underlined. They are adding rhythm and flow to the text.

Example #4: *Hamlet* (by William Shakespeare)

> "To be, or not to be? That is the question —
> No more — and by a sleep to say we end ...
> For in that sleep of death what dreams may come."

This passage has used all monosyllabic words, with the exception of the word "question." This creates some ambiguity. In the first line, for instance, Hamlet is unable to decide whether he is stressing the word "that" over "is," or "to be," over "not." The first two lines are highly effective in their impact.

Example #5: *Paradise Lost* (by John Milton)

> "That we must change for Heav'n, this mournful gloom
> For that celestial light? Be it so, since he ...
> A mind not to be chang'd by Place or Time.
> The mind is its own place, and in it self
> What matter where, if I be still the same,
> And what I should be, all but less then he."

Milton has emphasized all the words in these lines. He has contracted a two syllable word "heaven," transforming it into a monosyllabic word, "heav'n."

Example #6: *Tyger Tyger* (by William Blake)

> "Dare its deadly terrors clasp!
> When the stars threw down their spears
> Did he smile his work to see?
> Did he who made the Lamb make thee?...
> In the forests of the night."

Blake has used monosyllabic words throughout this entire text. It has both stressed as well as unstressed words, giving rhythmic flow to the reading and musical quality to the verses.

Function of Monosyllable

Monosyllabic words, or simply "monosyllables," are either accented or unaccented. They give power to a poet to add stressed or unstressed effects in his verses. This addition of stressed and unstressed syllables in a sequence brings flow and melody in poetry. Other than this, monosyllables also bring musicality in prose. It is because they are easy to pronounce, easy to read, and above all, easy to comprehend. In fact, monosyllables provide writers handy tools to reach their target audience, and make reading their works comfortable, enjoyable, and easy. Writers and poets both use monosyllables to create high- and low-pitched musical quality in

Morpheme

Definition of Morpheme

A morpheme is the smallest syntactical and meaningful linguistic unit that contains a word, or an element of the word such as the use of –s whereas this unit is not divisible further into smaller syntactical parts.

For instance, in the sentence, "It was the best of times; it was the worst of times" (*A Tale of Two Cities*, by Charles Dickens), all the underlined words are morphemes, as they cannot be divided further into smaller units.

Types of Morpheme

There are two types of morphemes which are:

Free Morpheme
The free morpheme is just a simple word that has a single morpheme; thus, it is free and can occur independently. For instance, in "David wishes to go there," "go" is a free morpheme.

Bound Morpheme
By contrast to a free morpheme, a bound morpheme is used with a free morpheme to construct a complete word, as it cannot stand independently. For example, in "The farmer wants to kill duckling," the bound morphemes "-er," "s," and "ling" cannot stand on their own. They need free morphemes of "farm," "want" and "duck" to give meanings.

Bound morphemes are of two types which include:

Inflectional Morpheme
This type of morpheme is only a suffix. It transforms the function of words by adding -ly as a suffix to the base of the noun, such as in "friend," which becomes "friendly." Now it contains two morphemes "friend" and "-ly." Here, "-ly" is an inflectional morpheme, as it has changed the noun "friend" into an adjective "friendly."

Derivational Morpheme
This type of morpheme uses both prefix as well as suffix, and has the

ability to change function as well as meaning of words. For instance, adding the suffix "-less" to the noun "meaning" makes the meaning of this word entirely different.

Examples of Morpheme in Literature

Example #1: *Hamlet* (by William Shakespeare)

"Sit down awhile;
And let us once again assail your ears,
That are so fortified against our story
What we have two nights seen.
Before my God, I might not this believe
Without the sensible and true avouch
Of mine own eyes."

All the underlined words in this example are bound morphemes, as they cannot exist independently. For instance, "awhile" is a combination of two morphemes "a" and "while." Similarly, "again," "nights," and "before" are combinations of two morphemes each.

Example #2: *Tyger Tyger* (by William Blake)

"Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?
Did he smile his work to see?
Did he who made the Lamb make thee?"

In this example, all of the underlined words are bound morphemes. The second one, "immortal," and the third one, "fearful," have changed functions and meanings after the addition of suffixes. "Fearful" is an inflectional morpheme, and it has changed this noun into an adjective.

> "The young man, who was studying the country, took his glasses from the pocket of his faded, khaki flannel shirt, wiped the lenses with a handkerchief, screwed the eyepieces around until the boards of the mill showed suddenly clearly and he saw the wooden bench beside the door; the huge pile of sawdust that rose behind the open shed where the circular saw was, and a stretch of the flume that brought the logs down from the mountainside on the other bank of the stream."

In this passage, all the underlined words "studying," "handkerchief," "suddenly," "clearly," "wooden," "beside," and "mountainside" are bound morphemes.

Example #4: *Master of the Game* (by Sidney Sheldon)

> "Jamie McGregor was one of the dreamers. He was barely eighteen, a handsome lad, tall and fair-haired, with startlingly light gray eyes. There was an attractive ingenuousness about him, an eagerness to please that was endearing. He had a light-hearted disposition and a soul filled with optimism."

This passage is another good example of bound morphemes. The underlined words "dreamers," "barely," "handsome," "fair-headed," "eagerness," "light-hearted," and "filled" are bound morphemes.

Function of Morpheme

A morpheme is a meaningful unit in English morphology. The basic function of a morpheme is to give meaning to a word. It may or may not stand alone. When it stands alone, it is thought to be a root. However, when it depends upon other morphemes to complete an idea, then it becomes an affix and plays a grammatical function. Besides, inflectional and derivational morphemes can transform meanings and functions of the words respectively adding richness and beauty to a text.

Noun

Definition of Noun

A noun is a part of speech, which is used to identify a thing, person, idea, or place. It originated from a Latin word *nomen*, which means "a name." In fact, everything people talk about needs a name, such as people (man, artist), places (street, town), objects (pencil, vase), qualities (sorrow, heroism), substances (glass, copper), measures (ounce, inch), and actions (dancing, swimming); and this naming word is called a noun.

Sometimes a noun is in a material or tangible shape, such as cake, lion, or computer; while at other times it is an abstract thing, such as joy, bravery, and smile.

Types of Noun

Common Noun – A common noun names general people, ideas, things, and places, such as president, teacher, and brother.
Proper Noun – A proper noun names specific people, ideas, things, and places, such as Donald Trump, Mr. Smith, and Joe.
Collective Noun – Collective nouns denote groups, such as team, pack, and choir. These nouns can be singular or plural, depending upon the sense of the sentence. For instance, in the sentence, "Your team is supposed to arrive at 6 o'clock," the word *team* is a collective noun.
Compound Noun – Compound nouns are a combination of more than one word. such as pickpocket, court-martial, and water bottle. Some of these nouns combine and form a single word, while others are hyphenated.
Concrete Noun – Concrete nouns are, in fact, things that are tangible – things that can be seen or touched – such as a hammer, clouds, or a tree.
Uncountable Noun – These nouns are things that are not countable, such as music, food, and water.
Gender-Specific Noun – Gender-specific nouns are specific to gender, whether male or female, such as a vixen, an actress, an actor, a queen, and a king.

Verbal Noun – Verbal nouns originate from verbs, but they do not have any verb-like qualities. For instance, in the phrase, "a good drawing," the verbal noun "drawing" appears with the adjective "good," which differentiates this noun from the gerund form (adverbs modify gerunds not adjectives).
Gerund – Gerund is a noun that ends with -ing, and represents an action. It has verb-like qualities, such as in the phrase, "happily building a house," the gerund "building" is modified by the adverb "happily."

Examples of Nouns in Literature

Example #1: *Waiting for Godot* (by Samuel Beckett)

> "VLADIMIR:
> There's man all over for you, blaming on his boots the faults of his feet. (*He takes off his hat again, peers inside it, feels about inside it, knocks on the crown, blows into it, puts it on again*) ...
>
> It's a reasonable percentage. (*Pause.*) Gogo."

Here, the underlined words are items identified by the nouns "boots," and "feet." There is also a proper noun, "Gogo," which is the character's name.

Example #2: *Ode to Autumn* (by John Keats)

> "Where are the songs of spring? Ay, Where are they?
> Think not of them, thou hast thy music too, — ...
>
> While barred clouds bloom the soft-dying day, ...
>
> Among the river sallows, borne aloft."

In this stanza, Keats has used the uncountable noun "music," and the concrete nouns "clouds," and "river." However, the word "songs" is both countable, and non-tangible.

> "At such a time I found out for certain that this bleak place overgrown with nettles was the churchyard... and that Alexander, Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried."

Charles Dickens has mentioned a number of proper nouns in a row: "Alexander," "Bartholomew," "Abraham," "Tobias," and "Roger."

Example #4: *The Doll's House* (by Henrik Ibsen)

> "Nora (drops her cloak). Someone is coming now! (Goes to the door and listens.) Of course, no one will come today, Christmas Day – nor tomorrow either. But, perhaps – (opens the door and looks out). No, nothing in the letterbox; it is quite empty."

Here, "Nora" and "Christmas Day" are proper nouns, which are names of a specific person, and a specific day. However, "letterbox" is a common noun.

Function of Noun

The basic function of a noun is to identify people, ideas, things, and places, and name them. A noun performs many other functions, as it may serve as a subject, a direct object, an indirect object, an object of preposition, a predicate nominative, and an object complement. A noun also serves as a subject in a sentence, showing that it is a doer, actor, or a performer that is responsible to carry out an action. In addition, a noun works as a noun phrase head too. The use of nouns makes a text relevant, interesting, and easy to read.

a noun, pronoun, or noun phrase on which a verb performs an action

Definition of Object

In grammar, an object is a noun, pronoun, or noun phrase on which a verb performs an action. It falls at the end of a sentence, and is governed by a verb or a preposition. For example, in the excerpt, "My aunt opened her purse and gave the man a quarter ... It was Valentine's Day and she had baked me a whole box of heart-shaped biscuits" (*The Amnesia*, by Sam Taylor), "man" and "me" are indirect objects governed by their respective verbs "gave" and "baked."

Types of Object

There are three types of object:

> Direct Object
> A direct object in a sentence is directly acted upon by a subject such as, "All the actors have played their parts."
> Indirect Object
> An indirect object in a sentence is the recipient of the action performed by the subject such as, "Pauline has passed her mother a parcel."
> Object of Preposition
> The object of preposition is a noun or pronoun managed by a prepositions such as, "The cat gets in their house when they are sleeping."

Examples of Objects in Literature

Example #1: *Charlotte's Web* (by E.B. White)

> "She closed the carton carefully. First she kissed her father, then she kissed her mother. Then she opened the lid again, lifted the pig out, and held it against her cheek."

In this example, "carton" and "lid" are direct objects. "Her father," and her mother" are indirect objects because they are the recipients of actions in these sentences.

Example #2: *A Tale of Two Cities* (by Charles Dickens)

> "All these things, and a thousand like them, came to pass in and close upon the dear old year one thousand seven hundred and seventy-five. Environed by them, while the Woodman and the Farmer worked unheeded, those two of the large jaws, and those other two of the plain and the fair faces, trod with stir enough, and carried their divine rights with a high hand … With drooping heads and tremulous tails, they mashed their way through the thick mud, floundering and stumbling between whiles, as if they were falling to pieces at the larger joints."

In this passage, there are three underlined objects: "them," "with high hand," and "through the thick mud." The first one is an indirect object, while the second and third are objects of prepositions.

Example #3: *Pride and Prejudice* (by Jane Austen)

> "Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week… "I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of

In this excerpt, the first "a young man" is an object of preposition; "house" and "themselves" are direct objects.

Example #4: *A Modest Proposal* (by Jonathan Swift)

> "I think it is agreed by all parties, that this prodigious number of children in the arms, or on the backs, or at the heels of their mothers ... As I have been informed by a principal gentleman in the county of Cavan, who protested to me, that he never knew above one or two instances under the age of six, even in a part of the kingdom so renowned for the quickest proficiency in that art."

In this instance, there are just two objects. Both "all parties" and "principal gentleman" are direct objects, on which an action is performed.

Function of Object

The role of an object is very important in writing as well as speaking. It is a person, a place, or thing, on which the verb performs an action. It completes the meaning of a sentence. Without an object, a sentence does not make sense, in terms of the action it shows. The objective is sometimes a direct object, an indirect object, or an object of preposition. In terms of semantic functions, it shifts the meaning of verb forward to itself, rather than backward to the subject. This makes reading flow well, as most sentences with objects and direct objects are written in active voice.

Participle

Definition of Participle

A participle, in grammatical terms, is the form of a verb that ends either in present participle, with "-ing," or in past participle, with "-ed." The word "participle" finds its origins in the Latin word *participium*, which means "sharing, partaking, or participating." When it combines with auxiliary verbs, it shows an aspect, voice, or tense of the verb. It also works as an independent adjective in its "-ing" form, such as in the sentence, "Newport harbor lay stretched out in the distance, with the rising moon casting a long, wavering track of silver upon it" (*Uncle Tom's Cabin*, by Harriet Beecher Stowe), the underlined word "rising" is an independent adjective.

Types of Participle

> **Present Participle** – Present participles express active actions and work as adjectives. They end in "-ing," such as carrying, tapping, and sharing. For example;
>
> I like that shining star.
>
> A laughing girl is stronger than a complaining girl.

Here shining, laughing and complaining are the examples of present participles.

> **Past Participle** – Past participles appear with passive actions. The past participle of regular verbs ends in "-ed," and the past participle of irregular verbs ends in "-d," "-n," "-en," or "-t," such as spent, broken, and opened, etc. For example:
>
> She has learned
>
> Do not waste your time looking at a closed

Here learned and closed are examples of past participles.

> **Perfect Participle** – A perfect participle is created by adding the word "having" to a past participle. The perfect participle demonstrates an

action that occurred in the past. It appears like this: "Having + past participle ..." For instance:

> Having read a horror book, the girl rushed out of her room.
> Having washed the dishes, Mary sat down to relax.

In these sentences the actions of reading and washing the dishes were completed in the past. Also, one action occurred after the other: the girl rushed out of the room *after* she read the book; and Mary relaxed *after* she washed the dishes.

Examples of Participles in Literature

Example #1: *Will in the World* (by Stephen Greenblatt)

> "I believe in broken, fractured, complicated narratives, but I believe in narratives as a vehicle for truth, not simply as a form of entertainment."

This example has used all past participles, as shown underlined: "broken," "fractured," and "complicated." The past participle of the irregular verb is "broken," while remaining are past participles of regular verbs.

Example #2: *The Farmer's Children* (by Elizabeth Bishop)

> "The new home stood beside the macadamized 'new' road and was high and boxlike, painted yellow with a roof of glittering tin."

This is another example that uses past participle "painted." This past participle is functioning as an adjective, indicating what happened in the past.

Example #3: *Christmas Gift* (by Robert Penn Warren)

> "During the thunderstorm, the frightened cat hid under the bed.

> ticked with a small busy sound."

This example has used the past participles "frightened" and "painted." Both end in "-ed," indicating that the actions have occurred in past.

Example #4: *The Wondrous Wood Duck* (by Jack Denton Scott)

> "The ducks come on swift, silent wings, gliding through the treetops as if guided by radar, twisting, turning, never touching a twig in that thick growth of trees that surrounded the lake."

All the participles in this example are present participles, mentioning actions that are happening in present tense. They are "gliding," "twisting," "turning," and "touching" as underlined.

Example #5: *The Chaste Planet* (by John Updike)

> "Leaking from restaurant walls, beamed into airports as they landed and automobiles as they crashed, chiming from steeples, thundering from parade grounds, tingling through apartment walls, carried through the streets in small boxes, violating even the peace of desert and the forest, where drive-ins featured blue musical comedies..."

In this passage, there are two past participles: "beamed" and "carried." All the other underlined words are present participles, ending in "-ing." These include "leaking," "chiming," "thundering," "tingling," and "violating."

Example #6 *The Old man and the Sea* (by Earnest Hemingway)

> "They picked up the gear from the boat. The old man carried the mast on his shoulder and the boy carried the wooden boat with the coiled, hard-braided brown lines, the gaff and the harpoon with its shaft. They walked up the road together to the old man's

shack and went in through its open door. The old man leaned the mast with its wrapped sail against the wall…"

Hemingway has written this entire passage in past participles, telling what happened in the past – how the old man and the boy managed to be ready for fishing.

Function of Participle

Participles play various major roles in a sentence. They function as parts of verbs or nouns or adjectives. Due to their unique features of modifying the modifiers, such as adjectives and adverbs, participles are mostly used to beautify a piece of poetry or prose. They also connect sentences with one another for coherence, and show timing of the actions.

Past Participle

Definition of Past Participle

Past participle is the third form of a verb. In regular verbs, it is the same as the original verb. However, in irregular verbs, a past participle is a word that uses "-ed," "-d," and sometimes "-t" at the end of its present or first form.

The past participle uses auxiliary verbs, such as "have," "has," "had," and in some cases "would have," or "should have," to describe the perfect or conditional aspect of the action. For example, in the sentence, "Though many have tried, no one has ever yet explained away the decisive fact that science, which can do so much, cannot decide what it ought to do" (*The Measure of Man*, by Joseph Wood Krutch), the verbs "tried" and "explained" are in their past participle forms.

Difference Between Past Participle and Past

Both are grammatical forms of verbs. Past participle is one of the five verb forms, which include, infinitive, simple present, simple past, past participle, and present participle. It is the third form of verb and may appear in present, past, or future perfect tense. For example, in the sentence "He has taken his son to the hospital," the phrase "has taken" is in the past participle form, as opposed to the past form "he took his son to the hospital."

The past form, by contrast, only appears to describe what happened in the past, or in the simple past, or past tense, though it also ends with "-d," "-ed," and "-t," but without using auxiliary verbs. For example, "She walked to the college with her friend."

Everyday Use of Past Participle

She has learned
Here the past participle of "learn" has combined with the auxiliary verb "has" to serve the purpose of present perfect tense.
Her dress was well stitched.
In this line, stitched is functioning as passive voice.
She has a broken
In this example, broken is functioning as an adjective.

Examples of Past Participles in Literature

Example #1: *The Bluest Eye* (by Toni Morrison)

> "Sunk in the grass of an empty lot on a spring Saturday, I split the stems of milkweed and thought about ants and peach pits and death and where the world went when I closed my eyes. I must have lain long in the grass, for the shadow that was in front of me when I left the house had disappeared when I went back."

All the underlined words in this excerpt are past participles, including "sunk," "lain," and "disappeared." The second and the third ones have also used auxiliary verbs "have" and "had."

Example #2: *Leave It to Psmith* (by P.G. Wodehouse)

> "All that had occurred was that Psmith, finding Mr. Cootes's eye and pistol functioning in another direction, had sprung forward, snatched up a chair, hit the unfortunate man over the head with it, relieved him of his pistol, leaped to the mantelpiece, removed the revolver which lay there, and now, holding both weapons in an attitude of menace, was regarding him censoriously through a gleaming eyeglass."

In this excerpt, the past participles have appeared as "occurred," "sprung," "snatched," "hit," "relieved," "leaped," and "removed."

Example #3: *Notes on a Small Island: The Things That Really Make Britain*

> "Frowned upon as unspeakably common by some gardeners, the gnome is often viewed as a rather crude decoration, which has not been helped by the introduction of mooning gnomes and even naked gnomes."

Each of the underlined words are past participles of their respective verbs, as they end with "-ed." The tense is not past, rather it is in the present perfect form.

Example #4: *The Old Man and the Sea* (by Earnest Hemingway)

> "But they did not show it and they spoke politely about the current and the depths they had drifted their lines at and the steady good weather and of what they had seen. The successful fishermen of that day were already in and had butchered their marlin out and carried them laid full length across two planks ... Those who had caught sharks had taken them to the shark factory ..."

Hemingway has written this passage in past perfect tense using the past participles "drifted," "seen," "butchered," "caught," and "taken." Each has appeared with the auxiliary verb "had," to describe past events.

Function of Past Participle

The past participle can perform multiple functions. It can function as perfect tense, as an adjective to describe a noun, and as a passive voice. Its usage is very important in writing. Past participle is not only useful to describe an event in the near past, but also very effective in giving an impression of a just-happened event to establish credibility of the writer, as well as the event itself.

Past Tense

Definition of Past Tense

In grammar, past tense refers to a verb-tense combination whose sole purpose is to state an action to have happened in the time that has passed. It is second to present tense, in which the action takes place in the present moment. A sentence in past tense always uses the second form of verb. A sentence in past tense does not need any auxiliary, except when it is in negative or interrogative form, in which case, it uses "did not" or "did" in negative and interrogative forms respectively.

For instance, in the sentence, "She looked around carefully, then ran to the car, slid inside and locked the doors, her heart pounding. She headed downtown ..." (*Tell me Your Dreams*, by Sidney Sheldon), all of the underlined verbs are in the past tense.

Past tense also uses some specific words to designate when the action happened in the past, such as "yesterday," "last night," "the previous day," or "the last day." Also, there is a difference in the past tense and past form of verb. Past tense specifically refers to the past time, but past form of the verb is the second form of verb after the present form that is used in simple past tense.

Common Use of Past Tense

> I visited him in hospital yesterday.
> He planned the ceremony by himself.
> Yesterday, they hiked down the mountain.
> Perry enrolled in college.
> Whenever she played tennis she would injure herself.

Examples of Past Tense in Literature

Example #1: *The Wonderful Wizard of Oz* (by L. Frank Baum)

> "And the Scarecrow found a tree full of nuts and filled Dorothy's basket with them, so that she would not be hungry for a long time. She thought this was very kind and thoughtful of the Scarecrow, but she laughed heartily at the awkward way in which the poor creature picked up the nuts."

In this example, all the past tense verbs are underlined. They include "found," "filled," "thought," "laughed," and "picked up," each referring to activities that happened in the past.

Example #2: *A Romance of Rust* (by Donovan Hohn)

> "I walked among fabulous machines as small as schnauzers and as huge as elephants, all gleaming in the August sun. Drive belts whirred, flywheels revolved, pistons fired, and a forest of smokestacks piped foul smoke and rude music into the otherwise cloudless sky."

Here, the subject "I" has performed some activities in the past as indicated by the past forms of the verbs "walked," "whirred," "revolved," "fired," and "piped" showed.

Example #3: *Pilgrim at Tinker Creek* (by Annie Dillard)

> "Last year I saw three migrating Canada geese flying low over the frozen duck pond where I stood. I heard a heart-stopping blast of speed before I saw them; I felt the flayed air slap at my face. They thundered across the pond..."

The author Annie Dillard has described habitual activities of the subject in this passage. These activities occur the past, including "saw," "stood," "felt," and "thundered."

> "The two men appeared out of nowhere, a few yards apart in the narrow, moonlit lane... They turned right. The high hedge curved into them. The interest around the table sharpened palpably: Some stiffened, others fidgeted, all gazing at Snape and Voldemort."

Each of the underlined verbs in this example is in the simple past tense. These include "appeared," "turned," "curved," "sharpened," "stiffened" and "fidgeted," and have used second form.

Example #5: *Vacation '58* (by John Hughes)

> "Dad drove up on the sidewalk and ran over a bike and some toys. Mom accused him of being asleep at the wheel, but he said he was just unfamiliar with Illinois traffic signs...He took off his shoes, rolled down the window, turned the radio way up..."

In this example, all the highlighted verbs in each sentence depict an activity taking place at some point in the past.

Example #6: *The Chronicles of Narnia* (by C.S Lewis)

> "'Nothing there!' said Peter, and they all trooped out again – all except Lucy. She stayed behind because she thought it would be worth while trying the door of the wardrobe, even though she felt almost sure that it would be locked. To her surprise it opened quite easily, and two moth-balls dropped out."

Here, the author has described a character "Lucy," and what happened to her when she was left behind by others. All activities related to her occurred in the past, as shown by the underlined past forms of the respective verbs.

Function of Past Tense

The function of past tense in speech and writing is to express action,

purpose is to place a situation or action, or to refer to habitual activities, states, conditions, and events in the past. It is mostly used in fictions and plays, where the events are stated to have happened in the time having passed. The major objective of using past tense is to draw a moral purpose from the past narratives.

Personal Pronoun

Definition of Personal Pronoun

A personal pronoun represents a particular person, a thing, a place, an animal, or a group. Its purpose is to avoid repetition of a noun in the sentence, or in the text.

It appears in the form of *I*, *you*, *he*, *she*, *it*, *they*, and *we*. It is typically used for backward or anaphoric reference; however, it may be used as a forward reference. For instance, "Among naturalists, when a bird is seen well beyond its normal range, it is called an accidental." (*The Waterworks* by E.L. Doctorow). In this line, the author has used forward reference, where "it" refers to a bird.

Everyday Use of Personal Pronoun

> He has bought a new android mobile phone.
> Can you pay a visit to the patient?
> Honestly, I believed she would accept the offer.
> She pulled the curtains down.
> Will you go with us?
> Take them to the library.

Types of Personal Pronoun

Subjective Personal Pronoun

This type of personal pronoun works as a subject, for instance:

> They are happy.
> You have done great.

Objective Personal Pronoun

This personal pronoun works as an object, either indirect or direct, or as an object of a preposition. It can appear in the form of *me*, *you*, *it*, *her*, *him*,

them, and *us*. For instance:

> Robert knows her.
> Robert gave them a letter.
> Robert went with her.

In the first example, the personal pronoun is serving a direct object, while in the second example, it is serving an indirect object, and in the third example, it is serving as an object of a preposition.

Examples of Personal Pronoun in Literature

Example #1: *Alice's Adventures in Wonderland* (by Lewis Carroll)

> "They told *me* you had been to *her*,
> And mentioned *me* to *him*:
> *She* gave *me* a good character,
> But said I could not swim.
>
> He sent *them* word I had not gone
> (*We* know *it* to be true):
> If she should push the matter on,
> What would become of you?"

The passage is an excellent example of personal pronouns in use. Carroll has used both subjective personal pronouns, *they*, *you*, *I*, *he*, *she*, *it*, and *you*, shown in italics; and objective personal pronouns, *me* and *her*, shown as underlined.

Example #2: *Notes from a Small Island* (by Bill Bryson)

> "[M]ake the board of directors of British Telecom go out and personally track down every last red phone box that they sold off to be used as shower stalls and garden sheds in far-flung corners of the globe, make *them* put *them* all back, and then sack *them* no, –kill *them*. Then truly will London be glorious again."

In this excerpt, the author has made use of both subjective and objective personal pronouns. They have replaced two nouns: "directors of British Telecom," and "phone box."

Example #3: *Harry Potter and the Sorcerer's Stone* (by J.K. Rowling)

> "The Dursleys knew that the Potters had a small son, too, but they had never even seen *him*. This boy was another good reason for keeping the Potters away; they didn't want Dudley mixing with a child like that…"

Rowling has substituted a noun, "Dursleys," with a subjective personal pronoun, "they," and the Potters' son with objective personal pronoun, "him." These pronouns give smooth flow in writing and reading the text.

Example #4: *If Tomorrow Comes* (by Sidney Sheldon)

> "I feel like a princess in a fairy tale, Mother," Tracy said. "I never believed anyone could be so happy. Tomorrow night I'm meeting Charles's parents." She deepened *her* voice as though making a pronouncement. "The Stanhopes, of Chestnut Hill," she sighed. "They're an institution. I have butterflies the size of dinosaurs."

In this example, the subjective personal pronouns are *I*, *they*, and *she*; and the objective pronoun is *her*. Sheldon has used a personal pronoun as a forward reference, with "I" replacing the noun "Tracy."

Function

The main role of a personal pronoun is to replace a noun within a sentence. It can function as either a subject or an object in a text or speech, and helps avoid repetition of particular nouns. Thus, the personal pronoun is used as a helpful tool to ease the flow of sentences and words in a speech or writing. They also smooth thoughts, and help engage the readers.

Phoneme

Definition of Phoneme

A phoneme is the smallest unit of sound in a word that makes a difference in its pronunciation, as well as its meaning, from another word. For instance, the /s/ in ‘soar’ distinguishes it from /r/ in ‘roar’, as it becomes different from ‘soar’ in pronunciation as well as meaning.

There are a total of 44 phonemes in the English language, which include consonants, short vowels, long vowels, diphthongs, and triphthongs. Phonemes have distinct functions in the English language, such as the /b/, /t/, and /d/ consonant sounds that are missing in some languages. The written representation of a sound is placed in slashes, as in this example where /b/ is placed in slashes on both sides.

Examples of Phoneme in Literature

Example #1: *To Kill a Mockingbird* (by Harper Lee)

> “When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow. When it healed, and Jem’s fears of never being able to play football were assuaged, he was seldom self-conscious about his injury. His left arm was somewhat shorter than his right; when he stood or walked, the back of his hand was at right angles to his body, his thumb parallel to his thigh. He couldn’t have cared less, so long as he could pass and punt.”

A few of the letters in this passage have been underlined for understanding. The first three underlined examples of phonemes are the sounds /wh/ /th/ and /j/ respectively.

Example #2: *1984* (by George Orwell)

> "It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him."

The underlined letters are sounds of /i/ /b/ /d/ /s/ /ie/ /w/ /s/ and /v/ respectively. However, two phonemes have used aspirated diphthong sounds /th/ in "Smith" and /th/ in "though."

Example #3: *Great Expectations* (by Charles Dickens)

> "All this time, I was getting on towards the river; but however fast I went, I couldn't warm my feet, to which the damp cold seemed riveted, as the iron was riveted to the leg of the man I was running to meet. I knew my way to the Battery, pretty straight, for I had been down there on a Sunday with Joe, and Joe, sitting on an old gun, had told me that when I was 'prentice to him, regularly bound, we would have such Larks there!"

In this example, different phonemes are highlighted as /g/ i/ /b/ /w/ /m/ /ie/ /d/ /s/ /f/ /h/ /j/ and /l/.

Example #4: *Ode to Nightingale* (by John Keats)

> "My heart aches, and a drowsy numbness pains
> My sense, as though of hemlock I had drunk,
> Or emptied some dull opiate to the drains
> One minute past, and Lethe-wards had sunk:
> 'Tis not through envy of thy happy lot,
> But being too happy in thine happiness,—
> That thou, light-winged Dryad of the trees
> In some melodious plot

Of beechen green, and shadows numberless,
Singest of summer in full-throated ease."

In this stanza, Keats has used mostly diphthongs, including sounds like /ow/ /ou/ /ia/ /oo/ and /sh/. All of them are giving distinct sounds of their respective phonemes.

Example #5: *Tyger Tyger* (by Charles Dickens)

"Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?"

This example also has used short vowels, long vowels, consonants and diphthongs. The first word contains six phonemes or sounds as /b/ /u/ /r/ /n/ /i/ /n/ /g/. The last word "fearful" contains six sounds /f/ /ea/ /r/ /f/ /u/ and /l/, where the second sound is a diphthong.

Function of Phoneme

Phonemes carry distinct sounds that differentiate one word from another. Counting them could be challenging, for sounds are made of different ways and variations. Through phonemes, readers learn pronouncing words correctly and comprehending their meanings. Phonemes are an integral part of reading and listening, specifically in poetry, where they are very important to understand, meter which is solely based on stress patters and phonemes. That is the reason that poets stress upon each phoneme to understand poetry, for it is a sure way to understand a word by pronouncing it loudly.

Phrasal Verb

Definition of Phrasal Verb

A phrasal verb is a compound verb that contains a verb and a prepositional adverb or particle. Together, these form a semantic unit. A phrasal verb may also appear as an idiom.

Phrasal verbs can be both transitive and intransitive, separable and inseparable, which is why they are often referred to as "two-part verbs." The English language contains a number of phrasal verbs, such as "tear off," "pull through," and "run out." Almost all of these phrasal verbs have multiple meanings. In the sentence "Put out the light, and then put out the light." (*Othello*, by William Shakespeare), Shakespeare has used the phrasal verb "put out" twice.

Common Uses of Phrasal Verbs

> "She turned down the job offer."
> "It is the right time now to think this over."
> "You should back me up on this."
> "You need to check the item out before continuing to the shipping screen."
> "She throws the football up in the air."
> "He is so disgusted that he feels like throwing up."

Difference between Phrasal Verbs and Prepositional Verbs

A phrasal verb is the combination of a verb and its particles. It may have a transitive or intransitive verb and/or particle. Some phrasal verbs are not separable, which means that an object can appear between the verb and its preposition/adverb. For example:

"He gave me my money back."

A prepositional phrase contains a verb followed by a preposition. It contains a direct object, which means that the prepositional verb is actually a transitive verb. This verb is not separable, which means that an object cannot appear between the verb and its preposition. For example:

"They are knocking at your door right now."

Examples of Phrasal Verbs in Literature

Example #1: *The Complete Neurotic's Notebook* (by Mignon McLaughlin)

> "What you can't get out of, get into wholeheartedly."

The underlined words "out" and "into" are both particles. The first particle is a phrasal verb ("get out of"), while the second particle ("get into") is prepositional verb.

Example #2: *Responsibilities of the Novelist* (by Frank Norris)

> "I never truckled; I never took off the hat to Fashion and held it out for pennies. By God, I told them the truth."

In this example, the phrasal verbs "took off" and "held out" are separable and convey different meanings from the original verbs, while both "off" and "on" are particles.

Example #3: *The Catcher in the Rye* (by J.D. Salinger)

> "The reason I was standing way up on Thomsen Hill, instead of down at the game ... I forgot to tell you about that. They kicked me out. I wasn't supposed to come ... She hung up my coat in the hall closet."

Salinger has used three phrasal verbs here: "standing up," "kicked out," and "hung up." All of them are separable and make complete semantic

units by themselves.

Example #4: *Catch-22* (by Joseph Heller)

> "Major had never played basketball or any other game before, but his great, bobbing height and rapturous enthusiasm helped make up for his innate clumsiness and lack of experience."

In this passage, the verb is "make," while "up" is used as a particle but not as a preposition. Both verbs makes the combination complete.

Example #5: *The Old Man and the Sea* (by Earnest Hemingway)

> "The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords ... The successful fishermen of that day were already in and had butchered their marlin out and carried them laid full length across two planks ...
>
> "A small bird came toward the skiff from the north. He was a warbler and flying very low over the water. The old man could see that he was very tired."

In this excerpt, Hemingway has used three phrasal verbs: "ran down," butchered," and "flying over," which include the verbs "ran," "butchered," and "flying," as well as the particles "down," "out," and "over."

Function

A phrasal verb plays the same function as does a simple verb. However, a phrasal verb conveys an idiomatic meaning. Phrasal verbs are commonly used in both writing and speaking, but they are more difficult for non-native speakers who rely solely on memorization to understand. The most important characteristic of a phrasal verb is that the meaning of the combined structure is different from the original meanings of the verbs used to create the phrasal verb.

Phrase

Definition of Phrase

A grammatical term, which is a group of words, functions as a meaningful part or unit within a clause or sentence is called phrase. It consists of a headword that determines the grammatical nature of the unit and an optional modifier. A phrase may consist of other phrases as well.

When it becomes difficult to describe something through an adjective or adverb, there comes a phrase to help the writer. For instance, "It is always the best policy to speak the truth – unless, of course, you are an exceptionally good liar." (*The Idler*, by Jerome K. Jerome). In this sentence, the underlined phrase is an adjective phrase.

Types of Phrase

Based on constructions and functions, phrase is of eight types:

Noun Phrase (NP)

A noun phrase contains a noun as a headword and related words such as determiners (like the, her, a) and modifiers, which modify that noun. It serves as a noun within a sentence.

Prepositional Phrase (Prep P)

A prepositional phrase contains a preposition, an object of preposition (pronoun or noun) and related modifiers. It mostly starts with a preposition and ends with an object of a preposition. It serves as an adjective, or adverb within a sentence.

Adjective Phrase (Adj Ph)

An adjective phrase works as an adjective within a sentence. It contains an adjective, some relevant determiners and modifiers, and a word that modifies a noun or pronoun. The function of this phrase is to work as a

verb, noun, preposition, adverb, or an adjective. The role of the phrase in writing depends upon its construction.

Adverb Phrase (Adv Ph)

It works as an adverb within a sentence. It contains and adverb and other grammatical units such as a verb, noun, preposition, and some modifiers.

Verb Phrase (VP)

It consists of the main verb and auxiliaries or helping verbs within a sentence. According to Transformational generative grammar, verb phrases may contain the main verb, auxiliaries, modifiers, and compliments. It could refer to the whole predicate of a sentence.

Infinitive Phrase (IP)

An infinitive phrase contains an infinitive, which is a combination of (to+ simple verb form), with or without other words, and modifiers associated with that infinitive. It always works as a noun, adjective or adverb within a sentence.

Gerund Phrase (GP)

Gerund phrases contain a gerund, combination of (verb+ing) other words, and modifiers associated with that gerund. In a sentence, it functions as a noun.

Participle Phrase (Part Ph)

Participle phrases contain a present participle, which is (verb+ing), and a past participle, modifiers, or other associated words. They are separated from the rest of the sentence by commas. A participle phrases act as an adjective within a sentence.

Absolute Phrase (AP)

Absolute phrase consists of a noun, pronoun, participle, and associated modifiers. They are also known as nominative phrases. They modify or provide information about an entire sentence. Absolute phrases look like clauses, yet they lack a true finite verb. They are separated from the rest of the sentence by commas.

Examples of Phrase in Literature

Example #1: *The Bride Comes to Yellow Sky* (by Stephen Crane)

> "The man stood laughing, his weapons at his hips."

These lines have used absolute phrase as underlined. This phrase has modified the entire sentence, or provided information about a man and his stature.

Example #2: *Animal, Vegetable, Miracle: A Year of Food Life* (by Barbara Kingsolver)

> "Humans can be fairly ridiculous animals."

In this example, the underlined words show an adjective phrase modifying noun "humans." It is functioning as an adjective in this sentence.

Example #3: *Life in Motion* (by Misty Copeland)

> "Lola walked over, gently grabbed me by the hand, and led me to the front of the class."

Copeland has used prepositional phrase twice in this sentence. Both phrases contain prepositions, object of a preposition (pronoun), and modifiers. These phrases are modifying pronouns.

Example #4: *The Book of Laughter and Forgetting* (by Milan Kundera)

> "To laugh is to live profoundly."

This is an instance of infinitive phrase. Both phrases are based on particle "to" and base verbs "laugh" and "live." In the second phrase, "profoundly" is a modifier.

A phrase functions as a verb, noun, preposition, adverb, or an adjective. The role of a phrase in writing depends upon its construction. It expresses an idea in a unit to give additional meanings to the text. If writers use it properly, it makes a written work more concise and professional.

Possessive Pronoun

Definition of Possessive Pronoun

A possessive pronoun is used to show possession, or to point out the person who owns the object. It replaces a noun within a sentence. Possessive pronouns include:

my/mine
your/yours
his
hers
its
our/ours
their/theirs
whose

For instance, in the sentence, "We were both work-study kids with University jobs. Hers was in the library; mine was in the Commons cafeteria" (*Joyland*, by Stephen King), "hers" and "mine" are possessive pronouns.

Difference Between Possessive Pronoun and Contraction

Often possessive pronouns and contractions seem interchangeable, yet they perform very different functions. There are some contractions that look like possessive pronouns, but they are, in fact, different from the pronouns that look the same as the contractions.

These are confusing for many people, as – in these pairs – the contraction contains an apostrophe, but the possessive pronoun does not. Here are a few examples of commonly confused possessive pronouns and contractions:

Its/it's
The dog ran after its owner.

This sentence uses possessive pronoun “its.”

It’s raining today.

Here “it’s” is a contraction for “it is.”

Theirs/there’s

There’s only one day left.

In this sentence, “there’s” is a contraction for “there is.”

The box is theirs.

This sentence has used possessive pronoun “theirs.”

Whose/who’s

Who’s making noise?

Here, “who’s” is a contraction for “who is.”

Whose book is this?

In this sentence, “whose” is a possessive pronoun.

Your/you’re

You’re most welcome!

In this sentence, “you’re” is a contraction for “you are.”

Your lunch is ready.

This sentence “your” is a possessive pronoun.

Common Use of Possessive Pronoun

I have lost my book, so Mary lent me hers.
This house is yours.
This dog is licking its bone.
Take it to her party.
This is my sister’s phone; I’m sure it is hers.

Types of Possessive Pronoun

There are two types of possessive pronoun:

Absolute or Strong Possessive Pronoun

The absolute, or strong, possessive pronoun stands alone, does not modify a noun, and functions as a subject. It is often referred as a possessive pronoun., though it is, in fact, an absolute pronoun. The basic absolute pronouns are: his, hers, mine, yours, theirs, its, and ours. For instance:

> Our dog is well mannered, but theirs barks all time.
> This suit is hers.
> Mine is a jacket with front line buttons.
> Is this car yours?

Weak Possessive Pronoun

Weak possessive is also known as possessive determiners that function as determiners and precede a noun. Weak possessive pronouns are his, her, my, your, its, our and their. For example:

> My mobile is new.
> This is his laptop.

Examples of Possessive Pronoun in Literature

Example #1: *Woman and the New Race* (by Margaret Sanger)

> "Woman must have her freedom – the fundamental freedom of choosing whether or not she shall be a mother and how many children she will have. Regardless of what man's attitude may be, that problem is hers – and before it can be his, it is hers alone."

Sanger has used both absolute and weak possessive pronouns as underlined. The weak possessive pronoun is "his", while absolute possessive pronoun is "hers."

Example #2: *The Poison Sky* (by Helen Raynor)

> "Go on, get inside the TARDIS. Oh, never given you a key? Keep that. Go on, that's yours. Quite a big moment really!"

In this line, the absolute possessive pronoun "yours" replaces the noun

absolute pronoun.

Example #3: *The Catcher in the Rye* (by J.D. Salinger)

> "It's really hard to be roommates with people if your suitcases are much better than theirs."

Here is another good use of absolute possessive pronoun "theirs", represents a preceding noun, people. It does not modify the noun here.

Example #4: *Alice's Adventures in Wonderland* (by Lewis Carroll)

> "Mine is a long and sad tale!' said the Mouse, turning to Alice, and sighing.
> "It is a long tail, certainly' said Alice, looking down with wonder at the Mouse's tail; 'but why do you call it sad?"

The first line in the above instance shows the use of absolute possessive pronoun "mine," which represents the following noun "Mouse."

Function

Possessive pronouns help writers to avoid the repetitive use of nouns. Repetitive use of nouns makes a piece of prose trite, and hard to read. In fact, they show possession and ownership of something. In this way, they make the meanings of sentences clear. Also, they, sometimes, serve as subjects and objects of sentences, and refer to singular or plural antecedents.

Prefix

Definition of Prefix

In semantics, a prefix is a single letter or a group of letters, which adds to the meaning of a word when placed at the beginning. It has been derived from the Latin word *praefixus*, which is a combination of two words *pre* means "before," and *fix* means "to fasten." Hence, *prefix* means "to place before."

A prefix is a bound morpheme that cannot stand alone, or in other words, it cannot stand as a word independently. Prefixing is a process of adding prefixes to other words to create appropriate diction for a piece of writing. Most common prefixes include a-, an-, anti-, auto-, co-, com-, con-, contra-, dis-, en-, extra-, hetero-, hyper, inter-, non-, pre-, pro-, sub-, tri-, un-, and uni-.

Everyday Use of Prefix

> Sara disagreed with Mark's philosophy.
> They have mismanaged the deal.
> The café is unavailable
> With determination and hard work, nothing is impossible.
> Has she planned to renew her subscription?

In these examples, dis-, mis-, un-, im and re- are examples of prefix.

Examples of Prefix in Literature

Example #1: *Pride and Prejudice* (by Jane Austen)

> "What can be the meaning of that emphatic exclamation?" cried he. "Do you consider the forms of introduction, and the stress that is laid on them, as nonsense? For you are a young lady of

> deep reflection, I know, and read great books and make extracts … Mr. Bingley was obliged to be in town the following day, and, consequently, unable to accept the honour of their invitation, etc. Mrs. Bennet was quite disconcerted. She could not imagine what business he could have in town so soon after his arrival in Hertfordshire; and she began to fear that he might be always flying about from one place to another, and never settled at Netherfield as he ought to be."

In this example, Jane Austen has used various prefixes as in the underlined words "unable," "disconcerted," and "another."

Example #2: *The Crucible* (by Arthur Miller)

> "When one rises above the individual villainy displayed, one can only pity them all, just as we shall be pitied someday … Long-held hatreds of neighbors could now be openly expressed, and vengeance taken, despite the Bible's charitable injunctions … Susanna, craning around Parris to get a look at Betty: He bid me come and tell you, reverend sir, that he cannot discover no medicine for it in his books … Parris, his eyes going wide: No – no. There be no unnatural cause here."

In this passage, Miller has employed four prefixes in the words "displayed," "expressed," "discover," and "unnatural." They are "dis-, ex-, dis- and un-."

Example #3: *Hedda Gabler* (by Henrik Ibsen)

> "GEORGE TESMAN comes from the right into the inner room, humming to himself, and carrying an unstrapped empty portmanteau. He is a middle-sized, young-looking man of thirty-three, rather stout, with a round, open, cheerful face, fair hair and beard. He wears spectacles, and is somewhat carelessly dressed in comfortable indoor clothes… No no, I suppose not. A

Here three words “unstrapped,” “comfortable,” and “indispensable” show the use of prefixes. Without adding these prefixes, the words do not make sense and seem incomplete.

Example #4: *To the Lighthouse* (by Virginia Woolf)

> “There was a purplish stain upon the bland surface of the sea as if something had boiled and bled, invisibly, beneath. This intrusion into a scene calculated to stir the most sublime reflections and lead to the most comfortable conclusions stayed their pacing. It was difficult blandly to overlook them; to abolish their significance in the landscape; to continue, as one walked by the sea, to marvel how beauty outside mirrored beauty within … [Mr. Carmichael brought out a volume of poems that spring, which had an unexpected success. The war, people said, had revived their interest in poetry.]

Woolf has used three prefixes in this example: in-, un- and re-“. They have transformed the meanings of the words they are used with.

Function of Prefix

Prefixes either change the meaning of words or make completely new words. It is, in fact, a common way of forming new words with different meanings. Prefixes help readers understand different shades of meanings of words that they encounter for the first time. By separating prefixes from the base words or roots readers can understand how new words are formed and how they could be used in different ways in a text.

Related posts:

- Affix

Prepositional Phrase

Definition of Prepositional Phrase

Prepositional phrase is a group of words comprising a preposition, its object, and a modifier of the object. In a longer sentence, this phrase modifies verbs, nouns, clauses, and phrases.

A prepositional phrase usually comes at the start of a sentence, though it might also appear inside another prepositional phrase. As a preposition cannot stand alone, it needs a word to make a complete and coherent phrase. This word is called an object of a preposition.

For instance, in the sentence, "I was thinking that we all learn by experience, but some of us have to go to summer school" (*The Tunnel of Love*, by Peter De Vries), "experience," "us," and "school," are objects of prepositions, creating the propositional phrases.

Common Examples of Prepositional Phrase

Prepositional phrase functions as either an adjective phrase, or an adverb phrase, within a sentence.

Prepositional Phrase as an Adjective Phrase

> The girl with her is her daughter.

Here, "with" is a preposition, and together "with her" is a prepositional phrase. It serves as an adjective phrase.

> I have brought a white dog with black paws.

"With" is a preposition and, as a whole, "with black paws" is prepositional phrase, performing the task of an adjective phrase.

Prepositional Phrase As an Adverb Phrase

Sara looked under the table for her book.

Here, the preposition "under" is grouped with the words "under the table," to create a prepositional phrase.

When she got to the airport, she hired a taxi.

"To" is the preposition and, as a whole, "to the airport" is a prepositional phrase.

Examples of Prepositional Phrase in Literature

Example #1: *A Hanging* (by George Orwell)

"We walked out of the gallows yard, past the condemned cells with their waiting prisoners, into the big central yard of the prison."

Orwell has employed two lengthy prepositional phrases in this example. Both are a modifying noun "gallows yard," performing the function of a noun.

Example #2: *Mr. Sammler's Planet* (by Saul Bellow)

"Shortly after dawn, or what would have been dawn in a normal sky, Mr. Artur Sammler with his bushy eye took in the books and papers of his West Side bedroom and suspected strongly that they were the wrong books, the wrong papers."

In these lines, four prepositional phrases are underlined. Each phrase begins with a preposition – "after," "in," "with," or "of" – and ends with an object of preposition.

Example #3: *Walden* (by E. B White)

> "Next morning early I started afoot for Walden, out Main Street and down Thoreau, past the depot and the Minuteman Chevrolet Company. The morning was fresh, and in a bean field along the way I flushed an agriculturalist, quietly studying his beans."

White has used many prepositional phrases in the following lines. The first four phrases function as adverb phrases and the last one as an adjective phrase, modifying a noun.

Example #4: *Paul Clifford* (by Edward Bulwer-Lytton)

> "It was a dark and stormy night; the rain fell in torrents – except at occasional intervals, when it was checked by a violent gust of wind which swept up the streets (for it is *in London* that our scene lies), rattling along the housetops, and fiercely agitating the scanty flame of the lamps that struggled against the darkness."

Lytton has used prepositional phrase working as an adverb phrase. All the phrases are modifying their respective objects and adding essential information to the text.

Example #5: *Unreliable Memoirs* (by Clive James)

> "As proud parents sat open-mouthed on the surrounding benches, she came hurtling out of the back annex, along the corridor, through the connecting door, into the hall, up to the springboard and into space. She drove me into the floor like a tack."

See at all the underlined prepositional phrases. They are performing adverbial role, and modifying and giving details about verbs. However, the final prepositional phrase is functioning as an adjective phrase, modifying pronoun.

Function

The role of a prepositional phrase is significant because it allows the writers to provide complete information. In fact, many adverbial phrases occur in just a single sentence, as they are flexible in syntactic roles, modifying sentence positions, and functions. Also, prepositional phrases provide essential information about questions starting with how, where, what, what kind and when etc. Besides, a prepositional phrase also can modify a sentence with additional details.

Present Participle

Definition of Present Participle

Present participle is a form of verb that uses "-ing" with the base of the word. Most of the times, it performs the function of an adjective, though it also works as a verb or a subject in construction. This verb form is completely regular. It is also known as a "-ing" form, and uses the auxiliary form "be" to express a progressive aspect of the tense.

For example, in the sentence, "Walking through Sherwood Forest at sunset, we could feel an air of mystery, as if the ancient trees had a story to tell, if only we could hear" (*Robin Hood's Merry England*, by Winsoar Churchill), "walking" is a verb working as the subject of the sentence, though it is an adjective that describes the subject "we" given in the next clause.

Common Use of Present Participle

> The crying girl took a long breath and laid down on the couch.
> "Crying" tells what girl is doing, adding to the meaning of the sentence.
> Garry entered the room with a bruised face, a fractured hand, and a bleeding
> Here, present participles describe the face, hand, and leg, which are injured.
> Watching TV, he forgot everything else.
> "Watching TV" is a participle clause, which has shortened the clause and made it clear and precise.
> I really liked this bouncing ball.
> The word "bouncing" is describing the ball.
> She is working.
> Here, the present participle "working" is informing the audience what the subject "she" is doing. Here it is working as a verb.

Difference between a Present Participle and a Gerund

Both are forms of verb. However, they function differently because a gerund is a verb serving as a noun. When the present participle plays the role of noun, it is also called a gerund. For instance:

> Coughing exhausts Allen.

The present participle, on the other hand, also serves as an adjective and describes noun. For instance, in the sentence "The young laughing girl is looking beautiful," it is working as an adjective.

Examples of Present Participles in Literature

Example #1: *Inside Cape Town* (by Joshua Hammer)

> "I drive through the electric gates of a three-acre estate, passing landscaped gardens before I pull up in front of a neocolonial mansion, parking beside a Bentley, two Porsches and a Lamborghini Spyder. Moonsamy, wearing jeans and a T-shirt, is waiting for me at the door."

All the underlined words are excellent examples of present participles. They function as adjectives and describe their respective nouns "gardens," "Bentley," and "jeans."

Example #2: *A Drinking Life* (by Pete Hamill)

> "And standing on the sidelines during those first games were the veterans, holding the spaldeens, bouncing them, smelling them in an almost sacramental way."

In this example, "holding," "bouncing," and "smelling" are present participles, telling about their respective nouns.

Example #3: *In the Heart of the Heart of the Country* (by William Gass)

> "Their hair in curlers and their heads wrapped in loud scarves, young mothers, fattish in trousers, lounge about in the speed-wash, smoking cigarettes, eating candy, drinking pop, thumbing magazines, and screaming at their children above the whir and rumble of the machines."

In this passage, the present participles are "smoking," "eating," "drinking," and "thumbing." All of them are using "-ing" added to their base words and working as adjectives.

Example #4: *Sire* (by W.S. Merwin)

> " . . . Standing
> In the shoes of indecision, I hear them
> Come up behind me and go on ahead of me
> Wearing boots, on crutches, barefoot, they could never
> Get together on any door-sill or destination—"

There are two present participles in this example. The first one is "standing" that describes its respective nouns, and the second present participle is "wearing" that tells about the boots.

Example #5: *Pride and Prejudice* (by Jane Austen)

> "He was discovered to be proud; to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend... He is, indeed; but, considering the inducement."

In this example, the first present participle "forbidding" is telling us about the "countenance." The second one is working as a part of continuous verb form "considering."

Function of Present Participle

The function of a present participle is to serve as an adjective, a verb, or a gerund. However, it is mostly used as a verb and an adjective to describes nouns and other verbs. Its use is more important in writing than in speaking. It also is used to combine or shorten active senses that have the same subjects or may be used after sense verbs. In addition, it can appear as a participle clause that is helpful in writing to place different kinds of information in a single sentence. When used as a gerund, it is mostly in the noun form used as a subject of a sentence.

Present Perfect

Definition of Present Perfect

Present perfect is the form of a present tense that expresses an action having started in the past and completed recently, or an action that continues in the present. It is also known as "present perfective tense." Present perfect is a combination of the past participle (ending in -n, -d, or -ed) of the main verb, and some form of an auxiliary, such as "has" in the case of a singular subject, or "have" in the case of a plural subject.

For example, in the excerpt, "The highway in front of him is empty. He has forgotten the numbers of the routes he has taken and the names of the towns he has passed through" (*Rabbit, Run*, by John Updike), all the forms of auxiliary in these sentences are in present form.

Everyday Use of Present Perfect

> The company has launched new styles.
> We have gotten back to work.
> Have they ever visited that museum?
> She has gone to school.
> He has lived in this town all his life.

Examples of Present Perfect in Literature

Example #1: *A Hard Rain's A-Gonna Fall* (by Bob Dylan)

> "I've stumbled on the side of twelve misty mountains.
> I've walked and I've crawled on six crooked highways.
> I've stepped in the middle of seven sad forests."

All the underlined words are examples of present perfect tense. All auxiliary verbs used in this example are in present forms, while the main verbs "stumble," "walk," "crawl," and "step" are in past participle forms.

Example #2: *This Dreadful Masterpiece* (by Ernie Pyle)

> "Someday when peace has returned to this odd world I want to come to London again and stand on a certain balcony on a moonlit night and look down upon the peaceful silver curve of the Thames with its dark bridges."

Here the present perfect tense "has returned" is informing the audience about peace that started in the past and continues to be in the present.

Example #3: *Pride and Prejudice* (by Jane Austen)

> "My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?" Mr. Bennet replied that he had not. "But it is," returned she;" for Mrs. Long has just been here, and she told me all about it." Mr. Bennet made no answer. "Do you not want to know who has taken it?" cried his wife impatiently...They are my old friends. I have heard you mention them with consideration these last twenty years at least."

In this passage, the narrative action has taken place in past. However, the conversation between the characters is in present perfect tense, as shown by the underlined words.

Example #4: *For a Glory and a Covering* (by Douglas Wilson)

> "The language of the passage describes wisdom as a great lady who has prepared a great banquet. She has built her house, she has overseen the slaughter of the cattle, she has mixed the wine, and she has set the table."

This passage shows the underlined words having present forms of the auxiliaries and past participles of the respective verbs.

Example #5: *Corduroy* (by Don Freeman)

> "Oh, Mommy!' she said. 'Look! There's the very bear I've always wanted.' Not today, dear.' Her mother sighed. 'I've spent too much already. Besides, he doesn't look new. He's lost the button to one of his shoulder straps."

All the past participles "wanted," "spent," and lost" have appeared with auxiliary verbs in present forms.

Example #6: *Cherry Orchard* (by Anton Chekhov)

> "Our Yaroslav aunt has promised to send something, but I don't know when or how much. What sins have you committed? Oh, my sins ... I've always scattered money about without holding myself in, like a madwoman, and I married a man who made nothing but debts.... What have you done to me, Peter? I don't love the cherry orchard as I used to."

The author has used present perfect tense in this entire passage. A few actions have started in the past and continue to happen in the present as shown by underlined verbs. However, in the second example, there is always, an adverb, before the verb, while the third example is in interrogative format.

Function of Present Perfect

Present perfect tense implies a connection of the past with the present. Therefore, it is mostly used in literature, newspapers, TV, radio reports, letters, and conversations. It helps habitual and ongoing situations to be shown happening in the present time. It does not specify a particular time in the past for an event or action. It simply shows that a task has been executed at an unspecified time which is very good for short stories and

Pronoun

Definition of Pronoun

A pronoun is a grammatical term that replaces a noun, noun clause, or noun phrase in a sentence to avoid its repetition. A pronoun is a traditional part of speech that originated from the Latin word "pronomen," in which "pro" means "in place of," and "nomen" means "name." A pronoun plays all the roles of the word that it replaces.

A pronoun can work as an object, subject, or object of preposition. For instance, "I think I hear them. — Stand, ho! Who's there?" ("Hamlet" by William Shakespeare). Here, Shakespeare has used the personal pronoun "I," and the interrogative pronoun "who."

Types of Pronoun

There are ten important types of pronoun in grammar. These include:

Personal Pronoun

Personal pronouns substitute nouns that represent people. These include:

I
me
you
they
we
he
she
it and
who

Demonstrative Pronoun

Demonstrative pronouns demonstrate a noun or direct the reader's attention to a noun. These pronouns are:

this
that
those
these

Indefinite Pronoun

Unlike a demonstrative pronoun, an indefinite pronoun does not point out specific things. Indefinite pronouns include:

all
both
nobody
each
any
several
no one
either
one
none

Interrogative Pronoun

which
where
what
how
who

Possessive Pronoun

The purpose of possessive pronouns is to show possession. These pronouns include:

my
your
their
her
his

Reciprocal Pronoun

A reciprocal pronoun reciprocates feelings and actions and combines the ideas of the two. These pronouns include:

one another

Absolute Possessive Pronoun

Like possessive pronouns, absolute possessive pronouns also show possession but can stand by themselves, such as:

mine
theirs
hers
his (sometimes)

Absolute Possessive Pronoun

Like possessive pronouns, absolute possessive pronouns also show possession but can stand by themselves, such as:

myself
yourself
itself
ourselves
himself
themselves

Intensive Pronoun

An intensive pronoun is also known as an emphatic pronoun. This type of pronoun refers back to another pronoun or to a noun within a sentence. It is the same as a reflexive pronoun, only it is used in connection with the noun or personal pronoun that it refers to.

Relative Pronoun

A relative pronoun adds more information to a sentence. Relative pronouns include:

who
whom
which
whose
where
that

Common Uses of Pronouns

Somebody is driving the car.
Who is going to the party?

Maria likes baking cakes herself.
This bag I left in school.

Examples of Pronoun in Literature

Example #1: *Animal Farm* (by George Orwell)

> "The very next morning the attack came. The animals were at breakfast when the look-outs came racing ...Boldly enough the animals sallied forth to meet them, but this time they did not have the easy victory that they had had in the Battle of the Cowshed. There were fifteen men, with half a dozen guns between them, and they opened fire as soon as they got within fifty yards."

In this excerpt, Orwell has used personal pronouns, which are underlined. These pronouns are replacing those nouns that had represented the people.

Example #2: *Lolita* (by Vladimir Nabokov)

> "We rolled all over the floor, in each other's arms, like two huge helpless children. He was naked and goatish under his robe, and I felt suffocated as he rolled over him. We rolled over me. They rolled over him. *We* rolled over *us*."

Nobokov has used three types of pronouns in this example. The personal pronouns used were "we," "he," "I," and "they." He also used the reciprocal pronoun "each other" and the possessive pronouns "his" and "him."

Example #3: *I Know Why the Caged Bird Sings* (by Maya Angelou)

> "Occasionally Mother, whom we seldom saw in the house, had us meet her at Louie's. It was a long dark tavern at the end of the bridge near our school."

In the above lines, the author has skillfully employed the personal pronoun "it," the possessive pronoun "her," and the relative pronoun "whom," all of which provide more information about the mother to the reader.

Example #4: *Charlotte's Web* (by E.B White)

> "Mr. Zuckerman did not allow her to take Wilbur out, and he did not allow her to get into the pigpen. But he told Fern that she could sit on the stool and watch Wilbur as long as she wanted to."

Here, White has used two types of pronouns: the personal pronouns "he" and "she," the and possessive pronoun "her," which works as an adjective within that sentence.

Function

Pronouns perform a number of functions in a sentence. They can add information and point out particular items, things, or persons. They can work as subjects or adjectives. When they work as subjects, they appear before the main verb. They also function as objects of the verb, where they come after verb. In addition, they serve as a complement of the verb, where they come after auxiliary verbs. The major function of pronouns is to save a person from repeating a noun in the same text or within the same sentence.

Proper Noun

A proper noun belongs to a class of words that refers to specific persons, things, places, ideas, or events. It is opposite to a common noun. All nouns are mostly divided into one of these two categories – proper nouns and common nouns.

Mostly a proper noun is not preceded by determiners or articles. However, there are some exceptions, such as "the Great Depression," "the Bronx," "the Fourth of July," etc. A proper noun usually begins with a capital letter such as in the cases of "New York," "Coca Cola," and "David." For example, read these lines, " 'Where's Papa going with that ax?' said Fern to her mother as they were setting the table for breakfast. "Out to the hoghouse," replied Mrs. Arable." (*Charlotte's Web*, by E.B White). Here, "Fern" and "Mrs. Arable" are proper nouns.

Common Examples of Proper Noun

> Fiona has gone to college.
> He bought Pulpy orange juice.
> Maria is annoying.
> Tomorrow we are going to visit Warwick Castle.
> We went to a new restaurant to try Thai

In these sentences, "Fiona," "Pulpy," "Maria," "Warwick Castle," and "Thai" are proper nouns. These nouns are specific or unique names of the things or persons they represent.

Examples of Proper Nouns in Literature

Example #1: *The Empire State Building: The Making of a Landmark* (by John Tauranac)

> "The Empire State Building is *the* twentieth-century New York building. The Chrysler Building might be glitzier, Lever House might be a purer example of modernism, and two of the city's most banal buildings might be taller. But for the true heartbeat of a New Yorker, it's the Empire State Building."

This passage has excellently used proper nouns to specifically name the "Empire State Building," the "New York Building," the "Chrysler Building," which are names of buildings; as well as the city of "New York," and the specific name given to people who live in the city, "New Yorker."

Example #2: *I Know Why the Caged Bird Sings* (by Maya Angelou)

> "On a late spring Saturday, after our chores (nothing like those in Stamps) were done, Bailey and I were going out, he to play baseball and I to the library. Mr. Freeman said to me, after Bailey had gone downstairs, 'Ritie, go get some milk for the house.'"

In these lines, "Saturday" is a specific name of one the day of the week, while "Baily," "Freeman," and "Ritie" are the names of individuals.

Example #3: *Women Preachers and Prophets through Two Millennia of Christianity* (by Beverly Mayne Kienzle and Pamela J. Walker)

> "The Salvation Army invaded the streets of East London in 1865, bombarding these working-class neighborhoods with brass bands and flamboyant preachers."

Here, "Salvation Army" and "East London" are proper nouns. Although "army" is a general term, "Salvation Army" is a specific name for a Christian army of volunteers. Likewise, "East London" is a specific name for the part of London.

Example #4: *Titanic on Trial* (by Nic Compton)

> "The sinking of the Titanic was not the worst maritime disaster in history. That dubious honor belongs to the German liner Wilhelm Gustloff, which was sunk by a Russian submarine in January 1945, while evacuating civilians and troops from East Prussia."

In this example, all of the underlined terms are proper nouns. They are all specific names of things and persons belonging to particular countries.

Example #5: *Pride and Prejudice* (by Jane Austen)

> "Mr. Bennet was among the earliest of those who waited on Mr. Bingley ... Mrs. Bennet deigned not to make any reply, but, unable to contain herself, began scolding one of her daughters ... Don't keep coughing so, Kitty, for Heaven's sake! Have a little compassion on my nerves. You tear them to pieces." The girls stared at their father. Mrs. Bennet said only, "Nonsense, nonsense!"

In this passage, Austen has used four proper nouns: "Mr. Bennet," "Mr. Bingley," "Mrs. Bennet," and Kitty." She also has used common nouns, including "daughters" and "girls."

Function of Proper Noun

The use of a proper noun is common in writing and everyday speech. A proper noun is necessary to refer to a specific object, person, place, or event. From linguistic perspective, a proper noun has a unique reference within the particular context, but a common noun does not have such a reference. Besides, it highlights someone or something unique that is performing an action in the sentence. It links the whole text around a single idea, a single person, or a single event, which is the center of attention, or which the author wants his readers to pay special attention to.

Punctuation

Definition of Punctuation

Punctuation is a set of marks that regulates and clarifies the meanings of different texts. The term "punctuation" has originated from the Medieval Latin word "*pūnctuātiōn*," which means markings or signs.

The purpose of punctuation is to clarify the meanings of texts by linking or separating words, phrases, or clauses. For example, in the sentence "Yesterday, rain-fog; today, frost-mist. But how fascinating each" (*At the Turn of the Year*, by Fiona Macleod), hyphens are used to separate the compound words, while commas are used to separate the phrases.

Types of Punctuation

There are fifteen basic punctuation marks in English grammar. These include the period, comma, exclamation point, question mark, colon, semicolon, bullet point, dash, hyphen, parenthesis, bracket, brace, ellipsis, quotation mark, and apostrophe. The following are a few examples of these marks being used in a sentence.

Brackets and Ellipses

"Mr. Bumble said 'a ass' not 'an ass' in Oliver Twist. ... [In a quotation, one] option might have been 'The law is a[n] ass,' although this would have carried the condescending tone of a sic flag, implying we're smarter than Dickens." (*Quibbling Over Quotes*, by Blair Shewchuk)

In this example, see the use of square brackets ([ ]) and an ellipsis ("..."). The author has used the brackets to explain the technical description, and the ellipsis to show the omission of words.

Dashes and Parentheses

"The why and wherefore of the scorpion – how it had got on board and came to select his room rather than the pantry (which was a dark place and more what a scorpion would be partial to), and how on earth it managed to drown itself in the inkwell of his writing desk – had exercised him infinitely." (*The Secret Sharer*, by Joseph Conrad)

Here, Conrad has employed dashes to provide a short summary of the main clause. He has also used parentheses, or curved notations, to explain the idea further.

Bullet Points

"The idea is simply to end by design rather than by default, and any of the following practices will help:

> In your notes, keep track of potentially dramatic closing materials.
> Allow space for a developed ending.
> Commit to a closing worthy of the piece.
> Avoid the drift toward a clichéd ending."

(*Spunk & Bite*, by Arthur Plotnik)

Here, the author has used bullet points to display his list of ideas.

Apostrophes and Quotation Marks

"And underneath the guy on the horse's picture, it always says: 'Since 1888 we have been *molding* boys into splendid, clear-thinking young men.' ..."
"No, sir, I haven't communicated with them."

(*The Catcher in the Rye*, by J.D. Salinger)

In this excerpt, Salinger has used an apostrophe, which allows the removal of letters from a word, such that the word still makes sense. He also uses a pair of quotation marks around the sentence in order to quote the statement of another character.

Colons and Semi-Colons

"The City is termite territory: thousands of heads-down workers serving an

(*Lights Out for the Territory*, by Iain Sinclair)

"The past is a foreign country; they do things differently there."
(*The Go-Between*, by L.P. Hartley)

Here, a colon appears in the first example. It is used to introduce the explanation about the main clause. In the second example, a semicolon connects the two independent clauses.

Questions and Exclamation Marks

LAVINIA – (startled – agitatedly)
"Father? No! ... Yes! He does – something about his face – that must be why I've had the strange feeling I've known him before ... Oh! I won't believe it! You must be mistaken, Seth! ..."
(*Mourning Becomes Electra*, by Eugene O'Neil)

In these lines, an exclamation point "!" indicates a sudden expression of emotion, while a question mark "?" is used to pose a question.

Periods

ESTRAGON:
"I remember the maps of the Holy Land. Coloured they were. Very pretty. The Dead Sea was pale blue. The very look of it made me thirsty."
(*Waiting for Godot*, by Samuel Beckett)

Beckett has used five periods in the above sentences. The use of a period indicates the end of a thought. A period can also be used as a pause after a thought.

Function

Punctuation serves as a pause within a sentence, which is often necessary in order to emphasize certain phrases or words in order to help readers and listeners understand better what the writer or speaker is trying to convey. Thus, the basic function of punctuation is to place stress on certain sections of a sentence.

Punctuation marks are also used to divide text into words and phrases when necessary in order to better clarify the meaning of those words or phrases. On the contrary, using punctuation incorrectly can convey an entirely different meaning of a sentence from the one that was originally intended.

Reflexive Pronoun

Definition of Reflexive Pronoun

A reflexive pronoun ends with "-self" in case of a singular pronoun, and "-selves" in case of a plural pronoun, and refers back to the subject of the sentence. It appears within the sentence, and also functions as its own object.

The most commonly used reflexive pronouns are:

myself
himself
itself
herself
yourself
ourselves
themselves
yourselves

For instance, in the sentence, "A woman needs to support herself before she asks anyone else to support her" (*Mom & Me & Mom*, by Maya Angelou), the reflexive pronoun "herself" is referring to the subject "a woman."

Difference Between Reflexive Pronoun and Intensive Pronoun

Though both reflexive and intensive pronouns end with the same suffixes, "-self" or "-selves," there is a difference between the two. While intensive pronouns can be removed from the sentence without affecting it, reflexive pronouns are indispensable for making the meaning of the sentence clear. For example:

Julia herself made tea.

In this sentence, the underlined reflexive pronoun "herself" is in action. Without this pronoun, it would not be possible for the readers to know who

has made tea.

> Jim made tea for his father himself.

Here, the intensive pronoun "himself" does not refer to Jim, but to his father. The readers have understood that Jim has made tea for his father.

Common Use of Reflexive Pronoun

> Harvey himself sent a letter to the manager.
> The prime minister himself called his cabinet.
> The cat itself closed her cottage gate.
> The girls themselves guided the team to success.
> Natalie saw herself as a princess.

Examples of Reflexive Pronouns in Literature

Example #1: *Introduction to One Man's Meat* (by E.B. White)

> "I do the Sunday chores. I stoke the stove. I listen for the runaway toilet. I true up the restless rug. I save the whale. I wind the clock. I talk to myself."

In these lines, reflexive pronoun "myself" is referring back to the pronoun "I," which is the subject of the text. It is making the sentence's meaning clear.

Example #2: *Song of Solomon* (by Toni Morrison)

> "At night she and her daughter lit the house with candles and kerosene lamps; they warmed themselves and cooked with wood and coal, pumped kitchen water into a dry sink through a pipeline from a well and lived pretty much as though progress was a word that mean walking a little farther on down the road."

Here, the reflexive pronoun "themselves" is emphasizing the subject "she and her daughter." Again, it makes the meaning of the text clear and

Example #3: *To Kill a Mockingbird* (by Harper Lee)

> "In England, Simon was irritated by the persecution of those who called themselves Methodists at the hands of their more liberal brethren, and as Simon called himself a Methodist ... The Radleys, welcome anywhere in town, kept to themselves, a predilection unforgivable in Maycomb."

The author has used two reflexive pronouns, "themselves" and "himself," in this example. The first reflexive pronoun refers back to the subject, "Methodists," and the second to "Simon."

Example #4: *The Portrait of an Artist as a Young Man* (by James Joyce)

> "His fingers trembled as he undressed himself in the dormitory. He told his fingers to hurry up ... He blessed himself and climbed quickly into bed and, tucking the end of the nightshirt under his feet ... And while he was dressing himself as quickly as he could the prefect said ..."

Joyce has used reflexive pronoun "himself" to refer back to the pronoun "I," which also happens to be the subject of the text.

Example #5: *Animal Farm* (by George Orwell)

> "It is all lies. Man serves the interests of no creature except himself ... The pigs had an even harder struggle to counteract the lies put about by Moses ...Their most faithful disciples were the two cart-horses, Boxer and Clover. These two had great difficulty in thinking anything out for themselves."

In this instance, there are two reflexive pronouns, "himself," and "themselves." "Himself" refers to the noun "Man," and "themselves" refers to "the pigs."

Function

In a text, reflexive pronouns refer back to the subjects whenever it is necessary. They also play the role of intensive pronouns to emphasize the subjects. Although they are not essential, they serve as markers to make a written work more cohesive and organized. They perform several other functions, such as those of the direct or indirect objects, and of the prepositional complements followed by a preposition. However, excessive use of these pronouns make text a bit ambiguous and awkward, making it difficult for readers to truly understand the text.

Relative Pronoun

Definition of Relative Pronoun

A relative pronoun is a type of pronoun that links the relative clause to another clause in a sentence, and introduces the relative clause or an adjective clause. It normally acts as a subject of the relative clause. A relative pronoun can stand alone as a subject or object of the sentence. The most common relative pronouns are:

whom
whomever
whoever
whose
who
which
that

For instance, in the sentence "On the plus side, death is one of the few things that can be done just as easily lying down" (*The Early Essays*, by Woody Allen), the word "that" is a relative pronoun.

Common Use of Relative Pronoun

This is a book that Anne has written.

"That Anne has written" is a relative clause, and the relative pronoun "that" has linked it to the main clause.

The man who stands in the middle hits the car.

Here, the word "who" is a relative pronoun, which is serving as a subject of the verb "stands." It also introduces the relative clause "stands in the middle," which acts as an adjective that modifies "man."

I shall open whichever offers comes first.

Here, the word "whichever" is a relative clause that introduces the relative clause "whichever offers comes first." This clause is functioning as a direct object of the compound verb "shall open."

> Whoever broke the pot will have to bring a new one.

In this line, the word "whoever" works as a subject of the verb "broke."

> The boy whose hand was bruised in a cricket match is my brother.

In this line, the word "boy" is a subject, "whose" is a relative pronoun, and they introduce the relative clause, "whose hand was bruised," which modifies the subject "boy."

Examples of Relative Pronoun in Literature

Example #1: *The Man Who Disliked Cats* (by P. G. Wodehouse)

> "He was a Frenchman, a melancholy-looking man. He had the appearance of one who has searched for the leak in life's gas-pipe with a lighted candle; of one whom the clenched fist of Fate has smitten beneath the temperamental third waistcoat-button."

In this example, there are two relative pronouns underlined. The first, "who," acts as a subject of the compound verb "has searched," and the second, "whom," one acts as an object of the subject noun phrase "the clenched fist."

Example #2: *Farewell to Manzanar* (by James D. Houston and Jeanne Wakatsuki Houston)

> "The people who had it hardest during the first few months were young couples, many of whom had married just before the evacuation began, in order not to be separated and sent to different camps ... All they had to use for room dividers were those army blankets, two of which were barely enough to keep one person warm. They argued over whose blanket should be

In this long excerpt, the relative pronouns are:

who
whom
which
whose

First three relative pronouns (underlined) are acting as direct objects of the auxiliary verbs "had" and "were." The final relative pronoun is acting as an object of the noun "blanket."

Example #3: *Black Lamb and Grey Falcon: A Journey through Yugoslavia* (by Rebecca West)

> "Franz Ferdinand would have gone from Sarajevo untouched had it not been for the actions of his staff, who by blunder after blunder contrived that his car should be slowed down and that he should be presented as a stationary target in front of Princip, the one conspirator of real and mature deliberation, who had finished his cup of coffee and was walking back through the streets, aghast at the failure of himself and his friends …"

In this passage, the relative pronoun "who" provides more information about the subject, "staff," and modifies it. The second "who" acts as an object.

Example #4: *The Great Gatsby* (by F. Scott Fitzgerald)

> "I had a dog – at least I had him for a few days until he ran away – and an old Dodge and a Finnish woman, who made my bed and cooked breakfast and muttered Finnish wisdom to herself over the electric stove."

Here, the relative pronoun "who" is functioning as a subject of the verb "made." It has introduced a relative clause to complete the sense of the sentence.

Function

The basic function of a relative pronoun is to introduce the relative clause, which is a “subordinate”, or “dependent,” clause. Without a relative pronoun, a relative clause cannot exist. It also modifies a word, phrase, idea, or main clause. In addition, the relative pronoun plays five syntactic functions within a sentence. It can function as a subject, a direct object, a prepositional complement, a possessive determiner, or an adverbial phrase.

Semicolon

A semicolon is a punctuation mark that separates independent clauses, or to repair a comma splice. As it suggests a close link between two clauses, it appears mostly in academic writing. However, is not popularly used in informal prose writing. For example, in the sentence, "The past is a foreign country; they do things differently there" (*The Go-Between*, by L.P. Hartley), the underlined semicolon separates two clauses.

Difference between Semicolon and Colon

Both a colon and a semicolon indicate a connection between two ideas; however, the function of these two marks is somewhat different. A semicolon separates the main components of a sentence, while joining two independent clauses. For example, in the phrase, "They drive Jaguar; we drive Ferrari," both independent clauses have been joined with a semicolon.

On the other hand, a colon introduces a list of things, a quotation, an explanation, or expansion. It comes after an independent clause. For example, in the sentence "He taught us the basic rules of language: style, grammar, pronunciation, and punctuation," the colon introduces a list of the basic rules. This use is different from that of a semicolon.

Examples of Semicolon in Literature

Example #1: *Lights Out for the Territory* (by Iain Sinclair)

> "The angled umbrellas, canes, and rolled newspapers of Frank's grim financiers are non-functional, wands of office; they are used to measure distance, to maintain a decent interval between intimate strangers competing for the same destination."

In this example, the underlined semicolon is separating two main parts (clauses) of the sentence, connecting two independent clauses.

Example #2: *Hunger of Memory: The Education of Richard Rodriguez* (by Richard Rodriguez)

> "Everything about our sessions pleased me: the smallness of the room; the noise of the janitor's broom hitting the edge of the long hallway outside the door; the green of the sun, lighting the wall; and the old woman's face blurred white with a beard."

Rodriguez has used three semicolons in this excerpt. All of them provide a break in the long sentence, while keeping the thought flowing. They are stronger than commas, and connect the ideas of the clauses.

Example #3: *Did He Say 'Meep'?* (by Michael J. Nelson)

> "Part of the appeal of going to a small, not-so-good college is that a certain percentage of the professors are quite insane, and therefore colorful. It's my opinion, having attended one of these colleges myself, that of those professors who were insane, the demographics broke down something like this: one third had always been insane; one third had been professors at other, better colleges, where they went insane and were sent down to the minors; and the final third were just insane people faking their professor-ness."

The author has used semicolons twice in this example. All are independent clauses, but semicolons join them together through a common idea.

Example #4: *Stranger in the Village* (by James Baldwin)

> "There are the children who make those delightful, hilarious, sometimes astonishingly grave overtures of friendship in the

> taught that the devil is a black man, scream in genuine anguish as I approach. Some of the older women never pass without a friendly greeting, never pass, indeed, if it seems that they will be able to engage me in conversation; other women look down or look away or rather contemptuously smirk."

Here, semicolons highlight the relationship between two clauses. For example, the author talks about two categories of children, in two separate clauses.

Example #5: *Leave It to Psmith* (by P.G. Wodehouse)

> "The air was full of the scent of growing things; strange, shy creatures came and went about him...But Baxter had temporarily lost his sense of smell; he feared and disliked the strange, shy creatures; the nightingale left him cold; and the only thought the towering castle inspired in him was that it looked as if a fellow would need half a ton of dynamite to get into it."

Wodehouse has given an excellent example of the use of semicolons in this passage. They are dividing clauses from one another, yet conveying what Baxter likes and dislikes.

Function of Semicolon

A semicolon works well when a sentence needs a shift or modification. As semicolons are stronger than commas, and weaker than periods, they play an important role in joining independent clauses to give proper meaning to a sentence. They also help in removing sentence fragments and comma splices in writing, making it cohesive and well-connected.

Sentence

Definition of Sentence

Etymologically, the term *sentence* has its origin in a Latin word "*sententia*," which translates as "feeling," or "opinion." In language, a sentence is the largest grammatically independent unit, having a subject and a verb, and expressing a complete thought or an idea.

In English, a sentence starts with a capital letter, and ends with a punctuation mark, such as a period, an exclamation mark, or a question mark. It could be a very simple sentence, with only a subject and a predicate; or a complex one with a group of clauses, phrases, or words, which form a syntactic unit, expressing a wish, a question, an emotion, a command, an assertion, a performance or an action.

For example:

"Our economy is badly weakened, a consequence of greed and irresponsibility on the part of some, but also our collective failure to make hard choices and prepare the nation for a new age." (*Inaugural Address*, by President Barack Obama, 2009).

This is an example of a complex sentence. It expresses a complete idea about economy.

Types of Sentence

Depending upon the structure and functions, a sentence is of different types. These include:

Declarative Sentence

Declarative sentence uses a simple statement instead of an exclamation, a question, or a command. In this type of sentence, the subject comes before

the verb, and a period comes at the end. It is one of the most commonly used sentences in various forms of writing. It can be a positive or negative statement in different shapes. For example, "We have meat stored in the refrigerator because it is very hot outside," is a simple declarative sentence.

Interrogative Sentence

This type of a sentence uses an interrogation or a question. Hence, it ends with an interrogation mark. This sentence uses inversion, which is a reversal of the word order, where subject comes after the verb. For instance, "Have you taken your breakfast this morning?"

Imperative Sentence

An imperative sentence gives instructions or advice, or expresses a command or request. It starts with the basic form of a verb and ends with an exclamation mark or a period such as, "Give me liberty or give me death!"

Exclamatory Sentence

In an exclamatory sentence, the main clause expresses strong emotions or feelings, with an exclamation mark, also referred to as an "exclamation point," at the end. These sentences mostly appear in dialogues, being less common in academic writing. For example, "Whoa, it's alive! It's alive!"

Examples of Sentences in Literature

Example #1: *Richard IV* (by William Shakespeare)

> "But to say I know more harm in him than in myself,
> were to say more than I know. That he is old, the
> more the pity, his white hairs do witness it; but
> that he is, saving your reverence, a whoremaster,
> that I utterly deny."

This excerpt is an example of a declarative but complex sentence, as you can see Shakespeare has used simple statements. There are two complex declarative sentences. The first one starts with "But," and the second (in the second line) starts with "That."

Example #2: *Notes From a Small Island* (by Bill Bryson)

> "Am I alone in thinking it odd that a people ingenious enough to invent paper, gunpowder, kites, and any number of other useful objects, and who have a noble history extending back three thousand years, haven't yet worked out that a pair of knitting needles is no way to capture food?"

The above lines are a good example of an interrogative sentence in which the author has reversed the normal word order, and used a question mark at the end of the sentence.

Example #3: *Self-Reliance* (by Ralph Waldo Emerson)

> "A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines … *Speak what you think now in hard words, and tomorrow speak what tomorrow thinks in hard words again, though it contradict everything you said today.*"

These italic lines present an example of an imperative sentence. Emerson starts this sentence with instructions, and ends with a piece of advice.

Example #4: *Shrek 2* (by William Steig)

> "*Shrek*: Now, let's go before they light the torches!
> *Princess Fiona*: Hey, they're my parents!
> *Shrek*: Hello, they locked you in a tower!"

This is a perfect example of exclamatory sentences, in which readers can see the characters using expressive language, marked by exclamation marks at the end of each sentence.

Function

As the largest unit in writing, the sentence is comprised of several words, phrases, and clauses. It organizes a pattern of thought, conveys meanings; and contains characteristics, such as timing patterns and intonation. In both writing and speaking, the purpose of a sentence is to make statements, asks questions, make demands, and show strong feelings. It is a complete statement, having a subject and a predicate. Sentences have a very important function, which is to convey the message in the same way it is intended to be conveyed.

Simple Sentence

Definition of Simple Sentence

A simple sentence in grammar has only one main or independent clause and no dependent or subordinate clauses. Comprising a subject and a predicate, this short and independent syntactic entity intends to convey a complete idea or meanings of an idea.

A simple sentence is also known as a clausal sentence. It may have a modifier besides a subject, verb, and object. Though it is simple, sometimes it can have compound verbs and compound subjects. It may or may not use commas but it stays simple in construction. For instance, "Studies serve for delight, for ornament, and for ability." (*Of Studies*, by Francis Bacon)

Common Use of Simple Sentence

> The pen is mightier than the sword.
> Alice everyday goes to library to study.
> Perhaps the decline of this country has already started.
> The management of your company has executed its duties excellently.
> People who live in glass houses should not throw stones.
> They have lost thousands of jobs to Asia, South America, and Mexico.

Types of Simple Sentence

There are two different types of simple sentence. Depending upon structure, these include:

> Compound Verbs and Compound Subjects – Some sentences have a single subject and two or more verbs. Other sentences have a single verb and two or more subjects. For example:
>
> > The dog *barked and ran* (Compound verb)
> > *Jack and Jill* went up a hill. (Compound noun)
> > *Arnold and Juan* play cricket every evening. (Compound noun)
> > The cat and the dog *yowled and howled*, respectively. (Compound verb)

Julia and Mary hired a taxi to airport. (Compound noun)

The italicized words in the above simple sentences are compound verbs, or compound nouns, respectively.

Single Subject and a Single Verb – This type of simple sentence has only one subject and one verb. For example:

The staff performed well.
A white shirt always looks sharp.
He sold it for a high price on Amazon.
You have to dream to make your dream come true.

Examples of Simple Sentences in Literature

Example #1: *The Big Sleep* (by Raymond Chandler)

> "I was wearing my powder-blue suit, with dark blue shirt, tie and display handkerchief, black brogues, black wool socks with dark blue clocks on them."

Chandler has perfectly used a simple sentence with multiple subjects to describe his blue suit. There are no dependent clauses. A single independent sentence conveys a complete idea.

Example #2: *The Awakening* (by Kate Chopin)

> "She was becoming herself and daily casting aside that fictitious self which we assume like a garment with which to appear before the world."

This is another excellent example of a simple sentence without the use of commas. It is just a single sentence without dependent clauses.

Example #3: *Extremely Loud and Incredibly Close* (by Jonathan Safran Foer)

> "Sometimes I can feel my bones straining under the weight of all the lives I'm not living."

In the above example, the author has used a short and independent sentence to convey a complete idea of straining bones.

Example #4: *Pride and Prejudice* (by Jane Austen)

> "Mr. Bennet was among the earliest of those who waited on Mr. Bingley."

Here, Austen has used a simple and declarative sentence, without any commas or clauses, to describe the character traits of Mr. Bennet.

Example #5: *The Shrike and the Chipmunks* (by James Thurber)

> "Early to rise and early to bed makes a male healthy and wealthy and dead."

This simple sentence can stand alone. It conveys the idea of getting up early in the morning in just a single sentence clarifying the meaning.

Example #6: *The Princess Bride* (by William Goldman)

> "Have fun storming the castle!"

This is a very simple and clear statement with an exclamation mark. This independent clause sends the author's emotions to his readers without choppiness or complexity of thought.

Function

The simple sentence is one of the four basic sentence structures. It serves as a simple statement. It functions as a means of communication, by adding information to the existing knowledge of both the speaker and the listener.

simple sentence eliminates boredom and choppiness in written works. It also enhances clarity, accuracy, and the smooth flow of reading and speaking, by giving a limited amount of information in a short and precise manner.

Subject

A subject in grammar is the first part in a sentence about which the second part, the predicate, tells something. The subject performs an action, or indicates what or whom the sentence is about.

In a declarative sentence, the subject comes before verbs such as in the phrase, "The bell rings," in which the subject "bell" comes before the verb "rings." However, in interrogative sentences, a subject follows the auxiliary verb, such as "Does bell ever ring?" In fact, the subject functions as a noun or a pronoun. For example, in the sentence, "Momma was preparing our evening meal, and Uncle Willie leaned on the door sill" (*I Know Why the Caged Bird Sings*, by Maya Angelou), "Momma" and "Uncle Willie" are both subjects.

Types of Subject

> **Simple Subject** – In a simple subject, either a noun or a pronoun does the action. Unlike a complete subject, it does not need descriptive words or modifiers, but only the main noun or pronoun. For example, "Superman saved the people."

Here, "Superman" is a simple subject.

> **Complete Subject** – A complete subject is the main word in the sentence, along with the modifiers (often adjectives) that describe it. To determine a complete subject, see all the words modifying it in this example: "The wise and beautiful woman fell into cold water."

In this sentence, "the wise and beautiful woman" is a complete subject because "woman" did an action, "fell." The words coming before "woman" are modifiers, which have described the woman.

> **Compound Subject** – A compound subject is a combination of two or more subjects within a sentence. For example, "The girl and her mother are planning holidays."

The underlined part is a compound subject containing two nouns "girl" and "mother," and includes the connector "and." This is a compound subject because the girl and her mother are doing the action together.

Examples of Subjects in Literature

Example #1: *The Mudcrusts: Sabre-Toothed Terrors* (by Damian Harvey)

> "The sabre-toothed tiger was prowling around the bottom of the tree, growling, as *it* looked for an easier way up. Then *something* caught its attention."

This excerpt presents a good example of complete subject. In the phrase, "The sabre-toothed tiger," "tiger" is the main subject, and "sabre-toothed" is describing and modifying the "tiger."

Example #2: *Shooting an Elephant* (by George Orwell)

> "The orderly came back in a few minutes with a rifle and five cartridges, and meanwhile some Burmans had arrived and told us that the elephant was in the paddy fields below, only a few hundred yards away."

In this sentence, Orwell has used the simple subjects "orderly," "Burmans," and "elephant." All of these subjects are performing actions as given.

Example #3: *Master of the Game* (by Sidney Sheldon)

> "He had traveled almost eight thousand miles from his father's farm in the Highlands of Scotland to Edinburgh, London, Cape Town and now Klipdrift ... He knew he was going to be rewarded ten thousand times over."

This is another good example of a simple subject, serving as the pronoun "he," which performs several actions in this scene.

Example #4: *The Canterbury Tales* (by Geoffrey Chaucer)

> "In Oxford there once lived a rich old lout
> Who had some guest rooms that he rented out,
> And carpentry was this old fellow's trade.
> A poor young scholar boarded who had made
> His studies in the liberal arts..."

In this piece, Chaucer has twice used a complete subject. First complete subject is "rich old lout," and the modifiers "rich, old" describe the main subject "lout." Likewise, "scholar" is a main subject, and is modified by "poor, young."

Example #5: *Gulliver's Travels* (by Jonathan Swift)

> "The king and queen make a progress to the frontiers. The author attends them. The manner in which he leaves the country very particularly related. He returns to England."

In this example, Swift has used a compound subject appearing at the beginning of the sentence. This compound subject is a combination of two nouns "king" and "queen," which are connected by "and."

Function of Subject

A subject is an important part of a sentence, which indicates an action, and shows who is performing that action. A good understanding of how a subject is used is necessary to write a cohesive and interesting literary piece. Without a subject, a clause or a sentence does not make sense regarding who is performing the given action. This is because either a main noun, or a pronoun, is needed to indicate the "doer" of the action. The use of a subject gives the readers a complete idea of what the fictional work is about, or about whom the author is writing.

Subordinating Conjunction

Definition of Subordinating Conjunction

Subordinating conjunction is a type of conjunction and a part of speech in grammar. It connects the main clause (independent clause) to the subordinate clause (dependent clause) by introducing the subordinate clause. It also describes a relationship between these two clauses. A subordinating conjunction appears at the beginning of a sentence, or in the middle of two clauses, with or without using commas.

For instance, "**As** the ship moved toward the equator, the climate changed … Sailors and porters hustled and halloaed their way through the crowd **while** passengers vainly tried to keep their luggage together and in sight." (*Master of the Game*, by Sidney Sheldon). In this sentence, Sheldon has used two subordinating conjunctions (in bold) that add further meaning, as well as cohesion to the text.

Types of Subordinating Conjunction

There are three types of subordinating conjunction, including:

> **Simple Subordinating Conjunction** – Uses just one word, such as: although, as, if, since, until, unless, that, whereas, and while, etc. For instance, "You are never going to win unless you get little crazy."
> **Complex Subordinating Conjunction** – Consists of two or more words, such as: "such that, assuming that, so that, in order that, in so far as, granted that, and in case." For example, "Always try to do what you cannot do, in order that you can learn the way to do it."
> **Correlative Subordinating Conjunction** – Uses a pair of words that relate two parts of a sentence, such as: As … so, if … then, or scarcely … when. For instance, "If everyone demanded peace instead of another LCD screen, then there would be peace."

Examples of Subordinating Conjunctions in Literature

Example #1: *Skeptical Essays* (by Bertrand Russell)

> "Every man, **wherever** he goes, is encompassed by a cloud of comforting convictions, which move with him like flies on a summer day."

In this sentence, Russell has connected the first three clauses by adding the simple subordinating conjunction "wherever." The use of this conjunction has added to the meaning of the sentence as a whole.

Example #2: *The High Window* (by Raymond Chandler)

> "I had a funny feeling **as** I saw the house disappear, **as though** I had written a poem and it was very good and I had lost it and would never remember it again."

In these lines, Raymond Chandler has used a correlative subordinating conjunction, in which a pair of words ("as," and "as though") appears between two clauses, playing the role of connectors.

Example #3: *To the Lighthouse* (by Virginia Woolf)

> "She went from the dining-room, holding James by the hand, **since** he would not go with the others ... Holding her black parasol very erect, and moving with an indescribable air of expectation, **as if** she were going to meet someone round the corner ... There he stood in the parlour of the poky little house where she had taken him, waiting for her, **while** she went upstairs a moment to see a woman. ..."

Here, Woolf has used both simple and complex subordinating conjunctions, illustrated in bold. Here, "as if" is a complex subordinating conjunction, and other bold words are simple subordinating conjunctions.

Example #4: *Ode to a Nightingale* (by John Keats)

> "My heart aches, and a drowsy numbness pains
> My sense, **as though** of hemlock I had drunk,
> **Or** emptied some dull opiate to the drains …"

In the above lines, Keats has used a correlative subordinating conjunction, in which a pair of words, "as though" and "or," relates the second and third lines, adding flow and rhythm to the poem.

Example #5: *The Old Man and the Sea* (by Earnest Hemingway)

> "Just before it was dark, **as they** passed a great island of Sargasso weed that heaved and swung in the light sea **as though** the ocean were making love with something under a yellow blanket, his small line was taken by a dolphin."

These lines present an instance of correlative subordinating conjunction. Hemingway has used two pairs of words to join three clauses in a single but lengthy sentence. These conjunctions have improved cohesion, and made sense of the lines.

Function

Subordinating conjunction is an essential part of speech in both written and verbal forms. It improves cohesion between different clauses, and enables a writer to construct long sentences without giving them an awkward feel. It also gives sense and adds rhythm to the text. Basically, it performs two functions in a sentence. First, subordinating conjunctions demonstrate the importance of the main clause. Second, they enable a shift or transition of ideas within a sentence. This transition always shows time, place, cause, effect, or relationship.

Suffix

Definition of Suffix

In semantics, a suffix is a letter or a group of the letters that is attached at the end of a root or a base word to change its meaning or tense. It serves to create new words out of the old words.

Most common suffixes include -able, -al, -ed, -er, -en, -est, -ful, -ing, -tion, -ity, -less, -ly, -ment, -ous, -ness, -ious, -es, and -s. For instance, in the sentence, "He was breathing heavily from the climb and his hand rested on one of the two heavy packs they had been carrying (*For Whom the Bell Tolls*, by Earnest Hemingway), all additions of -ing, -ly, -ed and -ing are examples of suffixes.

Types of Suffix

There are two types of suffix:

Derivational Suffix
This type of suffix changes the meaning of a word, making it a different part of speech. For instance, when –ly is added to an adjective, it transforms its meanings as well as its own type and makes it an adverb.

Inflectional Suffix
Inflectional suffix transforms the base word into a different tense, but without changing its meaning. For instance, by adding –s to the noun "dog," it only changes the number of animals, not the meaning of the word.

Examples of Suffix in Literature

Example #1: *Waiting for Godot* (by Samuel Beckett)

> "No, personally I do not need them any more. (*Estragon takes a step towards the bones.*) But . . . (*Estragon stops short*) . . . He is therefore the one to ask. (*Estragon turns towards Lucky, hesitates.*) (*in raptures*). Mister! (*Lucky bows his head.*) Reply! Do you want them or don't you? (*Silence of Lucky. To Estragon.*) They're yours. (*Estragon makes a dart at the bones, picks them up and begins to gnaw them.*)... It's a scandal! *Silence. Flabbergasted, Estragon stops gnawing, looks at Pozzo and Vladimir in turn. Pozzo outwardly calm.*"

This example contains both types of suffix. See the underlined words with derivational suffixes -er, -al, and -ly. The inflectional suffixes are -s, -s, and -ing.

Example #2: *Gulliver's Travels* (by Jonathan Swift)

> "Two days after this adventure, the emperor, having ordered that part of his army which quarters in and about his metropolis, to be in readiness, took a fancy of diverting himself in a very singular manner. He desired I would stand like a Colossus, with my legs as far asunder as I conveniently could. He then commanded his general (who was an old experienced leader, and a great patron of mine) to draw up the troops in close order, and march them under me ..."

In this instance, the derivational suffixes are -ness, -ly and -ed, while inflectional are -s and -ing.

Example #3: *Heart of Darkness* (by Joseph Conrad)

> "We were on deck at the time, and the headman of my wood-cutters, lounging near by, turned upon him his heavy and glittering eyes...I assure you that never, never before, did this land, this river, this jungle, the very arch of this blazing sky, appear to me so hopeless and so dark, so impenetrable to human

thought, so pitiless to human weakness. ... he did not know exactly in what direction."

Here the derivational suffixes are -less, -able, -ness, and -ion, while inflectional is used in glittering.

Example #4: *Macbeth* (by William Shakespeare)

"And fixed his head upon our battlements.
As whence the sun 'gins his reflection
Shipwracking storms and direful thunders break...
As cannons overcharged with double cracks,
So they doubly redoubled strokes upon the foe.
Except they meant to bathe in reeking wounds."

Here Shakespeare has used mostly inflectional suffixes, which are used in the words "cannons," "strokes," and "wounds." However, "reflection" and "direful" have used derivational suffixes as their meanings change.

Example #5: *Ode to Autumn* (by John Keats)

"Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun...
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind..."

In this example, there are two derivational suffixes -ness, -less, and three inflectional suffixes -ing, -s, and -ing.

Function of Suffix

A suffix is not a word, but it adds to and changes the meaning of a root or base word, making the word longer. It also shows the way a word is used, formed, and changed into another word with a different meaning to suit

grammatical role of lexis by changing nouns into adjectives or making verbs of nouns – the reason that a suffix has an important impact on the meanings of the words.

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Transitive Verb

Definition of Transitive Verb

A transitive verb is a type of action verb that links the subject with the object (a person or a thing) of a sentence, which is receiving the action. The word "transitive" is derived from a Latin word *trans*, which means to "go across."

It can be difficult to recognize a transitive verb. It has two prominent features:

> It acts as an action verb, expressing an activity.
> It uses a direct object that receives an action.

For instance, in the sentence, "We lost a daughter but gained a meathead" ("All in the Family" by Norman Lear and Michael Ross), "lost" is a transitive verb, as it has an object "a daughter." The same is the case of "gained," which has the object "meathead".

Everyday Use of Transitive Verb

> Gucci returned the documents to the administrator.
> The students are playing
> The director discussed marketing strategies offered in the advertisement.
> Mariam gave her brother a mobile phone.
> Alex sent a letter from Canada.
> My mother gave me a gift on my birthday.

In these sentences, all the underlined verbs are transitive. Each of them has a direct object, which receives the action they demonstrate.

Examples of Transitive Verb in Literature

Example #1: *If Tomorrow Comes* (by Sidney Sheldon)

> "She picked up the gun. She raised the gun to her temple and squeezed the trigger. Tracy Whitney stepped out of the lobby of her apartment building into a gray...As Tracy approached the bank, she glanced at her watch. Eight-twenty ..."

In these lines, Sheldon has used nearly all sentences with transitive verbs as shown underlined. In the first two sentences, "picked up" and "raised" are transitive verbs with the objects "gun." The same pattern is being followed by the other sentences.

Example #2: *Hedda Gabler* (by Henrik Ibsen)

> [Raises the pistol and points.] Now I'll shoot you, Judge Brack! Faugh — don't use that sickening word! [Looks up at him and laughs.] Do you too believe in that legend?

In these lines, the verb "shoot" points to the object "you," the verb "use" points to the object "sickening word," and the verb "believe" points to the object "legend." All these transitive verbs make it clear who is receiving the action.

Example #3: *The Old man and the Sea* (by Earnest Hemingway)

> "They sat on the Terrace and many of the fishermen made fun of the old man and he was not angry. They picked up the gear from the boat. The old man carried the mast on his shoulder ... They walked up the road together to the old man's shack and went in through its open door ... "He's taken it," he said. "Now I'll let him eat it well. The old man had seen many great fish. The old man unhooked the fish, re-baited the line with another sardine and tossed it over. Then he worked his way slowly back to the bow. He washed his left hand and wiped it on his trousers."

This passage makes excellent use of transitive verbs, each pointing to direct objects that are the recipients of the action.

Transitive Verb	Direct Object
sat	the terrace
picked up	the gear
carried	the mast
walked up	the road
taken	it
eat	it
seen	many fish
unhooked	the fish
tossed	it
worked	his way
washed	his left hand
wiped	it

Example #4: *Jane Eyre* (by Charlotte Bronte)

> "This precious vessel was now placed on my knee... I could not eat the tart... I felt an inexpressible relief. I pronounced his name, offering him at the same time my hand: he took it ... I devoured my bread and drank my coffee with relish."

In this example, the transitive verbs are as follows:

Transitive Verb	Direct Object
placed	my knee
eat	the tart
felt	relief
pronounced	his name
offering	him
took	it
devoured	my bread
drank	my coffee

Function

Since a transitive verb is an action verb, it shows that its relevant noun is doing something, acting on something else, which is the object. The basic

the idea that the sentence meant to express, by linking the meaning to its object. In other words, it consummates the full idea that a sentence expresses by linking the subject that is doing the action with the object that is at the receiving end. It also helps the learners to correctly use passive sentences with or without an agent.

Verb Phrase

Definition of Verb Phrase

A verb phrase is a syntactic unit consisting of an auxiliary (helping) verb preceding the main verb. It often contains a head verb, complements, objects, and modifiers as its dependents.

Helping verbs may appear as: is, are, be, such as, was, were, been, being, have, had, has, do, did, does, can, could, will, would, shall, should, may, must, might, etc. In generative grammar, a verb phrase may consist of just a single verb. However, typically it contains a main verb, an auxiliary verb, optional specifiers, compliments, and adjuncts. For instance, "Tomorrow is going to be a good day with this current" (*The Old Man and the Sea*, by Earnest Hemingway). Here 'is' an auxiliary, while 'going' is the main verb.

Types of Verb Phrase

There are two types of verb phrase:

Finite Verb Phrase

If a sentence has just one verb phrase, it is a finite verb phrase. The head verb is finite and either comes in present or past form. For instance:

I go to college in the morning.

Nonfinite Verb Phrase

In this type of verb phrase, the head verb is participle, gerund, or infinitive. For instance:

She is hearing someone crying for help.

Common Use of Verb Phrase

Despite his knee injury, he did go to gym.

Here "did go" is a verb phrase.

> Mary is going with me to school.

"Is coming" is a verb phrase. "Coming" is the main verb, while "is" the helping verb.

> Sara might need our help for her car.

"Might need" is a verb phrase.

> Her favorite activity is reading about history.

Here "is reading" is a verb phrase, and "about history" is a subject compliment.

> He is interested in playing new games.

In this sentence, the verb phrase, "is interested," is functioning as an objective phrase compliment "in playing new games."

Examples of Verb Phrases in Literature

Example #1: *A Tale of Two Cities* (by Charles Dickens)

> "It was appointed that the water should be locked in an eternal frost, when the light was playing on its surface, and I stood in ignorance on the shore. My friend is dead, my neighbor is dead, my love, the darling of my soul, is dead ..."

In this instance, the verb phrases are underlined. Dickens has used three verb phrases, among which the second verb phrase is a nonfinite verb phrase using "ing," and followed by its object "on its surface."

Example #2: *A Portrait of the Artist as a Young Man* (by James Joyce)

> "He was caught in the whirl of a scrimmage and, fearful of the flashing eyes and muddy boots, bent down to look through the legs. The fellows were struggling and groaning and their legs

were rubbing and kicking and stamping … It was useless to run on …"

Joyce has used four verb phrases in this example. He has added objects and modifiers in the first and the thirds phrases, which give additional information, making the sentences good predicates.

Example #3: *Heart of Darkness* (by Joseph Conrad)

"The day was ending in a serenity of still and exquisite brilliance. The water shone pacifically; the sky, without a speck … It was accepted in silence. I was thinking of very old times, when the Romans first came here, nineteen hundred years ago – the other day … "

This is another good excerpt comprising verb phrases. The first verb phrase "was ending," and the third verb phrase "was thinking," are nonfinite verb phrases.

Example #4: *Pride and Prejudice* (by Jane Austen)

"Do you consider the forms of introduction, and the stress that is laid on them, as nonsense? I cannot quite agree with you there … I am sorry to hear that; but why did not you tell me that before? If I had known as much this morning I certainly would not have called on him."

In this example, subjects and modifiers appear within the phrases. In the first verb phrase, "do" is a helping verb, while "consider" is a main verb. "You" is a pronoun working as a subject, but not a part of this phrase.

Function

There are various functions verb phrases perform. They serve as phrase heads, as predicates, modifiers, compliments, and objects. Verb phrases also function as noun phrase modifiers, containing a word and phrase, and

complements, and verb phrase complements. In traditional grammar, verb phrases function as predicates, adding meaning to sentences. In fact, verb phrases make a sentence semantically clear and comprehendible for readers.

Verb

Definition of Verb

A verb is an important part of a sentence that describes an occurrence, a mental/physical action, or existence of a condition or a state (to exist, to be). It originated from the Latin word *verbum*, which means "a word."

A verb is a major part of a predicate in which a thought cannot convey a complete idea. For instance, in the sentence, "Bailey walked behind the candy counter and leaned on the cash register" (*I Know Why the Caged Bird Sings*, by Maya Angelou), the predicate is nothing without its verbs, underlined here.

Types of Verb

Action Verbs – These verbs express actions (walk, eat, give), or possession (own, have, etc.). Action verbs are of two types:

- **Transitive Verbs** – These always use direct objects, meaning the noun receives the action of a verb.
- **Intransitive Verbs** – These never use direct or indirect objects.

Linking Verbs – These verbs do not show action. Rather, they link a subject to a noun or an adjective that describes or renames the subject. This adjective or noun is called a "subject complement."

Helping Verbs – These verbs are known as "auxiliary verbs," and come before linking verbs, or action of the subject, and convey additional information about a possibility, such as "can" and "could," and about time, such as "has," "have," "was," "were," and "did," etc.

Modal Verbs – These verbs are types of helping or auxiliary verbs that express possibility, ability, obligation, or permission. These include may/might, shall/should, can/could, will/would, must/have.

Static and Dynamic Verbs – These verbs do not show action, but a state of being. For instance, "Katy feels ill today," or "She has a fever." However, dynamic verbs, contrary to static verbs, show an action, a process, or a sensation. For example, "He is chasing a bus."

Regular and Irregular Verbs – Regular verbs express past tense or past participle by adding -d, -ed, or -t at the end of the verb. They are also known as "weak verbs." Irregular verbs, on the other hand, do not use common rules for verb forms. Usually, they do not have a predictable -ed ending.
Phrasal Verbs – These verbs do not exist as single words. They instead use combinations of two or more words intended to create a different meaning than the original meaning of the verb. For instance, "Sally handed in her homework on time."

Examples of Verbs in Literature

Example #1: ***Utopian for Beginners*** **(by Joshua Foer)**

> "There are so many ways for speakers to see the world. We can glimpse, glance, visualize, view, look, spy, or ogle. Stare, gawk, or gape. Peek, watch, or scrutinize."

In this example, the first sentence has a transitive verb with an object; however, the following sentences have intransitive verbs, as they have not employed any object of the subject.

Example #2: ***Black Boy*** **(by Richard Wright)**

> "I would hurl words into this darkness and wait for an echo, and if an echo sounded, no matter how faintly, I would send other words...to *create* a sense of the hunger for life that gnaws in us all, to keep alive in our hearts a sense of the inexpressibly human."

There are four types of verbs in this example; modal verb "would," regular verb "sounded," dynamic verbs "send, create, gnaws," and static verb "keep."

Example #3: ***Stars Shine Down*** **(by Sidney Sheldon)**

> "You're very flattering," Lara laughed. ... "I'm much too busy."
> "How do you operate? How do you decide ... "
> And they had reluctantly agreed.
> "As you can see, gentlemen," Lara said, ...

This excerpt has perfectly employed intransitive verbs. All of the sentences have intransitive verbs that are without objects.

Example #4: *E.B. White* (by E.B. White)

> "Automobiles, skirting a village green, are like flies that have gained the inner ear – they buzz, cease, pause, start... brake, and the whole effect is a nervous polytone curiously disturbing."

Here, White has used helping verbs, "are," "have," and "is;" and a main verb "gained." Also, he has used a list of intransitive verbs that do not use objects of the verbs.

Function of Verb

A verb is an essential part of a sentence. Unlike other parts of speech, it changes its form according to the given time and situation. This is because they are used to show a specific action that has happened, or which will happen, or is about to happen. The most important role of a verb is that it provides a relationship with time. It, in fact, describes that something has happened, is happening, or will happen in the past, present or future respectively. Thus it puts a subject into action, and gives clarification about the subject and its meaning.