

"An Introduction"

Kamala Das.

* Introduction -

"An Introduction" is one of Kamala Das' finest poems in the confessional & autobiographical mode. "The assertion of feminine identity in a male dominated world is the dominant theme of this poem." It reveals various aspects of the poetess' life — her girlhood, her heritage, her fondness for English, the beginning of tension in her life, her first sexual humiliation, her rebellion against established conventions & social norms & finally the assertion of her individuality & feminine sensibility.

The poem deals with more than one theme. Firstly, it raises the question why some writers in this country prefer English to their mother tongue as a medium of their expression.

Secondly, the poem is also about the Indian woman's social status and her search for identity. Thirdly, it deals with the man's attitude as a husband to a woman as a wife in the context of the family life in India.

Finally, it talks about the Indian woman's dreams & desires, her aspirations & frustrations, her loneliness & the social conditions she is

* Paraphrase -

The poem begins colloquially with the poetess introducing herself as an innocent girl, entirely ignorant of the ways of the world. The poetess says that she doesn't know politics but she knows the names of those who are in power & can begin from Nehru. Then she speaks of her heritage. She is an Indian (and proud of being so), brown (dark) in colour & born in Malabar. She can speak three languages (i.e. she is a 'polyglot') & write in two & imagine in one.

But tensions began as she grew up. First of all, she had to face the language problem. She was well versed with English. So she started to write in it. But she was compelled / advised not to use it as it was not her mother tongue. She boldly resisted this encroachment on her 'freedom of expression' & her 'identity'; & continued to write in English because in it she could express her varied feelings, emotions, with natural grace & ease. This was the earliest reaction of her identity.

The poetess asserts that she can speak any language any language she likes. (It is noticeable that Kamala Das shows remarkable command & ease over the use of English.) Since

English is most familiar to her, she ~~not~~ naturally & skillfully uses it to express her emotions, her feelings, joy & longings. It is as natural to her as cawing is to crows or roaring to the lions.

In the second stage, she attained adolescence & puberty. There were remarkable changes in her body. She was told about it. She grew tall, her limbs scathed & one or two places sprouted hair. She was married at an early age. Love (like Radha's love for Krishna or Mira's love for Krishna) was denied to her. She yearned for such love in her adolescence. She could not find the fulfilment of love in married life. Instead of it, she had to encounter sexual exploitation & humiliation. The weight of her breasts & womb crushed her.

She was compelled to accept the traditional / conventional ^{feminine} role.

When the poetess grew up, she was instructed to observe the well-established conventions & to mould herself / her life accordingly. But she rebels ^{against} all conventions, traditions & accepted norms of society. She wore a shirt & her brother's trousers, cut her hair short & ignored her womanliness. She rebelled against the exploitative womanliness.

The poetess pleads for extra-marital

relationship in order to find fulfillment in love. The poetess ultimately realized that her experiences were the experiences of every woman. She met another man, loved him. But she says 'call him not by any name'. The poetess does not want to give him any name as he is every man who wants a woman's body for sexual gratification. (Man enjoys woman sexually.) She is the beloved & the betrayed.

Finally, there is the assertion of her individuality & feminine sensibility / identity as the poetess says -
"I too call myself I"

Silent Steps

Rabindranath Tagore.

* Introduction -

This song underscores God's everlasting presence in nature. The simple query - "Have you not heard his silent steps?" foregrounds this eternal truth. It is not an exercise in futility that the votary / devotee bewails for his god. "God is ubiquitous?" All the songs the devotee has sung in different moods attest to this single truth - "He comes, comes, ever comes," be it in the fragrant dawn of

Sunny April or the rainy gloom of July night. Even in sorrows, faith is alive & 'His' 'golden touch' impregnates the human heart with ecstasy.

It is a highly religious poem in which the poet as a devotee shows his faith in God. The silent steps represent God entering one's life. They are silent because you can not hear them approaching / coming & you are at most unaware of them - but God is still entering into your life, even if you do not expect it or do not notice His coming closer.

“A poem is a pronouncement / proclamation of the poet's belief / faith in God, the way in which God is a constant comfort to him, he knows God will always come to him.”

* Paraphrase -

The poem begins with a rhetorical question. The poet asks someone whether he has not heard 'His' silent steps. The poet says that God does come. He comes at every moment & at every age. He comes every day & every night. It is His everlasting presence in nature. The poet says that, as a devotee, he has sung many songs in different moods, but all their notes / tunes attested to this single truth that, 'He comes, comes, ever comes, be it in the fragrant days of sunny April or the rainy gloom of July night. Even in sorrows after

sorrows, the poet's faith in God is not shaken or shattered, it is alive & His 'golden touch' impregnates the human heart with ecstasy.

Song of Radha, the Milkmaid

Sarojini Naidu

Date: / /

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* Introduction -

'Song of Radha, the Milkmaid' consists of three stanzas. The three stanzas represent the Gopi in three different situations. First she goes to sell curds, second time she visits Jamuna's bank in Mathura to celebrate the coming of spring, lastly she visits a temple to worship & pray. It is clear the song is always sung in public places. The times are morning, noon & night.

The song has its pictorial quality because of the beautiful picture it paints & at the same time at the end of each stanza the poetess says, "How softly the river was flowing," And then "How gaily the river was flowing" and the third time, "How ^{lightly} softly the river was flowing."

* Paraphrase -

In the first stanza, Radha says that she carried her curds to the Mathura fair. The heifers were loosing softly. She wanted to cry to draw attention of others in the fair. It is because, she is of the opinion that someone should buy her curds. The curd is pure, of quality. It is white. So it is compared to the white clouds in the sky. The light breezes of Shravan are blowing. The atmosphere was pleasant. Radha's heart was full of the beauty of Lord Krishna. The milkmaid says that other people in the fair, including her friends mocked / laughed at her when she cried, "Govinda, Govinda." At the end of this stanza, the poetess says, "How

softly the river was flowing!

In the second stanza, Radha / Gopi says that she has carried her pots (full of curds) to Mathura, on the bank of the river, Yamuna. The ~~poets~~ were rowing very gaily / happily in the river. Her friends / comrades suggested to dance, to singing, to put on saffron dresses to welcome spring. They are delighted.

They would like to welcome the spring with glee / happiness. They want to pluck the tree buds that are blooming.

But Radha says that her heart was full of music of Lord Krishna.

At the end of this ^{stanza}, the poetess says how gaily the river was flowing.

In the last stanza, Radha says that she carried her gifts / offerings to Mathura, to the temple of Lord Krishna. The torches (inside & outside of the temple) were glowing brightly. She joined / folded her hands to the altars to pray. She prayed that the Lord should guard / protect them every time. At this time, she heard the conch shells which were blown loudly. But Radha says her heart was lost in the worship of Lord Krishna. At the end of this stanza, the poetess says how brightly the river was flowing.

Song of Hindustanee Minstrel.

Henry Detozio

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* Introduction -

The poem is a sweet song of love addressed to a 'fair cashmerian girl' (who is a beloved). As it is sung by a 'Hindustanee' minstrel, it is full of oriental images, as it to embody (include) a specific cultural experience. This song of ^{the} 'Hindustanee' minstrel is structured around three main points: first, the speaker describes the beauty of his beloved who is a Cashmerian girl; next, he speaks the miserable situation they are in; and finally, he assures his beloved that soon they will see better days.

* Paraphrase -

In the beginning of the poem, the speaker describes the beauty of his beloved. His beloved's eyes are decorated with sunnah, a black eyeliner. There is a glow/shine in her eyes. That is why they are compared to a sparkling star. They are as bright as a star. Her hair are raven black. The tresses/locks of her hair ^{are} decorated / ornamented with the most beautiful raees. The speaker addresses his beloved as, 'My only loved Dildar!'. It expresses his feeling of love towards her.

Then the speaker / minstrel says that there are a number of valuable pearls in the richest sea of Oman. But none can be a rival / competitor to his beloved

in her beauty.

In the city of Al Buzrah, there are a lot of roses & the beautiful maids / girls are in search of them. But he raises a question - Who shall get a flower which blooms on her beautiful cheek? i.e. there could be a 'dimple' on her cheek.

Under any climes / circumstances, they will present their enchanting / spellbound singing. As a result, they will get favours of young people & his beautiful beloved would be welcomed by all of them.

The minstrel says that they are in darkness, it means that they are in misery. But he assures her that soon they will live in bright cities. So she should become happy.

The speaker says that that heart is eternally happy in which hope eternally springs. Their griefs would be softened soon. They will entertain the courts of Kings.

In palace, they will raise their songs, i.e. they will present their songs in high sound. Their songs will be spread in the palace. He suggests her to be cheerful, as soon they will see better / happy / golden / bright days. And all their woes / griefs / sorrows will come to an end.

He asks his beloved not to weep, she should not shed tears. The whole world is their home. They will together keep

life's catch. They will love each other
wherever they roam / wander. It is a
promise / an assurance in love.

At the end of the poem, the minstrel assures his beloved they will wander like migrating birds from one land to another, from country to country. (They are artists. They are not limited by geographical boundaries). They will carry their sitar with them. He assures his beloved that the people in the world may change, but their hearts, which are in true love, will remain the same. He promises his beloved they will live (under any circumstances) & will love each other — forever.

--- खुदी मिले या राम, कदमोंगे ना हम,
दुनियाँ चाहे कदमली रहे।३३

Sea Breeze, Bombay

Adil Jussawala.

* Introduction -

'Sea Breeze, Bombay' is selected from Adil Jussawala's second book, 'Missing Person.' It is one of the celebrated 'city poems.' In this poem, Bombay [Mumbai] is viewed as a city that accepts & accommodates people from diverse backgrounds. The island has become a sanctuary for refugees who are torn away from their native land. In providing these uprooted people with opportunities to rebuild their lives, Bombay acts as a surrogate city. 'Torn' communities are 'reformed' here. Just as a breeze soothes a tired body, the city heals the wounds inflicted in the past on the lives of those who flock to it & enables them to find new routes.

'The kindness of the city is symbolized in the image of the sea breeze.'

It is a partition poem as well as Bombay poem / city poem. The poem is really a response to the partition of 1947.

* Paraphrase -

In the beginning of the poem, the poet refers to the gruesome killings in the wake of the India partition, in the name of nationalism & religion. (The Hindus & the Sikhs from India killed / slaughtered)

massacred the Muslims & the Muslims from Pakistan killed the Hindus & the Sikhs.). Uprooted people (torn away people / uprooted people) flock to this city in waves. Bombay turns out to be a migrants' city where communities break & reform / rebuild their lives. It is a surrogate city. It is the commercial capital of India which provides people with opportunities to rebuild their lives. Bombay has also been the destination point for waves of migrants & refugees. These immigrant Bombayites, or now, 'Mumbaikars', bring new life & energy to the city & also tie the city tightly to the mainland's darker episodes. 'Torn' communities are 'reformed' here. Just a breeze soothes a tired body, the city heals the wounds inflicted in the past on the lives of those who flock to it & enables them to find new routes. Still, Bombay investigates nothing, ruffles no one's tempers & uncovers no roots. Above all, Bombay settles no one adrift to the mainland's history. Rootless, & yet never detached, that's Bombay!

The Striders

A. K. Ramanujan.

'The Striders' is a short poem it has only fifteen lines. It is the title poem of his book 'The Striders'. It describes the behaviour of a water-bug. We do not know what attracted the poet to this strider, but the poem shows the poet's observant nature & his penchant for the animal world. If Moses could walk upon water, this insect treats the surface of water as its natural element & perches (sits) on it without any sense of danger. In picturing this water-bug, Ramanujan has united the insect with the human & the divine worlds.

'The Striders' is the title poem of Ramanujan's first volume of poetry, entitled 'The Striders'. Several buses in Chicago display it. This poem represents some of the outstanding qualities of Ramanujan's poetic art - vivid & picturesque imagery, precise & concrete sculpturesque effects, matchless craftsmanship of language & style.

Ramanujan has a thorough knowledge of the physiognomy of the particular insect & shows an insight into its characteristic quality.

The strider is a kind of New England water-bug. Ramanujan presents the strider in its moment-to-moment activity without passing for striking supernatural effects.

Ramanujan's description of the strider is picturesque. The poet observes the movements of the strider very vividly / keenly / minutely. The motion, the habits and the physiognomy of the insect are portrayed in precise, pointed & suggestive diction / language. The water-bug is very small or tiny, i.e. it is thin stemmed / bodied. Its eyes are compared with the bubbles. It has capillary legs. It is weightless. As a result, it can easily perch on the surface of water, without any sense of danger. That the poet evokes a spiritual dimension. The contrast with prophets apparently emphasizes the tone of deflation, for the poets are not alone in walking on water, the strider can also do so. The water-bug sits with equal ease on land & in water, & thus it stands striking comparison with the supernatural power of the prophets who walk on water.

* Introduction -

'Poet, Lover, Birdcatcher' tells the 'secrets of poetic creation'. Ezekiel puts the poet, the lover & the birdcatcher i.e. ornithologist on a level. He finds one denominator in his group, namely that all are given to patient/silent waiting & that they show the same sensitivity to experience.

The poem is remarkable for its association of ideas. The poet says that the best poets wait for words like an ornithologist (who waits for birds) sitting in silence by the flowing river or like a lover waiting for the beloved till she no longer waits but risks surrendering. The poet talks about the unusual patience that lovers & ornithologists possess. Like them, poets wait for the right moment when right words spontaneously come to them. The poet expresses his view about the method which a poet should adopt to succeed in the writing of poetry. He illustrates his view by likening a poet to a lover and birdcatcher. He says, in each case, patient wait & silent perseverance ^{need} are rewarding. If a birdcatcher wants to watch birds of a rare kind, he has to go to a deserted place. If a lover seeks a favourable response from his beloved,

then he has to wait till she surrenders to his love. In the same way, the poet has to wait for the right moment when inspiration dawns on him & right words spontaneously come to him & he can write a poem. 'The poem reveals the nature of poetic perception.'

* Paraphrase -

In the first stanza, Ezekiel strikes a parallel between the poet, the lover & the birdwatcher. All three have one thing in common, i.e. to watch the movement & wait patiently / silently. 'The best poets wait for words.' There is close resemblance among them in their search for love, birds & words.

The birdwatcher has to wait patiently / silently for the movement of the fluttering wings of the bird, the lover has to observe patiently the calm & dignified movement of the beloved, & the poet has to wait for the right moment when ~~inspiration~~ inspiration dawns on him & right words spontaneously ^{comes} to him. His experience is analogous (similar) to that of the lover & the birdwatcher. The words appear in

a concrete & sensuous form. Its appearance is analogous to the appearance of a woman who knows that she is loved & hence instantly / gladly surrenders.

The second stanza stresses the fact that slow movement is good / rewarding in all the three cases. If the birdcatcher wants to catch birds of rare kind, he has to go to remote, deserted places, where the rivers flow in silence near the sources or by a shore. The lover has to wait for the beloved, till she gladly surrenders to his love. In the same way, the poet waits for words & he can write a poem. Poetry is elevated at such ^a height, where the deaf can hear, & the blind recover sight.

"Syntax is traditionally defined as that branch of linguistics which studies the structure of sentences."

* Concept of phrase

Sentences are formed of words, but before these words become a sentence they are first grouped into meaningful groups called 'phrases'.

What are phrases made up of?

Phrases are made up of a group of words that come together to modify the meaning of a 'head word'. In linguistics the term 'modify' is used to mean 'add something to the meaning' or 'to make the meaning of a word more specific'. To

explain what is meant by modification, let us take a noun 'shirt' as an example. If we add an adjective before this noun to make it 'green shirt', we ^{say} that 'green' modifies the meaning of 'shirt'. The addition of the modifier 'green' now limits which shirts could be referred to, that is only green shirts. Now, we may not be interested in talking about all green shirts in the world but a particular one. We do that by adding modifier 'the' & get 'the green shirt'. What 'the' does to the expression 'green shirt' is to limit which green shirts could be referred to according to the context. So, from a very generic

meaning / reference of a noun 'shirt' we arrive ^{at} a very specific reference with the help of the modifiers. The groups of words that act like a single unit are phrases.

Phrase Structure Rules (PS-rules)

Phrase structure rules or PS-rules in short, are rules that determine how different kinds of phrases are formed, as well as how different phrases are combined/used to produce grammatical sentences.

Kinds / Types of Phrases.

* Noun Phrase (NP).

A noun phrase is a phrase which can act as subject, object or complement of a clause. It is called a noun phrase because the word which is its HEAD (i.e. main part) is typically a noun.

Examples:-

1 The house was quite empty.

NP = S.

2 We have bought the house.

NP = O

3 This must be the house.

NP = C

There are various / diverse structures of NPs, but the chief elements are as follows -

⑤ The HEAD of an NP may be—

- i) a noun: the doll
- ii) a pronoun: it, herself, everyone in the street,
- iii) an adjective: the absurd

⑥ The PREMODIFIER of an NP may be—

- i) Determiners: this morning
- ii) Enumerators: two eggs, third man,
- iii) Adjectives: red rose, older music,
- iv) Nouns: a garden fence, a stone wall, a gold ring, London pubs.
- v) Genitive phrase: Fred's whisky.
- vi) Adverbs: quite a noise.

⑦ The POSTMODIFIERS of an NP may be—

- i) Prepositional phrases: the best day PP of my life
- ii) Relative clauses: * a quality which I admire
* a beauty which I like

Prepositional Phrases:

A prepositional phrase consists of a preposition, followed by a prepositional complement, which is usually—

(A) A NOUN PHRASE

There will be 100 delegates at the conference.

Prepositional Complement:

(B) A wh-CLAUSE

No conclusions can be drawn from what the press reported yesterday.

(C) An -ing CLAUSE

By signing the treaty, both nations have made an effort ^{to work,} towards peace.

Normally a preposition must come before its complement. However, there are some cases where this does not happen, because the complement is at the front of the clause.

(A) In relative clauses, wh-questions, and exclamations the preposition can occur either at the beginning or at the end.

Wh-questions-

Which house is he staying at?

At which house is he staying?

Exclamations-

What a difficult situation he's in!

With what amazing skill this artist handles the brush!

(B) In nominal wh-clauses, passives & infinitive clauses the preposition must occur at the end.

Wh-clauses

What I'm convinced of is that the world's population will grow too fast.

PASSIVES

The old woman was cared for by a nurse from the hospital.

Infinitive clauses

That man is impossible to work with.

*The functions of prepositional phrases

Prepositional phrases may function as:

(A) ADVERBIALS-

My brother works in an insurance company.

To my surprise, the doctor phoned the next morning.

(B) POST MODIFIERS IN A NOUN PHRASE -

The people on the bus were singing.

(C) VERB COMPLEMENTS

I want to congratulate you on your examination.

(D) COMPLEMENTS OF ADJECTIVES

I'm terribly bad at mathematics.

Verb Phrases.

One of the most complex structures in English is that of the VP.

Verb phrases consist either of a MAIN VERB

She writes several letters every day. or of one or more AUXILIARY VERBS together with a main verb. As

the name implies, auxiliary verbs 'HELP' the main verb to make up verb phrases.

She is writing a long letter home.

She has been writing letters all morning.

There are two types of auxiliaries -

PRIMARY AUXILIARIES & MODAL AUXILIARIES.

The primary auxiliary verbs are do, have & be.

Do helps to form do- construction.

She doesn't / didn't write many letters.

Have helps to form the perfective aspect.

She has written only one letter.

Be helps to form the progressive aspect.

she is writing a long letter home.
of the passive, as in

The letters were written in two hours.
The modal auxiliaries help to express
a variety of meanings for example
future time & ability, as in

The letter will reach you tomorrow.
She can not spell very well.

The Adjective Phrase (AJP).

In the clause, AJP function as
complement (C):

This coffee is hot.
AJP

Adolphus drinks his coffee hot.
AJP.

In the phrase, AJP can function
as premodifiers in NPs:

a very large slice of bread
AJP PP

The head of an adjective phrase
may be an adjective, which may be
simple (big), comparative (bigger)
or superlative (biggest).

Premodifiers are always adverbs,
typically of degree (extremely,
rather, too, very). Some, especially
'very' & 'too' can be reduplicated
(very very tall).

Postmodifiers can be either ad-
verbs (indeed, enough) or PPs.

very tall indeed, nice enough.
rather too hot for comfort

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* Concept of Clause.

A clause is a unit of language which consists of an NP & a VP, that is, if you put an NP & a VP together, the result is a clause. If the clause can stand on its own, then it is also sentence (S). And in terms of our notations of PS-rules, we say that

$S \rightarrow NP VP$

(E.g. The train leaves in the afternoon.)

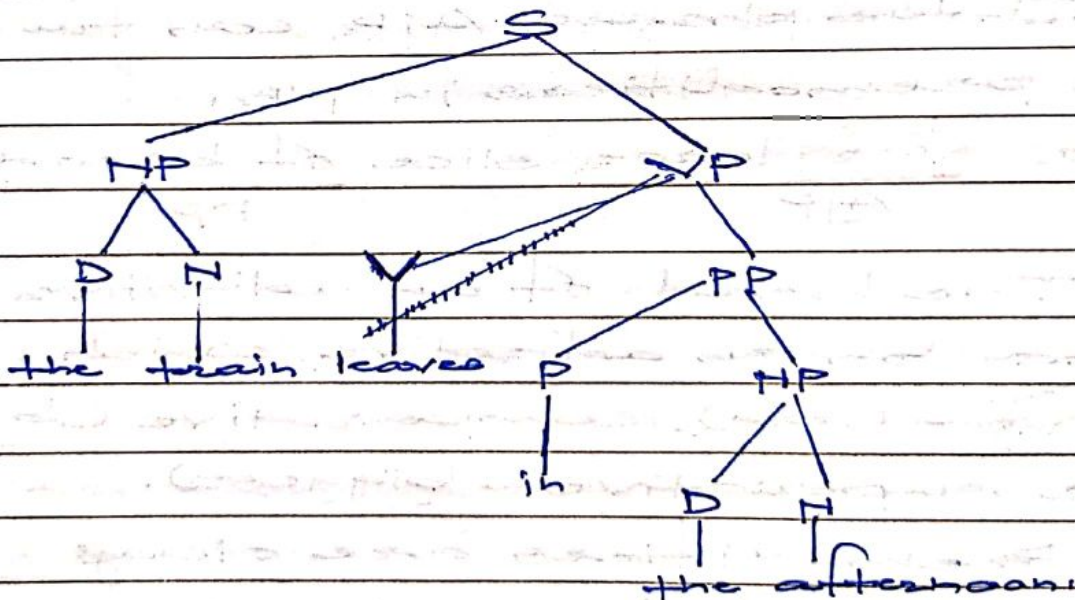
English sentences can also have auxiliary verb (AUX), the above rule can be revised to include them as well, as

$S \rightarrow NP (AUX) VP$

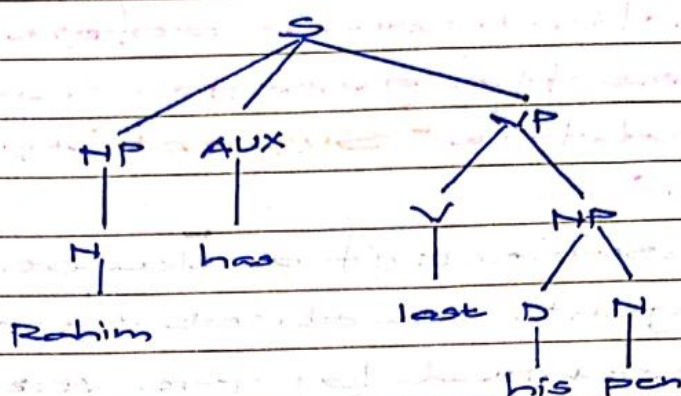
(E.g. Rahim has lost his pen.)

These sentences can be represented diagrammatically as follows.

Sentence 1



Sentence 2



All clauses do not appear as ^{an independent} independent sentences. Sometimes we find clauses embedded inside another clause, like in the following example —

John said that Rahim has lost his pen.

You will notice that a clause which was an independent sentence above is now used as part of a larger sentence.

You will also notice that the embedded clause is introduced by the word that. These dependent clause introducers are called as **Complimentizers**, in short **COMP**, or just **C**. Other examples of complementizers include **if, whether, who, when, because** etc.

In English, the **COMP** is an optional element. So we can have the above sentence without it as well, as:

John said Rahim has lost his pen.

Parts of clauses:

Subjects & Objects

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"The noun, noun phrase or noun clause that comes before the verb & answers the question 'who' or 'what' is called the 'Subject' of the sentence clause."

The subject of a clause is usually the agent or doer of the action represented by the verb, when the verb is an action verb like *love*, *break*, *eat* etc. When the verb expresses a state or process, then the subject is understood as the 'theme' of the sentence. In the examples below, the subject is an agent in (a-b) whereas it is the theme in (c-d).

a John loves Mary.

b The man in the white coat broke the wall.

c The sky is blue.

d The painting looks beautiful.

"All verbs in English compulsorily require a subject" And only nouns, noun phrases or noun clauses can be used as subjects. In fact, a clause is used as a noun clause when it is in such a role. For example, in e That Rani likes mangoes is known to all.
S = Noun clause

The clause that Rani likes mangoes functions as the subject of the sentence & therefore is recognised as a noun clause. It would answer the question

using 'what' as in What is known to all?

We could easily use a noun or noun phrase in this exact slot as well, as in the following sentences -

f. John is known to all (John = N)

g. The boxing champion is known to all.
(the boxing champion = NP).

The other most important function of an N, NP or Noun clause is to be the Object of a clause/sentence.

Not all verbs need objects. Objects are traditionally understood as an entity that is the receiver or the goal of the action described by

the verb, as opposed to the subject being the doer or the agent of the action. The object of a verb usually answers the question 'who' or

'what'. Now let us look at a few examples

h. Kusum is writing a letter.

i. Batram slapped Mukesh.

j. Akbar believed that all religions lead to truth.

In the above examples, the underlined expressions that come after the verb are all objects of the verb. It could be tested by asking the question 'who' or 'what', after the verb, as in;

h₁ Kusum is writing WHAT?

(Or What is Kusum writing?)

i₁ Batram slapped WHO?

Q. Who did Batram slap?

Q. Akbar believed WHAT?

Q. What did Akbar believe?

As said earlier, not all verbs need objects or allow objects. The verbs that allow them need them to complete their meanings. Such verbs are known as transitive verbs. Some verbs like cry, sleep, stand, etc. do not need any object & therefore do not allow any objects. Such verbs are known as intransitive verbs. e.g. Vijay stood. or Salim is sleeping. You can not add any objects to these clauses/sentences. Just like the subject, only nouns, noun phrases & noun clauses can be used as objects.

While some verbs are transitive and some others are intransitive, there are some other verbs which are ditransitive, that is, these verbs require two objects, one called the direct object & the other called the indirect object.

Examples-

1. The waiter handed me the bill.

2. Rachel gave Mary a book.

Parts of clauses:

Complements & Adverbials

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We have two kinds of elements that are present in a sentence.

Some elements that come in a sentence are compulsorily required, that is, if we drop them the sentence becomes ungrammatical. ~~at~~ Subjects & objects

are such entities. There are also certain elements in a sentence like the expressions specifying time, reason, etc., which can be easily dropped without affecting the grammaticality of the sentence.

We could extend the earlier sentence as follows -

(a) The waiter handed me the bill with a smile.

(b) Rachel gave Mary a book in the bus to read.

(c) Raja gave Rani a mango yesterday.

What purposes do the underlined expressions serve in these sentences?

'With a smile' answers the question

'how' specifying the manner of the action, similarly, 'in the bus' answers

the question 'where' & specifies the place of the action, ~~to read~~ ^{to read}

answers 'why' & specifies the reason for the action; and 'yesterday' answers

'when' & specifies the time of the action. If all these underlined

expressions are not used, still the

sentences are grammatical. But

it is not the case with other elements.

So while it is possible to say Rachel gave Mary a book without the optional elements, it is ungrammatical to say Rachel gave Mary without the direct object. Such compulsory elements of a clause are known as complements in linguistic analysis of the optional elements are known as adverbials or sometimes as adjuncts.

Subject-verb Concord

There is a grammatical agreement between the subject & the verb, which can be clearly seen when the subject is third person singular in English.

Notice the change in the shape of the verb, as we change the subject in the following sentences:

- (a) Mohini teaches Chemistry.
- (b) She teaches Chemistry.
- (c) Ali & Magbool teach Chemistry.
- (d) I teach Chemistry.

The verbs in all the four sentences above are in the present tense. But it has an affix -(e)s in sentences (a) & (b), & nothing in (c) & (d). What is the function of the -(e)s marker on the verb? This -(e)s marking on the verb signifies that the subject of this sentence is third person singular. This marker is like a reflection of the subject on the verb. This phenomenon is known as 'subject-verb concord' or

Subject-verb agreement In English, this concord is physically seen only when the subject is third person & singular. So we see that it appears when the subject is **Mohini** ~~she~~, because they are third person & singular. But it doesn't appear when the subject is **Ali and Magbool**, because even though they are third person, together they are plural. Similarly, it does not appear with '**I**', which even though it is singular, is first person. In other languages, like most of the Indian languages like Hindi, Marathi, Tamil, etc., you will see a different subject-verb concord marker for subjects belonging to different persons.

* Types of sentences: Structural classification

Sentences are classified as simple, compound & complex sentences on the basis of the type and the number of clauses they contain.

A simple sentence is made up of a single clause i.e. it is made up of an NP & a VP. Compound & complex sentences are made up of two or more clauses. If you take two or more simple sentences & join them together using conjunctions like **and**, **but**, **or**, **etc.**, you will get a

compound sentence. Let us demonstrate this using the following examples:

a. He went to the market.

b. He bought some vegetables.

Now join them.

(a) + (b) → He went to the market and he bought some vegetables. This is a compound sentence. In English, whenever the subjects of both the clauses in a compound sentence are the same, you are expected to not use the second subject (as it is understood from the context).

The compound sentence with the second subject deleted—

He went to the market and bought some vegetables.

If we have two simple sentences that express opposite propositions, we use the conjunction 'but', as in:

c. He is a teacher.

d. His wife is a doctor.

Here (c) + (d) → He is a teacher

but his wife is a doctor. This is a compound sentence with different

subjects in each case. Therefore, both

the subjects are retained. Both

the clauses used in a compound

sentence are equal in status,

that is, both of them are independent

clauses in the sense that, they

could stand on their own as separate

sentences.

However, it is not the case that whenever two or more clauses are used in a sentence they are of equal status. We have both independent clauses. This is the situation in complex sentences. In complex sentences, we find dependent or embedded clauses, that is, clauses that need the support of another clause to appear in the sentence. They cannot stand on their own as independent sentences.

Noun clauses, adjective/relative clauses & adverb clauses are all dependent clauses. The dependent clauses are allocated in a sentence to be the subject, or object or to modify a noun or to specify the time/place/manner, etc; of the verb. Any clause which is / could be introduced in a sentence using a complementizer like that, who, when, because, if, whether, etc; is always a dependent clause.

Let us see the derivation of a complex sentence:

e. Ram likes reading books.

f. Ram is a Mathematics teacher

Here, (f) gives us more information about the subject of (e). We can insert (f) as a modifier of the subject of (e), by introducing a

COMP 'who', as in,

g Ram who is a Mathematics teacher likes reading books.

Here, who is a Mathematics teacher satisfies the same functions that adjectives do, therefore it is a relative (adjective) clause. We could also choose to specify the time & the reason for the action using more dependent clauses, as in:

h. Ram likes reading books when he is travelling. (TIME)

i. Ram likes reading books because he wants to improve his English. (REASON).

We could have all the dependent clauses in one sentence as well, as in:

j. Ram, who is a Mathematics teacher, likes reading books when he is travelling because he wants to improve his English.

These are all complex sentences.

Types of sentences: Functional classification.

→ This is a classification of sentences based on the overall function of a sentence. This classification is different from the structural classification, which is based ^{on} the structural composition of the sentences, i.e. based on the number & kind of clauses they contain. This classification of sentences is based on different functions of a sentence.

These functions include asking questions to seek information, or to confirm

something; giving instructions for certain actions to be carried out; expressing views that are opposite to the accepted or prevailing state of affairs. Sentences that express these functions are known by different technical names.

A statement that expresses an opinion on or describes the state of affairs of an action/event/process is called an 'affirmative sentence' or simply a 'statement'.

Sentences that express a view opposite to that of an affirmative sentence are called 'negative sentences'.

Sentences which are used to ask questions, seeking information or confirmation are called 'interrogative sentences'.

Sentences which are used to ask issue commands/orders, i.e. instructions for others to carry out an action are called 'imperative sentences'.

Wh-questions

Interrogative sentences can be formed using any of the question words in the language. In English, most of these question words like **why, who, what, whose, which, when, where**, etc. begin with **wh-**, and therefore these questions are called **wh-questions**.

are used to seek more information about something. Thus we find who & what are used to know more about the subject or the object of the verb; why is used to find out the reason for something; how seeks to know the manner of accomplishment of an action; where investigates the location of an action; when examines the time of an action, etc. These questions are formed by placing the wh-word at the beginning of a sentence, followed immediately by the auxiliary verb. The following example demonstrates the formation of wh-questions.

a Ram had treated the problem very lightly because he had not understood it.

'Who' could be used to know the subject & 'what' to get the object. We could also question the manner in which the action represented by the verb is carried out by using how. And finally, we could question the reason for the action by using why.

a Who had treated the problem very lightly because he had not understood it?

b What had Ram treated very lightly because he ^{had} not understood it?

c How had Ram treated the problem because he had not under-

stood it.

d Why had Ram treated the problem very lightly.

Thus, a is answered as Ram, b as the problem, c as very lightly, and d as because he had not understood it.

Yes - No questions.

There is another kind of question that seeks no new information but merely seeks to confirm if the state of affairs as described by the verb of its complements is true or false. Such questions are usually answered in 'yes' or 'no', and are therefore called the yes-no questions or polar questions. In English, these are formed by moving the auxiliary verb to the beginning of a sentence. The following examples demonstrate the formation of yes-no questions.

a Sarita is getting ready.

b The teacher has forgotten his glasses.

c We can not afford a car.

d Is Sarita getting ready?

e Has the teacher forgotten his glasses?

d Can we not afford a car? or
Can't we afford a car?

Tag-Questions

Sentences seeking to confirm information expressed by a statement can also do so with the help of tag questions. Tag questions are similar in function to the yes-no questions but unlike the yes-no questions, for tag questions, we do not move the auxiliary to the front of the sentence. Instead, we duplicate the auxiliary & use it at the end of the statement along with a pronoun which will represent the subject of the sentence.

‘Do not forget to put the question mark at the end of a sentence.’

Also, in tag questions, the auxiliary is used twice—first in its normal position & second as part of the tag question.

a Sazita is getting ready.

b The teacher has forgotten his glasses.

c We cannot afford a ^{new} car.

Sentences with tag-questions—

d Sazita is getting ready, isn't she?

e The teacher has forgotten his glasses, hasn't he?

f We cannot afford a new car, can we?

When the statement is positive, the tag question involves an auxiliary which is negative & when the statement is negative, the tag question involves an auxiliary that is positive.

Negative sentences.

Negative sentences are used to express an opinion opposite to that of an affirmative sentence. In English, this is done by using the word 'not' after the auxiliary verb, as can be seen in the following examples:

Affirmative sentences —

- a. Saeita is getting ready for the party.
- b. The teacher has forgotten his glasses.
- c. We can afford a new car.

Negative sentences —

- d. Saeita is ~~not~~ getting ready for the party.
- e. The teacher ~~has~~ not forgotten his glasses.
- f. We can ~~not~~ afford a new car.

Do-support

The rules for the formation of questions, yes-no questions, tag questions & negative sentences, all make a crucial use of the auxiliary verb. But not ~~is~~ all English sentences have auxiliary verbs.

- a. Maya goes for a walk every morning.
- b. Sarah doubted if the story was true.
- c. Ali & Mohan run a very successful business.

These sentences do not have any auxiliary verbs. In human communication, we can ~~not~~ have some sentences that can be questioned & negated & some that cannot be. In English, the

DATE: _____
Auxiliary 'do' comes to the rescue of all such sentences which require an auxiliary verb but do not have them. This phenomenon of inserting 'do' in its different forms is known as 'do-support' or 'do-insertion'. In these cases, the auxiliary 'do' attaches itself to the verb & takes away its tense & concord markers. Once we have an auxiliary, the process of forming questions & negative sentences is the same as that for sentences with auxiliaries.

Maya goes for a walk every morning.
Maya goes for a walk every morning, doesn't she? (Tag question)

Maya does not go for a walk every morning. (Negation)

When does Maya go for a walk? (Wh-question)

Does Maya go for a walk every morning? (Yes-no question)

Imperatives:

Imperative sentences are used to issue instructions that the listener must carry out without fail. They express what we understand as orders & commands. These instructions are usually given to a listener who is in the presence of the speaker. Grammatically speaking, the listener is always the second person pronoun 'you', & the speaker is always the first person pronoun 'I'. Since these are orders,

they always contain the auxiliaries signifying order, like must, should, etc. Sometimes, must/should are dropped & not used when forming an imperative sentence. They are dropped not because they are not necessary, but because they are clearly known from the context:

a. You must go & close the door.

(Affirmative sentence)

b. You should sleep now. (Affirmative sentence)

c. You should not go to the market now. (Affirmative sentence)

Delete the subject & the auxiliary —
~~You must~~ go & close the door

~~You should~~ sleep now.

~~You should not~~ go to the market now.

d. Go & close the door. (Imperative sentence)

e. Sleep now! (Imperative sentence)

f. Don't go to the market now. (Imperative sentence)