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THE VERB AND VERBALS IN ENGLISH

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PREFACE

The teaching aid is meant for second-year Bachelor students of English as well as for in-service teachers of English at the Competence Development Centre of Lithuanian University of Educational Sciences. Other English language learners interested in the principal characteristics of the verb and its non-finite forms may also find something new in refreshing their interest in the subject under discussion.

The work comprises two parts, each of which including the instructional and practical sections on the corresponding theme.

Part 1, compiled by V. Norušaitienė, deals with the understanding of a word class, the description of finite verb classifications from the structural, semantic, functional and historic points of view, alone or in combination, as well as the characteristics of grammatical categories of the finite verb.

Part 2, compiled by G. Mazlaveckienė and J. Trapnauskienė, points out the differences between finite and non-finite forms of the verb and the characteristics of the Infinitive and the Gerund and provides extensive semantic and functional analysis of the Present and Past Participles.

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PART I.

THE VERB: SEMANTICS, STRUCTURE, MORPHOLOGY AND SYNTAX

(COMPILED BY V. NORUŠAITIENĖ)

GENERAL REMARKS ON CHARACTERISTICS OF WORD CLASSES

It has been generally accepted that all words in presently known world languages are grouped into certain word classes on the basis of their common meaning, forms and specific grammatical categories as well as a number of syntactical functions performed in the sentence, the most important communicative unit of speech.

For instance, the most widely occurring full words belong to the noun word class, whose common meaning is that of substance or thingness, i.e. names of living beings (a man, a dog, Ann, George), concrete objects (a table, bread, a yard), abstract notions (time, love, justice), qualities (kindness, wisdom) etc. Structurally, the noun covers **simple** (one-root words – a pen, a sheep) and **derived** words. The latter come into life through affixation (kindness, reassurance, a student, a visitor), compounding (a postman, a mother-in-law, a forget-me-not) and converting from verbs, adjectives or numerals (a walk, a native, the blind, a ten). Morphologically, the noun possesses the grammatical categories of **case** – **common** (a cat, a book) and **genitive** (a cat's tail, the cover of the book); **number** – **singular** (a dog, a fox, a man, a sheep, a child, a phenomenon) and **plural**: regular (two dogs, three foxes) and irregular (four men, five sheep, six children, a few phenomena); and **gender**, more lexical than grammatical due to the only grammatical indicator of the category *-ess* (a poetess, a lioness) for the **feminine** gender nouns. Some other nouns denote female beings – *a wo-*

man, a girl, a car, the Moon etc., male beings – *a man, a boy, a Tomcat, the Sun* etc. belonging to the **masculine** gender and the **neuter** gender nouns denoting inanimate objects and abstract notions (*a book, a tree, honesty, love*). Syntactically, the noun is found to perform such functions:

The subject:

***Honesty** is the best policy. (proverb)*

The subject complement or **predicative**:

*'**the best policy**' in the example above.*

The direct object:

*Make **hay** while the sun shines. (proverb)*

The indirect object:

*'Can you tell **us** the way to New London?' Eddie asked him.* (Irving)

The prepositional object:

*Eddie's father had been talking so much that he'd not been paying sufficient attention **to the road.*** (Irving)

The object complement or **predicative**:

*'I didn't name you **Edward** because I wanted to call you **Eddie**', his father periodically told him.* (Irving)

The prepositional attribute:

*Occasionally **Eddie's** father would interject, at random, sprinkles of advice that, out of nowhere, pertained to **Eddie's upcoming summer** job. (Irving)*

The postpositional attribute:

*The windows **of the classroom** have just been cleaned.*

The adverbial modifier:

*She always writes **in pencil**.*
***High above the city, on a tall column** stood the statue of the Happy Prince.* (Wilde)

The independent element of sentence – direct address:

*'**My dear Dorothy**, what is your question'? – 'Honestly, **Joe**,' Dot said 'I sometimes wonder if you ever listen'.* (Irving)

The above information, revision of the noun, will surely be useful in understanding the verbals, especially the infinitive and the gerund, which possess quite a number of nominal characteristics.
In the same way one can describe the other word classes of the English words, such as the verb, the pronoun, the adjective, the numeral, the adverb, the preposition, the conjunction and the modal words according to the above-introduced criteria.
Since the main object of the present study is the verb and verbals – the infinitive, the gerund, the present participle and the past participle, i.e. verb forms related to the basic verb form and meaning (*go – (to) go, going, going, gone*), we dare to remind the reader of certain general and specific characteristics of the verb as a most important word class in English morphology. They will include verb classifications from different angles, grammatical categories and their forms of realization in sentences as well as the syntactical characteristics of different groups of verbs.

VERB CLASSIFICATIONS

The verb is a word class, which includes all words that refer to actions understood as processes (*go, read, speak, do*) or states (*be, can, stay*). All verbs fall into certain groups according to different criteria such as semantics (meaning), structure, aspect, and historical and syntactical peculiarities, alone or in combination. While studying verbs in a distinguished group, one observes two layers within the group: the first-layer verbs, basic or primary, possessing the features of the group to the greatest extent or degree (*do=perform, grow=become bigger, etc.*) and the second-layer verbs tending to display additional characteristics, those of another group, related both to their meaning and function as described below (*do* for questions and emphasis, *grow* as a link verb in compound predicates, etc.).

Structural classification. From the point of view of **structure**, verbs fall into the following groups:
Simple or **one-root** verbs – *go, speak, live* etc.
Derived verbs, which acquire their forms through:
Affixation, when affixes – prefixes and/or suffixes – are added to the root of a verb to express repetition, negation on inclusion: *to **re**read* – to read again, *to **de**frost* – to remove frost (in a fridge etc.), *to **dis**like* – not like, *to **un**do* – to unfasten or loosen a button or a parcel, *to **in**lay* or ***em**bed*/***im**bed* – to place something into some object. The affixes, usually suffixes, are employed in deriving the **verbals** – the present participle and gerund (*go**ing**, speak**ing***) and the past participle for regular verbs (*liv**ed**, discover**ed***) as well as **verbs from other word class words**, such as nouns and adjectives: *to just**ify*** – to show justice, *to maxim**ize*** – to make as large as possible, *to enumer**ate*** – to count or mention one by one, *to loos**en*** – to become or make loose, *to whit**en*** – to make or become white and the like.
Compounding, when root verbs take another word class word, usu. an adverb (*to overcome* – to master or conquer, *to overdo* – to do too much) or a preposition (*to undergo* – to suffer, endure, *to underpay* – to pay too little). This way of word building includes **phrasal verbs** – verbs followed by adverbs or/and adverbial particles, alone or together, which enrich the meaning of the root verb by a new shade of meaning:

to look – to turn one's eyes in a certain direction
to look back – to turn one's thoughts to the past
to look in – to make a short visit
to look down on – to regard with contempt or a feeling of superiority
to look forward to – to await or expect something (usu. pleasant) eagerly

Phrasal verbs perform the function of the root verbs in a sentence and are widely used in English, thus enriching the language through a great number of new, sometimes unexpectedly combined, meanings.

Conversion is used to convert a word of one word class, a noun or adverb, into another word class word without changing its initial form and supplying it with all the structural, semantic and grammatical characteristics typical of the full verbs, e.g. the noun '*hand*' is converted into the verb *to hand* – to deliver or transfer something by hand in all the situations a full verb is used:

*Shall I **hand in** the paper tomorrow?* – syntactically, part of the compound verbal modal predicate.
*The judges **handed out*** (=awarded) *unexpected sentences.* – structurally, a past indefinite tense-aspect form.
*The paper must be **handed** to all the students.* – a past participle in the function of part of the subject complement.
*He was **handing out** leaflets to the people when I saw him.* – a present participle in the function of the analytical simple predicate (Lith. dalino).
*Is he going to **hand** his business **over** to his son or his daughter?* – an infinitive in the function of the subject complement (Lith. *perduoti*).
Converted verbs can also be used as phrasal verbs, thus becoming full members of the verb system. The adverbs *down* and *up* are also found as verbs:
*He **downed** the coffee and left.* – He drank it quickly.
*Have they **upped** their offer by 2 or 3%?* – Have they increased the account?

Conversion has become a widely-spread word-building means that adds to the flexibility and ingenuity of Modern English in realizing the speaker's communicative aims.

Semantic-functional classification. From the point of view of **semantics** and **function** verbs can be either lexical, modal and primary (Crystal 1999:212). **Lexical verbs** refer to actions proper, viewed as processes or states and possessing the grammatical categories of number, person, tense, aspect, voice and mood, and used in the function of the simple synthetic predicate. They also have all the verbals – the infinitive, the gerund, the present and past participles, e.g. (*to) speak – speaking – speaking – spoken*, *(to) live – living – living – lived,* respectively. In the proverb *Actions speak louder than words*, the verb *speak*, a simple synthetic predicate, is in the third person plural because it agrees with the plural subject noun, and the active present indefinite or simple tense-aspect form of the indicative mood. This form of full verbs is mostly found in proverbs or other positive English sentences, in which the action characterizes the subject of the sentence in a most general sense, without any additional shade of meaning:

> *We **live** in Vilnius. He **speaks (knows)** three foreign languages. Children **like** asking questions.*
> *'Choupette **doesn't want** a cent of your money'. – 'I know. What she **wants** is the children'.* (Fitzgerald)

Lexical verbs may further be grouped into **action** or **dynamic** for actions proper (*speak, invite*) and **statal** for actions viewed as states, emotions, mental processes etc. (*be, sit, know, love*) (Kobrina 1985).
Modal verbs are meant to help in forming analytical morphological and syntactical categories in order to fully express the meaning of the category through the speaker's attitude towards the action. This point considered, the only proper auxiliary verbs are the verbs *can/could, may/might, must, shall/should, ought to, dare, seem, will, would*; their main function is that of a linking verb in the compound verbal modal predicate, relating the action expressed by the complement expressed by an infinitive to the subject of the sentence:

> *They **can** run fast.* (physical ability*)*
> *She **may** visit us any day. (*possibility due to permission*)*
> *Why **must** we come so early? (*obligation*)*
> *S/he **shall** pay for it. (*threat, warning*)*

Modal verbs are also used as **substitutes** for the compound verbal predicate in short answers:

*Who **can speak** Spanish here? – I **can**.*

and **question indicators**:

***May** I come in?*
***Shall** I open the window?*

Modal verbs are not employed to form the morphological categories of the verb, such as person, number, tense etc.
Primary verbs (*be, do, become, have, get, grow, turn, will*), which can also be called lexical auxiliary verbs, usually combine features characteristic of the two above-described groups of verbs. As lexical verbs, they denote **actions**:

*There **is*** (=exists) *an attraction between some people. The girl always **does*** (=performs) *well in this kind of activity. S/he **has*** (possesses, owns) *a lot of books in foreign languages. The woman **became/grew** old* (=developed in a particular way/increased in age) *so much after her son's death. The milk **turned** sour* (=started to have another quality), *and we decided to use it for a pie. If they **will** receive us* (=want to receive, Lith. malonės, teiksis), *we'll be really honoured.*

They also possess all the **morphological** and **syntactical categories** typical of the verb:

*She **has** two brothers and a sister.* (*has* is a singular, third-form, present indefinite tense-aspect verb in the indicative mood used in the function of the simple predicate)

Lexical verbs form all the **verbals** – the infinitive, gerund, present and past participles: *(to) be – being – being – been, (to) do – doing – doing – done, (to) have – having – having – had, (to) will – willing – willing – willed, (to) grow – growing – growing – grown, (to) turn – turning – turning – turned* etc.

As auxiliaries, primary/lexical auxiliary verbs serve as:
Linking verbs – to relate the subject complement in the compound predicate to the subject of the sentence:

*They **are** members of Parliament and their aim is to serve the needs of their fellow countrymen.*
*As the man **grew/got** old, he **became** less angry and unhappy.*
*In autumn the leaves here **become/turn** red, yellow and brown.*
*If she **will** help us (wants to help), we'll manage to finish everything much sooner.*
*They **have** to do the translation by Monday, otherwise they will not get another offer.*

Substitutes of lexical verbs in short answers or in cases of possible repetition of the preceding full verb. Here the verbs *do*, *be* and *have* are employed as they possess the most general meaning from all the verbs:

*Who speaks English here? – I **do**.*
*Who has taken the new book? – Ann **has**.*
*Which of you is/are hungry? – I **am**/all of us **are**.*
*Most of us **promised** to come earlier but Ann **didn't** for some reason.*

Question and **negation indicators** (*be, do, have, will*):

***Do** you speak English or French? – I **do** not speak any foreign language.*
***Is** s/he from Spain or Italy?*
***Have** you been abroad? – Yes, I have.*

It is important to note that the modal *have* employs another lexical-auxiliary 'do/does/did' for this purpose:

***Did** you **have** to introduce the latest results of your investigation in the report? – Yes, I **did**, otherwise it would have been plain and boring.*

Emphasis indicator is only the verb *do* because its meaning of performance seconds the meaning of the actional verb (Lith. labai, tikrai):

*We **do** like folk music.*

The analysis of English verbs from the point of view of their semantics and function has disclosed an interdependence between the meaning and function of the verb: the more specific/definite the meaning, the fewer functions, as in full lexical verbs – *read, speak, discover* etc. – performing the functions of the simple synthetic predicate in the present or past indefinite tense-aspect form as well as the subject predicative. This may have been the reason for naming them **finite verbs**, i.e. full and basic. Their derivatives – verbals or non-finites, which are similar in use to nouns and adjectives – have a much wider scope of meanings and, consequently, a greater variety of syntactical functions (See Part II).
The most impressive verbs turn out to be *be, do, have and will*, which are characterized by the widest scope of syntactical uses due to their most general semantic features reflecting the basic philosophical categories – existence, activity, possession and willingness, as in:

*Where there **is** a will, there **is** a way.* (proverb)
*They **did** about 300 kilometres on Monday.*
*She **has** a team of 10 volunteers working for her.*

Though the lexical and functional meanings are very closely interrelated in a verb, we would like to offer some more detailed classifications of verbs, with each of the meanings prevailing. Thus, if the **lexical** meaning prevails, verbs are:
action verbs (*do, perform, write, look, inform* etc.) for actions proper;
aspective verbs (*finish, remain, stay, look* etc.) for long and lasting actions – **durative verbs** and for short-lived actions – **terminative verbs**. Some verbs (*learn, see, notice* etc.) combine both the aspects in one form, their realization depending only on the context they are used in, e.g. *Live and **learn*** (Lith. Gyvenk ir mokykis/gyveni ir mokaisi) – a durative action. ***Learn** it for tomorrow* (Lith. Išmokite tai rytdienai) – a terminative action.
statal verbs (*be, remain, stay, know* etc.) for states, physical or mental;
modal (*can, may, must, seem, shall, will* etc.) for speakers' attitudes towards the actions expressed in utterances – ability, possibility, obligation, promise/duty, willingness etc. This group also has the verbs *be* and *have* in their secondary (modal) meanings:

*We **are** to meet them at five.* (obligation due to previous agreement)
*We **have** to meet them at the station.* (obligation due to circumstances: They do not know the place, they may get lost.)

Functional classification. If priority is attached to the functional meaning, i.e. the function performed in the sentence, verbs may be divided into two big groups:
Independent verbs which are action verbs found in the function of the simple synthetic predicate used with the purpose of characterizing the subject, e.g. *She **speaks** four languages.*
Service verbs are verbs, whose function is to introduce additional characteristics of action independent verbs, such as time, aspect, voice, mood or relationship to the subject etc. They are subdivided into the following groups due to their functions in sentences:
Linking verbs (*be, have, can/could, may/might, seem, look, must, shall/should, will/would, become, grow, turn* etc.) to indicate the relationship between the subject and predicate, simple or compound, such as age, occupation, quality etc.:

*They **are** 20/quite young/new teachers/quite interested in the subject.*
*This quantity of lasagne **will** feed six people.*

Auxiliary verbs (*be, do, have, shall/should, will/would*) to introduce the grammatical categories of tense and aspect (*She **is** writing a letter, don't disturb her)*, time correlation (*we **have** been abroad this year)*, voice (*The door **was** closed by the head student)*, and mood (*She suggested that we **should** arrive earlier).*
Substitute verbs (*be, do, have, shall* etc.), whose function is to replace action verbs in interrogative and negative utterances:

*The doctors are doing all that they **can**, but she's still not breathing properly.*
*Who can make a little less noise, please? I'm trying to work. – We **can**, we are leaving.*
*They are always fond of grapes at this time of the year. – So **am** I but my brother **isn't**.*

*Have you been to London this year? – Yes, I **have**.*
*I don't speak French fluently. – But you **do**! Don't be too modest.*

*The emphatic **do*** is the only morphological means alongside intonation and word order to express emphasis on the speaker's part towards the introduced action:

*We **did** enjoy the performance.*

Semantic classification. From the point of view of semantic characteristics of the verb in the sentence, verbs can be **transitive** and **intransitive**. **Transitive verbs** are action verbs (*see, do, read, write*), which need the direct object to complete their meaning (*She writes letters every week*). **Intransitive verbs** are action verbs, which do not need the direct object to realize and complete its meaning (*They jog every morning*). **Prepositional verbs** are followed by the (non)prepositional indirect object, placed after the direct object to introduce the addressee of the action, e.g. *She gave the book **to her sister** and said, "Pass it over **to your cousin**, please"; Give **our guest** a seat.* If the indirect object – the addressee – is expressed by a personal pronoun, it may precede the direct object:

*Give **me** the plate, please.*

Other kinds of prepositional objects add different meanings:

*We sometimes write **with pens** or **pencils.*** (instrument)
*Look **at/through the window**, the birds are flying south.* (direction)

Historical classification. From the point of view of their historical development, verbs fall into the following groups:
Regular verbs, which form their past indefinite tense-aspect forms and the past participle by means of the suffix *–ed*: *live – lived, discover – discovered* etc. In Old English verbs of this group were called weak verbs because of the suffix:

O.E. *lufian – lufod/lufed – lufod/lufed*

Mid.E. *loven* – *loved* – *loved*
Mod.E. *love* – *loved* – *loved*

Irregular verbs, which form their past indefinite and past participle forms by means of the root vowel/consonant interchange (*write – wrote, swim – swam, teach – taught, make – made*), or keep the same form for present and past (*cut – cut, put – put*) etc. In Old English they were called strong verbs, all changes taking place inside the verb stem.
Suppletive verbs, whose present and past indefinite tense-aspect forms came from different verb roots – *go – went* (< O.E. *gān and wendan), be – was/were* (< O.E. *bēon and wēsan*). They have not changed much in their development.
There are some verbs, which may have two forms for the past participle – *show – showed – shown/showed*. These cases are the remnants of dialectal vacillation.

VERB CATEGORIES

A category is a philosophical-grammatical entity, which covers a group of units/words with a common meaning and specific ways of expressing it, e.g. the noun word class has the case category to express the relationship between nominal parts of speech, nouns, represented by **the common case** – a plain noun form – and **the genitive case** – a noun with the indicator***'s*** or ***'*** for possessive relationships, as in *a summer dress/day* and *a girl's* or *girls' dress*(*es*), respectively. The common case has additional shades of the possessive meaning, such as quality or kind – *a stone wall* (Lith. akmens/akmeninė siena), *a fruit market* (Lith. vaisių turgus) etc.
The verb has a number of grammatical categories, such as number and person, tense and aspect, voice and mood, which are typical of finite verbs, lexical and lexical-auxiliaries, the verbals or non-finites possessing only some of the categories (see Part 2). The above-mentioned grammatical categories of the verb are realized in two types of structures – **synthetic** (one word)and/or **analytical** (two or more words):

*We **came** into the room and **noticed** a lot of changes which **had been** absent two weeks before.*

The analytical structure ***had been*** consists of two parts – **service** verbs (auxiliaries or link verbs), which introduce the temporal (present, past or future), aspectual (indefinite, continuous, perfective etc.) or attitudinal (modal) characteristics of the predicate action, and **verbals** (infinitive, gerund or the present/past participles), whose function is to introduce the lexical meaning of the verb itself in its required form:

*They **are studying** some new subjects this term.*
*We **can speak** French fluently, and I think it will really help in our future jobs.*
*Her favourite pastime **was travelling**, which added a lot to her outlook.*
*The door **was closed** and we went down the stairs without a sound.*
*The letter **was written** by her cousin who hadn't got in touch for a long time.*

The synthetic form of the finite verb always refers to pure actions in the present or past, which provide a general characteristic of the subject, without pointing to any special relationship:

*We **live** in Vilnius now, but a couple of years ago we **lived** at the seaside.*

Now we will deal with the finite verb categories in groups as one form usually covers a few categories within it.

The **categories** of **person** and **number**, whose aim is to describe the subject from the point of view of its person (first, second or third) and quantity/number (singular or plural), have been the most universal ones in the finite verb system for over 1500 years of verb use. However, the forms of the categories have undergone major changes: the number of person forms has been reduced from 6 to 2 – *I/you/we/they speak and s/he/ it speaks*. The same is seen in the form system of the category of number: only the form **speaks** points to the singular, the rest of the forms do not distinguish the plural, the meaning of quantity remaining completely and totally with the subject, singular or plural:

*We usually **speak** English at the lessons.*

The only verb that has different forms for the person and number categories is ***be*** *– I* ***am****/you* ***are****, s/he, it* ***is*** for the singular, and only one form ***are*** is used for all the persons in the plural: *We/you/they* ***are*** *students*. The choice of the verb form fully depends on the form of the subject.
The **category** of **tense** referring the action to time (present, past and future) and **aspect** pointing to the inner features of the action (length, duration, completion etc.) are always observed in one and the same predicate form:

> *Custom* ***makes*** *all things easy.* (proverb) – a present/general indefinite action
> *They* ***were having*** *a lovely talk when I* ***saw*** *them.* – a past durative action; a past indefinite/fact action

The category of tense (or time) embeds all the aspects (the category of aspect) the action referred to may present, that is why we will remind the reader here of the kinds of aspect and grammatical forms they are realized in.
There are two types of **aspects** all action or auxiliary-action verbs possess in the present, past or future tenses.
Indefinite or **general**, expressed by the present/past/future indefinite tense-aspect forms for the most general characteristics of the subject:

> *Those who* ***boast*** *most, generally* ***fail*** *most.* (proverb)
> *As the door* ***closed*** *behind them, the painter* ***flung*** *himself down on the sofa, and the look of pain* ***came*** *into his face.* (Wilde)
> *Girls* ***will be*** *girls.*

The **definite** aspects include:
Continuous or **progressive**, expressed by the present/past/future continuous tense-aspect forms for lasting actions in different periods of time:

> *How* ***are*** *you* ***doing*** *this term?*
> *We* ***were having*** *dinner when she called.*
> *We'****ll be writing*** *a report at 10 am, I think.*

Perfective, expressed by the present/past/future perfect tense-aspect forms for actions with an indication of completion at some time within the action:

*They **have** already **been** to all the European countries.*
*We **had taken** all the books by 11 o'clock. You should have come then.*
*We'**ll have finished** the report when you come, I hope.*

Perfect continuous/progressive, expressed by the present/past/future perfect continuous tense-aspect forms for actions related to the past and continuing at/to the time of speaking:

*They **have been teaching** here for ten years – They began teaching ten years ago and are still doing it at the time of speaking.* (Lith. Jie mokytojauja/ dirba mokytojais čia jau 10 metų).
*Oh, why are you so dirty? – I **have been playing** football outside/in the rain*. (Lith. Žaidžiau futbolą lauke/lyjant.) In this case, the action of playing is over at the moment but it may continue or may not.
*They **had been talking** for half an hour when the bell rang.*
*When I come, they'**ll have been working** for three hours.* (Lith. ... jie dirbs/bus bedirbą tris valandas.)

The **category** of **voice** points to the activity/passivity relationship between the subject and the action expressed by the predicate verb, i.e. if the subject is an active doer (agent of the action), the predicate verb is used in the **active voice**, as in the proverbs:

*Your face **records** your age.*
*Anger and haste **hinder** good council.*

The predicate verb is used in the **passive voice** if the subject is passive, i.e. the sufferer or patient of the action is expressed by the predicate verb, as in the proverbs:

*Take care to get what you like or you **will be forced** to like what you get.*
*He that does not respect **is not respected**.*

The form pattern of the passive voice is made up of ***be*** in the corresponding tense-aspect form followed by the past participle of the lexical part of the predicate (Krylova 2007). The use of the passive subject is usually determined by the importance of both the action and the real or semantically important active subject as in the sentence *Hamlet was written **by Shakespeare***.

The **category** of **mood** is a category of the verb, which points to the relation between the action indicated and the reality from the speaker's point of view, i.e. the action may be **real**, expressed by the **real or direct moods** – indicative and imperative, or **unreal**, expressed by the **unreal or indirect moods** – subjunctive, suppositional and conditional.
The indicative mood (Lith. tiesioginė nuosaka) is employed to present real actions in all of their aspects in the present, past or future through the corresponding tense-aspect forms:
Present/past/future indefinite/simple (active and passive) – for generally characterizing actions at different times:

*The joy of the heart **makes** the face merry.* (proverb)
*As the door **closed** behind them, the painter **flung** himself down on a sofa, and a look of pain **came** into his face.* (Wilde)
*I **shall be** late for lunch if I **stop** any longer.* (Wilde)
*He **won't like** you the better for keeping your promises.*
*He always **breaks** his own.* (Wilde)

Present/past/future continuous (active and passive) – for lasting actions at different times:

*I think she **is making** a report now. Call her later, will you?*
*They **are** always **telling** us that it is the Paradise for women.*
*... The Queen used to ask me about the English noble who **was** always **quarrelling** with the cabmen about their fares.* (Wilde)
*As he **was passing** out of the door Dorian Gray touched him on the arm.* (Wilde)
*They'**ll** probably **be having** a good time when we arrive, won't they?*

Future indefinite/continuous/perfect/perfect continuous (active and passive) for various aspect actions in the future:

*'I'**ll tell** 'em where to find me… But she'**ll have** to behave here…' 'You'**ll be wanting** to go… and then what **will** yer poor mother say?* (Priestley)
*She's still in Paris, with her aunt, but she'**ll be coming** over as soon as I've settled down.* (Priestley)
*'They **will have done** everything by the time we get back, I hope.' – 'Not really'.*
*They'**ll have** been doing it for almost an hour now, and I don't think they'**ll have had** enough of it.* (Priestley)

In all the examples above, the present, past and future actions are presented **directly**, i.e. by the speakers themselves, in real direct situations. Frequently, esp. in conversations, actions are introduced **indirectly**, i.e. reported by another speaker in indirect – present, past or future – situations, which is called **reported speech**. As for the forms of the verb in reported sentences, they do not change in present and future situations presented in the main clause (*s/he says/replies/will remark (that)...):*

Table 1. Direct and indirect speech

Direct Speech	Indirect Speech
1.'It **doesn't matter** to me. I'**m not going** to kiss him', Miss Matfield added quickly… (Priestley)	1. Miss Matfield **says** (that) it **doesn't matter** to her, she **is not going** to kiss him.
2. 'I'**m interested** for once in my young but embittered life. I'**ve been suspecting** some time that you **were** a dark horse' (Priestley)	3. He says/will say (that) he is **interested** for once in his young but embittered life. He **has been suspecting** some time that I **was** a dark horse.

However, when actions are reported from the past point of view, the verb forms in the reported sentences are usually replaced by other **past** tense-aspect forms. Thus, the previous sentences will sound like this in the reported speech:

*Miss Matfield said/added (that) it **didn't matter** to her, as she **was not going** to kiss him.*

*He (Morrison) said (that) he **was not interested** for once in his young but embittered life, he **had been suspecting** sometimes that I (the partner) was a dark horse.*

The choice of the verb form in the reported sentence depends on the type of relationship between the two (or more) actions. If the actions are **simultaneous**, the reported sentence takes past indefinite for facts and past continuous for processes:

*She said (that)she **lived** on the outskirts of the town.* (...kad **gyvena**...)
*She said (that) she **was having** a good time at the seaside* (...kad gerai **leidžia** laiką).

If the action in the reported sentence is **prior** to that of the introduction, or main clause, past perfect for facts and past progressive for processes are preferred:

*She said she **had lived** on the outskirts of the town some years before.* (… kad **gyveno**…)
*She said/replied (that) she **had been living** there for the last five years.* (…kad **gyveno** ten…)

In this case, the tense-aspect form requires a certain time indication.
If the action of the reported sentence **follows** the action of the main clause, future-from-the-past is employed:

*She replied they **would move** to another part of the town as soon as they found a proper place to live in.*(… kad jie persikels į kitą miesto dalį...)

The shift of the form is not generally observed when the reported sentence refers to universal truths, proverbs, or really happening actions:

She said (that) much depends on a person in every period of life.
She said (that) money is a bad master but an excellent servant.
She said (that) she will get back not later than in 2050.

The imperative mood is another direct real mood, which points to orders and requests, positive or negative, for the three persons (singular and plural):

Don't/let me/him/her/us/them ***go***. – first and third persons singular and plural
(Don't) ***go!*** – second person singular and plural

In reported speech, the plain verb ***go*** is replaced by the full infinitive to introduce imperative structures:

She asked/ordered/begged/told them/us ***to go/not to go***.

The unreal or indirect moods – subjunctive, suppositional and conditional – present actions as desired, recommended, possible or requiring a condition.
The **subjunctive mood** (Lith. tariamoji nuosaka) verb forms – the plain verb stem (subjunctive I) and past indefinite or past perfect (subjunctive II) are employed to indicate necessity, decision, order, etc:

So be it! (Tebūnie!)
She insisted that the meeting ***be postponed***. (...kad susirinkimas būtų atšauktas)
I wish ***he arrived*** *in time.* (O kad jis atvyktų laiku!)

In the example above, the past indefinite form ***arrived*** refers the action to the present or future (Lith. atvyktų). If the speaker refers to the action in the past expressing regret or disappointment, the past perfect form is employed – *I wish he* ***had arrived*** *in time (Lith. O kad jis* ***būtų atvykęs*** *laiku!).* Here the English past perfect has a complete counterpart in Lithuanian – būtąjį atliktinį laiką. There is one more variant of subjunctive II to express desire, which may be somewhat difficult to realize, - *I wish he* ***would arrive*** *in time* – where the verb 'would' introduces its modal meaning of volition on the part of the subject of the sentence 'he' (Lith. O kad jis **malonėtų/teiktųsi** atvykti laiku!) The same subjunctive meaning is found in sentences beginning with ***it's (high) time***:

*It's (high) time he **made** his appearance.* (Lith. Jam jau (seniai) laikas pasirodyti/jam jau būtų laikas pasirodyti.)

The **past indefinite** form ***made*** introduces a shade of disbelief in the success of the action.

The **indicative mood** verb in this situation will be only *is* in a simple sentence – *It's (high) time for him to appear. (Lith. Jis (jau) jau turi ateiti.* The same can be said about *I wish…* sentences – real actions are expressed in *I want him to arrive in time*, without the more sophisticated verb *wish* as well as a subordinate object clause.
The **conditional mood** is closely related to the subjunctive mood because it employs the same tense-aspect forms – past indefinite and past perfect – for unreal actions in the present/future and past respectively:

*If I **were** you, I'd choose/had chosen another profession.*
If they arrived before dinner, we'd give them best places.
*If they **had discovered** it earlier, they'd have taken measures.*

There is a **mixed conditional** – *If she **were** more careful, she'd do the tests much better/she'd have done the test much better* – where the conditional ***if*** clause points to some general characteristic of the subject denoted (*careful, brave, kind* etc.); the main indicator of condition is the conjunction ***if***; however, it may be omitted in inverted order sentences:

***Had** they **finished** the article in time, they wouldn't have to miss the excursion now.*

In the mixed condition sentence, the relationship ***past – present/future*** is also possible, the form of the verb in the conditional clause being determined by the situation and the speaker's intention.The **suppositional mood** (Lith. geidžiamoji, prielaidos nuosaka) always implies recommendation, order, or suggestion on the speaker's part.

*The chairman decided that the members of the conference **should hold** another meeting on the subject.*

This meaning asks for the verb ***should*** to be used for all the persons in the singular or plural:

> *He advanced toward her, scarcely moving as he drew near lest he* ***should tread*** *on her bare toes.* (Fitzgerald)

To complete the picture of finite verb categories, it is necessary to mention the syntactical category of **the predicate**, one of the two main parts in a complete communicative unit – a sentence. Independent, or action, verbs are used as simple or analytical predicates:

> *She* ***looked up*** *at Kate. Kate was looking desolate.(Trollope)*
> *I think she* ***is making*** *a report now. Call her later, will you?*

Service verbs (auxiliaries and modals) as well as lexical-auxiliary verbs are usually employed in the function of the grammatical part of the simple analytical (in the present, past or future continuous and perfect tense-aspect forms) and compound verbal or nominal predicates:

> *'You* ***look*** *great', Julia said seriously.*
> *'Where* ***are*** *your golf bats?' George asked.*
> *I'****m*** *going to talk about golf, not play it.*
> *'Don't you* ***be*** *so sure, Mr Hunter', the driver said later. 'They'****ll*** *have you up to all sorts of stunts, Hugh made faces of mock panic. 'I* ***couldn****'t hit a golf ball'.* (Trollope)

To sum up, the finite verb is much more varied in its morphological characteristics than syntactical, the latter prevailing in its verbals (see Part 2).

PRACTICE SECTION

The Verb

1. Group the following verbs according to their structure.

Be, blow, discover, discuss, forget, get in, go, justify, introduce, look, look out, make, make up, remake, remember, rise, say, sing, undertake.

2. Group the following verbs according to their function in the sentence. Use 10 of them in sentences of your own.

Be, become, begin, can, do, get, grow, have, introduce, learn, look, make, pick, should, sweep, seem, turn, understand, weep, will.

3. Characterize the following verbs from the point of view of their semantics. Use 10 of them in sentences of your own. Translate them into Lithuanian.

Be, become, begin, can, do, dislike, grow, have, keep, know, perform, run, shall, stay, turn, will.

4. Define the following verbs according to their structure, semantics and functions.

Assemble, be, become, could, discover, do, down, embed, externalize, eye, forecast, forgive, grow, have, love, meet, overdo, perform, remain, seem, subdivide, suggest, turn, undergo, will.

5. Replace the infinitives in the brackets by the present simple, continuous, perfect or perfect continuous tense-aspect forms.

1. 'What you …….. (do) here?' – 'I …….. (wait) for the teacher to come. I …….. (stay) here since 11 am. I …….. (think) she …….. (come). 2. 'What you ……..

(think) of the new books? I ……. (get) them on my desk. You…….. (interest) in poetry?' – 'Yes, I …….. (write) poems myself. I ……. (write) some funny lines for the last three years. Would you like to read them?' 3. The students …… (have) a good time since they came here. 4. I guess we …… (not understand) each other at all. What I …… (say) is that I ……. (do) the best I can to explain things to you. Please do not forget that I ……... (know) that spelling …….. (be) difficult for you since you went to school. I ……. (know) you ……. (make) a great effort and I …… (be) proud of you. I …… (enclose) a small cheque for your birthday, and you must know that we …… (think) of you. We …….. (talk) about our family for a while and I …… (think) we …… (go) to join you as soon as possible. It …….. (be) very hard to be away from you so long. If you …… (feel) the same, write to us, please. 5. I …… (expect) it ……. (be) a hectic week with all those protests. What …… (do) the police? .....(be) there any clashes?

6. Use the verb in brackets in the necessary present simple, present perfect or past simple tense-aspect form.

'I just ……. (knock) someone over', James said. 'Very slowly. I …….. (not hurt) her but I ……. (frighten) her. I ……. (feel) awful. (Trollope)

James ……. (go out) on to the landing. Kate …….. (repaint) it last winter, a pale, soft corn colour. She ……. (paint) it with her usual energy, and James …….. (go round) after her, removing the splashes of yellow paint from the white woodwork. She …….. (not mind), she never …….. (take) things like that personally, she just …….. (laugh). (Trollope)

7. **Replace the infinitives in brackets by the future or present simple tense-aspect forms.**

1. The delegation …… (to start) for London as soon as they …… (to receive) their visas. 2. At the travel bureau they …… (to tell) you exactly when the train …… (to leave). 3. Ask the Smith if it …… (to take) him long to make a double of this key. 4. I …… (no to think) I …… (to be able) to call on them and …… (to say) good-bye before I …… (to go) abroad. 5. If you …… (not to want) to climb the tree you can shake it and the apples …… (to fall) down to the ground. 6. If I …… (to go) to Leningrad I usually…… (to stay) at my friends'. 7. Ask him when he …… (to finish) packing. 8. Ask her if she …… (to come) to the party alone or her sister …… (to come) too. 9. If she …… (to come) to the party alone and there …… (to be) nobody she …… (to know), she …… (to feel) lonely. 10. The milk …… (to be) fresh a long time after I …… (to put) it in the refridgerator. 11. Ask the flower-girl how much money I …… (to have) to pay if I …… (to take) all the flowers. 12. Tell the hotel boy to brush your shoes when you …… (to come) from the outing. 13. Ask the dean if we …… (to study) according to the old timetable, or a new one …… (to be) ready when we …… (to begin) to study.

8. Complete the following, using the present or future simple tense-aspect forms.

If you put this slip under the microscope, ...
I shall accompany you with pleasure as soon as .....
The performance will be a great success if .....
As soon as the operation starts, ...
If this time is convenient for you, ...
We shall not complete the work this week in case .....

Dinner will be served before .....
When the tourists descend into the valley, ...
If she keeps her promise, ...
You will be in my way if .....
After you have your boots polished, ...
The experiment will be carried out as soon as .....
When you turn into that blind alley, ...
As soon as it begins to freeze, ...
Unless you look at this picture at some distance, ...
I shall remind you of your promise in case .....
He dentist will pull out the tooth if .....

9. Translate into English using future tense-aspect forms.

1. Aš eisiu su jumis tik tada, kai sužinosiu, kas kiti ekspedicijos dalyviai. 2. Jeigu jūs labai stengsitės, tai iki darbo pabaigos viską suspėsite padaryti. 3. Aš pakalbėsiu su juo, kol tu sugrįši, bet nesu tikra, kad jis paklausys mano patarimo. 4. Aš būsiu jums labai dėkinga, jeigu jūs padiktuosite man šį straipsnį. 5. Manau, kad viskas paaiškės, kai tik mes gausime jo laišką. 6. Pasakykite jam, kad, jegu jis važiuos į kalnus, aš duosiu jam sportinius batus, jie jam tikrai tiks. 7. Paklausk jų, ar jie man galėtų duoti dulkių siurblį, jei man jo prireiks. 8. Iš tavo pusės bus kvaila nepasinaudoti/ jei nepasinaudosi/ šia proga. 9. Jums A. patiks, kai tik arčiau ją pažinsite.

10. Use the verb in brackets in the necessary past simple or past continuous tense-aspect form.

I ……(forget) my specs when I …….. (go out) to fax my piece through to the paper. And I …… (knock) a woman over in Beaumont Street, not badly, not hard, but I …… (knock) her off her bicycle.' Kate…….. (listen), still, attentive. James …… (warm) to her unspoken sympathy. 'The worst of it …….. (be) that she …… (be) so vulnerable, one of those frail old academics with a bun. There …….. (be) cat food in her bike basket. She …….. (go) to

the doctor's, luckily, so I …… (escort) her there, and of course I'll go and see her tomorrow.' He …….. (stop), and …….. (wait) for Kate to reassure him, even to come over. But she …….. (not do). She …… (say) nothing and she …….. (not move). He …… (look) at her surprised. She …… (regard) him with a look that …….. (be) wholly unfamiliar, a cold, almost contemptuous look. (Trollope)

When he …… (work), …….. (write) articles at his desk, or …… (tutor) pupils in his study, Kate …….. (creep) about the house with excited reference. (Trollope)

Kate …….. (sit up) in the bath and (seize) the soap. She …….. (begin) to wash vigorously, almost punishingly, as if she …… (scrub) away much more than tiredness and a day's wear on her skin. James …… (lay) the table and …….. (put) candles on it. The air …… (smell) deliciously of supper and Radio Three …….. (play) kindly some Vivaldi. (Trollope)

11. Use the verb in brackets in the necessary past simple, past continuous or past perfect tense-aspect form.

Because he …….. (not wear) his spectacles, he …… (not see) her peedalling painfully along the gutter beside him in the dark and in the rain, and, in consequence, he …….. (knock) her gently off her bicycle. He …….. (stop) the car at one, dead... He …….. (spring) out of the car, and …… (hurry) round the bonnet. (Trollope)

She never …….. (think) about his age when she …… (meet) him. If anything, the twenty-five years between them …… (be) something of a turn-on, and the whole affair …… (be) so natural and so marvellous, she never …….. (ask) herself what she …….. (do). They …….. (meet) in a pub off Holywell Street. James

…….. (be) there with his lifelong friend Hugh Hunter, and Kate …….. (be) with a boyfriend, not Joss's father who …… (vanish) back to Canada the minute he (hear) she …… (be) pregnant, but another boyfriend, with whom Kate …….. (get) bored. (Trollope)

12. Use the verb in brackets in the necessary past simple, past perfect or future form the past tense-aspect form.

When James …… (get) home, the house …… (be) still dark, except for Uncle Leonard's window on the first floor, which …….. (glow) redly. When Leonard Mallow …….. (come) to live with them five years before, Kate …… (ask) him what colour curtains he …… (like) and he …… (say) at once, 'Oh red, dear.' He …… (be) a man of decided tastes. He …… (be) a schoolmaster for almost fifty years of his long bachelor life and …….. (say), with the utmost benevolence, that he …….. (be) sick of boys. (Trollope)

He …….. (be) proud. In one way or another he …….. (be) proud of Julia all along. When she …….. (produce) boy twins for him, he …….. (think) he …….. (expire) with pride. (Trollope)

With her legacy, they …….. (set) about finding a house half-way between the Midland Studios and Oxford, because Julia …….. (intend) that there should be children who …….. (need) educating in Oxford. (Trollope)

James …….. (write) to Hugh when the twins …….. (be) born, and the friendship …….. (fall) back into its old ways with relief. Kate and Julia, it …… (be) assumed, …….. (get on). (Trollope)

Then he …….. (lower) the lights – all the lights at church Cottage …….. (be) harnessed to dimmer switches and …….. (go) upstairs. He …….. (wash), he de-

cided, his hands and …… (brush) his teeth before he …….. (go) to look at his sons. (Trollope)

13. Use the verb in brackets in the required tense-aspect form.

She …… (be) much more than that to John already. He …… (advance) toward her, scarcely moving as he …… (draw) near lest he …….. (tread) on her bare toes. 'You …….. (not meet) me', …… (say) her soft voice. Her blue eyes …… (add), 'Oh, but you …… (miss) a great deal!' 'You …….. (meet) my sister, Jasmine, last night. I …….. (be) sick with lettuce poisoning', …….. (go on) her soft voice and her eyes …….. (continue) 'and when I …… (be) sick I …….. (be) sweet – and when I …….. (be) well'.

'You …….. (make) an enormous impression on me,' …….. (say) John's eyes, 'and I …… (not be) so slow myself' – 'How you …….. do?' …… (say) his voice. 'I …… (hope) you …… (be) better this morning'.

John …….. (observe) that they …….. (walk) along the path. On her suggestion they …….. (sit down) together upon the moss, the softness of which he …….. (fall) to determine.

'…….. (be) you from the East?'…….. (ask) Kismine with charming interest. 'No', …….. (answer) John simply. "

'…….. (be) from Hades.'

Either she …….. (never hear) of Hades, or she …….. (can) think of no pleasant comment to make upon it, for she …….. (not discuss) it further. 'I …… (go) East to school this fall,' she …… (say). 'You …….. think I …….. (like) it? I …….. (go) to New York to Miss Bulge's. It

…… (be) very strict, but you …… (see) over the weekends I …… (go) to live at home with the family in our New York house, because father …….. (hear) that the girls …… (have) to go walking two by two.'
'Your father …… (want) you to be proud,' …….. (observe) John.

'We …….. (be),' she …….. (answer), her eyes shining with dignity. "None of us …….. (ever punish). Father …….. (say) we never …… (be). (J. Scott Fitzgerald)
John …… (stand) facing Mr. Braddock Washington in the full sunlight. The elder man …….. (be) about forty with a proud, vacuous face, intelligent eyes, and a robust figure. In the mornings he …….. (smell) of horses. He …….. (carry) a plain walking-stick of gray birch with a single large opal for a grip. He and Percy …….. (show) John around.
'The slaves' quarters …….. (be) there.' His walking-stick indicated a cloister of marble on their left that …….. (run) in graceful Gothic along the side of the mountain. 'In my youth I …….. (distract) for a while from the business of life by a period of absurd idealism. During that time they …….. (live) in luxury.' (Fitzgerald)
John …… (always/travel) a lot. In fact, he …….. (be) only two years old when he first …….. (fly) to the US. His mother …….. (be) Italia and his father …… (be) American. John …….. (be) born France, but his parents …… (meet) in Cologne, Germany after they …… (live) there for five years. They …… (meet) one day while John's father …….. (read) a book in the library and his mother …….. (sit down) beside him. Anyway, John …… (travel) a lot because his parents also …….. (travel) a lot.
As a matter of fact, John …….. (visit) his parents in France at the moment. He …….. (live) in New York now, but …….. (visit) his parents for the past few weeks.

He really …….. (enjoy) living in New York, but he also …… (love) coming to visit his parents at least once a year. This year he …….. (fly) over 50,000 miles for his job. He …… (work) for Jackson & Co. for almost two years now. He's pretty sure that he …….. (work) for them next years as well. His job ……. (require) a lot of travel. In fact, by the and of this year, he …… (travel) over 120.000 miles! His next journey ……. (be) to Australia. He really ……. (not like) going to Australia because is so far. This time he …….. (fly) from Paris after a meeting with the company's French partner. He …… (sit) for over 18 hours by the time he …….. (arrive)!
John ……. (talk) with his parents earlier this evening when his girlfriend from New York …… (telephone) to let him know that Jackson & co. …….. (decide) to merge with a company in Australia. The two companies …… (negotiate) for the past month, so it really …… (not be) much of a surprise. Of course, this (mean) that John ……. (have to catch) the next plane back to New York. He …… (meet) with his boss at this time tomorrow.

The Mood

14. Find verbs in the following sentences and state the mood they belong to and the surroundings they are found in.

To Choupette all this was vague. Her more specific criticisms of his compatriots were directed against the women. "How would you place them?" she exclaimed. "Great ladies, bourgeoises, adventuresses – they are all the same. Look! Where would I be if I tried to act like your friend, Madame de Richepin? My father was a professor in a provincial university, and have certain things I wouldn't do because they wouldn't please my class, my family. Madam de Richepin has other things she wouldn't do because of her class, her family. But that young lady may be a stenographer and yet be compelled to warp herself, dressing and acting as if she had all the money in the world."… "Henry!" Choupette cried. "Stop! Henry!"… The young

fellow who pulled in the girl brought her round in a minute or so, but they had more trouble getting the water out of Henry, who had never learned to swim. (Fitzgerald)

"Are you serious?" "Quite serious, Basil. I should be miserable if I thought I should ever be more serious than I am at the present moment." "But do you approve of it, Harry? Asked the painter, walking up and down the room, and biting his lip." "You can't approve of it, possibly." "I never approve, or disapprove, of anything now. It is an absurd attitude to take towards life. … If a personality fascinates me, whatever mode of expression that personality selects is absolutely delightful to me. Dorian Gray… proposes to marry her. Why not? If he wedded Messalina he would be none the less interesting."… "If Dorian Gray's life were spoiled, no one would be sorrier than yourself. You are much better than you pretend to be."… "Wait for an answer," he said, and show the men in here." … "I have done what you asked me to do," he muttered. "And now, good-bye. Let us never see each again. (Wilde)

15. Make sentences through translating the Lithuanian clauses into English and give the reason for your choice of form.

We wish	kad jis būtų su mumis šį semestrą. kad Ana malonėtų mums paskambinti iki 18 val. kad vaikai nebūtų įmetę sviedinio į tvenkinį. kad dėdė nebūtų pavėlavęs į traukinį. kad mes galėtume parengti geriausią projektą konkursui. kad nesupratau Jūsų užduoties.
It's (high) time	eiti miegoti. Jau 23 val. eiti namo. Bet čia juk taip linksma. būtų baigti darbus, mes labai pavargę. jam pagalvoti apie savo gyvenimo būdo pakeitimą. kad jis norėtų išmokti tvarkyti savo išlaidas. kad jie malonėtų atsisakyti rūkymo. kuo greičiau, tuo geriau.

16. Translate into English using the Subjunctive Mood forms:

1. O kad konferencija pasisektų! 2. Kada gi baigsis tas triukšmas? 3. Gaila, kad negalėjome susitikti vakar. Būtume viską padarę laiku. 4. Jau pats laikas pagalvoti apie profesijos pasirinkimą. Juk tau jau 18. 5. Gaila, kad

nepasiėmei fotoaparato. Būtum galėjęs nufotografuoti daug įdomių scenų su gyvūnais laisvėje. 6. Buvo nuspręsta, kad vaikai eitų į biblioteką po pietų. 7. O kad tu taip daug nerūkytum. 8. Kaip norėčiau, kad semestras jau būtų pasibaigęs. 9.Jeigu jis nebūtų ieškojęs knygos Britų muziejuje, jis jos niekada nebūtų radęs. 10. Tavo vietoje aš būčiau daug laimingesnė studijuodama kalbas. 11. Man pasiūlė parašyti knygą apie keliones. 12. Jau mums pats laikas išvykti. Gaila, kad jie negrįžo laiku. 13. Jie atrodė lyg būtų nemiegoję visa parą. 14. Gaila, kad nemačiau jų šiandien.

17. Put the verbs in brackets in the proper tense-aspect form and explain the choice.

1. If I …….. (have) a car, I …… (spend) my holidays travelling. 2. If you …… (have) your breakfast, you …….. (not feel) hungry now. 3. But for his sore throat, he …… (take part) at the meeting. 4. If I …….. (be) you, I …… (make use) of the invitation to spend a fortnight at the seaside. 5. If he …….. (be) ill, he (can win) more points. 6. If I …… (follow) your advice, I …….. (may be) much happier now. 7. You …….. (be surprised) if I …….. (tell) you his decision. 8. If he …… (ask) me for help, I …… (do) it with pleasure. 9. But for her being late we …….. (manage) to catch the train. 10. If s/he …… (be) more attentive, s/he …….. (do) the test much better.

18. Translate into English and state the mood of the predicate verb.

1. Jei ateisi po pietų, galėsime viską užbaigti iki vakaro. 2. Gaila, kad negaliu vykti su jumis atostogų. Jeigu baigčiau pranešimą per tris dienas, galėčiau prisijungti prie jūsų Paryžiuje. 3. O kad jie malonėtų mums pranešti, jeigu kas nors pasikeis. 4. Jeigu ne tėvų protestas, mokykla jau būtų uždaryta ir vaikams reikėtų važiuoti 20 km kiekvieną rytą. Tai atsilieptų jų sveikatai ir mokymuisi. 5. Tavo vietoje aš priimčiau pasiūlymą dirbti užsienyje. Po kelerių metų galėtum grįžti čia ir pradėti savo verslą. Tu greitai mokaisi. 6. „Juk galėtum jai padėti susirasti darbą." – „O kodėl turėčiau? Ji manęs niekada nėra to prašiusi." 7. Jeigu ji nebūtų taip užsiėmusi, galėtume/ būtume

galėję nueiti į naująjį spektaklį. Mano teta primygtinai siūlė jį pamatyti. 8. Jeigu ji nebūtų tokia graži, tikriausiai, turėtų daug mažiau problemų. 9. Jeigu nebūtų taip smarkiai liję visą vasarą, derlius būtų daug geresnis. 10. Mes būtume sugebėję atlikti užduotį laiku, jeigu būtume planavę savo laiką. 11. O kad dabar būtų vasara! Galėtume praleisti daugiau laiko gamtoje ir nereikėtų skubėti namo ruoštis rytojaus užsiėmimams. 12. Jeigu Džonas Lenonas būtų dabar gyvas, ar jis būtų toks pat populiarus? 13. Gaila, kad jie nenupirko daugiau knygų, dabar nereikėtų sėdėti bibliotekoje. 14. „Gal ji malonėtų paskolinti man knygas savaitei?“ – „Būčiau labai dėkinga.“ – „Paprašyk jos pati.“ 15. Jie nusprendė, kad mes turėtume suorganizuoti konferenciją šį pavasarį. 16. Nustebau, kad ji skaito tokias knygas. Ar ji jas supranta? 17. Įdomu, ar ji malonės pakviesti mus į savo gimtadienio šventę. 18. Jeigu jie bus baigę rašyti pratimus, surink sąsiuvinius ir atnešk man, gerai? 19. Jeigu ministras būtų viską išaiškinęs laiku, situacija dabar būtų daug geresnė. 20. Kodėl tau nepaskambinus dabar ir nepranešus apie savo atsisakymą vykti į kelionę? 21. Neliesk lemputės, ji dar karšta, nudegsi piršus. 22. Jeigu kartais ji paskambintų, pranešk jai, kad kelionė atidedama kitai savaitei. 23. Tavo vietoje naudočiausi kompiuteriu tik būtiniausiams darbams. Tavo regėjimas smarkiai pablogėjo, ar ne? 24. Negalėčiau ilgai gyventi užsienyje, gaila, kad tu to nenori suprasti. 25. Tegul ji elgiasi kaip nori. Tai jos gyvenimas.

Reported Speech

19. Put the direct speech sentences in the reported sentences making changes where necessary.

Earl and I were to call for the girls. We picked up Sally Carrol Happer and Nancy Lamar, and went on to Ailie's house; to be met at the door by the butler with the announcement that she wasn't home.
"Isn't she home?" Earl repeated blankly. "Where is she?"
"Didn't leave no information about that; just said she wasn't home."
"But this is a funny thing!" he exclaimed and said sternly to the butler, "You tell her I've got to speak to her a minute."
"How'm I goin' tell her that when she ain't home?"
(Fitzgerald)

"We are talking about poor Dartmoor, Lord Henry," cried the Duchess. "Do you think he will really marry this fascinating young person?"
"I believe she has made up her mind to propose to him, Duchess."
"How dreadful!" exclaimed Lady Agatha. "Really, someone should interfere."
"I am told, on excellent authority, that her father keeps an American dry-goods store," said Sir Thomas Burdon, looking supercilious.
"My uncle has already suggested pork-packing, Sir Thomas."
"Dry goods! What are American dry goods?" asked the Duchess, raising her large hands in wonder.
"American novels!" answered Lord Henry, helping himself to some quail.
The Duchess looked puzzled.
"Don't mind him, my dear," whispered Lady Agatha.
"He never means anything that he says."

(Wilde)

After some time Dorian Gray looked up. "You have explained me to myself, Harry," he murmured, with something of a sign of relief. "I felt all that you have said, but somehow I was afraid of it, and I could not express it to myself. How well you know me! But we will not talk again of what has happened. It has been a marvellous experience. That is all. I wonder if life still has in store for me anything as marvellous.
"Life has everything in store for you, Dorian. There is nothing that you, with your extraordinary good looks, will not be able to do."
"But suppose, Harry, I became haggard and old, and wrinkled? What then?"
"Ah, then," said Lord Henry, rising to go – "then, my dear Dorian, you would have to fight for your victories. As it is they are brought to you. No, you must keep your good looks. We live in an age that reads too much to be wise, and that thinks too much to be beautiful. We cannot spare you. And now you had better dress and drive down to the club. We are rather late, as it is."
"I think I shall join you at the Opera, Harry, I feel too tired to eat anything. What is the number of your sister's box?"

"Twenty-seven, I believe. It is on the grand tier. You will see her name on the door. But I'm sorry you won't come and dine."
I don't feel up to it," said Dorian, listlessly. But I am awfully obliged to you for all that you have said to me. You are certainly my best friend. No one has ever understood me as you have."

(Wilde)

PART II

VERBALS IN ENGLISH

(COMPILED BY G. MAZLAVECKIENĖ)

The forms of the verb, and the phrases they are part of, are usually classified into two broad types, based on the kind of contrast in meaning they express. The meaning of finiteness is the traditional way of classifying the differences. This term suggests that verbs can be 'limited' in some way, and this is in fact what happens when different kinds of endings are used. The finite forms are those which limit the verb to a particular number, tense, person, or mood. For example, when the *-s* form is used, the verb is limited to the third person singular of the present tense, as in *does*, *likes* and *speaks*. The non-finite forms do not limit the verb in this way. For example, when the *-ing* form is used, the verb can be referring to any number, tense, person, or mood.

> *I**'m leaving**.* (First person, singular, present)
> *They**'re leaving**.* (Third person, plural, present)
> *He **was leaving**.* (Third person, singular, past)
> *He might **be leaving** tomorrow.* (First person, plural, future, tentative)
> (Crystal, 1999: 212)

Carter (Carter, 2006: 401) also distinguishes 2 kinds of verb forms in English: tensed and non-tensed. Tensed forms indicate whether a verb is present or past tense. The *-s* form and the past form of the verb are tensed forms. The *-ing* participle and the *-ed* participle are non-tensed forms. The base form may be tensed or non-tensed. When it has a subject, it is tensed (and is called the present form); when it is used as the infinitive form (with or without *to*), it is called non-tensed.

Table 2. Examples of tensed and non-tensed verb phrases

	Examples	Comments
tensed	*I **hate** carrots.*	First person singular, present tense
	*She **was** very nice.*	Third person singular, past tense
	*We **spoke** a few months ago.*	First person plural, past tense
	*They **may get** here by six o'clock.*	Modal verb phrase
non-tensed	***Pointing at my forehead**, he asked if I had been fighting.*	*-ing* participle form; no person, tense or number indicated
	***Accompanied by Professor Saito**, she strode round the island.*	*-ed* participle form; no person, tense or number indicated
	***To get there**, you take the lift to the third floor.*	Base form used as infinitive with *to*; no person, tense or number indicated

In grammars, the form of the verb ending in *-ing* used like nouns has a special name – **the gerund**. (Swan, 1984: 332)

Therefore, there are four verbals (non-tensed/nonfinite forms of the verb) in English: the infinitive (to do), the gerund (doing), participle I (doing) and participle II (done). They are called verbals as they possess some verbal and some non-verbal features.

Comparison of verbals and finite forms of the verb in English

Table 3. Finite verbs and verbals compared

Criterion	Finite forms of the verb	Verbals
Lexical(ly)	There is no difference	
	*He **reads** a newspaper before going to bed in the evening.* (Lith. skaito)	*I would like **to read** a newspaper before going to bed tonight.*(Lith. skaityti)
Grammatical(ly)	Express a primary action in the sentence	Denote a secondary action or process related to that expressed by the finite verb. (primary action)
	*They **prefer*** (1st) *living in a big city to living in the country.* *They **were sitting** and **talking** about the present political situation in the country.* (2 primary actions)	*They prefer **living*** (2nd) *in a big city to **living*** (2nd) *in the country.* *They sat **talking** about the present political situation in the country.* (2nd)

Criterion	Finite forms of the verb	Verbals
Morphological(ly)	Have 7 grammatical categories: The Mood (*Indicative/Imperative/Subjunctive*) The Voice (*Active/Passive*) The Tense (*Present/Past/ Future*) The Aspect (*Simple/Continuous*) The Perfect (*Non-perfect/Perfect*) The Person (*1st/2nd/3rd*) The Number (*singular/plural*) *It **has been raining** since early morning today.* (the Indicative Mood, Active, Present, Continuous, Perfect, 3rd person, singular)	Have only 3 grammatical categories: The Voice (*Active/Passive*) The Aspect (*Simple/Continuous*) The Perfect (*Non-perfect/Perfect*) *It started **to rain** early in the morning today.* (Active, Simple, Non-perfect)
Syntactically: 1) Combinability	There is no difference in their combinability. Both can combine with: a) nouns functioning as direct, indirect, or prepositional objects *She smiled when she saw **her old friend** in the supermarket.* (DO)	*Seeing **her old friend** in the supermarket, she smiled.* (DO)
	*He gave **me** the address I asked.* (IO)	*I asked him to give **me** the address of the hotel.* (IO)
	b) adverbs and prepositional phrases used as adverbial modifiers *I study English philology **hard**.* (Manner)	*Studying English philology **hard** leads to good results.* (Manner)
	c) subordinate clauses *I saw **that they needed help**.* (DO clause)	*Seeing **that he needs help** I stopped.* (DO clause)
	Both can act as link verbs, when combining with nouns, adjectives or statives as complements *She is **a teacher** of geography at a local school.* (Complement)	*Being **a teacher** requires high qualification and patience.* (Complement)
	They may act as modal verb semantic equivalents when combined with an infinitive *I have **to wait** for 15 minutes more before I can go.*	*Having **to wait** for 15 minutes more, I couldn't join them at once.*

Criterion	Finite forms of the verb	Verbals
2) Syntactic functions in the sentence	They perform different syntactic functions in the sentence.	
	have only one function – the predicate of the sentence	can never be the predicate but predicative of:
	*I **work** only 35 hours a week.* (Predicate)	1) Compound Nominal Predicate *Her wish is **to travel** round the world.* (Infinitive) *Her hobby is **collecting** stamps.* (Gerund) 2) Compound Verbal Predicate a) Modal *I can **help** you with your work.* *I must **work** hard to succeed.* (Bare infinitives) b) Phasal *They started **to laugh** at the joke.* (Infinitive) *They finished **talking** when I entered the room.* (Gerund) c) of Double Orientation *The plane is said **to be landing** in 5 minutes. (*Infinitive) They are also found in the function of : 1) Subject ***Seeing** you/**To see** you is always a pleasure.* (Gerund/Infinitive) 2) Object *I remember **seeing** you once.* (Gerund) I *forgot **to call** you yesterday.* (Infinitive) 3) Attribute *Do you know the man **standing** over there?* (Participle I) *Can you recognize that **well-read** person?* (Participle II) 4) Adverbial modifier *I come here **to help** you.* (Infinitive - of purpose) ***Entering** the room he greeted everyone.* (Participle I – of time)

Thus, there are some similarities and differences between verbals and finite forms of the verb. The main verbal feature of the infinitive and participles I and II is that they can be used as part of analytical verbal forms (*is doing, is done, have done, will do*, etc.) Other similarities are found in morphology (3 grammatical categories coincide) and in one sphere of syntax (combinability) as well as in the meaning of the two forms (lexical point of view). They may be accounted by the characteristic features peculiar to the verb. Differences occur in syntax, i.e. in syntactical functions of the two forms as finite forms of the verb have only one function of the predicate of the sentence while verbals perform all functions peculiar to nouns, adjectives and adverbs as they combine some verbal features with nominal (infinitive and gerund) and adjectival (participle I and participle II).

THE INFINITIVE

The infinitive is a verbal (a non-finite form of the verb), which names a process in a most general way. It is the simplest form of the verb and is treated as its initial form. The infinitive may either be preceded by the particle *to* or go without it. Hence, two main types of the infinitive are distinguished: **full** (sometimes referred to as to-infinitive) and **bare** (used without the particle *to*) infinitives:

*He promised **to do** everything in his power **to make** them comfortable.* (Austen) *(*full infinitives)
*Mam has better things **to do** than **to listen** to stupid tall tales.* (Binchy) (full infinitives)
*Why not **begin** at once?* (bare infinitive)
*I'd rather **sit** at the back.* (bare infinitive)

The cases when the infinitive loses its marker are very few in number. The following table provides main instances of using the bare infinitive.

Table 4. The use of the bare infinitive

The bare infinitive is used after:	Examples	Notes
auxiliaries	*The day will **come** when you will **know** why I am silent even to you.* (Collins)	
modal verbs	*He should **apologize** to his parents.* *They would **stay** in the same hotel. They would **be** rich and happy; their child would **want** for nothing.* (Binchy) *You may **take** a horse to the water but you can't **make** him drink.* (proverb)	The modal verbs *ought, have, be,* and *need* as well as the semi-modal *able to* are followed by the full infinitive: *But Daddy, in a way people have **to say** things.* (Binchy) *That ought **to be** your train.* *You are **to wake up** at once. (Shaw)* *Suppose we were able **to find** a place for you here, which I don't think is possible…* (Binchy)

The bare infinitive is used after:	Examples	Notes
modal expressions (had better, would rather, would sooner, etc)	*People would rather **hear** the positive things being talked about than the negatives.* *They had better **be** here before we start dinner.*	
verbs of sense perception (see, hear, watch, notice, feel, etc)	*Then he saw Birkin **rise** and **signal** to him. (Lawrence)* *He heard the birds sing in the garden.* *I felt him **touch** my shoulder.*	Occasionally, these verbs are followed by Participle I to imply the duration of the action: *He heard the birds **singing** in the garden.*
verbs of inducement (let, make, have, bid)	*We didn't let them **go** out of the house.* *Not even a war would make him **leave** the Vatican.* (Binchy)	In passive constructions, however, the full infinitive is preferred: *The children were made **to wash** the walls.*
phrases with *but*	*He did nothing but **say** fine things of you.* (J. Austen) *Arthur could not but **glance** at Daniel Doyce in the ensuing silence.* (Dickens)	The infinitive functions as the adverbial modifier of exception.
why and *why not* sentences	*Why **tell** her the bad news when she doesn't need to know?* *Why not **write** to her?* (Hardy)	Infinitive sentences
the verb *help*	*She helped me **(to) fill** in the application form.*	The verb *help* is followed by either the bare or full infinitive without much change in meaning.

Occasionally, an adverb or a particle may be inserted between the particle and the stem. Such kind of the infinitive is called the **split** infinitive:

*She doesn't want **to** even **see** me once more.*
*I beg you **to** just **believe** me.*

Like other non-finite verb forms the infinitive has a double nature: it combines verbal features with those of the noun. It manifests its **verbal features** both in morphology and syntax. **Morphologically**, the infinitive has the grammatical categories of voice, aspect and perfect.

Table 5. The grammatical categories of the infinitive

Aspect \ Voice		Active	Passive
Non-Perfect	Common	to come to lose	--------- to be lost
	Continuous	to be coming to be losing	---------- ----------
Perfect	Common	to have come to have lost	---------- to have been lost
	Continuous	to have been coming to have been loosing	---------- ----------

As is seen from the table above, the passive voice is found only with transitive verbs. Moreover, no continuous forms exist in the passive.

The category of perfect of the infinitive is realized by the opposition of perfect and non-perfect. The non-perfect infinitive denotes an action simultaneous to the action expressed by the finite verb form in the sentence (the predicate):

*I came here **to help** you, not **to quarrel** with you.*
*Young Jolyon rose and held out his hand **to help** his father up.* (Galsworthy)
*He seems **to be working** hard.*

The perfect infinitive expresses an action prior to that of the main verb of the sentence (the predicate):

*He's got a headache. He claims **to have been working** on the computer all day.*
*There were mugs, and a jug of milk that someone must **have brought** her during the day.* (Binchy)
*Sister Madelaine must be a genius **to have cured** his stutter like that.* (Binchy)

The category of aspect of the infinitive is realized by the opposition of common and continuous forms. The semantics of this category corres-

ponds to the one of the main verb: the continuous aspect denotes duration at some moment of time in the present, past or future; whereas, the meaning of the common aspect is usually modified by the context – it usually expresses an action either simultaneous or following the one of the main verb of the sentence:

*He felt a quick impulse **to call** the boy back.* (an action following the one of the predicate verb)
*I want **to eat** pineapples, **lie** in the sun and **get** brown.* (simultaneous actions)
*What do you think you will be doing this time next week? – I hope **to be eating** pineapples on a beach in Acapulco and **(to be)** thoroughly **enjoying** myself.* (Gethin) (an action in progress at a certain future moment)
*He wanted **to rush** to her, but something inside stopped him.* (an action following the one of the predicate verb)
*It was noisy and crowded, and everyone seemed **to be rushing.*** (Binchy) (an action in progress at a certain past moment)

The category of voice. The active voice of the infinitive implies that the action is directed from the subject, whereas the passive infinitive indicates that the action is directed to the subject:

Cf.	Active Voice	Passive Voice
	*He expected **to find** them very soon.*	*They expected **to be found** by night fall.*
	*I know I ought **to have told** you everything long time ago.*	*She ought **to have been told** of what had actually happened.*

However, in some cases the active form of the non-perfect infinitive expresses an action directed towards the subject, though it retains its passive meaning:

*This question is difficult **to answer**.*
*That was the only thing **to do.***

This kind of the infinitive is sometimes referred to as **retroactive** and can easily be replaced by the corresponding passive form:

This question is difficult ***to be answered****.*
That was the only thing ***to be done.*** (Kobrina et all., 2004: 105)

Syntactically, the infinitive possesses the verb combinability, i.e. it acts similarly to the verb in the sentence: it may take an object (a), a complement if it happens to be a link verb (b), or is modified by adverbial modifiers (c).

a) *It brought her peace* ***to see the lake*** *in its changing seasons.* (Binchy)
I can't afford ***to take the care*** *of myself that he does.* (Galsworthy)
b) *Our second housemaid's conduct began* ***to look mysterious****, to say the least of it.* (Collins)
I'm sorry ***to be a nuisance.***
c) *At last I rose* ***to go to bed****, much to the relief of a sleepy waiter.* (Hemingway)
To draw his attention I had ***to speak very loudly****.*

The nominal features of the infinitive are manifested by its functions in the sentence; hence it is important to discuss them more extensively.

Syntactical functions of the infinitive

The infinitive performs almost all syntactical functions characteristic of the noun, although in each of them it has its own peculiarities. Structurally, the infinitive may be used (a) alone, (b) as the headword of the infinitive phrase, or (c) as a part of infinitive predicative construction in its all syntactical functions:

a) *Sounds as if you were going* ***to be executed*** *instead of married.* (Lawrence)
It was impossible ***to tell!*** (Galsworthy)
b) *They're big, grown-up girls now, and they want* ***to be having their own chats.*** (Binchy)

c) *He saw **Irene steal** at him one of her unfathomable looks.* (Galsworthy)
*She sat quiet at Robert's side, waiting **for him to say** something more.* (Brontë)

The infinitive as subject

The infinitive functioning as the subject may either precede the predicate or follow it. In the latter case, it is introduced by the introductory *it*, which opens the sentence:

***To go on** like this was dangerous.* (Binchy)
***To turn down** the invitation* seems rude.
*It would be enough **to make** them completely easy.* (Austen)
*It was impossible **not to invite** the Butlers for both afternoon and evening.* (Dreiser)

Functioning as the subject, the infinitive is always preceded by the particle *to* (full infinitive). It may take any of its forms in terms of its grammatical categories of aspect, perfect and voice. However, common non-perfect active forms are most frequently used. In such sentences, the infinitive subject is usually combined with the compound nominal predicate, which always takes the form of the third person singular:

***To fulfill** his conditions **was** hopelessly out of my power.*
*It **takes** ages **to defrost** this fridge.*

The infinitive as predicate

The use of the infinitive as predicate is restricted to the following sentence patters:
Interrogative sentences beginning with *why* and implying a suggestion. In this type of sentences only bare infinitive is found:

*Why **lose** your temper over a little thing like that?*
*'Why **not speak** to my lady?' I said.* (Collins)

*Why **not wait** a day or two longer, and give Miss Rachel another chance?* (Collins)

Exclamatory sentences showing that the person denoted by the subject is unlikely to perform the action of the infinitive. They are always emotionally coloured and are found only in spoken English. The infinitive may be used with or without *to:*

*You – a man-of-the-world – **to suggest** that! You know it's impossible.*
*You – of all men – **to say** such a thing!*
*'Me – **write!** No,' I said with a laugh.*

The infinitive as part of compound nominal predicate (complement)

The infinitive is used in different types of predicates, both nominal and verbal. In the function of the complement of the compound nominal predicate the infinitive is usually preceded by the particle *to* (full infinitive):

*Our one idea is **to lie** to ourselves.* (Lawrence)
*The only thing to do, now, is **to send** for a cab immediately.* (Collins)

The use of the particle *to* varies in case of homogeneous complements expressed by infinitives:

*The first instinct of girls in general, on being told of anything which interests them, is **to ask** a multitude of questions, and then **to run off**, and **talk** it all over with some favourite friend.* (Collins)

The infinitive in the complement position has some appositive peculiarities, i.e. it always explains the meaning of the subject. Hence, the subjects of such type of a sentence can be expressed only by a limited number of nouns, which mostly denote abstract notions requiring some additional information. They include such nouns as: *action, advice, aim, ambition answer, business, consequence, custom, desire, difficulty, duty, function, habit, hope, idea, instruction, intention, job, method, need, order, plan, policy,*

problem, purpose, reason, requirement, rule, role, task, thing, thought, way, wish, work and the like (Krylova, Gordon, 2005: 186).

*His greatest wish was **to tell** her everything.*
*My idea was **to demand** a fuller explanation of what they plan to discuss.*
*One of the first things he did was **to telephone** his brother.*

The function of the subject may also be performed by the universal pronoun *all* or the substantivized superlatives *the most* and *the least* with an attributive clause attached to them:

*All I wanted to do was **to cut** the formalities short.*
*All he did (…) was **to hold** up his hand in a state of bewilderment, which didn't tell much for his natural strength of mind.* (Collins)
*The least I can expect is **to have** this day all to myself.*

Sometimes both the subject and the complement may be expressed by infinitives. In such sentences, the complement infinitive denotes an action resulting from or following the action of the subject:

***To influence** a person is **to give** him one's thoughts.*
***To understand** all is **to forgive** all.*

Occasionally, the function of the subject may be performed by a gerund or a what-clause:

*What we want to do is **to go** home.*
*Living with hemophilia was **to live** off balance all the time.*

The infinitive as part of compound verbal predicate

The infinitive is used in three types of the compound verbal predicate: modal, phasal and of double orientation.

Compound verbal modal predicate. In this type of the predicate the infinitive is preceded by modal verbs, such as *can, could, may, might, must,*

shall, should, will, would, be, have, ought, need and *dare,* as well as the modal expressions *had better, would rather, to be (un)likely, to be sure* and *to be certain* (See Table 4 for the types of the infinitive):

*He ought **to have put** a spoke in the wheel of their marriage.* (Galsworthy)
*She wore a different dress; she must **have changed.*** (Binchy)
*I'll ease you with another new chapter here – and, what is more, that chapter shall **take** you straight into the thick of the story.* (Collins)
*As to my aunt's letter it simply amounted, poor soul to this – that she dare not **disobey** her medical man.* (Collins)
*We'd rather **die** than **give up** our little self-righteous self-opinionated self-will.* (Lawrence)
*Hadn't you better **say** she's mad enough to be an ugly girl and only a servant?* (Collins)
*I know somebody told me Soames spent a lot of money on this house; he's not likely **to part** with it except at a good price.* (Galsworthy)
*I heard you are likely **to meet** with Miss Clack.* (Collins)
*When things are at the worst, they are sure **to mend.*** (Collins)

Compound verbal phasal predicate. In this function the infinitive follows verbs denoting different stages of an action: its beginning (*begin, come, commence, start)*, duration (*continue, go on, keep, proceed),* repetition (*used, would),* and the end (*finish, stop).*

*The tide was on the turn, and the horrid sand began **to shiver.*** (Collins)
*On the other hand, I have continued **to fold** my clothes, and **to keep** my little diary.* (Collins)
*So fervent still was the sisterly interest I felt in Mr. Godfrey that I never stopped **to ask** myself why he was not at the concert.* (Collins)

The verbs *begin, continue, start, stop* and others can also be followed by the gerund with a certain difference in meaning (See The Gerund, p. 93)

Compound verbal predicate of double orientation. The first part of this predicate may be expressed in two ways: by an intransitive verb in the active voice, or the verb in the passive voice.

The infinitive used after **an intransitive verb in the active voice** (*appear, seem, prove, turn out, happen, chance)* usually functions as part of the compound verbal predicate of double orientation.

The verbs *to prove* and *to turn out* are usually followed by the nominal infinitive, which is introduced by the link verb *to be* and a noun or an adjective:

*It proved **to be an early edition** – only the twenty-fifth – of the famous anonymous work (…), entitled 'The Serpent at Home'.* (Collins)
*To my greatest relief he proved **to be** quite as **excited** about the coming event as I was.* (Collins)
*In his medical practice he was a more prudent man; picking up his discretion (as his enemies said) by a kind of instinct, and proving **to be** generally **right** where more carefully conducted doctors turned out **to be wrong.*** (Collins)

After the verbs *to seem, to appear* and *to happen* all types and forms of the infinitive are possible:

*(…) he seemed **to pass** his life in a state of perpetual contradiction wit himself.* (Collins)
*How it was I don't understand, but we always seemed **to be getting**, with the best of motives, in one another's way.* (Collins)
*Their warfare of words (…), and their rivalry for the best place in Miss Rachel's good graces, seemed **to have set** not serious difference between them.* (Collins)
*To Forsyte eyes Bosinney appeared **to have** no habitat (...).* (Galsworthy)
*Architecture appeared **to have exhausted** his regularity.* (Galsworthy)
*What she said to Mr. Franklin appeared **to be spoken** vehemently.* (Collins)
*I happened **to ride** back with my cousin and the groom.* (Collins)
*Early on that memorable day our gifted Mr. Godfrey happened **to be cashing** a check at a banking-house in Lombard Street.* (Collins)

Simple sentences with this type of predicate can easily be transformed into complex sentences:

*He **seemed to pass** his life…* (It seemed that he passed his life…)
*We always **seemed to be getting** in one other's way.* (It always seemed that we were getting in one other's way.)
*Architecture **appeared to have exhausted** his regularity.* (It appeared that architecture had exhausted his regularity.)

The infinitive, used as part of the compound verbal predicate of double orientation, can also follow **a verb in the passive**, with which it forms a subjective predicative construction (see Predicative constructions with the infinitive, p. 64):

*When he came back to England, and found himself avoided by everybody, the Moonstone **was thought to be** at the bottom of it again.* (Collins)
*Philip Bosinney **was known to be** a young man without fortune, but Forsyte girls had become engaged to such before, and had actually married them.* (Galsworthy)

The infinitive as object

The infinitive can function as the object after verbs, adjectives, adjectivized participles and statives.
Sometimes the infinitive is used as the only object of the verb; however, certain verbs are followed by two objects, the indirect object being expressed by a noun or a pronoun, and the direct object by the infinitive.
Verbs that take only one object are called **mono-transitive** and they include such verbs as *agree, arrange, ask, attempt, choose, decide, deserve, fail, fear, forget, hate, hope, hesitate, intend, learn, like, long, love, manage, mean, neglect, omit, plan, prefer, refuse, regret, remember, swear, try* and others:

She has arranged ***to leave*** *us the very first thing next morning.* (Collins)
My lady had decided ***to remain****, for the present, at her sister's house.* (Collins)
I planned ***to shut*** *myself into my bedroom, and* ***to have*** *the sitting-room left open and empty all the morning.* (Collins)
Birkin, who knew her well, saw that she intended ***to discount*** *his existence.* (Lawrence)
The Mino pretended ***to take*** *no notice of her.* (Lawrence)
At first they hated Gerald Crich, they swore ***to do*** *something to him,* ***to murder*** *him.* (Lawrence)
(…) no limit of expenditure was fixed or intended ***to be fixed*** *by this correspondence.* (Galsworthy)

Some of the above-listed verbs may be followed by the perfect form of the infinitive, with which it denotes either (a) an action prior to that of the main verb, or (b) implies that the action of the infinitive was not fulfilled:

a) *Irene regretted* ***to have married*** *Soames.*
   I remembered ***to have met*** *him once.*
b) *He intended* ***to have reached*** *the coast long before.*
   I hoped ***to have found*** *him at home.*

Verbs that take two objects are called **ditransitive.** In such case, the indirect object is expressed by a noun or a pronoun, and the direct object is expressed by the infinitive. The two objects form an objective infinitive construction and function as a complex object (See Infinitive as the objective predicative, p. 66). These are the verbs of inducement (*advise, allow, ask, beg, cause, command, direct, encourage, forbid, force, have, induce, instruct, invite, leave, let, make, order, permit, persuade, recommend, request, tell, urge,* etc). All these verbs, except *have, let* and *make,* take the full infinitive:

Giving his hand to Irene, he allowed ***himself to be conducted*** *to the door, and let out into the street.* (Galsworthy)
With this view I encouraged ***him to talk*** *to me.* (Collins)
The Dillons never let ***them read*** *the comics or magazines.* (Binchy)
She invited ***the young man to sit.*** (Lawrence)

*And so he recommended **you to come** to me?* (Collins)
*Then let **him come** round at half-past six.* (Galsworthy)

The infinitive can also be used as the object of the modal phrases *can afford* and *can bear* in their negative and interrogative forms:

*Well, he takes good care of himself. I can't afford **to take** the care of myself that he does.* (Galsworthy)
*But somehow I can't bear **to think** of her.* (Galsworthy)

The infinitive is also used as the object after the set phrases *to make up one's mind, to take care, to take the trouble, to make sure* and some others:

*The next day he made sure **to buy** a copy of the newspaper.* (Galsworthy)

The infinitive may be used as an object of an adjective or an adjectivized participle, such as *amused, annoyed, astonished, delighted, distressed, frightened, furious, glad, grateful, happy, horrified, pleased, proud, puzzled, scared, sorry, thankful*, etc, or statives denoting psychological states, like *ashamed, agog, afraid* and others:

*He was, indeed, not sorry **to be left** thus for a quiet moment of reflection.* (Galsworthy)
*He was pleased **to see** the architect in such high spirits, and left him to spend the afternoon with Irene, while he stole off to his pictures, after his Sunday habit.* (Galsworthy)
*I shall be glad **to hear** from you in the course of a few days whether you have succeeded in gaining any information.* (Galsworthy)
*I am ashamed **to say** I found it quite impossible to control.* (Collins)
*I am afraid **to tell** you how I felt when I called these things to mind – you would hate my memory forever afterward.* (Collins)

The infinitive as attribute

The infinitive used as an attribute immediately follows its headword as is always used with the particle *to*. The infinitive can modify (a) nouns, both

concrete and abstract, (b) indefinitite, negative and universal pronouns (*somebody, anybody, nobody, someone, anyone, no one, something, anything, nothing*), (c) personal, negative and reflexive pronouns or pronominal adverbs, (d) substantivized numerals and adjectives (*next* and *last*), (e) substantivized quantifiers (*much, little, more, less,* etc), and (f) the noun substitute *one*:

a) *I have dreadful news **to break** to her.* (Dickens)
   *There is no time **to be lost.** (Wilde)*
b) *Mother, I have yet something more **to say.*** (Dickens)
   *Have you got anything else **to add**?*
c) *He had nothing **to do** but surrender.*
   *It's been wonderful having you **to help.***
d) *She was the first, this time, **to break** the silence.* (Collins)
   *Miss Rachel was the next **to say** good-night.* (Collins)
e) *You've got so much **to learn**.*
   *You are leaving me very little **to say**.*
f) *You are the one **to blame.*** (Brontë)
   *He was not an easy one **to make** friends with.*

The infinitive as an attribute may be introduced by conjunctive pronouns or adverbs, which are sometimes preceded by a preposition:

*I had no idea what **to do**.*
*They had no knowledge of how **to live** on.*

When performing the function of an attribute the full infinitive is always used. The prevailing forms of the infinitive in this function are non-perfect common active and non-perfect common passive infinitives.

The infinitive as adverbial modifier

The infinitive may serve as an adverbial modifier in the sentence. In this function it may express purpose, consequence (or result), subsequent events, attendant circumstances, comparison, condition, exception, time

and cause (or reason). In all these functions the full infinitive is used, excluding the adverbial modifier of exception.

The adverbial modifier of purpose. In this function the infinitive is used to express the purpose of the action expressed by the predicate, i.e. the verb of the predicate is aimed at the realization of the action denoted by the infinitive. In this case, the infinitive can only take its non-perfect common (both passive and active) forms:

*My friend has gone to town **to do** some shopping.*
*I dressed and went out to town **to buy** a morning paper.*

The infinitive in the function of an adverbial modifier of purpose may occasionally be preceded by the modifiers *in order, so as*, *just, merely, only* and others:

*I was silent for a moment in order **to give** greater force to my next remark.*
*One might take a ticket, so as not **to travel** to the destination it indicated.* (Lawrence)
*After dinner she wanted to go out for a minute just **to look** at the world.* (Lawrence)
*He told his joke merely **to gain** time.*

The infinitive used as an adverbial modifier of purpose generally follows the predicate verb; however, it may be placed at the beginning of the sentence for emphasis:

***To avoid** my mother's questions, I went up to my room.*
***To relieve** my feelings I wrote a letter to Robert.*

The adverbial modifier of subsequent events. In this function the infinitive denotes an action that follows the one expressed by the predicate verb. The position of the infinitive is fixed – it always follows the predicate. Only non-perfect common active infinitive can be used in this function. The action expressed by the infinitive may usually be transformed into another predicate of the sentence:

*He hurried to the house only **to find** it empty.* (He hurried to the house and found it empty.)
*I came back to my native home only **to find** it in a terrible mess.* (I came back to my native home and found it in a terrible mess.)

The adverbial modifier of consequence (or result). In this function the infinitive (which is always full) is structurally dependent on (a) adjectives and adverbs modified by *too*; (b) adjectives, adverbs and nouns modified by *enough*; (c) adjectives modified by *so* and nouns modified by *such*. In the last two cases the infinitive is usually introduced by *as:*

a) *His friends and relations got too near-sighted **to see** him in the street.* (Collins)
   *I was perhaps a little too careful not **to let** her discover me.* (Collins)
b) *Rosanna had been mad enough **to set** her heart on Mr. Franklin Blake.* (Collins)
   *I was foolish enough **to be angry** too.* (Collins)
c) *Do you think I am such a fool as **to let** it out of my hands?*
   *Would you be so kind as **to answer** the telephone when it rings?*

In all the examples above the infinitive denotes an action, which became or would become possible (if it is introduced by *enough, so, such*) or impossible (if it is introduced by *too*), depending on the degree of the quality or quantity expressed in the words it refers to.
The position of the infinitive is fixed and it always follows the word it modifies. The form of the infinitive is non-perfect common active.
The adverbial modifier of attendant circumstances. The infinitive used in this function shows the action which takes place at the same time as the one of the predicate verb:

*He left the country never **to come back**.*
*I am sorry to have raised your expectations only **to disappoint** you.*

Used as an adverbial modifier of attendant circumstances, the infinitive always follows the predicate verb and takes its non-perfect common active form.

The adverbial modifier of comparison. In this case, the infinitive is used to refer to predicate groups, which include adjectives or adverbs in the comparative degree. The infinitive is generally introduced by *than:*

*To desire is better than **to possess** (...).* (Lawrence)
*What greater wretchedness might there be than **to live** degraded in your own estimation?* (Collins)

There is a tendency to use the full infinitive in this function; however, sometimes the bare infinitive may be used:

*I was more inclined to see her safely married than **go on** watching over her.*

The adverbial modifier of condition. The infinitive used in this function expresses the condition under which the action of the predicate verb is realized. The predicate verb, as a rule, is in the form of the conditional mood. The infinitive in such sentences can easily be replaced by *if*:

***To hear** him talk, you would think he is a celebrity.* (If you hear him talk, you would think he is a celebrity.)
*I'll thank you **to take** this parcel for me.* (I'll thank you if you take this parcel for me.)

As you can see from the above examples, the position of the infinitive varies: it may either precede or follow the predicate verb. The only possible form of the infinitive is non-perfect common active.
As **an adverbial modifier of exception**, the infinitive denotes the only possible action in a given situation. The use of the infinitive is structurally dependent: it is always accompanied by *but* and *except*, and is generally used in negative and interrogative sentences. Both types of the infinitive – full and bare – are used in such types of sentences:

*I had nothing to do with the servants' dinner, except **wish** them a good stomach to it all around (…).* (Collins)
*I have nothing more to do but **leave**.*

The infinitive used as **an adverbial modifier of time** denotes an action, which marks the moment of time up to which or at which the action of the predicate is performed. Very often it has a secondary meaning of condition:

*His father lived **to be** ninety.* (His father lived till he was ninety.)
*I shudder **to see** you here.* (I shudder when I see you here.)

The position of the infinitive is fixed – it always follows the predicate verb. The prevailing form is the non-perfect common active infinitive.
The adverbial modifier of cause (or reason). In this function, the infinitive follows the compound nominal predicate, whose complement is expressed by an adjective, a noun or a prepositional phrase denoting one's qualities (intellectual, moral, etc):

*He was clever **to turn down** this proposal.*
*They're out of their mind **to have sent** you here!*

The infinitive used as this type of adverbial modifier usually follows the predicate and may take any of its forms.

The infinitive as parenthesis

Only the full infinitive can be used as parenthesis. It is generally regarded as a set phrase, for example *to begin with, so to speak, to tell the truth, needless to say, to put it mildly, to make matters worse, to cut a long story short, to be more precise* and others:

*And **to tell you the truth**, I don't think my man would like to hear that I had taken Rosanna Spearman's money when he comes back tomorrow morning from his work.* (Collins)
***To make matters worse**, it began to rain and soon we got wet to the skin.*

Predicative constructions with the infinitive

The infinitive is used in predicative constructions of three types: the subjective infinitive construction, the objective infinitive construction and for-to-infinitive. These constructions are also referred to as the subjective predicative, the objective predicative and the for-to-infinitive complex (Gordon, Krylova, 2005: 247; Kobrina et all, 2008: 127).
In all these constructions the infinitive represents an action performed by a person or non-person; however, this relationship is not expressed in form: the performer of the action may be expressed by a noun or a pronoun, whereas his/her/its action is expressed by the infinitive, not a finite form of the verb:

*He was left **to fasten** up the bag* (...). (Lawrence) (subjective predicative)
*At any rate, Miss Rachel was reported **to have said** some severe things to Mr. Franklin, at the piano that evening, about the people he had lived among, and the principles he had adopted in foreign parts.* (Collins) (subjective predicative)
*An important matter made it necessary **for me to give up** my visit to Liddy.* (Hardy) (for-to-infinitive complex)
*Mrs. Merridew instantly permitted herself **to be taken** by the arm, and **led** into the garden.* (Collins) (objective infinitive)

The infinitive as the subjective predicative

As the subjective predicative, the infinitive is used after the following verbs in the passive, which fall into the following groups:

verbs of saying (*announce, ask, declare, persuade, report, request, say, state, tell,* etc):

*(…) he was reported **to be trying** strange things in chemistry (…).* (Collins)
*He is said **to have returned** at last.*

verbs of mental activity (*believe, consider, expect, find, know, mean, presume, regard, suppose, think, understand,* etc):

*He was believed **to have** a bedroom at the back.* (Galsworthy)
*She learnt that the case was expected **to come** on in about a month, and there seemed little or no prospect of Bosinney's success.* (Galsworthy)
*MacAnder was known **to contribute** articles on dress to 'The Ladies Kingdom Come'.* (Galsworthy)

verbs of sense perception (*feel, hear, see, watch,* etc):

*It was felt **to be** hopeless.* (Galsworthy)
*The minute you begin to compare, one man is seen **to be** far better than another, all the inequality you can imagine is there by nature.* (Lawrence)

verbs of inducement and permission (*allow, compel, direct, force, instruct, let, make, order, permit, require,* etc) and some other:

*And every day Aunts Juley and Hester were required **to come and report** on Timothy (...).* (Galsworthy)
*A few days were allowed **to elapse** (as a precaution agreed to by both parties) before the jewel was actually taken out of the bank.* (Collins)
*If I am compelled **to offer** fight, I lose the latter.* (Lawrence)
*That was my view of the matter; and, twist and turn it as he might, he was forced in the end **to make** it his view too.* (Collins)
*I told him exactly what I was permitted **to tell**, and no more.* (Collins)
*By-the-by, Mr. Bruff, I'm ordered **to take** exercise, and I don't like it.* (Collins)
*(...) his heart was made **to be** the plaything and beloved resort of tiny, helpless things.* (Galsworthy)

In this function, the finite verb and the infinitive form the compound verbal predicate of double orientation.

The Infinitive as the objective predicative (complex object)

The use of the infinitive as the objective infinitive is similar to its function as the subjective predicative. The use of the infinitive is lexically dependent – it is used after transitive verbs in the active voice followed by the object, which is usually expressed by a noun or a pronoun. Most of the verbs are followed by the full infinitive. The verbs may be grouped into:

verbs of sense perception (*see, hear, feel, watch, observe, notice* and some others). In this case the only possible form of the infinitive is non-perfect common active and it is usually bare:

*They heard **her go** into the dining-room, and **drop** her armful of books on the table.* (Lawrence)
*(...) old Jolyon watched **them drive** away under the sunlight.* (Galsworthy)
*He felt **a choke rise** in his own throat.* (Galsworthy)

The verb *to listen to,* though not a verb of sense perception, is used in the same way, with a bare infinitive:

*He was listening attentively **to the chairman speak.*** (Kobrina, 2008: 129)

verbs of mental activity (*assume, consider, think, believe, consider, expect, understand, realize, suppose, find* and some others). Here the infinitive is used in any form, though the non-perfect forms of the full infinitive are given preference:

*In the crowded street he snapped up a cab under the very nose of a stout and much younger gentleman, who had already assumed **it to be** his own.* (Galsworthy)
*I had expected **the Sergeant to set off** for Frizinghall the first thing in the morning.* (Collins)

verbs of emotion (*like, love, hate, dislike*, etc). Here non-perfect, common forms of the full infinitive are the most usual:

Mr Crich liked ***Gudrun to sit*** *with him for half an hour.* (Lawrence)
She would have hated ***him to see*** *how her hands shook.*

verbs of wish and intention (*want, wish, desire, intend, mean* and some others). After these verbs only non-perfect common forms of the full infinitive are used:

She intended ***them all to walk*** *with her in the park.* (Lawrence)
My lady desired ***me to ring*** *the bell, and* ***order*** *the washing-book.* (Collins)

verbs of declaring (*declare, pronounce, report, name, call*):

The Frenchman produced his credentials, and declared ***me to be*** *responsible for the ruin of a poor man, who had trusted in my honour.* (Collins)

verbs of inducement (*have, make, get, order, tell, ask*, etc) of which the first two take the bare infinitive:

That made ***them laugh*** *even more.* (Binchy)
'They told ***Nancy to fetch*** *you,' I said.* (Collins)
He asked ***the Inspector to tell*** *him what had happened, and the latter, like a man who does not every day get such a chance, again detailed such facts as were known.* (Galsworthy)
Old Jolyon told ***him to put*** *his dress clothes out; he was going to dine at the Club.* (Galsworthy)

The objective predicative construction also occurs after certain **verbs requiring a prepositional object**, for example *to count (up)on, to rely (up) on, to look for, to listen to, to wait for, to appeal to, to long for, to nod to,* etc*:*

Her eyes grew steady with anger; she waited for ***Irene to speak.*** (Galsworthy)
I'm counting on ***you to help*** *me.*
You can rely on ***me to keep*** *your secret.*

The for-to-infinitive construction

In the for-to-infinitive construction, the infinitive (usually an infinitive phrase) is in predicate relation to a noun in the common case or a pronoun in the objective case introduced by the preposition *for.* The construction is used where the performer of the action (or the bearer of the state), expressed by the infinitive, is different from that of the finite verb (the predicate) (Kobrina, 2008: 128):

There was nothing else ***for them to do.*** (London)
Is there any need ***for you to be working?*** (Lawrence)
It is a very painful matter ***for me to speak*** *of, and* ***for you to hear****.* (Collins).

The for-to-infinitive construction has the same functions as a single infinitive, though with some restrictions. It may be used in the functions of:

the subject:

I feel it would be perfectly disastrous ***for you to marry him.*** (Lawrence)
(...) is it possible ***for you to sentence*** *yourself to a single life?* (Collins)

In this function, the for-to-infinitive construction usually occurs in sentences with the introductory *it*, though it is occasionally placed at the head of the sentence.

the complement:

The best thing is ***for you to do*** *it now.*

In this function the construction is mostly used with the link verb *to be*.

the object:

Birkin knew she was waiting ***for him to participate.*** (Lawrence)

Living as he does, from hand to mouth, nothing is too good ***for him to eat****; and he will eat it.* (Galsworthy)

The construction functions as the object of both verbs and adjectives.

the attribute:

The question ***for me to decide*** *is whether or no the defendant is liable to refund to the plaintiff this sum*. (Galsworthy)
A word in time saved nine; and now that she was going to live in the country there was a chance ***for her to turn over*** *a new leaf!*
(Galsworthy)

the adverbial modifier of purpose and consequence:

She stayed indoors all day, waiting ***for him to knock*** *at the door.*
(Lawrence)
She paused ***for him to speak.*** (Lawrence)
The ugliness and the greed of the world were kept away long enough ***for us to gather*** *strength and stand against them.*

PRACTICE SECTION

Exercise 1. Insert the appropriate form of the infinitive.

1. 'But there is no such thing, sir, as a ghost, and I guess the laws of nature are not going to …… (suspend) for the British aristocracy'. (Wilde) 2. It sounded like the clank of metal, and seemed …… (come) nearer every moment. (Wilde) 3. The significance of all these photographs must ……..… (explain) to me, but as a young boy I never paid too much attention. (Logue & Conradi) 4. You just want ……..…… (skit and laugh) with Kit. (Binchy) 5. He ought never ……..…… (allow) the engagement. (Galsworthy) 6. Irene's lips moved; she seemed ..... (say): 'Where should I go?' (Galsworthy) 7. She had decided ..... (learn) something at all

costs. (Galsworthy) 8. He seemed ……..… (tell) it from the heart. (Binchy) 9. The case of Forsyte v. Bosinney was expected ..... (reach) on the morrow, before Mr. Justice Bentham. (Galsworthy) 10. In the case of any other visitor I should ……...…… (allow) myself ……..…… (discover) in the drawing-room. (Collins) 11. ……..…… (approve) his son's conduct in that crash was, of course, impossible. (Galsworthy) 12. He expected ..... (catch) her out in some little game with Bosinney; but not a bit of it, she kept up her end remarkably well. (Galsworthy) 13. It was always peaceful there; even restless Clio didn't need …… (jump up and move about). (Binchy) 14. His wife, who had sat impenetrable fanning herself up to this time, began ……..… (alarm), and attempted, quite uselessly, ……..…… (quiet) him. (Collins) 15. I happened …… (look) in my friend the doctor's office, and I observed that he received me with an appearance of greater interest than usual. (Collins) 16. She didn't want …… (discuss) him. (Lawrence) 17. She knew he was trying ..... (leave) her. She knew he was trying ..... (break) away from her finally, ... (be) free. (Lawrence) 18. Sounds as if you were going ..... (execute) instead of married. (Lawrence) 19. Had he married a more amiable woman, he might ..... (make) still more respectable than he was: he might even ..... (make) amiable himself; for he was very young when he married, and very fond of his wife. (Austen) 20. She wanted ……...…. (go) to a stage school in London and learn ……..…… (dance and sing), and ……...… (discover) by a kind old man who owned a theatre. (Binchy) 21. He felt that her friends ought …… (choose) for her. (Binchy)

Exercise 2. Insert *to* before the infinitive where required.

1. The prospect of four thousand a year, in addition to his present income, besides the remaining half of his own mother's fortune, warmed his heart, and made him …… feel capable of generosity. (Austen) 2. When Winifred married Dartie, I made him …… bring every penny into settlement – lucky thing, too – they'd had nothing by this time! (Galsworthy) 3. None of the Forsytes happened …… be architects, but one of them knew two architects who would never …… have worn such a hat upon a call of

ceremony in the London seasons. (Galsworthy) 4. It's dangerous ….. let anything carry you away – a house, a picture, a woman! (Galsworthy) 5. Why not ……do the same for her, poor dear, in every other room that she enters? (Collins) 6. My unlucky temper began …… get the better of me again. (Collins) 7. But our young lady and gentleman never seemed …… tire of it. (Collins) 8. They kindly allowed me ……. follow them. (Collins) 9. She watched him …….move into the post-office. (Lawrence) 10. Then let him ……come round at half-past six. (Galsworthy) 11. He loved a joke and he could …… do card tricks and make coins ……disappear. (Binchy) 12. I myself can never .....see why one should ……..... take account of people, just because they happen …..... be in the room with one: why should I ..... know they are there? (Lawrence) 13. 'Why not ……let me ……keep the Diamond for you tonight?' she asked. (Collins) 14. I had rather not ..... read it on that account. (Collins) 15. I managed …… master the despair I felt at the prospect of your going away. (Collins) 16. The shaft of a passing cab brushed against his shoulder and made him ……leap aside. (Galsworthy) 17. I made her …...… promise …...…write to me the moment she had any news …… send. (Collins) 18. No, I shouldn't ……let anybody ……take my hat off my head. (Lawrence) 19. 'But why do you copy it?' she asked, casual and sing-song. 'Why not ……do something original?' (Lawrence) 20. She had put on a dress of stiff old greenish brocade, that fitted tight and made her …..... look tall and rather terrible, ghastly. (Lawrence) 21. 'One must ..... discriminate,' repeated Gudrun. 'But he's a wonderful chap, in other respects – a marvellous personality. But you can't ..... trust him.' (Lawrence)

Exercise 3. Define the forms and syntactical functions of the infinitive.

1. She didn't want to give Clio the chance to find fault, so she didn't often invite her home. (Binchy) 2. Clio and Kit were old enough to take a boat alone now, they have proved it dozens of times, but Martin still felt nervous. (Binchy) 3. To have doubted their Christianity would have caused them both pain and surprise. (Galsworthy) 4. There was never

much to look at in the post office. (Binchy) 5. He didn't see where it was to end. (Galsworthy) 6. His son ought, under the circumstances, to have gone to the dogs. (Galsworthy) 7. After he went to Eton he had acquired, perhaps, a little too much of that desirable manner which old Jolyon knew was only to be obtained at such places and at great expense; but he had always been companionable. (Galsworthy) 8. Who the devil were all these people? He seemed to have forgotten all familiar things. (Galsworthy) 9. There was never much to look at in the post office. (Binchy) 10. When I actually saw her, my mind was made up directly, come what might of it, to tell her the truth. (Collins) 11. I made no attempt to disturb her. (Collins) 12. It was impossible not to admire her delicacy and her resolution, and it was equally impossible not to feel that she was putting herself in the wrong. (Collins) 13. Gerald rose and went away to his business, glad to get out. (Lawrence) 14. (...) the majority, luckily for him, were much too proud to ask for anything, much too independent to come knocking at his door. (Lawrence) 15. They aroused a strange, nostalgic ache of desire, something almost demoniacal, never to be fulfilled. (Lawrence) 16. She had an excellent heart – her disposition was affectionate, and her feelings were strong; but she knew how to govern them: it was a knowledge which her mother had yet to learn; and which one of her sisters had resolved never to be taught. (Austen) 17. The Buccaneer was not drunk, but seemed

to be acting under the stress of violent emotion; he was talking to himself, and all that George could catch were the words "Oh, God!" (Galsworthy) 18. She mightn't take much, but she would appreciate what she drank; it was a pleasure to give her good wine! (Galsworthy) 19. And the fume of the burning cedar logs, that he loved so well, seemed to grip Soames by the throat till he could bear it no longer. (Galsworthy) 20. It was considered a doubtful privilege to drive with Swithin in his brougham, which was not a large one; nobody accepted, and he went off alone. (Galsworthy) 21. To avoid this for as long as possible, the girls dallied on their way back from school. (Binchy) 22. He was too old to be a Liberal, had long ceased to believe in the political doctrines of his Club, had even been known to allude to them as 'wretched stuff,' and it afforded him pleasure to continue a member in the teeth of principles so opposed to his own. (Galsworthy) 23. Why not treat my view of the case as her ladyship treats it? Why not say the circumstances have fatally mislead me? (Collins) 24. To my horror and amazement the performer of the soft little knock proved to be an exception to general rules. (Collins) 25. My daughter's little outbreak in the 'boudoir', and her readiness to think herself suspected, appeared to have produced an unfavourable impression on Superintendent Seegraves. (Collins) 26. I was too deeply affected by his noble conduct to speak. (Collins) 27. Colonel Herncastle knew my lady well enough to know that she would have refused

to accept any legacy that came to her from him. (Collins) 28. I have grave doubts whether she ought to be allowed to return to London in the present state of affairs, but she is so self-willed that she might take it into her head to come up at any moment. (Galsworthy) 29. The question of how I am to start the story properly I have tried to settle in two ways. (Collins) 30. It was pleasant to think that in the after life he could get more for things than he had given. (Galsworthy) 31. Their estate was large, and their residence was at Norland Park, in the centre of their property, where, for many generations, they had lived in so respectable a manner as to engage the general good opinion of their surrounding acquaintance. (Austen) 32. And behind this outburst the inarticulate violence of primitive generations seemed to mutter and grumble. (Galsworthy) 33. He had stopped to look at a picture shop. (Galsworthy) 34. Kit's father said that in olden days she might have been thought a Wise Woman or even a witch. (Binchy) 35. She took one of the more common jars. It would be less likely to be missed. (Binchy) 36. She knelt on the floor to direct the little chickens away from some perilous journey they were about to make and back into the box of straw she had prepared for them. (Binchy) 37. And will you remember, whatever happens, that your passport to the world is to have your own career and that's the only way you are free to choose what you want to do. (Binchy) 38. Rachel Verinder's first instinct, under similar circumstances,

was to shut herself up in her own mind, and to think it over by herself. (Collins) 39. At the door I stopped to address a last word to Miss Verinder. (Collins) 40. They proved to be the simplest instructions I had ever received in the whole of my professional career. (Collins) 41. The inference was too plain to be resisted. (Collins) 42. The cabins, and berths, and bedding were all to have a thorough cleaning that evening, and no passenger could be allowed to come on board, before the morning. (Collins) 43. Sister Madelaine was pleased to see them. (Binchy) 44. I only know that I can't be expected to take count of them all. (Lawrence) 45. Could I tell him where his cousin Godfrey was? I didn't know, but I began to suspect that Cousin Godfrey might not be far away from Cousin Rachel. (Collins) 46. There's nothing to imagine, that's why they don't exist. (Lawrence) 47. She was pressing the children with questions, so that they should know all they were to know, by the time the gong went. (Lawrence) 48. Why seek to draw a brand and a curse across the life that had caused the accident? A man can live by accident, and die by accident. Or can he not? (Lawrence) 49. He resembled a deer, that throws one ear back upon the trail behind, and one ear forward, to know what is ahead. (Lawrence) 50. He seemed to take pleasure in his social functions, he smiled, and was abundant in hospitality. (Lawrence) 51. She wanted to be alone, to know this strange, sharp inoculation that had changed the whole temper of her blood.

(Lawrence) 52. Hermione crowded involuntarily up against Birkin, to touch him. (Lawrence) 53. But still she believed in her strength to keep him, she believed in her own higher knowledge. (Lawrence) 54. He would be there, surely he would see how beautiful her dress was, surely he would see how she had made herself beautiful for him. He would understand, he would be able to see how she was made for him, the first, how she was, for him, the highest. Surely at last he would be able to accept his highest fate, he would not deny her. (Lawrence) 55. He would be at this wedding; he was to be groom's man. He would be in the church, waiting. (Lawrence) 56. 'Who won the race, Lupton?' he called to the bridegroom, to hide the fact that he was laughing. (Lawrence) 57. We couldn't find a button-hook, so it took us a long time to button our boots. But you were to the moment. (Lawrence) 58. Our one idea is to lie to ourselves. (Lawrence) 59. To reveal art and conceal the artist is art's aim. (Wilde) 60. 'He is some brainless, beautiful creature, who should be always here in winter when we have no flowers to look at, and always here in summer when we want something to chill our intelligence.' (Wilde) 61. 'You seem to forget that I am married, and the one charm of marriage is that it makes a life of deception absolutely necessary for both parties.' (Wilde) 62. The idea was to make a little ballet, in the style of the Russian Ballet of Pavlova and Nijinsky. (Lawrence)

Exercise 4. Define the types and syntactical functions of predicative constructions with the infinitive.

1. In the latter event, there would be no need for me to distress Miss Rachel, in the first days of mourning for her mother, by an immediate revelation of the truth. (Collins) 2. I rang the bell and directed my servant to pack my portmanteau, and to send out for a railway guide. (Collins) 3. Now let us see what the Indians did, after the prison authorities had allowed them to receive their letter. (Collins) 4. In the case of any other visitor, I should have allowed myself to be discovered in the drawing-room. (Collins) 5. Nothing that I know of, except for you to keep your temper, and for me to begin it all over again for the third time. (Collins) 6. It is more natural for a man to take a horse and use it as he likes, than for him to go down on his knees to it, begging it to do as it wishes, and to fulfill its own marvellous nature. (Lawrence) 7. Gudrun watched him put down the bags, in silence, then tramp heavily out. (Lawrence) 8. It had long been physically impossible for Swithin to start; his fist came down on the table. (Galsworthy) 9. Mr. Justice Bentham, a man of common-sense rather than too great legal knowledge, was considered to be about the best man they could have to try the action. (Galsworthy) 10. He dressed slowly, heard her leave her room and go downstairs, and, for full five minutes after, dawdled about in his dressing-room. (Galsworthy) 11. At any rate, Miss Rachel was reported to have said some severe things to Mr. Franklin, at the piano

that evening, about the people he had lived among, and the principles he had adopted in foreign parts. (Collins) 12. It was difficult for him to pay a compliment. (Galsworthy) 13. Not even a war would make him leave the Vatican. (Binchy) 14. You can't expect her to be coming and staying and giving us a shilling, can you? (Binchy) 15. She wanted Sister Madelaine to tell her that everything was all right, that her mother wasn't unhappy or wild or bad, or whatever it was that Clio was suggesting. (Binchy) 16. The man was inclined to be hypnotized by the sound of his own voice, they thought. (Binchy) 17. Well, seventy was the outside limit; it was the time, George said, for them to go and leave their money to their children. (Galsworthy) 18. He stood stubbornly by the cab step, waiting for her to come back. (Galsworthy) 19. I had proved my own suspicion to be wrong. (Collins) 20. The third was expected to join them shortly; and the luggage (reported as very bulky) was announced to follow when it had passed through the Custom-house, late in the afternoon. (Collins) 21. It's equally impossible for you to tell him that you withdraw from your engagement without giving some reason for it. (Collins) 22. In a quarter of an hour more, the cab stopped in Shore Lane, and Gooseberry opened the door for us to get out. (Collins) 23. If Sergeant Cuff had found himself, at that moment, transported to a desert island, without a man Friday to keep him company, or a ship to take him off – he would have found himself exactly

where I wished him to be! (Collins) 24. I am ordered to include in my contribution to the shocking story of the Moonstone a plain disclosure, not only of the turn which suspicion took, but even of the names of the persons on whom suspicion rested, at the time when the Indian Diamond was believed to be in London. (Collins) 25. The present question for us to decide is whether I am wrongly attaching a meaning to a mere accident? (Collins) 26. They heard her go into the dining-room, and drop her armful of books on the table. (Lawrence) 27. Philip Bosinney was known to be a young man without fortune, but Forsyte girls had become engaged to such before, and had actually married them. (Lawrence) 28. And she paddled softly, lingeringly, longing for him to say something meaningful to her. (Lawrence) 29. In the dark I am compelled to leave you, with my best respects. (Collins) 30. What's to be done now? Nothing that I know of, except for you to keep your temper, and for me to begin it all over again for the third time. (Collins) 31. Gerald waited a moment, for his sister to play hostess. He knew his mother would pay no attention to her duties (Lawrence). 32. 'Did I startle you?' said Birkin, shaking hands with her. 'I thought you had heard me come in.' (Lawrence) 33. But there had been no time for the understanding to develop. (Lawrence) 34. He made me go and live with him, and now he wants to throw me over. And yet he won't let me go to anybody else. He wants me to live hidden in the country. (Lawrence) 35.

As Canterville Chase is seven miles from Ascot, Mr. Otis had telegraphed for a wagonette to meet them. (Wilde) 36. 'I have seen things with my own eyes, sir,' she said, 'that would make any Christian's hair stand on end, and many and many a night I have not closed my eyes in sleep for the awful things that are done here. (Wilde)

THE GERUND

The gerund is a non-finite form of the verb, which combines verbal and nominal features. It is formed by adding the suffix *-ing* to the stem of the verb.

The grammatical meaning of the gerund is that of a process. Thus, it can be easily compared to nouns of verbal origin, e.g. *translating -translation, describing - description, arriving - arrival, perceiving - perception, helping – help* (Kobrina, 2008: 131). However, nouns, are used to convey the fact or the result of an action, whereas gerunds convey the idea of action or process itself:

(…) we meet the Moonstone on its ***arrival*** *in London.* (Collins)
On ***arriving*** *at the garden entrance, he stopped to look at the view.* (Galsworthy)

For a moment the clear ***perception*** *of this preoccupied her, distinct and perfect in its final reality.* (Lawrence)
He would stand about the room (…) looking at them without ***perceiving*** *them*. (Lawrence)

Morphologically the **verbal character** of the gerund is manifested in the categories of voice and perfect:

Table 6. The grammatical categories of the gerund

Voice / Perfect	**Active**	**Passive**
Non-perfect	coming losing	--------- being lost
Perfect	having come having lost	---------- having been lost

The category of perfect is expressed through the contrast of non-perfect (simple) and perfect forms.

The perfect gerund expresses an action prior to the action denoted by the finite verb:

He never forgets He forgot He will never forget	***having heard*** *a new piece of music.*

The non-perfect gerund denotes an action simultaneous with that expressed by the finite verb:

I insist upon I insisted upon I will insist upon	***being given*** *every detail of the case.*

The action denoted by the non-perfect gerund may also precede or follow the action expressed by the finite verb. Sometimes, the lexical meaning of the verb itself may suggest priority. Thus, the non-perfect gerund is generally used after the verbs of *recollection, gratitude, blame, reproach, punishment* and *reproach:*

I never remember ***feeling*** *the presence of the lawyer to be more unwelcome than I felt it at that moment.* (Collins)
I thought it right to thank him for ***considering*** *us both in this way – and I did.* (Collins)
(…) he had often blamed himself severely for ***allowing*** *himself to be led into repeated excesses.* (Galsworthy)

The non-perfect gerund is also found in gerundial phrases introduced by the prepositions *on* and *after,* which suggest immediate priority and an instantaneous action:

In obedience to the laws, and after ***turning*** *it over carefully in my mind, I offered Selina Goby a feather-bed and fifty shillings to be off the bargain.* (Collins)
He noticed two unusual things on ***entering*** *the room.* (Collins)

The perfect gerund may be used in these cases with the aim of emphasizing the priority of the action:

My lady rallied a little after ***having opened*** *her heart to me–being, naturally, a woman of a high courage, as I have already told you.* (Collins)
Do you remember ***having entered*** *into anything like a dispute with him – at the birthday dinner, or afterwards – on the subject of his profession?* (Collins)

The non-perfect gerund expresses a succeeding action after verbs, adjectives and prepositions implying reference to a future event (such as *to intend, to insist, to object, to suggest, to look forward to*) and after the preposition *before:*

Mrs. Merridew has insisted on ***accompanying*** *her.* (Collins)
He did not object to ***driving*** *down with Irene.* (Galsworthy)
But he paused before ***concluding*** *the last phrase.* (Lawrence)

The same form occurs after nouns suggesting futurity such as *plan, intention, hope, prospect:*

Old Jolyon came out of Lord's cricket ground that same afternoon with the intention of ***going*** *home.* (Galsworthy)
He started for the Shivering Sand, at a rate that my legs (though well enough preserved for my time of life) had no hope of ***matching.*** (Collins)

The category of voice is characteristic of the gerund of transitive verbs. The active gerund points out that the action is directed from the subject, whereas the passive gerund indicates that the action is directed towards the subject:

Active gerund	Passive gerund
*I hate **interrupting** people.*	*I hate **being interrupted**.*
*I am not used to **talking** in that way.*	*I am not used to **being talked to** in that way.*
*On **telling** me the time, he turned away.*	*On **being told** some impossible hour, he turned away.*
*He entered without **having knocked** at the door.*	*The door opened without **having been knocked on.***

(Kobrina, 2008: 134)

The perfect passive gerund is very rarely used.

Some verbs *(to need, to want, to require, to deserve)* and the adjective *worth* are followed by an active gerund with the passive meaning:

*Mr. Blake! there seems to be something here which wants **clearing up.*** (Collins)
*Anything is worth **mentioning** in such a case as this.* (Collins)

Syntactically, the gerund combines with (a) a noun or pronoun as direct, indirect or prepositional object, depending on the verb it is formed from; (b) an adjective or a noun as a predicative; (c) with an infinitive. Gerunds can be modified by adverbs and prepositional phrases functioning as adverbial modifiers:

a) *(…) I see no use in our **mystifying one another** any longer (…).* (Collins)
Rosanna has her own reasons for suspecting her own things. (Collins)
*John dreams of **becoming a sailor**.*
b) *Well, **being a man** of just an equal temper, I admit that.* (Collins)
c) *I prefer **trying to report** Mr. Franklin's discoveries, as nearly as may be, in Mr. Franklin's own words.* (Collins)

The nominal character of the gerund reveals itself mainly in its syntactical function. Like a noun, it can function as the subject, complement, or object:

*Your **coming** here is an affront, an impertinence, an audacity.* (Dickens) (the subject)
*(…) she had a friend who was a sculptor like herself, and who lived with a wealthy Russian whose hobby was **jewel-making.*** (Lawrence)
*He liked **hearing** appeals to his charity.* (Lawrence)

When it is used as an attribute or an adverbial modifier, the gerund, like a noun, is preceded by a preposition:

*Worst of all, he had no hope of **shaking** her resolution; she was as obstinate as a mule, always had been from a child.* (Galsworthy)
*(…) he went on (in spite of **my calling** to him) till he was stopped by a wicket-gate which led into the garden.* (Collins)

The nominal character of the gerund is also revealed in its combinability with prepositions, possessive pronouns and nouns in the genitive case denoting the doer of the action expressed by the gerund (see the examples above). Besides, it combines with the negative pronoun *no* in the idiomatic construction of the type:

*There was **no getting** a word more out of him on the matter of the Moonstone.* (Collins)

Syntactical functions of the gerund

The gerund can perform any syntactical function typical of a noun, although in each case it has peculiarities of its own. It may function (a) alone, (b) as the headword of a gerundial phrase, or (c) as part of a gerundial predicative construction. The functions of gerundial constructions are identical with those of single gerunds or gerundial phrases, therefore they will be treated together:

a) *I drove all the way without **stopping**.*
b) *I drove all the way without **saying a word**.*
c) *I drove all the way without **Chloe/Chloe's saying** a word.*

A gerundial phrase consists of a gerund as headword and one or more words depending on it (see example *b* above).
A gerundial construction (example c) contains a nominal element denoting the performer of the action and the gerund or gerundial phrase, which denotes the action itself. The nominal element can be a noun in the common or genitive case or a possessive pronoun.

The gerund as subject

As a rule, the gerund as the subject is placed in front position:

> ***Your coming*** *in late is a bit inconvenient.*
> ***Sarah's laughing*** *at my accent is getting on my nerves.*

However, it may also stand in post-position in sentences opening with the introductory *it*. The meaning of the subject is usually emphasized, and the gerund follows the predicate expressed by such phrases as *to be (of) no use (no good, useless), to make all the (no) difference, to be worth, to be a nuisance, to be (quite) an experience* and some others*:*

> *Meanwhile Gudrun and Ursula waited for the next opportunity to talk to Loerke. It was no use* ***beginning*** *when the men were there.* (Lawrence)
> *If they had only done that, the matter would not have been worth* ***inquiring*** *into.* (Collins)

The sentence may also open with the introductory *there*. In this case, the gerund is preceded by the negative pronoun *no*. Such sentences are usually emphatic:

> *His brain seemed hard and invincible now like a jewel, there was* ***no resisting*** *him.* (Lawrence)
> *(…) when she took a thing into her head there was* ***no stopping*** *her.* (Galsworthy)
> *It was put strongly; but there was* ***no denying*** *that it was put truly as well.* (Collins)

The gerund as part of the predicate

The gerund is used in compound predicates of both types - verbal and nominal. As part of the compound nominal predicate – **the complement** – it usually follows the link verb *to be*:

*A more recent crime is **hacking** into computer systems.*
*What I suffer from is **not being able** to sleep.*

In combination with phasal verbs the gerund forms **a compound verbal phasal predicate**. The finite phasal verb denotes a phase (beginning, repetition, duration or the end) of the action expressed by the gerund. The most common phasal verbs followed by the gerund are *to begin, to burst out, to start, to cease, to continue, to give up, to go on, to finish, to keep on, to leave off, to stop:*

*And Nature with her quaint irony began **working** in him one of her strange revolutions, following her cyclic laws into the depths of his heart.* (Galsworthy)
*Gudrun looked at her, and the two sisters burst out **laughing,** and carried away.* (Lawrence)
*He made a great illumination with candles, and for a long time continued **pacing up and down** between the bed and the door.* (Galsworthy)
*Mrs. Soames had actually given up **wearing** feathers, so dreadfully downright was dear June!* (Galsworthy)
*And he went on **shovelling** his stones.* (Lawrence)

This is the only function of the gerund, which is not characteristic of the noun, and is caused by the verbal nature of the gerund. A gerundial predicative construction cannot be used in this function.

The gerund as object

The gerund can be used as a direct or prepositional object. As a direct object it follows a number of monotransitive verbs. Some of them take only

the gerund, others may be followed either by the gerund or by the infinitive (see the Gerund and Infinitive compared, p. 89). The gerund is also used after the adjectives *worth* and *busy:*

The young cat looked round with a supremely forbearing air, avoided ***seeing*** *anything, withdrew his chin, and began to wash his face with his paw.* (Lawrence)
Swithin saw no necessity to laugh; he detested ***people laughing*** *when he himself perceived no joke.* (Galsworthy)
He would enjoy ***playing*** *a wedding march.* (Lawrence)
I always imagine ***our being*** *really happy with some few other people–a little freedom with people.* (Lawrence)
"I can't help ***thinking*** *of that poor Buccaneer," he said.* (Galsworthy)
This would not have been worth ***mentioning,*** *I admit, but for one reason.* (Collins)
'They are all so busy ***playing*** *the ugly duckling,' cried Ursula, with mocking laughter.* (Lawrence)

As a prepositional object the gerund may follow monotransitive prepositional verbs, ditransitive verbs taking a direct or a prepositional object, adjectives, statives and participle II, generally when used as a complement.

Mono-transitive prepositional verbs may be grouped according to the preposition they take:

<table>
<tr><th>TO</th><th>ON</th><th>OF</th><th>IN</th><th>AT</th><th>WITH</th><th>FOR</th><th>FROM</th><th>ABOUT</th></tr>
<tr><td rowspan="2">admit
agree
confess
object
resort
look forward
take</td><td rowspan="2">concentrate
count
depend
insist
rely</td><td rowspan="2">boast
(dis)approve
dream
hear
learn
think</td><td rowspan="2">assist
believe
persist
consist
result
succeed</td><td>aim
protest</td><td>(dis)agree
cope
deal</td><td>apologize
care
settle
vote</td><td>benefit
escape
refrain</td><td rowspan="2">complain
forget
talk
think
worry</td></tr>
<tr><td colspan="2">feel like
get on with</td><td colspan="2">guard against
put up with</td></tr>
</table>

Nine times out of ten they take to ***torturing*** *something, or to* ***spoiling*** *something – and they firmly believe they are improving their minds, when the plain truth is, they are only making a mess in the house.* (Collins)

I have here three letters from you, each of which recommends an article I should never dream of ***putting*** *in.* (Galsworthy)
You have heard of ***beautiful young ladies falling*** *in love at first sight, and have thought it natural enough.* (Collins)
There is a good room under the roof of the stables – with sloping rafters. We had thought of ***converting*** *it into a studio.* (Lawrence)
Here I felt that my professional existence depended on ***not holding*** *my tongue.* (Collins)
The day after, I succeeded in ***making*** *my peace, and thought no more of it.* (Collins)

The grouping of ditransitive verbs follows the same pattern:

OF	FROM	AGAINST	IN	FOR	ABOUT
accuse suspect remind	deter discourage keep prevent save stop	decide warn	assist help have no difficulty involve thank blame praise punish reproach sentence	admire arrest blame criticize forgive praise punish thank use	inform tell warn Charge with Congratulate on

He suspected ***Bosinney of being*** *too much at Montpellier Square.* (Galsworthy)
My troubled mind had prevented ***me from noticing*** *it before.* (Collins)
(…) and you thanked ***me for finding*** *your ring in such an indifferent manner (…).* (Collins)
(…) we can hardly blame ***her for believing*** *you to be guilty, on the evidence of her own senses (…).* (Collins)

Some adjectives, statives and participles II also take prepositions when followed by the gerund as a direct object:

OF	TO	IN	AT	ABOUT	WITH	FOR
afraid ashamed aware capable conscious fond guilty ignorant	accustomed used close opposed resigned used	absorbed engaged engrossed interested involved successful	angry annoyed bad excited good successful surprised	anxious sorry happy nervous pleased worried	bored content disappointed fed up satisfied wrong	famous grateful known responsible sorry ready
proud scared	ON	BY	FROM			
sure surprised tired	intent keen	surprised	different			

*Here he was afraid of **falling**, very much afraid of **falling.*** (Lawrence)
*He was unconscious of **her fighting and struggling.*** (Lawrence)
*Mother's perfectly capable of **getting** through this little celebration.* (Lawrence)
*When we took up the carpet last year, Mr. Jennings, we found a surprising quantity of pins. Am I responsible for **putting back** the pins?* (Collins)
*He would be used to **climbing**, and his head wouldn't fail him on the roofs of the houses.* (Collins)
*My attention was absorbed in **following** the sound of the girl's crutch.* (Collins)
*If you are as tired of **reading** this narrative as I am of writing it – Lord, how we shall enjoy ourselves on both sides a few pages further on!* (Collins)

The gerund as attribute

When used as an attribute, the gerund modifies nouns, mainly abstract nouns. It is always preceded by a preposition, in the vast majority of cases by *of*:

*It was such **a tactful way of telling** them that this was Rita's time, people began to recognize it as such.* (Binchy)

*What was the event which gave the Indians **their first chance of seizing** the Diamond?* (Collins)
*The only aristocratic trait they could find in his character was **a habit of drinking** Madeira.* (Galsworthy)
*I don't like **the idea of someone looking over** my shoulder all the time.*

In some cases the choice of the preposition is determined by the noun itself, as in *surprise at, experience in, skill in, apology (excuse) for, objection to, reason for, reputation for, success in, difficulty in, insistence on, etc:*

*I feel sincere **pride and pleasure in recording** that my guest and my family parted like old friends, on either side.* (Collins)
*She commanded herself, however, in other respects, and asked the Sergeant if he had any **objection to my being present.*** (Collins)
*The supple erectness of her figure was gone, as though she had been broken by cruel exercise; as though there were no longer any **reason for being** beautiful, and supple, and erect.* (Galsworthy)

The gerund can also modify concrete nouns. In this case, it is preceded by the preposition *for,* and the whole gerundial phrase expresses the purpose of the thing mentioned:

*The barometer is **an instrument for measuring** the pressure of the air.*

A gerund as attribute may precede the noun it modifies. A premodifying attribute is used without a preposition, as in *a dancing hall, a diving suit, a reading lamp, a spending habit, a working method, writing paper, a swimming pool, a walking stick,* etc.

The gerund as adverbial modifier

As an adverbial modifier of time the gerund characterizes the main verb from the viewpoint of priority, simultaneity, or posteriority. It may also indicate the starting point of the action. The prepositions used are *on, after, in, before, since:*

He had kept the hansom, and ***on coming out****, gave the driver the address – 3, Wistaria Avenue.* (Galsworthy)
Mr. Godfrey, ***after taking*** *leave of my lady, in a most sympathising manner, left a farewell message for Miss Rachel (…).* (Lawrence)
Ordinary people might have hesitated ***before setting*** *aside their own engagements to suit the convenience of a stranger.* (Collins)
Looking this way, ***after looking up*** *at the sky, I saw the shadow of a person in the moonlight thrown forward from behind the corner of the house.* (Collins)
On ringing the bell at a second great door, we were admitted to a suite of very handsome apartments. (Brontë)
Mr. Dorrit positively trembled ***in addressing*** *the great man.* (Dickens)

As **an adverbial modifier of reason** the gerund is introduced by the prepositions *because of, for, from, for fear of, on account of, through:*

On the night before the assault on Seringapatam, he was absurdly angry with me, and with others, ***for treating*** *the whole thing as a fable.* (Collins)
He was angry with Lady Mason at the moment for having put him into this position. (Trollope)
We talked in whispers ***for fear of disturbing*** *the Smiths.*

As **an adverbial modifier of manner** the gerund is generally preceded by the prepositions *in, by* or *without:*

She was one who wept ***without showing*** *many traces, like a child.* (Lawrence)
In the morning of his case, which was second in the list, Soames was again obliged to start ***without seeing*** *Irene, and it was just as well, for he had not as yet made up his mind what attitude to adopt towards her.* (Galsworthy)
(…) and Mr. Franklin and I remained waiting to see what might happen, and resolute not to put the rogues on their guard ***by showing*** *our suspicions of them too soon.* (Collins)

As **an adverbial modifier of attendant circumstances** it requires the preposition *without:*

Darkly, ***without thinking*** *at all, she knew that she was near to death.* (Lawrence)
'Don't you know whether you are unwell or not, ***without thinking*** *about it?' she persisted.* (Lawrence)
I should be very grateful if you would liberate me as soon as possible, ***without waiting*** *for the expiration of the month's notice.* (Lawrence)

As **an adverbial modifier of concession** it occurs with the prepositions *in spite of, despite*:

I continued climbing the mountain ***in spite of being*** *dead tired.*
Despite applying *for hundreds of jobs, he is still out of work.*

As **an adverbial modifier of condition** it takes the prepositions *without, but for, in case of, in the event of:*

But for having injured *his knee, he would have continued to play.*

Finally, as **an adverbial modifier of purpose** it is introduced by the preposition *for:*

She was taken to the police station ***for questioning.***

The gerund and the infinitive compared

The gerund and the infinitive have much in common since they both have some nominal and some verbal features. However, the verbal features of the infinitive are more prominent than those of the gerund. The gerund, on the other hand, has its nominal nature prominently expressed.
Graver (1993) distinguishes some **similarities** of the gerund and infinitive. Both of them perform the syntactical functions of (a) the subject, (b) the complement and (c) the direct object:

a) ***Not to take a holiday now and then*** *is a great mistake.*
Swimming *is an energetic form of exercise.*
b) *Her first impulse was* ***to scream.***
The important part is ***helping*** *people so that they can live normal lives.*
c) *I'm planning* ***to visit*** *India next year.*
I'm considering ***visiting*** *India next year.*

However, it should be pointed out that in the latter case the gerund can be preceded by a preposition or qualified by attributes. The infinitive is devoid of this characteristics:

He insisted ***on coming****.*
This book makes ***good light reading****.*

Moreover, both verbals may take direct or indirect objects themselves:

Closing ***the factory*** *means putting* ***people*** *out of work.* (the gerunds *closing* and *putting* take direct objects)
He hates speaking ***to strangers.*** (the gerund *speaking* takes an indirect object)
To ease ***credit restrictions*** *at this stage would be unwise.* (the infinitive *to ease* is followed by a direct object)
The manager wants to speak ***to you.*** (the infinitive *to speak* is followed by an indirect object)

Both the infinitive and the gerund may by qualified by adverbs:

A teacher of English must avoid ***speaking too quickly.***
He wants ***to leave immediately.***

Another similarity lies in their morphological characteristics: they both have the grammatical categories of voice and aspect. It is noteworthy that gerund being derived by means of adding the suffix *–ing* to a verb stem is devoid of the continuous aspect:

*He refused **to give** me his support.* (non-perfect common active infinitive)
*He doesn't want **to be told** the truth.* (non-perfect common passive infinitive)
*He pretended **to have forgotten** the man's name.* (perfect common active infinitive)
*He claimed **to have been treated** badly.* (perfect common passive infinitive)
*I am not a man **to be talking** of what does not concern me.* (non-perfect continuous active infinitive)
*They seemed **to have been getting** on a bit better.* (perfect continuous active infinitive)
He avoided making the same mistake again. (non-perfect active gerund)
*The soldier was accused of **having betrayed** the country.* (perfect active gerund)
*No one likes **being thought** a fool.* (non-perfect passive gerund)
*He resented **having been criticized** by the manager.* (passive perfect gerund)

The basic **difference** in their meaning is that the gerund is more general, whereas the infinitive is more specific and more bound to some particular occasion. Therefore, they differ in their combinability.

The infinitive is usually used after the following verbs (Thompson & Martinet, 1997: 214):

afford	condescend	forget	offer	swear
agree	consent	be going	plan	tend
aim	dare	guarantee	prepare/	threaten
appear	decide	happen	be prepared	trouble (negative)
arrange	decline	have	pretend	turn out
ask	demand	hesitate	proceed	undertake
attempt	desire	hope	promise	volunteer
beg	determine/	learn	prove	vote
bother (negative)	be determined	long	refuse	want
care (negative)	endeavour	manage	resolve	wish
choose	expect	need	seek (= try)	
claim	fail	neglect	seem	

A number of verbs are followed by objective predicative constructions with the infinitive (Thompson & Martinet, 1997: 218):

advise	consider	hear	oblige	teach
allow	enable	implore	order	tempt
assume	encourage	induce	permit	train
believe	entitle	instruct	persuade	urge
bribe	expect	invite	remind	warn
command	forbid	let	request	watch
compel	force	make	see	

NOTE: for more examples, refer to the chapter "Predicative Constructions with the Infinitive", p. 64)

A number of nouns can also be followed directly by the infinitive (Thompson & Martinet, 1997: 223):

ability	demand	offer	request
ambition	determination	plan	scheme
anxiety	eagerness	promise	willingness
attempt	failure	refusal	wish
decision			

The infinitive generally occurs after adjectives, statives and participles. However, if the latter are combined with prepositions, the gerund should be used:

*It's **awful to be** in such a place.*
*She was **dismayed to find** the door locked.*
*I am **sorry for breaking** the window.*
*He was **ashamed of behaving** so rudely.*

The gerund generally follows these verbs (Thompson & Martinet, 1997: 230):

admit	deny	fancy (=imagine)	mind (=object)	recollect
allow	detest	finish	miss	report
anticipate	dislike	forgive	pardon	resent
appreciate	dread	imagine	postpone	resist
avoid	enjoy	involve	practice	resume
consider	escape	keep (=continue)	prevent	risk
defer	excuse	loathe	propose	suggest
delay		mean (= involve)	quit	understand

It is also used after certain expressions, such as:

to be busy	what's the use of	have trouble
it's no use	can't help	have a hard/difficult time
it's no good	there's no point (in)	spend time/money, etc.
it's not worth	can't stand	waste time/money, etc.

*It was no use **resisting** Hermione's deliberate intention.* (Lawrence)
*What's the use of **waiting** for an answer?*
*She is busy **writing** the wedding letter.*

There is a tendency to use the gerund after prepositions:

*He was accused **of having** deserted his ship.*
*I don't care **for standing** in queues.*
*What **about leaving** the car here and collecting it later?*

However, there is a group of verbs, which may be followed by both the infinitive and the gerund. Some of them may be followed by any of the two verbals without a significant change of meaning. They are:

begin, start, continue, cease:

*She never ceased **complaining/to complain** about prices.*
*He continued **living/to live** above the shop.*

NOTE: No gerund is used with the verb *begin* (a) when the finite verb is in the continuous form; (b) with the verbs *understand* and *see* (meaning *understand*); or (c) when the subject denotes a thing, not a living being.

a) *He **began to understand** how it was done.*
b) *He **is beginning to study** French.*
c) *The clock **began to strike** nine.*

can't bear: *I **can't bear waiting/to wait** for her arrival.*

However, if the action is deliberate, the infinitive is generally used: *I couldn't bear to tell him the truth (so I didn't).*

intend, propose, bother:

*I **intend to sell/selling** my house.*
*Don't **bother to lay/laying** the table.*
*I don't **propose to reform/reforming** the whole order of the society.* (Lawrence)

However, if the verb is followed by a complex object, the infinitive should be used: *I indend **him to take** the department.*

advise, allow, permit, recommend, encourage:

If these verbs are followed by a direct object, preference is given to the gerund:

*I recommended **following** the Colonel's plan, and destroying the identity of the gem by having it cut into separate stones.* (Collins)
*Will you allow **mentioning** your name?*

However, the infinitive is used if these verbs are followed by a complex object:

*On the contrary, I recommend **you to honour** me with your confidence, if you feel any interest in Rosanna Spearman.* (Collins)
*And will you allow **me to mention** very briefly what that experience has been?* (Collins)

Some verbs, though, undergo certain changes in their meaning due to the choice of the verbal.

like, hate, prefer:

With these verbs the gerund expresses a more general or a habitual action, whereas the infinitive a specific single action (Kobrina, 2008: 143):

I *like swimming.* (I am fond of swimming)
I *hate interrupting* people.
They *prefer staying* indoors when the weather is cold.

I *shouldn't like to swim* in this lake.
I *hate to interrupt* you, but I have to.
I'*d prefer to stay* at home in this cold weather.

NOTE: The verb *would like,* which denotes specific preference (= *want*) is always followed by the infinitive: *I would like to go to that new restaurant.*

regret, remember, **forget:**

The verbs *regret, remember* and *forget* are followed by a gerund when it means a prior action, and by an infinitive when it means a simultaneous action (the working of one's memory):

*He deeply **regretted being obliged** to leave his aunt at such an anxious time; and he kindly put off the hour of his departure till as late as the last train, for the purpose of hearing what the clever London police-officer thought of the case.* (Collins)
*She **regretted to be** under the necessity of keeping me at a distance (…).* (Brontë)

*He did not **remember ever having been** quite alone with Irene before.* (Galsworthy)
*I must **remember to set** my alarm clock tonight.*

*I'll never **forget waiting** for bombs to fall.*
*Don't **forget to lock** up your cigars, when you get back to the hotel! I will call to-morrow morning and hear how you have passed the night.* (Collins)

go on, stop:

Used after the verbs *go on* and *stop* the gerund suggests either the continuation or the end of the action denoted by the gerund, whereas the infinitive

denotes a new stage in the sequence of actions (after *go on)* or is used as an adverbial of purpose (after *stop*):

*She **went on sketching**; I **went on thinking.*** (Brontë)
*I told her he was rather an ugly man, but quite a gentleman; and that he treated me kindly, and I was content. Then I **went on to describe** to her the gay company that had lately been staying at the house; and to these details Bessie listened with interest: they were precisely of the kind she relished.* (Brontë)
*I can't presume **to stop your paying** a visit to your aunt.* (Collins)
*At the door, I **stopped to address** a last word to Miss Verinder.* (Collins)

mean:

After the verb *mean* the gerund carries the meaning of 'involve', whereas the infinitive expresses intention to perform an action:

*Do you **mean to tell** me that you have let her give you the slip?* (Collins)
*She is determined to get a ticket for the concert, even if it **means paying** a lot of money.*

try:

The gerund used after the verb *try* expresses an action, which is performed by way of experimentation; whereas the infinitive denotes an attempt to do something:

*He locked the doors, and **tried to think**, but felt his brain going round; and suddenly tears forced themselves into his eyes.* (Galsworthy)
*If you can't go to sleep, **try drinking** some milk.*

The gerund and the verbal noun compared

The gerund and verbal noun are both formed in the same way, i.e. by adding the suffix *–ing* to the verb stem. However, unlike the gerund, the verbal noun does not possess any verbal features and is considered a subtype of the noun.

The main difference of the two word classes lies in their morphological features and combinability. Being a verbal, the gerund possesses the categories of the verb – voice and aspect; whereas the verbal noun possesses only one of the nominal categories, i.e. the category of number. Like other nouns, the verbal noun is usually combined with the article and may be preceded or followed by attributes expressed by adjectives or of-phrases. The gerund, on the other hand, may be followed by a direct object or combine with an adverb.

The following table summarizes the main differences between the two word classes.

Table 7. The characteristics of the gerund and the verbal noun (Kobrina, 2008: 145)

Forms / Grammatical characteristics		The gerund	The verbal noun
Morphology	voice and aspect	being taken, having taken	_____
	the plural form	_____	sufferings, comings, stoppings
Syntactic combinability	direct object	*'I wonder at* ***Jolyon's allowing this engagement****,' he said to Aunt Ann.* (Galsworthy)	_____
	adjectival attributes and of-phrases	_____	*There was* ***a faint rustling****, but no answer.* (Galsworthy)
	adverbs as modifiers	*With those words he turned away from me, and began* ***walking irritably up and down*** *the room.* (Collins)	_____
	articles	_____	*And tell me, have you and Clio had* ***a falling out****?* (Binchy) *This would be dangerous because McMahon's pharmacy was right across the road and someone would surely be alerted by* ***the shouting.*** (Binchy)

PRACTICE SECTION

Exercise 1. Insert the appropriate form of the gerund.

1. And as though in the habit of …… (take) each other home every night they went out and stepped into the cab. (Galsworthy) 2. Sometimes, on the way home from school, Clio and Kit would call to McMahon's pharmacy to see Kit's father, with the hope of ……..……(offer) a barley sugar from the jar. (Binchy) 3. After ……...… (inform) of the conference in my lady's room, and of how it had ended, he immediately decided on ……...… (wait) to hear the news from Frizinghall. (Collins) 4. I have but one excuse for not ……...… (deal) frankly with you in this matter. (Collins) 5. I prevented them from ……..…. (communicate) last night. (Collins) 6. The long, lugubrious folds in his cheeks relaxed somewhat after ……...…… (see) him, especially as he now perceived that Soames alone was represented by silk. (Galsworthy) 7. Gooseberry decided on ……..…… (go back) to the office. (Collins) 8. Do you remember ……..…… (enter) into anything like a dispute with him – at the birthday dinner, or afterwards – on the subject of his profession? (Collins) 9. He instantly tore the billet into small pieces, without ..... (read) it. (Brontë) 10. After ..... (look) at it for a minute or so, he turned and came back to me. (Collins) 11. She went straight into Miss Rachel's bed-room, and insisted on …… (admit). (Collins) 12. The house wanted ……..…… (do up). (Galsworthy) 13. What our Shareholders don't know about our affairs isn't worth knowing. (Galsworthy) 14. The jugglers heard of Mr Franklin ..... (see) at the bank. (Collins) 15. They rarely went to each other's houses. There was a danger in going home, a danger of …… (ask) to do their homework. (Binchy)

Exercise 2. Define the forms and syntactical functions of gerunds and gerundial constructions.

1. He was an architect, not in itself a sufficient reason for wearing such a hat. (Galsworthy) 2. 'I wouldn't mind having it myself,' he added; 'you can

always get your price for old lacquer.' (Galsworthy) 3. Worst of all, he had no hope of shaking her resolution; she was as obstinate as a mule, always had been from a child. (Galsworthy) 4. Young Jolyon, on the point of leaving the Club, had put on his hat, and was in the act of crossing the hall, as the porter met him. (Galsworthy) 5. After listening to the boy, Mr. Bruff asked the ladies whether they would excuse our accompanying them back to Portland Place. (Collins) 6. It showed a want of due respect, it showed a breach of good manners, on my part, but, for the life of me, I couldn't help looking out of window when Miss Rachel met the gentlemen outside. (Collins) 7. (...) his success in bringing his inquiry to its proper end depended on his neither saying nor doing anything that could alarm Rosanna Spearman. (Collins) 8. And while she broke the seal and perused the document, I went on taking my coffee (we were at breakfast): it was hot, and I attributed to that circumstance a fiery glow which suddenly rose to my face. (Brontë) 9. The look on his face again gave young Jolyon the shock he had felt on first seeing his father. (Galsworthy) 10. They drove on, without speaking again, to Stanhope Gate. (Galsworthy) 11. It'll be miserable work living here alone. (Galsworthy) 12. They could not go anywhere without his seeing how all the men were attracted by her. (Galsworthy) 13. The house would please her, she would enjoy messing about with the decoration, she was very artistic! (Galsworthy) 14. There had been a morn-

ing fete at the Botanical Gardens, and a large number of Forsy...'–that is, of well-dressed people who kept carriages had brought them on to the Zoo, so as to have more, if possible, for their money, before going back to Rutland Gate or Bryanston Square. (Galsworthy) 15. She could read without putting her finger under the words; she could guess the harder words from the sense of the sentence. (Binchy) 16. He had remembered my telling him that the girl was in love with Mr. Franklin. (Collins) 17. Old Betteredge made a guess at the cause, I remember. But that is hardly worth mentioning. (Collins) 18. This time, I heard her – as Penelope had heard her before – burst out crying as soon as she was alone again. (Collins) 19. It has been hard, hard work writing my letter. Oh! If we only end in understanding each other, how I shall enjoy tearing it up! (Collins) 20. Then she remembered that the Diamond might take to shining of itself, with its awful moony light in the dark – and that would terrify her in the dead of night. (Collins) 21. 'You don't think one needs the experience of having been married?' she asked. (Lawrence) 22. Did you know that Gerald Crich had suggested our going away all together at Christmas? (Lawrence) 23. For the first time, as a family, they appeared to have an instinct of being in contact with some strange and unsafe thing. (Galsworthy) 24. They parted with apparent unconcern, as if their going apart were a trivial occurrence. (Lawrence) 25. 'But knowing is everything to you, it is all your life,' he

broke out. She slowly looked at him. (Lawrence) 26. I get no feeling whatever from the thought of bearing children. (Lawrence)

Exercise 3. Complete the sentences using the infinitive or gerund as appropriate.

A)

1. In the canteen, you are only allowed …..... food bought at the counter. (to eat/ eating)
   …..... is not allowed here. (to smoke/ smoking)
2. (We don't allow …..... in the private study area. (to talk/ talking)
3. Mary needs …..... more work if she is going to pass the test. (to do/ doing)
4. The carburettor needs …..... before the car runs smoothly. (to adjust/ adjusting)
5. Where can my pen be? I remember …..... it when I made out that cheque in the bank. (to have/ having)
6. After having become World Junior Champion at the age of 13, Tom went on ……..... the Senior Championship. (to win/ winning)
7. What do you mean by not …..... up? (to turn/ turning)
8. If you go on …..... so badly you will lose all your friends. (to behave/ behaving)
9. John has always been extremely competitive. He means …..... a millionaire by the time he is thirty. (to be/ being)
10. I love …..... in my own country. I would hate …..... abroad. (to live/ living)
11. Terry keeps on …..... up Sandy, and she's just fed up with it. (to ring/ ringing)
12. When you're older, you'll regret …..... your time as a student. (to waste/ wasting)
13. The Management regrets …..... theatre goers that tonight's performance has had to be cancelled. (to inform/ informing)
14. ……..... payment of fares can lead to a penalty of $200. (to avoid/ avoiding)

15. In order not to upset his colleagues, the accountant found it necessary …..... about his salary. (to lie/ lying)
16. The shoplifter dreaded …..... what would happen if he was found guilty of the offence. (to think/ thinking)
17. Everyone was really looking forward to …..... on holiday. (to go/ going)
18. …..... is a favourite hobby among retired people. (to garden/ gardening)
19. Although put under great pressure during the police interrogation, the suspect refused …..... that he had committed the robbery. (to admit/ admitting)

B)

1. Unaccustomed as I am to public ……..(speak).
2. If you speak aggressively about that politician he is bound to ……..(retaliate).
3. The horse was close to …….. (win) the race when it stumbled and fell.
4. After her husband's death at the hands of terrorists, May had to resign herself to …….. (live) alone.
5. In this brief outline of the history of the town I shall confine myself to …….. (talk) about major figures and events.
6. Caroline and Robert were supposed to …….. (meet) us here half an hour ago. What can have happened to them?
7. Simon agreed to …… (help) with the preparation for the party.
8. The guest speaker failed to …….. (turn) up at the conference.
9. The Prime Minister committed the Cabinet to …….. (cut) the budget for health care.
10. Tonight I don't want to …….. (go) out. I'd prefer to …….. (stay) at home.
11. After twelve hours of negotiation the two sides in the rail dispute are no bearer to ……. (reach) agreement than they were at the start.
12. Who is likely to …….. (succeed) the Prime Minister?
13. The duties of a nanny are limited to (look) after the children and do not extend to …… (help) with the housework.

14. I'm not used to …….. (handle) this type of machinery, so could you possibly explain the instructions slowly?
15. The key to …….. (create) a successful business is good management.
16. Alice was tempted to …… (apply) for the job when she heard about the salary package.
17. What led Robert to …….. (tell) such lies?
18. People buying tickets before 30 April are entitled to …… (receive) a voucher for a discount in the restaurant.
19. The company has been commissioned to …… (undertake) a major project.
20. I had to change the tyre myself. I couldn't get anyone to ……. (help).

Exercise 4. Define the types and syntactical functions of gerunds and verbal nouns.

1. These misgivings, this disapproval and perfectly genuine distrust, did not prevent the Forsytes from gathering to old Jolyon's invitation. (Galsworthy) 2. He held himself extremely upright, and his shrewd, steady eyes had lost none of their clear shining. (Galsworthy) 3. Mr Otis and his wife warmly assured the honest soul that they were not afraid of ghosts, and, after invoking the blessings of Providence on her new master and mistress, and making arrangements for an increase of salary, the old housekeeper tottered off to her own room. (Wilde) 4. They intended to keep their relationship a casual free-and-easy friendship, they were not going to be so unmanly and unnatural as to allow any heart-burning between them. (Lawrence) 5. It was always unsettling when Kit

and Clio had a falling out. (Binchy) 6. Outside, Gudrun and Ursula listened for their father's playing on the organ. (Lawrence) 7. There was no longer the same feeling that to lose a minute would be fatal, nor would he now risk communicating the fact of his wife's flight to anyone till the inquest was over. (Galsworthy) 8. I couldn't help Irene's having no money. (Galsworthy) 9. That was the great thing about living in a place like Lough Glass, a small town on the edge of a big lake. (Binchy) 10. In plainer words, he has gleaned from a gathering of this family – no branch of which had a liking for the other, between no three members of whom existed anything worthy of the name of sympathy – evidence of that mysterious concrete tenacity which renders a family so formidable a unit of society, so clear a reproduction of society in miniature. (Galsworthy) 11. A fly settled on his hair, his breathing sounded heavy in the drowsy silence, his upper lip under the white moustache puffed in and out. (Galsworthy) 12. An old clock that had been with him since before his marriage fifty years ago kept with its ticking a jealous record of the seconds slipping away for ever from its old master. (Galsworthy) 13. Aunt Ann's eyes rested on him proudly; the eldest of the nephews since young Jolyon's departure from the family nest, he was now her favourite, for she recognized in him a sure trustee of the family soul that must so soon slip beyond her keeping. (Galsworthy) 14. Over her square-chinned, aquiline old face a trembling passed. (Galsworthy) 15. But it

seemed so mysterious, with its white and deathly smile. And there was no avoiding it. (Lawrence) 16. A misgiving arouse in him! (Galsworthy) 17. He turned pale. This meeting was terrible after all those years, for nothing in the world was so terrible as a scene. (Galsworthy) 18. With a sense of walking on eggshells Kit went into the kitchen, where they all ate their meals. (Binchy) 19. The clock struck one before old Jolyon had finished, and at the sound of its striking his principles came back. (Galsworthy) 20. Emmet loved Rita, and was always very curious about her comings and goings. (Binchy) 21. George, on hearing the story, grinned. (Galsworthy) 22. The same things had been in the window for years: pictures of stamps, notices about post office savings, stamps and books, the rates of letters going to America. (Binchy) 23. There was a great rustling of skirts, swift glimpses of smartly-dressed women, a child danced through the hall and back again, a maidservant came and went hurriedly. (Lawrence) 24. What I can't stand about him is his way with other people – his way of treating any little fool as if she were his greatest consideration. (Lawrence) 25. And the bits about the book learning had begun to come true. (Binchy)

Exercise 5. Define the forms and syntactical functions of the gerund, verbal noun and infinitive.

1. On reaching a small secret chamber in the left wing, he leaned up against a moonbeam to recover his breath, and began to try and realize his posi-

tion. (Wilde) 2. We can forgive a man for making a useful thing as long as he does not admire it. (Wilde) 3. 'When I like people immensely I never tell their names to anyone. It is like surrendering a part of them. I have grown to love secrecy. It seems to be the one thing that can make modern life mysterious or marvelous to us.' (Wilde) 4. Then all was still again in the dark, where the houses seemed to stare at him, each with a master and mistress of its own, and a secret story of happiness or sorrow. (Galsworthy) 5. He took it down from the easel to put it back against the wall; but, in crossing the room, stopped, for he seemed to hear a sobbing. (Galsworthy) 6. He intended to take an opportunity this afternoon of speaking to Irene. (Galsworthy) 7. Now, to please me, do let me introduce you to Miss Pink; such a nice girl, really! (Galsworthy) 8. On arriving at the garden entrance, he stopped to look at the view. (Galsworthy) 9. Once she had told him that it would be lovely to have a little cottage like Sister Madelaine's and have the lake water lap up to your door. (Binchy) 10. She might get them to plant a window box, or show them how to take cuttings that would grow (Binchy) 11. He had been in the habit all his life of enjoying things, even imperfect things – and there had been many imperfect things – he had enjoyed them all with moderation, so as to keep himself young. (Galsworthy) 12. Do you mind my coming to find you? I wanted to see you when you were on duty. (Lawrence) 13. It was impossible for me to risk wearing your nightgown any

longer. (Collins) 14. He nodded and smiled, and appeared to think, poor fellow, that he had succeeded in concealing the total failure of his memory, by a well-timed exertion of his own presence of mind. (Collins) 15. The Pussum let it be known by her tone, that she was aware of Gudrun's listening. (Lawrence) 16. But that way of arguing by imaginary instances is not supposed to be genuine, is it? (Lawrence) 17. But today she forgot, she was at her ease, entirely forgetting to have misgivings. (Lawrence) 18. She danced well; he was tired of hearing women say with an acid smile: 'How beautifully your wife dances, Mr. Forsyte – it's quite a pleasure to watch her!' Tired of answering them with his sidelong glance: 'You think so?' (Galsworthy) 19. It was such a tactful way of telling them that this was Rita's time, people began to recognize it as such. (Binchy) 20. As to this rushing down to Wales to visit the young man's aunts, he fully expected they were old cats. (Galsworthy) 21. He felt a craving for strong drink, to lull him to indifference, or rouse him to fury. (Galsworthy) 22. He continued poring over the plans, while Bosinney went into his bedroom to shave and dress. (Galsworthy) 23. Birkin and Ursula were busy packing their few personal things, making them ready to be sent off, to whatever country and whatever place they might choose at last. (Lawrence) 24. My doubts ended in my calling at the hotel in London, at which I knew Mrs. Ablewhite and Miss Verinder to be staying. (Collins) 25. He proved to be as incapable of

enlightening me as Mrs. Merridew herself. (Collins) 26. I complain of a new disease, Mr. Franklin, of my own inventing. I don't want to alarm you, but you're certain to catch it before the morning is out. (Collins) 27. His whole being seemed to be absorbed in the agony of recollecting, and in the effort to speak. (Collins) 28. I was too foolish to take the warning. (Collins) 29. Miss Rachel was reported to have said some severe things to Mr. Franklin, at the piano that evening, about the people he had lived among, and the principles he had adopted in foreign parts. (Collins) 30. A little before nine o'clock, I prevailed on Mr. Blake to accompany me to his bedroom; stating, as a reason, that I wished him to look round it, for the last time, in order to make quite sure that nothing had been forgotten in the refurnishing of the room. (Collins) 31. On reaching the cottage, the fisherman and his son proved to be out in the boat; and Limping Lucy always weak and weary, was resting in her bed up stairs. (Collins) 32. Before the cloth was removed, 'a person' was announced as wanting to speak to the lawyer. (Collins) 33. We shall have some news worth hearing, to tell each other tomorrow. (Collins) 34. There was no knowing what he might say of me behind my back; there was no knowing how soon I might not find myself taken in custody on suspicion, and searched. (Collins) 35. The cue was still in my hand, and I went on knocking the balls about, to take off the awkwardness of the thing. (Collins) 36. It was my misfortune to be a man – and Limping

Lucy enjoyed disappointing me. (Collins) 37. My girl was sure (from signs and tokens which I need not trouble you with) that her young mistress had fought Mr. Franklin off by declining to believe that he was in earnest, and had then secretly regretted treating him in that way afterwards. (Collins)

THE PARTICIPLE

(COMPILED BY J. TRAPNAUSKIENĖ)

In grammars, two more non-tensed forms in English are the *-ing* participle and the *-ed* participle, the former called the 'present participle' or participle I while the latter is 'the past participle' or participle II.

Participles are used with auxiliary verbs to make progressive, perfect and passive verb forms:

*They **were planning** to move their head office to Canada due to cheaper labour force there.*
*He **has succeeded** in winning the first round of the presidential elections.*
*John Fitzgerald Kennedy , the 35th President of the USA, **was assassinated** in November 22, 1963, in Texas.*

Participles either (1) function as verbal adjectives, or (2) operate as verbs in non-finite clauses (very commonly the equivalent of adjectival or adverbial clauses):

*1a Two men were trapped in the **blazing** house.*
*1b After last night's gales, some roads are blocked by **fallen** trees.*
*2a The thieves took two mail-bags **containing registered letters**.* (adjectival clause (in European tradition 'attributive/relative' clause) – compare: '*that contained registered letters*')
*2b **Having received their final medical check**, the astronauts boarded their spacecraft.* (adverbial clause of time – compare: '*When they had received their final medical check*')
*2c **Given time**, he'll make a first-class tennis player.* (adverbial clause of condition – compare: '*provided [that] he is given time*') (Graver, 1993: 161)

Participles are also used before nouns where the participle functions rather like an adjective (attribute in European tradition):

Boiling water *turns to steam.* (= water which is boiling)
The terrorists used ***a stolen car****.* (= a car which had been stolen)
Some of ***the people invited*** *to the wedding didn't turn up. (*= the people who were invited*)*
Who is ***that man shouting*** *in the street?* (= that man who is shouting)

Sometimes it is possible (a) to use a participle with a prefix or (b) put an adverb before the participle or (c) form a compound by combining another element with the participle (Eastwood, 2005: 163):

(a) *a* ***rewritten*** *version* ***disconnected*** *telephone*
an ***unsmiling*** *face an* ***overflowing*** *drain*

(b) ***fanatically cheering*** *audience* (= audience who are cheering fanatically)
properly trained staff (= staff who have been properly trained)

(c) *a* ***fast-growing*** *economy* (= an economy which is growing fast)
a ***nice-looking*** *dress* (= a dress which looks nice)
a ***newly-built*** *house* (= a house which is newly built)
an ***oil-fired*** *central heating system* (= a central heating system which is fired by oil)

PARTICIPLE I

Participle I (present participle) is a verbal which combines its verbal features with some adjectival and adverbial ones. It is formed by adding the suffix *-ing* to the stem of the verb.

Participle I manifests its verbal features both in morphology and syntax. **Morphologically** it has the grammatical categories of voice and aspect (perfect) and **syntactically** it acts similarly to the verb in its combinability. The result of the two grammatical categories of participle I is 4 forms: active and passive, perfect and non-perfect.

Table 8. The grammatical categories of participle I

Voice / Perfect	Active	Passive
Non-perfect	doing painting going aching	being done being painted - -
Perfect	having done having painted having gone having ached	having been done having been painted - -

Syntactically, like all verbals, participle I may stand alone or combine with: (a) a noun or a pronoun thus forming a direct, indirect or prepositional object; (b) an adverb or a prepositional phrase as an adverbial modifier; (c) a noun or adjective as predicative/complement:

(a) *'You are doing catkins?' he asked,* ***picking up a piece of hazel*** *from a scholar's desk in front of him.* (direct object) (Lawrence)
She spoke all the while in a mocking, half teasing fashion, ***as if making game of the whole business****.* (direct object) (Lawrence)
They didn't move an inch while ***listening to the music****.* (prepositional object)

(b) *And* ***moving aside****, he switched on the strong electric lights.* (adverbial of place/direction) (Lawrence)

*She had just come back from London, where she had spent several years, **working at an art-school**, as a student, and living a studio life*. (adverbial of place) (Lawrence)

(c) ***Being a doctor**, he applied mouth-to-mouth method immediately.* (complement)

The category of perfect of participle I is realized in the contrast of the non-perfect and perfect forms. In general, participles or participial phrases do not have a tense, thus their time reference is usually clear from the verb in the main clause, in many cases it is not absolute, but relative:

Living abroad —
- *you learn a lot about the peculiarities of other cultures.*
- *she used to attend as many social events as possible.*
- *you will start missing your home and relatives in a short while.*

Still, the non-perfect form usually suggests that the action expressed by participle I is simultaneous with that of the main verb while the perfect form indicates that the action denoted by the participle is prior to that of the main verb in the sentence:

*Ursula stood **looking** at the door for some moments. Then she put out the lights. And **having done so**, she sat down again in her chair, absorbed and lost.* (Lawrence)

The non-perfect form may suggest that the two actions (the primary action expressed by the main verb and the secondary one depicted by the participle) take place at the same time:

*He hurt his hand **playing table tennis**.*
***Coming down the steps**, he fell over and hurt his ankle.*

The same non-perfect form may be used to indicate two short, connected actions which happen one after the other:

With these words he laid the bottle down on a marble table and, ***closing the door****, retired to rest.* (Wilde)
She was a wonderful amazon, and had once raced old Lord Bilton on her pony twice round the park, ***winning by a length and a half****, just in front of Achilles statue.* (Wilde)

In such cases it is also possible to use *and*:

With these words he ***laid*** *the bottle down on a marble table (and)* ***closed*** *the door and retired to rest.*
She was a wonderful amazon, and ***had*** *once* ***raced*** *old Lord Bilton on her pony twice round the park,* ***and won*** *by a length and a half, just in front of Achilles statue.*

When a short action comes before another connected one, a perfect participle may be used for the first action but when the first action is not short, only the perfect forms are used:

Having sealed the envelope/Sealing the envelope*, the lawyer put it in the safe.*
Having examined the provisions*, the two sides signed the agreement.*
Having learned the poem by heart*, he went for a walk in the fields.*

Compare these ways of saying that one thing happened after another:

1. *The man* ***left*** *the building* ***and (then)*** *hailed a taxi.*
2. ***After he had left*** *the building, the man hailed a taxi.*
3. ***After leaving*** *the building, the man hailed a taxi.*
4. ***After having left*** *the building, the man hailed a taxi.*
5. ***Having left*** *the building, the man hailed a taxi.*
6. ***Leaving the building****, the man hailed a taxi.*

Sentence (1) is the simplest way of expressing the idea. (2) makes more explicit the order in which the two things happened. (3) is shorter and neater and a little formal. (4) is less usual because there is no need to use both *after* and *having* to express the same idea. (5) and (6) are both rather for-

mal. (6) means that the two actions happened close together. (Eastwood, 2005: 169)

The category of voice finds its expression in the contrast of active and passive with transitive verbs, both non-perfect and perfect.

Losing *the semifinal, the basketballers felt at a loss.*	***Being lost*** *in the crowd, she felt scared and helpless.*
Having lost *the semifinal, the basketballers blamed the referee.*	***Having been lost*** *long ago, the grandmother's ring is not likely to be found any more.*

Participle I active denotes that an action goes from the doer, while participle I passive denotes an action directed towards it:

> ***Having moved away*** *the fallen trees, they were able to drive on*. (active perfect participle I)
> *The fallen trees* ***having been moved away****, they were able to drive on*. (passive perfect participle I)
> *They watched the fallen trees* ***being moved away****.* (passive non-perfect participle I)

The negative *not* usually goes before the whole participle:

> *The fallen trees* ***not having been moved away****, they were unable to drive on*.

The doer of the action may be expressed by the nominal element of the participial predicative complex:

> *He heard* ***someone pronouncing his name*** *in an inappropriate way.*
> *He heard* ***his name being pronounced*** *in an inappropriate way.*

Active forms of non-perfect participle I of transitive verbs may be contrasted not only with forms of participle I passive, but also with participle II:

losing – being lost – lost
painting – being painted – painted
teaching – being taught – taught
translating – being translated – translated

Syntactical functions of participle I

Participle I, a verbal with adjectival and adverbial features, performs the syntactical functions characteristic of the adjective and adverb, and can therefore be used as attribute, predicative or adverbial modifier. Structurally, it may go (a) alone or (b) form a participial phrase together with the dependent words modifying it (standing in objective or adverbial relationship), or else (c) as a part of a predicative complex:

(a) *There was a* ***growing*** *consternation outside*. (Lawrence)
It was a strange ***rousing*** *noise, that made the heart beat*. (Lawrence)

(b) *He smiled faintly,* ***thinking these things***. (a phrase with objective relationship) (Lawrence)
The man ***living upstairs*** *is very noisy*. (a phrase with adverbial relationship)

(c) *Feeling him looking, she lifted her face and sought his eyes,* ***her own beautiful grey eyes flaring him a great signal***. (predicative complex) (Lawrence)
They saw ***him leaving the house*** *by the back door in the middle of the night*. (predicative complex)

Participle I as attribute

This function is mostly characteristic of non-perfect participle I as its main meaning is that of a process simultaneous with the action of the main verb or with the moment of speech.
When participle I stands alone, it may either precede or follow the noun it modifies whereas in case of a participial phrase it always follows the modified noun:

*A slow **mocking** smile dawned on Gudrun's face*. (Lawrence)
*'Oh Mrs Crich,' replied Birkin, in his **readily-changing** voice, 'I couldn't come to you before.'* (Lawrence)
*And he was aware of her dark, **hot-looking** eyes upon him.*
*He had been a **loving**, loveable little chap!* (Galsworthy)
*On the platform of the railway station he saw Gerald Crich, **reading a newspaper**, and evidently **waiting for the train**.* (Lawrence)
*All of them stared at the man **standing by the window**.*

Participle phrases are an efficient way of giving more information about a noun they modify and can often replace a defining relative clause:

*Can you see the girl **dancing with your brother**?* (= the girl who is dancing with your brother)
*Anybody **touching that wire** will get an electric shock*. (= anybody who touches that electric wire)

Such participial structures can only be used to talk about actions that happen around the same time as the main verb. When there is a time difference between the actions of the two verbs, participles cannot usually be used:

*Do you know anybody **who has lost a passport**?*
*I would like to meet a person **who has travelled round the world**.*

This accounts for the absence of perfect participle I forms in such contexts.

Participle I as a premodifying attribute differs from the gerund in the same function. The noun modified by the participle serves as the subject/doer of the action expressed by the participle while the gerund suggests the destination of the object or a person's occupation. Compare:

*a **barking** dog* = a dog which is barking (participle I)
*a **writing** student* = a student who is writing (participle I)
*a **dancing** teacher* = a teacher who is dancing (participle I) (may be a teacher of maths, geography, etc)

writing *paper* = paper for writing (gerund)
a ***dancing*** *teacher* = a teacher who teaches dancing (gerund)
a ***reading*** *lamp* = a lamp for reading (gerund)

Note also the difference in stress patterns. In case of the participle there are two stresses (*a ˈbarking ˈdog)*, the second being the main stress, while in the pattern with the gerund only the first element is stressed (*ˈwriting paper)*; if there are two stresses, the first component has the main stress, as in *a ˈwriting ˈhabit, a ˈwriting ˈcareer.* (Kobrina, 2006: 143)

Participle I as adverbial modifier

Participle I as an adverbial modifier of time may denote a simultaneous or a prior action. The idea of simultaneity is often expressed with non-perfect active participle I. It may be even made more explicit with the help of conjunctions *when* and *while*:

And giving a sharp look at Birkin and at Gerald*, the young man moved off, with a swing of his coat skirts*. (Lawrence)
And moving aside*, he switched on the electric lights*. (Lawrence)
When telephoning Lithuanian numbers from abroad*, dial +370.*
Putting on his ancient opera hat*, which with brim flattened by use, and huge capacity, looked like an emblem of greater days, and* ***pulling out an old pair*** *of very thin lavender kid gloves smelling strongly of Russia leather, from habitual proximity to the cigar-case in the pocket of his overcoat, he stepped into a hansom*. (Galsworthy)

Perfect participle I in the function of the adverbial modifier of time always suggests priority:

He, ***having swum*** *a certain distance, turned round and was swimming on his back, looking along the water at the two girls by the wall.* (Lawrence)
'Come in,' said Hermione at last, ***having fully taken*** *in the pair of them*. (Lawrence)
Having got his son back like this*, he felt he must know what was his financial position*. (Galsworthy)

But she, ***having clasped her hands on her knees****, rubbed her chin against him, making a sound like a purring cat.* (Galsworthy)

Passive participle I as well as perfect participle I denotes a prior action to that of the main verb:

Being left alone in the empty house*, she felt deserted and helpless.*

Participle I as an adverbial modifier of reason can be used in all its forms: active non-perfect and perfect, passive non-perfect and perfect. The most frequent use of participles I in this syntactic function is found with verbs denoting mental activities and emotions, for example, *hoping, feeling, expecting, remembering, realizing, hearing*; also participles *being* and *having*:

The two men looked at the station clock, ***having nothing further to say****.* (Lawrence)
He laughed, ***hearing himself described****.* (Lawrence)
'So you have come home, ***expecting him here****?' she laughed.* (Lawrence)
Feeling him looking*, she lifted her face and sought his eyes, her own beautiful grey eyes flaring him a great signal.* (Lawrence)

All the above mentioned participial structures may be transformed into subordinate clauses of reason thus forming a complex sentence:

The two men looked at the station clock ***because they had nothing further to say****.*
He laughed, ***as he heard himself described****.*
'So you have come home ***because you expect him here****?' she laughed.*
As she felt him looking*, she lifted her face and sought his eyes, her own beautiful grey eyes flaring him a great signal.*

Participles I functioning as adverbials of reason may have a negative particle *not*:

Not knowing what to say*, I kept silence.* (= I kept silence because I did not know what to say)

***Not being qualified**, she will be unable to answer your queries.* (= She will be unable to answer your queries because she is not qualified)

Participle I expressing reason may also be passive or perfect in its form:

*In summer the swans have it easy, **always being fed by tourists.***
***Having been built at great expense**, the theatre looks magnificent.*

Participle I as an adverbial modifier of result is found after the main verb, usually in its active form and can express result no matter whether this happens by accident or deliberately:

*The train came, and they went on board, **sitting on either side a little table**, by the window, in the restaurant car.* (Lawrence)
*A new earthquake has struck northern Italy, **killing at least 16 people and injuring 200 others**, officials say.* (BBC)
*In Mirandola, the San Francis church collapsed, **leaving only its facade standing**.* (BBC)

Participle I as an adverbial modifier of attendant circumstances is one of the most characteristic syntactic functions of participle I. Sometimes it is used to avoid repeating the past continuous in the same sentence. In this case participle I denotes some action or event parallel to the action of the main verb:

*He was walking down the street **whistling a tune**.* (He was walking down the street and he was whistling a tune)
*Suddenly Mrs Crich came noiselessly into the room, **peering about with her strong, clear face**.* (Lawrence)
*Sometimes she glanced fiercely down the rows of faces, **bending forwards and staring unceremoniously**.* (Lawrence)
*He put the cigar-case in the breast of his coat, buttoned it in, and walked up the long flights of his bedroom, **leaning on one foot and the other,** and **helping himself** by the banister.* (Galsworthy)

Participle I as an adverbial modifier of manner is similar to an adverbial modifier of attendant circumstances. The difference lies in the fact that an adverbial modifier of manner characterizes the action of the main verb, while an adverbial modifier of attendant circumstances denotes a parallel action or event:

Ursula and Gudrun Brangwen sat one morning in the window-bay of their father's house in Beldover, ***working and talking.*** (Lawrence)
She had just come back from London, where she had spent several years, ***working at an art-school****, as a student, and* ***living a studio life****.* (Lawrence)
The boy had loved the theatre, and old Jolyon recalled how he used to sit opposite, ***concealing his excitement*** *under a careful but transparent nonchalance*. (Galsworthy)
'I was hoping now for a man to come along,' Gudrun said, ***suddenly catching her underlip*** *between her teeth, and* ***making a strange grimace, half sly smiling****, half anguish*. (Lawrence)
A moment passed, and young Jolyon, ***turning on his heel****, marched out at the door.* (Galsworthy)

Participle I as an adverbial modifier of comparison is often found with the conjunction *as if, as though*:

The mother looked up at him with sudden, dark interrogation, ***as if doubting his sincerity****.* (Lawrence)
She spoke all the while in a mocking, half teasing fashion, ***as if making a game of the whole business****.* (Lawrence)
Soames Forsyte, flat-shouldered, clean-shaven, flat-cheeked, flat-waisted, yet with something round and secret about his whole appearance, looked downwards and aslant at Aunt Ann, ***as though trying to see through the side of his own nose****.* (Galsworthy)

Participle I as independent element (parenthesis)

Phrases with participle I are sometimes used to add a comment to something that is said in the whole sentence or just part of it. The comment may be a

logical restriction or personal attitude. Such participial phrases as *generally (properly, roughly, strictly, financially, broadly) speaking, putting it mildly, judging by (from), talking everything into consideration* are found in English:

***Financially speaking**, what two things really hurt Germany and forced them into economic depression?*
***Judging from his explanation**, he is an expert of the matter.*

Participle I as complement

As participle I is a verbal with adjectival features, it may also perfom the syntactic function of the complement/predicative when its adjectival character becomes predominant. In such cases, although keeping the form of the participle, it is treated as an adjective, or a deverbal adjective. The participle in this function gives the qualitative characterization to the subject of the sentence:

> *The stories from 'One Thousand and One Nights' are **amusing** both for children and adults.*
> *That music upstairs is **deafening**.*
> *The interplay between the women was real and rather **frightening**.* (Lawrence)

Participle I as part of the compound verbal predicate

The non-perfect form of participle I may act as a part of a compound verbal predicate of double orientation/part of subjective participial construction. In such cases participle I stands after verbs of perception, such as *to see, to hear, to feel, to find, to catch* and after some verbs with causative meanings, such as *to keep, to leave* in the passive voice:

> *A student **was caught cheating** in the exam.*
> *They **were heard discussing** the matter rather emotionally.*
> *Sister Madelaine saw only good in people and animals. Her bent figure **was to be seen scattering** crumbs for the birds, or stroking the most snarling and bad-tempered dog.* (Binchy)

Predicative complexes with participle I

The objective participial construction (complex object)

In many cases, participle phrases do not contain a subject. The subject of the main clause coincides with the doer of the action of the participial phrase:

> ***Moaning with pain***, *the victim was examined by a young doctor.* (= The victim was moaning.)

If participle I follows the object of the main clause then either the object or the subject of the main clause can be the doer of the action expressed by the participle, depending on the meaning:

> *We saw her plane* ***coming in to land****.* (= The plane was coming in to land.)
> *The company has opened a new factory,* ***creating many new jobs****.* (= The company has created many new jobs.)

A participle phrase at the beginning of the sentence can never refer to the object of the main clause (Foley, 2003: 148):

> *x* ***Moaning with pain,*** *a young doctor examined the victim.* (wrong)
> (= A young doctor was moaning, not the victim.)

Thus, participle I forms the objective participial construction/complex object when the structure consists of a noun in the common case or a pronoun in the objective case and participle I forming a syntactical complex, where the two components stand in predicative relationship, i. e. the noun or the pronoun expresses the doer of the action expressed by the participle I. This pattern is generally found with transitive verbs and its meaning corresponds to a subordinate clause:

> *I saw* ***them leaving*** *the building.* (= I saw *that they were leaving the building.*)

The construction is usually used with non-perfect participle I active, though it may be sometimes found with participle I passive:

*We saw **the furniture being taken** away from the building.*
*We heard **shots being fired**.*

Some of the verbs, such as *to see, to hear, to feel* (mostly sense verbs) followed by the participle I objective construction can occur with the objective infinitive construction. In case of sense verbs + object + participle I the emphasis is laid on either an action in progress or an action which is repeated:

*As I walked past the church I heard **someone performing** the fifth symphony on the organ.* (The person was in the middle of playing when I walked past.)
*I saw **a young father slapping** his child.* (He slapped the child several times.)

When these verbs are followed by an object + infinitive (usually bare) they describe a single action or a completed action:

*I saw **a young woman slap** her child in the middle of the street.* (She slapped once.)
*Last month I heard **them play** Handel's 'Messiah'.* (I heard the complete piece.)

After passive sense verbs mostly the infinitive is used:

*The young father was **seen to slap** his child.*
But:
*The men were **seen digging up** the road.* (See chapter on participle I as part of the compound verbal predicate)

The objective participle I construction is found with:

verbs of sense perception, such *as to see, to hear, to feel, to watch, to notice, to observe, to perceive, to smell, to find, to catch, to discover, to listen (to)*:

She saw ***Lupton bolting*** *towards her. And she fled.* (Lawrence)
Gudrun and Ursula stood and watched ***her slowly waving her head*** *up and down, and* ***waving her hand*** *slowly in dismissal,* ***smiling a strange affected smile, making*** *a tall queer, frightening figure, with her heavy fair hair slipping to her eyes.* (Lawrence)
She saw a confusion among the people, ***a cab pulling up****, and* ***her lover dropping*** *out of the carriage, and* ***dodging among the horses*** *and into the crowd.* (Lawrence)
Kit had often heard ***her mother asking*** *why she couldn't work in the shop.* (Binchy)
They heard ***Dr Kelly having said*** *that it was a County Home now.* (Binchy)
He could see ***the girls watching*** *him a way off, outside, and that pleased him.* (Lawrence)
In the silence Birkin could feel ***Gerald musing*** *this fact.* (Lawrence)
Irene turned to answer him, and Soames saw ***Bosinney watching*** *her and* ***smiling*** *to himself.* (Galsworthy)

various verbs of causative meaning or inducement, such as *to have, to get, to keep, to leave, to start, to set*:

The dentist is very slow. She often keeps ***her patients waiting****.*
She cried out for more dancing, and it was her will that set ***the Contessa and Birkin moving*** *mockingly in Malbrouk.* (Lawrence)
The teacher had ***the students doing extra work*** *after classes.*

In the above sentence *have* means 'cause someone to be doing something', but it may also have the meaning of 'refuse to accept':

The staff won't have ***the hotel guests behaving*** *like this.* (= The staff won't allow the hotel guests to behave like this.)

verbs denoting wish, such as *to want, to like* and *to wish* (not often):

They didn't like ***me expressing my opinion*** *on the question first.*
I don't want ***you going there*** *with me at once.*

*I'd like **this diagram photocopying**, please. (informal English)*
*But Mrs Hanley didn't like **schoolgirls gathering** around the window in case it put other people off.* (Binchy)

The nominative absolute participial construction with participle I

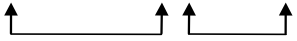
There are two nominative absolute participial constructions with participle I in English – non-prepositional and prepositional.

The non-prepositional nominative absolute participial construction with participle I also consists of two elements, nominal (a noun or a pronoun in the common case) and verbal (any form of participle I) which stand in a predicative relation. The nominal and the verbal elements make a syntactical complex functioning as a detached adverbial modifier. Unlike the objective participial construction it does not depend on a verb:

***The lights having gone out**, we couldn't work any longer.*
***Everybody being at a complete loss**, even the manager didn't dare to say a word.*

The difference between a participial phrase and a nominative absolute participial construction may be illustrated as follows (Kobrina, 2006: 150):

***Having read the novel** Jane (she) put it aside.*



***The novel having been read**, Jane (she) put it aside.*

In a participial phrase the subject of the sentence is usually related to both the main verb and to the participle while in case of a nominative absolute participial construction the subject of the sentence is related only to the main verb, and the nominal element is related to the participle.
The nominative absolute participial construction generally performs the syntactic functions of an adverbial modifier of:

attendant circumstances

There was a sudden foaming rush, and the bride like a sudden surf-rush, floating all white beside her father in the morning shadow of trees, ***her veil flowing with laughter****.* (Lawrence)
By the road the black-thorn was in blossom, white and wet, ***its tiny amber grains burning faintly*** *in the white smoke of blossom.* (Lawrence)
It was a quiet and ordinary breakfast, ***the four men all looking very clean and bathed****. (Lawrence)*

A nominative absolute participial construction as an adverbial modifier of attendant circumstances usually stands in post position and is widely used in literature.

reason

Everybody was going to church, ***it being Sunday****.*
The house being full*, Gerald was given the smaller room, really the dressing- room, communicating with Birkin's bedroom.* (Lawrence)
The train coming in a minute later*, the two brothers parted and entered their respective compartments.* (Galsworthy)
By this act he had at once assumed an isolated position, ***no other Forsyte being content with less than four per cent for his money****; and this isolation had slowly and surely undermined a spirit perhaps better than commonly endowed with caution.* (Galsworthy)

time (not frequent)

The final essay being written*, the students felt at ease.*

The temporal and causal meanings in English are often combined:

The problem having been solved*, everybody went on to enjoy a formal dinner.* (= When the problem had been solved, everybody went on to enjoy a formal dinner./As the problem had been solved, everybody went on to enjoy a formal dinner.)

Prepositional nominative absolute participial construction with participle I

Prepositional nominative absolute participial construction with participle I in English is introduced with the help of the preposition *with*. Its nominal part may be either a noun in the common case or very rarely a personal pronoun in the objective case. It performs syntactic functions similar to the functions of non-prepositional nominative absolute participial construction with participle I, i.e. an adverbial modifier of attendant circumstances:

She entered the exam room ***with her heart beating fast****.*

Temporal and causal meanings may also appear in the sentence with prepositional nominative absolute participial construction with participle I:

With the restaurants having closed*, we had nowhere to eat.* (=When/As the restaurants had been closed, we had nowhere to eat.)
With prices going up so fast*, there's no point in trying to save money. The food was very good, that was one thing. Gudrun, critical of everything, gave it her full approval. Ursula loved the situation, the white table by the cedar tree, the scent of new sunshine, the little vision of the leafy park,* ***with far-off deer feeding peacefully****.* (Lawrence)

Participle I and the gerund compared

Both participle I and gerund being *-ing* forms in English combine verbal characteristic features with non-verbal ones, i.e. gerund basically with nominal and participle I with adjectival. Thus the two forms are similar in their verbal characteristics, both morphological (the grammatical categories of voice and perfect) and syntactical (verbal combinability).
The difference between the two lies in their syntactic functions performed in the sentence and non-verbal combinability. The gerund, possessing some nominal features, basically acts in the sentence as subject or object. Participle I is never found in this function, unless substantivized. When used as an attribute or an adverbial modifier, the gerund like a noun is al-

ways preceded by a preposition thus forming a prepositional attribute or adverbial modifier while participle I like an adjective or an adverb is never preceded by a preposition.
They are both found in the function of complement. Here the nominal character of the gerund and the adjectival character of participle I become even more prominent. As complement gerund identifies the subject revealing its meaning while participle I gives qualifying information about the subject:

*His favourite hobby is **collecting various coins**.* (or just coins) (gerund)
*His collection of coins is **amazing**.* (participle I)

When the two forms are used as an attribute the difference between them lies not only in the use of the preposition but also in their relationship to the modified noun. (See chapter on Participle I as attribute)
The gerund usually reveals the meaning (purpose) of the noun while participle I denotes an action performed by the noun modified:

*What are his chances **of winning** the competition?* (gerund)
*I need some **writing** paper.* (gerund)
*What is the name of the professor **giving lectures on literature** this semester?* (participle I)

When they go as adverbial modifiers in the sentence, the use of the gerund is more varied due to the use of various prepositions in front of it. The participle and the gerund are interchangeable in the position of an adverbial modifier of time in case of simultaneous or prior actions (Kobrina, 2006: 153):

Discussing the issue
In discussing the issue } *we listened to the opinion of both sides.*

Greeting them
After greeting them } *he showed them the room they were to stay for a week.*

Only the gerund is used when the starting or final points are indicated:

Switch off the lights ***before leaving the premises****.*
She has never seen her groupmates ***since graduating university in 1983****.*

Thus, in order to state which verbal is found in the sentence it is important to identify its use in relation to the syntactical function:

Table 9. The gerund and participle I compared

Participles	Gerunds
Choosing *his words with care,* ***the speaker*** *suggested that the Government was mistaken in its attitude.* (Adverbial modifier)(active non-perfect participle I)	***Choosing*** *the prettiest girl in the competition proved very difficult.* (Subject) (active non-perfect gerund)
Having picked *the team to meet India in the final test match,* ***the selectors*** *now have to wait till Tuesday to discover whether or not their choice was wise.* (Adverbial modifier) (active perfect participle I)	*He regretted* ***having picked*** *Jones as captain of the team.* (Object) (active perfect gerund)
He wasn't asked to take on the chairmanship of the society, ***being considered*** *insufficiently popular with all members.* (Adverbial modifier) (passive non-perfect participle I)	*He felt very flattered at* ***being considered*** *the best man to take on the chairmanship of the society.* (Prepositional object) (passive non-perfect gerund)
Having been told *that bad weather was on the way, the climbers decided to put off their attempt on the Eiger until the following week.* (Adverbial modifier) (passive perfect participle I)	*He denied* ***having been told*** *to service the engine before take-off.* (Object) (passive perfect gerund)

(Graver, 1993: 161)

Yet, in certain cases it is difficult to state where the *-ing* form acts as the gerund or participle I, especially among predicative constructions where the difference between them is neutralized:

I remember ***him saying*** *such a sentence.*
We were aware of ***somebody following*** *us.*

PRACTICE SECTION

Exercise 1. Define the syntactic function of participle I in the following sentences.

1. She put her hand on the arm of her care-worn, sallow father, and frothing her light draperies, proceeded over the eternal red carpet. (Lawrence) 2. It was a strange rousing noise, that made the heart beat. (Lawrence) 3. And then immediately the shadow came back, a sullen, eagle look was on her face, she glanced from under her brows like a sinister creature at bay, hating them all. (Lawrence) 4. Birkin, thinking about race or national death, watched his glass being filled with champagne. (Lawrence) 5. The bubbles broke at the rim, the man withdrew, and feeling a sudden thirst at the sight of the fresh wine, Birkin drank up his glass. (Lawrence) 6. 'Those are the little seed-producing flowers, and the long catkins, they only produce pollen, to fertilise them.' (Lawrence) 7. 'I'm so glad,' she said, pulling herself together. (Lawrence) 8. And then she began to cry, bitterly, bitterly weeping: but whether for misery or joy, she never knew. (Lawrence) 9. Gudrun stood by the stone wall, watching. (Lawrence) 10. And she stood motionless gazing over the water at the face which washed up and down on the flood, as he swam steadily. (Lawrence) 11. 'And what did you decide?' asked Gerald, at once pricking up his ears at the thought of a metaphysical discussion. (Lawrence) 12. Charming Jersey cattle came to the fence, breathing hoarsely from their velvet muzzles at the human beings, expecting

perhaps a crust. (Lawrence)13. Everybody in the carriage was on the alert, waiting to escape. (Lawrence) 14. 'Brandy,' she said, sipping her last drop and putting down the glass. (Lawrence) 15. Gerald looked at Halliday for some moments, watching the soft, rather degenerate face of the young man. (Lawrence) 16. She lived a good deal by herself, to herself, working, passing on from day to day, and always thinking, trying to lay hold on life, to grasp it in her own understanding. (Lawrence) 17. Hermione was biting a piece of bread, pulling it from between her teeth with her fingers, in a slow, slightly derisive movement. (Lawrence) 18. Well, I suppose I *am* sad about some things, like that poor fool being tied up and taken to a mental home for the rest of his life because he couldn't drink in moderation. (Binchy) 19. There was no way that Kit McMahon was going to let her best friend Clio worm out of her the fact that it had been very shocking to see her mother sitting and crying like that. (Binchy) 20. He saw young Clio Kelly and Kit McMahon, arm-in-arm, practicing the steps of some dance along the footpath, oblivious to anyone else. (Binchy) 21. Brother Healy had heard with his own ears the man suggesting to Mrs Sullivan, whose poor Billy had been carried off screaming, that she should go to Sister Madelaine for some advice about a nice soothing drink to make her sleep. (Binchy)

Exercise 2. Complete the sentences, using a) as a participle and b) as a gerund, subject of the sentence.

(a) Deciding not to go any further that day,...
Deciding not to go any further that day, we put up at the nearest hotel. (participle I, adverbial of reason)

(b) Deciding on where to spend one's holidays...
Deciding on where to spend one's holidays can be a difficult matter. (gerund, subject)

1. Reading between the lines, ...
   Reading French.....
2. Swimming in the Olympic Games, ...
   Swimming in the Olympic Games .....
3. Diving from a high cliff, ...
   Diving from a high cliff.....
4. While preparing for the conference, ...
   Preparing for the conference in a hurry .....
5. Writing his course paper, ...
   Writing a course paper .....
6. Driving at a high speed at night, ...
   Driving at a high speed at night.....
7. Calling on a friend in the middle of the night, ...
   Your calling on us just at this time .....
8. Trying desperately to reach the best result, ...
   Trying desperately to reach the best result .....
9. Visiting the prisoners in the camp, ...
   Visiting museums and art galleries.....
10. Living abroad, ...
    Living abroad.....

PARTICIPLE II

Voice and aspect peculiarities of participle II

Participle II (past participle) is a verbal which combines verbal and adjectival features often referring to a state or quality, not an action. Participle II has only one form as it does not possess grammatical categories peculiar to the other verbals. Nevertheless, it has the potential meanings of voice, aspect and perfect which are usually seen in the context and depend on the semantical features of the verb it is formed from.

Past participles in the sentence used as adjectives (modifying nouns) very often have a passive meaning. *A* ***broken*** *window* is a window that has been broken by somebody; *the problems* ***discussed*** means the problems that were, have been or are discussed. The passive meaning of participle II is generally found with transitive verbs. Therefore, past participles made from intransitive verbs (*to fall, to vanish, to retire, to grow up, to escape, to fade, etc*) usually possess an active meaning; ***fallen*** *rocks* are rocks which have fallen, *an* ***escaped*** *prisoner* is a prisoner who has escaped; *a* ***grown-up*** *son* is a son who has grown up. Some other past participles can even be used with an adverb or adverb participle: *a* ***well-read*** *person, a* ***much-travelled*** *man,* ***recently-arrived*** *immigrants.* (Swan 1984: 454)

Having a passive meaning participle II of transitive verbs is opposed to participle I active: *writing – written, teaching – taught, speaking – spoken, watching – watched:*

> *Silent and forsaken, the golden stucco showed between the trees, the house-front looked down the park,* ***unchanged*** *and* ***unchanging****.* (Galsworthy)

The main meaning of participle II from the point of view of aspect in the sentence is that of perfectivity. Here participle II may be opposed to participle I in their meanings of perfectivity/imperfectivity with transitive verbs: *asking – asked, writing – written, telling – told:*

> *Can you recognize that man* ***asking*** *the same question a second time?* (simultaneous/non-perfect)

*The same question **asked** for the second time surprised everybody.* (perfective meaning/priority)

Participle II of intransitive verbs used intransitively always has a perfective meaning and can be opposed to non-perfect participle I: *rising – risen, falling – fallen, arriving – arrived:*

*I could see some **falling** leaves in the autumn wind as well as some **fallen** ones on the ground.*

The adjectival features of participle II account for its main usage in the syntactic functions of attribute or complement in the sentence. In such cases past participles may be modified by adverbs of degree, such as *very, too, slightly, so, much, more. Very* is mostly used with states or qualities: *a very **frightened** animal, a very **tired** child, a very **complicated** problem.* But when participle II refers to an action or personal reaction, it is used with *much* or *very much*: *much/very much **weakened**, very much **shocked**, much **amused**.*

Unlike the other verbals, participle II is negated with the help of *un-*, not *not*: *an **unfinished** project, an **unanswered** query.*

Participle II may turn into adjectives with a qualifying meaning synonymous with other adjectives, as in *celebrated – famous, tired – weary.*

Some participles II may form adverbs with the help of the suffix *-ly: fixedly, admittedly.* Its adjectival nature is clearly observed in adjectivized participles with a form different from the verbal participle II. Such forms appear as attributes in such phrases as *on **bended** knees (bent), a **drunken** man (drunk), a **lighted** candle (lit), a **well-shaven** beard (shaved).* (Kobrina 2006: 154)

The verbal character of paricple II is mostly seen in its combinability. Participle II of transitive verbs combines with a prepositional object, introduced by the preposition *by* (thus denoting the doer of the action), as in *We left the place **followed by** our neighbours.* Participles of prepositional transitive verbs retain the prepositions: *a dictionary **referred to**, an issue much **talked about**, an edition often **asked for**.* Participle II may also combine with an adverbial modifier expressed by adverbs or adverbial phrases combining with verbs: *a book **written** two years ago, an argument long **forgotten**, a role well **performed**.*

Participle II manifests its verbal features when it helps to form the perfect and passive forms of the verb:

*I **have** just **finished** working on this difficult financial analysis of the euro situation in Europe.*
*I **was invited** to the party three days ago.*

Syntactical functions of participle II

Like all the other verbals participle II may stand alone or be the headword of a phrase in the sentence. It may also be a part of predicative constructions. Combining verbal and adjectival features participle II basically acts as an attribute (close or detached), complement, or as an adverbial modifier.

Participle II as attribute

Participle II as attribute may stand in pre-position or post-position.

*Beneath she had a dress of fine **lavender-coloured** cloth, **trimmed** with fur, and her hat was close-fitting, **made** of fur and of the dull, green-and-gold **figured** stuff.* (Lawrence)

When it stands alone (or forms a short participial phrase with an adverb), it usually functions as a premodifier (pre-position):

*'Look at the successful men in any of the **learned** professions. How hideous they are!'* (Wilde)
*He looked round at the **hired** footman.* (Lawrence)
*It was a **carefully chosen** answer.*
*There was a **really puzzled** pause.* (Lawrence)
*She listened and attended with a **drugged** attention.* (Lawrence)

When participle II acts as a postmodifier (post-position) its verbal character is even more explicit, as it may be followed by a preposition, an object, an adverb or adverbial phrases as adverbial modifiers:

*She had beautiful eyes, dark, **fully-opened**, hot, **naked** in their looking at him.* (Lawrence)
*The book **referred** to may be found in our reading room.*

When participle II or its phrase acts as a detached attribute it is usually separated from the noun by commas in writing and a pause while speaking. They may occupy various positions in the sentence, i.e. the initial, middle or final positions and they are considered to be a characteristic feature of literary style:

*'The freedom, the liberty, the mobility!' cried Gudrun, strangely **flushed** and brilliant.* (Lawrence)
*They waited, uneasy, **suspended**, rather **bored**.* (Lawrence)
*'You do hate it, yes,' she said, intimate and **gratified**.* (Lawrence)

Participle II as complement

In the function of complement participle II is usually found after such link verbs as *to be, to look, to feel*, the verb *to be* being the most frequent:

*He was **hollow-cheeked** and pale, almost unearthly.* (Lawrence)
*She was frankly **puzzled**.* (Lawrence)
*She looked like one who is suddenly **wakened**.* (Lawrence)
*One feels so **uplifted**, so **unbounded** . . .* (Lawrence)
*'What do you want to feel **unbounded** for?' he said sarcastically. `You don't want to be **unbounded**.'* (Lawrence)
*He was **pleased**, and **entertained**.* (Lawrence)
*And he was expressionless, **neutralised**, **possessed** by her as if it were his fate, without question.* (Lawrence)

Note that if participle II is used to form the passive voice, then it is a part of the simple predicate, its analytical form:

*The work **was finished** by the group earlier than they had expected.* (simple analytical predicate)

Participle II as adverbial modifier

The meaning of participle II or participial phrase in the sentence in the function of the adverbial modifier is seen from the general meaning of the sentence. It may be either preceded by a conjunction or not. When the conjunction is present, it helps to determine the meaning of the adverbial modifier with participle II in the sentence.
Participle II may be found in the syntactic function of an adverbial modifier of:

time, usually found with the conjunction *when* or *until*:

> *But **seated** in the half-light of the diningroom, sitting stiffly before the shaded candles on the table, she seemed a power, a presence.* (= when seated) (Lawrence)
> *She won't stop talking **unless asked**.*

reason:

> *Alexander played some Hungarian music, and they all danced, **seized** by the spirit.*
> *The provincial people, **intimidated by Gudrun's perfect sang-froid and exclusive bareness of manner**, said of her: 'She is a smart woman.'* (Lawrence)

Causal and temporal meanings are sometimes intermingled in English:

> *'Not many people are anything at all,' he answered, **forced to go deeper** than he wanted to.* (Lawrence) (= when he was forced to go deeper/as he was forced to go deeper)

concession:

> ***Though asked** to express his point of view, he remained silent.*

comparison, usually introduced by *as if, as though*:

The face of the tall straight woman turned slowly and ***as if drugged to this new speaker.*** (Lawrence)
Gudrun looked at Ursula, almost with resentment, ***as if brought to bay.*** (Lawrence)

condition, usually introduced by *if*:

Within twelve miles of Hyde Park Corner, the value of the land certain to go up, would always fetch more than he gave for it; so that a house, ***if built in really good style****, was a first-class investment.* (Galsworthy)

Participle II like participle I may be found in comment phrases which add a comment to something we are saying:

It wasn't a bad performance, ***all things considered****.*
Compromised artistically*, Picasso felt compelled to leave Paris.* (Foley, 2003: 151)

Predicative constructions with participle II

Participle II may be a part of two kinds of predicative constructions in English: the objective construction with participle II/complex object and nominative absolute participial construction, both prepositional and non-prepositional.

The objective construction with participle II/complex object

Participle II forms the objective participial construction/complex object when the structure consists of a noun in the common case or a pronoun in the objective case and participle II forming a syntactical complex, where the two components stand in predicative relationship. The constructions are generally found after transitive verbs, usually:

verbs of causative meaning, such as *to have, to make, to get*

*He was so healthy and well-made, why did he make **one ashamed**, why did one feel repelled?* (Lawrence)
*We had **our dining room redecorated** by our neighbour.*
*Where do you usually have **your hair cut**?*

verbs of physical perception, such as *to see, to hear, to feel, to find*

*The sisters found **themselves confronted** by a void, a terrifying chasm, as if they had looked over the edge.* (Lawrence)
*The police found **the body buried** in the middle of the forest.*
*Old Jolyon knew this, for he had superstitiously bought them from time to time, after chancing to see **his son's name signed** at the bottom of a representation of the River Thames in a dealer's window.* (Galsworthy)

verbs of wish, such as *to wish, to want, to like, to prefer*

*I wanted **the carpet cleaned** as soon as possible.*
*He prefers **the lights turned** down.*

The nominative absolute participial constuction with participle II also consists of two elements, nominal (a noun or a pronoun in the common case) and verbal (participle II) which stand in a predicative relation. The nominal and the verbal elements make a syntactical complex functioning as a detached adverbial modifier. Like with participle I there are two types of nominative absolute participial constructions in English: non-prepositional and prepositional with the preposition *with*.
Non-prepositional nominative absolute participial construction may perform the syntactic function of:

attendant circumstances:

*She, **her flowers shaken from her like froth**, was steadying herself to turn the angle of the church*. (Lawrence)

manner:

Soames stood behind, ***his eyes fastened on his wife's neck.*** (Galsworthy)
Brooding over his glass, ***his long legs twisted under the table****, he quite omitted to rise when the ladies left the room.* (Galsworthy)

time:

The redecoration of the house completed*, they set off on a long journey.* ***Everything done****, they didn't know what to occupy themselves with.*

reason:

Ursula, ***her heart strained with anxiety****, was watching the hill beyond; the white, descending road, that should give sight of him.* (Lawrence)

condition:

The report presented in time*, we might have better chances of beating our rivals in this advertising campaign.*

The nominal element of prepositional nominative absolute participial construction is usually a noun in the common case not a pronoun. These constructions basically perform the syntactic function of an adverbial modifier of manner or attendant circumstance, the former being a more frequent one:

She chuckled and laughed as she told how the ousted lover had sat ***with his head buried under his wing****, on the gravel.* (manner) (Lawrence)
A parlour-maid appeared, and then Hermione, coming forward ***with her pale face lifted, and her hands outstretched****, advancing straight to the new-comers, her voice singing: 'Here you are --...'* (attendant circumstances) (Lawrence)

PRACTICE SECTION

Exercise 1. State the function of participle II in the following sentences.

1. But he was somehow disgusted. (Lawrence) 2. The women wandered about in a little confusion, chased hither and thither by the three married daughters of the house. (Lawrence) 3. Hermione looked down at her, gratified, reflecting, and strangely absent, as if possessed, as if not quite there. (Lawrence) 4. It was crowded now with the family and the wedding guests. (Lawrence) 5. Through Aunt Anne's compressed lips a tender smile forced its way. (Galsworthy) 6. But now he was deserted by his power of enjoyment, by his philosophy, and left with this dreadful feeling that it was all done with. (Galsworthy) 7. Their residences, placed at stated intervals round the park, watched like sentinels, lest the fair heart of this London, where their desires were fixed, should slip from their clutches, and leave them lower in their own estimations. (Galsworthy) 8. Never in all the fifteen years since he had first found out that life was no simple business, had he found it so singularly complicated. (Galsworthy) 9. Its gloomy chocolate, picked out with light green, took his fancy. (Galsworthy) 10. A great talker, when allowed, she would converse without the faintest animation for hours together, relating, with epic monotony, the innumerable occasions on which Fortune had misused her. (Galsworthy) 11. She's such a decided character, dear June! (Galsworthy)

Exercise 2. Find participle I and participle II in the function of attribute.

1. Now and then they heard a wood pigeon broading over its own sweet voice, or saw, deep in the rustling fern, the burnished breast of the pheasant. (Wilde) 2. But here was the bride's carriage, adorned with ribbons and cockades. (Lawrence) 3. The studio was filled with the rich odour of roses and when the light summer wind stirred amidst the trees of the garden, there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn. (Wilde) 4. The people on the roadway murmured faintly with the discontented murmuring of a crowd. (Lawrence) 5. And then Ursula noticed again the dark, rather stooping figure of Mr. Crich, waiting suspended on the path, watching with expressionless face the flight to the church. (Lawrence) 6. Shortlands looked across a sloping meadow that might be a park, because of the large, solitary trees that stood here and there, across the water of the narrow lake, at the wooded hill that successfully hid the colliery valley beyond, but did not quite hide the rising smoke. (Lawrence) 7. Following her, they passed through the fine Tudor hall into the library, a long, low room, panelled in black oak, at the end of which was a large stained-glass window. (Wilde) 8. He looked at her in mingled hate and contempt, also in pain because she suffered, and in shame because he knew he tortured her. (Lawrence) 9. 'I hate the way you talk about your married life, Harry,' said Basil Hallward,

strolling towards the door that led into the garden. 'I believe that you are really a very good husband, but that you are thoroughly ashamed of your virtues.' (Wilde) 10. A cut-glass chandelier filled with lighted candles hung like a giant stalactite above its centre, radiating over large gilt-framed mirrors, slabs of marble on the tops of side tables, and heavy gold chairs with crewel worked seats. (Galsworthy) 11. They have a framed picture of him on the wall saying that he was there. (Binchy)

Exercise 3. Find nominative absolute participial construction with participle I or participle II and state their syntactic functions.

1. In a little convulsion of too-tired yearning, she entered the church and looked slowly along her cheeks for him, her slender body convulsed with agitation. (Lawrence) 2. 'Enough,' he replied, his face fixing fine and clear like steel. (Lawrence) 3. Her father, mute and yellowish, his black beard making him look more careworn, mounted the steps stiffly, as if his spirit were absent; but the laughing mist of the bride went along with him undiminished. (Lawrence) 4. Like a hound the young man was after her, leaping the steps and swinging past her father, his supple haunches working like those of a hound that bears down on the quarry. (Lawrence) 5. He withdrew in a dudgeon, Gerald staring after him with angry eyes, that grew gradually calm and amiable as the stoutly-built form of the other man passed into the distance. (Lawrence) 6. As soon as they had gone far

enough, Ursula said, her cheeks burning, 'I do think she's impudent.' (Lawrence) 7. She stood in shadow in front of the class, with catkins in her hand, and she leaned towards the children, absorbed in the passion of instruction. (Lawrence) 8. And out of this lull, a girl of thirteen or fourteen, with her long hair down her back, said in a calm, self-possessed voice: 'Gerald, you forget father, when you make that unearthly noise.' (Lawrence) 9. And still Hermione sat at the table, with her chin in her hand, her elbow on the table, her long white face pushed up, not attending to anything. (Lawrence) 10. 'I'm so glad to see you -' she kissed Gudrun - 'so glad to see you -' she kissed Ursula and remained with her arm round her. 'Are you very tired?' (Lawrence) 11. He was no longer young, with hair going grey, and face – a narrower replica of his father's, with the same large drooping mustache – decidedly worn. (Galsworthy) 12. Passing into the anteroom, he sat down on the edge of a chair with his knees apart; and his tall, bulky form was at once in an expectant, strange, primeval immobility. (Galsworthy)

GENERAL REVIEW: GERUNDS, INFINITIVES, PARTICIPLES

Exercise 1. Rewrite the sentences, using the verbs in brackets in the gerund, participle, or infinitive form. Note where alternatives are possible.

(a)

1. After (get) (know) him better, I regretted (judge) him unfairly.
2. The man the police found (act) suspiciously in the shop doorway was charged with (loiter) with intent.
3. I can't bear the thought of (you, go) home without someone (accompany) you.
4. 'A job worth (do) is worth (do) well.'
5. I should prefer (go) to the cinema rather than (sit) here (listen) to the radio.
6. Don't stand there (do) nothing.
7. He tried (explain) himself in German but found that no one seemed to understand.
8. Man: This mixer doesn't work. Woman (sarcastically): Try (switch) it on properly.
9. Surely you recollect (he, say) that he would let (I, borrow) his car if I didn't mind (pay) for the petrol?

10. You know I hate (disappoint) you, but much as I would like (go) out this evening, I have to finish (decorate) this room.
11. I would advise (you, wait) before (decide) (accept) his offer.
12. At present the new child is very shy of (join) in with the others, but very soon I expect (have) (he, show) more confidence.

(b)

1. If I catch (you, cheat) again, I shall make you (stay) in after school (do) some extra work.
2. It's no use (blame) him really. You know he had no choice but (do) as he was told.
3. She can't bear (be left) alone in the dark, (be) accustomed as a child to (have) a light on all night.
4. He does nothing but (complain) when he is asked (do) anything that means (put) himself out.
5. People should sometimes stop (think) before (speak) their minds.
6. Surely you remember (lend) him the money? I hope, at least, that *he* won't forget (pay) you back, for he has a habit of (forget) things he doesn't want (remember).
7. The fire needs (make up). Would you mind (attend) to it?
8. I can well understand (you, be) unwilling (rely) on him after (he, let) you down on a previous occasion.

9. I'm looking forward to (have) a few days to myself while the rest of the family are away.
10. Like many other people, I dislike (have) someone (look) over my shoulder (read) my newspaper. I find it difficult (prevent) myself from (say) something sarcastic.

(from B. D. Graver 'Advanced English Practice')

Exercise 2. Find verbals in the following sentences and state their syntactic functions.

1. 'We have not cared to live in the place ourselves,' said Lord Canterville, 'since my grand-aunt, the Dowager Duchess of Bolton, was frightened into a fit, from which she never really recovered, by two skeleton hands being placed on her shoulders as she was dressing for dinner, and I feel bound to tell you, Mr. Otis, that the ghost has been seen by several living members of my family. (Wilde) 2. 'I come from a modern country, where we have everything that money can buy; and with all our spry young fellows painting the Old World red, and carrying off your best actresses and primadonnas, I reckon that if there were such a thing as a ghost in Europe, we'd have it at home in a very short time in one of our public museums, or on the road as a show.' (Wilde) 3. 'I fear that the ghost exists,' said Lord Canterville, smiling, 'though it may have resisted the overtures of your enterprising impresarios.' (Wilde) 4. Her eldest son, christened Washington by his parents in a moment of patriotism, which he never ceased to regret, was

a fair-haired, rather good-looking young man, who had qualified himself for American diplomacy by leading the German at the Newport Casino for three successive seasons, and even in London was well known as an excellent dancer. (Wilde) 5. Standing on the steps to receive them was an old woman, neatly dressed in black silk, with a white cap and apron. This was Mrs. Umney, the housekeeper, whom Mrs. Otis had consented to keep on in her former position. (Wilde) 6. Here they found tea laid out for them, and, after taking off their wraps, they sat down and began to look round, while Mrs. Umney waited on them. (Wilde) 7. 'That is all nonsense,' cried Washington Otis; and before the terrified housekeeper could interfere he had fallen upon his knees, and was rapidly scouring the floor with a small stick of what looked like a black cosmetic. (Wilde) 8. 'I knew Pinkerton would do it,' he exclaimed, as he looked round at his admiring family; but no sooner had he said these words than a terrible flash of lightning lit up the sombre room, a fearful peal of thunder made them all start to their feet, and Mrs. Umney fainted. (Wilde) 9. There was no doubt, however, that she was extremely upset, and she sternly warned Mr. Otis to beware of some trouble coming to the house. (Wilde) 10. The whole family were now quite interested; Mr. Otis began to suspect that he had been too dogmatic in his denial of the existence of ghosts, Mrs. Otis expressed her intention of joining the Psychical Society, and Washington prepared a long letter to

Messers. (Wilde) 11. He remembered the terrible night when the wicked Lord Canterville was found choking in his dressing-room, with the knave of diamonds half-way down his throat, and confessed that he had cheated Charles James Fox out of $50,000 at Crockford's and swore that the ghost had made him swallow it. (Wilde) 12. Mr. Otis was naturally a little annoyed to find that his present had not been accepted. 'I have no wish,' he said, 'to do the ghost any personal injury, and I must say that, considering the length of time he has been in the house, I don't think it is at all polite to throw pillows at him.' (Wilde) 13. The twins, having brought their pea-shooters with them, at once discharged two pellets on him, with that accuracy of aim which can only be attained by long and careful practice on a writing-master. (Wilde) 14. The sullen murmur of the bees shouldering their way through the long unmown grass, or circling with monotonous insistence round the dusty gilt horns of the straggling woodbine, seemed to make the stillness more oppressive. (Wilde) 15. 'I don't think I shall send it anywhere,' he answered, tossing his head back in that odd way that used to make his friends laugh at him at Oxford. (Wilde) 16. 'What odd chaps you painters are! You do anything in the world to gain a reputation. As soon as you have one, you seem to want to throw it away. It is silly of you, for there is only one thing in the world worse than being talked about, and that is not being talked about.' (Wilde) 17. 'Indeed, I should be sorry

to look like him. I am telling you the truth. There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog through history the faltering steps of kings. It is better not to be different from one's fellows.' (Wilde) 18. 'Being natural is simply a pose, and the most irritating pose I know,' cried Lord Henry, laughing. (Wilde) 19. 'I am afraid I must be going, Basil, and before I go, I insist on your answering a question I put to you some time ago.' 'What is that?' said the painter keeping his eyes fixed on the ground.' 'I want you to explain to me why you won't exhibit the picture.' (Wilde) 20. 'Yes!' cried Ursula, too eagerly, throwing aside her sewing and leaping up, as if to escape something, thus betraying the tension of the situation and causing a friction of dislike to go over Gudrun's nerves. (Lawrence) 21. In the fading light, he noticed them creeping with pitchforks into the houses along the street, including the chemist's. Kit and Emmet listened, giggling, from the top of the stairs to their father remonstrating with Mr Sullivan, while issuing orders out of the corner of his mouth. (Binchy) 22. Bobbing and hounding upon the spring cushions, silent, swaying to each motion of their chariot, old Jolyon watched them drive away under the sunlight. (Galsworthy) 23. But in the cab he seemed hardly to have changed, still having the calm look so well remembered, still being upright and keen-eyed. (Galsworthy) 24. Soames Forsyte walked out of his green-painted front door three days after the

dinner at Swithin's, and looking back from across the Square, confirmed his impression that the house wanted painting. (Galsworthy) 25. He had left his wife sitting on the sofa in the drawing-room, her hands crossed in the lap, manifestly waiting for him to go out. (Galsworthy) 26. He decided to commence with the Botanical Gardens, where he had already made so many studies, and chose the little artificial pond, sprinkled now with an autumn shower of red and yellow leaves, for though the gardeners longed to sweep them off, they could not reach them with their brooms. (Galsworthy) 27. He pondered this as he walked steadily, holding his umbrella carefully by the wood, just below the crook of the handle, so as to keep the ferule off the ground, and not fray the silk in the middle. (Galsworthy) 28. Aunt Juley turned away satisfied, and closing the door with extra gentleness so as not to disturb dear Hester, let it slip through her fingers and fall to with a 'crack.' (Galsworthy) 29. Greatly surprised, for they had never heard their father speak sharply before, they went off, hand in hand, little Holly looking back over her shoulder. (Galsworthy) 30. She managed to insult nobody by this recycling of gifts, but you knew if you gave anything for own comfort, like a rug or some cushions, it would end up in a caravan of a travelling family or someone who needed it more. (Binchy) 31. I wouldn't want them to be thinking above in McMahons' that I was in the class of having people writing to me. (Binchy) 32. It was a trial by ordeal.

Could he stand and see his father slowly dissolve and disappear in death, without once yielding his will, without once relenting before the omnipotence of death. Like a Red Indian undergoing torture, Gerald would experience the whole process of slow death without wincing or flinching. (Lawrence) 33. Then he caught sight of her face, so white and motionless that it seemed as though the blood must have stopped flowing in her veins; and her eyes, that looked enormous, like the great, wide, startled brown eyes of an owl. (Galsworthy) 34. It is nourishing and tasty; the sort of thing a man remembers eating. (Galsworthy) 35. His original estimate of the cost of the house completed had been ten thousand pounds, and he had often blamed himself severely for allowing himself to be led into repeated excesses. (Binchy) 36. Putting the bowl pettishly down on the piano, he let his eyes wander to the group by the door. (Galsworthy) 37. He sat watching the old scenes acted, a numb feeling at his heart. (Galsworthy) 38. In spite of his love for his son, is spite of an instinct, partly constitutional, partly the result, as in thousands of his class, of the continual handling and watching of affairs, prompting him to judge conduct by results rather than by principle, there was at the bottom of his heart a sort of uneasiness. (Galsworthy) 39. On arriving at Robin Hill, they found no cab, and started to walk the mile and a half to the site. (Galsworthy) 40. To the garderner's astonishment, and to my disgust, this celebrated policeman proved to be quite a

mine of learning on the trumpery subject of rose-gardens. (Collins) 41. I sat down in the hall to wait for my answer – and having always a few tracts in my bag I selected one which proved to be quite providentially applicable to the person who answered the door. (Collins) 42. It is true that I heard the dying Indian's words; but if those words were pronounced to be the ravings of delirium, how could I contradict the assertion from my own knowledge? (Collins) 43. Here I should greatly enjoy saying a few cheering words on the devout confidence which could alone have sustained Mr. Godfrey in an emergency so terrible as this. (Collins) 44. On summoning up my own recollections–and on getting Penelope to help me, by consulting her journal–I find that we may pass pretty rapidly over the interval between Mr. Franklin Blake's arrival and Miss Rachel's birthday. (Collins)

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