

# Universal Sentence Structure

## :Syntax Tree Diagram in English

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## Preface

The purpose of this work is to make a suggestion for the UNIVERSAL SENTENCE STRUCTURE, whose theoretical value was clarified in Noam Chomsky (1957: 11), called "semantic absolutes, known in advance of grammar" in Chomsky (1957:101, NB 9) and DEEP STRUCTURE OF SENTENCES in Chomsky(1965) but not shown in Chomsky yet.

The universality of language in Chomsky, Joseph Greenberg (1961) and so called Port-Royal Grammar in 1660) by A. Lancelot and C. Arnauld is "commonality" or "statistical tendency" of the phenomena, which cannot help but to accept exceptions.

In the 14<sup>th</sup> century Thomas of Erfurt tried to link sentence forms to its contents or Aristotle's Categories. The same trial was repeated by Émile Benveniste (1966) thinking appropriately that the form of sentences should be restricted by the cognition while language is essentially to express cognition. Chomsky, also having penetrated the nature of language, was enough aware of these failures to applied himself to the formal analysis separated from the meaning.

Criticizing Aristotle's Categories induced from sentences, Immanuel Kant (1781) integrated them into space and time, which correspond to absolute space and absolute time in Isaac Newton (1687). The relativity of space and time was proposed by G.W.F.Hegel (1770-1831), whose concept of space and time corresponds to Albert Einstein's theory of relativity.

Therefore, we should link the structure of sentences to Einstein relative four-dimensional cognition developed from Aristotle's categories to recover the failure of Thomas of Erfurt, Benveniste and Chomsky, those who had penetrated that the nature of language is to express cognition.

The sentence structure deduced from the relative four-dimensional structure of cognition may be what Chomsky called "semantic absolutes, known in advance of grammar" (Chomsky (1957:101, NB 9)) or "Deep Structure of Sentences"(Chomsky (1965)) or Universal Sentence Structure.

This work shows various syntax tree diagrams to verify the universal sentence structure as based on four-dimensional cognition in English surface structure.

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| ② SV+Av-P  |    |
| ③ SV+Av-QI   |    |
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| ② Place O  |    |
| 5) Abstract O  |    |
| ① Abstract Noun O                                      |    |
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| ③ Infinitive O   |    |
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|   |    |
|---|----|
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| ① Abstract Noun O                             |    |
| ② Infinitive O                                |    |

|                                       |     |
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Abbreviations

References

# I. Universal Sentence Structure

## 1. Cognition of Space-Time and Sentence Structure

Including Aristotle many people say that language is to communicate. It is certain that language is the most effective and important way to communicate. However, we think before communicate. Without thinking we have no words to communicate. Merely a part of language concerns with communication only when the conditions are prepared.

After having perceived a thing we know what it is with its name, therefore language is not to communicate but to recognize things. As the unit of language is a sentence, the structure of sentences should be restricted by the structure of cognition, which is constituted relatively of space and time according to the theory of Einstein.

1. A thing exists in four-dimensional: three-dimensional space and one-dimensional time.

2. If time forms a line, it has two extremes; the beginning and end.

(As time goes by, things change. In this meaning time is a synonym of 'change'.)

3. The two things at both ends of time or change are axial parties in the structure of the four dimensions. When there are parties concerned, there must be a third party, in distinction from which the parties concerned stand out. As a matter of course a change causes interests, both advantageous and disadvantageous, which always arise in the third party.

Therefore, all cognition should be composed of this complete four-dimensional structure, which can be represented as in We see this four-dimensional structure of cognition in the syntactic structures.

FIGURE 1. Four-dimensional Structure of Cognition and Universal Sentence Structure

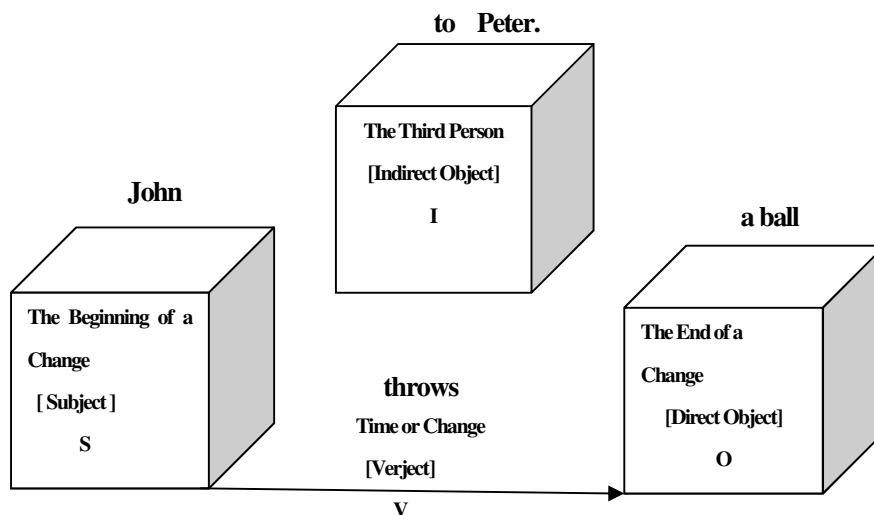
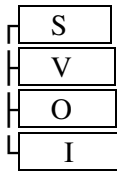


FIGURE 2. Universal Sentence Structure (order not specified)

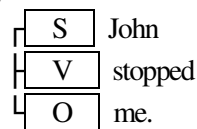


Any sentence of any language should have the universal structure and be analyzed with these components, because the structure is limited by the human cognition, which is based on a correlative four-dimensional structure.

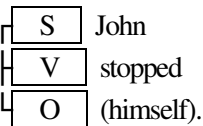
## 2. Transitive and Intransitive Verbs

Transitive verbs link a subject and a direct object not identical with the subject and intransitive verbs link a subject and a direct object identical with the subject, which may be expressed by reflexive direct objects. Direct objects of intransitive verbs tend to be latent because of the identity with subjects. We can recognize as intransitive verbs reflexive verbs whose direct object is identical with the subject.

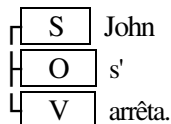
(1) John stopped me.  $S \neq O$  (Transitive)



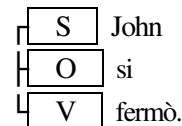
(2) a. John stopped (himself).  $S = O$  (Intransitive)



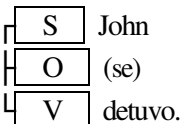
b. John s'arrêta. (French)  $S = O$



c. John si fermò. (Italian)  $S = O$



d. John (se) detuvo. (Spanish)  $S = O$





### 3. Parts to Express Universal Structure

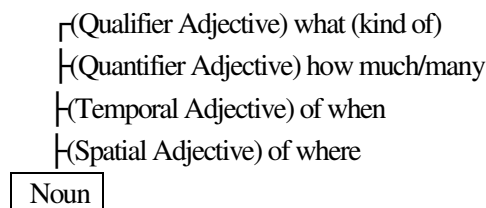
FIGURE 3.

| Components | Parts                      | Contents           |            |
|------------|----------------------------|--------------------|------------|
| S          | Nominals<br>(+Adjectivals) | [+animate]         | [-animate] |
| O          |                            |                    |            |
| I          |                            |                    |            |
| V          | Verbals<br>(+Adverbials)   | Change of Quality  |            |
|            |                            | Change of Quantity |            |
|            |                            | Change of Place    |            |
|            |                            | Change of Time     |            |

### 4. Modifiers

If a thing is composed of quality and quantity and situated in space-time, all the attributes of a thing should belong to the quality, quantity or location in space and time.

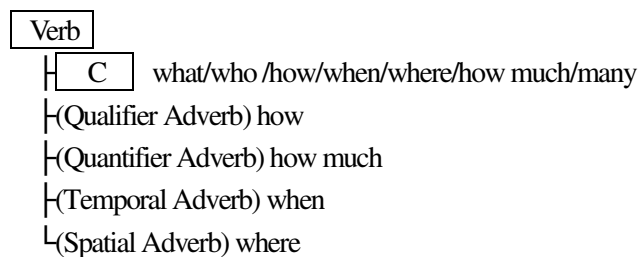
FIGURE 4. Adjectival Modifiers (order not specified)



As a change is realized in a thing, the same can be seen in the attributes of a change or time, which are also to be ascribed to quality, quantity, and spatial and temporal location. Consequently, all the modifiers of both nouns and verbs are attributed to the four elements.

On account of the paucity of lexical meaning in the verb "be" it requires a complement(C) as an adverbial modifier to express a static existence, which may be a noun or adjective or adverb regardless of the parts of speech.

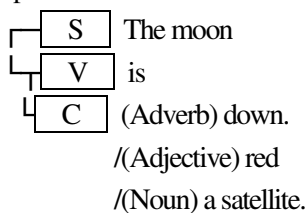
FIGURE 5. Adverbial Modifiers (order not specified)



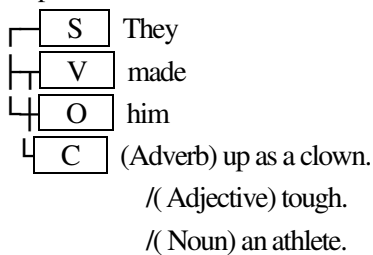
In many cases static verbs or verbs of the same kind do not make sense without predicative complements.

The C in (1a) seems to express the attribute of S and the C in (1b), the attribute of O. However, when the change, including no change, ends in O, the attribute expressed by C is not of S but O both in (1a) and (1b).

(1) a. Complement of an Intransitive Verb (S=O) (O is latent in English)



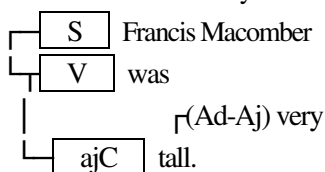
b. Complement of a Transitive Verb (S≠O)



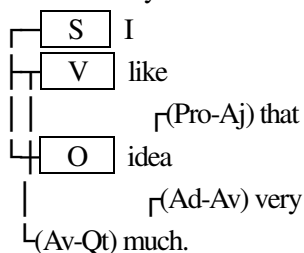
Adjectives are modified by various kinds of words. As almost all of these words have the same forms as adverbs, they have been regarded as adverbs. However, we had better call them AD-ADJECTIVES because they do not modify verbs but adjectives.

In the same way adverbs may be modified by AD-ADVERBS.

(2) a. Francis Macomber was very tall. HL



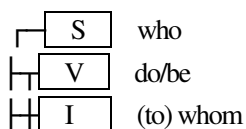
b. I like that idea very much. DD



## II. English Sentence Structure

### 1. Basic Structure

FIGURE 6. English Basic Sentence Structure



O what/ whom  
C how/what

(C; Modifiers of Verbs, which express attributes of direct objects, including those identical with subjects)

## 2. Parts of Speech

FIGURE7. English Parts of Speech

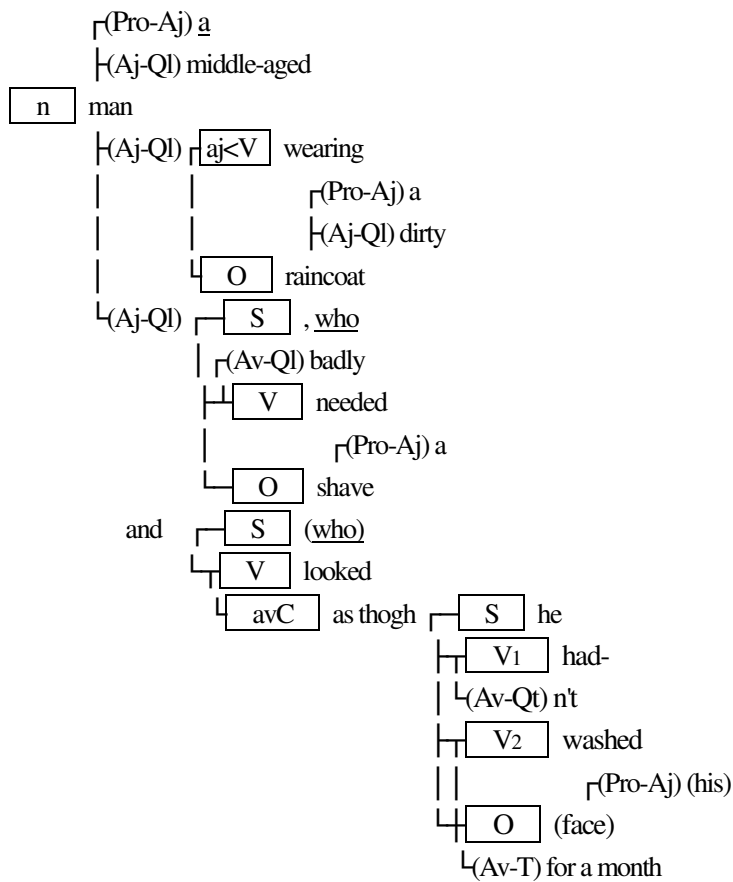
| Parts of speech                    |                            |  | examples                           |
|------------------------------------|----------------------------|--|------------------------------------|
| Nominals                           | what                       | [concrete nouns]   | apple, book                        |
|                                    |                            | [abstract nouns]   | liberty, importance                |
|                                    |                            | Noun clauses (;sentence)   | (the fact) (that) you won the race |
|                                    |                            | Infinitives [with <i>to</i> ]                                    | to run                             |
|                                    |                            | [without <i>to</i> ]   | (Let me) go.                       |
|                                    |                            | Gerund   | swimming                           |
|                                    | Pronouns                   | Referential Pronouns   | I, you, he, she, it, this, that    |
|                                    |                            | Interrogative-Exclamatory  | What, who, which                   |
|                                    |                            | Pronouns   |                                    |
|                                    |                            | Relative Pronouns  | which, that                        |
| Verbs                              | do what                    | (Aux. +) Verbs   | (do/will) come                     |
|                                    | Pro-verbs                  |  | (You knew him before I) did.       |
| Adjectivals                        | Qualifier                  |  | White, long, big                   |
|                                    | Adjectives<br>what         | Prepositive Nouns  | post (office)                      |
|                                    |                            | Possessive Adjectives  | children's (song)                  |
| Adjective Phrases                  |                            | (a picture) of great value                                       |                                    |
| Adjective Clauses                  |                            | (the box) (that) he opened                                       |                                    |
| Infinitives                        |                            | (the room ) to be cleaned  |                                    |
| Present Particles                  |                            | laughing (children)  |                                    |
| Past Particles                     |                            | ironed (shirt)   |                                    |
| Quantifier                         |                            | much/many, a few, a little, no (money)                           |                                    |
| Adjectives<br>how<br>many/much     | Cardinal Number Adjectives | one, two, three  |                                    |
|                                    | Multiple Adjectives        | double, triple   |                                    |
| Adjectives<br>of Place<br>of where | Ordinal Number Adjectives  | Urban, arctic  |                                    |
|                                    | Prepositive Nouns          | first, second, third   |                                    |
|                                    | Possessive Adjectives      | sea (breeze) (; breeze from the sea)                             |                                    |
|                                    | Adjective Phrases          | hotel's (bar)  |                                    |
|                                    | Adjective Clauses          | (books) in the library   |                                    |
|                                    | Infinitives                | (the bag)(that) he brought into the aircraft                     |                                    |
|                                    | Present Particles          | ( migratory birds) to come to the lake                           |                                    |
|                                    | Past Particles             | (guests) staying at the hotel<br>( a clock ) mounted on the wall |                                    |

|            |   |  |  |
|------------|---|--|--|
|            | Adjectives<br>of Time<br>of when          | Prepositive Nouns<br>Possessive Adjectives<br>Adjective Phrases<br>Adjective Clauses<br>Infinitives<br>Present Particles<br>Past Particles     | nocturnal, last (Monday)<br>day (pack)<br>today's (news)<br>(a ring) at midnight<br>(the meeting) (which) we had in the morning<br>(days) to come<br>passing (time)<br>(the summer) gone by              |
|            | Pro-Adjectives                            | Referential Pro-Adjectives<br>Interrogative-Exclamatory<br>Pro-Adjectives<br>Relative Pro-Adjectives   | the, a, this, such [quality], my [possession]<br>what (color), whose, which<br>whose   |
| Adverbials | Qualifier<br>Adverbs<br>how<br>why        | Nouns without Prepositions<br>Adverb Phrases<br>Adverb Clauses<br>Present Particles<br>Past Particles  | carefully, slowly, perfectly<br>(Do it) the way I told you.<br>by bus, in silence, with pleasure<br>if it rains, as he was young<br>(walk) singing<br>given the opportunity, (he...)                     |
|            | Quantifier<br>Adverbs<br>how<br>much/many | Multiple Adverbs   | much, a little, not<br>once, twice   |
|            | Adverbs<br>of Place<br>where              | Nouns without Prepositions<br>Adverb Phrases<br>Adverb Clauses<br>Infinitives [without to]<br>Present Particles<br>Past Particles              | up, down, abroad<br>(go) home, (come) this way<br>on the ground, (bear) in mind<br>where he has to endure<br>(come) to see<br>(they are going) to marry<br>being here in London<br>stuck in the air port |
|            | Adverbs<br>of Time<br>when                | Nouns without Prepositions<br>Adverb Phrases<br>Adverb Clauses<br>Infinitives [with to]<br>[without to]<br>Present Particles<br>Past Particles | now, always<br>(wait) (for) a minute<br>in the afternoon, in May<br>when the morning sun rises<br>till to be found<br>to be twenty<br>starting new semester<br>ended September                           |
|            | Pro-Adverbs                               | Referential Pro-Adverbs<br>Interrogative-Exclamatory<br>Pro-Adverbs<br>Relative Pro-Adverbs  | here [place], then [time], thus [quality]<br>where, when, how, why<br>where, when, how, why  |
|            |   |  |  |

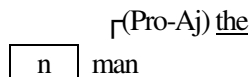
|                   |                       |   |                               |
|-------------------|-----------------------|---|-------------------------------|
| Ad-<br>Adjectives | Pro-Ad-<br>Adjectives | Referential Pro-Ad-<br>Adjectives               | very (good), somewhat (short) |
|                   |                       | Interrogative-Exclamatory<br>Pro-Ad- Adjectives | so (nice)<br>how (old)        |
|                   |                       |   |                               |
| Ad-<br>Adverbs    | Pro-Ad-<br>Adverbs    | Referential Pro-Ad-Adverbs                      | very (early), somewhat (late) |
|                   |                       | Interrogative-Exclamatory<br>Pro-Ad-Adverbs     | so (easily)<br>how (much)     |
|                   |                       |   |                               |

Definite and indefinite articles are referential pro-adjectives to indicate "known" or "unknown".

- (3) a. a middle-aged man wearing a dirty raincoat, who badly needed a shave and looked as though he hadn't washed for a month  
UE



b. the man



Some adverbs are abbreviations of adverb clauses.

(4) a. Frankly (speaking),

; Speaking frankly,

b. Economically (speaking),

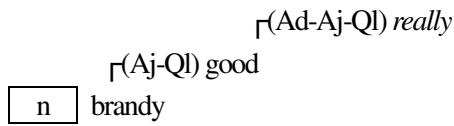
; In an economical point of view,

c. Of course,

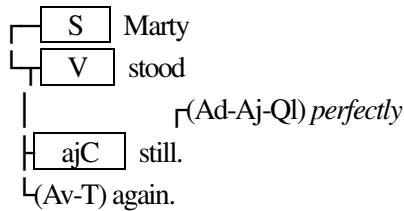
; As a matter of course,

Modifiers of adjectives are ad-adjectives and modifiers of adverbs, ad-adverbs.

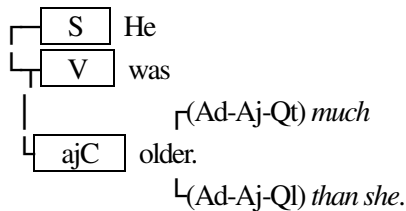
(5) a. *really* good brandy JB



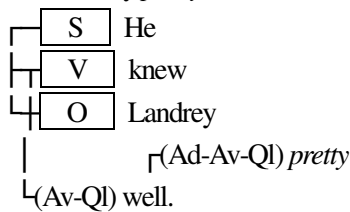
b. Marty stood *perfectly* still again. KR



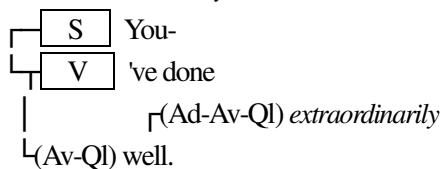
c. He was *much* older *than she*. MT



(6) a. He knew Landrey *pretty* well. BM



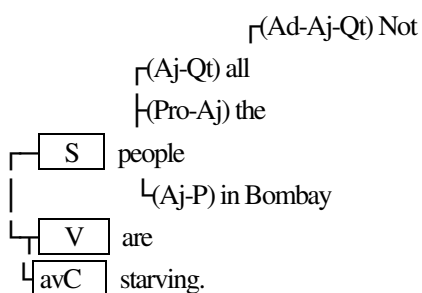
b. You've done *extraordinarily* well so far. SA



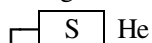
### 3. Negation

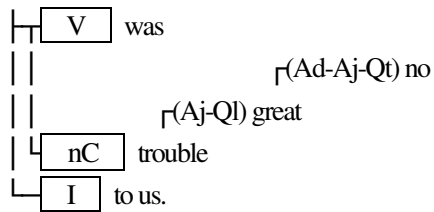
#### 1) Partial Negation

(7) a. Not all the people in Bombay are starving. WG

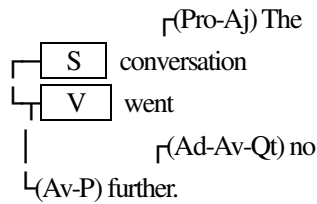


b. He was no great trouble to us. SS



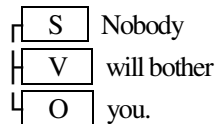


c. The conversation went no further. AM

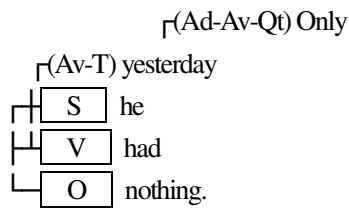


## 2) Total Negation

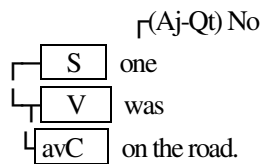
(8) a. Nobody will bother you. FW



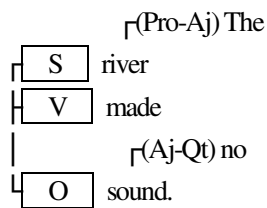
b. Only yesterday he had nothing. PL



c. No one was on the road. FT



d. The river made no sound. BR



e. Zero (=no) residual presence. MI

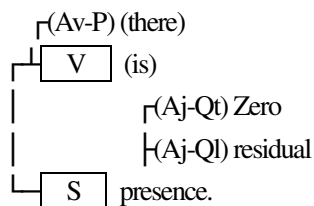


FIGURE 8. Grade of Negation in English

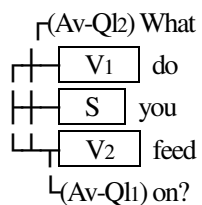
| Grade | Nouns | Quantifier | Ad-Adjectives | Verbs | Adverbs | Ad-Adverbs |
|-------|-------|------------|---------------|-------|---------|------------|
|-------|-------|------------|---------------|-------|---------|------------|

|      |                             | Adjectives                         |           |      | Quantity             | Time   | Quality                                   | Place   |    |
|------|-----------------------------|------------------------------------|-----------|------|----------------------|--|---|---------|----|
| ↑    |                             | very much/many<br>much/many        |           |      | very<br>much<br>much | forever<br>always  |   |         |    |
| 100% | (yes)                       | ∅                                  |           |      |                      |  |   |         |    |
| ↓    |                             | a little/a few<br>little/few       |           |      | a little<br>little   | frequently<br>often<br>sometimes<br>occasionally<br>seldom<br>/scarcely<br>/rarely | usually /normally<br>/generally<br>hardly |         |    |
| 0%   | nobody<br>/nothing<br>/none | no (one/body etc.)<br>/zero/absent | no<br>not | lack | not                  |  |   |         | no |
| ↓    |                             |                                    |           |      |                      | never  | nohow/noway                               | nowhere |    |

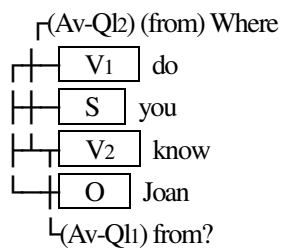
#### 4. Movement of Prepositions and Adverbs

Priority of Nuclear Word to Attachments

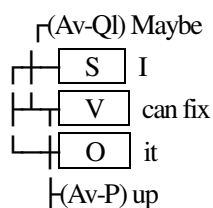
(9) a. What do you feed on? GE



b. Where do you know Joan from? BW



c. Maybe I can fix it up on buffalo. HL





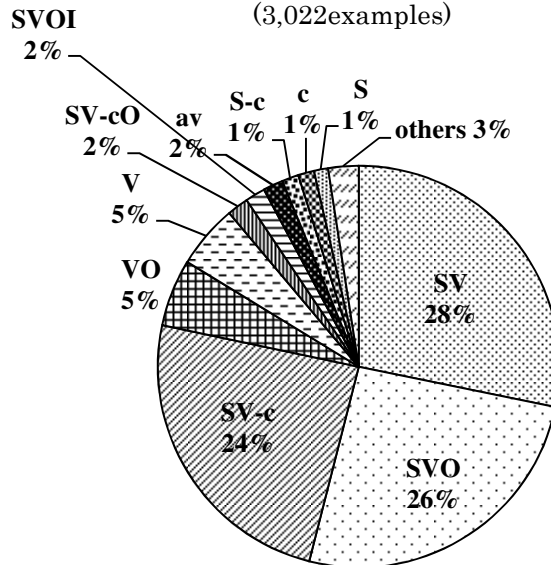
L(Av-P) on buffalo.

## II. English Sentence Patterns

FIGURE 9. Possible Sentence Patterns (order not specified)

| Number of components  |    | Patterns |    | +complement |
|-----------------------|----|----------|----|-------------|
| 4 components sentence | 1  | SVOI     | 16 | SV-cOI      |
| 3 components sentence | 2  | SVO      | 17 | SV-cO       |
|                       | 3  | SVI      | 18 | SV-cl       |
|                       | 4  | SOI      | 19 | SOI-c       |
|                       | 5  | VOI      | 20 | V-cOI       |
| 2 components sentence | 6  | SV       | 21 | SV-c        |
|                       | 7  | SO       | 22 | SO-c        |
|                       | 8  | SI       | 23 | SI-c        |
|                       | 9  | VO       | 24 | V-cO        |
|                       | 10 | VI       | 25 | V-cl        |
|                       | 11 | OI       | 26 | OI-c        |
| 1 component sentence  | 12 | S        | 27 | S-c         |
|                       | 13 | V        | 28 | V-c         |
|                       | 14 | O        | 29 | O-c         |
|                       | 15 | I        | 30 | I-c         |
| 0 components sentence | 31 | av       | 33 | c           |
|                       | 32 | aj       |    |             |

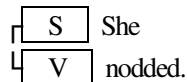
FIGURE 10. Frequency of Sentence Patterns in English (3,022 examples)



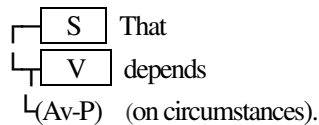
Data : ① J. Steinbeck. *Breakfast*. ② ——— *Flight*.(First part) ③ ——— *Snake*.(Last part) ④ E. Hemingway. *Old Man at the Bridge*. ⑤ ——— *Cat in the Rain*. ⑥ R. Chandler. *Farewell My Lovely*. (Chap.2) ⑦ E.A. Poe. *Three Sundays*. ⑧ O. Henry. *Green door*. ⑨ A. Christie. *Then There Were None*. ⑩ G. Greene. *The Case for the Defence*. ⑪ Saki. *Eeaster Egg*. ⑫ A. Sillitoe. *The Bike*. ⑬ F. O'Connor. *The Drunkard*. ⑭ K. S. Prichard. *The Cooboo*. ⑮ L. M. Montgomery. *Anne of Green Gables*.(Chap.3)

## 1. SV

(10) She nodded. TB

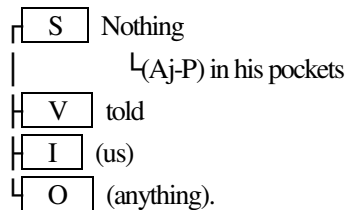


(11) That depends (on circumstances) . SA

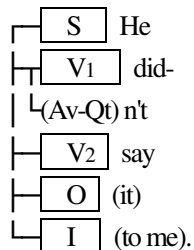


1) SV (IO)

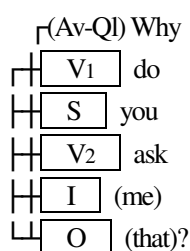
(12) Nothing in his pockets told. RW



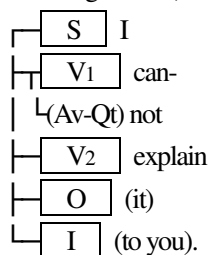
(13) He didn't say. FD



(14) Why do you ask? MD

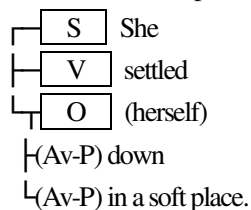


(15) (Why should I go back?) I cannot explain. HB

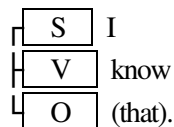


2) SV (O)

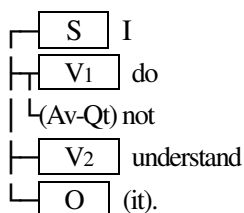
(16) She settled down in a soft place. WG



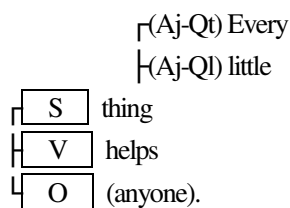
(17) I know. FW



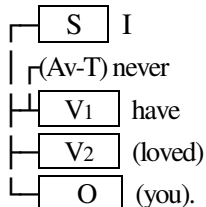
(18) I do not understand. GN



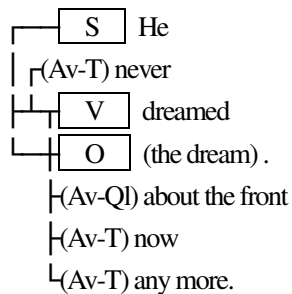
(19) Every little thing helps. HM



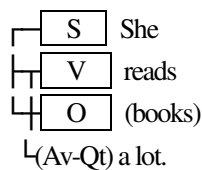
(20) (Don't you love me? No,...) I never have. SK



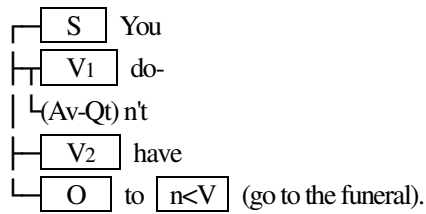
(21) He never dreamed about the front now any more. WN



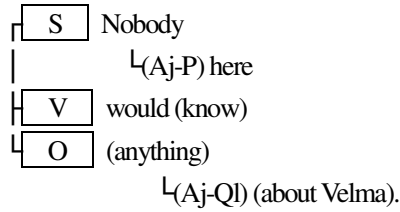
(22) She reads a lot. WG



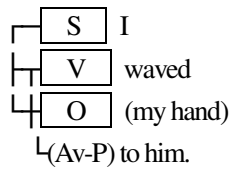
(23) (I have to go to this damn funeral...) You don't have to. WG



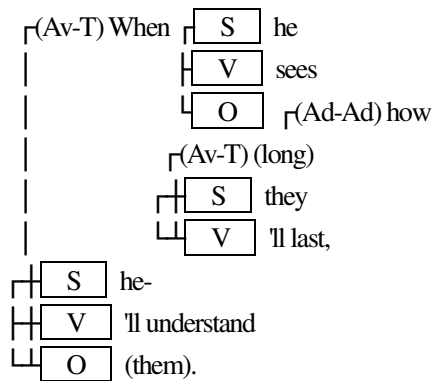
(24) (This fellow wouldn't know anything about a white girl named Velma. ) Nobody here would. FW



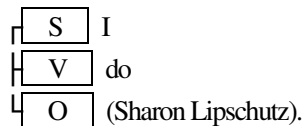
(25) I waved to him. FA



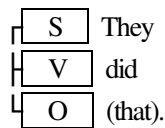
(26) When he sees how they'll last, he'll understand. ND



(27) (Do you like Sharon Lipschutz? Yes,) I do (=like)." PB

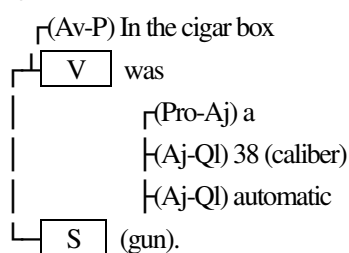


(28) (Wamer Brothers could use that,...) They did (=used). RW

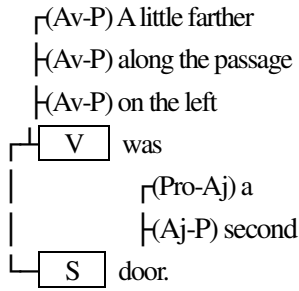


3) there be (Verb Second (V2) Word Order)

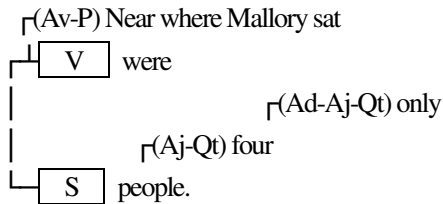
(29) In the cigar box was a 38 automatic. FW



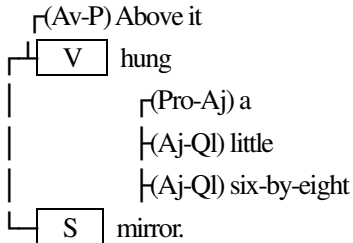
(30) A little farther along the passage on the left was a second door. SA



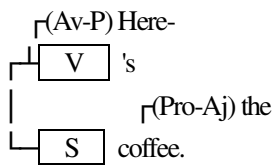
(31) Near where Mallory sat were only four people. BM



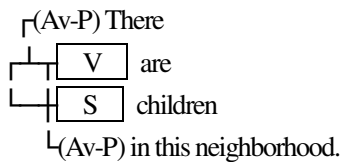
(32) Above it hung a little six-by-eight mirror. AG



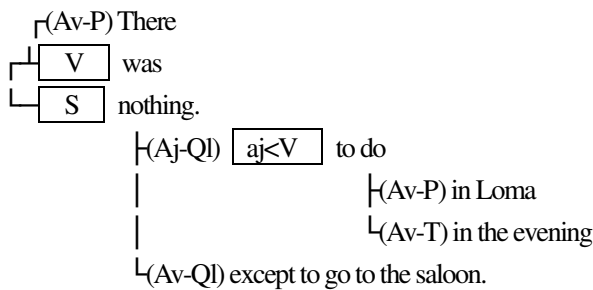
(33) Here's the coffee. CP



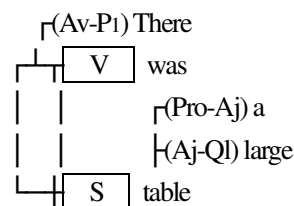
(34) There are children in this neighborhood. WG



(35) There was nothing to do in Loma in the evening except to go to the saloon. JB

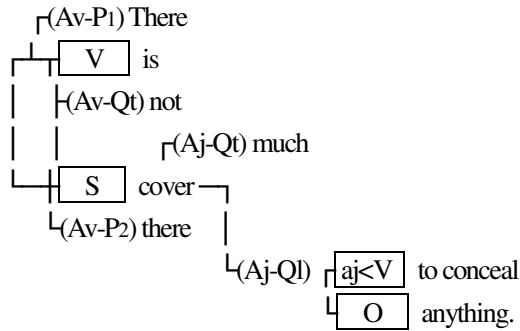


(36) There was a large table in the center of the room. MD

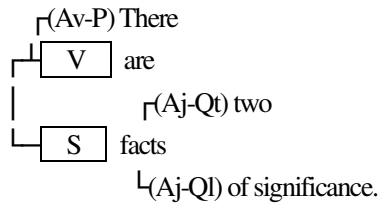


└(Av-P2) in the center of the room.

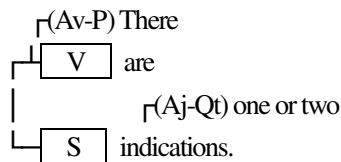
(37) There is not much cover there to conceal anything. HM



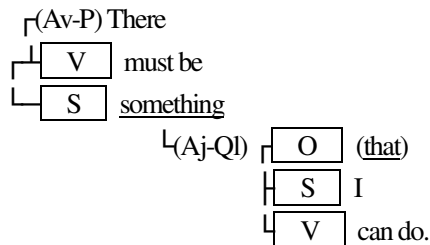
(38) There are two facts of significance. AS



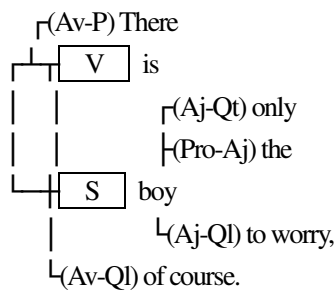
(39) There are one or two indications. HB



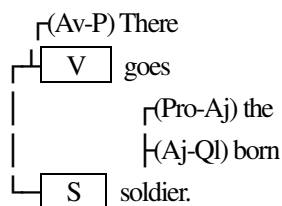
(40) There must be something I can do. SK



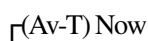
(41) There is only the boy to worry, of course. OS

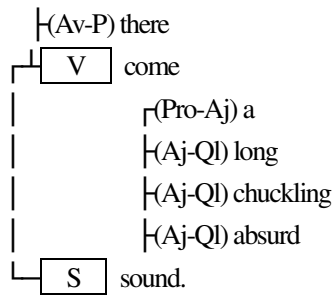


(42) There goes a born soldier. MD

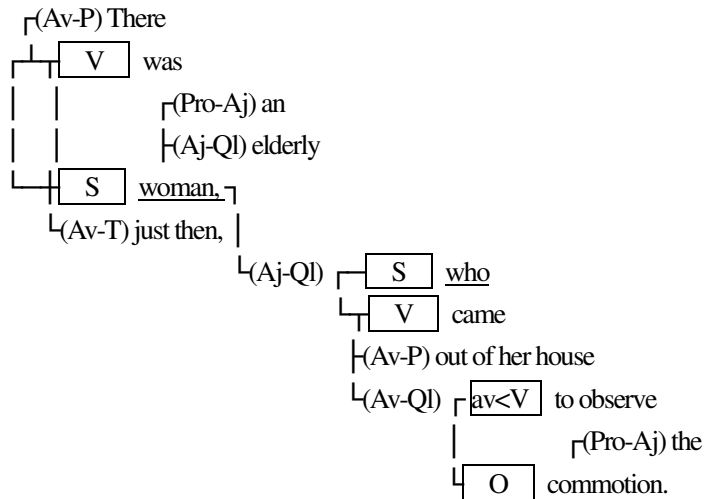


(43) Now there came a long, chuckling absurd sound. GP

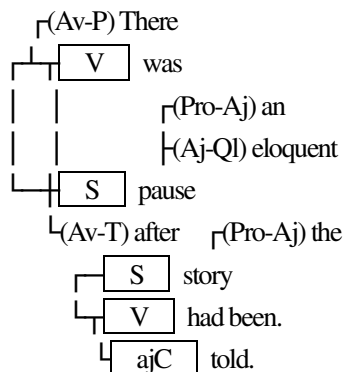




(44) There was an elderly woman, just then, who came out of her house to observe the commotion. WG



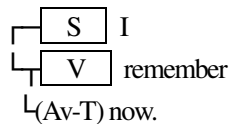
(45) There was an eloquent pause after the story had been told. DK



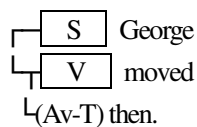
#### 4) SV+Modifiers

##### ① SV+Av-T

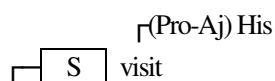
(46) I remember now. TW



(47) George moved then. TB



(48) His visit would terminate next day. HB





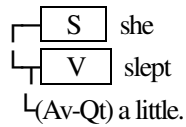




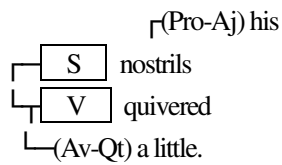
└(Av-P) around.

④ SV+Av-Qt

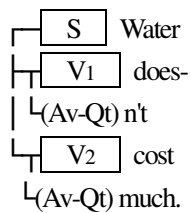
(63) she slept a little. PL



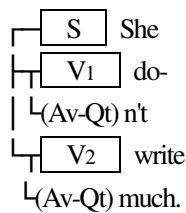
(64) (His face was intent and) his nostrils quivered a little. FT



(65) Water doesn't cost much. TB

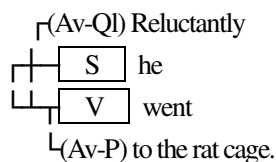


(66) She don't [sic] write much. MD

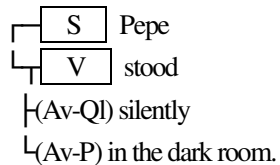


⑤ SV+Compound Adverbials

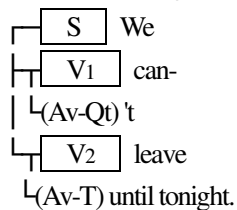
(67) Reluctantly he went to the rat cage. SN



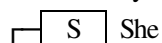
(68) Pepe stood silently in the dark room. FT



(69) We can't leave until tonight. WG



(70) She looked curiously at her husband. HL







┌(Av-T) now  
 └(Av-QI) coldly.

(83) Perhaps it (=the cigarette case) hadn't belonged to him at all. FW

┌(Av-QI) Perhaps  
 ┌┌ S it  
 ┌┌┌ V1 had-  
 ┌┌┌┌ (Av-Qt) n't  
 ┌┌┌┌┌ V2 belong  
 ┌┌┌┌┌┌ (Av-P) to him  
 ┌┌┌┌┌┌┌ (Av-Qt) at all.

(84) Then Nora came scampering down the aisle. FC

┌(Av-T) Then  
 ┌┌ S Nora  
 ┌┌┌ V came  
 ┌┌┌┌ (Av-QI) av<V scampering  
 ┌┌┌┌┌ (Av-P) down the aisle.

(85) A trifle wildly, he looked at the Comanches near his seat. LM

┌(Ad-Av-Qt) A trifle  
 ┌(Av-QI) wildly,  
 ┌┌ S he  
 ┌┌┌ V looked  
 ┌┌┌┌ (Av-P) at the Comanches near his seat.

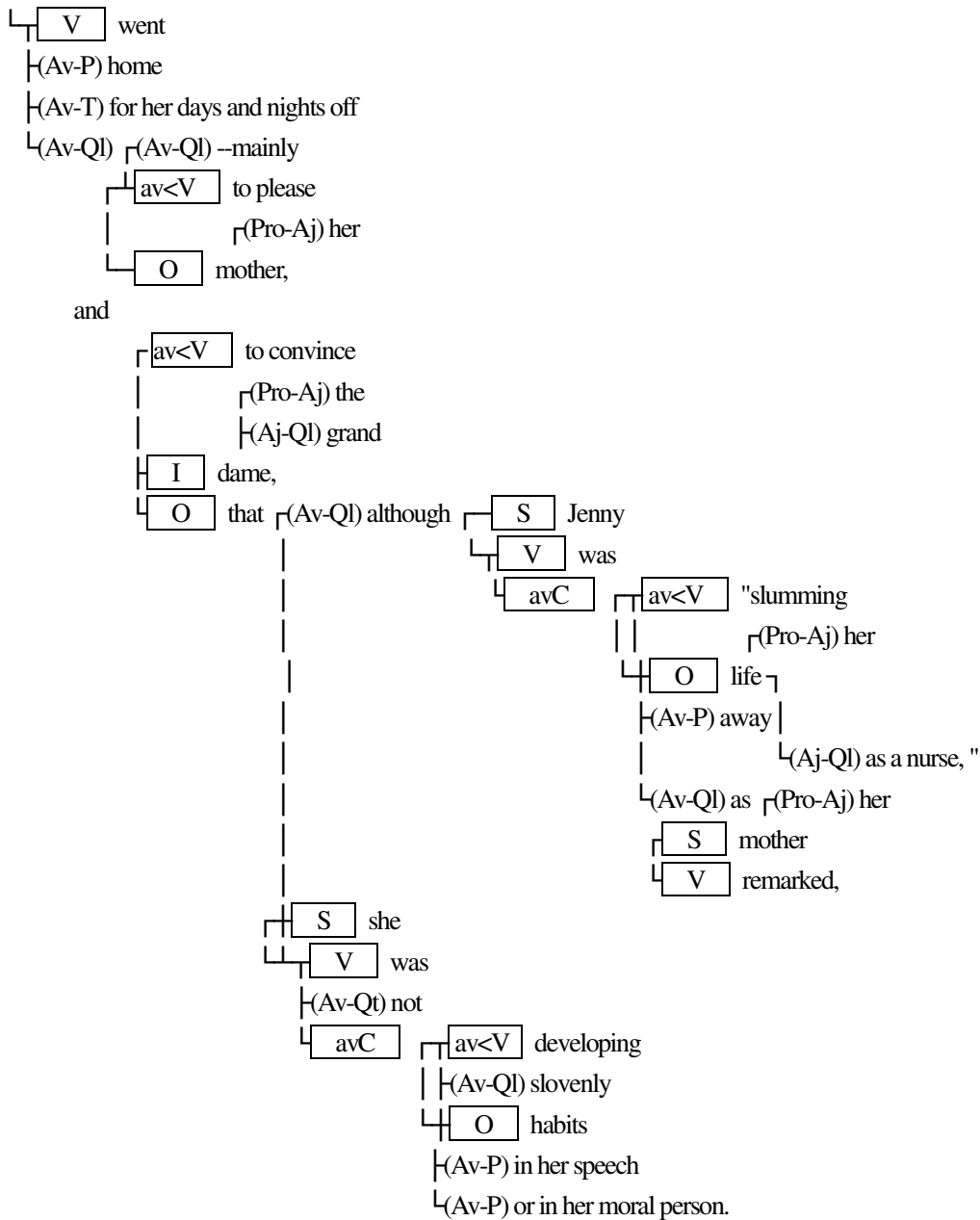
(86) Kino and Juana came slowly down to the beach and to Kino's canoe, which was the one thing of value he owned in the world.

PL

┌┌ S Kino and Juana  
 ┌┌┌ V came  
 ┌┌┌┌ (Av-QI) slowly  
 ┌┌┌┌┌ (Av-P) down  
 ┌┌┌┌┌┌ (Av-P) to the beach  
 ┌┌┌┌┌┌┌ (Av-P) and to Kino's canoe,  
 ┌┌┌┌┌┌┌┌ (Aj-QI) ┌┌ S which  
 ┌┌┌┌┌┌┌┌┌┌ V was  
 ┌┌┌┌┌┌┌┌┌┌┌┌ (Pro-Aj) the  
 ┌┌┌┌┌┌┌┌┌┌┌┌┌ (Aj-Qt) one  
 ┌┌┌┌┌┌┌┌┌┌┌┌┌┌ C thing  
 ┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌ (Aj-QI) of value  
 ┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌ (Aj-QI) ┌┌ O ,which  
 ┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌ S he  
 ┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌ V owned  
 ┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌┌ (Av-P) in the world.

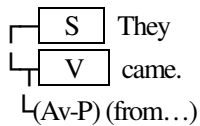
(87) Jenny went home for her days and nights off--mainly to please her mother, and to convince the grande dame that although Jenny was "slumming her life away as a nurse," as her mother remarked, she was not developing slovenly habits in her speech or in her moral person. WG

┌┌ S Jenny

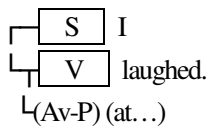


⑥ SV+ (Modifiers)

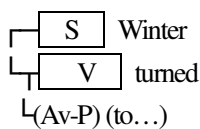
(88) They came. OS



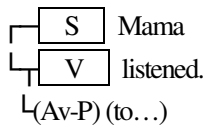
(89) I laughed. GF



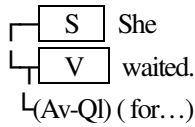
(90) Winter turned. MD



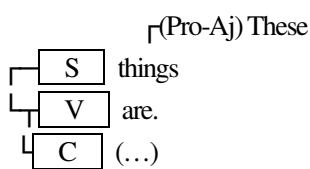
(91) Mama listened. FT



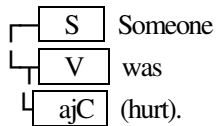
(92) She waited. FW



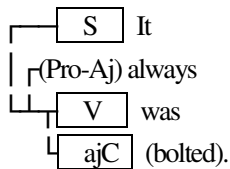
(93) These things are. FT



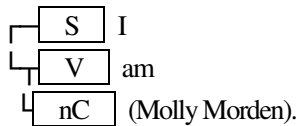
(94) (I suppose someone has been hurt.) Someone was. RW



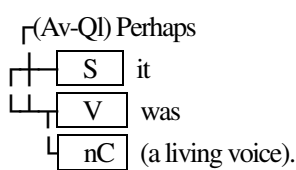
(95) (Was the door leading into Miss Cynthia's room bolted?...Yes,...) It always was. AS



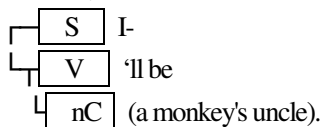
(96) (You're Molly Morden. Yes, sir.) I am. MD



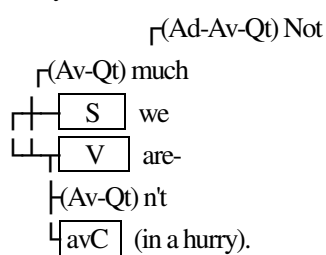
(97) (That was a living voice.) Perhaps it was. HB



(98) I'll be (a monkey's uncle). SL



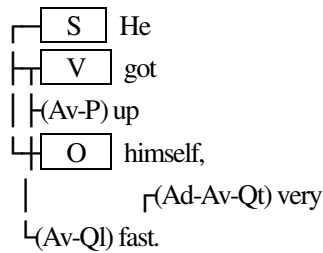
(99) (We're in no hurry.) Not much we aren't. LR



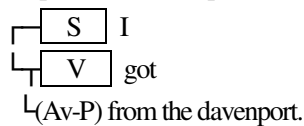
## 2. SVO

1) S=O Intransitive

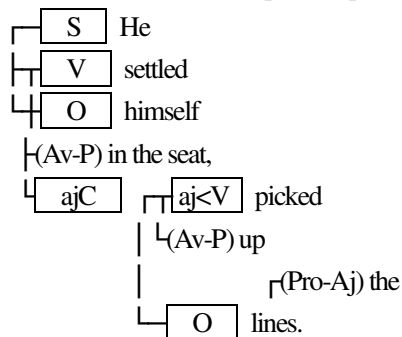
(100) a. He got up himself, very fast. GF S=O (Intransitive)



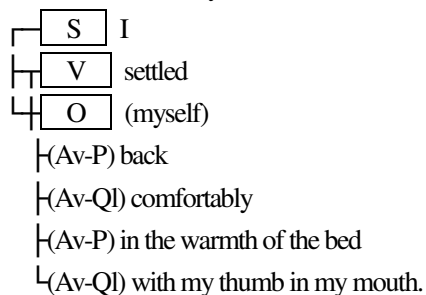
b. I got up from the davenport. FW S≠O (Transitive)



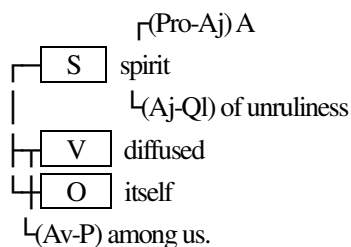
(101) a. He settled himself in the seat, picked up the lines. CH S=O (Intransitive)



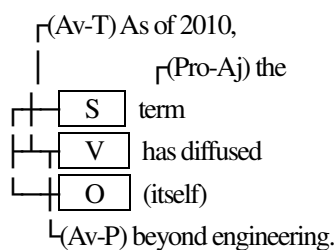
b. I settled back comfortably in the warmth of the bed with my thumb in my mouth. OC S≠O (Transitive)



(102) a. A spirit of unruliness diffused itself among us. EC S=O (Intransitive)

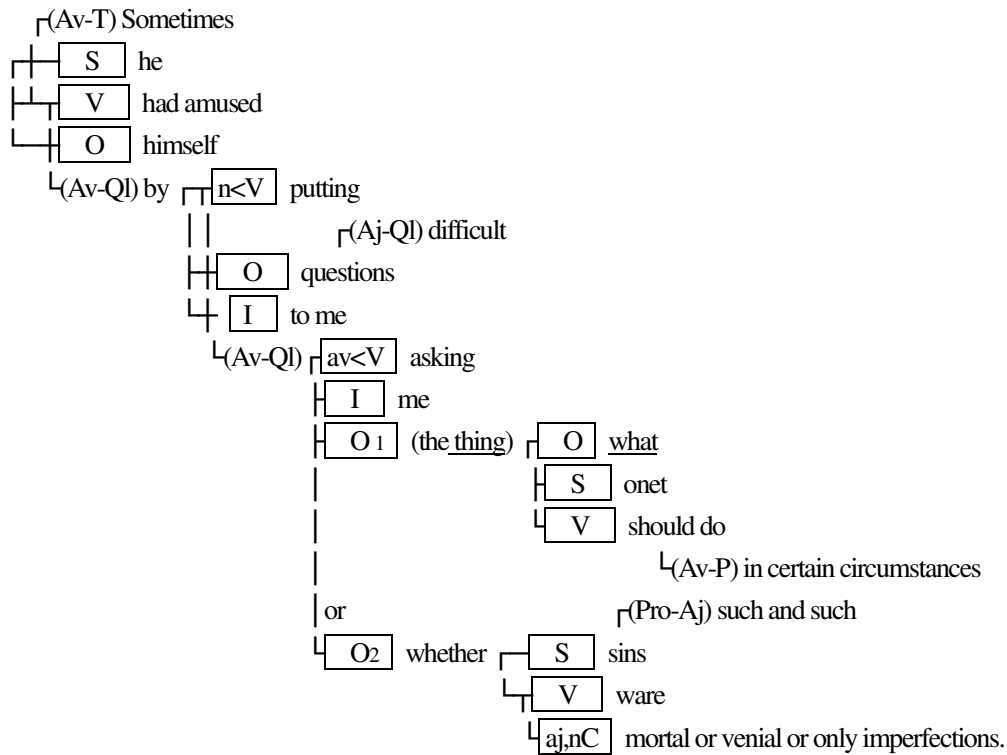


b. As of 2010, the term has diffused beyond engineering. (From Wikipedia about Unobtainium) S≠O (Transitive)

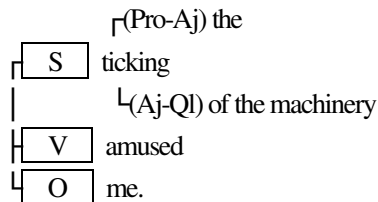




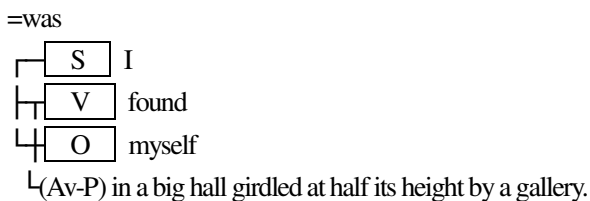
(103) a. Sometimes he had amused himself by putting difficult questions to me asking me what one should do in certain circumstances or whether such and such sins were mortal or venial or only imperfections. OC



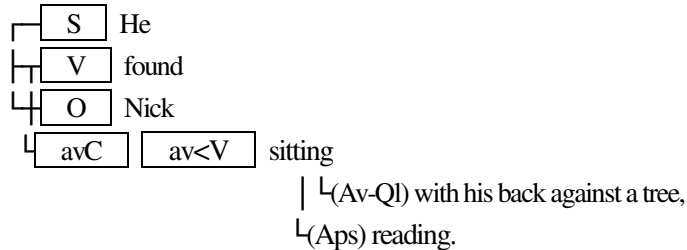
b. The ticking of the machinery amused me. PD S≠O (Transitive)



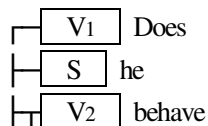
(104) a. I found myself in a big hall girdled at half its height by a gallery. AB S=O (Intransitive)

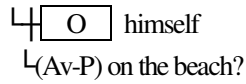


b. He found Nick sitting with his back against a tree, reading. DC S≠O (Transitive)



(105) Does he behave himself on the beach? PB S=O (Intransitive)

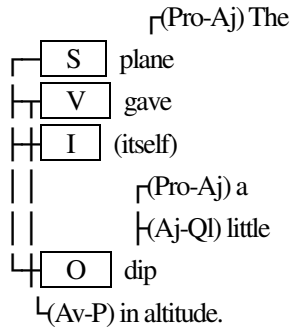




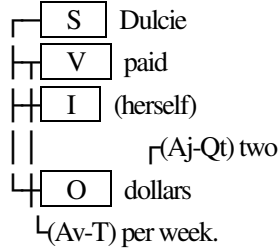
2) SVO (I)

① S=I Reflexive Indirect Objects

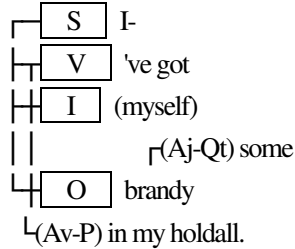
(106) The plane gave a little dip in altitude. WG



(107) Dulcie paid (herself) two dollars per week. US

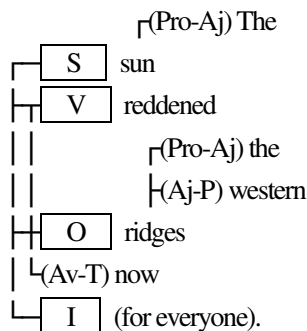


(108) I've got some brandy in my holdall. MS

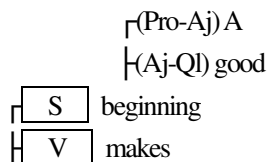


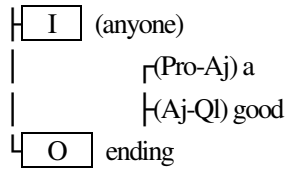
② Indefinite Indirect Objects

(109) The sun reddened the western ridges now (for everyone). FT

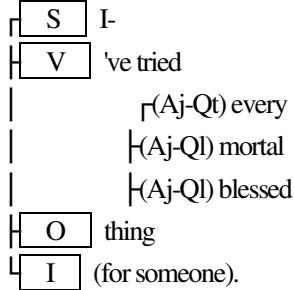


(110) A good beginning makes a good ending (for anyone). Proverb

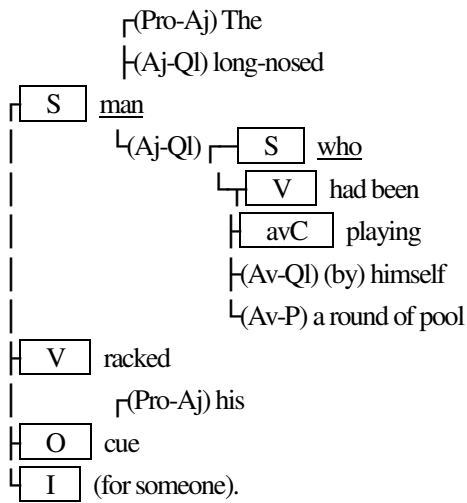




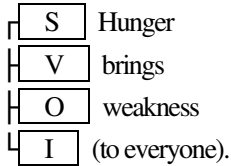
(111) I've tried every mortal blessed thing. SA



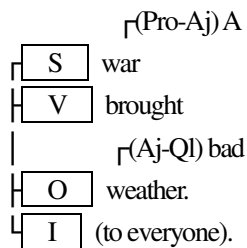
(112) The long-nosed man who had been playing himself a round of pool racked his cue. GF



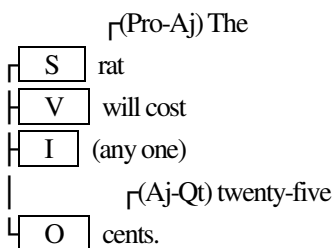
(113) Hunger brings weakness. MD



(114) A war brought bad weather. MD

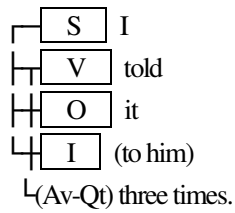


(115) The rat will cost twenty-five cents. SN

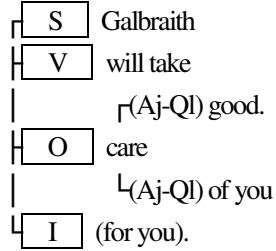


③ Indirect Objects Depending on Context

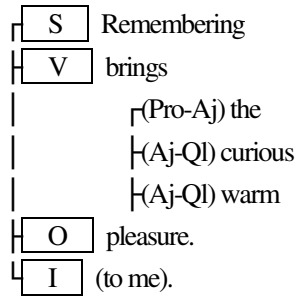
(116) I told it three times. RW



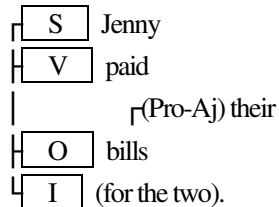
(117) Galbraith will take good care of you. FW



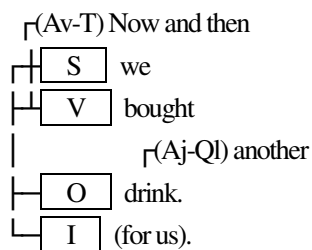
(118) Remembering brings the curious warm pleasure. BF



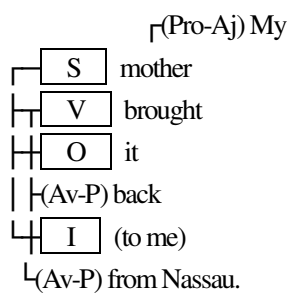
(119) Jenny paid their bills. WG



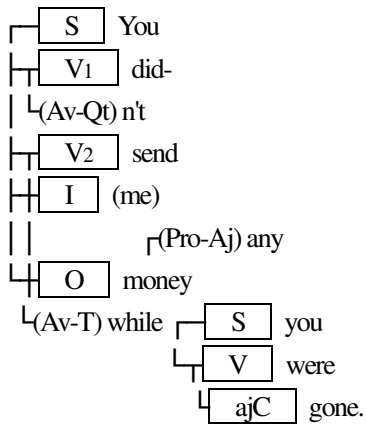
(120) Now and then we bought another drink. JB



(121) My mother brought it back from Nassau. BW

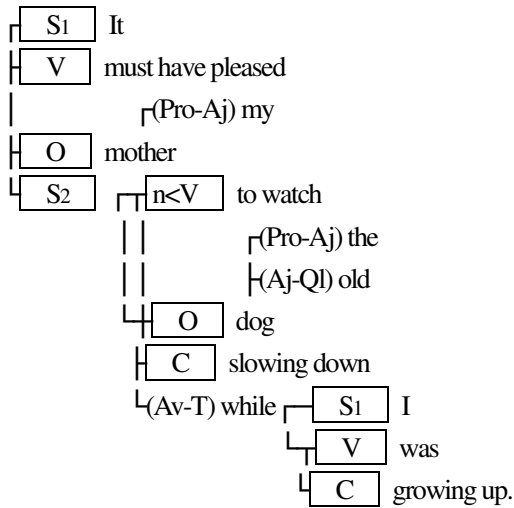


(122) You didn't send (me) any money while you were gone. MQ

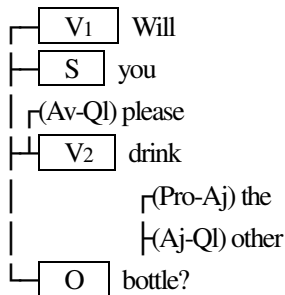


3) Infinitive S

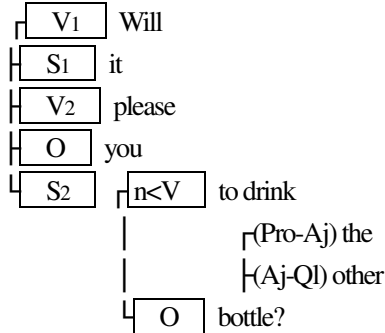
(123) It must have pleased my mother to watch the old dog slowing down while I was growing up. WG



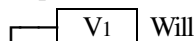
(124) a. Will you please drink the other bottle? HS

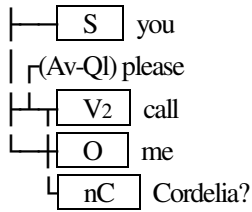


b.



(125) Will you please call me Cordelia? AG

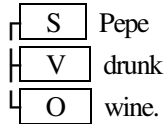




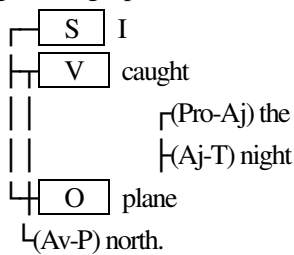
4) Concrete O

① Thing or Person O

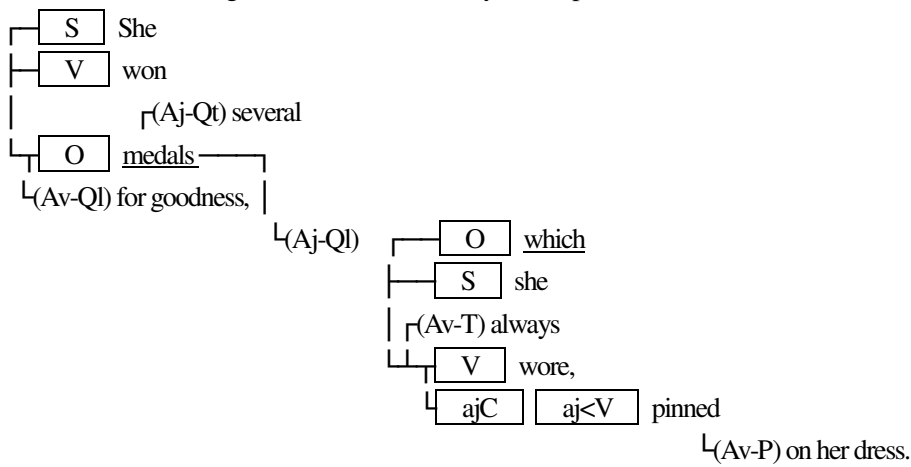
(126) Pepe drank wine. FT



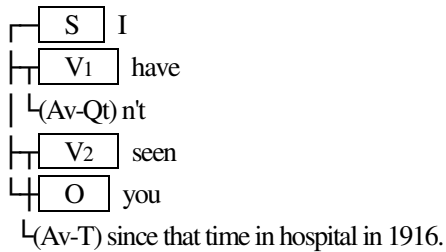
(127) I caught the night plane north. GF



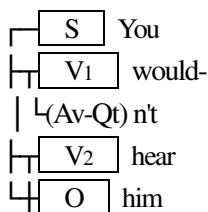
(128) She won several medals for goodness, which she always wore, pinned on to her dress. ST



(129) I haven't seen you since that time in hospital in 1916. SA



(130) You wouldn't hear him in the house any more than now. SS



└(Av-P) in the house  
 └(Av-T) any more  
 └(Av-T) than now

(131) Nick put his foot on him proudly. FS

└ S Nick  
 └ V put  
 └ (Pro-Aj) his  
 └ O foot  
 └(Av-P) on him  
 └(Av-QI) proudly.

(132) George drove me home from the office. TB

└ S George  
 └ V drove  
 └ O me  
 └(Av-P) home  
 └(Av-P) from the office.

(133) We did have a Jack. MI

└ S We  
 └ V did have  
 └ (Pro-Aj) a  
 └ O Jack.

(134) You knew him before I did (= knew). TD

└ S You  
 └ V knew  
 └ O him  
 └(Av-T) before └ S I  
 └ V did.

(135) I brought her here, where she can rest some before she gets mixed up in the excitement of town. LA

└ S I  
 └ V brough  
 └ O her  
 └(Av-P) here └(Av-P) where  
 └ S she  
 └ V can rest  
 └(Av-T) before └ S she  
 └ V gets  
 └ ajC aj<V mixed  
 └(Av-P) up  
 └(Av-P) in the excitement of town.

(136) Do you have bad luck with all games? GN

└ V1 Do  
 └ S you  
 └ V2 have  
 └ (Aj-QI) bad

└─ O luck  
 └─(Av-QI) with all games?

(137) Did you get the medicine? FT.

└─ V1 Did  
 └─ S you  
 └─ V2 get  
 └─(Pro-Aj) the  
 └─ O medicine?

(138) How many (shipments) 'd (=did) you do last night? CA

└─(Pro-Aj-Qt) How  
 └─(Aj-Qt) many-  
 └─ O (shipments)  
 └─ V1 'd  
 └─ S you  
 └─ V2 do  
 └─(Av-T) last night?

(139) What'd (=did) they do the first night? CA

└─ O What-  
 └─ V1 'd  
 └─ S they  
 └─ V2 do  
 └─(Av-T) the first night?

(140) Have you had any more phone calls? FW

└─ V1 Have  
 └─ S you  
 └─ V2 had  
 └─(Pro-Aj) any  
 └─(Aj-Qt) more  
 └─(Aj-QI) phone  
 └─ O call?

(141) Have you any better explanation? HB

└─ V Have  
 └─ S you  
 └─(Pro-Aj) any  
 └─(Aj-QI) better  
 └─ O explanation?

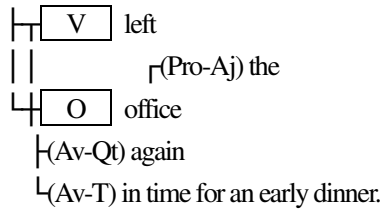
(142) It may not have anything to do with the Jeeter case. TB

└─ S It  
 └─ V1 may  
 └─(Av-Qt) not  
 └─ V2 have  
 └─ O anything  
 └─(Aj-QI) to do with the Jeeter case.

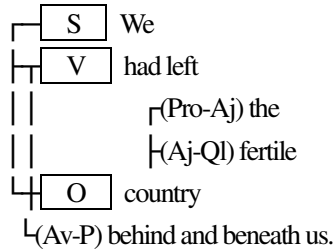
(143) You hold me, now. PB (Imperative)



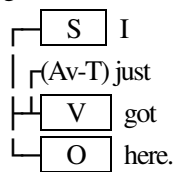




(150) We had left the fertile country behind and beneath us. HB

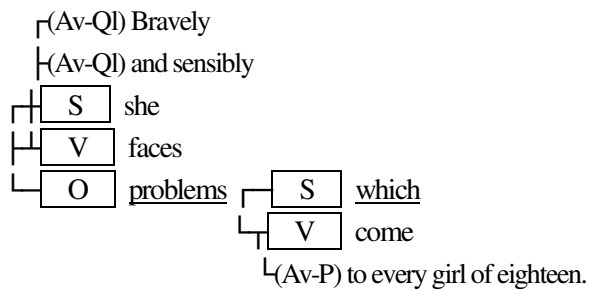


(151) I just got here. PB

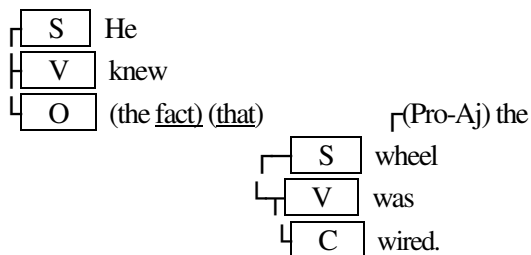


5) Abstract O

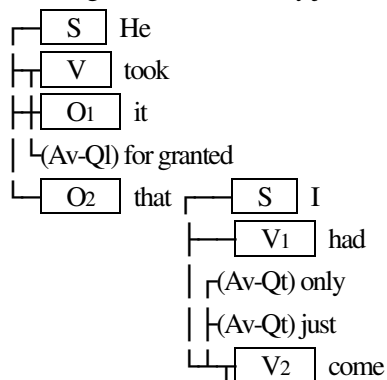
(152) Bravely and sensibly she faces the problems which come to every girl of eighteen. BS



(153) He knew the wheel was wired. FM

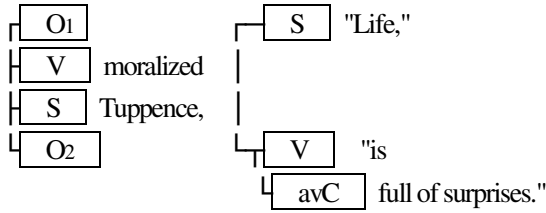


(154) He took it for granted that I had only just come upon the scene. AS



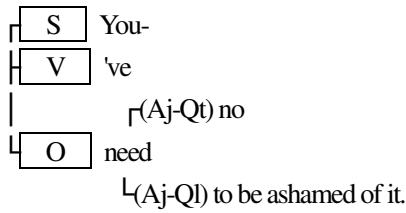
└(Av-P) upon the scene.

(155) "Life," moralized Tuppence, "is full of surprises." SA

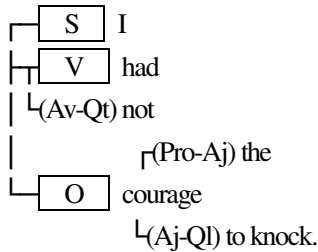


① Abstract Noun O

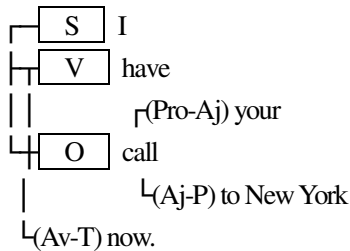
(156) You've no need to be ashamed of it. AG



(157) I had not the courage to knock. SS

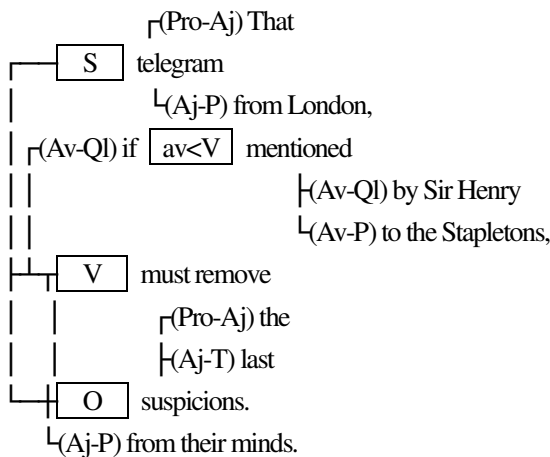


(158) I have your call to New York now. PB

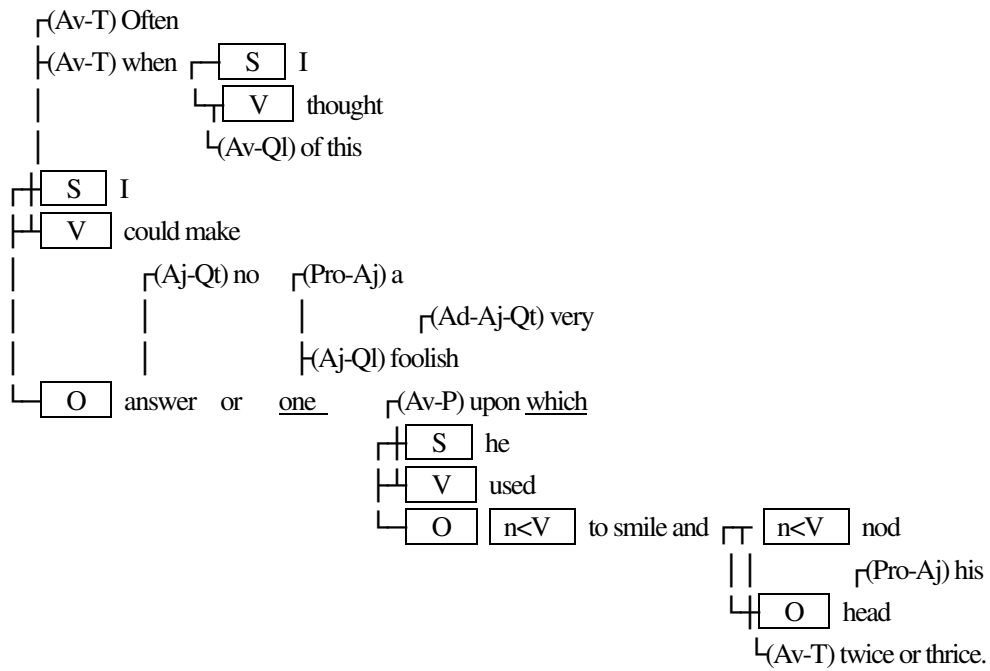


(159) That telegram from London, if mentioned by Sir Henry to the Stapletons, must remove the last suspicions from their minds.

HB

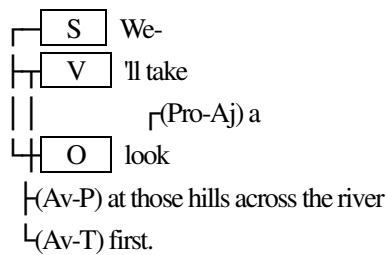


(160) Often when I thought of this I could make no answer or only a very foolish and halting one upon which he used to smile and nod his head twice or thrice.SS

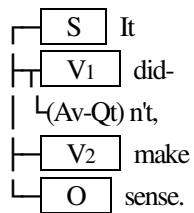


② Transitive V+O = Intransitive V

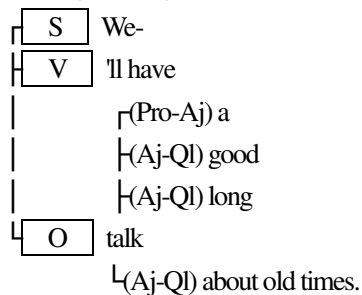
(161) We'll take a look at those hills across the river first. BT



(162) It didn't make sense. FW

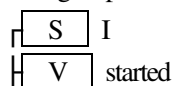


(163) We'll have a good long talk about old times. AT

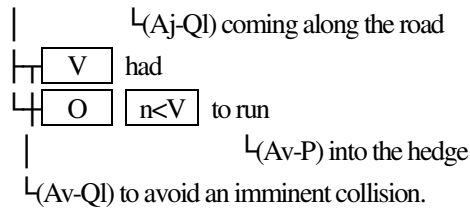


③ Infinitive O

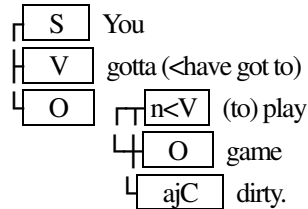
(164) I started to get up from my chair. TB (cf.&)



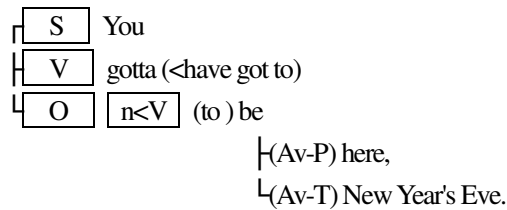




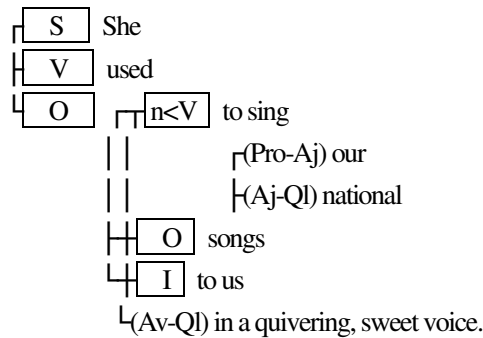
(170) You gotta play the game dirty. FW



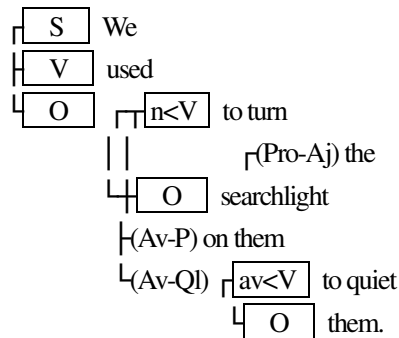
(171) You gotta be here, New Year's Eve. CA



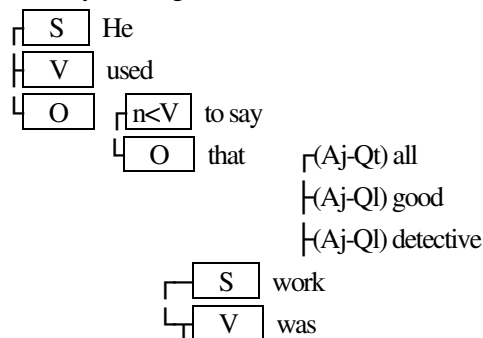
(172) She used to sing our national songs to us in a quivering, sweet voice. MD

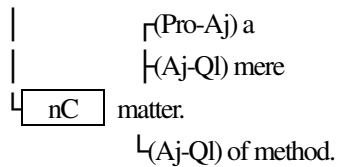


(173) We used to turn the searchlight on them to quiet them. QS

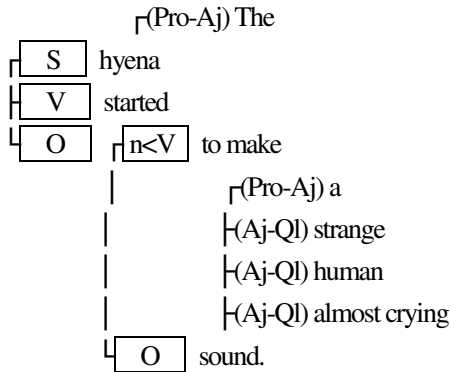


(174) He used to say that all good detective work was a mere matter of method. AS

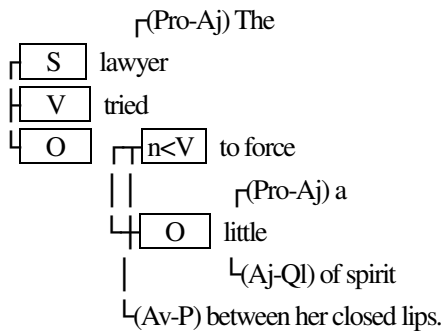




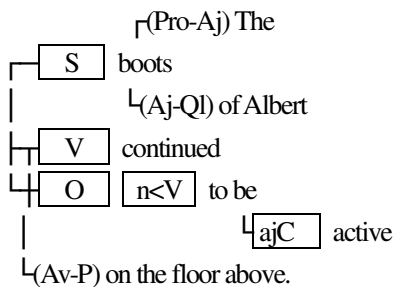
(175) The hyena started to make a strange, human, almost crying sound. SK (cf. &)



(176) The lawyer tried to force a little of the spirit between her closed lips. SA

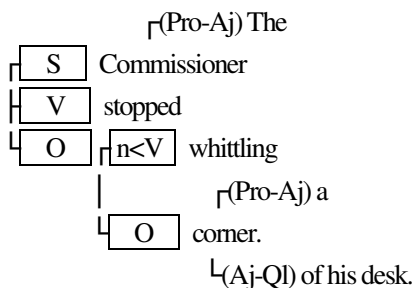


(177) The boots of Albert continued to be active on the floor above. SA

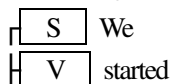


④ Gerund O

(178) The Commissioner stopped whittling the corner of his desk. HM



(179) We started talking. SK (cf. started&)



└ O ┘ └ n<V ┘ talking.

(180) Her husband had ceased talking, leaning forward with his hands raised and stopped. LA

└ (Pro-Aj) Her  
└ S ┘ husband  
└ V ┘ had ceased  
└ O ┘ talking  
└ (Av-Ql) ┘ └ av<V ┘ leaning,  
└ (Av-P) ┘ forward  
└ (Av-Ql) ┘ with his hands raised and stopped.

(181) The small boy began smacking the cushions of the seat, producing a cloud of dust at each blow. ST

└ (Pro-Aj) The  
└ (Aj-Ql) ┘ small  
└ S ┘ boy  
└ V ┘ began  
└ O ┘ └ n<V ┘ smacking  
└ (Pro-Aj) ┘ the  
└ O ┘ cushions  
└ (Aj-Ql) ┘ of the seat,  
└ (Av-P) ┘ at each blow.  
└ (Av-Ql) ┘ └ av<V ┘ producing  
└ (Pro-Aj) ┘ a  
└ O ┘ cloud  
└ (Aj-Ql) ┘ of dust  
└ (Av-P) ┘ at each blow.

(182) I like living like a gentleman. BA

└ S ┘ I  
└ V ┘ like  
└ O ┘ └ n<V ┘ living  
└ (Av-Ql) ┘ like a gentleman.

(183) I don't like being a witness. RD

└ S ┘ I  
└ V1 ┘ do-  
└ (Av-Qt) ┘ n't,  
└ V2 ┘ like  
└ O ┘ └ n<V ┘ being  
└ (Pro-Aj) ┘ a  
└ nC ┘ witness.

⑤ Indirect Narration O

(184) He felt that he was dull. VG

└ S ┘ He  
└ V ┘ felt  
└ O ┘ that └ S ┘ he  
└ V ┘ was





└─ O Sentence N<av no.

(191) He says something that might be yes or no. BC

└─ S He  
 └─ V says  
 └─ O something └─ S that  
 └─ V might be  
 └─ nC yes or no.

(192) Everyone said that it was impossible to go up the Ramblas. HC

└─ S Everyone  
 └─ V said  
 └─ O that └─ S1 it  
 └─ V was  
 └─ ajC impossible  
 └─ S2 n<V to go  
 └─ (Av-P) up the Ramblas.

(193) I replied that some of us never drank anything but tea. FE

└─ S I  
 └─ V replied  
 └─ O that └─ S some  
 └─ (Pro-Aj) of us  
 └─ (Av-T) never  
 └─ V drank  
 └─ O anything  
 └─ (Aj-QI) but tea.

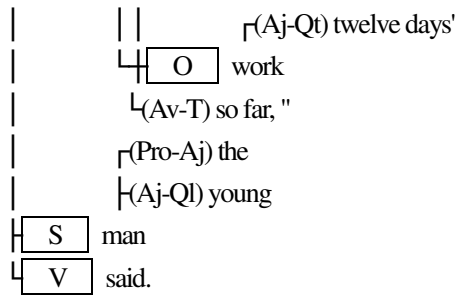
(194) I wouldn't know if they know where you are or not. GF

└─ S I  
 └─ V would-  
 └─ (Av-Qt) n't  
 └─ V know  
 └─ O if └─ S they  
 └─ V know  
 └─ O └─ avC where  
 └─ S you  
 └─ V are  
 or └─ S (they)  
 └─ V1 (do)  
 └─ (Av-Qt) not  
 └─ V2 (know)  
 └─ O (that).

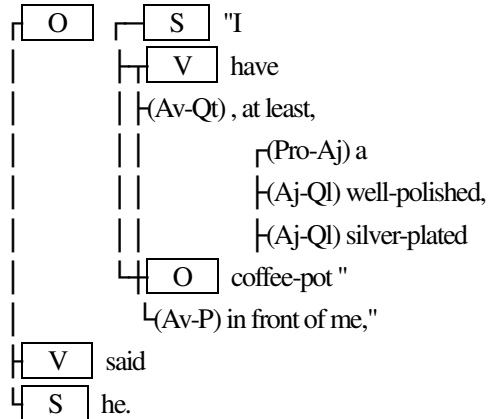
⑥ Direct Narration O

(195) "We had twelve days' work so far," the young man said. BF

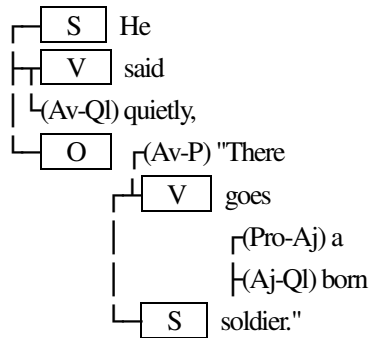
└─ O └─ S "We  
 └─ V had



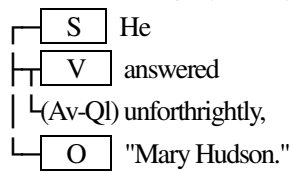
(196) "I have, at least, a well-polished, silver-plated coffee-pot in front of me," said he. HB



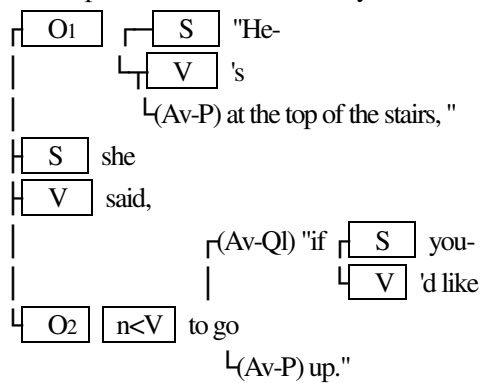
(197) He said quietly, "There goes a born soldier." MD



(198) He answered unforthrightly, "Mary Hudson." LM

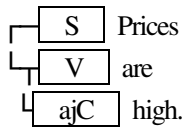


(199) "He's at the top of the stairs," she said, "if you'd like to go up." GF

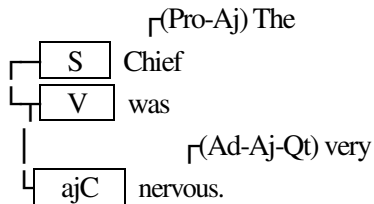


1) Adjectival Complements

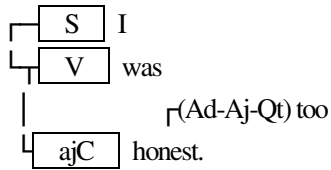
(200) Prices are high. HM



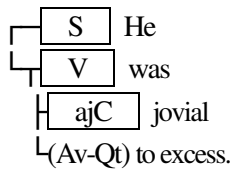
(201) The Chief was very nervous. LM



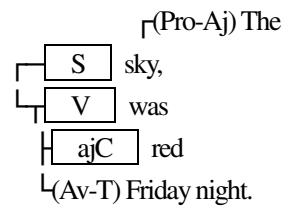
(202) I was too honest. FC



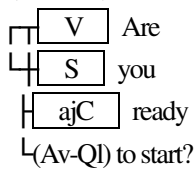
(203) He was jovial to excess. CW



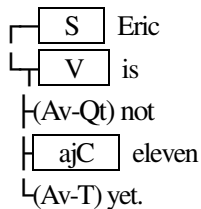
(204) The sky was red Friday night. TF



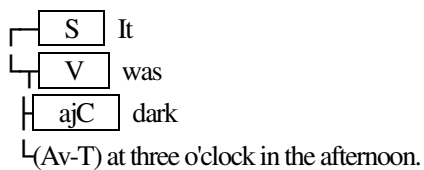
(205) Are you ready to start? HL



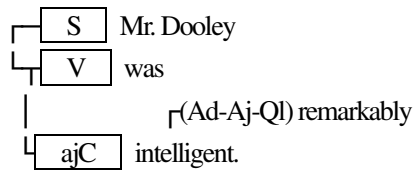
(206) Eric is not eleven (years old) yet. TP



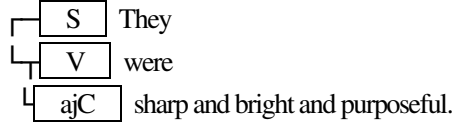
(207) It was dark at three o'clock in the afternoon. MD



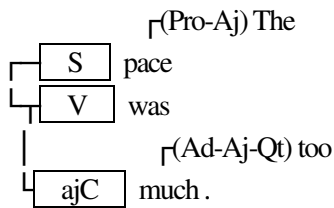
(208) Mr. Dooley was remarkably intelligent. DR



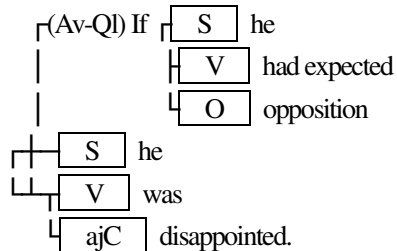
(209) They (= his eyes) were sharp and bright and purposeful. FT



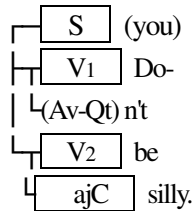
(210) The pace was too much. CS



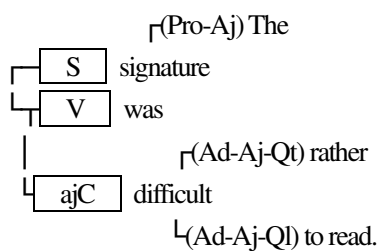
(211) If he had expected opposition he was disappointed. JB



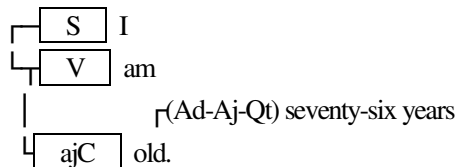
(212) Don't be silly. HL



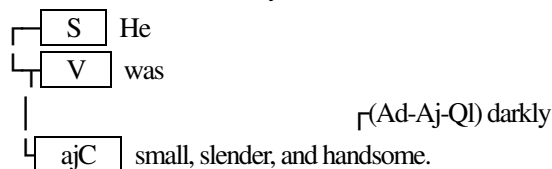
(213) The signature was rather difficult to read. TW



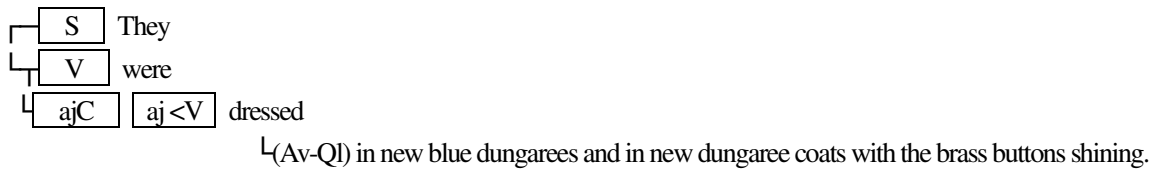
(214) I am seventy-six years old. OB



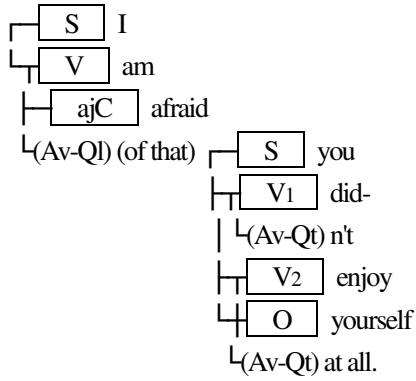
(215) He was small, slender, and darkly handsome. MA



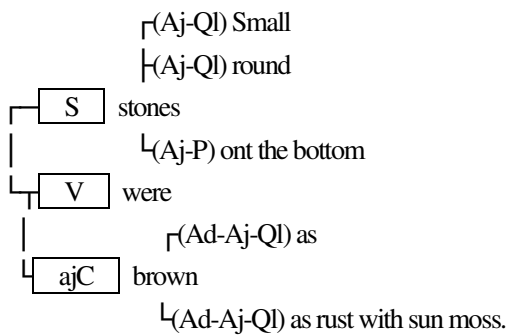
(216) They were dressed in new blue dungarees and in new dungaree coats with the brass buttons shining. BF



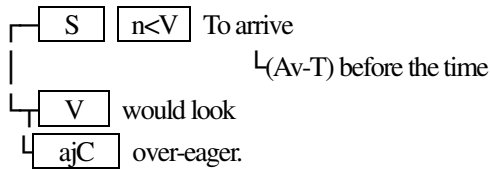
(217) I am afraid you didn't enjoy yourself at all. DD



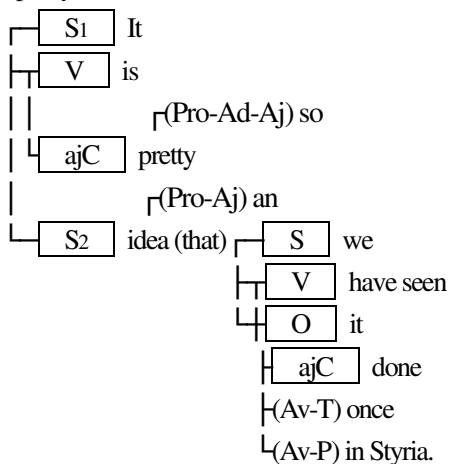
(218) Small round stones on the bottom were as brown as rust with sun moss. FT



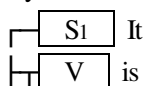
(219) To arrive before the time would look over-eager.SA

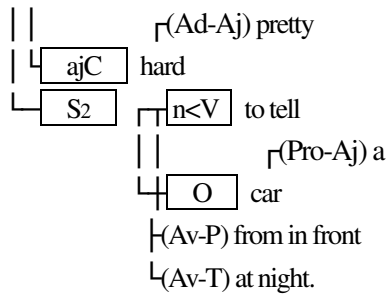


(220) It is so pretty an idea we have seen it done once in Styria. EE

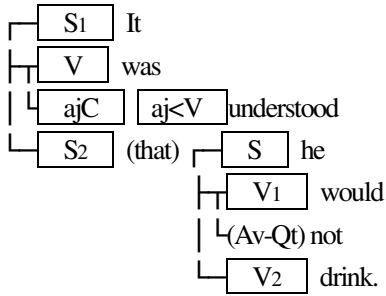


(221) It's pretty hard to tell a car from in front at night. TB

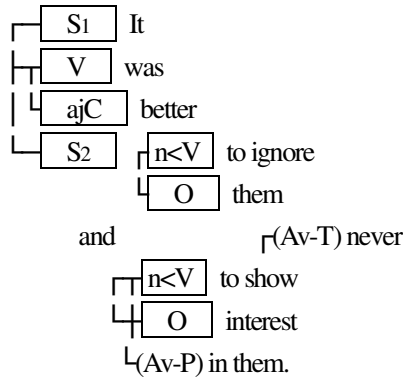




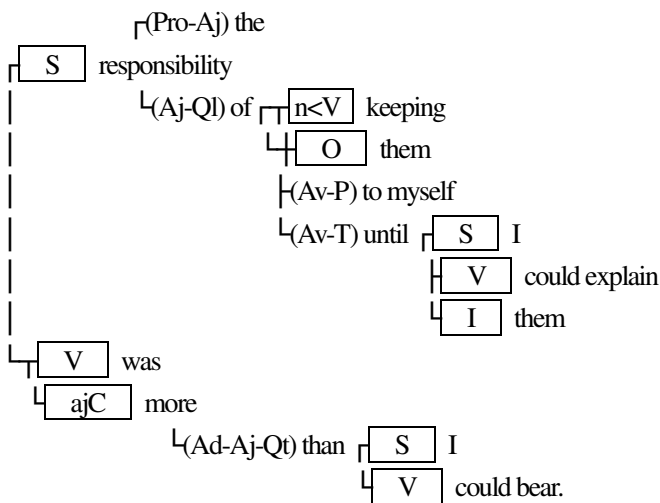
(222) It was understood (that) he would not drink. VS



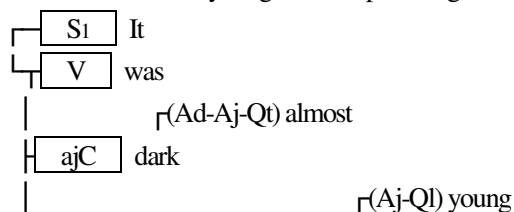
(223) It was better to ignore them and never to show interest in them. FT

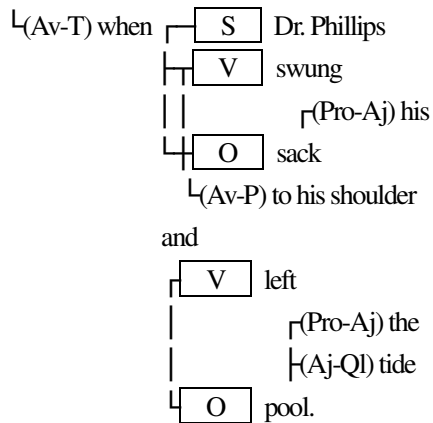


(224) The responsibility of keeping them to myself until I could explain them was more than I could bear. HB

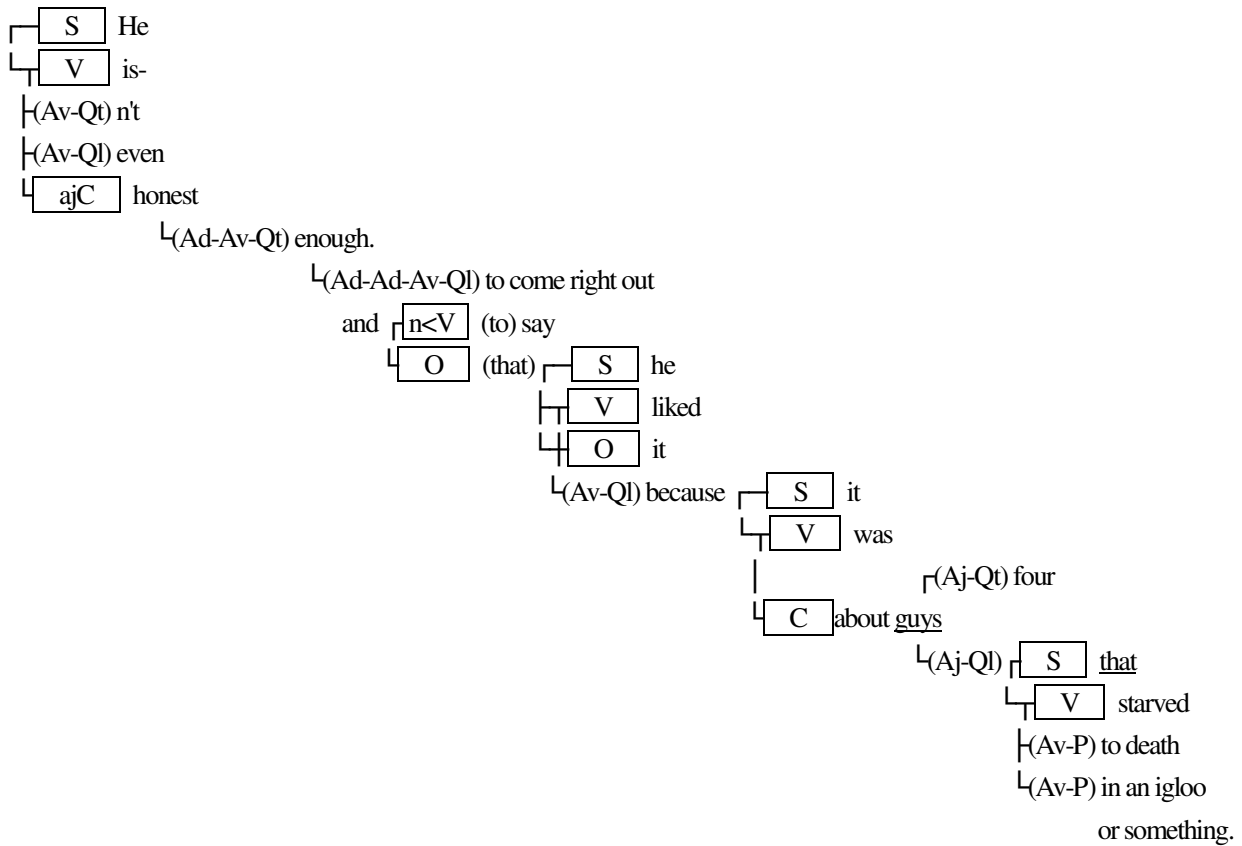


(225) It was almost dark when young Dr. Phillips swung his sack to his shoulder and left the tide pool. SN

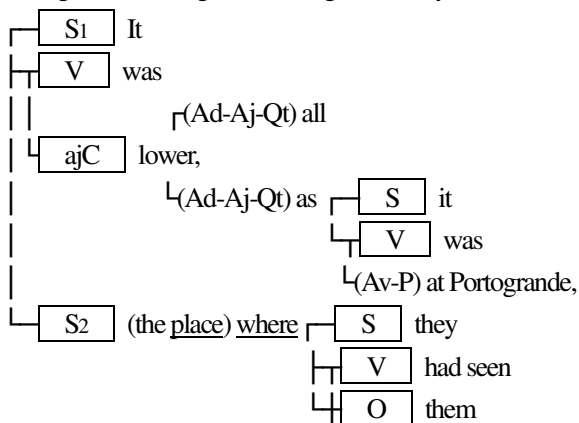




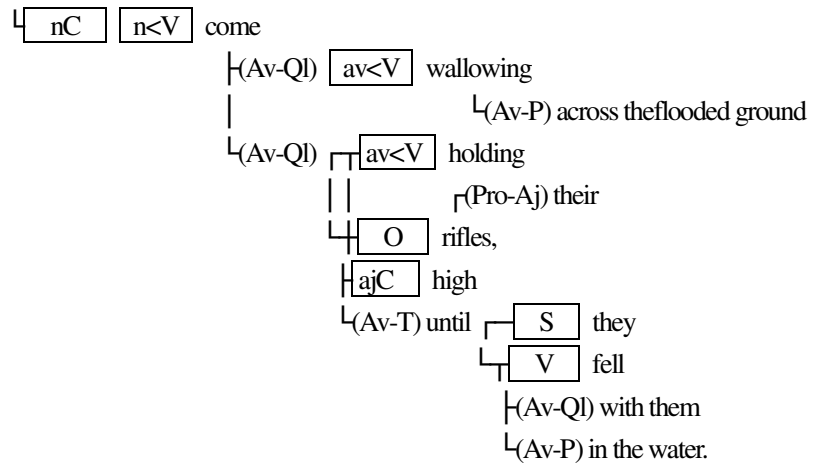
(226) He isn't even honest enough to come right out and say he liked it because it was about four guys that starved to death in an igloo or something. UW



(227) It was all lower, as it was at Portogrande, where they had seen them come wallowing across the flooded ground holding the rifles high until they fell with them in the water. WN

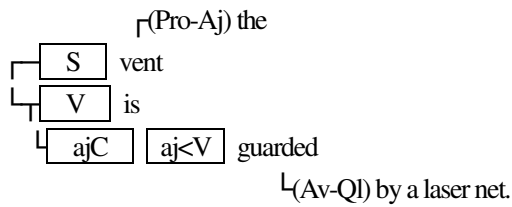




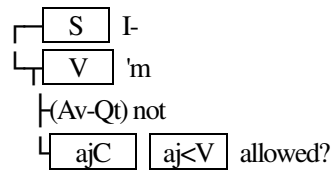


■ Passive

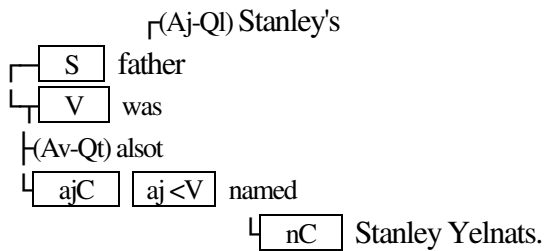
(228) The vent is guarded by a laser net. MI



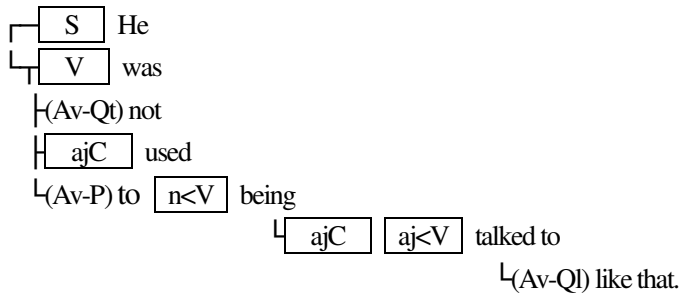
(229) I'm not allowed (to go to the funeral) ? WG



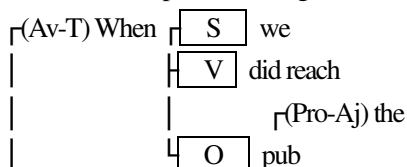
(230) Stanley's father was also named Stanley Yelnats. HO



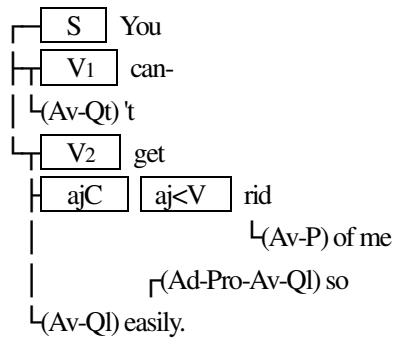
(231) He was not used to being talked to like that. FW



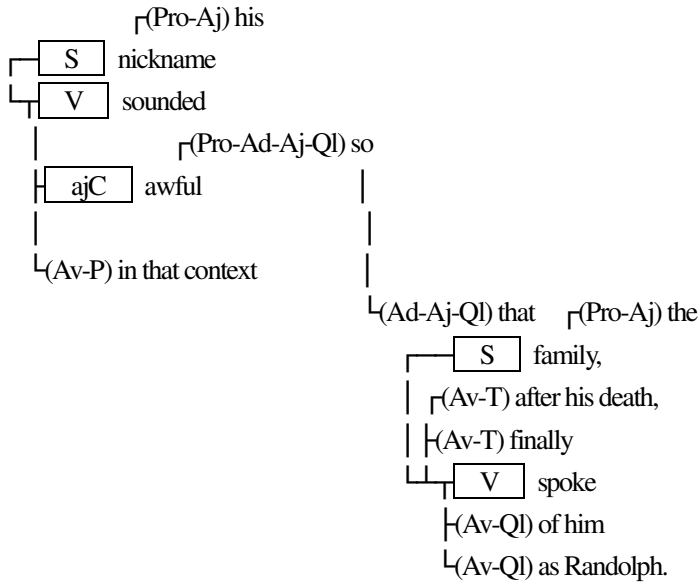
(232) When we did reach the pub the carriages were drawn up outside. DR



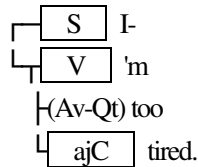




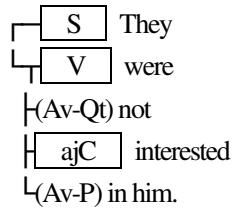
(239) His nickname sounded so awful in that context that the family, after his death, finally spoke of him as Randolph. WG



(240) I'm too tired. BW

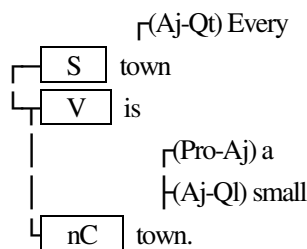


(241) They were not interested in him. UD

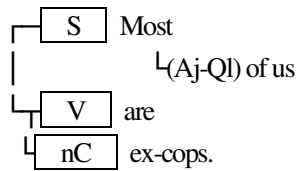


## 2) Noun Complements

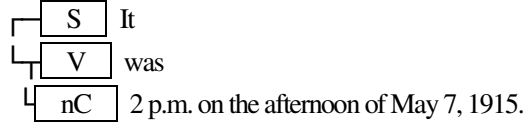
(242) Every town is a small town. WG



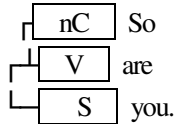
(243) Most of us are ex-cops. FW



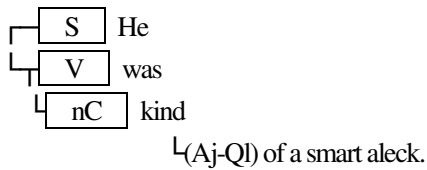
(244) It was 2 p.m. on the afternoon of May 7, 1915. SA



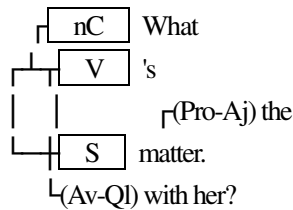
(245) (You're a good writer.) So are you. FD



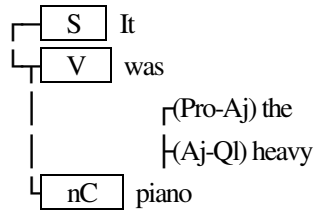
(246) He was kind of a smart aleck. UW



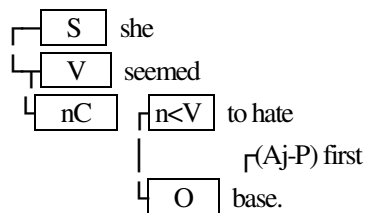
(247) What's the matter with her? BW



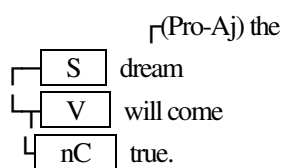
(248) It was the heavy piano being moved on its stiff castors. GP



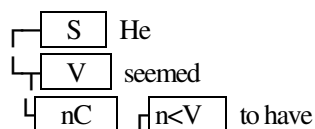
(249) She seemed to hate first base. LM

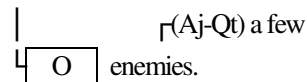


(250) The dream will come true. ST

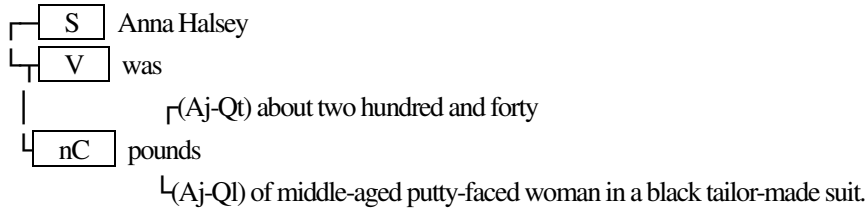


(251) He seemed to have a few enemies. TB

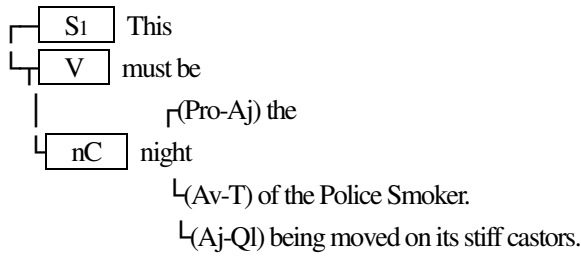




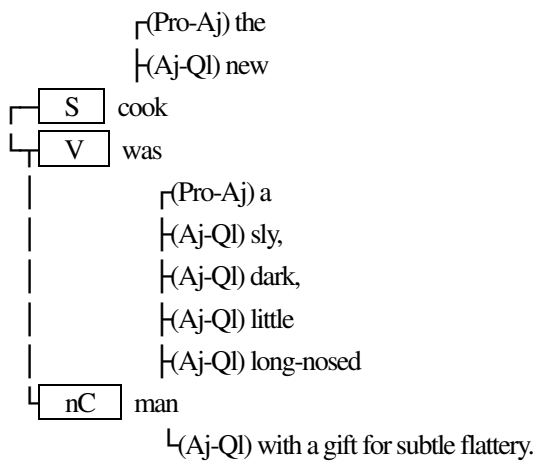
(252) Anna Halsey was about two hundred and forty pounds of middle-aged putty-faced woman in a black tailor-made suit. TB



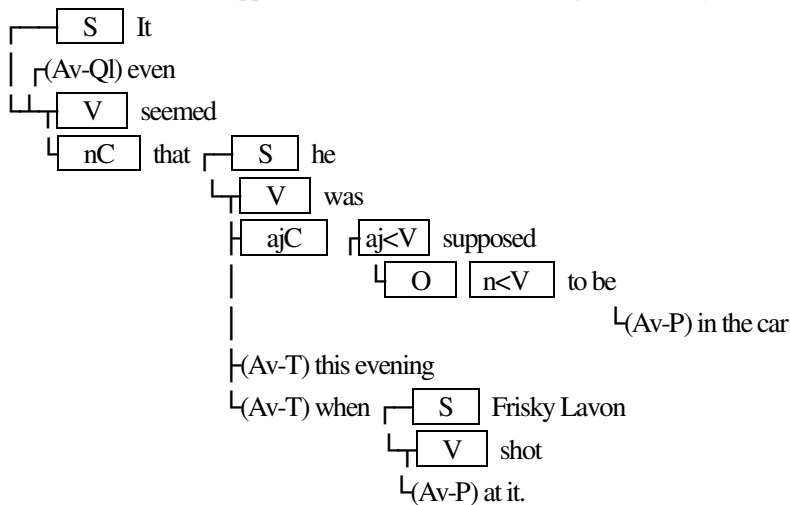
(253) This must be the night of the Police Smoker. RW



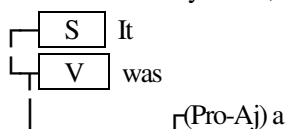
(254) The new cook was a sly, dark, little long-nosed man, with a gift for subtle flattery. JB

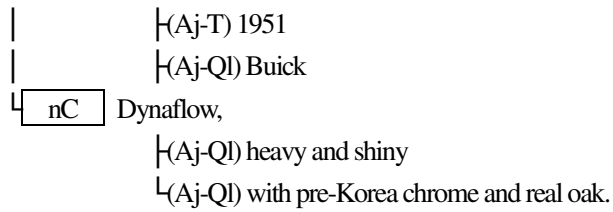


(255) It even seemed that he was supposed to be in the car this evening when Frisky Lavon shot at it. TB

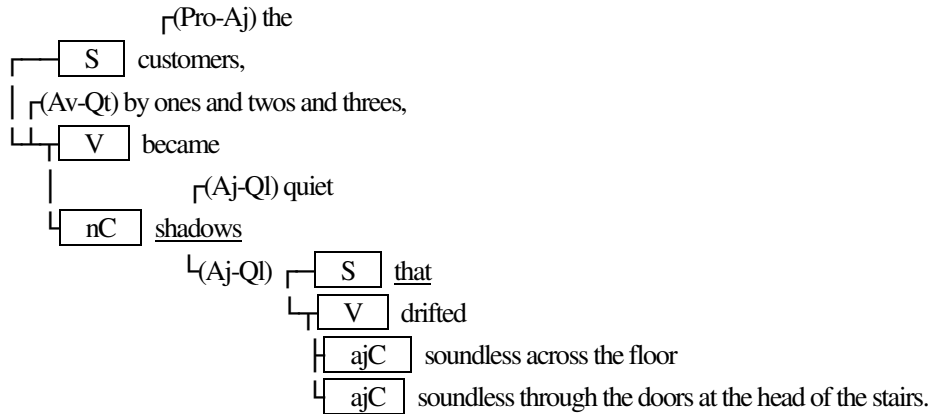


(256) It was a 1951 Buick Dynaflow, heavy and shiny with pre-Korea chrome and real oak. WG

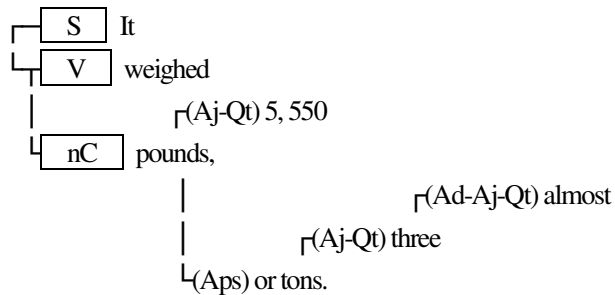




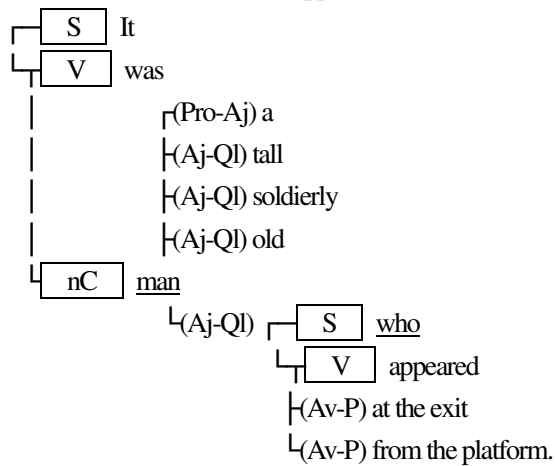
(257) The customers, by ones and twos and threes, became quiet shadows that drifted soundless across the floor, soundless through the doors at the head of the stairs. FW



(258) It weighed 5, 550 pounds, or almost three tons. WG



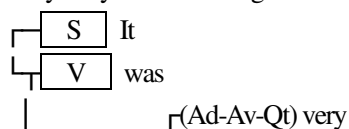
(259) It was a tall soldierly old man who appeared at the exit from the platform. TW



### 3) Adverbial Complements

#### ① Av-T Complements

(260) It was very early in the morning. BF



└ avC early in the morning.

(261) I am a day in advance of your time. TS

└ S I  
└ V am  
└ avC a day in advance of your time.

(262) It was late afternoon when I got back to the hotel. FM

└ S1 It  
└ V was  
└ (Aj-T) late  
└ nC afternoon  
└ S2 (the time) └ (Av-T) when  
└ S I  
└ V got  
└ (Av-P) back  
└ (Av-P) to the hotel.

(263) It was nearly nine o'clock when I found myself in the sitting-room once more. HB

└ S1 It  
└ V was  
└ (Ad-Av-P) nearly  
└ avC (at) nine o'clock (the time) └ (Av-T) when  
└ S I  
└ V found  
└ O myself  
└ (Av-P) in the sitting-room  
└ (Av-T) once more.

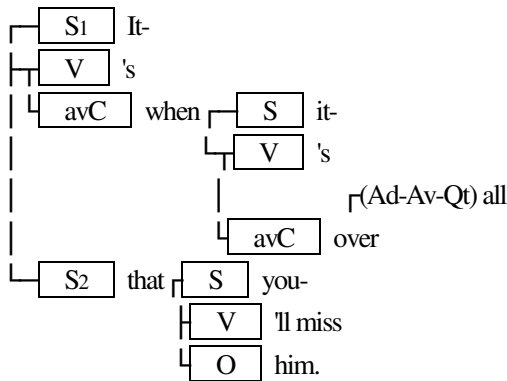
(264) When I reached the concrete highway bridge it was a little past two o'clock. FM

└ (Av-T) When └ S I  
└ V reached  
└ (Pro-Aj) the  
└ (Aj-Ql) concrete  
└ (Aj-Ql) highway  
└ O bridge.  
└ S1 it  
└ V was  
└ (Ad-Av-Qt) a little  
└ avC past two o'clock.

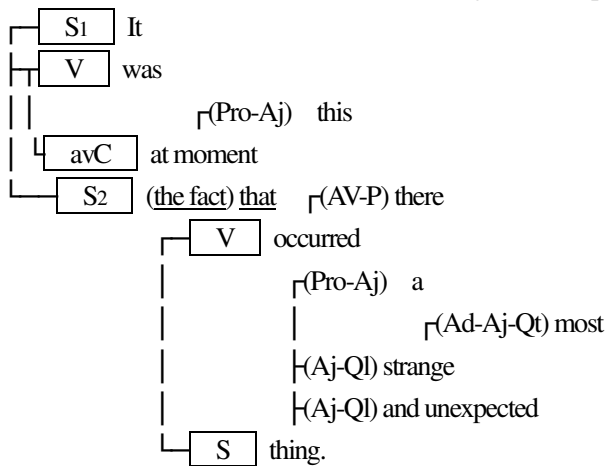
(265) This was shortly after the Japanese had bombed Pearl Harbor. WG

└ S This  
└ V was  
└ (Ad-Av-Qt) shortly  
└ avC after └ (Pro-Aj) the  
└ S Japanese  
└ V had bombed  
└ O Pearl Harbor.

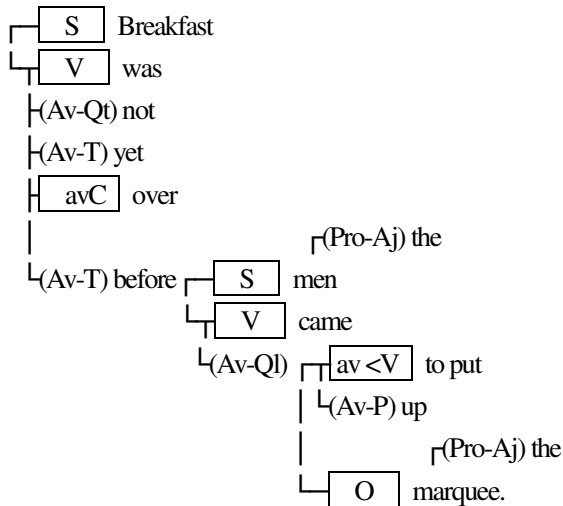
(266) It's when it's all over that you'll miss him. SS



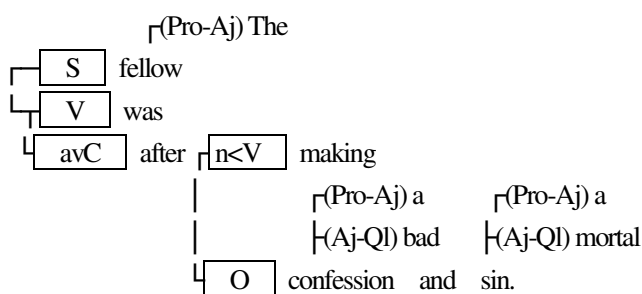
(267) It was at this moment that there occurred a most strange and unexpected thing. HB



(268) Breakfast was not yet over before the men came to put up the marquee. GP



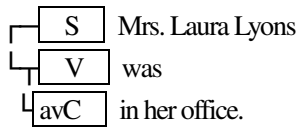
(269) The fellow was after making a bad confession and committing a mortal sin. FC



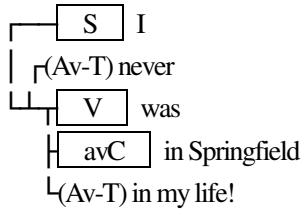


② Av-P Complements

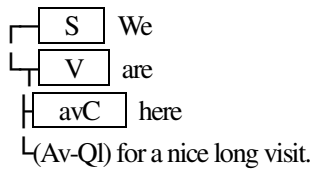
(270) Mrs. Laura Lyons was in her office. HB



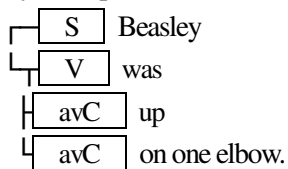
(271) I never was in Springfield in my life! RR



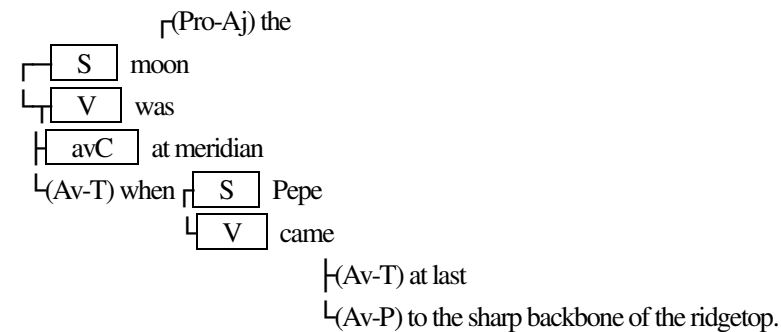
(272) We are here for a nice long visit. SL



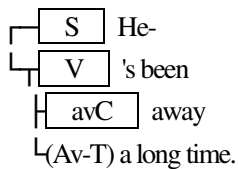
(273) Beasley was up on one elbow. FM



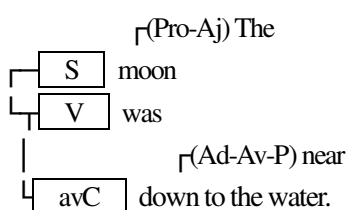
(274) The moon was at meridian when Pepe came at last to the sharp backbone of the ridgetop. FT



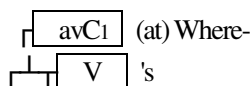
(275) He's been away a long time. FW

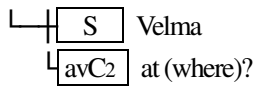


(276) The moon was near down to the water. FT

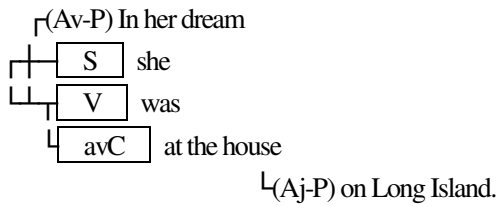


(277) Where's Velma at? FW

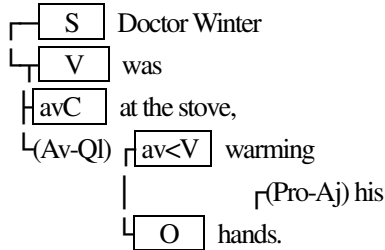




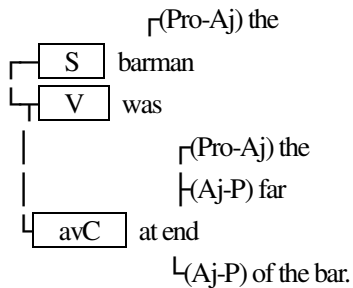
(278) In her dream she was at the house on Long Island. SK



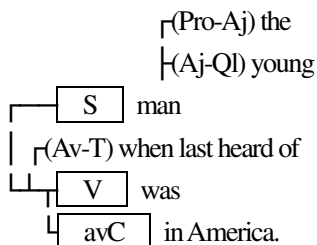
(279) Doctor Winter was at the stove, warming his hands. MD



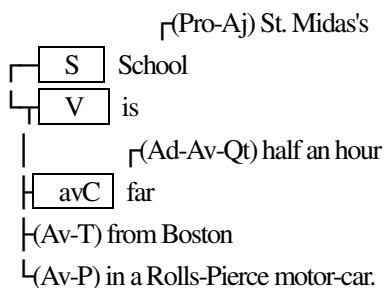
(280) The barman was at the far end of the bar. SC



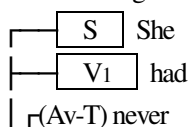
(281) The young man when (I) last heard of (him) was in America. HB

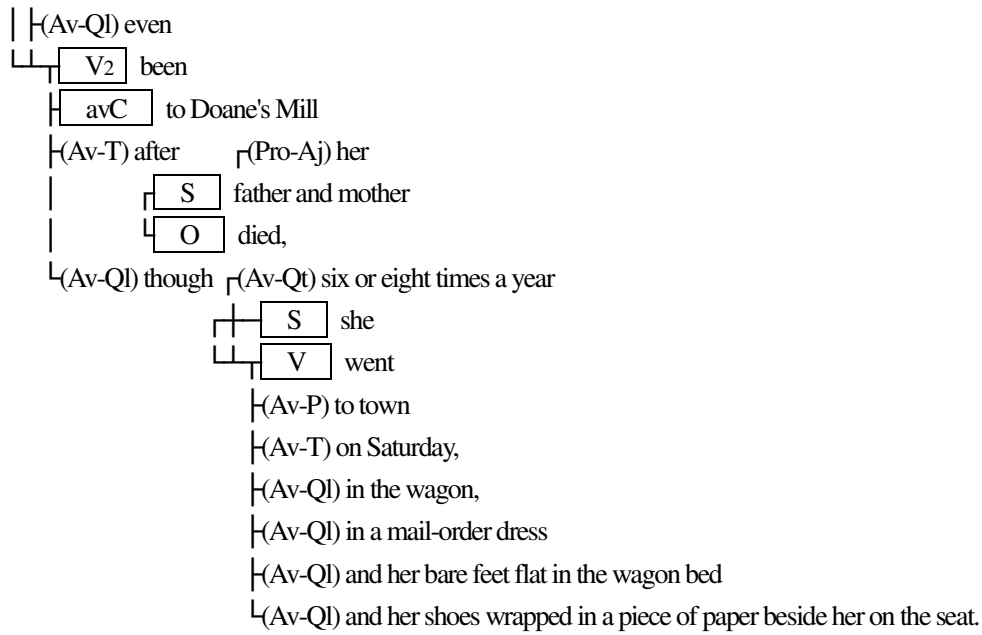


(282) St. Midas's School is half an hour (far) from Boston in a Rolls-Pierce motor-car. DB

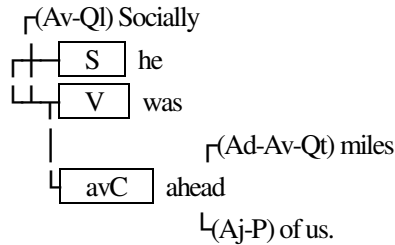


(283) She had never even been to Doane's Mill until after her father and mother died, though six or eight times a year she went to town on Saturday, in the wagon, in a mail-order dress and her bare feet flat in the wagon bed and her shoes wrapped in a piece of paper beside her on the seat. LA

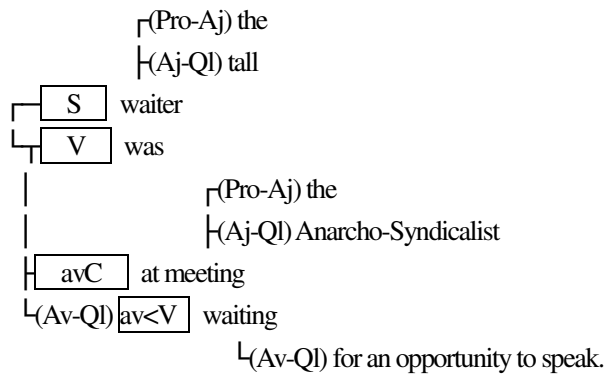




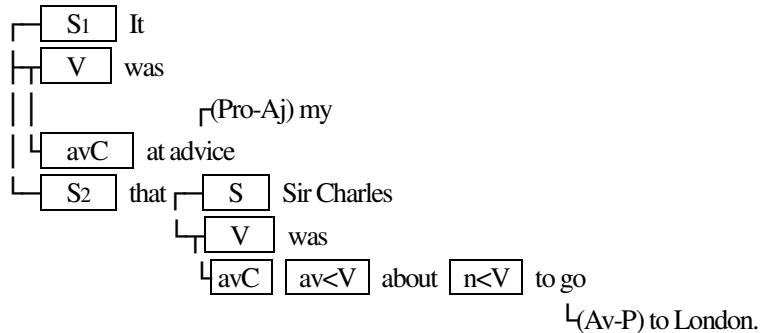
(284) Socially he was miles ahead of us. DR



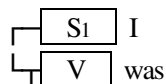
(285) The tall waiter was at the Anarcho-Syndicalist meeting waiting for an opportunity to speak. CW



(286) It was at my advice that Sir Charles was about to go to London. HB



(287) I was at a loss what to say or what to do. HB



┌ avC at a loss  
└ (Av-QI) (for) what to say or what to do.

(288) For a time Stapleton was at a deadlock. HB

┌ (Av-T) For a time  
└ ┌ S Stapleton  
└ ┌ V was  
└ └ avC at a deadlock.

(289) Strong, protective genes were at work. WG

┌ (Aj-QI) Strong,  
└ (Aj-QI) protective  
┌ S1 genes  
└ V were  
└ avC (Av-P) at work.

(290) My mother,...was at war with people who took genes this seriously. WG

┌ (Pro-Aj) my  
└ (Aj-QI) young  
┌ S mother,  
└ V was  
└ avC (Av-P) at war  
└ avC (Av-QI) with people ┌ S who  
└ V took  
└ O genes  
└ (Pro-Ad-Av) this  
└ avC (Av-QI) seriously.

(291) It was at this point that he suggested that Mr. Turner (should) have a drink. AP

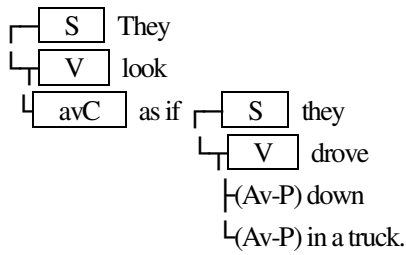
┌ S1 It  
└ V was  
└ (Pro-Aj) this  
└ avC at point  
└ S2 (the place) that ┌ S he  
└ V suggested  
└ O that ┌ S Mr. Turner  
└ V have  
└ (Pro-Aj) a  
└ O drink.

(292) The time to hesitate is through! CA

┌ (Pro-Aj) the  
└ S time  
└ (Aj-QI) to hesitate  
└ V is  
└ avC through!.

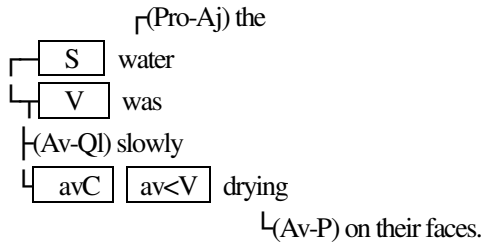
③ Av-QI Complements

(293) They look as if they drove down in a truck. PB

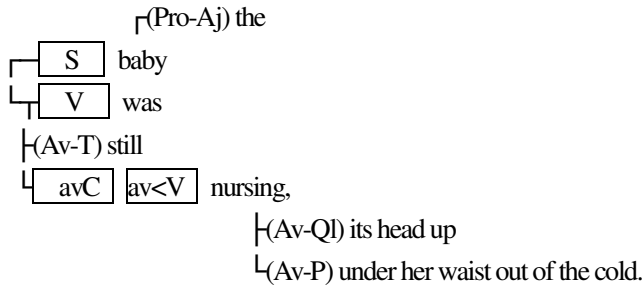


■ Progressive

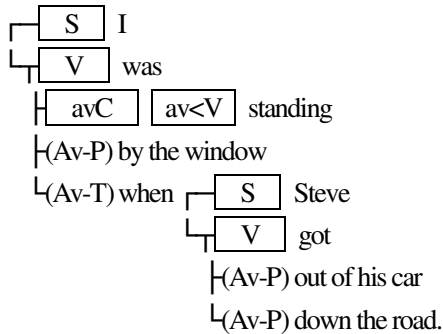
(294) The water was slowly drying on their faces. BF



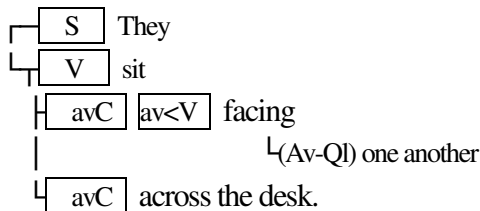
(295) The baby was still nursing, its head up under her waist out of the cold. BF



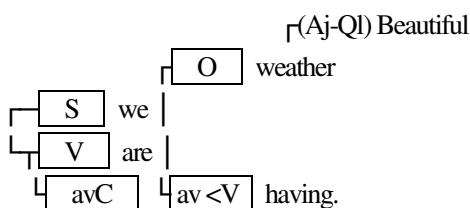
(296) I was standing by the window when Steve got out of his car down the road, KY



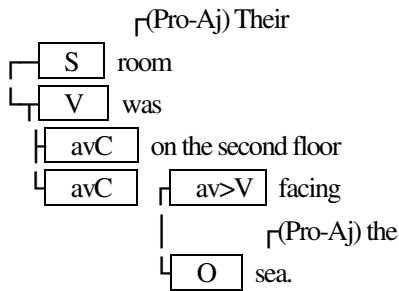
(297) They sit facing one another across the desk. LA



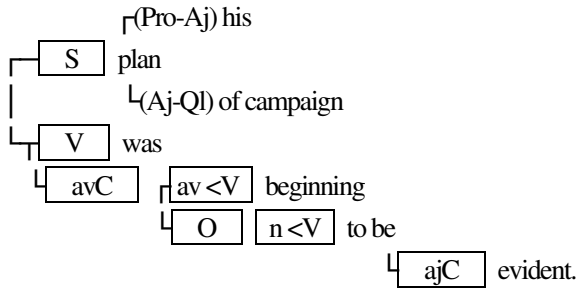
(298) Beautiful weather we are having. TW



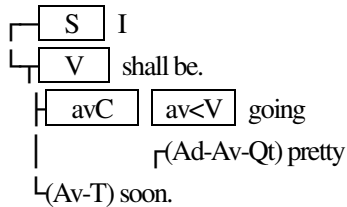
(299) Their room was on the second floor facing the sea. CR



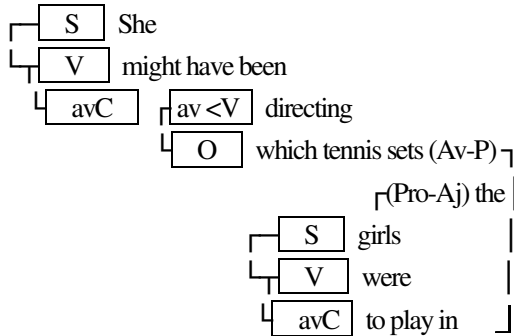
(300) His plan of campaign was beginning to be evident. HB



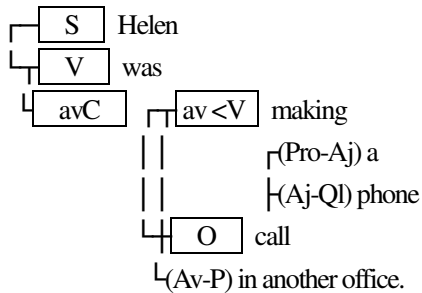
(301) I shall be going pretty soon. SN



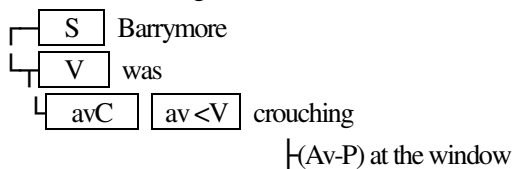
(302) She might have been directing which tennis sets the girls were to play in. TW



(303) Helen was making a phone call in another office. WG

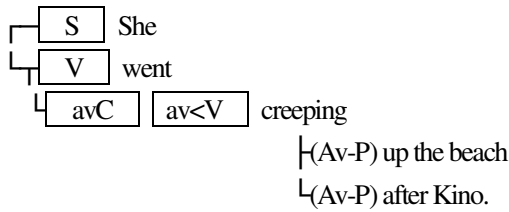


(304) Barrymore was crouching at the window with the candle held against the glass. HB

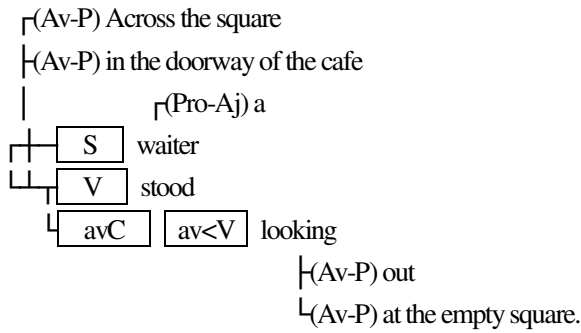


└(Av-QI) with the candle held against the glass.

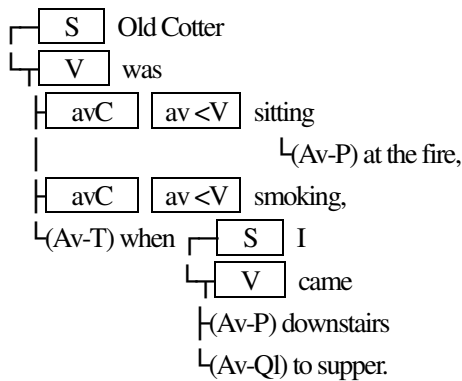
(305) She went creeping up the beach after Kino. PL



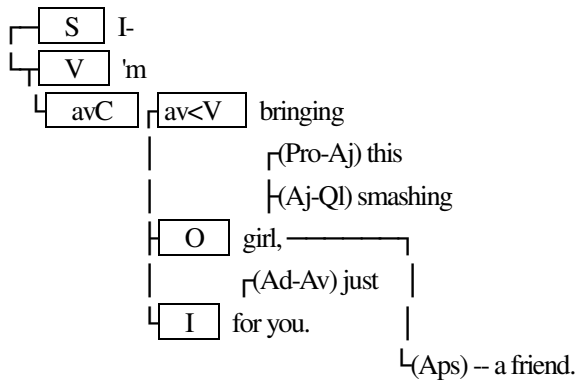
(306) Across the square in the doorway of the cafe a waiter stood looking out at the empty square. CR



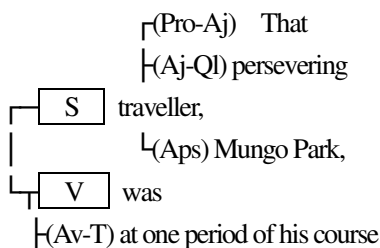
(307) Old Cotter was sitting at the fire, smoking, when I came downstairs to supper. SS

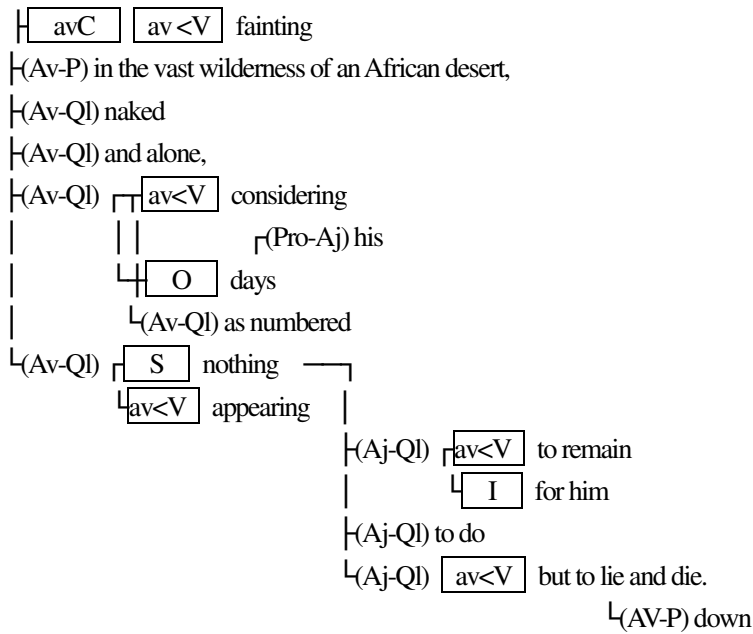


(308) I'm bringing this smashing girl, just for you—a friend. WG



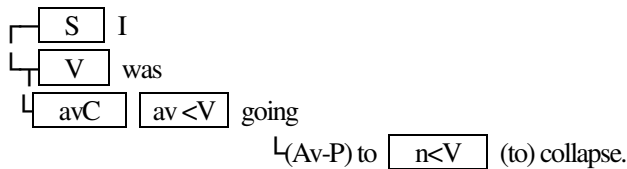
(309) That persevering traveller, Mungo Park, was at one period of his course fainting in the vast wilderness of an African desert, naked and alone, considering his days as numbered and nothing appearing to remain for him to do but to lie down and die. NH



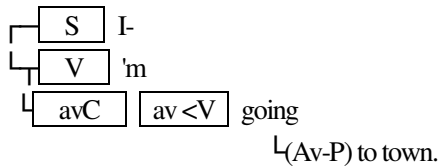


■ Proximate Future (be going to)

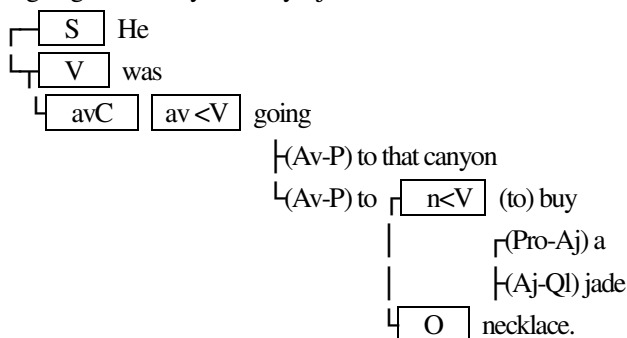
(310) a. I was going to collapse. FW



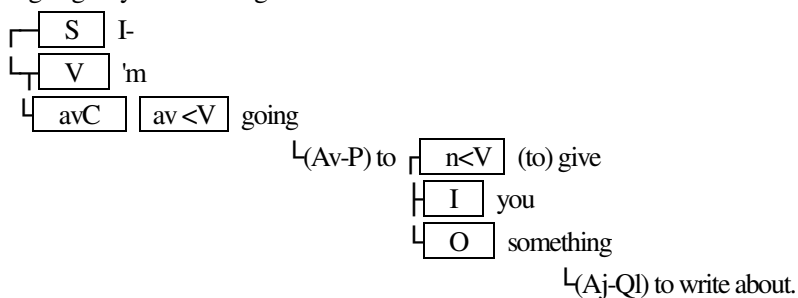
b. I'm going to town. MQ (Concrete place)



(311) He was going to that canyon to buy a jade necklace. FW

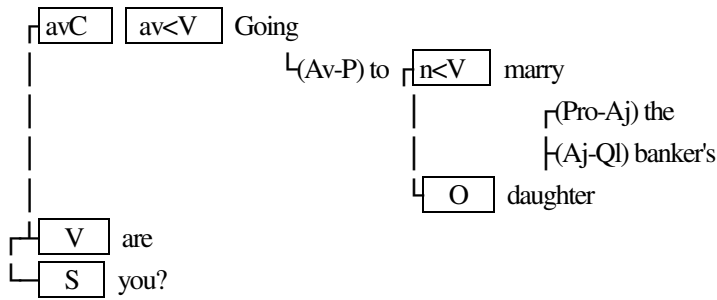


(312) I'm going to give you something to write about. WG

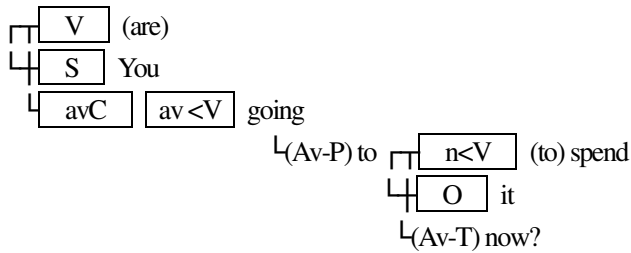




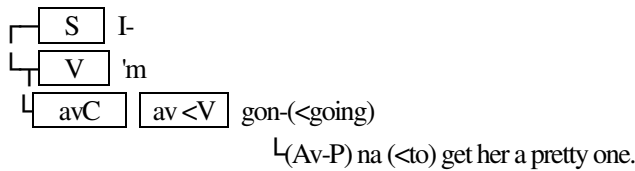
(313) Going to marry the banker's daughter are you? RR



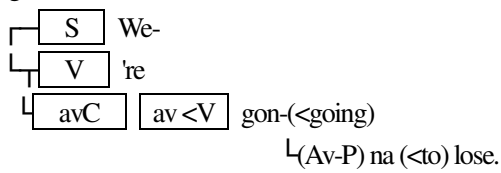
(314) You going to spend it (=the money) now? FW



(315) I'm gonna get her a pretty one. FA

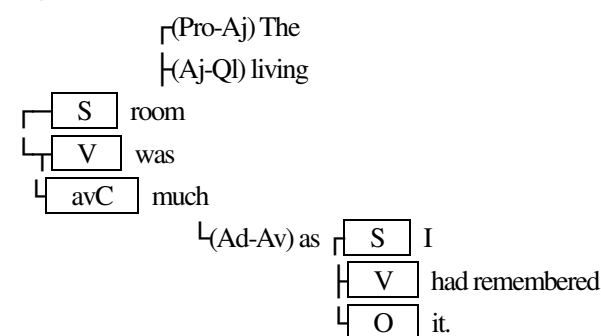


(316) We're gonna lose. VD



④ Av-Qt Complements

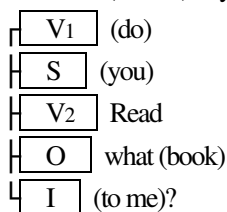
(317) The living room was much as I had remembered it. FW



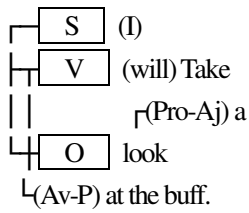
4. VO

1) (S) VO (I)

(318) (Couldn't I read (a book) to you?) Read what? SK

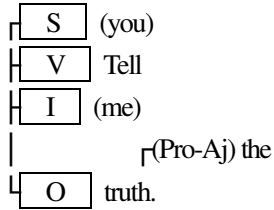


(319) Take a look at the buff. HL

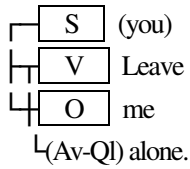


2) Imperative

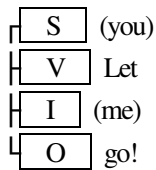
(320) Tell the truth. WG



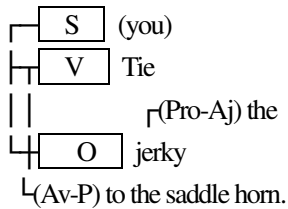
(321) Leave me alone. LM



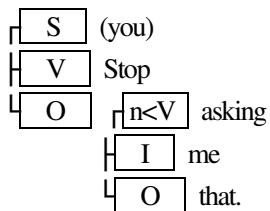
(322) Let go! SL



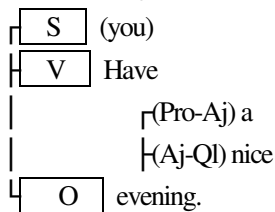
(323) Tie the jerky to the saddle horn. FT



(324) Stop asking me that. PB

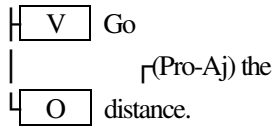


(325) Have a nice evening. MI

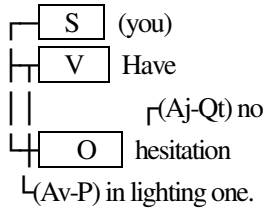


(326) Go the distance. FD

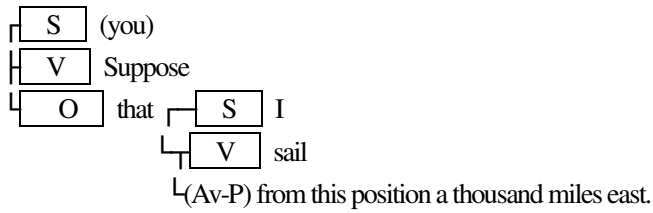




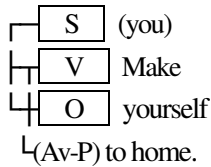
(327) Have no hesitation in lighting one (= a cigarette). HB



(328) Suppose that I sail from this position a thousand miles east. TS

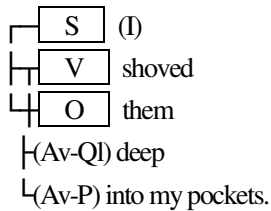


(329) Make yourself to home. RW

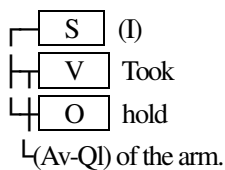


### 3) Repeated S

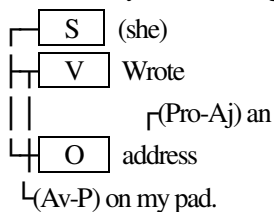
(330) (I rubbed my hands and) shoved them deep into my pockets. BF



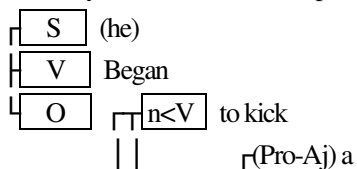
(331) (I reached across the counter and) took hold of the arm. FW



(332) (She took a flat key out of her bag and ) wrote an address on my pad. GF



(333) (He went away to the back of the car-park and) began to kick a stone, dribbling it this way and that. DT



└┐ [ O ] stone,  
 └┐ (Av-QI) dribbling it this way and that.

4) Context-Dependent S

① Omission of the Subject 'I'

(334) Thank you. CP

└┐ [ S ] (I)  
 └┐ [ V ] Thank  
 └┐ [ O ] you.

(335) Beg your pardon. OP

└┐ [ S ] (I)  
 └┐ [ V ] Beg  
 └┐ [ (Pro-Aj) your ]  
 └┐ [ O ] pardon.

(336) See you later. HM

└┐ [ S ] (I)  
 └┐ [ V ] (will) See  
 └┐ [ O ] you  
 └┐ (Av-T) later.

(337) Saw it on a cable. HM

└┐ [ S ] (I)  
 └┐ [ V ] Saw  
 └┐ [ O ] it  
 └┐ (Av-P) on a cable.

② Omission of the Subject 'you'

(338) Got my key? RR

└┐ [ V1 ] (have)  
 └┐ [ S ] (you)  
 └┐ [ V2 ] Got  
 └┐ [ (Pro-Aj) my ]  
 └┐ [ O ] key?

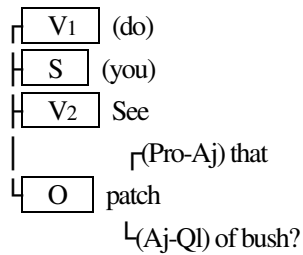
(339) Ever see this before? TB

└┐ [ V1 ] (have)  
 └┐ [ S ] (you)  
 └┐ [ (Av-T) Ever ]  
 └┐ [ V2 ] seen  
 └┐ [ O ] this  
 └┐ (Av-T) before?.

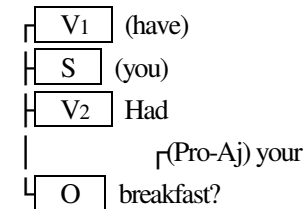
(340) Wanna go? FE

└┐ [ V1 ] (do)  
 └┐ [ S ] (you)  
 └┐ [ V2 ] Wanna (<want to)  
 └┐ [ O ] (to) go?

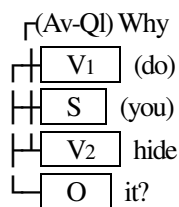
(341) See that patch of bush? HL



(342) Had your breakfast? BF

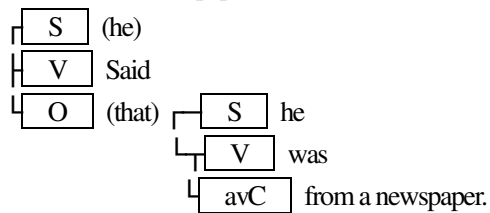


(343) Why hide it (= the photo)? FW

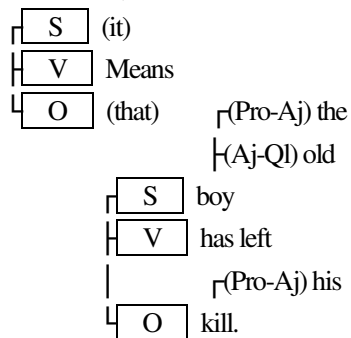


③ Omission of the Subject of the third person

(344) Said he was from a newspaper. CP



(345) Means the old boy has left his kill. HL

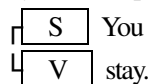


5. V

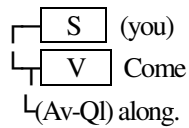
1) Imperative

The redundant subject 'you' as in (447) are mostly latent in English whose second person is only one plural form.

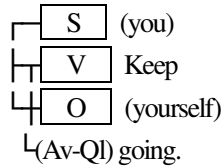
(346) You stay. SL (Imperative with Subject)



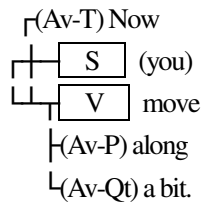
(347) Come along. HL



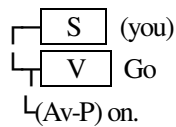
(348) Keep going. SL



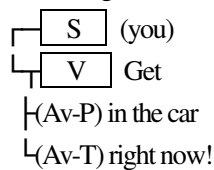
(349) Now move along a bit. FW



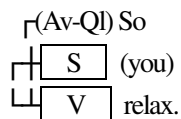
(350) Go on. FW



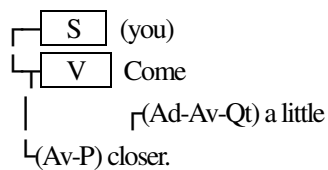
(351) Get in the car right now! SL



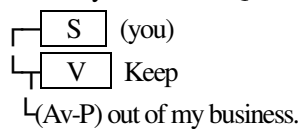
(352) So relax. PB



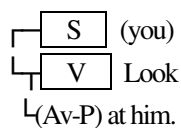
(353) Come a little closer. PB



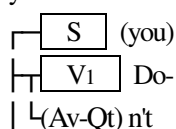
(354) Keep out of my business. MQ



(355) Look at him. WL



(356) Don't yell at me. PB



└─ V2 yell  
 └─(Av-P) at me.

(357) Go phone. (Where's the phone?) UW

└─ S (you)  
 └─ V Go  
 └─(Av-P) phone.

2) Repeated S

(358) He had the gun on me and he shoots where he looks. RW

└─ S He  
 └─ V had  
 └─(Pro-Aj) the  
 └─ O gun  
 └─(Av-P) on me

and

└─ S he  
 └─ V shoots  
 └─(Av-P) where └─ S he  
 └─ V looks.

(359) (The chief turned his head and) snarled at his stooges. BC

└─ S (he)  
 └─ V snarled  
 └─(Av-P) at his stooges.

(360) (Fenweather spoke sharply, and ) brought his head around towards me. FM

└─ S (Fenweather)  
 └─ V brought  
 └─(Pro-Aj) his  
 └─ O head  
 └─(Av-P) around  
 └─(Av-P) towards me.

(361) (He shifted his feet and) moved silently across the room. FW

└─ S (he)  
 └─ V1 moved  
 └─(Av-Ql) silently  
 └─(Av-P) across the room.

(362) (He is shy and) does not shine before strangers. TT

└─ S (he)  
 └─ V1 does  
 └─(Av-Qt) not  
 └─ V2 shine  
 └─(Av-P) before strangers.

(363) (She opened her eyes and) frowned across at the man opposite her. TW

└─ S (she)  
 └─ V frowned

┌(Av-P) across  
└(Av-P) at the man opposite her.

3) Context-Dependent S

(364) Remember? FW

┌ V1 (do)  
└ S (you)  
└ V2 Remember ?

(365) Understand? TS

┌ V1 (do)  
└ S (you)  
└ V2 Understand ?

(366) Got away? MD

┌ V1 (did)  
└ S (they)  
└ V2 Got  
└(Av-P) away?

(367) Live around here? RW

┌ V1 (do)  
└ S (you)  
└ V2 Live  
└(Av-P) around here?

(368) Why not shoot from where I am? HL

┌(Av-Ql) Why  
└ V1 (do)  
└(Av-Qt) not  
└ S (I)  
└ V2 shoot.  
└(Av-P) from (the place) ┌ avC where  
└ S I  
└ V am?

(369) (he) Moved to Brooklyn in (nineteen) thirty-five. FD

└ S (he)  
└ V Moved  
└(Av-P) to Brooklyn  
└(Av-T) in thirty-five.

(370) Never heard of him. PB

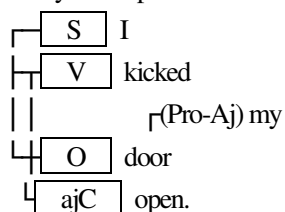
└ S (I)  
└ V1 (have)  
└(Av-T) Never  
└ V2 heard  
└(Av-Ql) of him.



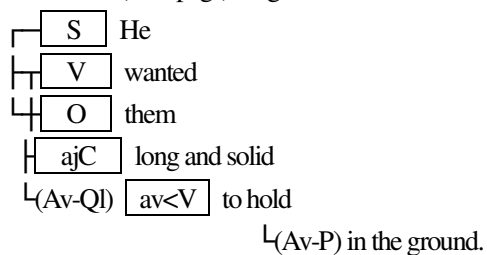
## 6. SV-cO

### 1) Adjectival Complements

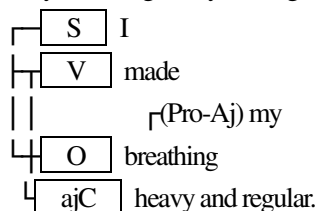
(371) I kicked my door open. TB



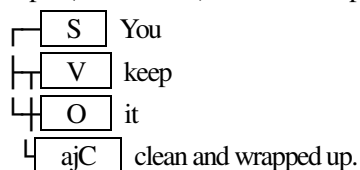
(372) He wanted them (=the pegs) long and solid to hold in the ground. BR Part I



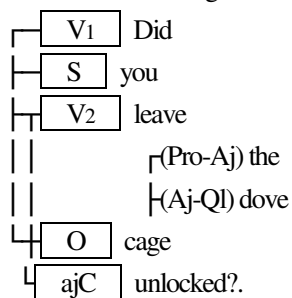
(373) I made my breathing heavy and regular. TF



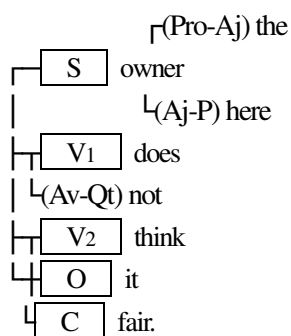
(374) You keep it (= the wound) clean and wrapped up. TR



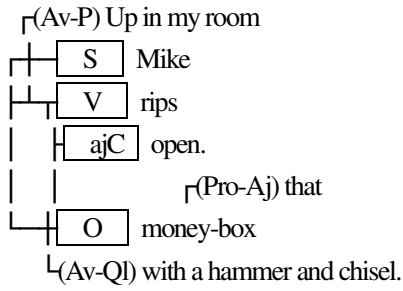
(375) Did you leave the dove cage unlocked? OB



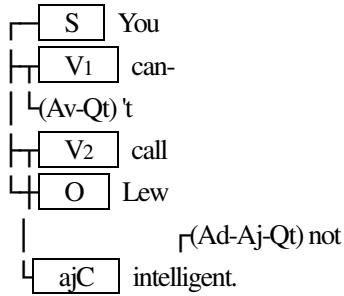
(376) The owner here does not think it fair. PL



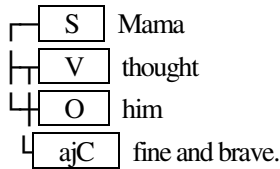
(377) Up in my room Mike rips open that money-box with a hammer and chisel. LR



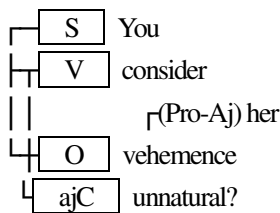
(378) You can't call Lew not intelligent. UW



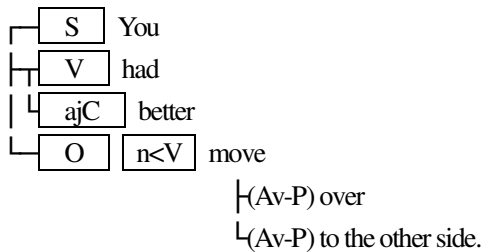
(379) Mama thought him fine and brave. FT



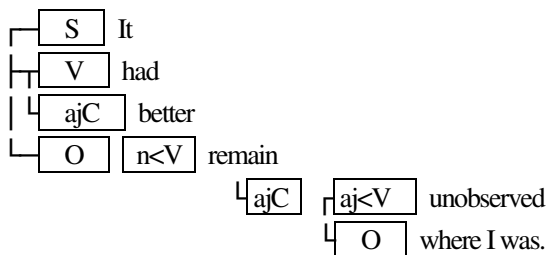
(380) You consider her vehemence unnatural? AS



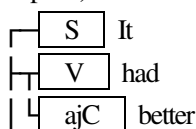
(381) You had better move over to the other side. SK



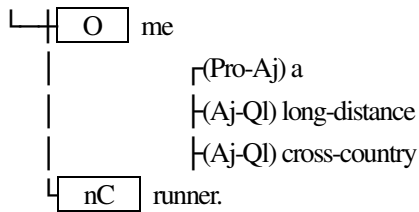
(382) I had better remain unobserved where I was. SP



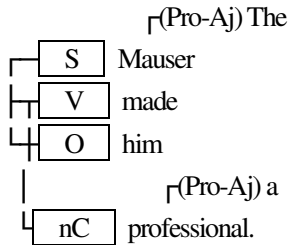
(383) It (= the price) had better be low. TB





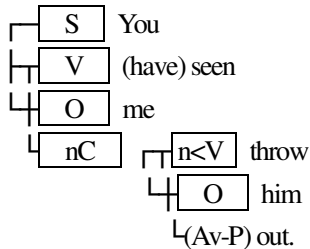


(389) The Mauser made him a professional. RW

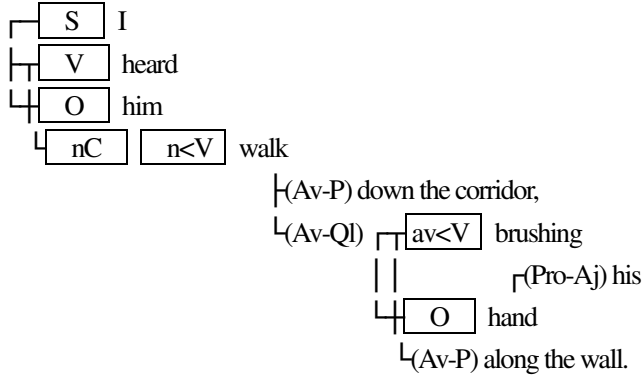


■ Perception (Infinitive)

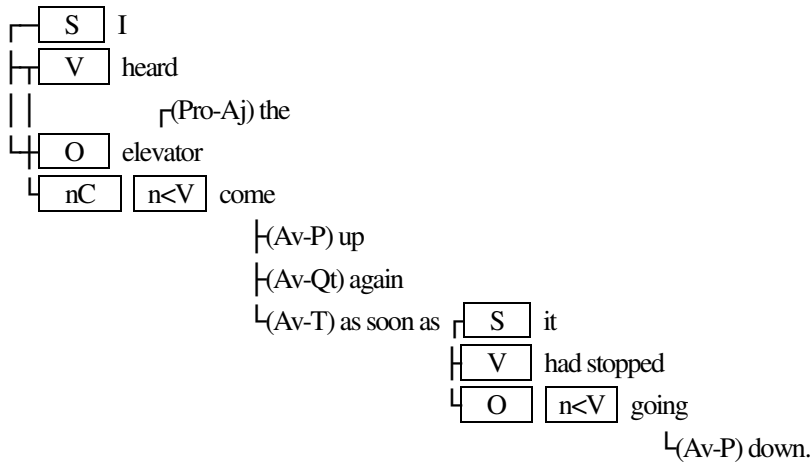
(390) You seen me throw him out? FW



(391) I heard him walk down the corridor, brushing his hand along the wall. WG

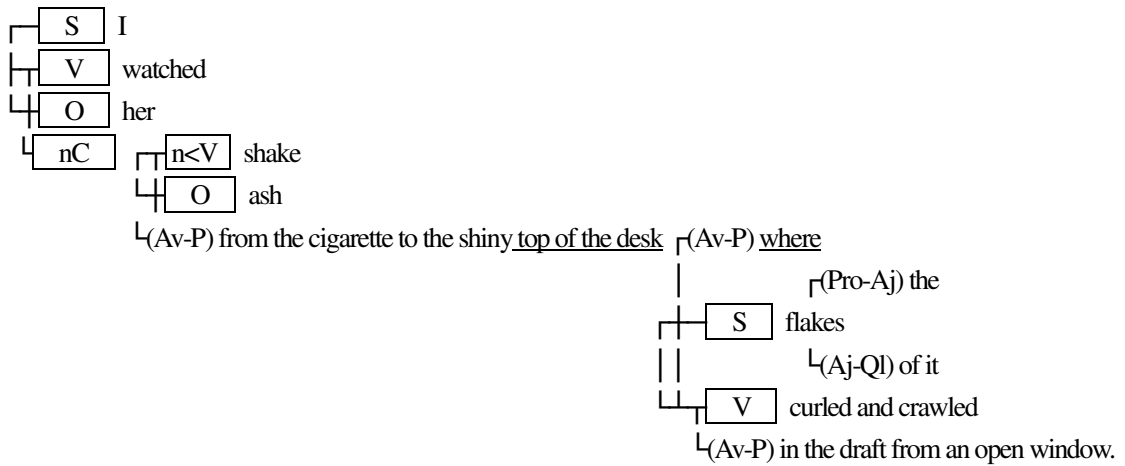


(392) I heard the elevator come up again almost as soon as it had stopped going down. TB



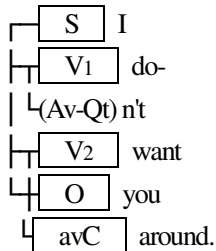
(393) I watched her shake ash from the cigarette to the shiny top of the desk where flakes of it curled and crawled in the draft from

an open window. TB

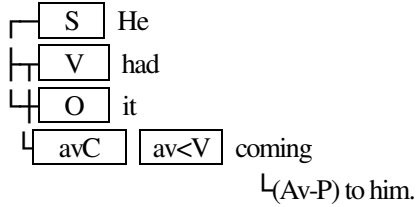


### 3) Adverbial Complements

(394) I don't want you around. BM

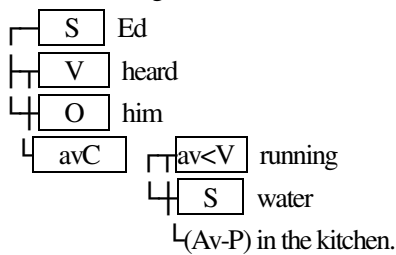


(395) He had it coming to him. VG

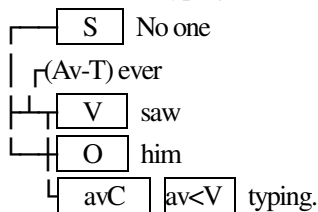


### ■ Perception (Gerund)

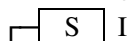
(396) Ed heard him running water in the kitchen. HN

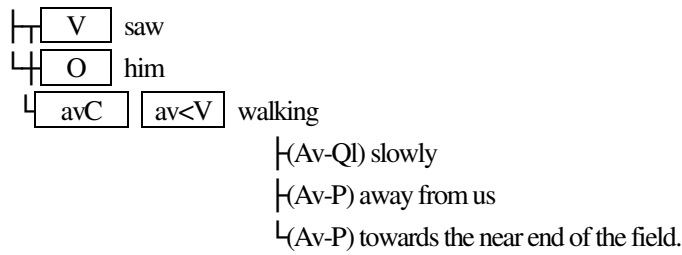


(397) No one ever saw him typing. WG

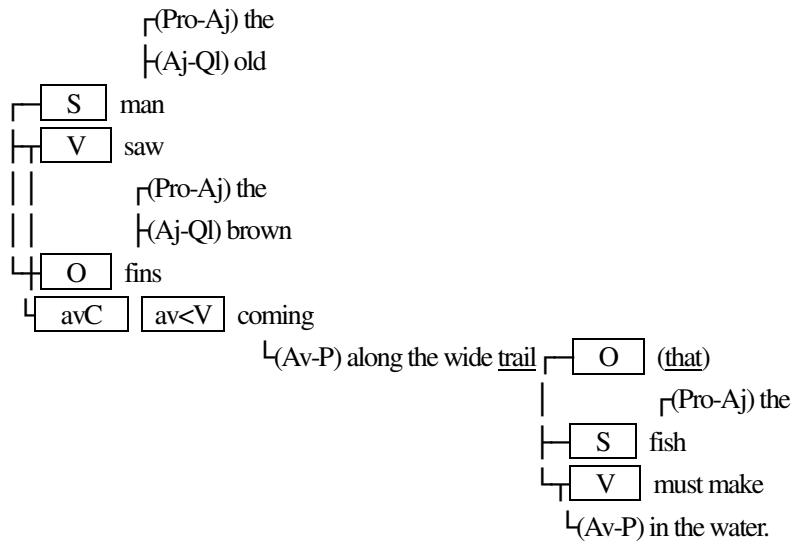


(398) I saw him walking slowly away from us towards the near end of the field. AE



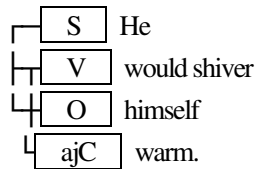


(399) The old man saw the brown fins coming along the wide trail the fish must make in the water. OS

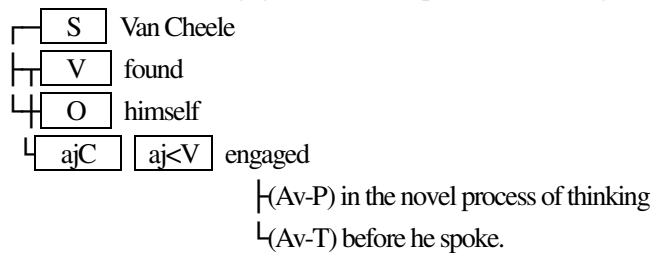


4) S=O

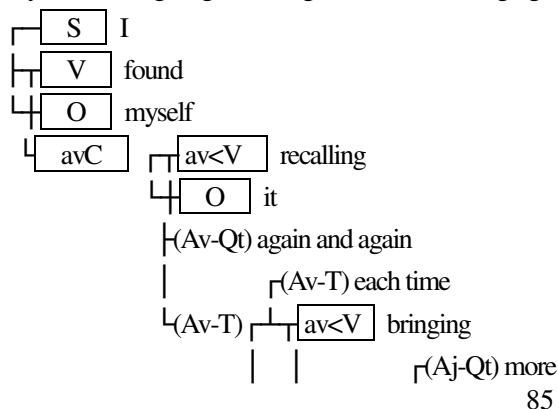
(400) He would shiver himself warm. OS

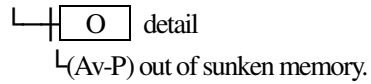


(401) Van Cheele found himself engaged in the novel process of thinking before he spoke. GE



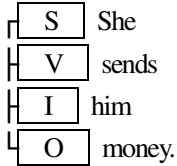
(402) I find myself recalling it again and again, each time bringing more detail out of sunken memory. BF



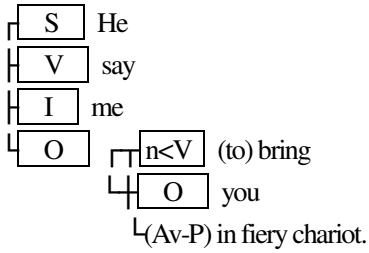


7. SVOI

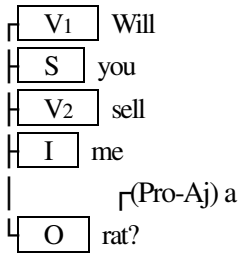
(403) She sends him money. BA



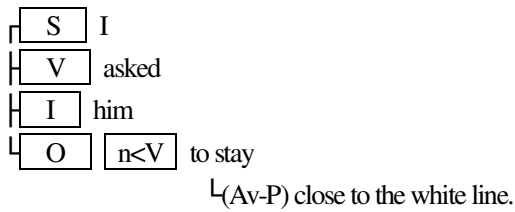
(404) He say [sic] me bring you in fiery chariot. FW (Native American speaking)



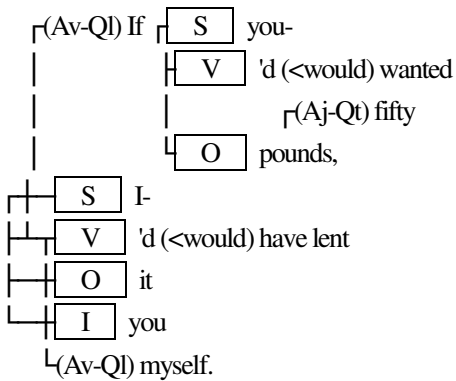
(405) Will you sell me a rat? SN



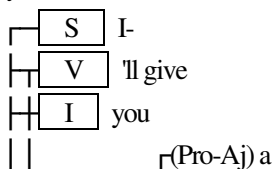
(406) I asked him to stay close to the white line. PB



(407) If you'd wanted fifty pounds, I'd have lent it you myself. HM



(408) I'll give you a blow to the committee. RD



┌─┐ O blow  
 └─┘  
 └─┘ (Av-P) to the committee.

(409) Now I want you to look at this card. FA

└─┘ (Av-T) now  
 ┌─┐ S I  
 └─┘  
 ┌─┐ V want  
 └─┘  
 ┌─┐ I you  
 └─┘  
 ┌─┐ O n<V to look  
 └─┘  
 └─┘ (Av-P) at this card.

(410) I want you to be at Sullivan's place, in Little Rock, next Wednesday night, at nine o'clock. RR

┌─┐ S I  
 └─┘  
 ┌─┐ V want  
 └─┘  
 ┌─┐ I you  
 └─┘  
 ┌─┐ O n<V to be  
 └─┘  
 ┌─┐ avC at Sullivan's place,  
 └─┘  
 └─┘ (Aj-P) in Little Rock,  
 └─┘ (Av-T) next Wednesday night,  
 └─┘ (Av-T) at nine o'clock.

(411) They didn't even let the doors swing. FW (Personified Indirect Obeject)

┌─┐ S They  
 └─┘  
 ┌─┐ V1 did-  
 └─┘  
 └─┘ (Av-Qt) n't  
 └─┘ (Av-Ql) even  
 ┌─┐ V2 let  
 └─┘  
 └─┘ (Pro-Aj) the  
 ┌─┐ I door  
 └─┘  
 ┌─┐ O n<V (to) swing.

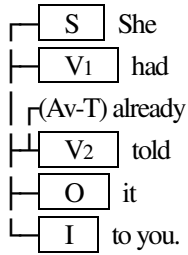
(412) I don't like him trying to accuse me of something he wasn't sure I'd done. LR

┌─┐ S I  
 └─┘  
 ┌─┐ V1 do-  
 └─┘  
 └─┘ (Av-Qt) n't  
 ┌─┐ V2 like  
 └─┘  
 ┌─┐ I him  
 └─┘  
 ┌─┐ O n<V trying.  
 └─┘  
 └─┘ O └─┘ n<V to accuse  
 └─┘  
 └─┘ O me  
 └─┘ (Av-Ql) of something └─┘ (Av-Ql) (about which)  
 └─┘  
 └─┘ S he  
 └─┘  
 └─┘ V was-  
 └─┘  
 └─┘ (Av-Qt) n't  
 └─┘  
 └─┘ ajC sure  
 └─┘ (Ad-Aj-Ql) (of that) └─┘ S I-  
 └─┘  
 └─┘ V 'd done.

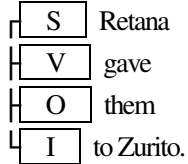


■ Indirect Object with 'to'

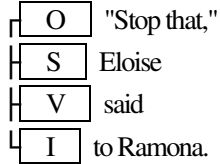
(413) She had already told it to you. FW



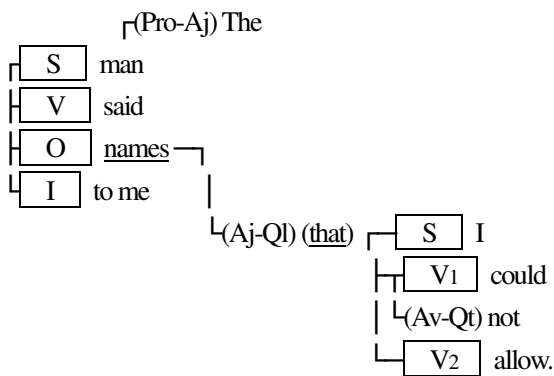
(414) Retana gave them (=the scissors) to Zurito. UD



(415) "Stop that," Eloise said to Ramona. UW

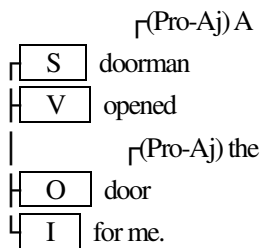


(416) The man said names to me I could not allow. FT

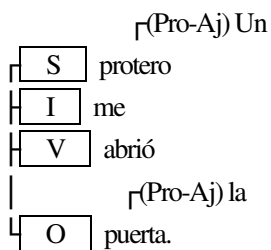


■ Indirect Object with 'for'

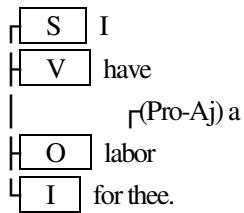
(417) a. A doorman opened the door for me. TB



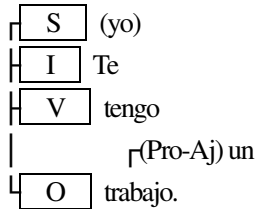
b. Un portero me abrió la puerta. (Sp.)



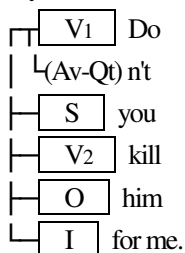
(418) a. I have a labor for thee. FT



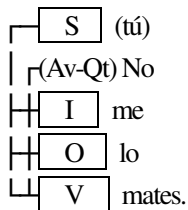
b. Te tengo un trabajo. (Sp.)



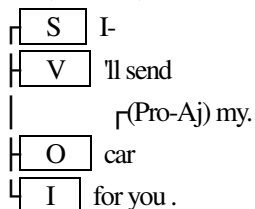
(419) a. Don't you kill him for me. FS



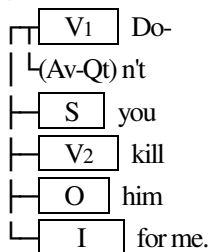
b. (tú) No me lo mates. (Sp.)



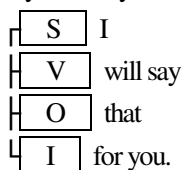
(420) I'll send my car for you. TB



(421) Don't you kill him for me. FS (Imperative)

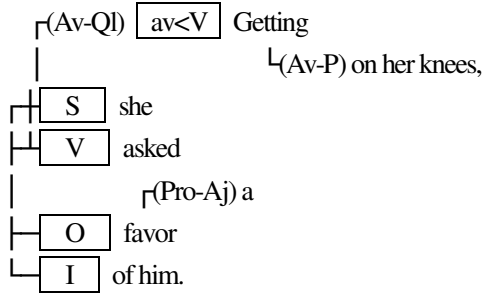


(422) I will say that for you. TB

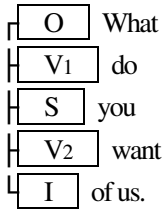


■ Indirect Object with 'of'

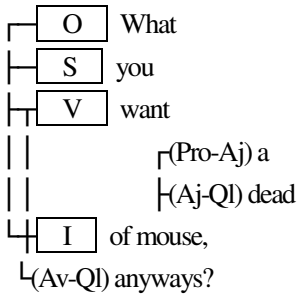
(423) Getting on her knees, she asked a favor of him. *The New Testament. Matthew 20:20-28*



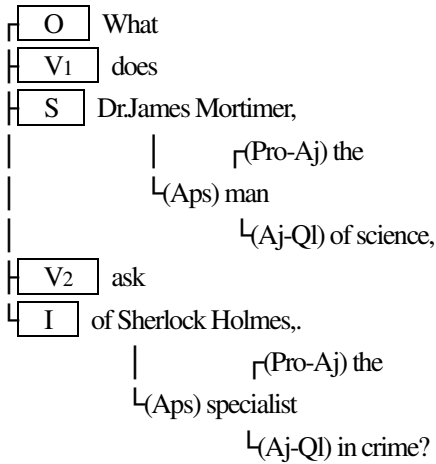
(424) What do you want of us? MD



(425) What you want of a dead mouse, anyways? MM

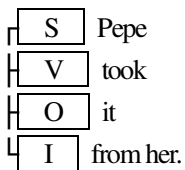


(426) What does Dr. James Mortimer, the man of science, ask of Sherlock Holmes, the specialist in crime? HB



■ Indirect Object with 'from'

(427) a. Pepe took it (=the rifle) from her. FT



b. Pepe se lo tomó (de ella). (Sp.)



┌─┤ I ─┤ se  
 ┌─┤ O ─┤ lo  
 ┌─┤ V ─┤ tomó  
 ┌─┤ I2 ─┤ (de ella).

1) Concrete O

(428) Fuentes handed him the sword. UD

┌─┤ S ─┤ Fuentes  
 ┌─┤ V ─┤ handed  
 ┌─┤ I ─┤ him  
 ┌───┤ ─┤  $\uparrow$ (Pro-Aj) the  
 ┌─┤ O ─┤ sword.

(429) Stan gave me the pearls. RW

┌─┤ S ─┤ Stan  
 ┌─┤ V ─┤ gave  
 ┌─┤ I ─┤ me  
 ┌───┤ ─┤  $\uparrow$ (Pro-Aj) the  
 ┌─┤ O ─┤ pearls.

(430) You pay Villalta seven thousand (pesetas). UD

┌─┤ S ─┤ You  
 ┌─┤ V ─┤ pay  
 ┌─┤ I ─┤ Villalta  
 ┌───┤ ─┤  $\uparrow$ (Aj-Qt) seven thousand  
 ┌─┤ O ─┤ (pesetas).

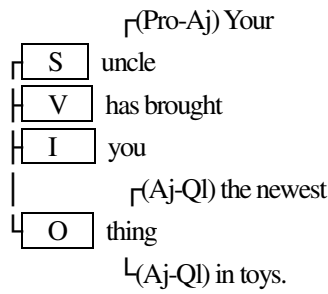
(431) The bartender excitedly poured himself a small glass of whiskey. VG (Rflexive Indirect Object)

┌───┤ ─┤  $\uparrow$ (Pro-Aj) The  
 ┌─┤ S ─┤ bartender  
 ┌───┤ ─┤  $\uparrow$ (Av-QI) excitedly  
 ┌─┤ V ─┤ poured  
 ┌─┤ I ─┤ himself  
 ┌───┤ ─┤  $\uparrow$ (Pro-Aj) a  
 ┌───┤ ─┤  $\uparrow$ (Aj-QI) small  
 ┌─┤ O ─┤ glass  
 ┌───┤ ─┤  $\uparrow$ (Aj-QI) of whiskey.

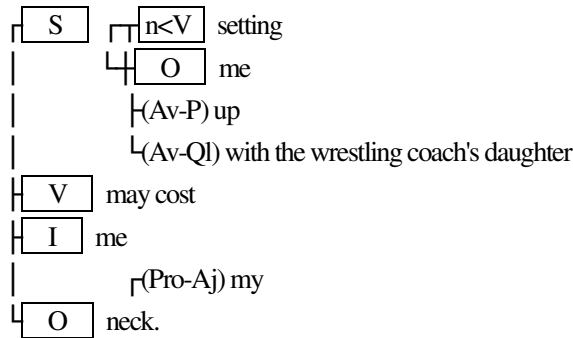
(432) I showed him the draughtsman's sketch with the distances marked plainly upon it. BT

┌─┤ S ─┤ I  
 ┌─┤ V ─┤ showed  
 ┌─┤ I ─┤ him  
 ┌───┤ ─┤  $\uparrow$ (Pro-Aj) the  
 ┌───┤ ─┤  $\uparrow$ (Aj-QI) draughtsman's  
 ┌─┤ O ─┤ sketch  
 ┌───┤ ─┤  $\uparrow$ (Aj-QI) with the distances  
 ┌───┤ ─┤  $\uparrow$ (Aj-QI) marked plainly upon it.

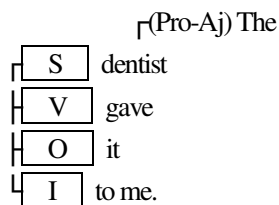
(433) Your uncle has brought you the newest thing in toys. TP



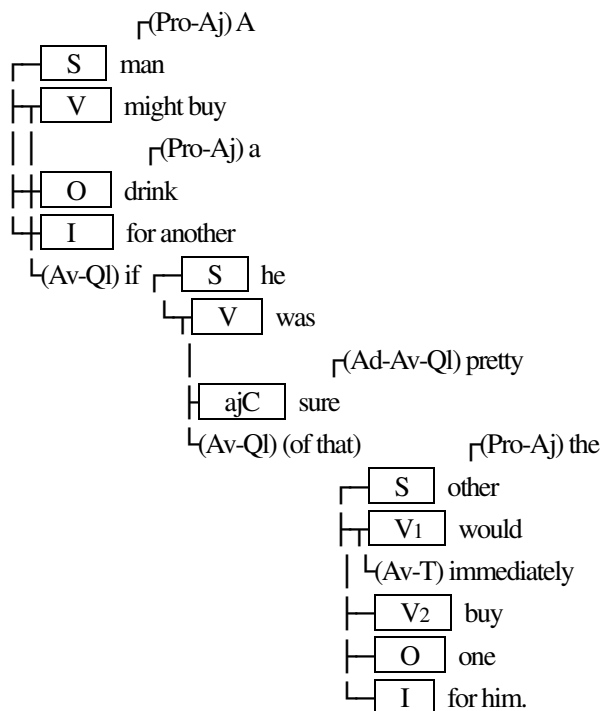
(434) Setting me up with the wrestling coach's daughter may cost me my neck. WG



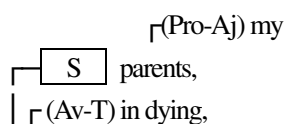
(435) The dentist gave it (= the liquor) to me. FW

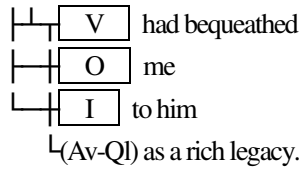


(436) A man might buy a drink for another if he were pretty sure the other would immediately buy one for him. JB

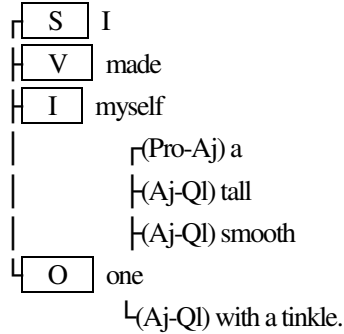


(437) My parents, in dying, had bequeathed me to him as a rich legacy. TS

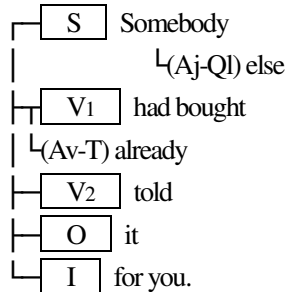




(438) I made myself a tall smooth one with a tinkle. FM



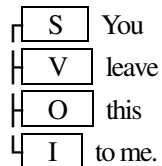
(439) Somebody else had already told it for you. FM



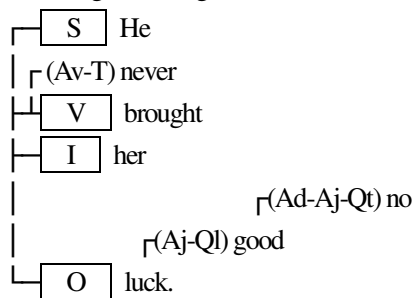
## 2) Abstract O

### ① Abstract Noun O

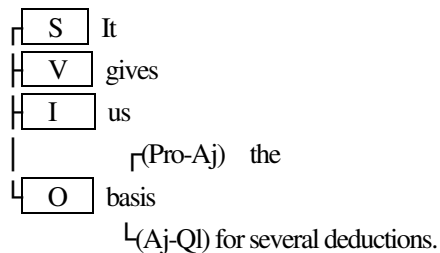
(440) You leave this to me. FA



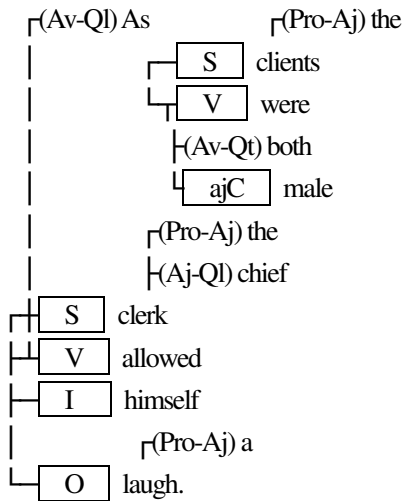
(441) He never brought her no good luck. TD



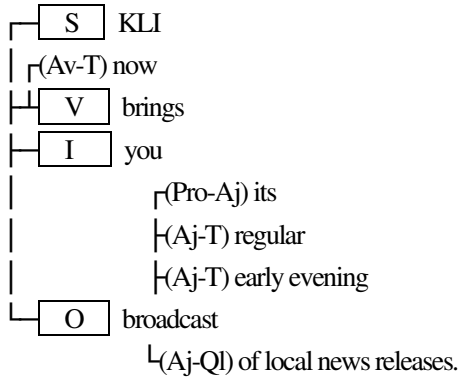
(442) It gives us the basis for several deductions. HB



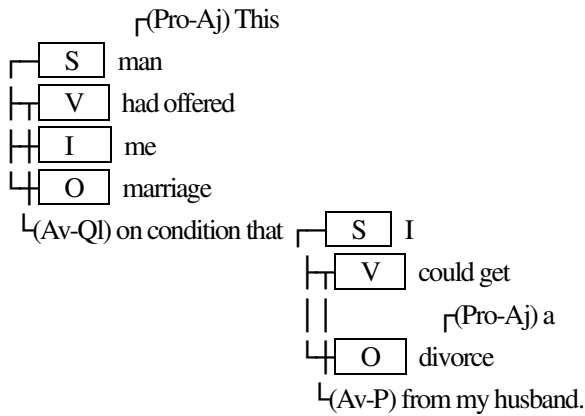
(443) As the clients were both male the chief clerk allowed himself a laugh. CO



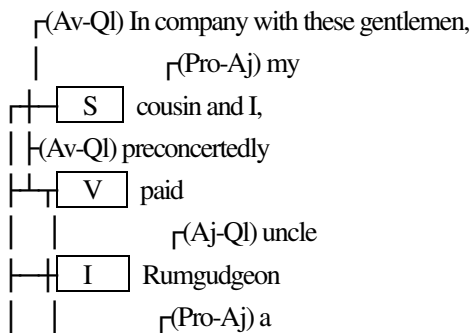
(444) KLI now brings you its regular early evening broadcast of local news releases. FM



(445) This man had offered me marriage on condition that I could get a divorce from my husband. HB

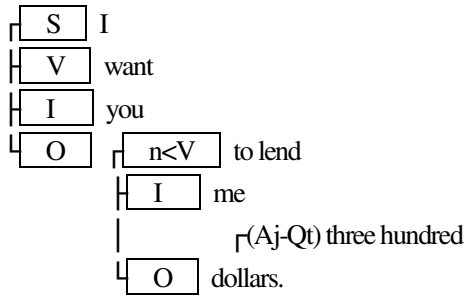


(446) In company with these gentlemen, my cousin and I, preconcertedly paid uncle Rumgudgeon a visit on the afternoon of Sunday, October the tenth. TS

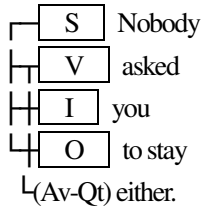




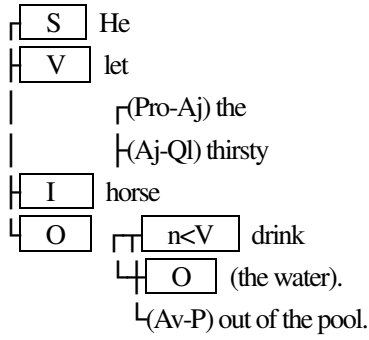




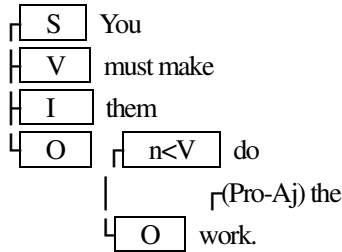
(451) Nobody asked you to stay either. BA



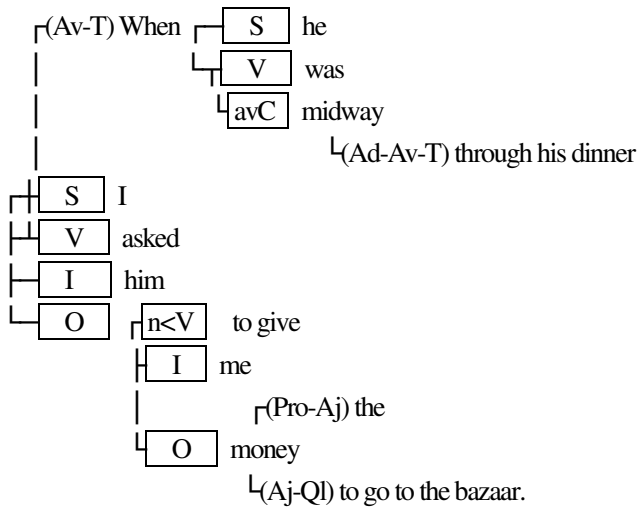
(452) He let the thirsty horse drink out of the pool. FT



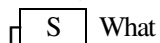
(453) You must make them do the work MD

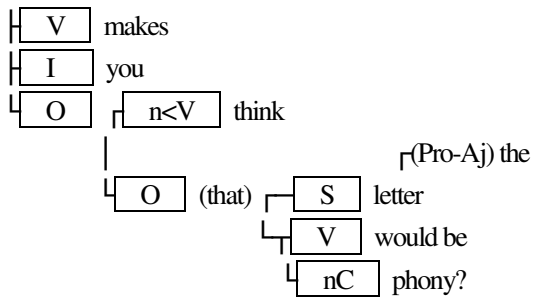


(454) When he was midway through his dinner I asked him to give me the money to go to the bazaar. AB



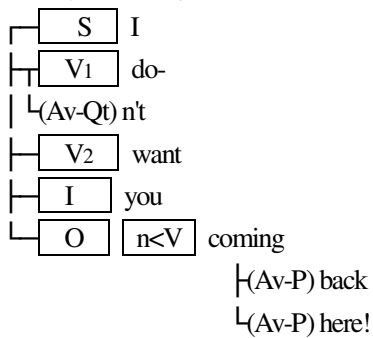
(455) What makes you think the letters would be phony? BM





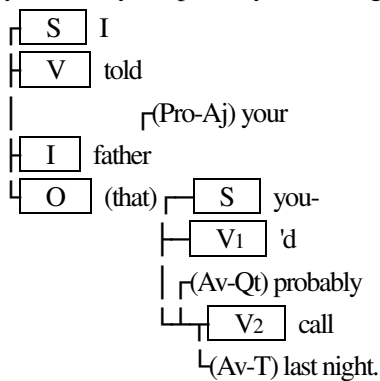
③ Gerund O

(456) I don't want you coming back here! VD

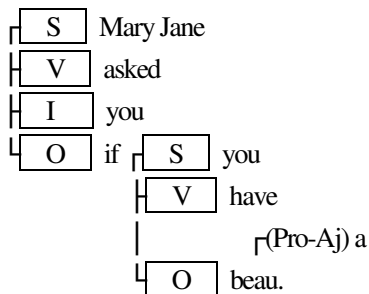


④ Indirect Narration O

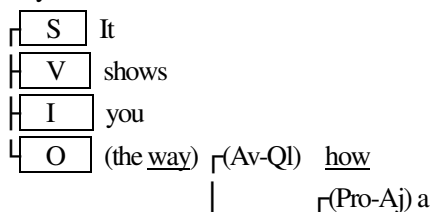
(457) I told your father you'd probably call last night. PB

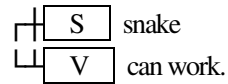


(458) Mary Jane asked you if you have a beau. UW

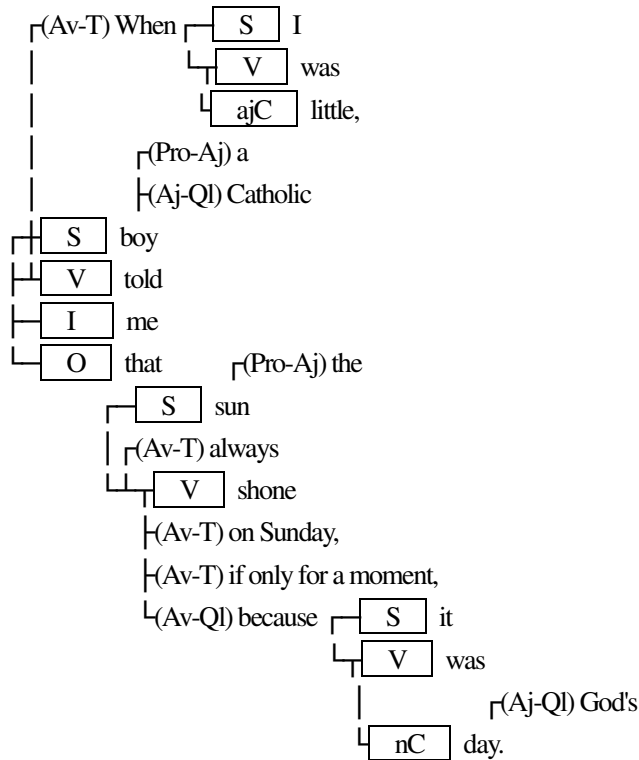


(459) It shows you how a snake can work. SN

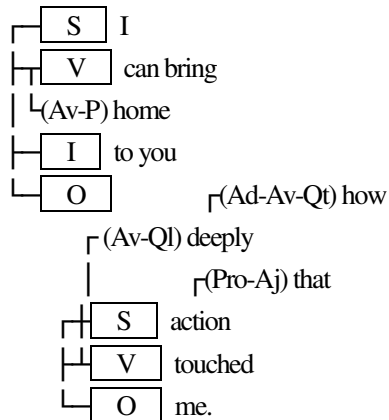




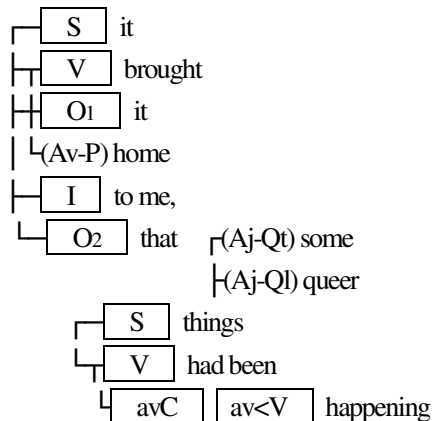
(460) When I was little, a Catholic boy told me that the sun always shone on Sunday, if only for a moment, because it was God's day. JB



(461) I can bring home to you how deeply that action touched me. HC



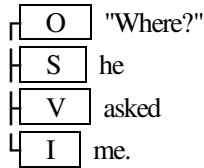
(462) It brought it home to me that some queer things had been happening in the last three months. HC



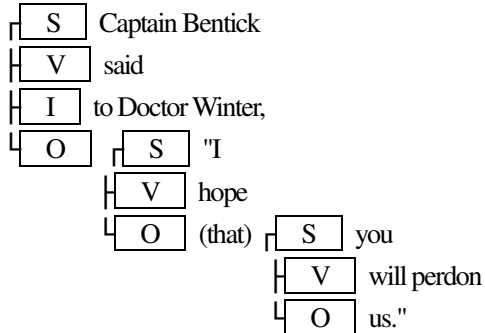
└(Av-T) in the last three months.

④ Direct Narration O

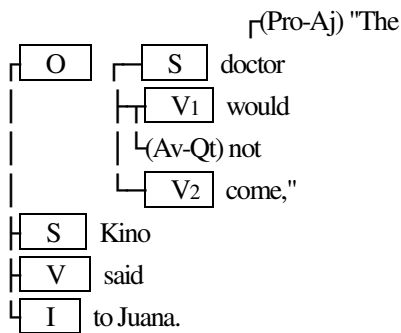
(463) "Where?" he asked me. LM



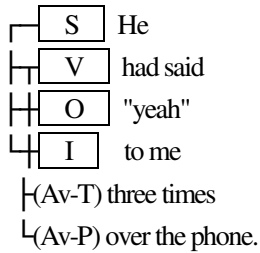
(464) Captain Bentick said to Doctor Winter, "I hope you will pardon us." MD



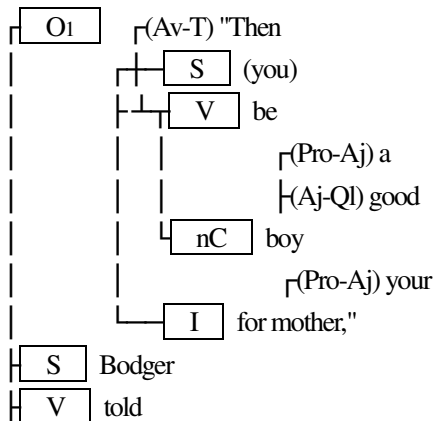
(465) "The doctor would not come," Kino said to Juana. PL



(466) He had said "yeah" to me three times over the phone. TB



(467) "Then be a good boy for your mother," Bodger told him, "or you'll have to move to some place strange and far away." WG



I to him  
 O2 "or S you-  
     V 'll have  
     O n<V to move  
             └(Av-P) to some place strange and far away."

8. av

(468) (Will the headman distribute it?) Absolutely (you are right). HL

└(Av-QI) Absolutely  
 └ S (you)  
 └ V (are)  
 └ ajC (right).

(469) (When did you get there?...?) Wednesday morning, early. PB

└ S (I)  
 └ V (got)  
 └ O (there)  
 └(Av-T) Wednesday morning, early.

(470) ((have you) Got a room somewhere?) Hotel. GF

└ S (I)  
 └ V (have got)  
 └ O (a room)  
 └(Av-P) (in a) Hotel.

(471) (Do you like wax?) Very much. PB

└ S (I)  
 └ V (like)  
 └ O (it)  
 └(Ad-Av-Qt) Very  
 └(Av-Qt) much.

(472) (Where are you burned?) All over. PB

└ S (I)  
 └ V (was)  
 └ C (burned)  
 └(Av-P) All over.

(473) (Where is he?) On the beach. PB

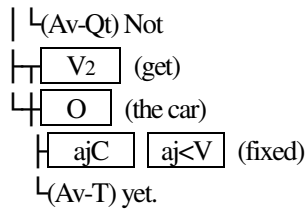
└ S (he)  
 └ V (is)  
 └(Av-P) On the beach.

(474) (Where did we stay in Paris?... At the Crillon. . . .) There and at the Pavilion Henri-Quatre in St. Germain. SK

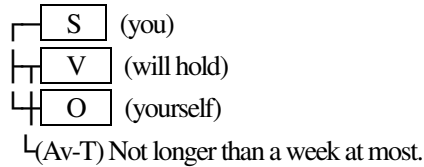
└ S (we)  
 └ V (stayed)  
 └(Av-P) There and at the Pavilion Henri-Quatre in St. Germain.

(475) (Did Daddy get the car fixed, incidentally?) Not yet. PB

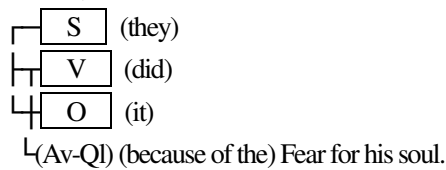
└ S (Daddy)  
 └ V1 (did)



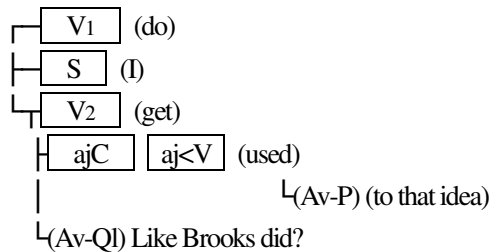
(476) (There you will hold yourself at the disposal of my client...For how long?) Not longer than a week at most. TW



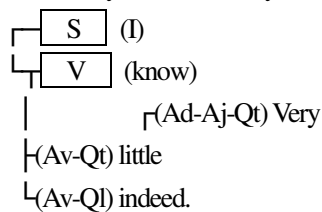
(477) (Why did they do it?) Fear for his soul. WL



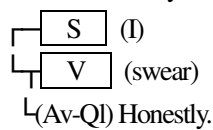
(478) (You'd better get used to that idea.) Like Brooks did? SR



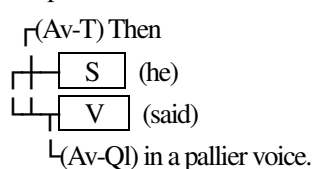
(479) (How much do you know?) Very little indeed. SA



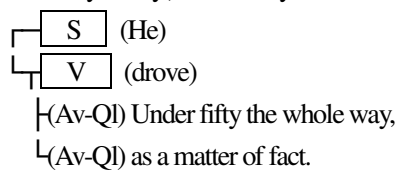
(480) (I swear I won't tell anybody.) Honestly. UW



(481) Then in a pallier voice. BK



(482) (He drove very nicely.) Under fifty the whole way, as a matter of fact. PB



(483) On your feet. SR (Imperative)



└─ V (get)  
 └─(Av-P) On your feet.

(484) (What are you talking about?) Hope.SR

└─ S (I)  
 └─ V (am)  
 └─ avC av<V (talking)  
 └─(Av-QI) (about) Hope.

(485) (Who was Costello phoning to?) Atkinson. BM

└─ S (Costello)  
 └─ V (was)  
 └─ avC av<V (phoning)  
 └─(Av-P) (to) Atkinson.

(486) (I've been on this sweeping.) Three months. BK

└─ S (I-)  
 └─ V ('ve been)  
 └─ avC (on this sweeping for) Three months.

(487) (I'm graduating this month.) High school? WG

└─ V (are)  
 └─ S (you)  
 └─ avC av<V (graduating)  
 └─(Av-P) (from) High school?

(489) (it is because of) Drink. HL

└─ S (it)  
 └─ V (is)  
 └─ avC (because of) Drink.

(490) (Are you feeling better?) Much. HL

└─ S (I-)  
 └─ V (m)  
 └─ avC (feeling) Much (better).

(491) How about dropping by to pick me up? FW

└─(Av-QI) How  
 └─ V1 (do)  
 └─ S (you)  
 └─ V2 (think)  
 └─(Av-QI) about n<V dropping  
 └─(Av-P) by  
 └─(Av-QI) to pick me up?

## 9. S-c

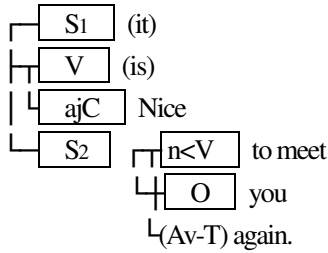
### 1) Adjectival Complements

(492) You interested in fish? GF

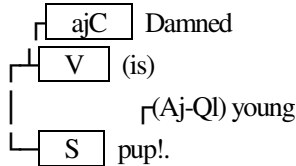
└─ V (are)  
 └─ S You  
 └─ ajC interested

└(Av-P) in fish?

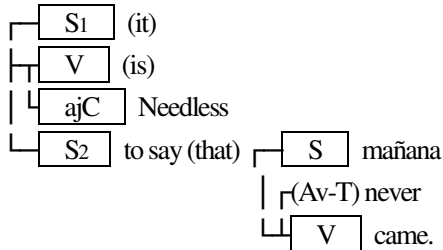
(493) Nice to meet you again. BC



(494) Damned young pup! TW



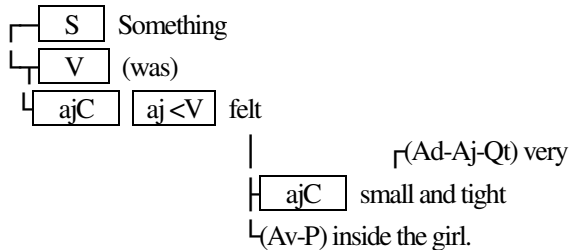
(495) Needless to say mañana never came. HC



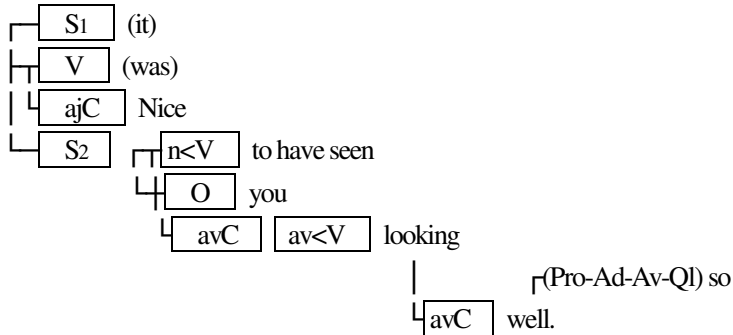
(496) Not much (is) sadder than a couple of has-beens jabbering about the good old days. SL



(497) Something felt very small and tight inside the girl. CR

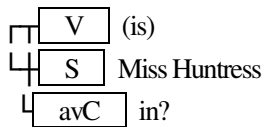


(498) Nice to have seen you looking so well. TB

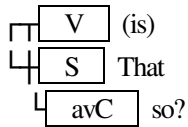




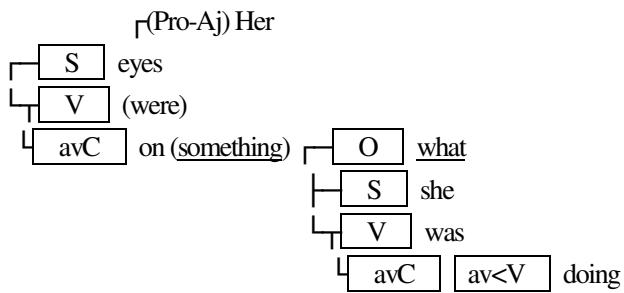
(499) Miss Huntress in? TB



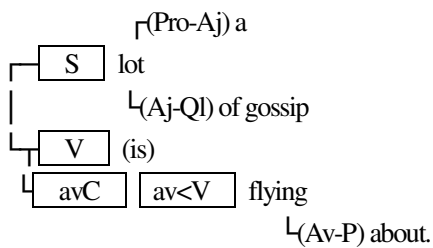
(500) (I did a good day's work today,...) That so? ID



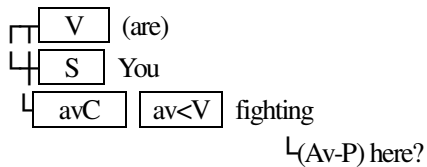
(501) Her eyes on what she was doing. BF



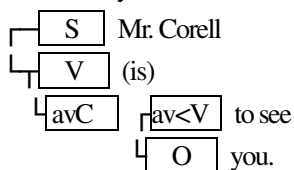
(502) A lot of gossip flying about. TW



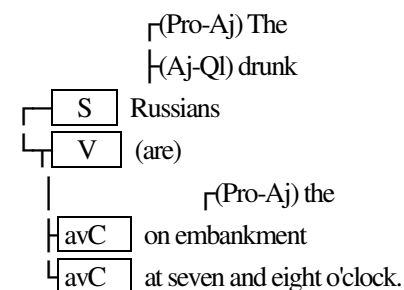
(503) You fighting here? UD



(504) Mr. Corell to see you. MD

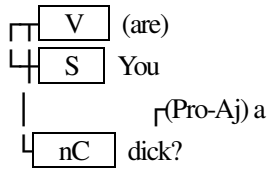


(505) The drunk Russians on the embankment at seven and eight o'clock. MI

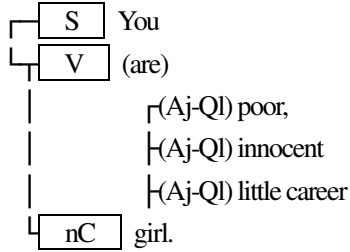


### 3) Noun Complements

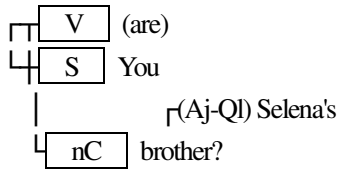
(506) You a dick? FM



(507) You poor, innocent little career girl. UW



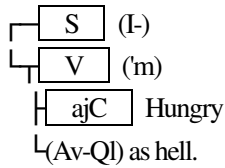
(508) You Selena's brother? BW



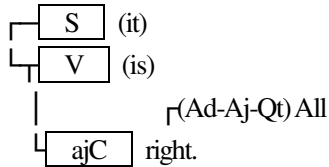
10. c

1) Qualifier Adjectivals Complements

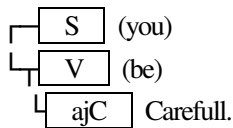
(509) (Are you hungry, Nick?) Hungry as hell. BA



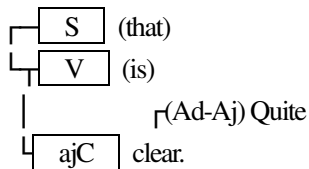
(510) All right. VG



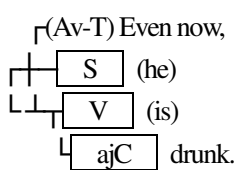
(511) Carefull. SL



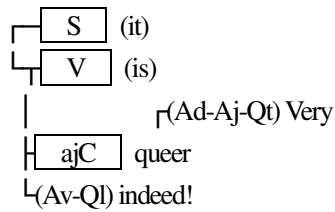
(512) (Is that clear?) Quite clear. SA



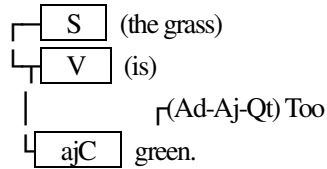
(513) Even now, drunk. WL



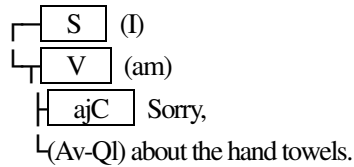
(514) Very queer indeed! TS



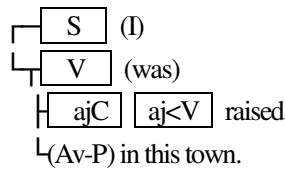
(515) (Can't we set the grass on fire?) Too green. HL



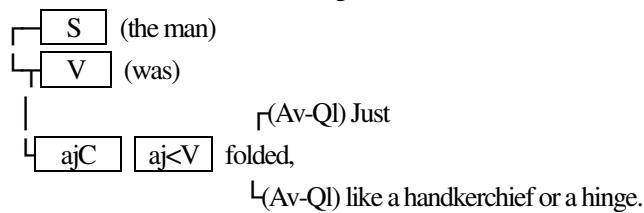
(516) Sorry, about the hand towels. CA



(517) (I was born and) raised in this town. DS



(518) Just folded, like a handkerchief or a hinge. FW

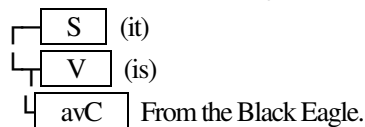


## 2) Quantifier Adjectivals Complements

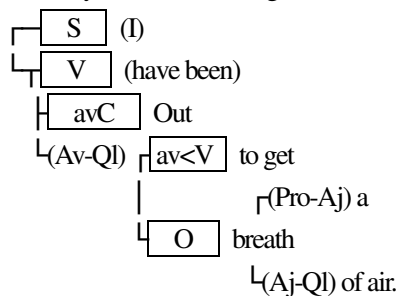
Sentences composed of only quantifier adjectivals complements are not found in our data.

## 3) Spatial Adverbials Complements

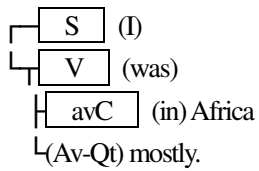
(519) (What is it?) From the Black Eagle. ID



(520) (Where have you been?) Out to get a breath of air. HL

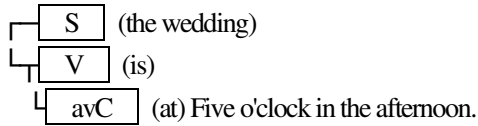


(521) (Where were you?) Africa mostly. SL



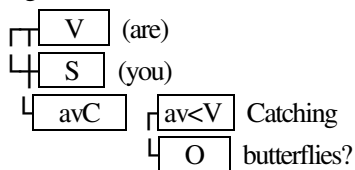
4) Temporal Adverbials Complements

(522) (What time is this wedding?) Five o'clock in the afternoon. WG

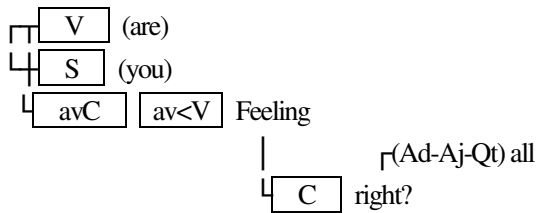


5) Qualifier Adverbials Complements

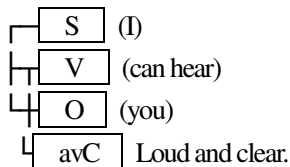
(523) Catching butterflies? FW



(524) Feeling all right? RR

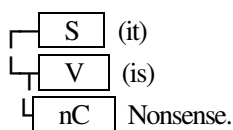


(525) (Can you hear me now?) Loud and clear. MI

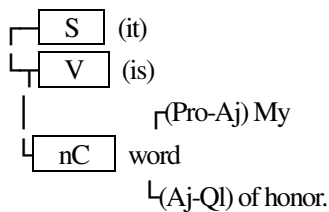


6) Noun Complements

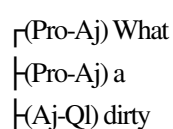
(526) Nonsense. HL

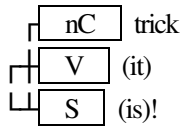


(527) My word of honor. PB

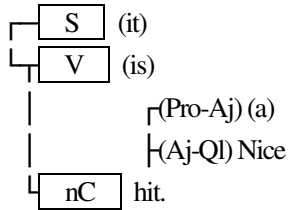


(528) What a dirty trick! SA

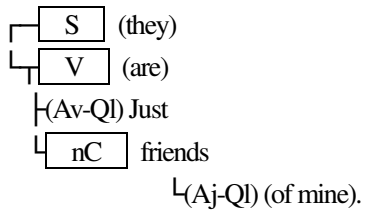




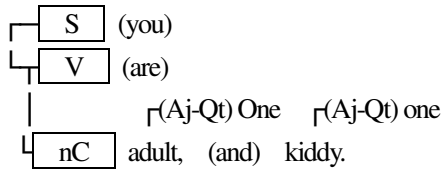
(529) Nice hit. FD



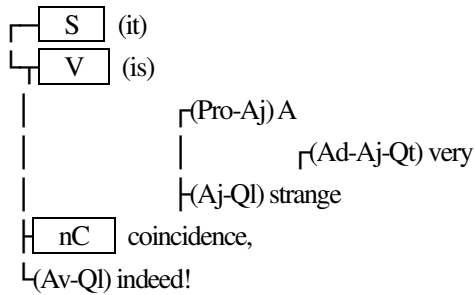
(530) Just friends. UE



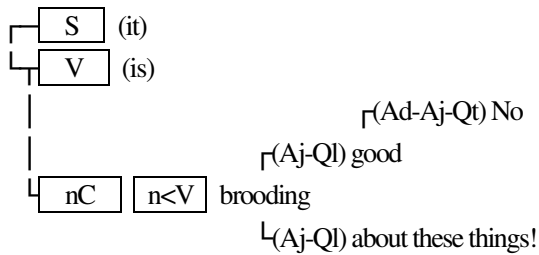
(531) One adult, one kiddy. WG



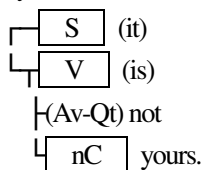
(532) A very strange coincidence, indeed! TS



(533) No good brooding about these things! TW



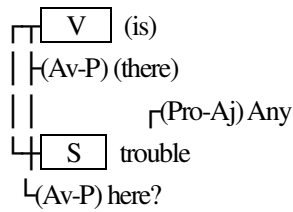
(534) (It is my business, and) not yours. HB



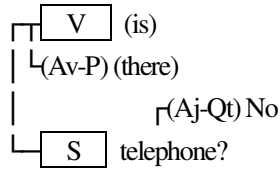
11. S Any trouble here?

1) (there be) S

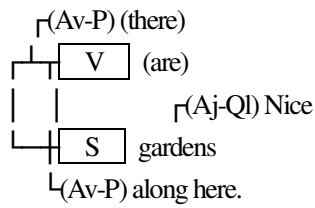
(535) Any trouble here? FW



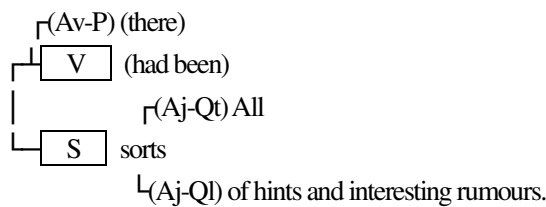
(536) No telephone? SL



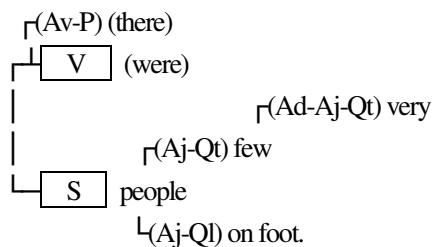
(537) Nice gardens along here. VG



(538) All sorts of hints and interesting rumours. TW

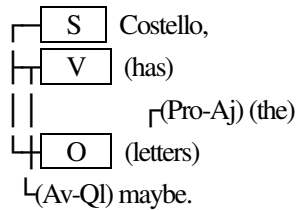


(539) (There were not so many carts now and) very few people on foot. OB

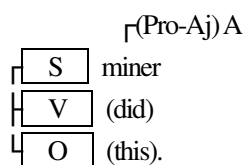


2) Answer S

(540) (Who has the letters?) Costello, maybe. BM

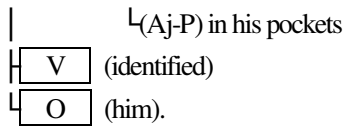


(541) (Who did this?) A miner. MD

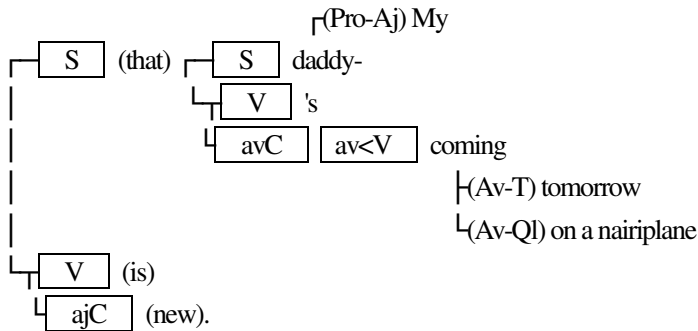


(542) (Who identified him?) Stuff in his pockets. FM

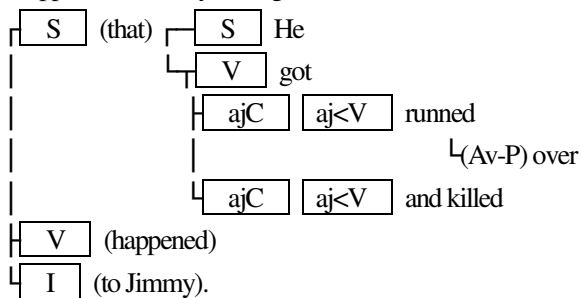




(543) (What's new?) My daddy's coming tomorrow on a nairiplane [sic]. PB

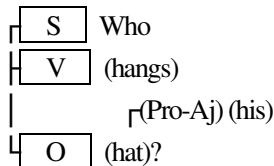


(544) (What happened to Jimmy?) He got runned over and killed. UW

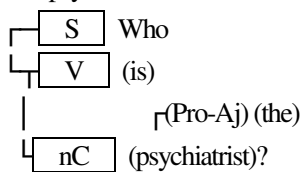


### 3) Asking S

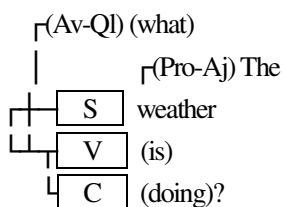
(545) (Where does he hang his hat?) Who? NG



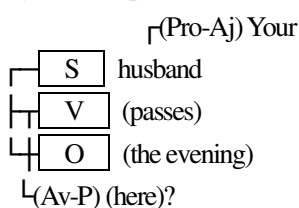
(546) (There's a psychiatrist here at the hotel.) Who? PB



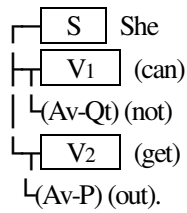
(547) (Go tell us what the weather is doing.) The weather? WG



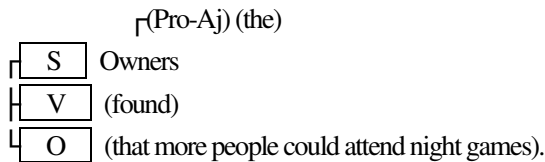
(548) (...if my husband passed the evenin' here.) Your husband? UW



(549) (You sure he can't get out?) She. SL

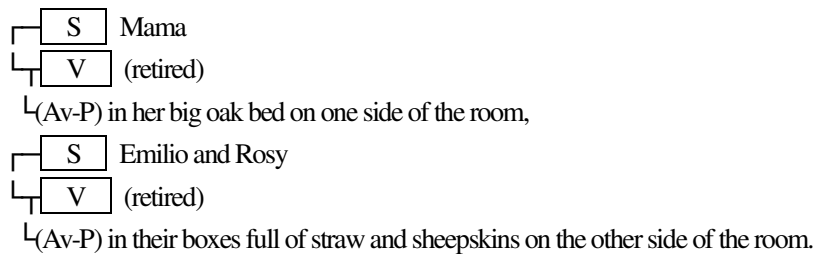


(550) (the owners found that more people could attend night games.) Owners. FD

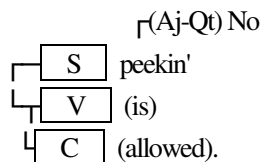


#### 4) Context-Dependent S

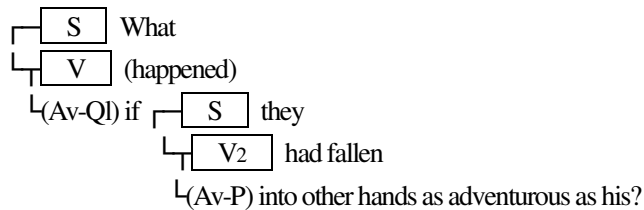
(551) (Soon afterward they retired,) Mama in her big oak bed on one side of the room, Emilio and Rosy in their boxes full of straw and sheepskins on the other side of the room. FT



(552) No peekin'. FW



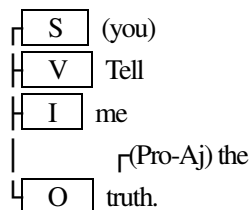
(553) What if they had fallen into other hands as adventurous as his? GD



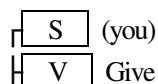
## 12. VOI

### 1) Imperative

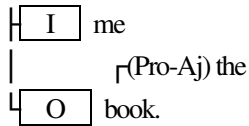
(554) Tell me the truth. PB



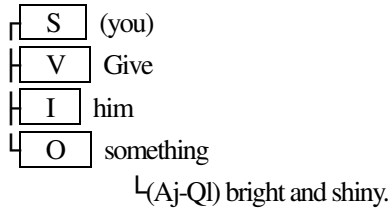
(555) Give me the book. DC



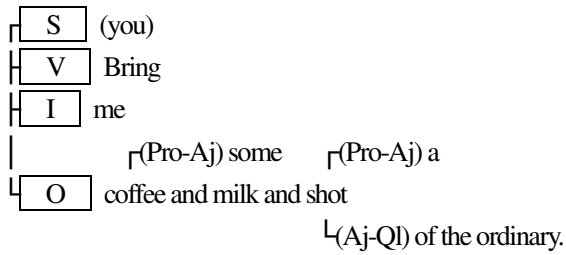




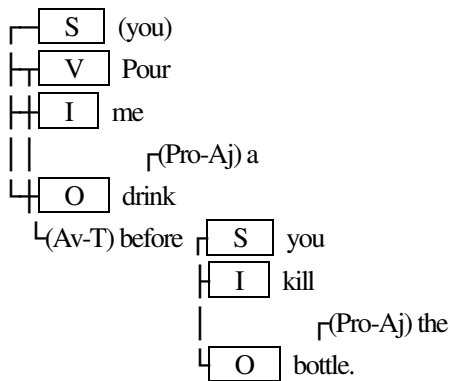
(556) Give him something bright and shiny. FA



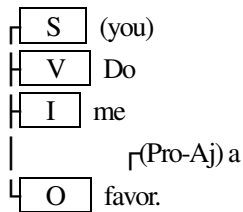
(557) Bring me some coffee and milk and a shot of the ordinary. UD



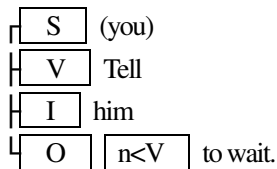
(558) Pour me a drink before you kill the bottle. FW



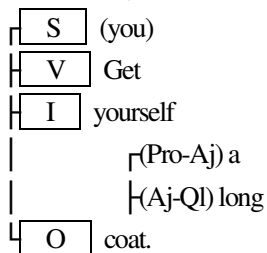
(559) Do me a favor. UW



(560) Tell him to wait. MD

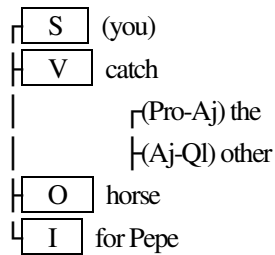


(561) Get yourself a long coat. NG

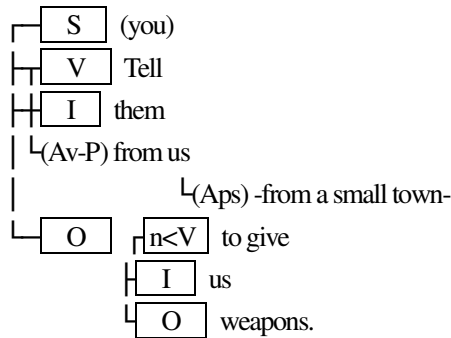




(568) (Go up and) catch the other horse for Pepe. FT

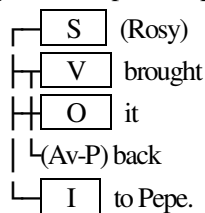


(569) Tell them from us -from a small town - to give us weapons. MD

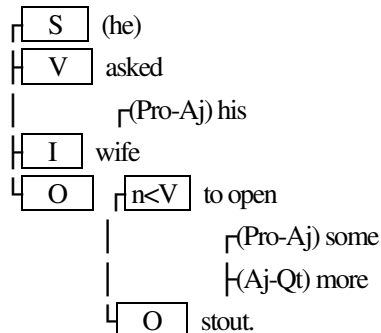


## 2) Repeated S

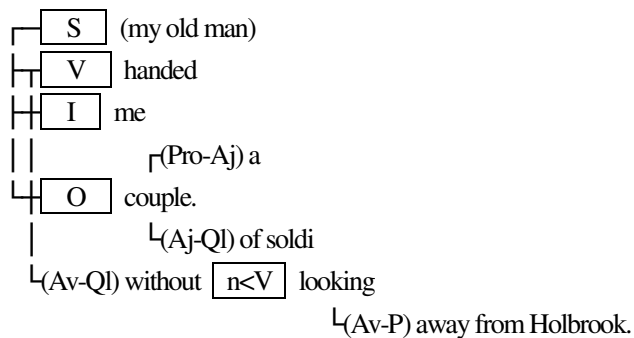
(570) (Rosy ran to the post and pulled out the knife and) brought it back to Pepe. FT



(571) (he would not lose his temper on account of the night it was and) asked his wife to open some more stout. CL

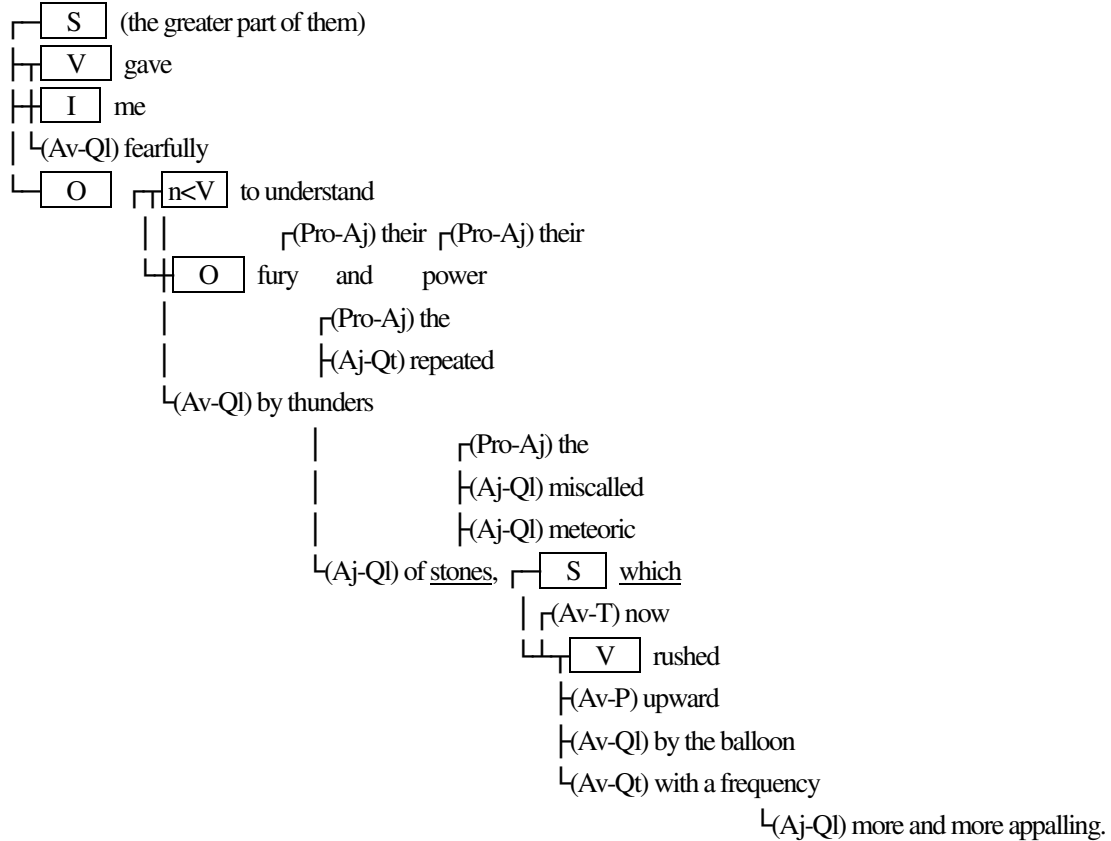


(572) ('You go out and buy me a Sportsman, will you, Joe?' my old man said, and) handed me a couple of soldi without looking away from Holbrook. OM

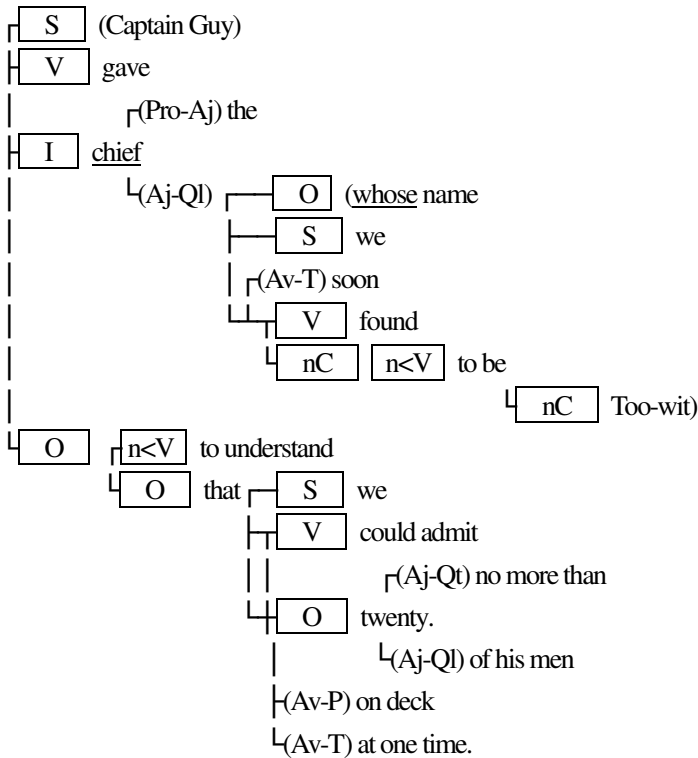


(573) (The greater part of them were in a state of evident eruption, and) gave me fearfully to understand their fury and their power,

by the repeated thunders of the miscalled meteoric stones, which now rushed upward by the balloon with a frequency more and more appalling. UA

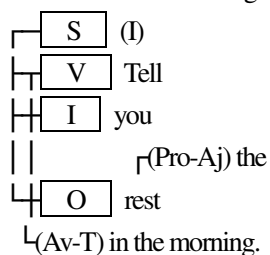


(574) (Quiet being at length restored, Captain Guy ordered the boats to be hoisted up, as a necessary precaution, and) gave the chief (whose name we soon found to be Too-wit) to understand that we could admit no more than twenty of his men on deck at one time. NA

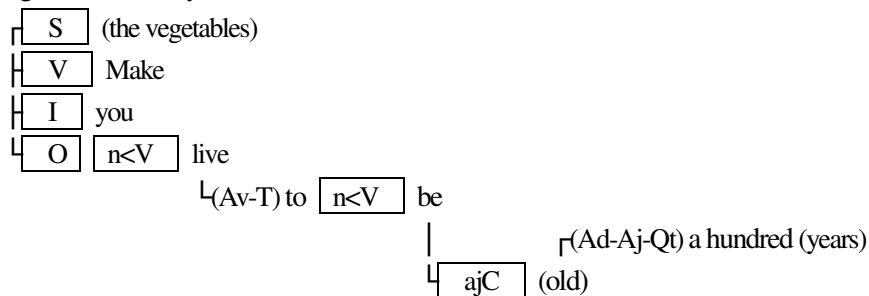


### 3) Context-Dependent S

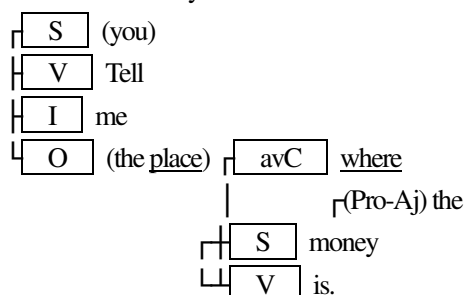
(575) Tell you the rest in the morning. NG



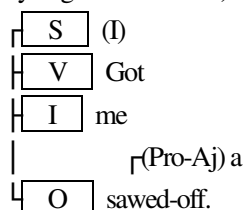
(576) (the vegetables) Make you live to be a hundred. SL



(577) Tell me where the money is. LR

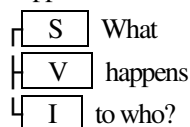


(578) (What you got down there?) Got me a sawed-off. FW

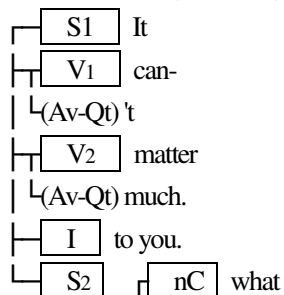


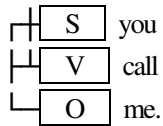
### 13. SVI

(579) What happens to who? PB



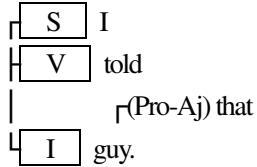
(580) It can't matter much to you what you call me. AG



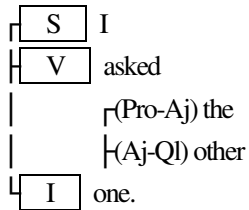


1) SVI(O)

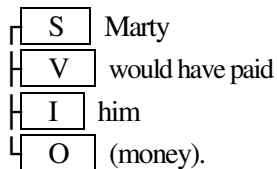
(581) I told that guy. SL



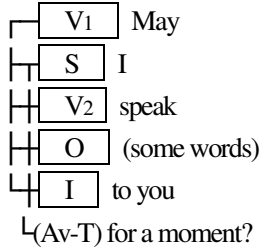
(582) I asked the other one. LW



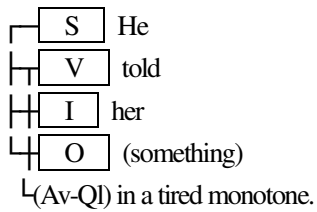
(583) Marty would have paid him. TB



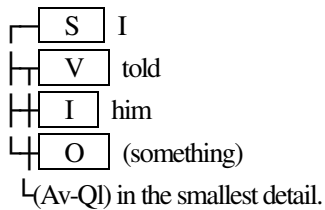
(584) May I speak to you for a moment? SA



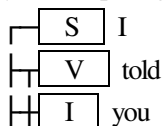
(585) He told her in a tired monotone. FT



(586) I told him in the smallest detail. BT



(587) I told you a couple nights ago. JB





┌─┐ O (the game)  
 └─┘  
 ┌─┐ I for themselves  
 └─┘  
 └─┘ (Av-T) in 1936.

3) Context-Dependent O

(594) I do not write her. SE

┌─┐ S I  
 └─┘  
 ┌─┐ V1 do  
 └─┘  
 └─┘ (Av-Qt) not  
 ┌─┐ V2 write  
 └─┘  
 ┌─┐ I her.  
 └─┘  
 └─┘ O (letters).

(595) Couldn't I read to you? (Read what? Anything in the book bag that we haven't read.) SK

┌─┐ V1 Could-  
 └─┘  
 └─┘ (Av-Qt) n't  
 ┌─┐ S I  
 └─┘  
 ┌─┐ V2 read  
 └─┘  
 ┌─┐ O (a book)  
 └─┘  
 └─┘ I to you?

(596) I should have advised him about lemonade. DR

┌─┐ S I  
 └─┘  
 ┌─┐ V should have advised  
 └─┘  
 ┌─┐ I him  
 └─┘  
 └─┘ O (something)  
 └─┘ (Aj-Ql) about lemonade.

14. O

1) Answer O and Asking O

(597) (Have you lost anything?) (Yes,) a cake of soap. DK

┌─┐ S (I)  
 └─┘  
 ┌─┐ V (have lost)  
 └─┘  
 └─┘ (Pro-Aj) a  
 └─┘ O cake  
 └─┘ (Aj-Ql) of soap.

(598) (What are you watching?) The baseball men. FD

┌─┐ S (I)  
 └─┘  
 ┌─┐ V (am)  
 └─┘  
 └─┘ avC ┌─┐ av<V (watching)  
 └─┘  
 └─┘ (Pro-Aj) The  
 └─┘ (Aj-Ql) baseball  
 └─┘ O men.

(599) (Have they taken him to prison yet?) (Taken who to prison?) Alfred Inglethorp, of course! AS

┌─┐ S (they)  
 └─┘  
 ┌─┐ V (have taken)





S (I)  
 V (wish)  
 I (you)  
 (Pro-Aj) (a)  
 (Aj-QI) Good  
 O morning.

(607) Thanks a lot. BA

S (I)  
 V (wish)  
 I (you)  
 O Thanks  
 (Av-Qt) a lot.

(608) Welcome to Baskerville Hall! HB

S (We)  
 V (bid)  
 I (you)  
 O Welcome  
 (Aj-P) to Baskerville Hall!

(609) Good news. SL

S (I)  
 V (have got)  
 (Aj-QI) Good  
 O news.

(610) No ideas at all. TB

S (you)  
 V (have)  
 (Aj-Qt) No  
 O ideas  
 (Av-QI) at all.

(611) Good work. FD

S (you)  
 V (did)  
 (Aj-QI) Good  
 O work.

(612) What about him? RW

O What  
 V<sub>1</sub> (do)  
 S (you)  
 V<sub>2</sub> (think)  
 (Av-QI) about him?

(613) Every mortal luxury. TW

S (they)  
 V (provided)  
 (Aj-Qt) Every

| (Aj-Ql) mortal  
 | O luxury.

(614) (I want) Twenty-five a day and guarantee of two-fifty, (if I pull the job.) TB

| S (I)  
 | V (want)  
 | O Twenty-five and guarantee  
 | (Aj-T) a day (Aj-Qt) of two-fifty,  
 | (Av-Ql) (if I pull the job).

15. V-c

(615) Don't be fresh. PB

| S (you)  
 | V1 Do-  
 | (Av-Qt) n't  
 | V2 be  
 | ajC fresh.

(616) (If Cordelia isn't your name,) What is? AG

| nC What  
 | V is  
 | S (your name)?

(617) (It's heavy,...) Get set. GF

| S (you)  
 | V Get  
 | ajC aj<V set.

(618) How got hurt? LA

| (Av-Ql) How  
 | V1 (have)  
 | S (you)  
 | V2 got  
 | ajC aj<V hurt?

(619) Sounds exciting. WG

| S (it)  
 | V Sounds  
 | avC av<V exciting.

16. V-cO

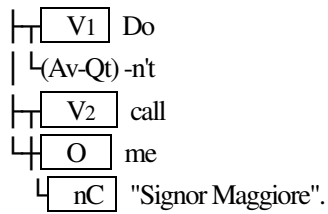
1) Imperative

(620) Call me Sunset. GF

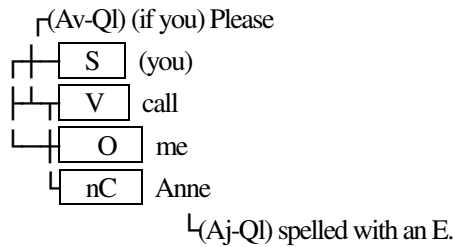
| S (you)  
 | V Call  
 | O me  
 | nC Sunset.

(621) (you) Don't call me "Signor Maggiore". AC

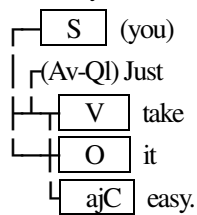
| S (you)



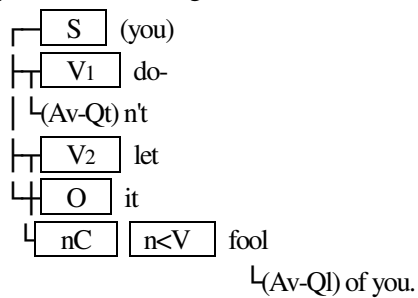
(622) (if you) Please call me Anne spelled with an E. AG



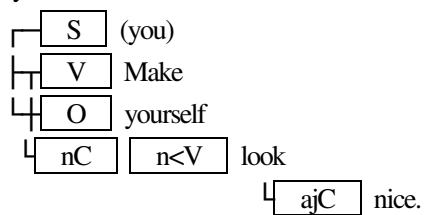
(623) Just take it easy. DW



(624) (They'll even look intelligent as hell. But) don't let it fool you. UW

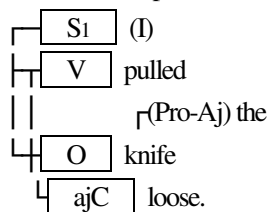


(625) Make yourself look nice. NG

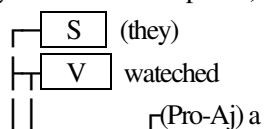


## 2) Repeated S

(626) (I leaned down and) pulled the knife loose. FW

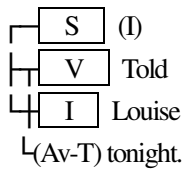


(627) (They sat on the doorsteps and) watched a big white moon come over the mountaintops. FT



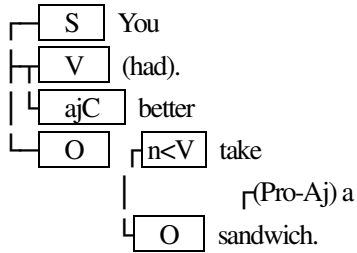


(634) Told Louise tonight. HM

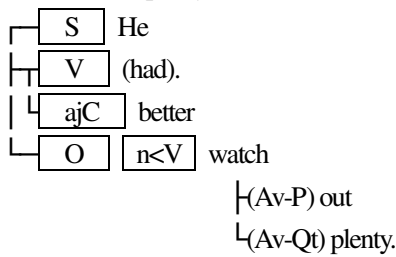


18. SO-c

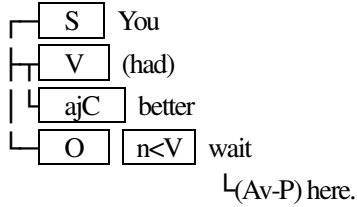
(635) You better take a sandwich. BA



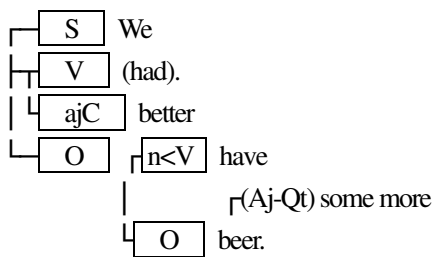
(636) He better watch out plenty. FS



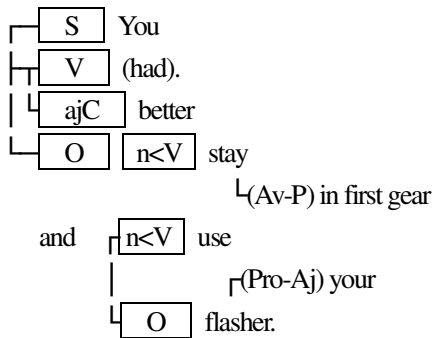
(637) You better wait here! WG



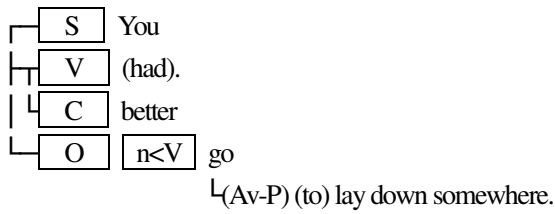
(638) We better have some more beer. AI



(639) you better stay in first gear and use your flasher. WG

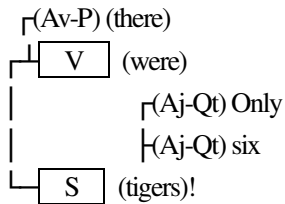


(640) You better go lay down somewhere. FM

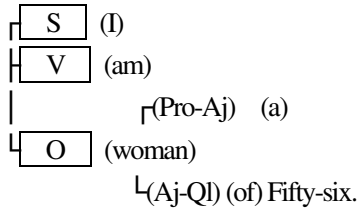


19. aj

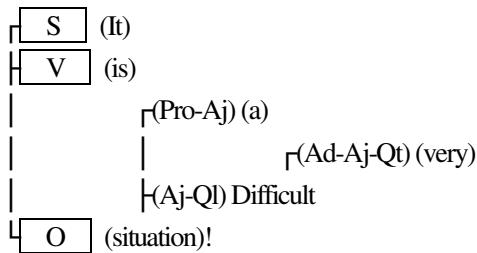
(641) (There were only six.) Only six! PB



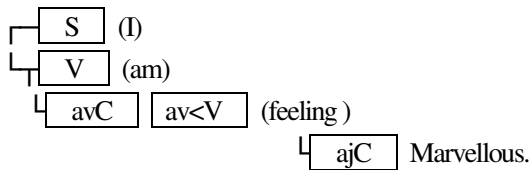
(642) (You are a woman of fifty-five (year old?)) Fifty-six. CD



(643) (It must be a difficult situation for you all.) Difficult! AS

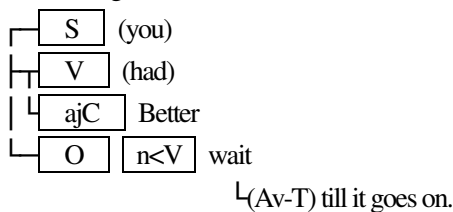


(644) (How are you feeling?) Marvellous. HL

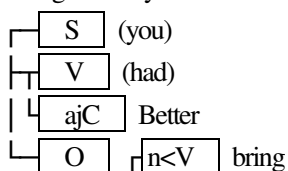


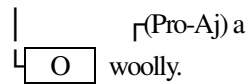
20. O-c

(645) Better wait till it goes on. TS

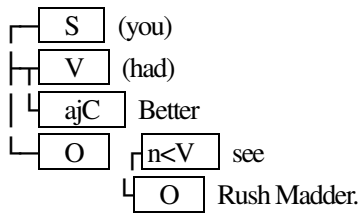


(646) Better bring a woolly. HL

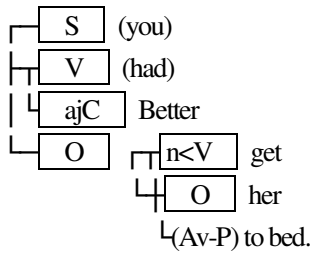




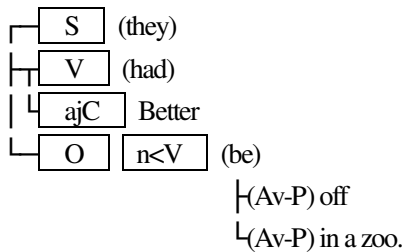
(647) Better see Rush Madder. GF



(648) Better get her to bed. KR

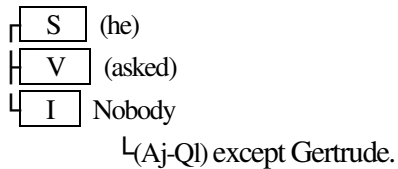


(649) Better off in a zoo. WG

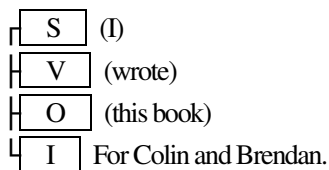


## 21. I

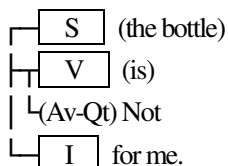
(650) (Who did he ask (anything) about it at the hotel?) Nobody except Gertrude. NC



(651) For Colin and Brendan. WG

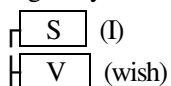


(652) (Should we have another bottle?) Not for me. CS



## 22. OI

(653) Good night to you. FW





|            ⌈(Pro-Aj) (a)  
 |            ⌈(Aj-Ql) Good  
 |     night  
 |     to you.

(654) Many thanks to you. BD

|     (I)  
 |     (wish)  
 |            ⌈(Aj-Qt) Many  
 |     thanks  
 |     to Daddy.

(655) My love to Daddy. PB

|     (you)  
 |     (give)  
 |            ⌈(Pro-Aj) My  
 |     love  
 |     to Daddy.

(656) Good luck to you. SA

|     (I)  
 |     (wish)  
 |            ⌈(Pro-Aj) (a)  
 |            ⌈(Aj-Ql) Good  
 |     luck  
 |     to you.

(657) Flowers for Algemon. FA

|     (you)  
 |     (get)  
 |            ⌈(Pro-Aj) (some)  
 |     Flowers  
 |     for Algemon.

(658) (I pay) Fifty grand for you and another fifty for Marty? TB

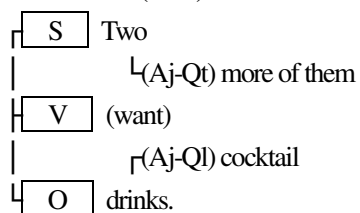
|     (do)  
 |     (I)  
 |     (pay)  
 |     Fifty grand  
 |     for you

and

|     (do)  
 |     (I)  
 |     (pay)  
 |            ⌈(Aj-Ql) another  
 |     fifty (grand)  
 |     for Marty?

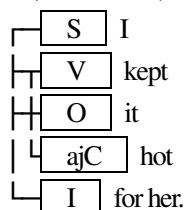
23. SO

(659) Two more of them (want) cocktail drinks. CT

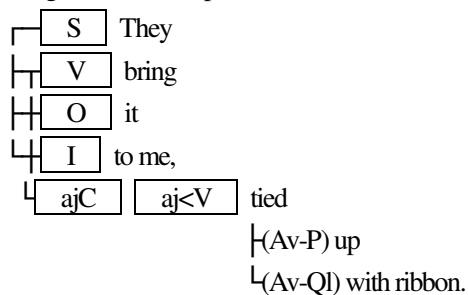


24. SV-cOI

(660) I kept it (= roast duck) hot for her. HA

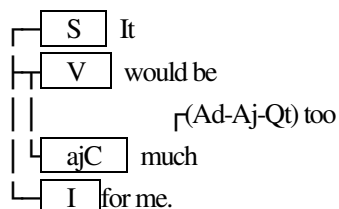


(661) They bring it to me, tied up with ribbon. TB

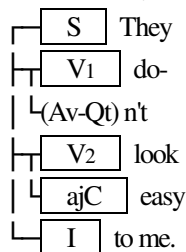


25. SV-cl

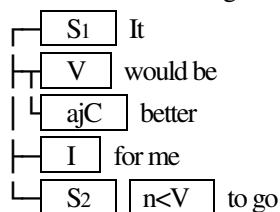
(662) It would be too much for me. GN



(663) They don't look easy to me. BJ

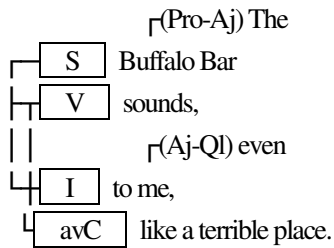


(664) It would be better for me to go alone. FW

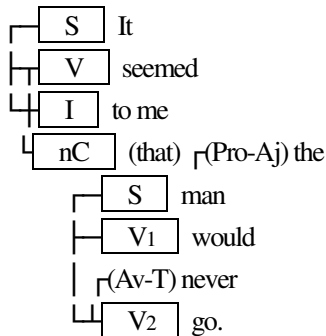


└(Av-QI) alone.

(665) The Buffalo Bar sounds, even to me, like a terrible place. JB



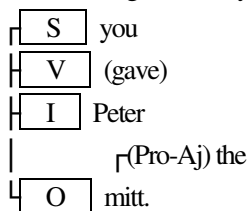
(666) It seemed to me the man would never go. AS



## 26. SOI

This sentence pattern is not found in our data.

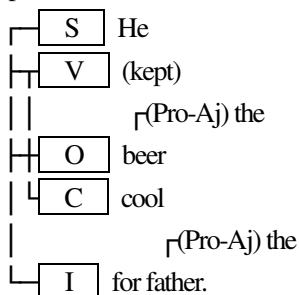
(667) ? (I gave John the glove and) you, Peter the mitt. (for example)



## 27. SO-cl

This sentence pattern is not found in our data.

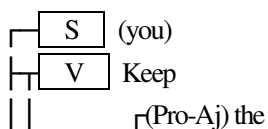
(668) ? (I kept the room warm for the mother and) he the beer cool for the father. (for example)

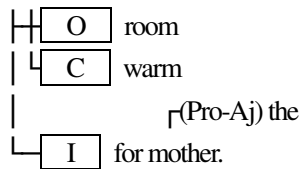


## 28. V-cOI

This sentence pattern is not found in our data.

(669) Keep the room warm for the mother. (for example)

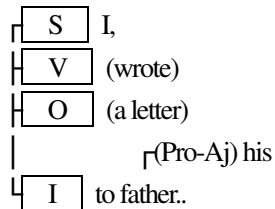




29. SI

This sentence pattern is not found in our data.

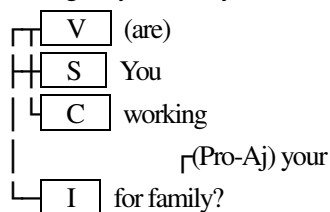
(670) (You wrote (a letter) to John and) I, to his father. (for example)



30. SI-c

This sentence pattern is not found in our data.

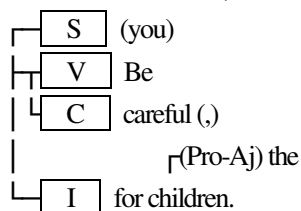
(671) You working for your family? (for example)



31. V-cI

This sentence pattern is not found in our data.

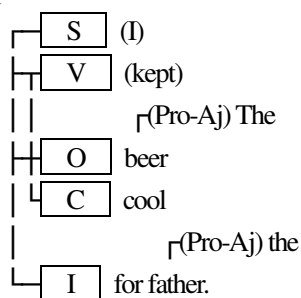
(672) Be careful for the children. (for example)



32. O-cI

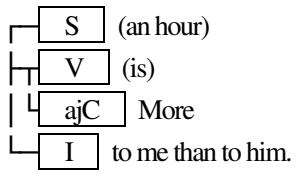
This sentence pattern is not found in our data.

(673) (I kept the room warm for the mother and) the beer cool for the father. (for example)



33. I-c

(674) (What is an hour?) More to me than to him. WL



## Conclusion

From what we have seen here, we can conclude that every sentence is restricted by the structure of four-dimensional cognition, which deduces the universal sentence structure.

Each language has parts of speech to express surface structure based on deep structure or universal sentence structure. The parts vary depending on languages, some languages having articles and others not. However, there must be parts to express things and time, the components of the four dimensions. Therefore, nouns and verbs are indispensable in any language, whatever we may call them. To analyze nouns we need adjectives and to analyze verbs we need adverbs. But, for example, in Aynu almost all adjectives are adjective clauses derived from verbs and the number of proper adjectives is very limited.

While the universal sentence structure is restricted by the relative four-dimensional structure of cognition, it necessarily consists always of the full relative four-dimensional elements. Be that as it may, at the surface level, full sentences are few. Sentences vary for many reasons as some words are treated as optional. This optionality depends on each grammar and on personal judgments. That is to say, although the phases of the Moon vary depending on the positions of the Sun and the Earth, the Moon is always full.

## Abbreviations

### [Grammatical Terms]

S: subject

V: verb

O: direct object

I: indirect object

Aj-Ql: adjective of quality

Aj-Qt: adjective of quantity

Aj-P: adjective of place (spatial location)

Aj-T: adjective of time (temporal location)

Pro-Aj: pro-adjective; substitute of adjective

Ad-Aj: ad-adjective; modifier of adjective

Av-Ql: adverb of quality

Av-Qt: adverb of quantity

Av-P: adverb of place

Av-T: adverb of time

C: complement

Pro-Av: pro-adverb; substitute of adverb

Ad-Av: ad-adverb; modifier of adverb

N: noun

V: verb

Aj: adjective

Av: adverb

Prep: preposition

Aps: apposition

### [Data]

AB: Joyce, James, *Araby*.

AC: Hemingway, Ernest, *In Another Country*.

AE: Joyce, James, *An Encounter*.

AG: Montgomery, Lucy Maud, *Anne of Green Gables*.

AI: Hemingway, Ernest, *An Alpine Idyll*.

AM: Joyce, James, *A Mother*.

AP: Hemingway, Ernest, *A Pursuit Race*.

AS: Christie, Agatha, *The Mysterious Affairs at Styles*.

AT: Henry, O. *After Twenty Years*.

BA: Hemingway, Ernest, *The Battler*.

BB: Fitzgerald, F. Scott, *The Curious Case of Benjamin Button*.

BC: Chandler, Raymond, *Bay City Blues*.

BD: ——— *The Bronze Door*.

BF: Steinbeck, John, *The Breakfast*.

BJ: Henry, O. *Babes in the Jungle*.

BK: Sillitoe, Alan, *The Bike*.

BM: Chandler, Raymond, *Blackmailers Don't Shoot*.  
 BR: Hemingway, Ernest, *Big Two-Hearted River*.  
 BS: ——— *Banal Story*.  
 BT: Henry, O. *Buried Treasure*.  
 BW: Salinger, Jerome David. *Just Before the War with the Eskimos*  
 CA: Broyles, JR. William, *Cast Away* (Screenplay)  
 CD: Greene, Graham, . *The Case for the Defence*.  
 CH: Steinbeck, John, *The Chrysanthemums*  
 CL: Joyce, James, *Clay*.  
 CO: ——— *Counterparts*.  
 CP: Mcbain, Ed, *Cop Hater*.  
 CR: Hemingway, Ernest, *Cat in the Rain*.  
 CS: ——— *Cross-Country Snow*.  
 CT: Henry, O. *The Call of the Tame*. 邦訳なし  
 CW: Hemingway, Ernest, *The Capital of the World*  
 DB: Fitzgerald, F. Scott, *The Diamond as Big as the Ritz*.  
 DC: Hemingway, Ernest, *The Doctor and the Doctor's Wife*.  
 DD: Joyce, James, *The Dead*.  
 DK: Saki, *Dusk*.  
 DR: O'Connor, Frank, *The Drunkard*.  
 DS: Faulkner, William, *Dry September*.  
 DT: Greene Graham, *The Destructors*.  
 DW: Hemingway, Ernest, *A Day's Wait*.  
 HA: Willcocks, Mary Patricia, *Hammer and Anvil*.  
 HC: Orwell, George, *Homage to Catalonia*.  
 HN: Steinbeck, John, *The Harness*.  
 EE: Saki, *The Easter Egg*  
 FA: Daniel Keyes, *Flowers to Algernon*.  
 FC: O'Connor, Frank, *First Confession*.  
 FD: Alden Robinson, Phil, *Field of Dreams*.(Screenplay)  
 FE: Salinger, Jerome David, *For Esme with Love and Squalor*.  
 FG: Groom, Winston, *Forest Gamp*.  
 FM: Chandler, Raymond, *Finger Man*.  
 FS: Hemingway, Ernest, *Fathers and Sons*.  
 FT: Steinbeck, John, *Flight*.  
 FP: Sillitoe, Alan, *The Fishing-Boat Picture*.  
 FW: Chandler, Raymond, *Farewell My Lovely*.  
 GD: Henry, O. *The Green Door*.  
 GE: Saki, *Gabriel-Ernest*.  
 GF: Chandler, Raymond, *Goldfish*.  
 GN: Hemingway, Ernest, *The Gumbler, the Nun, and the Radio*  
 GP: Mansfield, Katherine, *Garden Party*.  
 GR: Hemingway, Ernest, *God Rest You Merry, Gentlemen*.  
 GU: O'Connor, Frank, *Guest of the Nation*.



HB: Doyle, Sir Arthur Conan, *The Hound of the Baskervilles*  
 HL: Hemingway, Ernest, *The Short Happy Life of Freancis Macomber*:  
 HM: Greene, Graham, *The Heart of the Matter*.  
 HO: Sacher, Lousi, *Holes*.  
 HS: Hemingway, Ernest, *Homeage to Switzerland*.  
 ID: Joyce, James, *Ivy Day in the Committee Room*.  
 JB: Steinbeck, John, *Johnny Bear*.  
 KY: Chandler, Raymond, *The King in Yellow*.  
 KR: ——— *Killer in the Rain*.  
 LA: Faulkner, William, *Light in August*.  
 LM: Salinger, Jerome David, *The Laughing Man*.  
 LP: Steinbeck, John, *The Leader of the People*.  
 LV: ——— *Long Valley*.  
 LR: Sillitoe, Alan, *The Loneliness of the Long Distance Runner*.  
 LW: Hemingway, Ernest, *The Light of the World*.  
 MA: Fitzgerald , F. Scott, *May Day*  
 MD: Steinbeck, John, *The Moon is Down*.  
 MI: Koepp, David & Robert Towne. *Mission: Impossible* (Screenplay)  
 MM: Steinbeck, John, *Mice and Men*.  
 MQ: Hemingway, Ernest, *The Mother of a Queen*  
 MS: Saki, *The Mouse*.  
 MT: Joyce, James, *The Mother*.  
 NA: Poe, EdgarAllan, *Narrative of A. Gordon Pym*.  
 NC: Chandler, Raymond, *No Crime in the Mountains*.  
 ND: Mansfield, Katherine, *New Dresses*.  
 NG: Chandler, Raymond, *Nevada Gas*.  
 NH: Hemingway, Ernest, *A Natural History of the Ddead*  
 OB: ——— *Old Man at the Bridge*  
 OC: O'Connor, Frank, *My Oedipus Complex*.  
 OM: Hemingway, Ernest, *My Old Man*.  
 OP: Fitzgerald, F. Scott, *The Offshore Pirate*.  
 OS: Hemingway, Ernest, *The Old Man and the Sea*  
 OW: Saki, *The Open Window*.  
 PB: Salinger, Jerome David, *A Perfect Day for Bananafish*.  
 PC: Chandler, Raymond, *Pencil*.  
 PD: Poe, EdgarAllan, *A Predicament*.  
 PK: Chandler, Raymond, *Pickup on Noon Street*.  
 PL: Steinbeck, John, *The Pearl*.  
 QS: Hemingway, Ernest, *On the Quai at Smyrna*.  
 RD: Steinbeck, John, *The Raid*.  
 RR : Henry, O.A. Retrieved Reformation  
 RW: Chandler, Raymond, *Red Wind*.  
 SA: Christie, Agatha, *The Secret Adversary*.  
 SC: Hemingway, Ernest, *The Sea Change*.

SE: —— *A Simple Enquiry*  
 SK: —— *The Snows of Kilimanjaro*.  
 SL: McCanlies, Tim, *Secondhand Lions* (Screenplay)  
 SM: Doyle, Sir Arthur Conan, *The Silver Mirror*  
 SN: Steinbeck, John, *The Snake*.  
 SS: Joyce, James, *The Sisters*.  
 SP: Poe, Edgar Allan, *The Spectacles*.  
 SR: Darabont, Frank, *The Shawshank Redemption*. (Screenplay)  
 ST: Saki, *The Story-Teller*.  
 TA: Mansfield, Katherine, *A Truthful Adventure*.  
 TB: Chandler, Raymond, *Trouble is my Business*.  
 TD: Hemingway, Ernest, *Today is Friday*.  
 TF: Capote, Truman, *Breakfast at Tiffany's*.  
 TI: Henry, O.A. *The Third Ingredient*.  
 TN: Faulkner, William, *Turnabout* .  
 TP: Saki, *The Toys of Peace*.  
 TR: Hemingway, Ernest, *The Tradesman's Return*.  
 TS: Poe, Edgar Allan, *Three Sundays in a Week*.  
 TT: Doyle, Sir Arthur Conan, *Thee of Them*.  
 TW: Christie, Agatha, *And Then There Were None*.  
 UA: Poe, Edgar Allan, *The Unparalleled Adventures of One Hans Pfaal*.  
 UD: Hemingway, Ernest, *The Undefeated*.  
 UE: Sillitoe, Alan, *Uncle Ernest*.  
 US: Henry, O.A. *An Unfinished Story*  
 UW: Salinger, Jerome David, *Uncle Wiggly in Connecticut*.  
 VD: Manet, David, *The Verdict*. The Twentieth Century Fox Motion Picture.  
 VG: Steinbeck, John, *The Vigilante*.  
 VS: Hemingway, Ernest, *A Very Short Story*.  
 WG: Irving, John, *The World According to Garp*.  
 WL: Hemingway, Ernest, *A Clean, Well-Lighted Place*.  
 WN: —— *A Way You'll Never Be*.  
 WW: —— *Wine of Wyoming*.

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