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## Reading Selection 3.3

### Lesson No. 9



## Rudyard Kiplings

If you can keep your head when all about you

Are losing theirs and blaming it on you,

If you can trust yourself when all men doubt you,

But make allowance for their doubting too:

to allow for

If you can wait and not be tired by waiting,

Or being lied about, don't deal in lies,

Or being hated, don't give way to hating,

And yet don't look too good, nor talk too wise:

اگر تم اپنا حوصلہ مصیحت میں بلینگر کر سکتے ہو جب تمہارے اروگروں سارے لوگ

حوالہ ہار رہے ہو اور اس کا الزام پر لگا رہے ہوں،

اگر تم اپنے پر اعتماد کر سکتے ہو جبکہ تمام لوگ تم پر شک کرتے ہوں۔

لیکن ان کو بھی شک کرنے دو

اگر تم انتظار کر سکتے ہو اور انتظار سے نہیں تخلکے

یا تمہارے متعلق جھوٹ بولا جا رہا ہو، تو جھوٹ میں نہ پڑو۔

یا تم سے نفرت کی جاری ہو، تو نفرت کو دا سئے نہ دو۔

اور پھر بھی زیادہ نیک نہ دکھائی دوں اور نہ ہی زیادہ عقلمندی کی باتیں کرو۔

If you can dream—and not make dreams your master;

If you can think—and not make thoughts your aim;

If you can meet with Triumph and Disaster

And treat those two impostors just the same; having false identity If you can bear to hear the truth you've spoken

Twisted by knives, to make a trap for fools, a rogue

Or watch the things you gave your life to, broken,

And stoop and build them up with worn-out tools:

اگر تم خواب دیکھ سکتے ہو مگر خوابوں کو اپنا آقا نہیں بناتے

اگر تم سوچ سکتے ہو لیکن ان سوچوں کا اپنا مقصد جیسیں نہ سکتے۔

اگر تم فتح اور شکست کا سامنا کر سکتے ہو

اور ان دونوں دھوکے بازوں کے ساتھ ایک جیسا سلوك کرتے ہو۔

اگر تم اپنے بولے ہوئے سچ کو سنا برداشت کر سکتے ہو،

جیسے بد کردار (بے ایمان) لوگوں نے سادہ لوگوں کو پھانسے کے لیے تو زمزدیوں ہو۔

یا ان چیزوں کو خستہ حالت میں دیکھ سکتے ہو جنہیں تم نے اپنی زندگی وقف کی ہے۔

اور ان کو بے کار اوزار کے ساتھ دوبارہ بنانے کی ہمت کر سکتے ہو۔

If you can make one heap of all your winnings  
And risk it on one turn of pitch-and-toss.  
And lose, and start again at your beginnings  
And never breathe a word about your loss;      utter; say  
If you can force your heart and nerve and sinew muscle; strength  
To serve your turn long after they are gone,  
And so hold on when there is nothing in you  
Except the will which says to them: "Hold on!"

اگر تم اپنے فتوحات کا ایک ڈھیرنا سکتے ہو

اور اسے قسمت کا کھیل سمجھ کر خطرہ ہوں لیتے ہوے

اور بار کرنے سے دوبارہ شروع کرتے ہو

اور اپنی شکست سے متعلق ایک لفظ بھی منہ سے نہیں نکالتے۔

اگر تم اپنے دل اعصاب اور رہخون کو مجبور کر سکتے ہو

کہ تم اپنا کام کرو بعد اسکے کہ تمہاری قوتیں ختم ہو چکی ہوں۔

اور مضبوط ہو جکہ تم ہی کچھ طاقت بھی نہ ہو۔

ماسوئے عزم اور ارادے کے جو کہتے ہیں کہ مضبوطی سے قائم ہوں۔

If you can talk with crowds and keep your virtue,  
Or walk with kings—nor lose the common touch.  
If neither foes nor loving friends can hurt you,  
If all men count with you, but none too much;  
If you can fill the unforgiving minute  
With sixty seconds' worth of distance run.  
Yours is the earth and everything that's in it,  
And—which is more—you'll be a man, my son!

اگر تم بجوم کے سامنے بول سکتے ہو اور اپنا حوصلہ برقرار رکھ سکتے ہو

یا بادشاہوں کے ساتھ جل سکتے ہو۔ بلکہ عام لوگوں سے بھی ساتھ رابط نہیں توڑتے۔

اگر تمہارے دوست و دشمن دونوں تمہیں تھان نہ ہہنچا سکیں۔

اگر تمام لوگ تم پر اختصار کرتے ہوں مگر اتنا زیادہ نہیں۔

اگر تم ایک ناقابل معافی منٹ کو بھر سکتے ہو

60 سینکنڈ کے لئے وقت ہے۔

ب زمین اور بہر وہ جیز جو اس میں موجود ہے وہ سب تمہارا ہے۔

اور سب سے بڑھ کر یہ کہ میرے بیٹھ تم ایک انسان بن جاؤ گے۔

### About the Poet

Rudyard Kipling (1865-1936) was born in Bombay, India; his father was the curator of the Lahore Museum. He went to school in England and returned to India as a journalist in 1882. He achieved rapid fame as a poet and short-story writer in England. He was the first Englishman to receive the Nobel Prize for Literature in 1907. His two Jungle Books (1894, 1895) are set in Indian jungle; and Kim, a novel, is set in pre-partition Lahore.

### SUMMARY OF THE POEM "IF" BY RUDYARD KIPLINGS

The poet in his poem is providing an inspirational insight for the readers to remain humble, soft, and tender and avoid the extremes and live up to all the opportunities of life wherever one can muster any joys of life. It is important to remain humble and live with pride.

"If" is written as if a father is talking to his son, giving his son advice on the way to behave to obtain the reputation of being an outstanding citizen of the community and the world.

The pattern used to deliver this advice, followed consistently throughout the poem, is to contrast an action or way of relating to others that would be positive with one that would lead to negative consequences. The father is providing examples of actions that are desirable, as opposed to attitudes that would not serve the son well in building constructive relationships with others.

In all cases, the father urges his son to be generous and considerate in his attitude toward others, striving to do the best he can personally without demanding the same standard of others. "If" the son can succeed in following

this advice, he will attain the goal of becoming "a Man" in possession of "the Earth and everything that's in it."

**Central Idea:**

The central idea of this poem is that success comes from self-control and a true sense of the values of things. In extremes lies danger. A man must not lose heart because of doubts or opposition, yet he must do his best to see the grounds for both. He must not be deceived into thinking either triumph or disaster final, he must use each wisely and push on. In all things he must hold to the golden mean. If he does, he will own the world, and even better, for his personal reward he will attain the full stature of manhood.

**Understanding the Poem**

1. Let us try to figure out the structure of this poem. You should have already noticed that there are lots of 'ifs' in this poem, one of the most important words in the English language and in life, too. If you can fulfil all these conditions, the earth belongs to you and everything that's in it and, most important, you will be a man

- The First stanza talks about keeping one's sanity in the humdrum of human relationships — blaming, doubting, self-trust, waiting, lying and hating, etc.
- The Second stanza warns against obsession with one's dreams and thoughts, successes and failures, and advises one to have the courage to accept the bare truth.
- The Third stanza is about bearing one's losses bravely, and having one's will power to do the work when there's nothing in one.

- The Last stanza is about not losing touch with oneself, whether one is in the company of kings or lousy friends or foes—not very many expectations from anyone

2. The poet lists many qualities of maturity which he believes make certain adults superior to others. Select those characteristics that you feel are the most important and explain why you feel as you do.
3. The poet believes that these values must be understood by all young people who wish to become truly adult. Do you agree?

### Language Study

4. A sentence that has an IF is called a conditional sentence. There are three types of conditionals in the English language: the first, the second and the third conditional.

- First: If you work hard, you will earn good grades. (It's likely you will work hard: hence, this reminder, this suggestion)
- Second: If you worked hard, you would earn good grades. (It's not likely you would work hard, but just in case ...)
- Third: If you had worked hard, you would have earned good grades. (But unfortunately, you didn't work hard and you didn't earn good grades.)

5. Which conditional has the poet used in this poem? Does he think that his son is capable of achieving the virtues or not?

**Ans:** The poet uses the following condition in the poem:-

- I. If you can keep your head.
- ii. If you can trust yourself.
- iii. If you can wait.
- iv. If you can dream.

- v. If you can meet with triumph and disaster
- vi. If you can bear to hear the truth you have spoken
- vii. If you can make one heap of your winnings.
- viii. If you can force your heart and nerve.
- ix. If you can talk with coward
- x. if you can fill the unforgiving minute

My son you should keep forgiving nature and if you keep all imbibe all these attributes in your life, you will be the king of yourself, untouched by any harms. You will be the winner of all the powers on this mother earth. You will become a real man of virtue.

**6. Write five sets of conditional sentences of your own with all the three conditionals.**

**Ans:**

- i. If he makes haste, he will catch the train.
- ii. If you played football, you would have get the prize.
- iii. If he had worked hard, he would have passed the examination.
- iv. If he had invited me to the party, I would have attended it.
- v. If he does not come to school in time, he will be marked absent.

### **Composition**

**7. Now that you have understood the poem, write a paraphrase/explanation of it in your own words. You may title it as "Characteristics of a Mature Adult".**

**Ans: Stanza No. 1**

If you can keep your head when all about you  
Are losing theirs and blaming it on you,  
If you can trust yourself when all men doubt you,  
But make allowance for their doubting too:  
If you can wait and not be tired by waiting,  
Or being lied about, don't deal in lies,  
Or being hated, don't give way to hating,  
And yet don't look too good, nor talk too wise:

**Paraphrase:**

My son, if you are steadfast when other people around you are confused and they are blaming you for their failure. If you have faith and trust in yourself, whereas other people doubt you and you allow them for their doubt and you also forgive their doubts. If you can wait with patience and is not tired of waiting and people may tell lies about you and you do not tell lies about them. If people hate you and you do not hate them. If you have all these qualities, then you are a successful man. But you must not show off yourself as a virtuous and wise man.

**Reference to Context:-**

In these lines, have been taken from the poem "If" and composed by Rudyard Kipling's

In this poem the poet advises his son that he must possess some qualities, if he wants to become a good and successful man. These qualities include self-confidence, truthfulness, broadmindedness, steadfastness, honesty, courage, boldness etc. these qualities make a man superior to others and make him a successful man in his life time.

**Explanation:**

The poet, in these lines advises his son that young ones must have some ambitions, wishes and ideals to be fulfilled, but efforts must not be made to achieve dreaming and building castles in the air. He must be brave enough to face the realities of life. He also must remain calm and quiet in the hour of crises. Victory and failure are two imposters of human life. The poet warns his son against them and convinces him not to be deceived by success and at the same time should not take failure to heart. It means that he should not boast of his success and not to lose heart at his failure. He must have the courage to hear his statement changed by the rogues to cheat simple people. He should forgive them for their negative thinking. One should not hate with others when they hate with him. He should not be worried; instead he should try to rebuild these things with his old tools. Infact, the poet wants his son to have qualities of head and heart to become a successful man in life.

#### **Stanza No. 2**

**If you can dream—and not make dreams your master;**

**If you can think—and not make thoughts your aim; If you can meet with Triumph and Disaster**

**And treat those two impostors just the same;**

**If you can bear to hear the truth you've spoken**

**Twisted by knaves to make a trap for fools,**

**Or watch the things you gave your life to, broken,**

**And stoop and build them up with worn-out tools:**

#### **Paraphrase:**

My son day dreaming and building castles in the air are useless. For achieving success, practical work must be done by practical work you may achieve

victory. Keep this thing in mind that victory and failure are two cheaters. Victory makes a man full of proud and failure makes a man lose heart. My son, you must have the courage and boldness to face these two deceivers or imposters in your life. If you have the courage to hear the truth that you have spoken, changed by the rogues to cheat simple people. If something made by you is broken, then you do not be depressed and you start re-making them with your old tools, then you are successful man.

#### **Reference to Context:-**

In these lines, have been taken from the poem "If" and composed by Rudyard Kipling's.

In this poem the poet advises his son that he must possess some qualities, if he wants to become a good and successful man. These qualities include self-confidence, truthfulness, broadmindedness, steadfastness, honesty, courage, boldness etc these qualities make a man superior to others and make him a successful man in his life time.

#### **Explanation:**

The poet, in these lines advises his son and tells him how to face difficult and adverse situations in life. He advises his son not to lose his although, he loses all his resources in a game of chance in such a disparate moment he should not become disappointed. He must not waste a minute a begin from the start. He should not mention his losses or failures to the people. Even when his heart, nerve, muscles and other parts of body have stopped functioning, he should have the power to force them to work for particular purpose. If he has the quality to build up his courage, he can easily survive even in very difficult situations. He can win back what he has lost strong will and determinations are keys to survive success. The poet wants his son to have all these qualities.

**Stanza No. 3**

**If you can make one heap of all your winnings**

**And risk it on one turn of pitch-and-toss.**

**And lose, and start again at your beginnings**

**And never breathe a word about your loss;**

**If you can force your heart and nerve and sinew**

**To serve your turn long after they are gone,**

**And so hold on when there is nothing in you**

**Except the will which says to them: "Hold on!"**

**Paraphrase:**

My son, if you make a big pile of your resources and achievement and then have a courage to risk them in a game of chance and you lose everything. In such a critical situation, you must not be discouraged. You should again take a start from the beginning. If you have suffered a loss, don't mention it to others. You can force your heart, muscle and nerve to work even harder to achieve a particular purpose. You can survive in a difficult situation if you have a strong will and determination. When you have nothing else to support you. You strong, determination will be there to help you.

**Reference to Context:-**

In these lines, have been taken from the poem "If" and composed by Rudyard Kipling's.

In this poem the poet advises his son that he mug possess some qualities, if he wants to become a good and successful man. These qualities include self-confidence, truthfulness, broadmindedness, steadfastness, honesty, courage, boldness etc. these qualities make a man superior to others and make him a successful man in his life time.

### **Explanation:**

In these lines, the poet advises his son and tells him how to face difficult and adverse situations in life. He advises his son not to lose his courage if he loses all his resources in a game of chance. In such a desperate moment, he should not become disappointed and dishearten. He must not waste a minute and should start from beginning. He should never alter a single word about his loss. Even when his heart, nerve, muscles and other parts of the body have stopped functioning, he should have the power to force them to work to get a particular purpose. If he tries to build up his courage, he can survive in very difficult situations. He can win back what he has lost strong will and determinations are key to sure success. The poet wants his son to have all these qualities

### **Stanza No. 4**

**If you can talk with crowds and keep your virtue,**

**Or walk with kings—nor lose the common touch. If neither foes nor loving friends  
can hurt you,**

**If all men count with you, but none too much;**

**If you can fill the unforgiving minute**

**With sixty seconds' worth of distance run.**

**Yours is the earth and everything that's in it,**

**And—which is more—you'll be a man, my son!**

### **Paraphrase:**

Hang out with big groups, but stay true to yourself. Hang out with famous, influential people, but don't lose touch with reality. Don't give anyone the power to hurt you. Appreciate everybody, but don't worship anyone. Take the

time you have and use it well. Do all this stuff. Kid, and you'll have everything you want in life, plus you'll be a true adult.

#### **Reference to Context:**

In these lines, have been taken from the poem "If" and composed by Rudyard Kipling's.

In this poem the poet advises his son that he must possess some qualities, if he wants to become a good and successful man. These qualities include self-confidence. Truthfulness, broadmindedness. Steadfastness, honesty, courage, boldness etc. these qualities make a man superior to others and make him a successful man in his life time.

#### **Explanation:**

In these lines, the poet addresses and advises his son to be a man of actions. He tells him how to behave in a dignified way in different situations. He advises his son to keep a high moral standard if he has to express his feelings to a very large gathering of people. Moreover, if he enjoys the company of kings, he should not forget ordinary human beings. He must have to adopt such an attitude that neither his enemies nor his friends can hurt him. As a matter of fact, the poet is praising those persons who treat the high and the low on the same level. The poet advises his son, if all men depend on him, he should give proper importance to all. He advises his son that time is very precious and he should not waste a single minute or even a second. Every second of life is precious and he should not exploit the time. He says that the one can travel a great distance towards his destination in a short time. In the end, poet says that if his son has all these qualities, he will really be a successful man. He will become an apple of eye to everyone. The earth belongs to him and everything that is in it. Therefore, he advises his to possess all these qualities

8. Use the following chart to record your statement of the meaning of the poem and your observations about the techniques of the poem. Each column in the chart deals with one of the poetic techniques.

<b>Meaning / Theme</b> _____ _____ _____ _____				
<b>Stanza Type</b>	<b>Speaker</b>	<b>Sound</b>	<b>Imagery</b>	<b>Figurative language</b>
<b>Stanza:</b>	<b>Human:</b>	Rhyme:	Sight (Visual):	Similes:
Couplets	The Poet	Rhythm:	Hearing (Aural):	Metaphors:
Tersest	Man/Woman	Alliteration:	Smell (Olfactory):	Implied metaphors:
Quatrains	Mother/Father	Consonance:	Taste (Gustatory):	Other Devices:
Quintets	Young/Old	Assonance:	Touch Tactile:	
Sestets	Boy/Girl	Onomatopoeia:		
Octave	Son/Daughter			
<b>Strophes:</b>	<b>Non-human:</b> Animals Wild			

	Domestic Plant		
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## Phrasal Verbs

A phrasal verb is an expression that consists of a lexical verb plus an adverb or a preposition or both an adverb and a preposition.

Some phrasal verbs are formed with adverbs, (i.e words such as away, back, by, down, off, on or out).

- Please sit down.
- I wish these dogs would go away,
- Come back and see us sometime.
- He broke off a piece of the chocolate and gave it to her.
- She blew out the candles of her birthday cake.
- After the storm passed, the wind gradually died down.

Some phrasal verbs are formed with prepositions (i.e. words such as at, by, for, into, of, on, to or with).

- The horse suddenly broke into a gallop.
- I came across a friend of yours the other day.
- The robbers were making for the frontier
- I just asked her how she was feeling and she flew into a rage.
- She's at least seventy but she could pass for a woman in her fifties.
- That's a problem we're going to have to deal with sometime.

Some phrasal verbs are formed with adverbs and prepositions.

- I don't know how you put up [adverb] with [preposition] her complaining all the time
- We wanted to stay longer but we were running out of money
- Her son has decided to go in for dentistry.
- One should always try to get along with one's colleagues.
- He says he's going to complain but he probably won't go through with it.
- She says that if he won't marry her, she'll do away with herself.

Note that in phrasal verbs formed with both adverbs and prepositions, the adverbs (e.g. up, out, in, along, through, away) always precede the prepositions (such as with, of, for)

Many phrasal verbs have meaning that can be completely understood from the meanings of the verbs and particles that form them.

- Please come in.
- Quick! Run away and hide!
- How long would it take to drive to London and then drive back?
- She went out, waited for a moment, then came in again. However, many phrasal verbs have quite unpredictable meanings:
  - When she was late for work for the third day in a row, her boss just blew up (= became very angry)
  - I'm off to Japan for my holidays this year, so I must brush up on my Japanese. (= refresh my knowledge of Japanese)
  - John and I get on very well. (= are friendly)
  - I had to fork out for two new tyres this week. (= spend money, pay for the tyres)
  - You can always rely on me to stick up for you. (= support you)

Phrasal verbs formed with prepositions (with or without an adverb) are always transitive verbs that is, they always have a direct object.

Whether it is a noun, pronoun or phrase, the direct object always follows the preposition.

Her mother looks after the children (direct object) while she is at work.

- I don't think I could do without coffee.
- He takes after his father. They both love golf.
- You can rely on me to stand up for you.

Phrasal verbs formed with adverbs alone may be either intransitive or transitive:

- Fortunately, the rain held off till the match. (intransitive)
- The soldiers held off the enemy until reinforcements arrived. (transitive)
- The handle of the jug just broke off. (intransitive)
- I didn't break it off deliberately. (transitive)
- We'll need to set off first thing tomorrow morning. (intransitive)
- Something must have set off the alarm. (transitive)

The rules governing the position of the object of a transitive 'verb + adverb' phrasal verb are slightly complicated.

1. If the direct object is a noun or noun phrase. It may stand either behind or in

front of the adverb:

- You deal out the cards. OR you deal the card out.
- Hand over the money! OR Hand the money over!
- Somebody turn the light on, please. OR Somebody turn on the light, please. You shouldn't bottle up your emotion it's bad for you to bottle things up.

2. If the direct object is a pronoun, the pronoun must come between the verb and the adverb:

- Of course we'll come and see you off at the station.
- The smell of the cheese puts me off.
- Put that down at once!
- I'll pick you up at school and drop you off at the cinema.

3. An indirect object always comes between the verb and the adverb:

- Give me back my pencil!
- Give your sister back her book at once!

4. If there is both an indirect and a direct object, the indirect object precedes the direct object:

5. Please give me (indirect object) it (direct object) back.

### EXERCISE (1)

**A: For each of the following pairs of sentences, choose the correct word from the list in brackets to complete the second sentence so that it means the same as the first sentence.**

**Example:** **Question:** I will not tolerate his rudeness.

I will not put up      his rudeness. (for, with, to)

**Answers:** I will not put up with his rudeness.

1. I don't appreciate opera.

I don't care for opera. (for, with, to)

2. We all have to obey the rules.

We all have to abide by the rules. (to, by, in)

3. I think I am catching cold.

I think I am coming out with a cold. (out, down, up)

4. Can you suggest a better plan?

Can you come up with a better plan? (through, down, up)

5. He received a lot for criticism.

He came in for a lot of criticism. (for, with, at)

6. I'm sure she would never break a promise.

I'm sure she would never go back on a promise. (off, out, back)

7. She would never even consider doing such a thing.

She would never even think of doing such a thing (of, at, in)

8. This situation requires a lot of tact.

This situation calls for a lot of tact. (for, to with)

9. My brother has fallen in love with the girl next door.

My brother has fallen with the girl next door. (at, with, for)

10. Put the meat in the cupboard so that the cat can't reach it.

Put the meat in the cupboard so that the cat can't get at it. (of, for, at)

11. If Tom can't be the goalie, we'll need someone to replace him.

If Tom can't be the goalie, we'll need someone to stand back for him.

(out, in, back)

12. Their new baby definitely resembles her grandmother.

Their new baby definitely takes after her grandmother. (to, after, from)

13. What do these little circles on the map represent?

What do the little circles on the map stand for? (as, in, for)

14. We met an old friend of ours in the supermarket the other day

I ran at an old friend of ours in the supermarket the other day (in, into at:)

15. "I'll visit you again tomorrow." said the doctor.

"I'll look in for you again tomorrow" said the doctor (for, at on)

**B: For each of the following pairs of sentences, complete the second sentence by choosing one of the verbs in the box below that has the same meaning as the phrasal verb in the first sentence. Example:**

**Questions:** I bumped into Tom when I was in town this afternoon

Tom, when I was in town this afternoon

**Answer:** I met Tom when I was in town this afternoon

Appear, deceive, die, discuss, find, happen, improve, investigate leave  
resemble, scold, start.

1. The police are looking into the recent state of burglaries

The police are investigating the recent state of burglaries

2. His grandmother passed away last night

His grandmother died last night

3. I was frequently told off by my teacher for day-dreaming in class

I was frequently scolded by my teacher for day-dreaming in class

4. Have you played billiards before (often)

Yes, I frequently played billiards

5. Are you coming? (just)

Yes, I am coming.

6. Must I wait at the gate for you? (always)

Yes, you **should continually wait** at the gate for me

7. Will they ever come back again? (almost certainly)

Oh, they will defiantly come back again

8. Can you see them yet? (just) -

Yes. I **can absolutely see** them now

9. Are you going away on holiday this year? (Definitely)

Yes, we **are surly going** away o holiday this year

10. Would I be right in thinking they lost all their money?

Yes, you **would** right in thinking they lost all their money

11. Could there be another reason for her disappearance?

Yes there **can be** another reason for her disappearance

12. Do you like lychees? (-n't)

No I **don't resemble** lychees at all

13. Have you been waiting long? (-n't)

No we **haven't been waiting** very long

## Transitive and Intransitive Verbs

### Transitive Verbs

A lexical verb that has a direct object is a transitive verb. Some transitive verbs have both a direct object and an indirect object.

- I like dogs.
- The boys were kicking a ball.
- They cloud hear a strange noise.

- The little girl was wearing a red jersey.
- Don't disturb Daddy. He's reading the newspaper.
- Why did you hit your little brother?
- I cut my finger when I was slicing the meat.
- Please put your shoes in the cupboard.
- I've only got \$4 and I need \$5.50.
- Can you lend me \$1.50?

All transitive verbs are action verbs.

- The direct object of a transitive verb is the person or thing that is most directly affected by the action or condition described by the verb. For example the direct object may describe what the subject of the verb has, gets, thinks, likes, does something to or does something with.
- I like dogs.
- The boys were kicking a ball.
- He got \$5 from his uncle.
- She hugged him and kissed him.
- Foxes eat rabbits, mice and other small animals.
- What are you holding in your hand?
- Who did you see?
- Which cake do you want?

The direct object of a transitive verb may not always be a noun or a noun phrase. It may sometimes be a clause with another verb in it.

- I hope you will join us.
- I like paddling in the sea.

- We were wondering where you were.
- I'd hate to be poor.
- The indirect object of a transitive verb is the person or thing that the direct object is given to, done for, etc.
- I gave her my book. (= I gave my book to her)
- He bought the children some sweets. (= He bought some sweets for the children)
- I'd love to show you my garden. (= I'd love to show my garden to you)
- Keep me a seat, will you? (= keep a seat for me, will you?)

Depending on what follows the verb in the sentences, transitive verbs fall into three different classes:

monotransitive, ditransitive and complex transitive verbs.

**(1) Monotransitive verbs** have only one object, a direct object.

- I know the answer.
- I need a new dictionary.
- He cut himself.
- We saw a lovely pair of shoes in the shop window.
- Some silly boys threw a stone through our window.

**(2) Ditransitive verbs** have two objects, a direct object and an indirect object.

- I told (verb) him (indirect object) the answer (direct object).
- I gave her my dictionary.
- She took her mother a bunch of flowers.
- Lend me five dollars, will you?
- He awarded himself a bar of chocolate.

**(3)** Complex transitive verbs have a direct object and a complement (a word or phrase that says something about the direct object): They've painted (verb) their house (direct object) purple (complement)

At the first meeting of the committee, they elected Joe chairman.

We find your allegations absolutely ludicrous.

I think she is calling you a liar.

He calls himself the king of rock and roll.

When the object of a transitive verb is a reflexive pronoun, such as himself, myself or ourselves, the verb is sometimes called a reflexive verb.

- He warmed himself at the fire.
- I cut myself while shaving this morning.
- Have you ever asked yourself that question?
- You two should consider yourselves lucky. You might have hurt yourselves.
- We ate so much of the cake that we made ourselves ill.

## **Intransitive Verbs**

A lexical verb that has neither a complement nor a direct object is an intransitive verb.

- We all laughed.
- She speaks with a strong American accent.
- Are you going with them or are you staying here?
- Our guests should be arriving at any moment.
- The little girl was crying in the corner of the room.
- She blushed furiously.

- The tortoise lives in the garage.
- Have you talked to your husband about your worries?
- The hounds were howling in the kennels.