

Grundforløbet i Engelsk



A basic introduction to English grammar
and literary analysis

This compendium belongs to: _____

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Notes to 'characterisation':

When Paul Milenski writes stories in English, he is actually writing in his second language. As the grandchild of Polish immigrants he spoke only Polish until the age of thirteen. Still he became a teacher of English, was a college teacher for some years, but finally, at age forty, decided to become a full-time writer again.

Paul Milenski's *Tickits* was first published in *Quarterly West* (1984) and later reprinted in various anthologies. Paul Milenski has published more than a hundred stories in a number of different countries.

Paul Milenski Tickits

15

Toby Heckler placed the slip of yellow paper under the windshield wiper of the black Oldsmobile that straddled two parking spaces. On the yellow paper Toby had printed in red ink "FRANKING MISTEAK" and signed his name "TOBY" in a childish-looking hand. He snapped the cover on his Pilot Razor Point, slipped the pen over his ear, put the pad of yellow papers in his jacket pocket. He moved down Main Street, his chin held high, his sneakers spanking white from Baby's Liquid Shoe Polish.

As Toby passed Thom McAn, he looked in the window, caught the reflection of his sneakers, looked down at them, moved his toes inside. He straightened the pen on his ear, patted the pad of yellow papers in his pocket, moved along. People stared at Toby; he kept his chin high.

Near the First National Bank two elderly ladies waited for the bus. They stood in the middle of the sidewalk away from the curb. Toby pulled out his pad, slipped the pen off his ear, held the cap with his teeth. He printed slowly, meticulously, then handed one of the ladies the slip, "TO MUSH IN WAY" signed "TOBY." He secured his instruments, walked along as before. The two ladies examined the slip of paper, moved closer to the curb.

At the intersection of Main and South the pedestrian crossing light shone bright orange, "DONT WALK." Traffic moved, people stood on the curb. A man with a pin-striped suit and briefcase stepped off the curb, was about to sneak across between cars. Toby began to reach for his pad. The cars closed together; the man stepped back to the curb. Toby brought his hand back.

'windshield 'wiper: vinduesvisker

'straddle: brede sig over
'print: prente, skrive omhyggeligt

ink: blæk

hand: håndskrift

snap: sætte på med et smæld

smæld

slip over: (her:) lade glide

om bag

pad: blok

chin: hage

'sneakers: (pl.) lærredssko

'spanking: skinnende

'liquid: (adj.) flydende

re'flection: spejlbillede

'straighten: rette på

pat: klappe

curb: (= kerb) kantsten

cap: hætte

meticulously: omhyggelig

hand: (vb.) række

se'cure: sikre

ex'amine: undersøge

inter'section: gadekryds

pe'destrian 'crossing: fodgængerovergang

'pin-striped: nålestribet

'briefcase: dokumentmappe

mappe

'badge: politiskilt
 'tortured: plaget
 'it's a bitch: (sl.) "det er surt"
 'except for: bortset fra
 'smudge: (sb.) udtværet
 plet
 'spiffy: smart
 'wrap: vikle
 'leash: (hunde)snor
 'collar: halsbånd
 'YMCA: (= Young Men's Christian Association)
 'KFUM
 'throw down: smide fra sig
 'wrapper: (her:) papir
 'catch up to (with): indhente
 'blot (out): udviske
 'cut: skyde genvej
 'alley: gyde
 'puddle: vandpyt
 'flood control wall: (ca.) "digevæg"
 'cabbage: kål
 'entry: forgang
 'lit: oplyst
 'intermittently: med mellemrum

When the green light read "WALK," Toby and the man crossed. The man went into a shop. Toby waited for him, handed him a slip as he came out, "ALLMOST WALKD."

Patrolman McVee stood in front of Charlie's Tobacco Shop; McVee's badge number was 635. Toby stopped, stood next to him. 5
McVee looked over.

"How's it going, Toby?" McVee said.

Toby pulled out his pad, showed it to McVee.

"Lots of business, eh Toby?"

Toby put his pad back, nodded. His eyes rolled, looked tor- 10
tured.

"Yes, Toby, it's a bitch," McVee said.

Toby looked at McVee's shoes. Except for a single smudge they were shiny, black. Toby bent down, rubbed off the smudge with his hand. 15

"Thanks Toby," McVee said.

Toby caught McVee's eye, looked down at his own sneakers.

"Very nice, Toby. Spiffy," McVee said.

Toby raised his chin again, moved along.

Before the rain came, Toby had used up half his pad. Near 20
Mario's Grinders there was a dog tied to a parking meter; he had wrapped his leash tightly around the pole. Toby stuck a slip under his collar, "TYED WORNG." Toby walked into the YMCA, handed the man at the desk a slip, "Y BORKEN." On a Park Square bench a man ate a candy bar; he threw his wrapper 25
down. Toby handed him the wrapper and a slip, "PAPUR ON GARSS." The man walked away throwing both papers down. Toby caught up to him, gave him all the papers and another slip, "NOT LISSENING." The man said "Christ," put all the papers in his pocket. 30

The rain began to wet Toby's slips, blot his ink. He put everything away, looked up at the sky, rolled his eyes.

By the time he got back to Main and South, it was raining hard. A car moved through the intersection, splashed dirty water on his sneakers. Toby walked quickly down South, cut through 35
the alley between Sam's Auto Supplies and Blue Arc Welding, avoided puddles on Mill, moved along the flood control wall on River, came to his bungalow, entered.

Inside there were smells of cabbage, cigarette smoke, spilt alcohol. The entry was dark, lit intermittently with a pale light 40

from the television. He knew his mother lay on the sofa, smoking, drinking, surrounded by TV magazines. The sofa with a large hump cast a shadow on the wall.

Toby took off his sneakers, carried them up the stairs.

- 5 His mother turned her head, "Toby, is that you?" Her voice was raspy, tired. But Toby was already in his room, the door closed, Baby's Liquid Shoe Polish in front of him on the floor.

His mother moved to the bottom of stairs. She coughed, yelled, "Toby!"

- 10 Toby opened the door, showed himself to his mother.

She held a cigarette and a drink. "Toby, you could've been a goddamn burglar sneaking around me like that!" Toby closed the door, reached under his bed.

"Toby, you goddamn nut!"

- 15 Toby pulled out a shoebox. On the cover it read. "MOTHERS TICKETS."

- Toby wrote three slips: "TO MUSH SOMKING," "TO MUSH DIRNKING," "TOO MUSH YELING." He placed the slips in the box. Then, before he put the box away, he wrote one more slip
20 in his largest letters: "ERVYTHING WORNG."

With the box safely under his bed, Toby sat on the floor, bit his tongue, went to polishing his sneakers spanking white.

surrounded by:

omgivet af

hump: forhøjning; pukkel

raspy: raspende

burglar: indbrudstyv

nut: (sl.) tosse

went to: gik i gang med

Questions

- 1) Where and how does Toby Heckler spend his day?
- 2) Whom does he give a slip?
- 3) What does Toby write on the slips of paper? What have the slips got in common?
- 4) How do people react when they get Toby's slip?
- 5) Why do people stare at Toby?
- 6) Who is McVee? What do Toby and McVee talk about?
- 7) What is your impression of Toby's mother?
- 8) Why does Toby sneak into the house where he lives?
- 9) Toby says nothing when his mother yells at him – why not?
- 10) Does Toby tell anybody what he really thinks and feels?

Kongruens

Paul Milenski: Tickits

Verballed og subjekt er de vigtigste sætningsled. De to led hænger tæt sammen, og man kan aflæse forbindelsen mellem dem på verballet, idet verballet bøjes efter subjektet, så der opstår overensstemmelse herimellem. Denne overensstemmelse falder vi kongruens.

Regelmæssige verber (udsagnsord) tilføj -s 3. person singularis (ental), ex.:

to believe:

Singularis	1. person: I	believe
	2. person: you	believe
	3. person: he, she, it	believes
Pluralis	1. person: we	believe
	2. person: you	believe
	3. person: they	believe

Opgave 1: Bøj verberne *to look* og *to attend*

To look

Singularis	1. person: I	
	2. person: you	
	3. person: he, she, it	
Pluralis	1. person: we	
	2. person: you	
	3. person: they	

To attend

Singularis	1. person: I	
	2. person: you	
	3. person: he, she, it	
Pluralis	1. person: we	
	2. person: you	
	3. person: they	

Nogle verber følger deres helt egne bøjningsmønstre. De vigtigste er *to be*, *to have* og *to do*. Deres bøjningsmønstre skal læres udenad.

Opgave 2: Skriv bøjningsmønstret for verberne *to be*, *to have* og *to do* i boksene herunder.

To be

Singularis	I	
	You	
	He, she, it	
Pluralis	We	
	You	
	They	

To have

Singularis	I	
	You	
	He, she, it	
Pluralis	We	
	You	
	They	

To do

Singularis	I	
	You	
	He, she, it	
Pluralis	We	
	You	
	They	

For at få kongruensen rigtig, skal du:

1. Finde verballed og subjekt i sætningen
2. Sikre dig at verballedet står i samme tal og person som subjektet (subjektet bestemmer!)

NB! Du kan evt. erstatte subjektet med et personligt pronomen (I, you, he, she, it, we, you, they) for at sikre dig at subjekt og verballed passer sammen, f.eks.

Near the First National Bank two elderly ladies waited for the bus

->

Near the First National Bank they waited for the bus

Opgave 3: Find subjektet, der hører til hvert verballed (i parentes). Skriv over hvert subjekt hvilket personligt pronomen, de kan erstattes med, og markér den rigtige form af verbet i parentes.

1. Near the First National Bank two elderly ladies (wait/waits) for the bus.
2. Traffic (move/moves), people (stand/stands) on the curb.
3. A man with a pin-striped suit and a briefcase (step/steps) off the curb...
4. Toby (begin/begins) to reach for his pad.
5. The cars (close/closes) together; the man (step/steps) back to the curb.
6. Before the rain (come/comes), Toby (have/has) used up half his pad.
7. Toby (write/writes) three slips...

Opgave 4: Find alle subjekter og verballed i nedenstående tekststykke. Omskriv derefter tekststykket fra præteritum (datid) til præsens (nutid).

Inside there were smells of cabbage, cigarette smoke, spilt alcohol. The entry was dark, lit intermittently with a pale light from the television. He knew his mother lay on the sofa, smoking, drinking, surrounded by TV magazines. The sofa with a large hump cast a shadow on the wall. Toby took off his sneakers, carried them up the stairs. His mother turned her head (...) Her voice was raspy, tired. But Toby was already in his room, the door closed, Baby's Liquid Shoe Polish in front of him on the floor.

Notes to 'setting':

Neil Gaiman

"Other People" (2001)

5 "Time is fluid here," said the demon. He knew it was a demon the moment he saw it. He knew it, just as he knew the place was Hell. There was nothing else that either of them could have been.

The room was long, and the demon waited by a smoking brazier¹ at the far end. A multitude of objects hung on the rock-gray walls, of the kind that it would not have been wise or reassuring to inspect too closely. The ceiling was low, the floor oddly insubstantial².

10 "Come close," said the demon, and he did. The demon was rake-thin, and naked. It was deeply scarred, and it appeared to have been flayed³ at some time in the distant past. It had no ears, no sex. Its lips were thin and ascetic⁴, and its eyes were a demon's eyes: they had seen too much and gone too far, and under their gaze⁵ he felt less important than a fly.

"What happens now?" he asked. "Now," said the demon, in a voice that carried with it no sorrow, no relish⁶, only a dreadful flat resignation⁷, "you will be tortured."

15 "For how long?"

But the demon shook its head and made no reply. It walked slowly along the wall, eyeing first one of the devices that hung there, then another. At the far end of the wall, by the closed door, was a cat o' nine tails⁸ made of frayed⁹ wire. The demon took it down with one three-fingered hand and walked back, carrying it reverently¹⁰. It placed the wire tines¹¹ onto the brazier, and
20 stared at them as they began to heat up.'

"That's inhuman."

"Yes."

¹ **Brazier** (subst.): En slags bålfa

² **Insubstantial** (adj.): Ulegemlig, uvirkelig (her brugt i den betydning at gulvet ikke er fysisk fast, sådan som et gulv normalt er)

³ **Flay** (vb.): Flå (som i at flå skindet/huden af noget/noget)

⁴ **Ascetic** (adj.): Asketisk, her nok i betydningen streng/tilbageholdende

⁵ **Gaze** (subst.): Blik

⁶ **Relish** (subst.): Nydelse

⁷ **Resignation** (subst.): Opgivelse

⁸ **Cat-o'-nine-tails** (subst.): Nihalet kat (en form for pisk)

⁹ **Frayed** (adj.): Flosset

¹⁰ **Reverently** (adv.): Ærbødigt (med ærefrygt)

¹¹ **Wire tines** (subst.): Her: piskens spidser (der er 9 spidser – deraf navnet nihalet kat)

The tips of the cat's tails were glowing a dead orange. As the demon raised his arm to deliver the first blow¹², it said, "In time you will remember even this moment with fondness¹³."

"You are a liar."

5 "No," said the demon. "The next part," it explained, in the moment before it brought down the cat, "is worse." Then the tines of the cat landed on the man's back with a crack and a hiss, tearing through the expensive clothes, burning and rending¹⁴ and shredding as they struck and, not for the last time in the place, he screamed.

10 There were 211 implements¹⁵ on the walls of that room, and in time he was to experience each of them. When, finally, the Lazarene's Daughter¹⁶, which he had grown to know intimately, had been cleaned and replaced on the wall in the 211th position, then, through wrecked lips, he gasped, "Now what?"

"Now," said the demon, "the true pain begins."

It did.

15 Everything he had ever done that had been better left undone. Every lie had told – told to himself, or told to others. Every little hurt, and all the great hurts. Each one was pulled out of him, detail by detail, inch by inch. The demon stripped away the cover of forgetfulness, stripped everything down to truth, and it hurt more than anything.

"Tell me what you thought as she walked out of the door," said the demon.

"I thought my heart was broken."

20 "No," said the demon, without hate, "you didn't." It stared at him with expressionless eyes, and he was forced to look away.

"I thought, now she'll never know I've been sleeping with her sister."

25 The demon took apart his life, moment by moment, instant to awful instant. It lasted a hundred years, perhaps, or a thousand – they had all the time there ever was, in that grey room – and toward the end he realised that the demon had been right. The physical torture had been kinder.

And it ended.

And once it had ended, it began again. There was a self-knowledge there he had not had the first time, which somehow made everything worse.

30 Now, as he spoke, he hated himself. There were no lies, no evasions¹⁷, no room for anything except the pain and the anger.

¹² Blow (subst.): Slag

¹³ Fondness (subst.): Her: glæde

¹⁴ Rend (vb.): Sønderrive

¹⁵ Implement (subst.): Redskab

¹⁶ Lazarene's Daughter (subst.): Et torturredkab

¹⁷ Evasion (subst.): Undvigelse (forsøg på at tale udenom)

He spoke. He no longer wept. And when he finished, a thousand years later, he prayed that now the demon would go to the wall, and bring down the skinning knife, or the choke-pear¹⁸, or the screws.

"Again," said the demon.

5 He began to scream. He screamed for a long time.

"Again," said the demon, when he was done, as if nothing had been said.

It was like peeling an onion. This time through his life he learned about consequences. He learnt the results of things he had done; things he had been blind to as he did them; the ways he had hurt the world; the damage he had done to people he had never known, or met, or encountered.
10 It was the hardest lesson yet.

"Again," said the demon, a thousand years later.

He crouched¹⁹ on the floor, beside the brazier, rocking gently, his eyes closed, and he told the story of his life, re-experiencing it as he told it, from birth to death, changing nothing, leaving nothing out, facing everything. He opened his heart.

15 When he was done, he sat there, eyes closed, waiting for the voice to say, "Again.", but nothing was said. He opened his eyes.

Slowly he stood up. He was alone.

At the far end of the room, there was a door, and as he watched, it opened.

A man stepped through the door. There was terror in the man's face, and arrogance, and pride.
20 The man, who wore expensive clothes, took several hesitant²⁰ steps into the room, and then stopped.

When he saw the man, he understood.

"Time is fluid here," he told the new arrival.

25

30

¹⁸ Choke-pear (subst.): Et torturretskab

¹⁹ Crouch (vb.): Krybe sammen

²⁰ Hesitant (adj.): Tøvende

Verbets tider

Neil Gaiman: "Other People"

Verballedet er det led i en sætning der er bøjet i tid. Der findes på engelsk (som på dansk) 5 hovedtider.

I skemaet kan du se de fem hovedtider og hvordan de dannes. Tiderne står i rækkefølge.

Pluskvamperfektum Førdetid	Præteritum Datid	Perfektum Førnutid	Præsens Nutid	Futurum Fremtid
I had asked	I asked	I have asked	I ask	I will ask
I had been asking	I was asking	I have been asking	I am asking	I will be asking

Opgave 1: Afgør hvilken tid novellen "Other People" hovedsageligt er skrevet i.

Opgave 2: Find ét eksempel på hver af tiderne i novellen "Other People" (NB! Den sværeste er perfektum). Skriv hele sætningen ind og understreg verballedet.

Pluskvamperfektum	
Præteritum	
Perfektum	
Præsens	
Futurum	

Opgave 3: Indskriv alle verballed på s. X, l. 7-s. x, l. 14 i nedenstående skema i venstre kolonne. Skriv derefter hvert verballed om til præsens i højre kolonne.

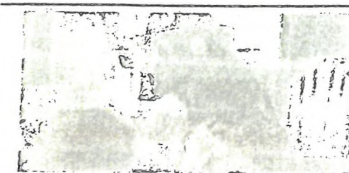
NB! Ikke alle verber i verden er del af et verballed, men mange verballed er sammensatte (består af mere end ét verbum)

Verballed fra teksten	Omskrevet til præsens (nutid)

Opgave 4: I opgave 1 har I skrevet at teksten hovedsageligt er skrevet i præteritum. Det er der rigtig mange romaner og noveller der er. Hvorfor tror I det er sådan?

Notes to 'point of view' / 'narrator':

HABITAT FOR HUMANITY



BY
DAVID LUBAR

1. The damn creature was back, raising a ruckus. Just when I was finally getting to sleep. I could hear her right outside the window, roaring away. And I could hear Grandma roaring back as she rose from her own half slumber.

5. "Leave her be," I told Grandma. "She'll scurry away soon enough." I was glad there was a wall between us. Bears and people were a dangerous mix—especially this time of year, when food and sunlight grew scarce and the cold wind blew from the north.

10. But Grandma wasn't content to leave anything be. Not when she could make a fuss. "Shameless beggars," she said as she stomped toward the door. "Someone should chase them off for good."

"They've always lived around here. Same as the rabbits and the mice. Or the raccoons." I turned my back toward her and squeezed my eyes shut. "The only differences are they're bigger, and they eat more."

15. "They eat, all right. That's all they do. Eat and sleep."

"That sounds pretty good to me. Especially the 'sleep' part."

"And they're dangerous," she said, ignoring my hint. "Unpredictable. No telling what they'll try."

20. "They're harmless as long as you leave them alone. You go out there, you'll just stir things up. If you'd be patient—" I flinched as icy fingers of air

Ruckus (subst.): Postyr, ballade

Scurry (vb.): Smutte

Scarce (adj.): Knap (som i at der ikke er så meget af det)

Flinch (vb.): Fare sammen

slipped through the open door. By then she'd gone out. So I stopped talking. Not that it mattered. The results were always the same once Grandma had her mind made up, whether she could hear me or not. She did what she wanted. 1

As much as I hated the way they disturbed us, I knew it wasn't all their fault. They'd been chased farther and farther up the mountain. We'd taken their habitat. It might not have been right, but we'd done it. Not us, really. Our ancestors had taken their land. Maybe blame gets diluted a little with each generation. In another ten generations, the blame and the evidence might both be gone, and we'd scare our youngsters with tales of vanished creatures that once haunted the woods. We'd stagger and lurch in imitation of their clumsy motions, and shout our own version of the beastly cries that issued from their throats. 5 10

I had to admit, there were times when I'd sit outside and watch them off in the distance. I could do that for hours on a warm spring day. But it was late fall. After the harvest. I felt sleepy and heavy. Grandma had put on weight, too. I was glad. I always worried about her when the sky took on the gray tones of fall and the nights got so long they threatened to grow together, forming an endless blanket of darkness. 15

Well, old age might have slowed her down, but it didn't make her any less ornery. She was by the window now, too, shouting away. Probably face-to-face. Tired as I was, I couldn't help smiling. For all her growling, Grandma was a softy. She might chase our visitor off, but she'd give her something to eat, too. 20

I'd never let myself get that close to one of them. There was something in their eyes that spooked me. Sadness. But a light, too. Like they could think. They were smarter than the rabbits or the mice. That was for sure. But I didn't want to dwell on how smart they might be. I'd hate to feel they really understood what we'd taken from them. It was better to just believe that they were dumb beasts. 25 30

As much as I wanted to drift back to sleep, I knew there was no point

Habitat (subst.): Levested

Ancestor (subst.): Forfader, forgænger

Dilute (vb.): Fortynde

Issue (vb.): Her: lyder

Ornery (adj.): Umedgørlig

1 trying until Grandma was finished. The growls and shouts seemed to go on forever. Two stubborn old females. But then the sounds softened. Murmurs, whispers, snuffles. Finally, I heard Grandma lumber back in and close the door.

5 "She go?" I asked.

"She went."

"You give her something?"

"You know that only encourages them."

"I know. So, you give her something?"

10 "Why would I? Shameless beggars."

"What'd you give her?"

"Couple berries."

Already I was halfway back to sleep. But I lifted my head briefly and glanced out toward the rise. I could just see her disappearing among the trees, hunched over as if she clutched something to her belly. Her dress
15 rippled as she wove her way deeper into the woods. Her thin white legs seemed so fragile, so unsuited to life in the hills. Wispy gray hair peeked out from the scarf on her head. I couldn't imagine what life would be like without fur. How cold they must get. Poor creatures.

20 "Sleep well," Grandma said as she dropped back on all fours and curled up next to me.

"See you in the spring," I said. As I fell asleep, warm and fat, I wondered whether the people in the hills would make it through the winter. I hoped so. They might be noisy pests and shameless beggars, but I guess this was
25 their home, too.

Ripple (vb.): Bølge

Pest (subst.): Skadedyr

Verbets tider og former

Opgave 1: Læs nedenstående tekst. Hvad sker der med verbernes tid undervejs? Hvordan kan det være?

In my family "adventure" tends to be used to mean "any minor disaster we survived" or even "any break from routine." Except by my mother, who still uses it to mean "what she did that morning." Going to the wrong part of a supermarket parking lot and, while looking for her car, getting into a conversation with someone whose sister, it turns out, she knew in the 1970s would qualify, for my mother, as a full-blown adventure. She is getting older, now. She no longer gets out of the house as she used to. Not since my father died. My last visit to her, we were clearing out some of his possessions. She gave me a black leather lens-case filled with tarnished cuff links, and invited me to take any of my father's old sweaters and cardigans I wanted, to remember him by.

Neil Gaiman: Adventure Story

Verbernes former

Man skelner imellem verbets **fem hovedtider** (pluskvamperfektum, præteritum, perfektum, præsens og futurum) og verbets **former**. Groft sagt er det formerne man bruger, når man skal danne tiderne.

Finite former	Infinitte former
Præsens Da: -er En: -/-s	Infinitiv Da: -e En: -
Præteritum Da: -(e)de/te En: - ed	Perfektum participium Da: -t En: -ed
Imperativ Da: - En: -	Præsens participium Da: -ende En: -ing

For at danne en sammensat tid, skal man bruge én finit verbalform (hjælpeverbum) og en eller flere infinitte former (hovedverbum + evt. yderligere hjælpeverber).

Usammensatte tider	Sammensatte tider
Præsens	Pluskvamperfektum (præteritum + perfektum participium)
Præteritum	Perfektum (præsens + perfektum participium)
	Futurum (præsens + infinitiv)

Opgave 2: Find 5 regelmæssige verber i tekstuddraget i opgave 1.. Sæt dem ind i skemaet herunder.

Verbum fra teksten	Infinitiv	Perfektum participium	Præsens participium

Opgave 3: Lav 2 sætninger i futurum, hvor du bruger 2 af infinitiverne fra opg. 2 etc. i skemaet herunder.

Futurum med en infinitiv fra opg. 2	
Futurum med en infinitiv fra opg. 2	
Perfektum hvor du bruger en perf. part. fra opg. 2	
Perfektum hvor du bruger en perf. part. fra opg. 2	
Udvidet præsens (eks.: I am walking) hvor du bruger en præs. part. fra opg. 2	

Udvidet præsens (eks.: I am walking) hvor du bruger en præs. part. fra opg. 2	
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Læg mærke til at det altid er **hjelpeverbet** i dine eksempler, der bøjes i tid, tal og person – ikke **hovedverbet**, som er infinit (ubøjet).

Opgave 4: Afgør hvilken form de kursiverede verber i nedenstående tekststykke står i. Overvej om de udgør en usammensat tid, eller om de er del af et sammensat verballed.

"It doesn't () look () very German," I said (). "It wasn't (), dear. I think () it's () from... Well, these days it's Kazakhstan. I'm not sure what it was () back then."

"What was Dad doing () in Kazakhstan in the army?" This would () have () been () about 1950. My father ran () the officers' club in Germany during his national service, and, in none of his postwar army after-dinner stories, had () ever done () anything more than borrow a truck without permission, or take delivery of some dodgily sourced whisky.

Ordklasser og afledninger

Opgave 1: Prøv at ændre ordklasser på nedenstående ord. Ikke alle ord kan ændres til alle ordklasser. Brug evt. dictionary.com eller en lignende engelsk-engelsk ordbog.

Noun	Adjective	Verb
Break		
Possession		Imagine
	Pained	
Expression		
Service		
		Decide
	Extinct	
		Escape
		Hope

Opgave 2: Think about it!

Fordi substantiver, verber og adjektiver er åbne ordklasser, kan man lave nye ord i hver af dem, og de kan hver især 'adoptere' ord fra hinanden. F.eks. er Google (søgemaskinen) oprindeligt et substantiv, men da nogen første gang brugte det som verbum, blev det også til et verbum! Kan I komme på andre eksempler (helst på engelsk) hvor et ord fra én af de tre ordklasser er blevet 'adopteret' af en af (eller begge!) de to andre? Måske kan I selv finde på?

'flutter: vifte, flagre, ba-
ske
'stockade fence: pæle-
hegn
lath: bræt
as'sume: antage
strain: anstrenge sig
ap'peasement: forsoning
gain: vinde
In per'ipheral 'vision:
(her:) "mht sit periferiske
syn"
retina: nethinde
(retinae pl.)
com'pelling: uomgænge-
lig, påtrængende
stir: (sb.) bevægelse
unob'structed: uhindret
im'perative: bydende,
uafviselig

5

Paul Milenski Leg

Looking out his living room window Frank saw a brown object fluttering on the stockade fence that separated his yard from the 10 neighbor's. The fluttering was near the top of the fence where the flat laths took the shape of rounded arrowheads. Frank assumed the object was a leaf blown down by the Autumn breeze; it rested when the wind died, fluttered when it blew again.

But then lately Frank had been seeing things. He had quit 15 smoking, was straining terribly to control his habit. His daughter had encouraged him to do so. "Daddy, it's so bad for you. It gives you heart attacks and cancer. Please don't smoke." So with his daughter living apart from him at her mother's, Frank quit as ap-peasement to his little child. But there was this side effect to his 20 abstinence: What he gained in peripheral vision from the smoke cloud lifted from his retinae, he lost in clarity (no, it was not clarity) – he lost in definition among the many more objects he now as non-smoker could see.

To keep his hands busy, he went into the kitchen, did the 25 crossword in the daily paper, made himself a snack, washed the dishes. Then he went into the bedroom, put his clothes away, made the bed, was passing through the living room to get the vacuum cleaner when he looked out the window again. There was the fluttering, more compelling, almost urgent. He pressed 30 his face to the window, realized a new condition: The wind had died down; there was not a stir of leaves or branches. He ought to ignore it, he told himself, it was such a little thing. But after he readjusted his daughter's photograph on the end table, he opened the door, stepped outside. But even closer to the object, his vision 35 unobstructed, he could still not make out what it was. He was going to turn, go back inside, but there was something imperative about the fluttering, something that *made* him move forward.

He walked toward the fence, his eyes fixed on the object, but here a ray of sunshine gleamed, caught him with its bright- 40 ness. He closed his eyes, saw a vision from his past. He was in

the kitchen of his old house, with his ex-wife (then wife), his daughter, a tad younger, as faithfully filial as now – daddy’s girl. But she was under the kitchen table, her legs pulled to her chest, sobbing uncontrollably. He was holding packed bags, his ex-wife
 5 pointing demonstrably to the door. “Get out, Frank!” But then his daughter reached out from under the table, grasped her daddy’s leg. “No, daddy. Please don’t go. Please, daddy.” He felt his little daughter’s soft hand against his leg.

He was halfway across the lawn when he noticed the object
 10 was not a leaf. It was fuller, rounder, did not have the shape or thinness of a leaf. It was a little bird, and at the fence he saw it was a sparrow, its breast mottled brown, its throat white, bright yellow slashes above its eyes. Its spindly thinnish leg was caught between laths, pinched and held there, so the sparrow could only
 15 spin around, flutter, as on a short tether. Its leg was twisted, turned round and round from its fluttering, like a thin copper wire when turned and bent repeatedly. The leg was bleeding, thin watery drops of blood.

Frank reached the bird, wanted to hold it, to break the laths
 20 away. But the bird fluttered, spun away from him; then to escape from being touched by a human hand, it gave itself a violent suicidal jerk, tore itself off the fence leaving its sticklike leg behind. Oh God! Frank felt for his own leg, actually fell to the ground, pulled its thinness to his chest.

tad: smule
 'faithfully 'filial: "loyal
 over for sine forældre"
 sob: (vb.) hulke
 'mottled: spættet
 'spindly: spinkel
 'thinnish: temmelig tynd
 'pinched: fastklemt
 'tether: tøj
 sul'cidal: selvmorderisk

Questions

- 1) Frank sees something caught in his fence – what does he assume it is at first? Why?
- 2) What does it turn out to be?
- 3) What makes him go into the yard to check what it is?
- 4) Frank had “to keep his hands busy” – why? How does he do that?
- 5) Entering the yard Frank closes his eyes for a moment – why?
- 6) Look carefully at the flashback: what incident in his life is Frank remembering?
- 7) What happens to the bird? What happens to Frank in the end?

In Class

- 1) Sum up the facts we get about Frank, his family and his life right now.
- 2) On this particular day Frank seems to have different things on his mind – what? What seems to be the most important thing to him? Why do you think so?
- 3) Why does Frank quit smoking?
Having become a non-smoker affects Frank in different ways – how?
Translate the sentence:

“But there was this side effect ... he now as non-smoker could see.”

In your own words try explaining what the narrator means. Frank's way of seeing things seems to have changed after he has quit smoking – how should we understand this?

Language

a) Comparison (also called *simile*)

The narrator uses comparisons with ‘as’ and ‘like’ to describe the situation the bird is in:

... as on a short tether.

... like a thin copper wire ...

Translate the sentences in which the comparisons appear. What is the difference between using ‘as’ and ‘like’ when you make a comparison?

What do the two comparisons suggest? Do they suggest something similar or different?

b) Metaphor

In the story the word ‘leg’ has a *concrete* (konkret) as well as a *figurative* (overført, symbolsk) meaning. The concrete meaning is of course that the ‘leg’ is ‘a part of the body’ (e.g. “the daughter grasped her daddy’s leg.” But what is the figurative meaning? Find all the sentences in which ‘leg’ occurs (e.g. write them out on paper) and decide

- 1) who is the subject in the sentence?
- 2) what is the emotional tone of the sentence?

Here is an example:

“[Frank] felt his little daughter’s soft hands against his *leg*.”

x o

Emotional tone: tenderness, love, desire for intimacy and security.

On the basis of the examples sum up what you find is the emotional tone of the whole story.

Finally, in small groups discuss how Milenski uses the ‘leg’ as a metaphor: What does the leg stand for, represent?

Ordklasser

Paul Milenski, "Leg"

Opgave 1: Angiv ordklasser ved alle de understregede ord i de nedenstående to tekstuddrag (NB! Tekst 2 er en helt anden tekst)

Tekst 1

He was halfway across the lawn when he noticed the object was not a leaf. It was fuller, rounder, did not have the shape or thinness of a leaf. It was a little bird, and at the fence he saw it was a sparrow, its breast mottled brown, its throat white, bright yellow slashes above its eyes. Its spindly thinnish leg was caught between laths, pinched and held there, so the sparrow could only spin around, flutter, as on a short tether. Its leg was twisted, turned round and round from its fluttering, like a thin copper wire when turned and bent repeatedly. The leg was bleeding, thin watery drops of blood.

Tekst 2

At the lake shore there was another rowboat drawn up. The two Indians stood waiting. Nick and his father got in the stern of the boat and the Indians shoved it off and one of them got in to row. Uncle George sat in the stern of the camp rowboat. The young Indian shoved the camp boat off and got in to row Uncle George. The two boats started off in the dark. Nick heard the oarlocks of the other boat quite a way ahead of them in the mist. The Indians rowed with quick choppy strokes. Nick lay back with his father's arm around him. It was cold on the water

Opgave 2: Prøv at sammenligne brugen af ordklasser i de to tekststykker. Lægger I mærke til en forskel i hvilke ordklasser, der spiller en fremtrædende rolle i tekststykkerne? Har det en effekt på læseoplevelsen?

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Opgave 3: Udfyld skemaet nedenunder - afgør hvilken ordklasse hvert af de understregede ord har i konteksten, og lav derefter en sætning hvor de tilhører en anden ordklasse.

Sætning	Ordklasse	Sætning med anden ordklasse
Frank saw a brown object <u>fluttering</u> on the stockade fence		
... where the flat laths took the shape of <u>rounded</u> arrowheads		
He was halfway across the lawn <u>when</u> he noticed the object was not a leaf.		
He closed his eyes, saw a vision from his <u>past</u> .		
He <u>felt</u> his little daughter's soft hand against his leg.		

Opgave 4: Overvej hvorfor det er vigtigt for tekstforståelse og ifm. ordbogsopslag at være opmærksom på ordklasser.

Opsamling: Syntaktisk analyse

Alle tekster

Husk at følge 'køreplanen' for syntaktisk analyse:

1. Start med at finde sætningens verballed (på dansk kan man sætte "jeg" foran, på engelsk I, he eller they)
2. Hvem/hvad + verballed = **subjekt**.
- 3a. Hvem/hvad + verballed + subjekt = **direkte objekt**
- 3b. Hvem/hvad + verballed (hvis verballed er et 'lighedstegnsverb') + subjekt = **subjektsprædikat**
4. Til/for hvem/hvad + verballed + subjekt + direkte objekt = **indirekte objekt**

Opgave 1: Lav en komplet syntaktisk analyse af sætningerne nedenfor

1. Near the First National Bank two elderly ladies waited for the bus.
2. When he saw the man, he understood.
3. They were smarter than the rabbits or the mice.
4. She gave me a black leather lens-case filled with tarnished cuff links...
5. He was halfway across the lawn when he noticed the object was not a leaf.

Analysis model

How to read a novel and a short story

When starting to read a fictional text, you may find it helpful to start by asking yourself the following wh-questions:

Where does the story take place?

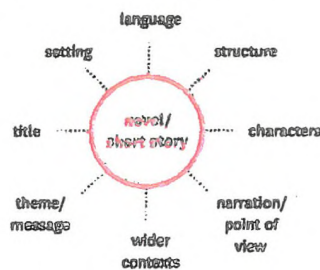
When does the story take place?

Who appears in the text? Who are the characters?

What happens? What is the plot?

Why does this happen?

As you read, find keywords and phrases to help you understand what the text is all about and to help you form a general impression of it. To make a detailed analysis of the text it will be useful to consider the points below. When you identify characteristic features in your analysis, make sure that you explain their effect in your interpretation.



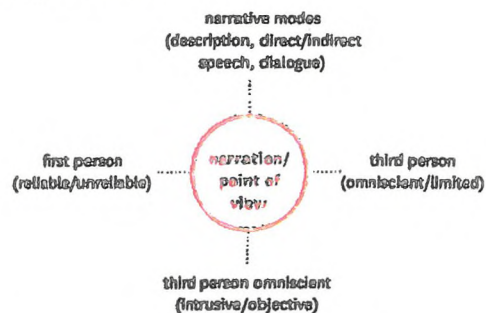
Setting



- 1 Where and when does the text take place? Is it in the real or in an imaginary world?
- 2 Does the place of action remain the same or is there more than one physical setting?
- 3 What time of year or of day is it?
- 4 What information is given about the historical period and context?
- 5 Is there any indication in the text of the social and cultural environment?

- 6 Is the setting described in detail or hinted at? Is it conveyed through direct description or indirectly by what the characters say or do?
- 7 Does the setting create a particular atmosphere?
- 8 Does the setting reflect a character's mood or underline emotions?
- 8 Does the setting comment on the character in an indirect way?
- 16 Has the setting shaped the character and his/her values?
- 11 Does the setting have symbolic significance in the text?

Narration/point of view



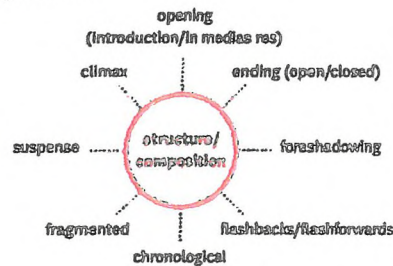
- 1 Is it a first person or a third person narrative?
- 2 If it is a first person narrative, is the narrator reliable or unreliable?
- 3 If it is a third person narrator, is the point of view omniscient or limited? Whose thoughts and feelings do we have access to?
- 4 If it is an omniscient narrator, is the narrator intrusive and comments on characters and actions, or objective?
- 5 Are the characters described directly by the author or indirectly by what they say or do?
- 6 Does the author represent the thoughts of a character as a stream of consciousness? (See Toolbox 10.2.1)
- 7 Which narrative modes are used: description, direct/indirect speech, dialogue, report (i.e. an account of what has happened)?
- 8 Does the narrative voice reflect the narrator's personality?

Characters



- 1 Who are the characters, and what do we learn about them? (Age, appearance, family situation, background, education, job, language, thoughts, opinions)
- 2 Are all characters introduced at once, or do they appear gradually?
- 3 Who is the main character? Why do you consider him/her the main character?
- 4 Do the characters' personalities remain the same throughout the story or do they develop?
- 5 What causes this development or change?
- 6 Are the characters flat or round, simple or complex characters?
- 7 Do the characters' names tell us something about their personalities?
- 8 Do the characters' appearances and language tell us something about their personalities or status?

Structure/composition



Opening

- 1 Does the story have an introduction or does it start in medias res?
- 2 How does the writer capture the reader's interest?
- 3 Are important situations presented?
- 4 Are important characters introduced?
- 5 Are central themes introduced?

Ending

- 1 Does the ending provide some kind of resolution?
- 2 Is it an open and ambiguous ending?
- 3 Is the ending predictable/unpredictable, expected/unexpected?
- 4 What is the effect of the ending on the reader: surprise, relief, astonishment, fulfilment?

Composition

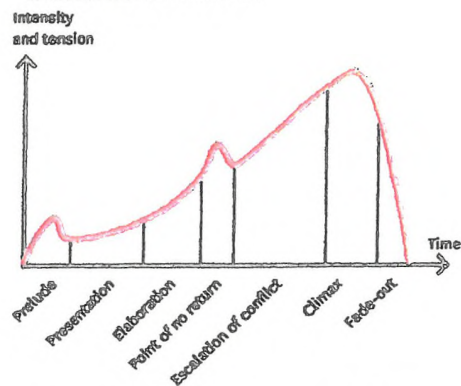
- 1 Are the events presented in chronological order? If not, why not?
- 2 Are there flashbacks or flashforwards?
- 3 Foreshadowing: are there hints at events likely to happen?
- 4 Is it a fragmented narrative?

- 5 What is the initial situation, the development, and the final situation? Will there be any future development?
- 6 Is there a conflict in the story? If yes, does it come from outside or inside?
- 7 What is the relationship between characters and events? Is the protagonist controlled by events or does the protagonist shape events?
- 8 Does the author create a feeling of suspense? If yes, how?
- 9 Is there a climax?
- 10 Can one of the following graphs be used to illustrate the structure of the text?

1. PYRAMID PLOT STRUCTURE



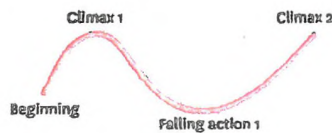
2. THE HOLLYWOOD MODEL



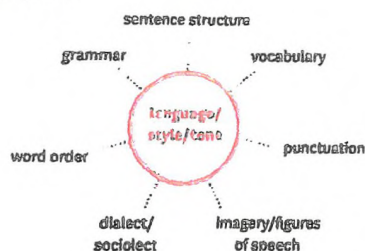
3. GRAPH 3



4. GRAPH 2



Language/style/tone



- 1 Is the sentence structure long or short, simple or complex, paratactic or hypotactic? Are the sentences incomplete?
- 2 Is the vocabulary concrete or abstract, colloquial, formal or neutral? Is a particular word class common in the text? Is there a use of or a lack of adjectives and adverbs? Are specific words or phrases repeated?
- 3 Is there anything characteristic about the punctuation or the word order?
- 4 Does the language belong to a certain dialect or sociolect?
- 5 Are there connotations? Positive or negative?
- 6 Sound effects: are there examples of alliteration or assonance?
- 7 Are there examples of the use of imagery, symbolism, metaphors, simile or personification? (See Toolbox – Literary terms [here](#))
- 8 What is characteristic of the general tone? Is it positive, negative, neutral, happy, depressed, optimistic, ironic ...?

TITLE

- 1 What is the link between the title, the characters and the course of events?
- 2 Does the title create expectations about the text? Arouse curiosity? Suggest an interpretation?

THEME

- 1 What subject(s) does the text fundamentally deal with, or what is the main idea of the text?
- 2 Is there more than one theme? If so, what are they?
- 3 Which elements in the story support the theme? Are there elements which oppose the theme?
- 4 Is it an overt or an implied theme?

MESSAGE

- 1 What has the writer tried to tell the reader through the text?
- 2 Does the writer intend to entertain, educate or influence the reader?

WIDER CONTEXTS

- 1 Relate the text to other texts on the same or a similar theme. What are the similarities and differences? Which do you prefer and why? What is conveyed or achieved by the comparison?
- 2 In what way does the text reflect the period in which it was written?