WHEN GRAMMAR MEETS LITERATURE: A STUDY OF THE OBJECT AND ITS MANIFESTATIONS IN "TWO ON A TOWER" BY THOMAS HARDY

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Abstract

The article examines one of the syntactic phenomena, namely the object and its many variants in Thomas Hardy's novel "Two on a Tower", to show the linguistic and stylistic importance of the object structures in literary texts. The study argues that, although purely a grammatical category, the object may reveal deeper semantic and pragmatic layers in fiction, helping to shape characters, express emotions, and enrich the narrative. Syntactic decisions and Hardy's unique narrative technique enhance character development and thematic depth. The focus of the research problem is the underrepresentation of object–function analysis in literary grammar study, specifically in connection with Victorian prose.

Using structural, descriptive and stylistic analysis, the study identifies and analyses a broad spectrum of object types (direct, indirect, reflexive, retained, complex, cognate and prepositional objects) as they occur in Hardy's novel. Special attention is paid to the nuanced interplay between form and function, including the role of pronouns, substantivised adjectives, infinitives, gerunds, and object clauses. Through contextual and structural analysis of representative excerpts, the paper reveals how the author's individual style is considerably marked by its uniqueness.

Methodologically, the research uses modern grammatical frames (Swan, Herring, Kuno & Takami), literary style analysis and close reading strategies to demonstrate how syntactic elements are incorporated into the texture of narrative meaning. Through an accurate analysis, it has been shown that the author of the novel uses object forms in varied and often subtle ways to convey the emotional states of the characters. Reflexive and cognate objects are particularly effective in portraying introspection and emotional tension, while complex object constructions contribute to narrative layering and stylistic nuance. The findings support the conclusion that grammatical categories, particularly the object, are essential to literary expression and, therefore, require serious interdisciplinary study.

Keywords and phrases: Object, Direct and Indirect Object, Reflexive Object,

Complex Object, Cognate Object, literary syntax, Thomas Hardy, Two on a Tower, stylistics, grammar, English grammar in fiction.

ԵՐԲ ՔԵՐԱԿԱՆՈՒԹՅՈՒՆՆ ՈՒ ԳՐԱԿԱՆՈՒԹՅՈՒՆԸ ՀԱՄԱՏԵՂՎՈՒՄ ԵՆ. ԽՆԴՐԻ ԵՎ ԴՐԱ ԴՐՍԵՎՈՐՈՒՄՆԵՐԻ ՈՒՍՈՒՄՆԱՍԻՐՈՒԹՅՈՒՆԸ ԹՈՄԱՍ ՀԱՐԴԻԻ «ԵՐԿՈՒՍԸ ԱՇՏԱՐԱԿԻ ՎՐԱ» ՎԵՊՈՒՄ

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Համառոտագիր

Գեղարվեստական տեքստերում խնդիր պարունակող կառույցների լեզվաոճական նշանակությունը բացահայտելու նպատակով սույն հոդվածում ուսումնասիրվում են Թոմաս Հարդիի «Երկուսը աշտարակի վրա» վեպում կիրառված բայական անդամ խնդիր լրացումների տարբեր տեսակները: Ուսումնասիրությունը հաստատում է, որ խնդիր լրացումը, լինելով զուտ քերականական կարգ, գեղարվեստական գրականության մեջ կարող է բացահայտել իմաստաբանական և իրատեսական ավելի խորքային շերտեր՝ նպաստելով կերպարների ձևավորմանը, զգացմունքների արտահայտմանը և պատումի հարստացմանը: Հարդիի շարահյուսական հնարքները և պատմողական յուրօրինակ տեխնիկան նպաստում են կերպարների զարգացմանն և թեմատիկայի խորությանը: Հետազոտության նպատակն է ուսումնասիրել խնդրի՝ որպես շարահյուսական միավորի կիրառությունները գեղարվեստական խոսքում, հատկապես Վիկտորիանական դարաշրջանի ստեղծագործություններում:

Կառուցվածքային, նկարագրական և ոճաբանական վերլուծության միջոցով ուսումնասիրությունը բացահայտում է, թե բայական անդամի խնդիր լրացումների մի շարք տեսակներ, որոնք տեղ են գտել Հարդիի վեպում (ուղիղ խնդիր, հանգման անուղղակի խնդիր, անդրադարձ դերանունով արտահայտված խնդիր, ներգործող անուղղակի խնդիր, բարդ խնդիր, բայական անդամի հետ նույնարմատ խնդիր և նախդրային խնդիր): Հատուկ

նշանակություն է տրված այն հարցին, թե ինչպես են կազմվում խ*նդիր* լրացումները և ինչ գործառույթ ունեն: Բայական անդամի խնդիր լրացումների կազմության մեջ կարևոր է դերանունների, փոխանվանաբար գործածված ածականների, անորոշ դերբայների, գերունդների և ստորադասական խնդիր–լրացում երկրորդական նախադասությունների դերը: Ընտրված հատվածների համատեքստային և կառուցվածքային վերլուծության միջոցով ցույց է տրվում հեղինակի անհատական ոճի ինքնատիպությունը:

Ուսումնասիրության համար հիմք են ծառայել քերականական ժամանակակից մոդելները (Սունի, Հերինգի, Կունոյի և Տակամիի), գրական ոճի վերլուծությունը և մանրամասն ընթերցանության ռազմավարությունը, որպեսզի ցույց տրվի, թե ինչպես են շարահյուսական տարրերը ներհյուսվում պատումի իմաստին: Մանրակրկիտ վերլուծության միջոցով ցույց է տրվել, որ վեպի հեղինակը կերպարների հուզական վիճակներն արտահայտելու համար զանազան եղանակներով և շատ նրբորեն է օգտագործում խնդիր–լրացման ձևերը: Անդրադարձ դերանուններով և բայական անդամի հետ նույնարմատ խնդիրները հատկապես արդյունավետ են ինքնավերլուծության և հուզական լարվածության պատկերման գործում, մինչդեռ բարդ խնդիր–լրացում կառույցները նպաստում են պատումի բազմաշերտության և ոճական նրբության արտահայտմանը: Հետազոտության արդյունքները հաստատում են այն եզրակացությունը, որ քերականական կատեգորիաները, մասնավորապես խնդիր–լրացումները, էական նշանակություն ունեն գրական արտահայտչականության մեջ, հետևաբար պահանջում են միջդիսցիպլինար լուրջ ուսումնասիրություն:

Բանալի բառեր և բառակապակցություններ՝ ուղիղ խնդիր, հանգման անուղղակի խնդիր, անդրադարձ դերանունով արտահայտված խնդիր, բարդ խնդիր–լրացում, բայական անդամի հետ նույնարմատ խնդիր, գրական շարահյուսություն, Թոմաս Հարդի, «Երկուսը աշտարակի վրա», ոճաբանություն, քերականություն, անգլերենի քերականությունը գեղարվեստական գրականության մեջ:

КОГДА ГРАММАТИКА И ЛИТЕРАТУРА СОВМЕЩАЮТСЯ: ИССЛЕДОВАНИЕ ДОПОЛНЕНИЯ И ЕГО ПРОЯВЛЕНИЙ В РОМАНЕ ТОМАСА ХАРДИ «ДВОЕ НА БАШНЕ»

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Аннотация

В настоящей статье рассматривается одно из синтаксических явлений, а именно *дополнение* и множество его вариантов в романе «Двое на башне» Томаса Харди, с целью выявления лингвистической и стилистической значимости конструкций с дополнением в художественных текстах. В исследовании утверждается, что, будучи чисто грамматической категорией, *дополнение* может раскрывать более глубокие семантические и прагматические уровни в художественной литературе, помогая создавать характеры, выразить эмоции и обогащать повествование. Синтаксические приемы и уникальная повествовательная техника Харди способствуют развитию персонажей и тематической глубины.

С помощью методов структурного, описательного и стилистического анализа в исследовании выявляется и анализируется широкое разнообразие типов дополнений и конструкций с дополнениями (прямые, косвенные, с возвратными местоимениями, дополнение при глаголе в пассиве, сложные, предложные дополнения и др.), встречающихся в романе Харди. Особое значение придается тонкому сочетанию форм и функций, в том числе роли местоимений, субстантивированных прилагательных, инфинитивов, герундий и объектных дополнений–предложений. Посредством контекстуального и структурного анализа выбранных отрывков в работе показано, как индивидуальный стиль автора отличается значительным своеобразием.

Методологически в исследовании используются современные грамматические модели (Свона, Херринга, Куно и Таками), анализ литературного стиля и стратегии пристального чтения, с целью показать, как синтаксические элементы включаются в структуру повествовательного смысла. Посредством тщательного анализа было показано, как автор романа использует формы дополнения разнообразными и часто тонкими способами, чтобы выразить эмоциональные состояния персонажей. Рефлексивные и однокоренные объекты особенно эффективны при изображении самоанализа и эмоционального напряжения, а сложные объектные конструкции способствуют многослойности повествования и стилистической тонкости. Результаты исследования подтверждают вывод о том, что грамматические категории, с

частности дополнение, являются важнейшими для литературного выражения и, следовательно, требуют серьезного междисциплинарного изучения.

Ключевые слова: дополнение, прямое и косвенное дополнение, рефлексивное дополнение, сложное дополнение, литературный синтаксис, Томас Харди, Двое на башне, стилистика, грамматика, английская грамматика в художественной литературе.

Introduction

The object in grammar is a secondary part of the sentence that denotes somebody or something involved in the subject's verb performance. It completes the meaning of the verb predicate or a verb in any of its functions, indicating the thing involved in the process expressed by the verb.

As the Cambridge online dictionary defines, "An object is one of the five major elements of clause structure. The other four are subject, verb, adjunct and complement. Objects are typically noun phrases (nouns or pronouns and any dependent words before or after). Objects normally follow the verb in a clause" **[19]**. Swan's definition of the object is as follows: "a noun phrase or pronoun that normally comes after the verb in an active clause. The Direct Object most often refers to a person or thing (or people or things) affected by the action of the verb. In the sentence *Take the dog for a walk*, the *dog* is the Direct Object. The Indirect Object usually refers to a person (or people) who receive(s) the Direct Object. In the sentence, *Anna gave me a watch*, the Indirect Object is *me*, and the Direct Object is a *watch*." **[16, p. xxii]**.

Modern English almost entirely lacks declension in the noun form. It does not have an explicitly defined accusative case, even in the pronouns, where the accusative and dative have been merged. The –m and –r endings derive from the Old Germanic dative forms such as whom, them, and him. These words can be classified in the oblique case instead. Most modern English grammarians claim that due to the lack of declension, except in a few pronouns, case distinctions in English are no longer relevant, and the term 'objective case' is used instead **[13]**.

The following parts of speech may express the Object in English: a noun in the objective case, a pronoun (personal in the objective case, possessive, definite, reflexive, demonstrative, indefinite), a substantivised adjective or participle, an infinitive, an infinitive phrase, or an infinitive construction, a gerund, a gerundial phrase, or a gerundial construction, any parts of speech (for instance, interjections, nouns, adjectives, adverbs, pronouns) used as a quotation, a prepositional phrase with a noun or a gerund, a group of words which is one part of the sentence, that is to say, a syntactically invisible group **[18; 7]**

Types of 0bjects

It should be emphasised that the object is the secondary part of the sentence that completes or restricts the meaning of a verb, a predicative adjective, or a word in the category of state. The following examples may illustrate this point:

E.g., *Some say **the world will end in fire, some say in ice***. **[5]**

*No Forsyte can stand **it** for a minute.* **[4, p. 57]**

*She knew **what he was thinking**.* **[4, p. 81]**

In Modern English, there are the following kinds of objects: the Direct Object,

the Indirect Object, the Complex Object, the Retained Object, the Reflexive Object and the Cognate Object. Each of them has its own peculiarities, and we should observe them separately.

The Direct Object

An accurate reflection of the facts shows that a direct object is the thing or person that is affected by the action of the verb **[16].** It answers the question 'What?' or 'Who[m]?' after an action verb. Early linguists divide verbs into two types – *transitive* and *intransitive.* "Some verbs always need an object. These are called transitive verbs. Some verbs never have an object. These are called intransitive verbs. Some verbs can be used with or without an object. These are called transitive (with an object) and intransitive (without an object) uses of the verbs" **[19].** In other words, transitive verbs express an action which passes on to a person or thing directly **[18].**

E.g., *The cost of freedom is always high, but Americans have always paid **it***. **[17]**

E.g., *The only way to keep your health is to eat **what you don't want**, drink **what you don't like**, and do **what you'd rather not***. **[12, p. 41]**

E.g., *I like the **swell exhilaration** that comes from having one's body and mind in opposition to some strong force, but why should that force be one's own brothers instead of something less subject to the agonies of mortality?* **[15, p. 36]**

The Indirect Object

"An indirect object is usually a person or an animal who/which receives or is affected by the direct object. It always needs a direct object with it and always comes before the direct object" **[19]**.

The indirect object is divided into two subgroups: the prepositional object and the Non–Prepositional one. It is notable that the Indirect Non–Prepositional Object is generally placed before the direct one. If it is placed after the direct object, the prepositions' *to'* or *'for'* are inserted.

E.g. *I did not return till six months later, and as my health had not improved, I sent a trusty friend to examine into your life, pursuits, and circumstances without your own knowledge and **to report his observations to me***. **[6, p. 142]**

E.g. *I will go anywhere – do **anything for you** – this moment – tomorrow or at anytime.* **[6, p. 62]**

The indirect object of the first type, which expresses the addressee of the action, is used with transitive verbs which take a direct object; hence, it hardly ever stands alone.

E.g., *Much upset and without hope now she sent **Soames** the telegram.* **[4, p. 64]**

Many verbs, such as *give, send, show, lend, pay, refuse, tell, offer, bring, buy, get, leave, make, offer, owe, pass, promise, take, teach, and write*, can be followed by two objects, an 'indirect object' and a 'direct object'. These usually refer to a person (indirect object) and a thing (direct object). Two structures are possible **[16, p. 415].**

A. **verb** + **indirect object** + **direct object**
She gave <u>her sister</u> <u>the car</u>.
I had already shown <u>the policewoman</u> Sam's <u>photo</u>.
B. **verb** + **direct object** + **preposition** + **indirect object**
She gave <u>the car</u> <u>to her sister.</u>

I had already shown <u>Sam's photo</u> <u>to the policewoman</u>.

Hence, some transitive verbs take two objects, one of which (called the direct) expresses the thing towards which the action of the verb is directed, and the other (called the indirect) expresses the person or persons to whom or for whom the action is done:

*The master teaches **French**.* (Direct Object)

*The master teaches **me French**.* (Indirect Object)

The indirect object can also be placed after the direct object with a preposition, typically 'to' or 'for'.

This happens particularly when the direct object is much shorter than the indirect object, for instance, when the direct object is a pronoun or when we want to give special importance to the indirect object.

E.g., I've just been given **a lovely picture**. **[1, p. 33]**

She was sent **full details** last week. **[3, p. 4]**

Ergative Verbs

1. Ergative verbs are both transitive and intransitive. The object of the transitive use is the subject of the intransitive use **[1, p. 152, 153]**.

2. A few verbs are only ergative with particular nouns.

3. A few of these verbs need an adverbial when they are used without an object.

Ergative verbs often refer to

a) changes

E.g., I broke the glass. (transitive)

The glass broke all over the floor. (intransitive)

b) cooking,

E.g., I boiled an egg. (transitive)

The porridge is boiling. (intransitive)

c) position or movement,

E.g., An explosion shook the building. (transitive)

The whole building shook. (intransitive)

d) vehicles,

He crashed the car yesterday. (transitive)

The car crashed into a tree. (intransitive)

e) verbs with particular nouns,

She played the guitar beautifully(transitive).

E.g., The violin played at the far end of the pub.(intransitive)

f) verbs that need an adverbial

E.g., He sold newspapers in the street. (transitive)

Swiss watches sell well. (intransitive)

The Retained Object

We have sufficient grounds to assume that a verb that takes two objects in the Active voice can usually retain one or the other in the Passive. Thus, *Retained Object* is "an object of a verb in the predicate of a passive construction (such as me in "a book was given me" and book in "I was given a book")" **[22]**.

Active: The master teaches **me** French.

Passive: I was taught French **by the master.** French was taught **me** by the master.

It should be noted that sometimes, the direct object placed after a transitive verb in the active voice cannot be retained after the same verb in the passive voice.

E.g., *They brought me an easy chair.*

We can say: "*An easy chair was brought to me*". (indirect object).

But we cannot say: *"I was brought an easy chair."*

Whether or not a direct object can be retained after a verb in the passive voice is purely a matter of idiom or usage. No rule can be laid down, and no reason can be given as to why a direct object can be retained after one verb and not after another.

The Reflexive 0bject

Reflexive pronouns are *me, yourself, himself, herself, itself, oneself, ourselves, yourselves, and themselves* are used as objects, in cases when the direct or indirect object refers to the same person(s) or thing(s) as the subject **[16]** They are placed after an intransitive verb and referring to the same person as the subject. The following examples may illustrate this point:

E.g., *I fell over and hurt **myself**.* (direct object)

*Be careful with that knife. You might cut **yourself**.* (direct object)

*Would you like to pour **yourself** a drink?* (indirect object)

*We've brought **ourselves** something to eat.* (indirect object)

We use reflexive pronouns as the object of a preposition when the object is the same as the subject of the verb **[21].**

E.g., *They had to cook for **themselves**.*

*He was feeling very sorry for **himself**.*

Notably, a pronoun, which is reflexive in a sense, is not always reflexive in form.

E.g., *They sat **them down** on the river bank.*

Here, *sat them down* is as reflexive in a sense (though not in form).

The Complex 0bject

According to M. Swan, the object may be expressed by a complex construction in combination with the verb **[16].** The table below demonstrates different combinations in which the object can appear with corresponding examples:

Type of Combination	Examples
object + complement (an adjective or noun phrase) **[16, p. 588]**	You make me nervous. Don't call me a liar.
an object complement introduced by *as* **[16, p. 607]**	*After tests, they identified **the metal** as **gold**.*
object + infinitive **[16, p. 607]**	*I considered **him to be** an excellent choice.*
object + bare infinitive **[16, p. 281]**	*I didn't see you come in.* *I observed **Agnes turn pale**. **[2, p. 38]***
preparatory it **[16, p. 583]**	*She made **it** clear that she disagreed.*
verbs with two objects (indirect and direct objects)	*He sent **his mother a postcard.*** *Mrs Norman sent **some flowers to the nurse**.*
passive structures **[16, p. 609]**	*For a long time **he** was thought to be **a spy**.*
a prepositional object (a prepositional object - a noun phrase or pronoun that comes after the preposition) **[16, p. 452]**	*Luke walked down the road without looking at **anybody**.* *Could you look after **the kids** while I'm out?*

infinitives **[16, p. 607]**	*We seem to have a problem.* *Well," said Soames, "I want you **to come** out to the Stores, with me, and after that we'll go to the Park." **[4, p. 244]***
the gerundial forms **[16, p. 598]**	*I enjoy playing cards.* *My lady assures **him of his being** worth no complaint from her. **[2, p. 67]*** *She found **himself walking** in the direction of his friend Mike's place. **[11]***
clauses **[16, p. 598]**	I saw that she was crying.
verb + object + verb **[16, p. 607]**	*I'd like **you to meet** Sophie.* *We've got to stop **him making** a fool of himself.* *When are you going to get **the clock repaired?*** *He hated **her to work** in the boarding house.* ***[2, p. 59]***
for + object + infinitive **[16, p. 291]**	*She's anxious **for us to see** her work.* *I'm eager **for the party to be** a success.* *Robert says he'd be delighted **for Emily to come** and **stay**.* *There's nothing **for the cats to eat**.*

The Cognate Object

Proceeding with our analysis, we see that in the English language, there is a special kind of object construction in which intransitive verbs take cognate objects **[9, p. 105].** This special kind of object is called a cognate object. The cognate object is expressed by a noun that either has the same root as the verb or is similar to it in meaning. The cognate noun is interpreted as objective if the action denoted by the verb is separable, even metaphorically, from the subject. The above definition implies that *a human voice*, for instance, can be understood by the *'sound is a moving object'* metaphor, and therefore, the resultant object is separable from the subject. Based on the definition of the cognate noun, *dance* is objective because it is separable from the subject. In contrast, the cognate noun *smile* is less objective because it occurs on the face of the subject and is not separable from the subject. Hence, the notion of objectivity depends on our knowledge and experience. Thompson **[17]** shows that the objectivity of the cognate noun is related to *'it–pronominalization'; that* is, the result of cognate objects can be pronominalised.

*E.g., (a) He **smiled** this crooked **smile**.*

*(b) I had tried to imitate **it** before, but never really succeeded.*

In the (b) sentence above, the pronoun *it* refers to the particular smile from the (a) sentence. We call this reading an affected cognate object because the cognate object is a potentially abstract entity that comes into existence by the process expressed in the verb.

Kuno & Takami make a distinction between unergative and unaccusative verbs, revealing the fact that it is the unergative verbs that may sometimes take cognate objects, "unergative verbs are those that represent volitional acts of their subject referents and those that represent involuntary bodily processes of humans. In the former case, the semantic role of the subjects is an agent, and in the latter, it is an experiencer. On the other hand, unaccusative verbs are mainly those that represent nonvolitional events of the subject referents and express changes of state/location of these referents" **[9, p. 10].** Among unergative verbs, we consider the cognitive

structures of some words common to be used with cognate objects. Those are *blush, dance, live, dream, jump, fight, run, scream, shriek, smile,* and *laugh* based on a change of subject state and the cognate noun's objectivity.

'Blush', 'Dance'

The verb *dance* does not involve a change of state of the subject even though the force of energy affects it because the cognate noun *dance* is quite independent—its state cannot undergo any further changes.

E.g., A dance was danced by Shirley. [14, p. 214]

This point suggests that *dance* is similar to transitive verbs. In terms of objectivity, it is objective because it can exist independently of the subject. This is because the noun *dance* can also be interpreted as a type of action depending on the modifiers, as in *'John danced a happy dance.'*

'Live' and 'dream'

One may argue that the verb *live* should be classified as an unaccusative verb in the syntactic classification of intransitive verbs because the verb can appear in a *there–construction*, as in *'Once there lived Swithin'.* Although *live* indicates the diagnostics of the unaccusative verb syntactically, we have categorised it as an unergative verb because our classification of verbs is performed on a conceptual basis, and the verb indicates a volitional event of its subject. Therefore, it is not a prototypical but a peripheral unergative verb.

E.g., *Life can be lived in many different ways.* **[16, p. 133]**

'Fight', 'jump', 'run'

Third, the verbs *fight*, *jump*, and *run* focus on the action denoted by the verbs. The verbs *jump* and *run* represent the subject's change of location. Here, based on the metaphor *'change of state is a change of location'*, we have regarded this change of state as extending to a change of location. As regards the verb *fight*, we can assume that it is intermediate between the *live*–class and the *jump*–class verbs because it involves physical activity, although it does not conceptualise a change of location. In terms of objectivity, these verbs are objective because the action denoted by them is metaphorically separable from the subject.

E.g., *He fought a fierce fight to defend his honour.*
She jumped a high jump during the competition.
They ran a long run before sunrise.

'Scream', 'shriek'

The verbs *scream* and *shriek* are categorised as verbs of the manner of speaking by Levin **[10].** It should be noted that since it is possible to conceptualise speech sound as a moving entity, the metaphor *'the change of state is the change of location'* becomes applicable again. In this case, speech sound is an abstract thing.

E.g., *Mary screamed a blood–curdling scream, and the scream reached my ears.* **[16, p.132]**

E.g., *Sue shrieked a banshee–like shriek at the top of her lungs.*

This means that the verbs *"scream"* and *"shriek"* are objective because the sound of speech is separable from the subject.

'*Smile' and 'laugh'*

When people smile, a smile typically occurs on the face, which is a part of the body. In this sense, the cognate noun *smile* is not constructed as an objective thing because it is not separable from the subject. The following example may illustrate

this point:

E.g., *He was horrified, but he smiled a happy smile.* **[9, p. 132]**

In this connection, it should be noted that, according to the above–mentioned example, the cognate object can be construed ambiguously between the resultant state of the action denoted by the verb and its manner. However, this point depends on the kind of modifiers. The cognate object of *'smile'* indicates the result of the action denoted by the verb and can also be interpreted as adverbial, which makes it equivalent to the adverb *happily*, like *he smiled happily*.

E.g. *He slept a troubled sleep; it tells us how he slept.*

A detailed analysis allows us to say that the cognate object is almost regularly attended by an attribute with which it forms a combination close in meaning to an adverbial modifier.

to live a happy life = to live happily,

to sigh a weary sigh = to sigh wearily

to laugh a bitter laugh = to laugh heartily,

E.g. *But she **died a dreadful death**, poor soul.* **[1]**

*That night, the resourced forces of God and Evil **fought their terrible fight** on thin captain's biscuits.* **[1]**

*For the next four days, he **lived a simple and blameless life.*** **[8]**

The object and the ways of its expression in 'Two on a Tower' by Thomas Hardy

Moving on to the analysis of the manifestation of different types of objects, we see that the object in this fascinating fiction is expressed by:

a. A noun in the common case.

E.g. *He has been active in the whole matter and was the first to suggest **the invitation** **[6, p. 172]**.*

The direct object in the given sentence is conveyed by the common noun determined by the definite article. It should be noted in this connection that '*invitation'* is nothing but a common noun according to the type of nomination and abstract on the basis of the character of the referent.

b. A pronoun [personal in the objective case, possessive, definite, reflexive, demonstrative, indefinite].

E.g. *But I shall see **you** on the day, and watch my own philosopher all through the service from the corner of my pew* **[6, p.172]**!

Here, the personal pronoun '*you'* in the objective case is cohesive with Swithin, i.e.' you' refers to Swithin. In this example, we deal with endophoric reference, more especially anaphoric reference.

E.g., *When, at the heels of Mr. Torkingham, he passed Lady Constantine's pew, he lifted **his eyes** from the red lining of that gentleman's hood sufficiently high to catch **hers** **[6, p.174]**.*

In this example, we consider two direct objects: *his eyes* and *hers*.

'*His eyes'* is a direct object expressed by the possessive pronoun in the conjoint form, i.e. possessive adjective, which requires a noun. Here, we have *his + eyes*, whereas the second direct object is conveyed by the possessive pronoun '*hers'* in the absolute form.

As we see from these examples, the direct object may be expressed by the

possessive pronouns in both conjoint and absolute forms: *his/hers*. The possessive pronoun *his* is a dependent form, used to modify nouns. The form is called a conjoint form, as the pronoun always comes before a noun. The possessive pronoun *hers* is used independently, without a noun, that is why this form is defined as absolute.

E.g., *Having thus other interests she evinced today the ease of one who hazards* **nothing**, *and there was no sign of that preoccupation with housewifely contingencies which so often makes the hostess hardly recognisable as the charming woman who graced a friend's home the day before* **[6, p. 178]**.

As we can see, the indefinite pronoun *nothing* is used as an object.

Here, we should mention the peculiar use of the pronoun **it** in the function of an object, similar to its use in the function of the subject. Sometimes, the pronoun *it* is used as a real, that is to say, as a notional object.

E.g., *'Yes, I know* **it**, *– I know* **it**, *and all you would say! I dreaded even while I hoped for this, my dear young friend', she replied, her eyes being full of tears.* **[6, p. 118]**

c. A substantivised adjective or participle.

E.g., They provided **food** and **shelter** for **the poor**. **[6, p. 979]**

Here, we have two direct objects – *food* and *shelter*, expressed by the common nouns, and one indirect object – *the poor*. The latter is particularly considered to be our subject matter. This indirect object is in the form of a substantivised adjective pointing to people who are not rich. The observation of this sentence also shows that the transitive verb 'provide' governs its indirect object, 'the poor' by means of the preposition **for**.

d. An infinitive, an infinitive phrase, or an infinitive construction.

E.g. *When I get there in the morning she is sitting in bed, for my lady doesn't care to* **get up**; *and then she makes me* **bring** *this book and that book, till the bed is heaped up with immense volumes that half bury her, making her look, as she leans upon her elbow, like the stoning of Stephen.* **[6, p. 44]**

e. A gerund, a gerundial phrase, or a gerundial construction.

Here, we can adduce the following examples:

E.g. *He then retraced his way to the top of the column, but instead of looking longer at the sun, watched* **her diminishing towards the distant fence** *behind which waited the carriage* **[6, p. 38]**.

Don't mind **explaining**; *we are here for practice* **[6, p. 47]**.

'Better!' said the parson, in the strenuously sanguine tones of a man who got **his living** *by discovering a bright side in things where it was not very perceptible to other people* **[6, p. 47]**.

Would you be interested in **seeing the observatory**, *Bishop* **[6, p. 184]**?

When he beheld **them standing there so motionless**, *he looked rather disconcerted but came on towards his room* **[6, p. 216]**.

In a few minutes she heard **Swithin approach ing**, *when she put the letter out of the way and turned to receive him* **[6, p. 222]**.

When we had buried him I discovered in his house a little box directed to his solicitors at Warborne, in England, and a note for myself, saying that I had better **get the first chance of returning that offered** *and requesting me to take the box with me* **[6, p. 226]**.

f. Any part of speech, for instance, interjections, nouns, adjectives, adverbs, or pronouns, can be used as a quotation.

E.g. *'Better!' said the parson, in the strenuously sanguine tones of a man who got his living by discovering a bright side in things where it was not very perceptible to other people* **[6, p. 47].**

"Hush!" said she, thinking St Cleeve slightly delirious again **[6, p. 96].**

"By George!" he said, looking at the clock when Swithin was at last really about to depart **[6 p. 212].**

g. A prepositional phrase with a noun or a gerund. Here, we can adduce the following examples:

E.g., *The fact of the plantation being an island in the midst of an arable plain sufficiently accounted for **this lack of visitors*** **[6, p. 33].**

*Few unaccustomed to such places can be aware of **the insulating effect of ploughed ground**, when no necessity compels people to traverse it* **[6, p. 33].**

k. A group of words which is one part of the sentence; that is to say, a syntactically invisible group.

E.g. *When the meal was nearly over, Mrs. Martin produced **the contents of the mysterious vessel** by the fire, saying that she had caused **it to be brought in** from the back kitchen, because Hannah was hardly to be trusted with such things, she was becoming so childish* **[6, p. 42].**

Types of objects expressed in the novel *Two on a Tower*
A) The expression of Direct and Indirect 0bjects

In *Two on a Tower*, a noun phrase often follows a transitive verb, and as a result, we have a direct object. In addition to a direct object, a second noun phrase sometimes follows a verb. The noun phrases that occur between the verbs and the direct objects in these sentences are called **indirect objects**.

E.g., *I will show **you** any number* **[6, p. 38].**

Any number in *'I will show you any number'* is the direct object [it is the thing that I will show], and **you** is considered to be the indirect object. An indirect object names the person or the thing to whom or for whom the action is performed. This sentence would seem to have the following structure:

Sentence

I will show you any number.

Noun phrase	Verb phrase		
I	will show	**you**	any number
		(indirect object)	(direct object)

We can also observe that each sentence with an indirect object corresponds to an equivalent sentence with a prepositional phrase. These prepositional phrases generally begin with the prepositions *to*, *for*, or *of*. The table below illustrates several examples.

Original sentence from the novel	Equivalent sentence with a prepositional phrase
E.g., *I will show **you** any number.* **[p. 38]**	I will show **any number to you.**
E.g., *But of course this gives **him** few opportunities of bettering himself.* **[p. 179]**	But of course, this gives few opportunities of bettering himself **to him.**

E.g., *Before, however, clinching her decision by any definite step she worried her little brain by devising every kind of ingenious scheme, in the hope of lighting on one that might show **her** how that decision could be avoided with the same good result.* **[p. 245]**	Before, however, clinching her decision by any definite step she worried her little brain by devising every kind of ingenious scheme, in the hope of lighting on one that might show how that decision could be avoided with the same good result **to her.**
E.g., *Yes, in having an opportunity for roving; and with a traveller's conceit I couldn't help coming to give **you** the benefit of my experience.* **[p. 250]**	Yes, in having an opportunity for roving; and with a traveller's conceit I couldn't help coming to give **the benefit of my experience to you.**
E.g., *Louis turned away; and that afforded **her** an opportunity for leaving the room.* **[p. 246]**	*Louis turned away; and that afforded an **opportunity to her** for leaving the room.*

E.g., *In Lady Constantine's words **"I am sorry for that."** [6, p.72].*

'I' is the noun phrase subject of the sentence and contains a first person singular pronoun, *'am'* is the main verb agreeing with *'I'*, and *'sorry'* is an adjectival complement. *'That'*, which is considered to be our subject matter, is a distal demonstrative pronoun in the function of a direct object. It stands to reason that the predicative adjective *'sorry'* governs its object by means of the preposition *'for'*.

Moving on to pragmatics and discourse analysis, we would consider that, in the example, Swithin was in a prolonged depression, caused by the fact that his great telescope didn't work. Lady Constantine *knew* this, and her words were a response to Swithin. Constantine's intention was to lift him out of the depression.

We focus on the meaning of words in interaction and how interactors—Swithin and Constantine—communicate more information than the words they use. *'That'* is not exophoric because it refers back to Swithin's telescope, which is mentioned elsewhere in the text. Hence, the direct object in the given sentence is expressed by the demonstrative pronoun *'that'*, and it takes part of its meaning from the context of utterance.

b) The expression of Reflexive 0bject

In Hardy's *novel,* there are numerous instances of the use of reflexive pronouns, such as "herself," "himself," and "themselves." They are often employed to convey characters' introspection, self–awareness, and emotional states. These pronouns serve to highlight moments of self–reflection and internal conflict, adding depth to the characters' experiences. Below, we examine several sentences featuring reflexive objects, focusing on those that are particularly interesting syntactically and stylistically.

E.g., *Pausing where she stood the lady examined the aspect of the individual who thus made **himself** so completely at home on a building which she deemed her unquestioned property* **[6, p.5].**

Himself is the direct object of the verb *made.*

Normally, **make** takes an object + complement structure (e.g., "He made himself comfortable.")

Here, "himself" is the object; "at home" is the **resultative complement** describing the outcome of the action. In this sentence, "himself" as a reflexive object intensifies the young man's boldness and self–assurance, which contrasts sharply with the lady's

proprietary feelings – a key early sign of the novel's coming social and emotional drama.

E.g., *Mr. Torkingham seated **himself*** **[6, p. 24].**

The transitive verb "seat" takes an object ["himself"], meaning "to cause oneself to sit." In this sentence, it transforms an action usually performed on another ["seat a guest"] into **self–directed action** through the reflexive pronoun. Here, the reflexive object shows intentionality: he didn't just sit; he *seated himself*. This underlines a deliberate, formal self–action. Mr. Torkingham intentionally and perhaps ceremoniously positions himself, fitting his role as a dignified clergyman.

E.g., *The afternoon being exceptionally fine, Swithin had ascended about two o'clock, and, **seating** himself at the little table which he had constructed on the spot, he began reading over his notesand examining some astronomical journals that hadreached him in the morning* **[6, p.44].**

In this latter example, the participial phrase indicates a self–initiated, preparatory action leading into the main action. Seating himself he takes the action of arranging himself (sitting down) in a ready and focused way. In this way, the author highlights Swithin's autonomy, quiet self–discipline, and self–sufficiency; he prepares himself deliberately for study and work. In both sentences, "seat + himself" functions transitively with a reflexive object to express deliberate, self–initiated action.

E.g., *She awoke in the night, and thought and thought on the same thing, till she had worked **herself** into a feverish fret about it* **[6, p.49].**

The verb "work" normally means "to exert effort," but with a reflexive object, it means "to cause oneself to reach a certain state" (in this case, a "feverish fret"). "Into" signals a change of state — from just thinking   into anxious agitation. The reflexive pronoun highlights that no external force is needed; she is the cause of her own emotional disturbance. Hardy captures the process of emotional self–sabotage, where anxious thoughts spiral into stress.

E.g. *"The column now showed **itself** as a much more important erection than it had appeared from the road, or the park, or the windows of Welland House, her residence hard by, whence she had surveyed **it** hundreds of times without ever feeling **a sufficient interest** in its details to investigate them"* **[6, p. 32].**

In this excerpt, we have a reflexive object in the form of a reflexive pronoun *'itself'*, placed after a transitive verb *'show'*, and referring to the same entity as the subject. This means that the column showed nothing but *itself*. *'Itself'* is a kind of indirect object here because it names the entity for which the action is done. In this sentence, we should mention the peculiar use of the pronoun *it* in the function of an object. It is a real, notional object.

Our analysis has shown us that in this sentence, the direct object consists of a noun phrase *(a sufficient interest)* preceded by the verb *'feel'*. The constituents of this noun phrase are *'a'*, *'sufficient'*, and *'interest'*. The word *'a'* is an article, abbreviated Art. Likewise, *'interest'* belongs to the category of noun or N. And *'sufficient'* is an adjective, abbreviated Adj. It has a sense synonymous with *'crucial'* or *'significant'*.

We can describe our analysis in the following way as well;

D0/NP = **Art** + **Adj** + **N**

Thus, this statement is supposed to be a shorthand way of analysing the direct object in the given sentence.

E.g., *'Mr. Torkingham seated* **himself'** **[6, p. 50].**

Here, *'himself'* is as reflexive both in sense and form as *'itself'* in the previous sentence.

It is a kind of indirect object because *'himself'* names the person for whom the action is done.

c) The expression of Cognate Object

Objects that can be placed after an intransitive verb if its meaning is cognate or kindred with that of the verb—that is, implied more or less in the verb itself. An accurate analysis shows that *Two on a Tower* by Thomas Hardy is not rich in cognate objects; there are only a few sentences that contain a cognate object.

Let us consider those sentences:

E.g., *I have vowed* **a vow** *not to further obstruct* **the course** *you had decided on before you knew* **me** *and* **my puling ways***; and by Heaven's help I'll keep* **that vow**... **[6, p. 253].**

In this example, *"a vow"* is the implied cognate object. We cannot place any outside object after the intransitive verb *"vow"*—that is, any object that has no connection with the meaning of the verb itself. Here, we would like to consider other objects, namely direct objects. The direct object *'the course'* is expressed by the noun phrase, which consists of the definite article *'the'* and the noun *'course'*. It follows the transitive verb *'obstruct'* with which it is closely connected. *'Me'* is also a direct object in the form of a personal pronoun pointing to the person directly affected by the action of the transitive verb *'know'*. Here, it should be noted that *'me'* is in the objective [oblique] case. The direct object *'my puling ways'* consists of the possessive determiner *'my'*, the adjective *'puling'*, and the noun *'ways'* in the plural form. In the last part, *'that vow'*, we have a place deixis in the form of a demonstrative pronoun '*that'* pointing to the *vow vowed by Viviette.*

Another usage of cognate object is the following.

E.g., *She blushed a* **blush***. which seemed to say, 'I am getting foolishly interested in this young man.'* **[6, p. 71].**

The verb b*lush* is among those verbs whose categorisation is unclear. Although it is considered an unaccusative verb **[9, p. 114]** and normally, *blush* is intransitive – "She blushed.", here, Hardy uses *blush* with a direct object (*a blush)*, turning it into a transitive structure for stylistic effect. In the following example, the cognate object is *'blush'*, which follows the intransitive verb *blush.* The use of "a blush" emphasises the degree or noticeability of her blushing. It paints a vivid emotional picture, making her internal emotional response (interest in the young man) visible to readers. This construction softens the narrative, typical of Hardy's prose, making it more delicate and emotionally nuanced. This example highlights why blush is tricky to categorise: it behaves flexibly between unaccusative and stylistic transitive usage.

d) The expression of Complex Object

Many depictions of object types in Thomas Hardy's "Two on a Tower" reflect

various complex grammatical structures and stylistic effects. These varied forms illustrate Hardy's syntactic adaptability and ability to integrate grammatical structure with expressive impact. The following sentences from the novel illustrate various complex object structures.

Infinitive

E.g., *I am compelled to come to you, and beseech you to undo yourself again, merely to save me* **[6, p. 249]***!*

This sentence contains two main verbs – *am compelled* (passive verb with a complement clause) and *beseech* (transitive verb, which takes an object), and an infinitive phrase *to save me* modifying purpose. *You is the* direct object of *beseech, the infinitive to undo yourself again is an* **object complement,** *me* is the object of *to save.* The infinitive construction *I am compelled to come* emphasises the emotional helplessness of the character, and *beseech you to undo yourself again* portrays an emotionally painful, self–destructive action.

Gerundial form

The door could be heard **closing***, and the rustle came nearer, showing that she had shut herself in—no doubt to lessen the risk of an accidental surprise by any roaming villager* **[6, p. 45].**

In the sentence above *"Closing"* acts as an ergative verb of movement, showing passive perception structure. It functions as the **object complement** forming a **small clause** that gives information about the door.

Prepositional object

E.g., *I do not dream of doing otherwise* **[6, p. 249].**

Hardy uses a **gerund object clause** within a **prepositional structure** to express a character's firm, internal conviction with subtlety and elegance. Here the entire prepositional phrase (*of doing otherwise*) is the **object** of the verb *dream.* Using "I do not dream of doing otherwise" instead of "I would never do otherwise" introduces a tone of inner conviction. *"Doing otherwise"* is deliberately vague — the character avoids naming the action specifically. This creates space for the reader to interpret moral, emotional, or social context.

For–to construction

E.g., *There was no leisure* **for her to consider** *longer if she would be home again that night* **[6, p. 275].**

E.g., *There seemed to be no more* **for him to do** *than to thank her for the privilege, whenever it should be available, which he promptly did, and then made as if to go* **[6, p. 56].**

E.g., *There had not been sufficient time* **for him to** *thoroughly* **examine** *it as yet, but he had seen enough to enable him to state that it contained letters* **[6, p. 237].**

All three examples above use existential '*there*' constructions with for–to clause to convey delayed and uncertain actions. This adds restraint to the narrative, and creates emotional hesitation.

Clause as the object

E.g., *But Lady Constantine detained him with, '**Have you ever seen my library?**'* **[6, p. 56].**

Although the embedded sentence "Have you ever seen my library?" is presented as part of a prepositional phrase (with…), it functions pragmatically as the real content that caused the action and is a direct object clause. Hardy uses direct speech to convey Lady Constantine's soft authority and a suggestive tone that suggests staying, yet not dominance.

CONCLUSION

In this study, we explored the grammatical category of the object in English, discussing its characteristics as a secondary part of the sentence which completes the meaning of the verb–predicate or a verb in any of its functions. A number of examples from literature supports the discussion of the different types of objects.

The syntactical analysis revealed that, unlike many inflected languages, such as Latin and German, where objects are often marked using a morphological case, in English, objects are typically marked by their position in the sentence or by the use of prepositions. By examining various types of objects in English grammar —the direct object, the indirect object, the retained object, the reflexive object, the complex object, and the cognate object—we have revealed their characteristic features and their interplay with literary meaning.

An accurate analysis of the ways of the expression of the object in the novel "*Two on a Tower"* allows us to conclude that the prominent writer Thomas Hardy has his own manner and habits of using this or that expressive means and stylistic device. Hardy's language reveals a sophisticated manipulation of syntactic possibilities, where grammatical choices serve expressive, thematic, and character–building functions. The author's individual style is distinctly marked by its uniqueness. The specific combination of language media and stylistic devices recognises it.

This analysis confirms that grammatical elements, far from being mere structural necessities, can shape and enrich the literary text and that the convergence of grammar and literature offers fruitful ground for linguistic and stylistic exploration.

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