

4.2 Clarity - Self and Personal Pronouns

This analysis prints those sentences that include -self and personal pronouns and prints those pronouns in **BOLD UPPERCASE LETTERS**.

Self Pronouns: Check to see whether you can replace the "self" or "selves" pronoun with a personal pronoun (I, me, we, us, you, he, him, she, her, they, them).

Use "self" or "selves" pronouns **ONLY** when no other pronoun can be used.

First Person Pronouns: Avoid using the pronouns "I, me, my, mine, we, us, our, ours" unless writing about yourself or about your own experiences.

Second Person Pronouns: Avoid using the pronouns "you, your, yours" unless you are providing instructions or giving directions.

Third Person Pronouns: Make sure that third person pronouns like "he, she, they, it" refer to and agree with a specific noun. If the reference is not clear, your writing will be vague and will confuse your reader.

More Self Pronoun Information

Example

The governor gave my mother and **MYSELF** an award.

Revision

[No antecedent for "myself." Revise to avoid the "-self" pronoun.]

The governor gave my mother and **me** an award.

Example

My one-year-old dressed **HERSELF** this morning.

Revision

[No revision. No personal pronoun can replace this reflexive pronoun. The pronoun "herself" reflects the action (dressed) back to the subject "one-year-old."]

Example

When my check bounced, the bank president **HERSELF** called me.

Revision

[No revision. No personal pronoun can replace this intensive pronoun. The pronoun "herself" intensifies or emphasizes the words "bank president."]

Writer's Workbench found **3 -SELF pronoun(s)**.

It is not enough in this play to simply watch one art work emerge Shakespeare's own but we somehow see art in greater depth as Prospero **HIMSELF** creates another art work within the play and even another small play within his own.

If this is true, then one can consider the play as Prospero's own artifact and thus trace his development as an artist in the progression of the play **ITSELF**.

A tension in the physical situation **ITSELF** parallels another tension on the artistic level.

More First Person Pronoun Information

Example

I think that "The Tempest" is one of Shakespeare's best works.

Revision

[If the composition is to be written in third person, revise to avoid first person pronouns.]

"The Tempest" is one of Shakespeare's best works.

Writer's Workbench found **1 FIRST PERSON pronoun(s)**. Avoid words like "**me**" and "**I**" unless writing about yourself.

It is not enough in this play to simply watch one art work emerge Shakespeare's own but **WE** somehow see art in greater depth as Prospero himself creates another art work within the play and even another small play within his own.

More Second Person Pronoun Information

Example

Bullies are a threat to quality education. **YOU** should report bullies to counselors or to the principal. Bullies and their ugly tactics cheat all students of their right to a positive educational environment.

Revision

[Unless the composition's purpose is to give directions or instructions, revise to avoid second person pronouns.]

Bullies are a threat to quality education. Every student should report bullies to counselors or to the principal. Bullies and their ugly tactics cheat all students of their right to a positive educational environment.

Writer's Workbench found **1 SECOND PERSON pronoun(s)**. Avoid words like "you" unless providing instructions.

in this light, **YOU** can see the thesis of the paper emerge: the TEMPEST is a sort of synthesis or descriptive definition of the creative process or character of the artist.

More Third Person Pronoun Information

Example

THEY agreed **IT** would be beneficial to **THEM**.

Revision

[Vague! Each third person pronoun must refer to a specific antecedent; or if that reference is not clear, revise the sentence by replacing the pronouns with specifics.]

The committee at the bank agreed that building the community center would not only be good for the people of Mason City, **IT** would also be profitable.

Example

A mother can experience so much stress. **IT** can cause stress in **HER** life to find time for **HER** children's events.

Revision

[**IT** has no antecedent. Rewrite the sentence to avoid using "it." The antecedent of **HER** is "mother."]

A mother can experience so much stress. For example, finding time for **HER** children's events can cause stress in **HER** life.

Writer's Workbench found **43 THIRD PERSON pronoun(s)**. Make sure that words like "it" and "they" are clear.

When a sentence includes a third person pronoun, this section, also, prints the sentence preceding that sentence.

William Shakespeare's play, the TEMPEST, makes an attempt to envelop the reader in the intangible world of art.

IT is not enough in this play to simply watch one art work emerge Shakespeare's own but we somehow see art in greater depth as Prospero himself creates another art work within the play and even another small play within **HIS** own.

IT is possible to consider Prospero as a sort of Wizard of Oz who manipulates situations and observes results.

If this is true, then one can consider the play as Prospero's own artifact and thus trace **HIS** development as an artist in the progression of the play itself.

This topic be approached from the standpoint of pure character analysis only.

However, so many elements in the play demand recognition in the proposed context that **IT** seems necessary to keep Prospero and **HIS** art clearly delineated while actually inseparable.

The reader later discovers that Prospero alone has mastery of the seemingly chaotic situation and possesses the skill to "command these elements to silence, and work the peace of the present."

In the realm of **HIS** own creation, **IT** is not a position which guarantees success, but the ability to confront the present moment or inspiration and to bring **IT** to fulfillment.

The importance of the present (the now-time finds constant reiteration in the play.

IT is the Boatswain who first exemplifies the need for direct confrontation with the elements.

Prospero, too, reveals a special sensitivity to the present.

IT is almost as though **HE** senses that the "fullness of time has come and **HE** must bring all **HIS** powers to bear on the object at hand.

HE experiences the imminence of the time which could be made of **HIM** a true artist.

In **HIS** conversations with Miranda, **HE** refers to the concept of time frequently.

Eventually **HE** is able to clearly state **HIS** realization that **HE** must act on the possibilities which are open to **HIM** now. In short, Prospero's awareness that **HE** must be open to the opportunities which are to come to **HIM**, is an important beginning in **HIS** development as an artist.

The devastating power of passion becomes clear in the action of the King's men, especially Antonio and Sebastian. **THEY** have no patience and demand immediate measures to be taken without due consideration.

Throughout the play, these men work against the simple vision which finds good in all things. As such, **THEY** represent the antithesis of art. **THEIR** role is to bring about confusion where there is an need for the unity which art can provide.

Silence provides an atmosphere conducive to the expression of great thoughts. As well as being the absence of external noise, **IT** presupposes an interior order capable of reaching out to chaos and unifying **IT**. Prospero needs to achieve this kind of silence if **HE** is to grow as an artist. Back in Milan when **HE** lived solely for concentrated intellectual studies, Prospero promoted disorder within **HIS** kingdom. **HE** no doubt lived in a silent world, that of the pseudoscholar, but **HIS** silence was not genuine. Living on a primitive island for twelve years, Prospero has done nothing but indulge **HIS** whims in "rough magic." **HE** has done much, but none of **HIS** activities been able to effect order where **IT** was most needed. To achieve integrity, Prospero must somehow merge the active and contemplative sides of **HIS** nature.

The resulting suspense gives a feeling of incompleteness, but as the next scene opens, the controlling factor of the tempest is revealed. Prospero, then, enters into the crisis of **HIS** life as a man and as an artist by creating a tempest. **IT** is only the beginning, but the preliminary requisites for art are present in **IT** to be worked out in the remainder of Shakespeare's play and in Prospero's own artistic development.