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# **THE BASICS OF ENGLISH SYNTAX**

**ОСНОВИ СИНТАКСИСУ АНГЛІЙСЬКОЇ МОВИ**

Навчальний посібник для студентів

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Навчальний посібник «Основи синтаксису англійської мови» охоплює такі важливі питання граматики як характеристика простого, складносурядного, складнопідрядного та змішаних типів складного речення, головних та другорядних членів речення. Теоретичний матеріал супроводжується вправами для виконання. Посібник призначений для студентів ВНЗ і факультетів іноземних мов денної та заочної форми навчання.

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## ПЕРЕДМОВА

Навчальний посібник «Основи синтаксису англійської мови» присвячений актуальним питанням граматики сучасної англійської мови. Посібник складається з двох частин. У першій частині розглядаються основні синтаксичні поняття: просте речення, його класифікація, головні та другорядні члени речення, засоби їх вираження. Перша частина посібника орієнтована на студентів першого курсу.

Друга частина навчального посібника охоплює детальний матеріал, що стосується загальної класифікації речення, головних та другорядних членів речення, їх класифікації за різними принципами та критеріями, і орієнтована на студентів третього курсу.

У навчальному посібнику велику увагу приділено загальній характеристиці як простого, так і складного речень, синтаксичному аналізу речення за його частинами. У ньому подано схеми аналізу речення та його членів. Кожен розділ теоретичного матеріалу супроводжується ретельно підібраними практичними вправами, що сприяють закріпленню та засвоєнню теоретичного матеріалу.

Навчальний посібник призначений для студентів I та III курсів факультетів та інститутів іноземних мов, викладачів англійської мови.

Автори

# PART I

## INTRODUCTION TO PARTS OF SENTENCE ANALYSIS

### THE PARTS OF SPEECH

The words of every language fall into classes, which are called **parts of speech**. Each part of speech has its own characteristics. The parts of speech differ from each other in:

- 1) meaning
- 2) form
- 3) function.

All words in the E. language may be divided into **3 main groups**:

- 1) notional words
- 2) functional words
- 3) independent element.

**Notional words (значущі частини мови)** have distinct lexical meaning and perform independent syntactic functions in the sentence, serving as primary (головні) or secondary parts of the sentence.

**Functional words (службові)** differ from notional words semantically – their lexical meaning is of more general character than that of the notional words. Structural words do not perform any independent syntactic function in the sentence, but serve to express various relations between the words in the sentence or to supply the meaning of the word (“a” book/ “the” book).

**Independent elements (незалежні)** are words, which are characterized by peculiar meaning of various kinds. They have no grammatical connection in the sentence in which they occur. They do not perform any syntactic function.

## NOTIONAL WORDS

1. **VERB** go, sit, play...
2. **NOUN** man, girl, table...
3. **ADJECTIVE** nice, brilliant, clever...
4. **NUMERAL** one, twenty, fifth, tenth...
5. **PRONOUN** I, you, my, his, somebody, this
6. **ADVERB** nicely, often, seldom, here, there
7. **WORDS OF CATEGORY OF STATE** asleep, alone, awoken, alive

## FUNCTIONAL WORDS

1. **ARTICLE** a, the
2. **PARTICLE** to, too, not, also...
3. **PREPOSITION** in, on, with, of...
4. **CONJUNCTION** and, but, if, though, or ...

## INDEPENDENT ELEMENTS

1. **INTERJECTION** Alas! Wow! Ouch! Oh!
2. **MODAL WORDS** indeed, probably, no doubt
3. **WORDS OF AFFIRMATION and NEGATION** yes, no

## THE SENTENCE

I. According to the purpose of utterance sentences are divided into:

1. **Declarative Sentences (розповідні)**, expressing statements both positive and negative.

*English is spoken in many countries of the world.*

*I don't like coffee.*

2. **Interrogative Sentences (питальні)**. They are divided into:

– **General questions** *Do you like coffee? – Yes, I do.*

– **Special questions** *Where do you live?*

– **Tag (disjunctive) questions** *This book is interesting, isn't it?*  
*This book is not interesting, is it?*

– **Alternative questions** *Did you go to the café or to the park yesterday?*

### 3. Imperative Sentences (спонукальні)

*Open the window, please!*

*Don't go home!*

*Let me help you!*

### 4. Exclamatory sentences (окличні)

*What a nice day!*

*It's terrific!*

II. According to their structure sentences are divided into:

#### 1. Simple:

##### a) Simple unextended sentences

*The car has stopped.*

##### b) Simple extended sentences

*His new blue car has just stopped at the gate of the University*

According to their structure **simple sentences** are divided into:

##### a) One-member sentences

*Freedom!*

##### b) Two-member sentences

*We are free.*

#### 2. Composite (складні):

##### a) Compound sentences (складносурядні)

*The signal was given and the cars moved.*

##### b) Complex sentences (складнопідрядні)

*He said that he would join us with pleasure.*

*If I have time I shall help you.*

III. Depending on the character of the subject sentences are divided into:

#### 1. Personal (особові)

*The shop was closed.*

#### 2. Indefinite-personal (неозначно-особові)

*One never can be sure.*

*One, we, you, they...* are used as the subject, which refers to people in general.

### 3. Impersonal (безособові)

*It was getting dark.*

*It is September now.*

The pronoun **it** is used as a formal subject of the sentence.

#### Answer the following questions

1. What are the 3 main groups words in the English language can be divided into?
2. What are the characteristics of the Notional words / Structural words / Independent elements?
3. What types are sentences in English can be divided into according to
  - a) purpose of utterance
  - b) structure
  - c) character of the Subject?

### THE PRINCIPAL PARTS OF THE SENTENCE

The **subject** and the **predicate** are the principal parts of the sentence.

The **subject** is the independent part of a sentence, which is grammatically independent of the other parts of the sentence and on which the second principal part (the predicate) depends, i.e. in most cases it agrees with the subject in number and person.

The subject can be expressed by:

1. A noun in common case  
*Nick is a student.*
2. A pronoun (personal, demonstrative, indefinite, negative, possessive, interrogative)  
*He is a student.*  
*Nobody wants tea.*  
*Something has happened.*
3. A substantivized adjective or participle  
*The rich also cry.*  
*The wounded were taken care about.*
4. A numeral (cardinal or ordinal)  
*Of course, the two were unable to do anything.*

5. An infinitive, an infinitive phrase or infinitive construction  
*To study at night was her habit.*  
*For me to ask would be difficult.*
6. A gerund, a gerundial phrase or gerundial construction  
*Reading is her hobby.*  
*Waiting for him was impossible.*
7. A group of words which is one part of the sentence  
*What we want is some rest.*

The pronoun **It** can be used:

1. As a formal subject in **impersonal** sentence.  
*It often rains in autumn.*  
*It is seven sharp.*  
*It is hot today.*
2. The **introductory** or **anticipatory it** introduces the real subject.  
*It was strange to go there.*  
*It was no use talking like that.*
3. The **emphatic it** is used for emphasis.  
*It was our mother who had invited Jack.*

The **predicate** is the second principal part of the sentence, which expresses an action, state, or quality of the person or thing denoted by the subject. It is grammatically dependent on the subject.

The predicate can be of the following kinds;

**1. The simple verbal predicate (SVP)** is expressed by:

a) a **finite verb** in a simple or compound tense form (synthetic or analytical form)

*We read books every day.*

*I have been waiting for you for half an hour.*

b) a **verbal phrase**: to get rid, to take care, to pay attention, to lose sight, to have a wash, to have a chat, to make fun of, to pay a visit, to make up one's mind, to make use of, to do harm/good, to give a laugh/cry/look ...

*He got rid of his terrible wife 2 years ago.*

**2. The compound predicate.** The compound predicate may be **nominal** or **verbal**.

**2.1. The compound nominal predicate (CNP)** denotes the state or quality of the person or thing expressed by the subject (*The book is interesting*), or the class of persons or things to which this person or thing belongs to (*I am a student*).

The compound nominal predicate consists of a **link verb** (*to be, to get, to grow, to turn, to feel, to keep, to taste, to look, etc.*) and a **predicative** (**a nominal part of the predicate**).

*You are students.*

*She grew pale.*

*I feel exhausted.*

**The predicative** can be expressed in different ways:

a) By a noun in the common case, occasionally in possessive case.

*He is a teacher.*

b) By an adjective.

*She is awful.*

*He looks bad.*

c) By a pronoun (personal, possessive, negative, interrogative, indefinite, defining)

*The book is mine.*

*It was he.*

*You are nobody.*

d) By a word of category of state.

*I am afraid I can't help you.*

e) By a numeral, cardinal or ordinal.

*She is 45.*

*He was the first.*

f) By a prepositional phrase.

*The room is in disorder.*

g) By an infinitive, infinitive phrase or construction.

*Your duty is to help your little brother.*

*His first thought was to leave them.*

h) By gerund, gerundial phrase or construction.

*His greatest pleasure is reading.*

i) By Participle II.

*I felt embarrassed.*

**2.2. The compound verbal predicate** can be divided into two types:

1. The compound verbal modal predicate; **(CVMP)**

2. The compound verbal aspect predicate. **(CVAP)**

**The compound verbal modal predicate** may consist of:

1. A modal verb and an infinitive (can, may, must, should, would, ought, dare, need, to be to, to have to).

*You can speak English.*

*He must be very tired.*

*You have to work hard.*

2. A verb with a modal meaning (to hope, to expect, to intend, to attempt, to try, to long, to wish, to want, to desire, etc.).

*He intended going alone.*

*He tried to open the tin.*

3. Modal expressions and an infinitive (To be able, to be obliged, to be willing, to be anxious, to be capable, to be going to, etc.)

*I am going to leave Paris.*

*They are very anxious to cooperate.*

**The compound verbal aspect predicate** expresses the beginning, duration or the end of the action. It consists of such aspect verbs as *to begin, to start, to commence, to go on, to keep on, to proceed, to continue, to stop, to finish, to give up, cease...* and an infinitive or a gerund.

*He gave up smoking a year ago.*

*He went on reading.*

**2.3. Mixed types of predicate.**

1. The compound modal nominal predicate.

*He was to be the means of instructions.*

2. The compound aspect nominal predicate.

*I continued to be glad for that.*

3. The compound modal aspect predicate.

*I had to begin living all over again.*

**Answer the following questions.**

1. What is the subject?
2. What parts of speech can the subject be expressed by?
3. What is the predicate?
4. Name the two kinds of the predicate.
5. What can the simple verbal predicate be expressed by?
6. Name the types of the compound predicate.
7. What does the compound nominal predicate denote?
8. What does the CNP consist of? (Link verb + predicative)
9. What two types can the compound verbal predicate be divided into?
10. What does the CVMP consist of?
11. What does the CVAP consist of?

### **AGREEMENT OF THE PREDICATE AND THE SUBJECT**

In the English language the predicate **agrees** with the subject in person and number. It means that a singular subject requires a predicate in the singular; a plural subject requires a predicate in the plural.

But in Modern English there is often a conflict between form and meaning, in this case the predicate does not agree with the subject.

*"Great expectations" was written by Ch. Dickens in 1860.*

The following **rules of agreement** of the predicate with the subject should be observed.

1. The predicate is used in the plural when there are 2 or more homogeneous subjects connected by the conjunction *and* or without any conjunction.

*His father and mother are very respected in our neighbourhood.*

If 2 or more homogeneous subjects are expressed by infinitives or gerunds, the predicate is in singular.

*To live and to work in peace is very important.*

*Gardening and cooking is my hobby.*

2. In the structure **There is / There are** the predicate agrees with the subject that stands the first.

*There **is a pen** and a book on the table.*

*There **are some pens** and a book on the table.*

*There **is a book** and some pens on the table.*

3. When 2 homogeneous subjects in the singular are connected by the conjunctions: *not only... but (also), neither ...nor, either ...or, or, nor*, the predicate is usually in the singular.

*Neither my **sister** nor my **brother** **wants** to leave Ukraine.*

If the subjects are of different persons or number, the predicate agrees with **the one next** to it.

*Neither my **sister** nor **I** **want** to leave Ukraine.*

*Neither **I** nor my **sister** **wants** to leave Ukraine.*

4. When 2 subjects in the singular are connected by the conjunction *as well as* the predicate is in the singular.

*My **mother** as well as my **father** **is going** to the party tonight.*

If the subjects are of different person or number, the predicate agrees with **the subject** that stands first.

*My **mother** as well as my **sisters** **is going** to the party tonight.*

*My **sisters** as well as my **mother** **are going** to the party tonight.*

5. If the subject is expressed by a definite, indefinite or negative pronoun (*each, everybody, everyone, everything, somebody, someone, something, nobody, no one, nothing, etc.*), the predicate is in the singular.

***Everybody** **was glad** to see Martin back.*

6. If the subject is expressed by an interrogative pronoun (*who, what*), the predicate is usually in the singular.

***Who** **is** to be blamed?*

***What** **was** there in him that made women love him?*

If the question refers to more than one person, the predicate may be used in the plural.

***Who** **were** to be the subjects of their piracies **was** a matter that **did not occur** to him.*

7. If the subject is expressed by a relative pronoun (*who, which, that*), the predicate agrees with its antecedent.

*Ann, who was engaged in reading, put her book aside.*

*He told me about two important events in his life, which were of great importance.*

8. If the subject is expressed by the emphatic *it*, the predicate is in the singular no matter what follows.

*It was mother who decorated the house.*

*It was my sisters who cooked all the dishes.*

9. If the subject is expressed by the pronoun *both*, the predicate is in the plural.

*“Which of these examples is correct? – Both are correct.”*

10. If the subject is expressed by the pronoun *all* the predicate is either in the singular or in the plural.

*All is clear.*

*All were of the same opinion.*

11. If the subject is expressed by a noun in the plural which is the title of the book, or the name of the newspaper or magazine, the predicate is usually in the singular.

*“Great expectations” was written by Ch. Dickens in 1860.*

12. If the subject is expressed by a noun denoting time, measure or distance, the predicate is in the singular when the noun represents the amount or mass as a whole.

*Twenty dollars is not a big sum.*

*Four hundred miles is a huge distance.*

13. If the subject is expressed by a collective noun denoting a group or collection of similar individuals taken as a whole (*mankind, humanity, etc.*), the predicate is in the singular.

*Perhaps humanity was better than he thought.*

If the subject is expressed by a noun of multitude, i.e. a collective noun denoting the individuals of the group taken separately

(*people – люди, cavalry, clergy, police, cattle, jury, etc.*), the predicate is as a rule in the plural.

***The police are all over the place.***

With the collective nouns (*family, committee, crew, army, board, chorus, government, party, team, company, band, etc*) as subject the predicate is either in the singular or in the plural; this depends on what is uppermost in the mind, the idea of oneness or plurality.

***My brother's family is large.***

***The family were sitting around the table.***

14. The predicate agrees in number with the subject expressed by a syntactic word-group (*a combination of words forming one part of the sentence*), consisting of 2 nouns connected by the conjunction ***and***. Here we find the agreement according to the meaning expressed in the word-group.

a) If the word-group consists of two nouns denoting different persons, things, or notions, the predicate is in the plural.

***Andreis and I were alone.***

(Syntactic word-group should not be confused with homogeneous parts of the sentence. A sentence with two homogeneous subjects can be divided into 2 sentences with each subject taken separately, independently of the other.

***Kate and Ann were kind girls.*** = *Kate was a kind girl. Ann was a kind girl.*)

b) If the subject is expressed by a word-group that consists of several nouns, which represent one person or thing, or 2 persons or things forming a close unit often corresponding to one notion, the predicate is in the singular.

***A carriage and pair was passing through the gate.***

c) If the subject is expressed by a word-group consisting of 2 nouns connected by the preposition *with*, or the expression *together with*, the predicate is in the singular.

***A woman with a baby in her arms was standing at the gate.***

d) If the subject is expressed by a syntactic word-group the first element of which denotes an indefinite number or amount such as *a number of, a variety of, the majority of, a lot of, plenty of, a mass of, etc.* the predicate may be in the singular or in the plural. In most cases the form of the predicate depends on the form and meaning of the second element, which forms a semantic point of view is the dominant element of the word-group.

*A lot of children were coming.*

*A lot of truth was told to him.*

e) If the subject is expressed by a group of words denoting arithmetic calculations (addition, subtraction, division), the predicate is usually in singular; multiplication presents an exception as the verb may be in the singular and in the plural.

*Two and two is four.*

*Twice two is (are) four.*

### EXERCISE.

**Choose the correct verb, singular or plural for each subject.**

1. Each of the houses *is/are* in ruins.
2. The chairs, as well as the table, *is/are* made of wood.
3. Eating vegetables *is/are* good for you.
4. Some of our roads *is/are* closed due to the flooding.
5. Three fourth of pizza *has/have* already been eaten.
6. Mathematics and Geography *is/are* my favourite subjects.
7. The United States *consists/consist* of 50 states.
8. Politics *is/are* a constant source of interest to me.
9. A number of students *have/has* participated in intensive language programmes abroad.
10. Diabetes *is/are* an illness.
11. Neither Mary nor her friends *is/are* going to the party.
12. A number of graduates *have/has* received scholarships from this department.
13. All of the money *was/were* found.
14. Every man and woman *has/have* the right to vote.
15. The number of car accidents *is/are* increasing every year.
16. Both corn and wheat *is/are* grown in Kansas.
17. Most of our furniture *is/are* in storage.
18. My new pair of pants *is/are* at the cleaners.
19. The Chinese *was/were* drinking tea in the year 2000 B.C.
20. The police *is/are* on the alert for the escaped convict

## THE SECONDARY PARTS OF THE SENTENCE

**The object** is the secondary part of the sentence, which completes or restricts the meaning of a verb or sometimes an adjective, a word denoting state, or a noun.

**The object** can be expressed by the following parts of speech:

1. A noun in the common case.

*We gave him **a present**.*

2. A pronoun (personal in the objective case, possessive, defining, reflexive, demonstrative, in definite).

*Who gave **you that**?*

3. A substantivized adjective or participle.

*In old times nomadic tribes when moving to another place left **the dying** behind.*

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

*We expected **them to come**.*

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

*I don't like him **going away**.*

*Could they prevent **flying** in war-time?*

6. Any part of speech used as a quotation.

*He called "**Hsst!**" several times.*

7. A prepositional phrase with a noun or gerund.

*Do you object **to my going away for a month**?*

8. A group of words which is one part of the sentence (a syntactically indivisible group).

*Mrs. Bunting asked for **a pinch of salt**.*

### Kinds of the object.

There are 3 kinds of object.

1. **The direct object** is used after transitive verbs with which it is closely connected as it denotes a person or thing affected by the action of the verb. It is used without any preposition.

*I met **him** yesterday.*

If we compare Ukrainian we shall see that in English there are more verbs taking a direct object than in Ukrainian This is due to the loss of case

inflections in English, the result of which is that the old Accusative and Dative have assumed the same form.

So if a transitive verb takes only one object expressed by a noun or pronoun without a preposition, it is always a **direct object**.

*I help **my brother** very often.*

*He plays **chess**.*

Very often the indirect object in Ukrainian/Russian corresponds to the direct object in English.

*I envied **him**.*

It should be kept in mind that sometimes the prepositional object in Ukrainian / Russian corresponds to the direct object in English.

*Він грає **в шахи**. He plays **chess**.*

There are a few English verbs which can take 2 direct objects.

*I asked **him his name**.*

*Forgive **me this question**.*

*I teach **you English**.*

## **2. The indirect object.**

The indirect object denotes a living being to whom the action of the verb is directed. There are also cases when it denotes a thing.

There are two types of indirect object:

- The indirect object that expresses the addressee of the action. It is used with transitive verbs, which take a direct object, so hardly stands alone.

*I shall give **him** an interesting book.*

There are 3 verbs that may take an indirect object without any direct object. In this case the indirect object is used with the preposition **to**.

*to read **to smb**.*

*to write **to smb**.*

*to sing **to smb**.*

As a rule an indirect object usually comes before the direct object, and in this case it is used without any preposition.

*I shall give **him** an interesting book.*

*I shall give an interesting book **to him**.*

There are a number of verbs after which the indirect object is used with preposition **to** even when it comes before the direct object: *to explain, to dictate, to suggest, to relate,*

*To announce, to attribute, to communicate, to introduce, to repeat, to dedicate, to interpret, to point out.*

*I shall dictate **to you** the names of the books to be read.*

• The indirect object of the second type, which is more frequently used with intransitive verbs than with transitive ones and which does not always express the addressee of the action. It is always used with prepositions. This kind of the indirect object is called **the prepositional object**.

*He bought a book **for me**.*

*I want to go **with you**.*

The direct and the prepositional object may be **simple** and **complex**.

*I want to go **with you**.*

*I want **you to go** to the library.*

### **3. The cognate object.**

It is a special kind of object in English which has the following peculiarities.

1. It is used with intransitive verbs though it has no prepositions.
2. It is expressed by a noun which is either of the same root as the verb or is similar to it in the meaning.
3. It is almost regularly attended by an attribute with which it forms a combination that is close in meaning to an adverbial modifier: *to live a happy life – to live happily.*

The cognate object is generally used in such combinations as: *to smile a sad smile, to laugh a bitter laugh, to die a violent death, etc.*

*But she died **a dreadful death**.*

### **The Attribute**

**The attribute** is the secondary part of the sentence, which qualifies a noun, a pronoun, or any other part of speech that has a nominal character.

The attribute can be either in pre-position or in post-position to the word it modifies.

*A young girl;*

*A leg of the table.*

The attribute can be expressed by the following parts of speech:

1. An adjective.

*This **big** girl is very lazy.*

2. A pronoun (possessive, demonstrative, defining, interrogative, relative).

*He gave me **his** hand.*

*From **that** moment I looked only at her.*

3. A numeral (cardinal or ordinal).

*The **second** lesson was English.*

4. A noun (in the common case, or in genitive case).

*The **town** library is closed.*

*His **mother's** car is very expensive.*

5. A prepositional phrase.

*The captain **of the ship***

6. An adverb.

*The **then** secretary.*

*The room **above** is large.*

7. Participle I or Participle II.

*The **broken** cup was on the floor.*

*The **smiling** girl was his daughter.*

8. A gerundial phrase or construction.

*She hated **the idea of going there**.*

9. An infinitive, an infinitive phrase or construction.

*You've got work **to do**.*

### **The Adverbial Modifier**

**The adverbial modifier** is the secondary part of the sentence which modifies a verb, an adjective or an adverb. According to the meaning there are the following kinds of adverbial modifiers.

1. The adverbial modifier **of time**.

*We shall do it **tomorrow**.*

2. The adverbial modifier **of frequency**.

*We often go to the cinema.*

3. The adverbial modifier **of place and destination**.

*There are spies **everywhere**.*

4. The adverbial modifier **of attendant circumstances**.

*He left the room **without saying a word**.*

5. The adverbial modifier **of degree and measure**.

*It is **rather** good.*

6. The adverbial modifier of **manner**.

*The conversation was conducted **with icy formality**.*

7. The adverbial modifier **of cause**.

*I feel the better myself **for having spent a good deal of my time abroad**.*

8. The adverbial modifier **of result**.

*She is too fond of her child **to leave it**.*

9. The adverbial modifier **of comparison**.

*John plays the piano better **than Ann**.*

10. The adverbial modifier **of condition**. (It's rare both in English and in Ukrainian.)

11. The adverbial modifier **of concession**. (It's very rare)

***In spite of being busy**, he did all he could to help her.*

12. The adverbial modifier **of purpose**.

*They opened the way **for her to come to him**.*

The adverbial modifier can be expressed by.

1. An adverb.

*He **often** comes to visit us.*

2. A noun with or without accompanying words.

***Next day** they went to the park.*

3. A prepositional phrase.

*I walked straight **up the lane**.*

4. A participle or participle phrase, participle construction.

***Turning away**, they saw Jim.*

5. A prepositional phrase or construction with a gerund.

*His father looked **up without speaking**.*

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

*They came **to speak** about their problems.*

**Answer the following questions.**

1. What is the object?
2. What parts of speech can the object be expressed by?
3. Name the kinds of the object!
4. What is the attribute?
5. What parts of speech can the attribute be expressed by?
6. Name the kinds of the attribute!
7. What is the adverbial modifier?
8. What parts of speech can the adverbial modifier be expressed by?
9. Name the kinds of the adverbial modifier!

**PART II**  
**SENTENCE AS THE MAIN COMMUNICATIVE UNIT**  
**THE SENTENCE**

The sentence is the main syntactic unit. It has close reference to language and speech.

L	sentence	(general types, patterns of sentence structure)
S	utterance	(materialized communicative units of speech)

Our thinking is realized through sentences and communication, that's why the study of the sentence predetermines the analysis of its connections with thinking and its material manifestations. Hence the sentence is a two fold unit of language: meaningful unit (having the content side) and structural unit (having the expression side).

There are extralinguistic and linguistic aspects in the general characterization of the sentence.

*The external approach* to the definition of the sentence makes linguists concentrate their attention on the relatedness of the unit extralingual phenomena and on its functional design.

*The internal approach* to the definition of the sentence presupposes its linguistic characterization with regard to its linguistic status and to its internal structural and semantic properties.

In keeping with these directions the following main points should be borne in mind when the general characterization of the sentence is aimed at:

1. The sentence is identified as a syntactical level unit.
2. The sentence is a predicative unit. It has a predicative center (line) – **Subject** and **Predicate**.
3. The sentence is the main syntactic unit and the highest linguistic form.
4. The sentence is the main communicative unit of the human language.

The sentence is a unit of speech which expresses a more or less complete thought and has a definite grammatical form and intonation. Every sentence shows the relation of the statement to reality from the point of view of the speaker.

## THE ESSENTIAL FEATURES OF THE SENTENCE

The sentence as a language unit is assigned with some characteristic features. The differential and immanent feature of the sentence is *predicativity*. It is a grammatical category (semantico-syntactical) stressing the reference of the sentence meaning to reality through the modal-tense aspects of the sentence. Predicativity is the most important property of the content side of the sentence. It is correlated with the two member predicative structure of the proposition, its linguistic grammatical expression may be one-headed and two-headed. This fact accounts for general subdivision of sentence structure into one-member and two-member sentences.

The grammatical centre, where predicativity is realized is “subject-predicate structure” of the sentence (S – P relations). Predication manifested through subject-predicate relations is called primary. The verbal element which realizes primary predication is characterized by the property of *finitness*, expressed through tense and mood. Hence, tense and mood are the distinctive features of the predicate, the sentence, its predication.

So, predicativity is a quality of the sentence that makes a group of words express a complete thought (*The doctor's arrival. The doctor arrived*). Predicativity is the correlation of the syntactic unit with the objective reality. It may be expressed:

- a) through relation between the subject and predicate (primary predication);
- b) through predicate alone;
- c) through intonation.

*Finitness* is the feature of the predicate. The principle difference between finitness and predication lies in their reference to two different language levels. Finitness is a syntactical category, while predication is a logico-grammatical category. Predication is what makes a sentence. Finitness is present only in those types of sentences where predicate is expressed as a syntactical member of the sentence, but it is absent in one-member nominal sentences.

*Modality* is a semantic category defining the subjective-objective relations

of the content side of the sentence to the real world from the viewpoint of its existence. Modality is closely connected with predicativity, as it serves to express the attitude of the speaker to the facts stated in the sentence.

Every sentence manifests two types of modality – objective and subjective.

Subjective modality expresses the personal attitude of the speaker to the facts. It indicates its irreality or reality.

*Tomorrow it will rain* (zero morpheme of assurance).

*It will surely rain tomorrow* (explicit modality of assurance).

*It may rain tomorrow* (explicit modality of supposition).

Objective modality indicates the reference of the content side of the sentence to reality irrespective of the speaker's attitude. It reflects possibility, reality, necessity. It is realized through the grammatical category of mood, though modality is wider, being expressed not only through mood but lexically, syntactically, intonationally. Objective modality is the obligatory immanent semantico-syntactical feature of the sentence.

The sentence is characterized by specific *intonation contour* dependent on the communicative intention and structural pattern of the sentence.

*Nucleus-headed structure.* Each sentence possesses one or two basic elements that make it up as a whole and the omission of which is impossible. These elements are nucleus. All other sentence parts are the extension of the nucleus.

The nucleus may be constituted by:

- a) the Subject and Predicate (*It rains*).
- b) S + P + O (direct) (*I put on a coat*).
- c) S + P + O (direct) + O (addressee) (*He gave the book to John*).
- d) S + P + D time (*The meeting lasted 4 hours*).
- e) by S (in the nominative one-member sentences) (*A vast stretch of dry land*).
- f) predicate (imperative sentences) one-number (*Come! Go on!*).

## CLASSIFICATION OF ENGLISH SENTENCES

According to the *communicative-syntactic type* sentences may be:

<b><i>declarative</i></b>	<b><i>imperative</i></b>	<b><i>interrogative</i></b>	<b><i>exclamatory</i></b>
1) direct and non-direct W.O.	1) morphologically imperative mood	1) use of auxiliaries	1) is not marked morphologically
2) peculiar intonation (falling tone)	2) the absence of subject	2) inverted W.O. in general / alternative question	but lexically
3) may include modal words	3) peculiar intonation (falling tone in commands; rising tone in requests)	3) peculiar intonation (rising tone)	2) only emphatic intonation
	4) lexically by the use of special markers of request will/would	4) the use of modal words is limited	

A declarative sentence contains a statement:

*He deals with bank accounts.*

Interrogative sentences contain questions (general, special, alternative, disjunctive (tag questions)).

*Can you play the piano?*

*What are you doing?*

*Have you done your homework or not?*

*You know English, don't you?*

Imperative sentences express commands or requests.

*Open your textbooks.*

*Read the text, please.*

Exclamatory sentences express some kind of emotion or feeling.

*What an interesting book!*

According to the information presented sentences may be ***affirmative*** and ***negative***.

*John knows English.*

*Mary does not know French.*

Negation may be expressed either through predication or lexically.

*He saw nothing.*

According to the structure sentences may be ***simple*** and ***composite***.

Simple sentences comprise one predicative center (line):

NV – *He is working.*

NVN1 – *I have a pen*

NVprepN1 – *I looked at him*

NVN1prepN2 – *He told the story to his father.*

NVD – *We stayed there.*

NVN1D – *He treated me badly.*

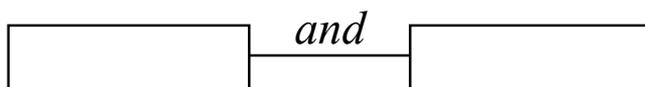
NVbeA/N – *She is clever.*

*She is a student.*

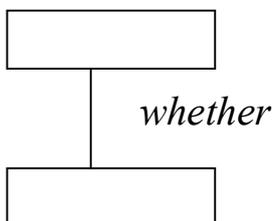
Composite sentences consist of two or more predicative centers.

Composite sentences may be:

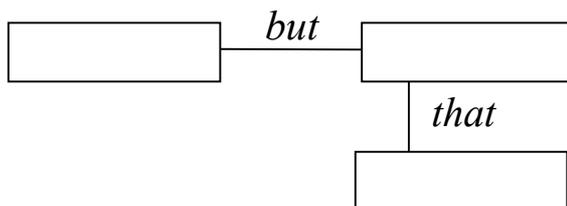
**Compound** – *The door opened and two men came in.*



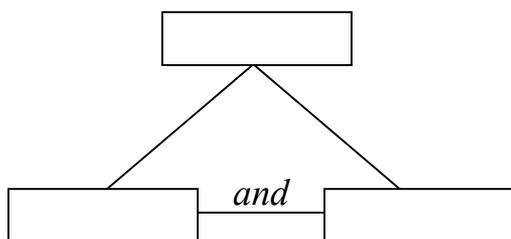
**Complex** – *I don't know whether she is pretty or not.*



**Compound-Complex** – *The whether had been all the week extremely sultry but the storm broke so suddenly that the thunder and lightning were frequent.*



**Complex-Compound** – *I must impress upon you again that you are in a very great danger and that the utmost frankness is necessary.*



According to their structure simple sentences are divided into two-member and one-member sentences.

A two-member sentence comprises two main (principle) parts of the sentence (Subject and Predicate).

A two-member sentence may be complete or incomplete (elliptical).

A complete two-member sentence has both main parts in its structure:

*Mary is a student.*

*John lives in London.*

*She is always happy with us.*

An incomplete (elliptical) two-member sentence is a type of simple two-member sentence in which one main part is missing or both principle parts are missing but they can be easily understood (restored) from the context:

*Where were you yesterday? – At the theatre.*

*Where are you going? – To the University.*

*What are you thinking about? – You.*

*How are you feeling? – Well.*

A one-member sentence is a sentence comprising only one member which is neither subject nor predicate. One-member sentences may be:

***nominal*** – *Silence. Summer. Midnight.*

***verbal*** – *Only to go there. To think of that.*

Both two-member and one member sentences may be: **unextended**: *John is reading. It is raining. Autumn.* and **extended**: *He treated them badly. She laughed heartily at the joke. John is an excellent doctor. A beautiful day. Dusk of a summer night.*

## General Characteristics Of The Simple Sentence

1. The communicative syntactic type of the simple sentence according to the aim of communication (declarative, interrogative, imperative);
2. The type of the simple sentence according to the information presented in it (affirmative, negative);
3. The type of the simple sentence in accord with the constituents of predication (one-member, two-member);
4. The type of the simple sentence as to the presence of the sentence parts (full (non-elliptical), elliptical);
5. The type of the simple sentence in accord with the quantity of the sentence parts (elementary / non-extended, extended);
6. The type of the simple sentence according to the character of the subject (personal (personal-proper, indefinite-personal, generalized), impersonal).

### EXERCISES

**Exercise 1.** *Point out declarative, interrogative and imperative sentences. Translate them.*

1. Don't repeat these accusations without checking them. 2. I'm sorry- there isn't time to explain. 3. May I speak to your husband, please? 4. Is not everything under control? 5. Don't you dare to ask me such a question another time! 6. Would you mind repeating the telephone number? 7. Let's not become personal. 8. Aren't they glad to see us in their company? 9. Will she not receive me now? 10. I can hardly believe his words. 11. There can't be anything wrong with the computer. 12. They shouldn't start without consulting the weathermen. 13. I'm not to be talked into consent. 14. Won't she marry Jack? 15. Don't let's break the packets open. 16. Isn't there anything we can do? 17. Don't fail to follow the instructions closely. 18. Has he never flown passanger planes? 19. Go ahead, I'm ready to put down the message. 20. Haven't we been trying to reach you all these days?

**Exercise 2.** *Define the type of question.*

1. "Who is he?" I said. "And why does he sit always alone, with his back to us too?" (Mansfield). 2. You have Mr. Eden's address, haven't you, Mr. Ends? (London). 3. Is literature less human than the architecture and

sculpture of Egypt? (London). 4. We shall be having some sort of celebration for the bride, shan't we, Mr. Crawley? (Du Maurier). 5. "Can I see the manager?" I said, and added politely, "done". (Leacock). 6. When had the carriage been back from taking Miss Jane to the station? (Galsworthy). 7. He couldn't understand what Irene found wrong with him: it was not as if he drank. Did he run into debt or gamble or swear? (Galsworthy). 8. What is the meaning of that? She is going to live in the house, isn't she? (Galsworthy). 9. Were you talking about the house? I haven't seen it yet, you know. Shall we all go on Sunday? (Galsworthy). 10. Don't you realize it's quite against the rules to have him? (Cronin).

**Exercise 3.** *Point out two-member sentences (say whether they are complete or elliptical) and one-member sentences.*

1. He stared amazed at the calmness of her answer. (Galsworthy) 2. We must go to meet the bus. Wouldn't do to miss it. (Cronin) 3. Obedient little trees, fulfilling their duty. (Kahler) 4. Lucretius knew very little about what was going on in the world. Lived like a mole in a burrow. Lived on his own fat like a bear in winter. (Douglas) 5. He wants to write a play for me. One act. One man. Decides to commit suicide. (Mansfield) 6. A beautiful day, quite warm. (Galsworthy) 7. "What do you want?" "Bandages, stuff for wounded." (Heym) 8. "How did he look?" "Grey but otherwise much the same". "And the daughter?" "Pretty." (Galsworthy) 9. And then the silence and the beauty of this camp at night. The stars. The mystic shadow water. The wonder and glory of all this. (Dreiser) 10. "I'll see nobody for half an hour, Macey," said the boss. "Understand? Nobody at all." (Mansfield) 11. "Mother, a man's been killed." "Not in the garden?" interrupted her mother. (Mansfield) 12. Garden at the Manor House. A flight of grey stone steps leads up to the house. The garden, an old-fashioned one, full of roses. Time of year, July. Basket chairs, and a table covered with books are set under a large yew- tree. (Wilde)

**Exercise 4.** *Give general characteristics of the simple sentence.*

1. He has been happy here for a long time. 2. There is a book on the table. 3. It is time to start working. 4. Will he come soon? 5. You can speak English, can't you? 6. This is not a place to smoke. 7. Can't you speak louder?

8. Neither John nor Mary wanted to go. 9. My family are perfectly normal. 10. The New York's population is greater than London's. 11. When are we going to have got lunch? 12. Next year the school will have a new gym. 13. Does she often have car accidents? 14. What kind of table is there in the living room? 15. Something has happened in his life. 16. The first three prizes were awarded to the winners. 17. John never used to smoke a lot. 18. Every evening husband and wife would sit in front of the fire. 19. What are you doing tonight? 20. He ordered himself the dinner. 21. He had no intention of buying that book. 22. The cough had been lasting for a period of years. 23. He could see no advantage in killing creatures. 24. His lumpy mattress caused Andrew to sleep badly that night.

## THE SUBJECT

Every English sentence but one-member and the imperative one must have a subject. The subject is one of the two main parts of the sentence. The most important feature of the subject in English is that in declarative sentences it normally comes immediately before the predicate, whereas in questions its position is immediately after an auxiliary verb. It means that in English sentences any word or words which occur in these positions are to be treated as the subject of the sentence.

The subject determines the form of the verbal part of the predicate as regards its number and person.

### Structural Classification of the Subject

Structurally subjects fall into four types: *the simple subject, the phrasal subject, the complex subject and the compound subject.*

1. The simple subject is expressed by a single word-form.

*Seeing* is believing.

2. The phrasal subject is expressed by a phrase, i. e. a group of two or more notional words functioning as a whole.

*To ask him again* was useless. *Uncle John* called me.

3. Compound subject consists of formal subject *there* and notional subject, which denote a person or thing that can be clearly defined.

*There* is a book on the table.

*There* – formal subject;

*A book* – notional subject.

4. The complex subject is expressed by a predicative complex.

*For them to do it* would be impossible.

### **Grammatical Classification of the Subject**

From the point of view of its grammatical value the subject may be either **notional** or **formal**.

The notional subject denotes or (if expressed by a pronoun) points out a person or a non-person.

The formal subject neither denotes nor points out any person or non-person and is only a structural element of the sentence filling the linear position of the subject. Thus a formal subject functions only as a position-filler. In English there are two such position-fillers: *it* and *there*.

According to the character the subject can be: **personal** and **impersonal**.

Personal subject can be:

1) definite personal (personal proper);

This subject denotes a person, thing or process that can be clearly defined:

*Fleur smiled.*

*The book is interesting.*

*Smoking is forbidden here.*

2) indefinite personal.

This subject denotes some indefinite person, a state of things or a certain situation.

It is expressed by the pronoun *one* or *you*

*One* should do one's duty.

*One* can't be too careful.

3) generalized personal:

*They* say . . .

### **Ways of Expressing the Subject**

The subject may be expressed by:

1. A noun in the common case (including substantivized adjectives and participles) or a nominal phrase with a noun.

*The fog* is thinning.

*The blue* of the sky deepened visibly.

*The unbelievable* happened.

*Four and three* is seven.

*A great number of trees* were broken.

**Note:** Occasionally a noun in the genitive case is the subject. This may be where a noun denotes someone's place of business or residence.

*The grocer's* was full.

*Jim's* was a narrow escape. (Jim's escape was a narrow one). This type of subject is rather emphatic.

2. A personal pronoun in the nominative case.

*I* shall do the best I can.

*She* is very pretty.

*It* was very cold yesterday.

3. Any other noun-pronoun or a nominal phrase with a pronoun.

*Nothing* can be done about it.

*One* learns by experience.

*Who* told you this?

4. A numeral (either cardinal or ordinal) or a nominal phrase with a numeral.

*Seven* cannot be divided by two.

*Two of them* were left in the camp.

*The third* was a young man with a dog.

5. An infinitive or an infinitive phrase.

*To understand* is to forgive.

*To deny the past* is to deny the future.

6. A gerund or a gerundial phrase.

*Talking* mends no holes.

*Working for someone* keeps a woman calm and contented.

7. An infinitive or a gerundial predicative complex.

*For her to fall asleep in broad daylight* was not at all usual.

It was no good *his coming back*.

8. Any word or words used as quotations.

*"And"* is a conjunction.

His "*How do you do*" never sounds cordial enough.

9. A clause (then called a subject clause), which makes the whole sentence a complex one.

*What girls of her sort want* is just a wedding ring.

Impersonal subject is expressed by the impersonal "it":

*It is raining.*

### **Examples of analyzing subject:**

1. *My aunt* was a big woman, very tall, with a strong mind and will.

*Aunt* – is the subject of the sentence.

It is simple, notional, definite personal subject which is expressed by a simple, common, class noun in singular number form, common case form.

2. *I* had no intention of buying the book.

The subject of the sentence is *I*.

It is simple, notional, definite personal subject which is expressed by personal pronoun *I* – first person, singular, nominative case.

3. *A number of books* have been published this year.

The subject of the sentence is *A number of books*.

It is phrasal, notional definite personal subject expressed by noun phrase.

4. *My training* as an engineer was not to begin till the autumn.

The subject of the sentence is *My training*.

It is complex, notional, definite personal subject expressed by gerundial construction.

### **"It" A Subject of the Sentence**

When the pronoun *it* is used as the subject of a sentence it may represent a living being or a thing: then it is a notional subject. Sometimes, however, it does not represent any living being or thing and performs a purely grammatical function: then it is a formal subject.

When it is a notional subject the pronoun *it* has the following meanings:

1. *It* stands for a definite thing or some abstract idea – the personal *it*.

The door opened. *It* was opened by a young girl of thirteen or fourteen (Dickens).

If this is a liberty, *it* isn't going to mean a thing (Heym).

2. *It* points out some person or thing expressed by a predicative noun, or it refers to the thought contained in a preceding statement, thus having a demonstrative meaning – the demonstrative *it*.

*It* is Jack.

*It* was a large room with a great window.

Dick came home late, *it* provoked his father.

In the last two cases *it* is close to *this* and is usually translated into Ukrainian by “*ye*”.

Sometimes the pronoun *it* is a formal subject, i. e. it does not represent any person or thing.

Here we must distinguish: (1) the impersonal *it*; (2) the introductory or anticipatory *it*; (3) the emphatic *it*.

1. The **impersonal it** is used:

(a) to denote natural phenomena (such as the state of the weather, etc.) or that which characterizes the environment.

In such sentences the predicate is either a simple one, expressed by a verb denoting the state of the weather, or a compound nominal one, with an adjective as predicative.

**It** often rains in autumn.

**It's** spring.

**It's** freezing.

**It's** still too hot to start.

**Note.** The state of the weather can also be expressed by sentences in which the subject denoting the state of things is introduced by the construction *there is*. In such sentences the noun introduced by the construction *there is* is the subject.

There was **a** heavy frost last night.

There was **silence** for a moment.

(b) to denote time and distance.

**It** is half past six.

**It** is morning already.

How far is **it** from your office to the bank? (Galsworthy).

**It** is a long way to the station.

Sentences with impersonal *it* are usually rendered in Ukrainian by means of impersonal (subjectless) sentences.

It is late. Пізно.

It is freezing. Морозно.

It is cold. Холодно.

It is hot. Спекотно.

The following sentences, however, correspond to the Ukrainian twomember personal sentences:

It is raining. Іде дощ.

It is snowing. Іде сніг.

2. The **introductory** or **anticipatory it** introduces the real subject of the sentence expressed by an infinitive, a gerund, an infinitive/gerundial phrase, a predicative complex, or a clause. The sentence thus contains two subjects: the formal (introductory) subject **it** and the notional subject expressed as stated above.

*It's impossible to deny this.*

*It gave him a pain in the head to walk.*

*It was no good coming there again.*

*It would be wonderful for you to stay with us.*

*It did not occur to her that the idea was his.*

Sentences with introductory *it* can be transformed into sentences with the notional subject in its usual position before the predicative.

*It was impossible to deny this* → *To deny this was impossible.*

The difference between the two structural types lies in that the pattern with introductory subject *it* accentuates the idea expressed by the notional subject, whereas the pattern without it accentuates the idea expressed in the predicate.

**Note 1.** Sentences with introductory *it* must be distinguished from certain patterns of sentences with impersonal *it*:

a) sentences with the predicate expressed by the verbs *to seem, to appear, to happen, to turn out* followed by a clause, as in *It seemed that he didn't know the place.*

In these sentences describing a certain state of affairs *It* is impersonal, not introductory and the clauses are object ones.

b) sentences with predicative adjectives preceded by *too* and followed by an infinitive as in:

*It was too late to start.*

Here *it* is used in sentences describing time, etc. and is therefore impersonal. The infinitive is an adverbial of consequence, not the subject, and so cannot be placed before the predicate:

*It was too late to start* ↯ *To start was too late.*

c) sentences with the predicative expressed by the noun *time* followed by an infinitive, as in *it was high time to take their departure*.

In such sentences *it* is also impersonal, the infinitive being an attribute to the noun *time*.

These sentences cannot therefore undergo the transformation which is possible in the case of sentences with introductory *it*:

*It was time to take their departure* ↯ *To take their departure was time.*

**Note 2.** Sentences with introductory *it* must also be distinguished from certain patterns with the notional subject *it*, where the latter refers back to a noun previously mentioned.

*Her voice was quite untrained but it was pleasant to listen to.*

The *emphatic it* is used for emphasis.

*It was Winifred who went up to him.* (Galsworthy).

*It was he who had brought back George to Amelia* (Thackeray).

## EXERCISES

**Exercise 1.** *Point out the subject and say what it is expressed by. Translate into Ukrainian.*

1. At that moment the postman, looking like a German army officer, came in with the mail. (Mansfield). 2. The clock struck eight. There was no sign of any of the other guests (Huxley). 3. Together we walked through the mud and slush. (Mansfield). 4. Something impersonal and humble in that action seemed to reassure the Consul. (Cronin). 5. Eight o'clock in the morning. Miss Ada Moss lay in a black iron bedstead, staring up at the ceiling. (Mansfield). 6. Still, the good of mankind was worth working for (Galsworthy). 7. Sometimes the past injects itself into the present with a

peculiar force (Heym). 8. Forgetting some things is a difficult matter (Voynich). 9. "A person doesn't have to be rich to be clean", Charles said (Braine). 10. There was an eagerness and excitement in the faces of the men (Heym). 11. Let's get out quick. It's no good wasting time (Maugham). 12. She did not know. The "No" was stronger than her craving to be in Frisco's arms and forget this dreary existence (Ptichard). 13. To live on good terms with people one must share their work and interests (Prichard). 14. These three deemed themselves the queens of the school (Ch. Bronte). 15. Who were these people? What are they? (Galsworthy). 16. His was the harsh world of reality. No one could walk around his drawing (Stone). 17. The firing increased in volume (Heym). 18. High and low all made fun of him (Thackeray). 19. For a woman to look at her best is a point of discipline (James). 20. Your coming home has made me as foolish as a young girl of nineteen (Abrahams).

**Exercise 2.** *State the nature of it. Translate into Russian.*

1. It was dusky in the dining-room and quite chilly. (*Mansfield*)  
2. The bell rang. It was lean, pale Eddie Warren in a state of acute distress. (*Mansfield*)  
3. Oh! Oh! Oh! It was a little house. It was a little pink house. (*Mansfield*)  
4. But in her bosom there was still that bright glowing place. It was almost unbearable. (*Mansfield*)  
5. She sat up, but she felt quite dizzy, quite drunk. It must have been the spring. (*Mansfield*)  
6. It was marvellous to be made love to like that. (*Prichard*)  
7. It is the moon that makes you talk to yourself in that silly way. (*Shaw*)  
8. It is very distressing to me, Sir, to give this information. (*Dickens*)  
9. He took the path through the fields: it was pleasanter than the road. (*Huxley*)  
10. If this is liberty, it isn't going to mean a thing. (*Heym*)  
11. It was now almost four-thirty in the afternoon. (*Dreiser*)  
12. I took a good room. It was very big and light and looked out on the lake. (*Hemingway*).

## THE PREDICATE

The predicate is the second principal part of the sentence and its organizing centre. The object and nearly all adverbial modifiers are

connected with it and dependent on it. The predicate may be considered from the semantic or structural point of view.

English always contains a finite verb form, which agrees with the subject in number and person.

### **The Simple Verbal Predicate**

The simple verbal predicate denotes an action or process. It is expressed by a finite form of the verb either in simple or compound tense form.

John went in London.

*Went* – is a simple verbal predicate expressed by the verb “to go” in past tense-form, indicative mood form, active voice form, common aspect form, non-perfect correlation form, third person, singular.

It has been raining since morning.

*Has been raining* - simple verbal predicate expressed by the verb “to rain” in present tense form, indicative mood form, active voice form, continuous aspect form, perfect-correlation form, third person, singular.

The letters will have been written by 5 o'clock tomorrow.

*Will have been written* – simple verbal predicate expressed by the verb “to write” in future tense form, indicative mood form, passive voice form, common aspect form, perfect correction form, third person, plural.

A subdivision of a simple verbal predicate is the so-called phraseological predicate. It is expressed by a phraseological unit. Here belong:

a) Phrases denoting momentaneous actions: *to have a look, to have a smoke, to have a talk, to give a look, to give a laugh, to give a cry, to take a look, to make a move, to make a remark, to pay a visit, to have a swim, to have a dance, etc.*

Did you have a sleep?

Nurse Sharp gave him a look and walked out.

b) Phrases denoting various kinds of actions. In most cases they comprise an abstract noun used with no article: *to change one's mind, to get rid(of), to get hold(of), to loose sight(of), to make fun(of), to make up one's mind, to make use(of), to take care (of), to take leave(of), to take part(in); etc.*

He *takes part in* all the competitions held at the Institute.

I have never *taken much interest* in French.

## The Simple Nominal Predicate

The simple nominal predicate is expressed by a noun, or an adjective, or a verbal. It does not contain a link verb, as it shows the incompatibility of the idea expressed by the subject and that expressed by the predicate; thus in the meaning of the simple nominal predicate there is an implied negation.

He *a gentleman!*

Fred, *a priest!*

Nick, *dishonest!*

Such an old lady to *come so far!*

Sentences with the simple nominal predicate are always exclamatory evidently owing to the implication of a negation or of an evolution.

These predicates are used in colloquial English, although not frequently.

The simple nominal predicate can be expressed by:

### 1. A noun.

My son *a clergyman!*

She, *a nun!*

Me *a liar!*

### 2. An adjective.

Ronnie, *good-looking!*

You *sad!*

### 3. An infinitive or an infinitive phrase.

Hercule Poirot *to sleep* while murder is committed!

My boy *insult* a gentleman at my table!

### 4. Participle I or a participial phrase.

She *spying!*

Me *trying* to be funny!

## The Compound Verbal Aspect Predicate

The compound verbal aspect predicate denotes the *beginning*, *duration*, *repetition* or *end* of the action expressed by an *infinitive* or a *gerund*.

Its first component is an aspect verb of:

1. Beginning: *to begin*, *to start*, *to commence*, *to set about*, *to take to*, *to fall to*, *to come*.

So I *took to going* to the farm.

He *fell to poking* the fire with all his might.

Andrew and he *began to talk* about the famous clinic.

2. Duration: *to go on, to keep, to proceed, to continue.*

As we *continued to laugh* his surprise gave way to annoyance.

3. Repetition: *would, used to...*

During her small leisure hours she *would sit* by the window or *walk* in the fields.

4. Cessation: *to stop, to finish, to cease, to give up, to leave off.*

He *gave up smoking* last month.

**Note:** The difference in the functions of the gerund and the infinitive after the verb *to stop*.

She *stopped talking* to him. (Part of a compound verbal aspect predicate) – Вона перестала з ним розмовляти.

She *stopped to talk* to him. (An adverbial modifier of purpose) — Она остановилась, чтобы поговорить с ним.

***Example of analyzing the predicate:***

As we *continued to laugh* his surprise gave way to annoyance.

*Continued to laugh* – compound verbal aspect predicate consisting of an aspect verb of duration “to continue” in past tense form and an infinitive to laugh – active voice form, common aspect form, non-perfect correlation form.

### **The Compound Verbal Modal Predicate**

The compound verbal modal predicate shows whether the action expressed by an infinitive is considered to be possible, impossible, obligatory, necessary, desirable, planned, certain, permissible, etc. in most cases it denotes the attitude to the action of the person or non-person expressed by the subject.

This predicate can consist of the following components:

- 1) A modal verb and an infinitive.

*I can't read.*

2) The verbs “*be*” and “*have*” in modal meanings, also “*have got*” in the meaning of necessity and an infinitive.

They *were to marry* in the autumn.

3) A notional verb with a modal meaning and an infinitive or a gerund (hope expect, want, wish, desire, long, attempt, endeavour) + infinitive, try and intend + infinitive or gerund.

*I long to see her.*

*I tried to write a letter.*

4) The combination “*to be going to*” denoting intention and an infinitive.

*He was going to start at dawn.*

5) The phraseological units *had better, had rather, would sooner/rather* and an infinitive.

*She said she would rather have a summer frock.*

6) Modal expressions, which are synonymic with modal verbs (*to be able, to be obliged, to be willing, to be eager, to be anxious*) and an infinitive.

*The girls had not been able to identify the battle.*

#### ***Example of analyzing predicate:***

*He must be working* in the reading-room now.

*Must be working* – compound verbal modal predicate consisting of a modal verb “*must*” and an infinitive “*be working*” – active voice form, continuous aspect form, non-perfect correlation form.

### **The Compound Nominal Predicate**

The compound nominal predicate denotes the state or quality of the person or thing expressed by the subject (*He is tired*) or the class of persons or thing to which the person or thing belongs (*He is a doctor*).

It consists of a link verb and a nominal element called predicative.

### **Classification Of Link Verbs**

According to their meaning link verbs can be:

- 1) of being (the “pure” link verb *be*);
- 2) of perception (*feel, look, smell, taste, sound*);
- 3) of becoming (*become, fall, get, grow, turn*);
- 4) of remaining (*continue, keep, remain, stay*);
- 5) of seeming or appearing (*seem, appear*).

A particular place is occupied by the link verb “*prove*”.

What has happened may *prove* fatal.

## Ways Of Expressing The Predicative

The predicative can be expressed by:

### 1. A noun in the common case or in the genitive case.

Miss Sedly's father *was a merchant*.

The face *was Victoria's*.

### 2. An adjective or an adjective phrase.

Her eyes *grew angry*.

They were *full of enthusiasm*.

**Note.** It should be remembered that in some cases a predicative adjective in English corresponds to an adverbial modifier expressed by an adverb in Russian.

The apples *smell good*. — Яблука гарно пахнуть.

The music *sounded beautiful*. — Музика звучала прекрасно.

She *looks bad*. — Вона погано виглядає.

She *feels bad*. — Вона погано себе почуває.

In English the verbs *to smell, to look, to sound, to feel* are link verbs and are the first part of the compound nominal predicate. The predicatives qualify the subject and can therefore be expressed only by *adjectives*.

### 3. A pronoun.

It *was he*.

She *is somebody*.

The pen *is hers*.

*Who are you?*

### 4. A numeral.

He *was sixty* last year.

I *am the first*.

### 5. An infinitive (or an infinitive phrase or construction).

His first thought *was to run away*.

My idea *is to go there myself*.

The only thing to do *is for you to help them*.

### 6. A gerund (or a gerundial phrase or construction).

My hobby *is dancing* and his *is collecting stamps*.

The main problem *was his being away* at the moment.

**7. A participle** (or a participial phrase).

The subject *seemed strangely chosen*.

Participle I seldom occurs in this function unless it has become an adjective.

That *sounded quite distressing*.

**8. A prepositional phrase.**

She *is on our side*.

**9. A stative.**

I *was wide awake* by this time.

**10. An indivisible group of words.**

It *is nine o'clock already*.

**11. A clause.**

That *is what has happened*.

**Example of analyzing predicate:**

He *grew angry*.

*Grew angry* – compound nominal predicate consisting of a link verb of becoming “*to become*” in past tense form and simple predicative “*angry*” which is expressed by simple, qualitative adjective in positive degree.

**The Double Predicate**

The double predicate is a kind of mixed predicate. It consists of a notional verb which expresses an action of the thing denoted by the subject and a word belonging to nominal parts of speech (noun, adjective, stative, participle II qualifying the subject in the same way as a predicative of a compound nominal predicate.)

John *left angry* → John *left*. He *was angry*.

The moon *rose red*. → The moon *rose*. It *was red*.

There are a number of verbs that most occur in this type of predicate: *to die, to leave, to lie, to marry, to return, to rise, to sit, to stand, to shine*, etc.

My mother *set silent*.

He *died a hero*.

The sun *was shining warm and bright*.

**Example of analyzing predicate:**

He *returned home pale*.

*Returned pale* – double predicate consisting of a notional verb “to return” which expresses an action in past tense form and simple qualitative adjective in positive degree.

### **The Compound Verbal Predicate of Double Orientation**

The compound verbal predicate of double orientation consists of two parts. The first part is a finite verb which denotes the attitude of the speaker to the content of the sentence.

The Gadfly *seemed to have taken a dislike* to her.

(it seemed (to people) that the Gadfly had taken a dislike to her).

The second part denotes the action which is (was/will be) performed by the person/non-person expressed by the subject.

The plane *is reported to have landed*.

(They reported that the plane had landed).

Here we see the double orientation to the action, the action is regarded from two points of view: that of the speaker and that of the person (or non-person) expressed by the subject.

In a number of cases from the notional point of view this type of predicate has much in common with the compound verbal modal predicate.

You *can't have misunderstood* him.

But formally these predicates are different, because in the compound verbal modal predicate the first component is a modal verb, whereas in the compound predicate of double orientation it is a verb or phrase belonging to one of the following three groups:

1. Intransitive verbs of seeming or chancing with the general meaning of evaluation in the active voice: *to seem, to appear, to prove, to turn out, to happen, to chance*.

He *seemed to understand* everything I said.

Money just *doesn't happen to interest* him.

Only yesterday I *happened to see* your brother.

No one *appears to have noticed* his absence.

2. Some verbs in the passive voice:

a) Verbs of saying: *to say, to declare, to state, to report, to rumour*.

This country *is said to be rich* in oil.

b) Verbs of mental activity: *to believe, to consider, to expect, to find*,

*to know, to mean, to presume, to regard, to suppose, to think, to understand.*

*He has never been known to lose his temper before.*

c) Verbs of perception: *to feel, to hear, to see, to watch.*

*The dog was heard to bark in the yard.*

3. Phrases with some modal meaning: *to be (un) likely, to be sure, to be certain.* The adjectives *likely, unlikely, sure* and *certain* indicate the speaker's attitude to the future:

*The weather is not likely to change.*

*The film is certain to produce a sensation.*

*George is sure to see Mary.* (*Sure* indicates the attitude of the speaker, it is the speaker rather than George who is sure).

### **Mixed Types Of Compound Predicate**

Compound predicates can combine elements of different types.

Thus we have:

1. The compound modal nominal predicate.

*Ann must feel better pleased than ever.*

*She couldn't be happy.*

2. The aspect nominal predicate.

*He was beginning to look desperate.*

*George began to be rather ashamed.*

3. The compound modal aspect predicate.

*You ought to stop doing that.*

*He can't continue training.*

### **EXERCISES**

**Exercise 1.** *Say where the predicate is simple and where it is compound (nominal or verbal).*

1. Two young girls in red came by. (Mansfield). 2. Demetrius came alive and pressed a flock of inquiries (Douglas). 3. He tried to be both firm and friendly. I have felt dependent on him (Lindsay). 4. There was a silence but not an uncomfortable one (Braine). 5. The day of our wedding came. He was to call for me to choose the furniture (Mansfield). 6. That made all the difference. The room came alive at once (Mansfield). 7. "She sounds

serious", Albertine insisted. "She keeps talking about it" (Kahler). 8. My lady keeps a list of the names in a little red book (Mansfield). 9. And then they sat silent for a few moments together (Trollope). 10. Gwendolen turned pink and pale during this speech (Eliot). 11. I looked at the photograph above the mantel piece and saw my own face for the first time (Braine). 12. He was beginning to sound really angry (Murdoch).

**Exercise 2.** *Point out the predicative and say what it is expressed by.*

1. Annette was completely dazed (Murdoch). 2. I'm five foot eleven in my socks (Braine). 3. Your resemblance to your mother is very striking (Murdoch). 4. Their interests were hers as well as the interests of everybody (Prichard). 5. He's a good chap. He makes you feel it's worth while being alive (Lindsay). 6. The nightmare of my life has come true. We are in danger of our lives. We are white people in a Chinese city (Buck). 7. The best thing is for you to move in with me and let the young lady stay with your mother (Abrahams). 8. But she was herself again, brushing her tears away (Lindsay). 9. The rest of the time was yours (Douglas). 10. How do you feel physically? (Ch. Bronte).

**Exercise 3.** *Use the adjective or adverb.*

1. Catherine smiled at me very \_\_\_\_\_. (happy, happily) (Hemingway). 2. I felt very \_\_\_\_\_ myself. (good, well) (Hemingway). 3. I felt \_\_\_\_\_ when we started, (terrible, terribly) (Hemingway). 4. He sounded \_\_\_\_\_ and \_\_\_\_\_. (brisk, briskly; cheerful, cheerfully) (Priestley). 5. It will sound \_\_\_\_\_. (strange, strangely) (Dickens). 6. The hay smelled \_\_\_\_\_. (good, well) (Hemingway). 7. I write English \_\_\_\_\_. (bad, badly) (Ch. Bronte). 8. But don't look \_\_\_\_\_ my little girl. It breaks my heart, (sad, sadly). (Ch. Bronte). 9. The brandy did not taste \_\_\_\_\_. (good, well). (Hemingway). 10. The pistol felt \_\_\_\_\_ on the belt. (Hemingway).

**Exercise 4.** *Consider the double predicate in the following sentences. Translate into Ukrainian.*

1. The day broke grey and dull. 2. The dust lay thick on the country road. 3. The door slammed shut behind the newcomers. 4. The morning of the Handicap dawned clear and bright. 5. The moon rose red over the silent

valley. 6. But Alex, when he was alone, sat silent, thoughtful. 7. He was lying flat on his back looking up into the eternal blue of the sky. 8. That night, Martha lay awake with her mind in turmoil. 9. He came home pale and puzzled, and called his wife into his study. 10. If by any chance one of the servants heard her she could say that she had awakened hungry and had gone down to see if she could find something to eat.

## THE OBJECT

The object is a secondary part of the sentence which refers to any other part of the sentence expressed by a verb, an adjective, a stative or, very seldom, an adverb, completing, specifying or restricting its meaning.

She has bought a car.

She was afraid of the dog.

### Structural Classification of the Object

1. Simple. It is expressed by a single word-form.

I've never seen *him*.

2. Phrasal. It is expressed by a phrase.

I've brought *a lot of news*.

3. Complex. It is expressed by a predicative complex.

Nobody knew *of his being absent from town*.

We waited *for him to begin*.

According to the way the object is connected to its headword, it may be either non-prepositional: I'll see you tomorrow; or prepositional: He is too proud *of his position*.

### Types of Objects

From the point view of their value and grammatical peculiarities, three types of objects can be distinguished in English: *the direct object, the indirect object, and the cognate object*.

1. The direct object is a non-prepositional object that follows transitive verbs, adjectives, or statives and completes their meaning.

I wrote *a poem*.

He likes *arguing*.

She was ready *to sing*.

2. The indirect object follows verbs, adjectives and statives. It may be attached to intransitive verbs as well as to transitive ones. Besides, it may also be attached to adverbs. From the point of view of their semantics and certain grammatical characteristics indirect objects fall into two types:

a) The indirect object of the first type is attached only to verbs. It is expressed by a noun or pronoun which denotes a person who is the addressee or recipient of the action of the verb. So it is called *the indirect recipient object*.

I'll show *you* the garden.

Sometimes this object denotes other living beings, such as animals or very seldom inanimate objects.

She ordered the dog to follow.

Let's ask *the computer* what's the best way.

The indirect recipient object is generally used together with the direct object and precedes it. When it precedes the direct object it is non-prepositional.

Jane sang *me* a song.

The indirect recipient object is prepositional when it follows the direct object.

In this case the prepositions are *to* or *for*.

*I'm going to offer something to you.*

*I'll buy this for you.*

The indirect recipient object is generally used with transitive verbs.

b) The indirect object of the second type is attached to verbs, adjectives, statives and sometimes adverbs. It is usually a noun (less often a pronoun) denoting an inanimate object, although it may be a gerund, a gerundial phrase or complex, an infinitive complex. It never denotes the addressee (recipient) of the action of the governing verb. So it is called *the indirect non-recipient object*.

The indirect non-recipient object can only be joined to its head word by means of a preposition.

She is not happy *about her new friends*.

Why are you looking *at me* so?

I thought *about it* a good deal.

This object follows both transitive and intransitive verbs and completes their meaning.

The indirect non-recipient object of verbs may be either undetached or detached. The latter is more independent of the headword. Objects with the prepositions *besides, including, together with, instead of* are usually detached.

I was to look *after those two kids* (non-detached).

She brought me some bread, *together with a big jug of water* (detached).

3. The cognate object is a non-prepositional object which is attached to otherwise intransitive verbs and is always expressed by nouns derived from, or semantically related to, the root of the governing verb.

The child smiled *the smile* and laughed *the laugh* of contentment.

The verbs that most frequently take a cognate object are: *to live (a life), to smile (a smile), to laugh (a laugh), to die (a death), to sigh (a sigh), to sleep (a sleep), to dream (a dream), to run (a race), to fight (a fight, a battle)*.

He died *the death* of a hero.

The cognate object is always used with words modifying it, never alone: the death of a hero, a heavy sigh, one's own life.

### **Ways of Expressing the Object**

The object can be expressed by:

1. A noun in the common case, a substantivized adjective, or a nominal phrase.

I saw *the boys* two hours ago.

She attended *to the* wounded.

He snatched *the bread and butter* from the table.

2. A pronoun. Personal pronouns in the objective case, others are in the common case or in the only form they have.

I saw *him* yesterday.

I don't know *anybody* here.

3. A numeral.

At last he found *three of them* high up in the hills.

4. A gerund or a gerundial phrase.

He insists *on coming*.

A man hates *being run after*.

5. An infinitive or an infinitive phrase.

He decided *to stop*.

Every day I had to learn how *to spell pages of words*.

6. Various predicative complexes.

She felt *the child trembling all over*.

Everything depends *on your coming in time*.

### **Object To Adjectives**

There are quite a number of adjectives that can take an object. In the sentence they are mainly used as predicatives. The objects they take are of two kinds:

1. Direct objects expressed only by infinitives or infinitive phrases.

She was quick *to understand*.

Nick was very glad *to get home*.

2. Indirect non-recipient objects governed by various prepositions.

These objects are usually expressed by a noun or pronoun, gerund, a gerundial phrase or complex.

She was ready *for anything*.

I was amazed *at her being so shy*.

### **Objects To Statives**

The statives that take objects are few in number. The most frequent of them are: *afraid, aware, alive, ashamed, ahead*. Their objects are direct (expressed by an infinitive), or indirect non-recipient object (expressed by a noun, a pronoun, a gerund, a gerundial phrase or predicative complex.

She had never been afraid *to experiment*.

I was afraid *of you*.

### **Objects To Adverbs**

There are some adverbs which can take objects. They are indirect non-recipient objects.

Fortunately *for himself*, he could not be present.

#### ***Examples of analyzing objects:***

Everything depends *on your coming in time*.

*On your coming in time* – complex, indirect nonrecipient object expressed by gerundial construction.

I saw *the boys* two hour ago.

*The boys* – simple, direct object expressed by simple, common, class noun in plural number form, common case form.

## EXERCISES

**Exercise 1.** *Point out the kind of object and say by what it is expressed. Translate into Ukrainian.*

1. What have you got there? (Cronin). 2. She pretended not to hear (Mansfield). 3. Marcellus found the luggage packed and strapped for the journey (Douglas). 4. I know all about it, my son (Douglas). 5. I have to show Dr. French his room (Shaw). 6. I never heard you express that opinion before, sir (Douglas). 7. Halting, he waited for the Roman to speak first (Douglas). 8. He was with you at the banquet (Douglas). 9. They don't want anything from us — not even our respect (Douglas). 10. I beg your pardon for calling you by your name (Shaw). 11. I found myself pitying the Baron (Mansfield). 12. I've got it framed up with Gilly to drive him anywhere (Kahler). 13. He smiled upon the young men a smile at once personal and presidential (Kahler). 14. Gallio didn't know how to talk with Marcellus about it (Douglas). 15. Laura helped her mother with the good-byes (Mansfield). 16. Why did you not want him to come back and see me to-day? (Mansfield). 17. Mr. Jinks, not exactly knowing what to do smiled a dependant's smile (Dickens). 18. He found it impossible to utter the next word (Kahler). 19. Marcellus issued crisp orders and insisted upon absolute obedience (Douglas). 20. He's going to live his own life and stop letting his mother boss him around like a baby (Kahler). 21. I will suffer no priest to interfere in my business (Shaw). 22. Papa will never consent to my being absolutely dependant on you (Shaw). 23. Do you know anything more about this dreadful place (Douglas). 24. She hated Frisco and hated herself for having yielded to his kisses (Prichard). 25. They had been very hard to please. Harry would demand the impossible (Mansfield). 26. His part in the conversation consisted chiefly of yeses and noes (Kahler). 27. Michelangelo could not remember having seen a painting of sculpture of the simplest nature in a Buanarrotti house (Stone).

**Exercise 2.** *Follow the direction for exercise 1.*

1. Where are the papers you have brought me? 2. Is it not strange that we hear nothing from the boys? 3. The telegram was sent them two weeks ago. 3. Smiling a broad smile, the old man watched the children playing in the garden. 4. It did not occur to him to wonder what Bosinney had done after they had left him there alone (Glsw). 5. We all felt relieved to hear of the fishermen having safely arrived home. 6. James sat with his hand behind his ear, his eyes fixed upon his son. He was proud of him (Glsw). 7. I meant to have given you a sovereign this morning. I'll give it to you this afternoon (Dickens). 8. The gardener gave the fence a new coat of paint. 9. When I called on him I found him busy arranging books in a new bookcase he had bought. 10. I am glad to hear you say you are well (Dickens). 11. Clyde turned into a side street and waited for his mother to pass (Dreiser). 12. At long intervals we heard muffled hoof-beats on the dusty road below. 13. You might drop her a note to that effect. 14. He is slowly recovering from his illness. 15. He has promised to help me. 16. After dinner he called on us and proposed a walk. 17. Evidently sufficient sunlight penetrates the Polar ice in summer time. 18. He died the death of a hero. 19. When I awoke this morning, I was surprised to find my sister gone. 20. He often enjoyed cooking his own meals. 21. Excuse my interrupting you. 22. I gave up thinking about it. 23. We threw on our clothes and ran out with our rifles. 24. Will you make John a coat? 25. You must find it rather dull living here all by yourself.

**Exercise 3.** *Point out the Complex Object and say what it is expressed. Translate into Ukrainian.*

1. He could see the man and Great Beaver talking together (London). 2. She had lied about the scullery door being open on the night of the disappearance of the banknotes (Bennett). 3. Each woman thought herself triumphant and the other altogether vanquished (Buck). 4. Thus these two waited with impatience for the three years to be over (Buck). 5. Sammy watched Mr. Cheviot slowly take the receiver from the girl (Priestley). 6. He hated her to work in the boarding house (Prichard). 7. The consul felt his legs give way (Cronin). 8. Mother objected to Aimee being taken away from her game with the boys (Prichard). 9. They had never heard him speak with such urgency, his eyes glowing like amber coals in the fading light (Stone).

## THE ATTRIBUTE

The attribute is a secondary part of the sentence which characterizes person or non-person expressed by the headword either qualitatively, quantitatively, or from the point of view of situation. Attributes may refer to nouns and other words of nominal nature.

It was a letter *from his devoted friend*.

### Ways of Expressing Attributes

An attribute may be expressed by different parts of speech:

1. By adjectives or adjectival phrases:

I've never seen a *better* place.

He stood and raged within himself with sour despair, *unable to move or say a word*.

2. By pronouns or pronominal phrases:

Here is some money for you.

I've seen *a good many* places on my way.

3. By numerals, ordinal or cardinal:

He arrived *three* weeks ago.

He has always been *the first* boy in the class.

4. By nouns in the common case or prepositional nominal phrases:

It happened on a *December* evening.

He was a man *of very regular habits*.

5. By nouns in the genitive case:

He caught the sound of *children's* voices.

6. By statives:

No man *alive* would ever think of such cruelty.

7. By participles I and II, participial phrases:

He made his way down the *creaking* stairs.

There was a tiny smile *playing about the corners of his mouth*.

8. By gerunds, gerundial phrases or gerundial complexes:

Her *walking* shoes were elegant.

He would not run the risk of *being late*.

There is no chance *of our seeing him again*.

9. By infinitives, infinitival phrases or complexes:

I haven't any time *to spare*.

There was nothing in his look *to show the courage of the man*.

This is a problem *for you to solve*.

10. By adverbs or adverbial phrases:

No sounds came from the quarters above.

### **Structural Classification of the Attribute**

From the point of view of their structure, attributes may be **simple**, **phrasal** and **complex**.

1. The simple attribute is expressed by a single word.

We sat in the *growing* darkness;

2. The phrasal attribute is expressed by a phrase.

Vincent glanced over at Christine *knitting by the fire*.

3. The complex attribute is expressed by:

a) infinitival construction.

It was a difficult task *for them to fulfill*.

b) gerundial construction.

There was a chance *of our making up the quarrel*.

c) prepositional phrase.

He gave a book *with a strange picture on its cover*.

### **Types of Attributes**

According to the syntactical function of the head word attributes may be:

a) subjective:

*His shrewd steady* eyes had lost none of their clear shining.

b) objective:

In his final examinations he won six distinctions.

c) predicative:

It was a *little* house.

d) appositive:

Mr. Smith, *the local doctor*, was known to everybody.

e) adverbial:

On the opposite side of the road to the side of the *destroyed* church is a fine avenue.

According to the syntactical position to the head word attributes may be:

a) prepositive:

It is not always easy to understand a *child's* language.

b) postpositive:

She hated the idea of borrowing and living on credit.

### **Types of Connection Between the Attribute And Its Headword**

From the point of view of their connection with the headword and other parts of the sentence, attributes may be divided into non-detached (close) and detached (loose) ones.

#### **Non-Detached Attributes**

Non-detached attributes form one sense group with their head word and are not separated from it by commas. They generally adjoin the headword either premodifying or postmodifying it and are connected with other parts of the sentence only through the headword:

a nice girl, a pretty house.

#### **Detached Attributes**

A detached attribute is only loosely connected with its headword and is often optional from the point of view of structure although very important semantically. It forms a separate sense group in speech and is separated by commas in writing.

A detached attribute may be placed in preposition, post-position, or often at some distance from the head word.

Carrie looked about her, *very much disturbed and quite sure* that she did not want to work here.

*A daughter of poor but honest parents*, I have no reason to be ashamed of my origins.

#### **Example of analyzing attributes:**

It was *a little* house.

*Little* – simple, prepositive, predicative attribute expressed by simple qualitative adjective in positive degree.

She hated the idea *of living on credit*.

*Of living on credit* – phrasal, pospositive, objective attribute expressed by a gerundial phrase.

### **The Apposition**

An apposition is a part of the sentence expressed by a noun or nominal phrase and referring to another phrase (the headword),

or sometimes to a clause. The apposition may give another description of the person or non-person or else put it in a certain class of persons or non-persons.

From the point of view of their relation to the headword, appositions, like attributes, are subdivided into non-detached (close) or detached (loose).

### **Non-Detached Appositions**

Non-detached appositions form one sense group with their head word and very often enter into such close relation with the latter that the two words form one whole. This is especially true in the case of titles, military ranks, professions, kinship terms, geographical denotations.

Sir Peter, Mr. Brown, Doctor Watson, Colonel Davidson, Uncle Soames, the River Thames.

### **Detached Appositions**

Detached appositions form separate sense groups and are wider in their meaning than close appositions: they may give identification, explanation. They may follow the headword immediately or be separated from it.

Beyond the villa, *a strange-looking building* began the forest.

Cooper was three inches taller than Mr. Warburton, *a strong, muscular young man*.

### **EXERCISES.**

**Exercise 1.** *Point out the attribute and say by what it is expressed.*

1. The first day's journey from Gaza to Ascalon was intolerably tedious (Douglas). 2. What do you say to a stroll through the garden, Mr. Cockane? (Shaw). 3. It was such a cruel thing to have happened to that gentle, helpless creature (Prichard). 4. He was always the first to enter the dining-room and the last to leave (Mansfield). 5. Sally hated the idea of borrowing and living on credit (Prichard). 6. The two men faced each other silently (Douglas). 7. It was an easy go-as-you please existence. 8. I am not in the habit of reading other people's letters (Shaw). 9. He thrust his hands deep into his overcoat pockets (Galsworthy). 10. It was not a matter to be discussed even with a guide, philosopher and friend so near and trusted as

the Professor (Kahler). 11. Ethel, the youngest, married a good-for-nothing little waiter (Mansfield). 12. He pointed to the house on a near-by-shady knoll (Douglas). 13. It was just one little sheet of glass between her and the great wet world outside (Mansfield). 14. She had a pair of immense bare arms to match, and a quantity of mottled hair arranged in a sort of bow (Mansfield). 15. Dicky heard right enough. A clear, ringing little laugh was his only reply (Mansfield). 16. To think that a man of his abilities would stoop to such a horrible trick as that (Dreiser). 17. There was a blackbird perched on the cherry tree, sleek and glistening (Braine). 18. A middle-aged man carrying a sheaf of cards walked into the room (Braine). 19. Daniel Quilp began to comprehend the possibility of there being somebody at the door (Dickens). 20. Still, Pett's happiness or unhappiness is quite a life and death question with us (Dickens).

**Exercise 2.** *Follow the direction for exercise 1.*

1. Roger had a high forehead and the freshest colour of any of the Forsytes (Glsw). 2. When she returned he was still standing there like a man of stone. 3. Through Aunt Ann's compressed lips a tender smile forced its way (Glsw). 4. Old Jolyon has got nobody else to leave his money to (Glsw). 5. There came a girl with a face beautiful and attractive (Maltz). 6. Roger was that remarkable Forsyte who had conceived and carried out the notion of bringing up his four sons to a new profession (Glsw). 7. Recalling that never-to-be-forgotten day, they always exchange understanding smiles. 8. There was something easy and sufficient about them (Dreiser). 9. The rising moon shone brightly on the calm waters. 10. They found a cheerful company assembled round a glowing fire. 11. It was six o'clock of a brilliant summer's afternoon. 12. He had no intention to post the letter immediately. 13. It is the best method of doing it. 14. She had no one to help her in the house. 15. He lay listening to the slow loud tick of the clock in the empty room below. 16. In a short time he mastered the theory of driving.

**Exercise 3.** *Analyse loose attributes. Translate the sentences.*

1. A man of action, forced into a state of thought is unhappy until he can get out of it (Glsw). 2. Tall, straight-shouldered, neither lean nor stout, he was an imposing figure (Dreiser). 3. Captain Slots, standing beside him,

was unknown (Aldridge). 4. Furious, he did not answer, feeling himself in an utterly false position (Cronin). 5. And on Monday morning, weary, he began the new week's work (London). 6. Brissenden lay sick in his hotel, too feeble to stir out (London). 7. Wilfrid, lying on the divan in a dark dressing-room, sat up (Glsw). 8. Baumer took a deep breath. Then, low-voiced, he replied, "I knew if (Maltz). 9. Of an age which refused to declare itself, short and square, with a deep soft voice, he had an appearance of complete detachment (Glsw). 10. Dead, he would have been save; wounded, he was caught like a rat in a trap (Maltz). 11. Faced by Ferse's fate-what would one do (Glsw).

**Exercise 4.** *Paraphrase the following using loose attributes.*

1. This little episode, which was unimportant in itself, was yet told with the saving grace of comedy. 2. As I was healthily tired after a happy day, I was only too glad to crawl to whatever queer resting-place. 3. The stranger's conversation which was at once pleasing and instructive, induced me to wish for a continuance of it. 4. They sat there for a time. They were silent. 5. When Jennie was left alone in her strange abode, she gave way to her saddened feelings. 6. Here he paused, he was quite taken aback. 7. Though Blodwen was delighted with the increase in her cheque, she nevertheless nursed a most disturbing thought. 8. Where he Stood it was not so lighted while he himself remained unseen, he would be able to see her as she passed by. 9. His hopes, which were so high a minute ago, were now dashed completely to the ground. 10. The mother was very much abashed and hesitated in her reply. 11. The sight of Diana's face, which was white and worn, stopped her. 12. Though usually Andrew was so perceptive, he now felt dull and listless. 13. When they were divested of their coats, they proceeded to an end table. 14. His companions, who were startled and wondering drew closer to him. 15. Mrs. Gerhardt stood there, she was pale with excitement.

**Exercise 5.** *Point out the apposition and say whether it is close or loose.*

1. Maria, the mother, had not taken off her shawl (Cronin). 2. One of our number, a round-faced, curly-haired, little man of about forty, glared at him aggressively (Braddon). 3. There are plenty of dogs in the town of

Oxford (Jerome K. Jerome). 4. You look all right, Uncle Soames (Glsw). 5. James, a slow and thorough eater, stopped the process of mastication (Glsw). 6. He felt lost, alone there in the room with that pale spirit of a woman (London). 7. But the doctor – a family physician well past middle age – was not impressed (Carter). 8. They, the professors, were right in their literary judgement... (London). 9. In consequence neither Oscar nor his sister Martha had any too much education or decent social experience of any kind (Dreiser). 10. But now he had seen that world, possible and real, with a flower of a woman (London). 11. His house was at the end of the village, a little log house with whitewashed walls. 12. He envied little Jimmy, the son of their neighbour, who was allowed to go barefoot all summer. 13. I see a light glimmering in the farmhouse window – a little ray against the blackness of the great hillside, below which the water sleeps. 14. The road between the trees is covered in all its length and breadth with fallen leaves – a carpet of pale gold.

### **THE ADVERBIAL MODIFIER**

The adverbial modifier is a secondary part of the sentence which modifies another part of the sentence expressed either by a verb, an adjective, a stative or an adverb.

An adverbial modifier characterizes the process denoted by the verb from the viewpoint of situation quality or quantity.

An adverbial modifier may refer to:

a) The predicate verb.

John spoke *in a whisper*.

b) The predicate group.

Bowen read the telegram *aloud*.

c) The whole of the sentence.

*In the evening* they gathered together again.

Adverbials modifying adjectives, statives and adverbs<sup>1</sup> denote quantity. These adverbials modify:

a) Adjectives in their attributive or predicative function:

It was a *very* long story.

b) Statives in their predicative function:

I am *quite* aware of the situation.

c) Adverbs in their main function as an adverbial:

You speak English rather fluently.

### Structural Classification of the Adverbial Modifier:

1) Simple: We started early.

2) Phrasal: We started *at 5 in the morning*.

3) Complex: John sat with *his elbows on the table*.

### Absolute Constructions

Functions	Nominative Absolute Participle	Nominative Absolute	Prepositional Absolute Participial	Prepositional Absolute
Complex Adverbial Modifier of:				
a) Time	<u>The game having ended</u> , the streets were crowded.	<u>The concert over</u> , the lottery came next.		
b) attendant circumstances	She stood motionless, <u>her head bent</u> .	He sat on the steps, <u>his hands in his pocket</u> .	He lay in bed, <u>with the light burning</u> .	He was going along the street, <u>with a pipe in his mouth</u> .
c) cause	I found the house empty, <u>my mother being at the shops</u> .	-	-	-
d) Condition	<u>Conciliation failing</u> , force remains.	-	-	-

### Semantic Classes of Adverbial Modifiers

#### 1. The Adverbial of Place

It expresses:

a) Place proper: John was born in *Australia*.

b) Direction: He moved to *Australia*.

c) Distance: He lives *far from my parents*.

The identifying questions are *where?, where to?, where from?, how far?*

## 2. The Adverbial of Time

It expresses:

- a) Time proper: We shall meet *tomorrow*.
- b) Frequency: We *often* see each other.
- c) Duration: I have been here *a couple of days*.
- d) Time relationship: It was *still* raining.

## 3. The Adverbial of Manner.

It characterizes the action of the verb by indicating the way it is performed or by what means it is achieved.

The identifying questions are *how?, in what way?, by what means?*

The proforms are *so, thus, like, like this*.

He danced *badly*, but *energetically*.

He began learning English *by listening to the new sounds*.

## 4. The Adverbial of Cause (Reason).

The identifying questions are *why? and for what reason?*

The proforms are *because of, due to, owing to, on account of, for the reason of, thanks to*.

The accident happened *owing to bad driving*.

*Thanks to my parents* I got a decent education.

She couldn't speak *for anger*.

## 5. The Adverbial of Purpose.

This adverbial answers the identifying questions *what for?, for what purpose?*

Jane has come *to help us*.

I've repeated my words *for you to remember them*.

## 6. The Adverbial of Result.

It refers to an adjective or an adverb accompanied by an adverb of degree, such as *too, enough, sufficiently, so... as*.

It is *too, cold to go out*.

The lecturer spoke slowly enough *for us to take down everything he said*.

## 7. The Adverbial of Condition.

The identifying questions are *in what case? or on what condition?* The proform, is in *this/that case*.

*But for you* I wouldn't be here at all.

*Without faith* there can be no cure.

Jane won't sing unless *asked to*.

We'll come earlier *if necessary*.

### **8. The Adverbial of Concession.**

It expresses some idea that is in contradiction with what is stated in the modified part of the sentence. The identifying question is *in spite of what?*

*In spite of his anger* John listened to me attentively.

*With all his faults*, I like him.

### **9. The Adverbial of Attendant Circumstances.**

It expresses some fact that accompanies the event presented in the modified part of the sentence.

We walked three miles *without meeting anyone*.

He stood before the window, *smoking his pipe*.

### **10. The Adverbial of Comparison.**

It is introduced by the conjunctions *than, as, as if, as though* and preposition *like*.

Tom speaks French as fluently *as a born Frenchman*.

*As if obeying him*, I turned and stared into his face.

### **11. The Adverbial of Degree.**

It modifies various parts of the sentence expressed by verbs, adjectives, adverbs and stative verbs, characterizing actions, states and quality from the viewpoint of their intensity. The identifying questions are *how much?, to what extent?*

The story is *extremely* long.

### **12. The Adverbial of Measure.**

It is expressed by a noun denoting a unit of measure (length, time, weight, money, temperature).

The room measures *30 feet* across.

We walked *five miles*.

### **13. The Adverbial of Exception.**

It is expressed by nouns or prepositional phrases introduced by the prepositions *but, except, save, but for, save for, apart from, aside from, with the exclusion of*.

I looked everywhere *except* in *the bedroom*.

Our cat eats nothing *but* *fish*.

### **Ways of Expressing Adverbial Modifiers**

An adverbial modifier is expressed by:

1. An adverb (sometimes preceded by a preposition).

Jane sings *beautifully*.

I'll be *here before long*.

2. An adverbial phrase.

They worked *till late at night*.

3. A noun, pronoun or numeral preceded by a preposition or prepositional nominal phrase.

A dim light was burning in the archway *under the inner gate*.

Classes begin *on the first of September*.

4. A noun without a preposition or a non-prepositional noun phrase, the latter usually containing such words as *this, that, every, last, next*.

Wait *a minute!*

We meet *every day*.

5. A non-finite form of the verb:

- a) a gerund or a gerundial phrase.

Open the window *before doing your morning exercises*.

- b) an infinitive or an infinitive phrase.

The problem is too difficult *to solve*.

- c) a participle or a participial phrase.

*Rounding the house*, they entered a quiet, walled garden.

6. An adjective an adverb, a participle, a noun, a prepositional phrase, an infinitive introduced by a conjunction.

I'll come earlier *if necessary*.

He quickly did this, and *while doing it* dropped his umbrella.

7. A predicative Complex:

- a) a gerundial construction.

Are you angry because *of my being late?*

- b) a for-to-infinitive construction.

The problem is too difficult *for a child to solve*.

- c) a non-propositional or prepositional absolute construction.

*There having been no rain, the earth was dry.*

I don't want to quarrel *with the children* listening.

### **Obligatory And Non-Obligatory Adverbial Modifiers**

Adverbials are obligatory when the sentence structure demands one or when their absence changes the meaning of the verb. This is the case:

a) after the verbs *to behave, to act, to treat*.

He behaved *bravely*.

This Murdstones treated David *cruelly*.

b) after stative and durative verbs, such as *to live, to dwell, to wait, to last, to weigh*.

The lecture lasted *two hours*.

c) after the verbs implying direction, such as *to put, to take, to send*.

Put the book *on the shelf*.

Take these letters *to the post-office*.

d) after verbs of motion and position in space, such as *to come, to go, to arrive, to return, to step, to sit, to lie, to stand*.

He went *to the dressing-room*.

Robert was standing *at the window*.

e) when an adverbial influences the meaning of a verb-form.

I am going to the library *tomorrow*.

f) when its absence changes the meaning of the rest of the sentence.

Can you speak English *without making mistakes?*

I've never been there *since my childhood*.

Non-obligatory adverbials are those which are not necessary for the structure of the sentence.

She left the room *without saying a word*.

*Before speaking* he pressed the bell at his side.

### **Detached Adverbial Modifiers**

Detached adverbials are never obligatory. They are separated from the rest of the sentence by intonation in speaking and by commas in writing. Owing to their structure and meaning absolute constructions are always detached.

He saw the boat, *its decks deserted*.

Participial phrases as adverbials tend to be detached.

She then returned to her place, *not having spoken another word*.

Adverbials are detached when they are placed in an unusual position.

Like him, she saw danger in it.

Randal, far all his tiresomeness and badness, had always been her Randal.

***Example of analyzing adverbial modifiers:***

He sings *beautifully*.

*Beautifully* – simple adverbial modifier of manner expressed by adverb.

*There having been no rain*, the earth was dry.

*There having been no rain* – complex adverbial modifier of cause expressed by nominative absolute participle construction.

## **EXERCISES**

**Exercise 1.** *Point out the kind of adverbial modifier, and state by what it is expressed. Translate into Ukrainian.*

1. Gallio slowly nodded his head (Douglas). 2. He's coming on Saturday at one o'clock (Cronin). 3. Lucia stopped them in their tracks with a stern command (Douglas). 4. Sally was sitting on the front seat of the buggy, dumb and unhappy at being ignored (Prichard). 5. I feel my own deficiencies too keenly to presume so far (Shaw). 6. The first bar of gold raised hopes sky high (Prichard). 7. She had to talk because of her desire to laugh. (Mansfield). 8. Gallio pushed back his chair and rose to his full height as if preparing to deliver an address (Douglass). 9. He takes a glass and holds it to Essie to be filled (Shaw). 10. Morris was walking too quickly for Sally to keep up with him (Prichard). 11. The poor woman was annoyed with Morris for dumping his wife on her (Prichard). 12. It was quite a long narrative (Douglas). 13. Of course Laura and Jose were far too grown-up to really care about such things (Mansfield). 14. Now and then Gavin would stop to point out silently some rarity (Cronin). 15. And for all her quiet manner, and her quiet smile, she was full of trouble (Dickens). 16. The young school-teachers spirits rose to a decided height (Dreiser). 17. Evil report, with time and chance to help it, travels patiently, and travels far (Collins).

**Exercise 2.** *Follow the direction for Exercise 1.*

1. At the top of the stairs she paused to wave to him (Douglas).  
2. Marcellus accepted this information without betraying his amazement (Douglas).  
3. Having knocked on his door, she firmly entered Grandpa's room (Cronin).  
4. After waiting for a few minutes, he marched up the steps, closely followed by Demetrius (Douglas).  
5. Why do you always look at things with such dreadfully practical eyes? (London).  
6. David appeared in the open door one hand clutching a sheaf of bills, under his other arm an account book (Stone).  
7. That night I could scarcely sleep for thinking of it (Cronin).  
8. She did feel silly holding Moon's hand like that (Mansfield).  
9. Then Gallio cleared his throat, and faced his son with troubled eyes (Douglas).  
10. We have some exceptionally fine roses this year (Douglas).  
11. Jonathan shook his head slowly, without looking up, his tongue bulging his cheek (Douglas).  
12. But it was of no use. Marcellus' melancholy was too heavy to be lifted (Douglas).  
13. She [Sally] never would have been able to make a success of the dining-room but for the kindness and assistance of the men (Prichard).  
14. On being informed of the old man's flight, his fury was unbounded (Dickens).  
15. To be a complete artist it is not enough to be a painter, sculptor or architect (Stone).  
16. Sally was furious with herself for having fainted (Prechard).  
17. The receiving overseer, Roger Kendal, though thin and clerical, was a rather capable man (Dreiser).  
18. With all her faults, she was candor herself (Hardy).

**Exercise 3.** *Point out all the adverbial modifiers expressed by Predicative Constructions. Translate into Ukrainian.*

1. Marcellus strode heavily to and fro before the entrance, his impatience mounting (Douglas).  
2. On her applying to them, reassured by this resemblance for a direction to Miss Dorrit, they made way for her to enter a dark hall (Dickens).  
3. Well, women's faces have had too much power over me already for me not to fear them (Hardy).  
4. I almost doubt whether I ought not to go a step farther, and burn the letter at once, for fear of its falling into wrong hands (Collins).  
5. Michelangelo went to Jacopo's side, ran his hand caressingly over the sarcophagus, his fingers tracing out in its low relief the funeral procession of fighting men and horses (Stone).  
6. Michelangelo went into the

yard and sat in the baking sun with his chin resting on his chest (Stone). 7. That over, she sat back with a sigh and softly rubbed her knees (Mansfield). 8. He opened the door for the Senator to precede him (Douglas). 9. They were returning to Fogarty's; their hands full of flowers (Prichard). 10. She pressed his hand mutely, her eyes dim (London). 11. His being an older man, that made it all right (Warren). 12. On the second of these days Granacci burst into the studio, his usually placid eyes blinking hard (Stone). 13. He stood beside me in silence, his candle on his hand (Conan Doyle). 14. In a room within the house, Cowperwood, his coat and vest off, was listening to Aileen's account of her troubles (Dreiser). 15. There was room enough for me to sit between them and no more (Collins).

**Exercise 4.** *Point out what parts are detached and by what they are expressed.*

1. Now their laughter joined together, seized each other and held close, harmoniously intertwined through each other's fabric and substance (Stone). 2. Huckleberry Finn was there, with his dead cat (Twain). 3. We reached the station, with only a minute or two to spare (Collins). 4. Blind and almost senseless, like a bird taught in a snare, he still heard the sharp slam of the door (Cronin). 5 As he stroke along he was conscious, within himself, of a deep, pervading sense of power (Cronin). 6. With his hands by his sides, he strolled very slowly and inconspicuously, down the border (Cronin). 7. One summer, during a brief vacation at Knocke, his visit had come to the notice of Harrington Brande (Cronin). 8. We are very poor, senior, with many mouths to feed, and these fish would make a good meal for us (Cronin). 9. Unbelievably, his eyes fixed, lips tightly compressed, Brande stared at the advancing youth (Cronin). 10. He remembered her brave and hardy, with a small-boned eager face, enriched with weather and living (Sanborn). 11. The girls had met and were strolling, arm in arm through the rose arbor (Douglas). 12. Stout middle-aged full of energy, clad in a grease-stained dark blue print dress... she bustled backwards and forwards from the kitchen to the dining-room (Prichard). 13. She had become very drab and unattractive, with all |the hard work, no doubt (Prichard). 14. But for all that, they had a very pleasant walk (Dickens).

## THE PARTS OF THE SENTENCE MODEL

### The Subject:

- a) the type of the subject according to its meaning (notional, formal);
- b) the structural type of the subject (simple, complex, compound);
- c) the type of the subject in accordance with its character (personal (personal proper, indefinite personal, generalized personal), impersonal);
- d) the way of expression (... expressed by a simple (derivative, compound, composite) noun, which is a class (collective, expressing multitude, name of material, abstract, proper) noun, in the common (genitive case form), singular(plural) number form).

### The predicate:

- a) the type of the predicate according to its meaning (verbal, nominal, mixed);
- b) the structural type of the predicate (simple, compound);
- c) the way of expression of the simple verbal predicate (synthetic or analytical form of the verb with the following grammatical (categorical) meanings:

Tense Form (Present, Past, Future), Mood Form (Indicative, Imperative, Subjunctive, Suppositional, Conditional), Aspect Form (Continuous, Non-Continuous), Voice Form (Passive, Non-Passive), Phase Form (Perfect, Non-Perfect), Person Form (1, 2, 3), Number Form (Singular, Plural).

In case of compound predicate it is necessary to indicate the structural (grammatical) center of the predicate (link or modal verb) and semantic one (represented by the predicative complement). The grammatical centre undergoes the same analysis as the verbal predicate.

### The object:

- a) the type of the object according to its meaning (direct, indirect, recipient, indirect-nonrecipient, cognate);
- b) the type as to the form of syntactic connection with predicate (the object with prepositional or non-prepositional government);
- c) the structural type (simple, phrasal, complex);

- d) the type of the object as to the functional and structural significance (complement, extension);
- e) the way of expression (See Subject).

#### **The attribute:**

- a) the type according to the syntactical function of the head-word: (subjective, objective, predicative, appositive, adverbial);
- b) the type in accord with the syntactical position of it to the head word (prepositive, postpositive);
- c) the structural type (simple, phrasal, complex);
- d) the way of expression.

#### **The Adverbial Modifier:**

- a) the type according to its meaning (qualitative (manner and comparison), quantitative (measure, degree, frequency), circumstantial (time, place, purpose, condition, attendant circumstances, concession);
- b) the structural type (simple, phrasal, complex);
- c) the way of expression.

### **HOMOGENEOUS PARTS OF THE SENTENCE**

Two or more parts of the sentence having the same function and referring to the same part of the sentence are called homogeneous parts of the sentence. They are linked either by means of coordinating conjunctions or asyndetically.

There can be:

1. Two or more homogeneous subjects to one predicate.

To her extreme relief her *father* and *sisters* appeared.

2. Two or more homogeneous predicates to one subject.

- a) Simple verbal predicates.

She *got up*, *washed* her face and *went* to the kitchen.

- b) A compound verbal modal predicate with homogeneous parts within it.

Thousands of sheets *must be printed* *dried*, *cut*.

- c) A compound verbal aspect predicate with homogeneous parts within it.

First he began *to understand* and then *to speak* English.

d) A compound nominal predicate with several predicatives within it.

The sky was *dear, remote and empty*.

3. Two or more attributes, objects or adverbial modifiers to one part of the sentence.

The *unlighted, unused* room behind the sitting-room seemed to absorb the changing moods of the house (attributes);

He could imitate *other people's speech, their accent, their tone* (objects).

She smiled *pleasantly* and *naturally* (adverbial modifier of manner).

### EXERCISES

**Exercise 1.** *Point out homogeneous parts, define them and say by what they are expressed.*

1. He had lived with this block for several months now, studied it in every light, from every angle, in every degree of heat and cold (Stone). 2. He left discouraged, strangely empty (Cronin). 3. There were tangerines and apples stained with strawberry pink (Mansfield). 4. He came in slowly, hesitated, took up a toothpick from a dish on the top of the piano, and went out again (Mansfield). 5. But I was exceedingly nice, a trifle different, appropriately reverential (Mansfield). 6. From the edge of the sea came a ripple and whisper (Wells). 7. They went side by side, hand in hand, silently toward the hedge (Glsw). 8. The light outside had chilled, and threw a chalky whiteness on the river (Glsw). 9. Thousands of sheets must be printed dried, cut (Heym). 10. Opening the drawer he took from the sachet, a handkerchief and the framed photograph of Fleur (Glsw). 11. The Captain was mostly concerned about himself, his own comfort, his own safety (Heym). 12. Her mother was speaking in her low, pleasing, slightly metallic voice (Glsw). 13. And suddenly she burst into tears of disappointment, shame and overstrain (Glsw). 14. She extended a slender hand and smiled pleasantly and naturally (Wales). 15. Then, without a word of warning without the shadow of provocation, he bit that poodle's near foreleg (Jerome K. Jerome). 16. It could be smashed by violence but never forced to fulfill (Stone). 17. Never before had the friar had such power and never had his voice rung out with such a clap of doom (Stone).

## INDEPENDENT ELEMENTS OF THE SENTENCE

Independent elements of the sentence are not grammatically dependent on any particular part of the sentence and as a rule refer to the sentence as a whole. The independent element may consist of a word or a phrase. Its position is more free, it may occur in different positions in the sentence. There are two groups of independent elements:

1. Direct **address**. A direct address is the name of a person (occasionally a non-person) to whom the rest of the sentence is addressed.

*I'm sorry, Major, we had an arrangement.*

*Jenny, darling, don't say such things.*

2. **Parenthesis**. As to its meaning and function a parenthesis may be of several types:

a) It may express the speaker's attitude to the relation between what is expressed in the sentence and reality (*perhaps, maybe, certainly, of course, evidently, oh, etc*)

*Undoubtedly you are both excellent engineers.*

*Oh, we can't go.*

b) It may connect the sentence it belongs to with the preceding or the following one (*first, firstly, secondly, finally, after all, moreover besides, by the way, that is, for example, etc*).

*After all, he'd only been doing his duty.*

*Finally the whole party started walking.*

c) It may specify that which is said in the sentence or express a comment (*according to my taste, in my opinion, to tell the truth, in other words, as is known, etc*).

*Frankly speaking, he had been amazed at his failure.*

A parenthesis can be expressed by:

1. A modal word; perhaps, no doubt, indeed, certainly, in fact, may be, etc.

*Perhaps they would go soon.*

2. An interjection: Oh, Dear me, By God, Good heavens, etc.

*You like the outfit, eh?*

3. A conjunct (that is, an adverb combining the function of a

parenthesis with that of a connector): finally, anyway, besides, moreover, otherwise, etc.

But there's no chance here. Besides, he couldn't make two ends meet on the job.

4. A prepositional phrase: in my opinion, in short, by the way, on the other hand, on the contrary, at least, etc.

*In my opinion* you are wrong.

5. An infinitive phrase: to tell the truth, to be sure, to begin with, etc.

That was, *so to speak*, another gift for you.

6. A participial phrase: frankly speaking, strictly speaking, generally speaking, etc.

*Generally speaking* I think you are right.

7. A clause.

*As it was*, Nell departed with surprising docility.

## EXERCISES

**Exercise 1.** *Point out all the independent elements and say by what they are expressed.*

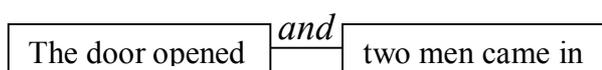
1. In the morning, however, there was a comforting excitement in leaving the train (Kahler). 2. May be, after all, there was something in that wild idea of Albertine's (Kahler). 3. They gave him, in fact, a pleasant feeling of vicarious fatherhood (Kahler). 4. Nicholas, unfortunately, had passed an unquiet night (Cronin). 5. Nevertheless, despite this reasoning there remained in the Consul's breast that strange sense of jealousy (Cronin). 6. Fortunate to have such a reliable couple in the house. Naturally, he counted on the Burtons as an official standby (Cronin). 7. I am a human being, senor, and must take advantage, of my opportunities. Frankly, I am accustomed to good wine (Cronin). 8. He was surprised, evidently, to find Sally so much at home and bustling about like that (Prichard). 9. She was quite unconcerned, as a matter of fact, about being left alone in the camp (Prichard). 10. Perhaps her colonial upbringing had something to do with it (Prichard). 11. It was still too early for his ride, but he did not go back to bed, he wasn't deeply worried, to be sure, but he knew that he wouldn't be able to sleep (Kahler).

## THE COMPOSITE SENTENCE

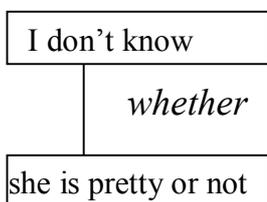
The composite sentence is a sentence consisting of two or more clauses. In its structure a clause is similar to a simple sentence, but unlike a simple sentence it forms part of a bigger syntactical unit.

Within a composite sentence clauses may be joined by means of coordination or subordination, thus forming a compound or a complex sentence respectively.

1. The door opened and two men came in.



2. I don't know whether she is pretty or not.



## THE COMPOUND SENTENCE

A compound sentence consists of two or more clauses of equal rank which form one syntactical whole in meaning and intonation.

Coordinate clauses may be linked together with or without a connector, in the first case they are joined *syndetically*, in the second case-*asyndetically*.

From the point of view of the relationship between coordinate clauses, we distinguish four kinds of coordinate connection: *copulative*, *adversative*, *disjunctive* and *causative-consecutive*. The type of connection is expressed not only by means of coordinating connectives, but also by the general meaning of clauses conveyed by their lexical and grammatical content. This accounts for asyndetic coordination and for various uses of the conjunction *and*. It also explains the fact that independent sentences are usually linked without any conjunction.

Thus the following independent sentences may easily be converted into a compound sentence with three coordinate clauses.

I do believe one of them was Mr. Jones.

I may have been mistaken. They were far.

The writer might have put it as follows:

I do believe one of them was Mr. Jones, but.

I may have been mistaken, for they were far.

Copulative coordination implies that two events or ideas conveyed by coordinate clauses are merely joined in time and place.

The copulative connectors are: the conjunctions *and*, *nor*, *neither... nor*, *not only but (also)*, *as well as*, and the conjunctive adverbs *then*, *moreover*.

*And* is the conjunction most frequently used to realize copulative coordination. It may suggest mere addition.

Then she (Ellen) went home *and* wrote Brody a thank you note for being so nice...

The conjunction *nor* joins two negative clauses.

I didn't recognize the girl, *nor* did I remember her name.

The correlative pairs *neither... nor*, *not only... but (also)* express mere addition.

*I not only* remembered the girl's name, *but also* knew everything about her family.

The conjunctive adverb *then* joins clauses describing successive events.

We went along the street, then we turned to the left.

Copulative connection may be also expressed asyndetically.

The bus stopped, the automatic door sprang open, a lady got in, then another lady.

Adversative coordination joins clauses containing *opposition*, *contradiction* or *contrast*. Adversative connectors are: the conjunctions *but*, *while*, *whereas*, the conjunctive adverbs *yet*, *still*, *nevertheless*, and the conjunctive particle *only*. Adversative coordination may also be realized asyndetically. The main adversative conjunction is *but*. The clause introduced by *but* conveys some event that is opposite to what is expected from the contents of the first clause.

The story was amusing, *but* nobody laughed.

*But* may also join clauses contrasted in meaning.

The English system of noun forms is very simple, but the system of verb forms is most intricate. The conjunctions *while* and *whereas* express contrastive relations.

Peter is an engineer, *while* his brother is a musician.

Some people prefer going to the theatre, whereas others will stay at home watching TV programmes.

Disjunctive connection denotes choice between two alternatives. The disjunctive conjunctions are *or, either... or*, the conjunctive adverbs *else (or else), otherwise*.

*Either* listen to me, *or* I shall stop reading to you.

Causative-consecutive coordination joins clauses connected in such a way that one of them contains a reason and the other – a consequence. The only causative-consecutive conjunction is *for*.

John must have gone, *for* nobody answers the call.

### **Generals Characteristics of the Compound Sentence:**

1) The type as to the means of syntactic connection (syndetic, asyndetic). In case of syndetic, point out the concrete formal signal of syntactic connection (conjunctions, connective pronouns or adverbs);

2) The type of the compound sentence according to the semantic kind of coordination (copulative, disjunctive, adversative, causative-consecutive (or causal, resultative));

3) The constituents of the compound sentence (the leading and sequential clauses);

4) The leading clause (See "General Characteristics of the Simple Sentence" and "The Parts of the Sentence Model");

5) The Sequential Clauses (See "General Characteristics of the Simple Sentence" and "The Parts of the Sentence Model").

Some people prefer going to the theatre whereas others will stay at home watching TV programmes.

This is compound, syndetic sentence with adversative type of coordination.

The leading clause is *Some people prefer going to the theatre*.

The sequential clause is *Others will stay at home watching TV programmes*.

Some people prefer going to the theatre.

This is declarative, affirmative, simple, two-member, complete, extended, definite personal sentence.

The subject – *people* – simple, notional, definite personal subject expressed by a simple, common, collective noun which is singular in form but plural in meaning, common case form.

*Prefer* – simple verbal predicate expressed by the verb “to prefer” in present tense form, indicative mood form, active voice form, common aspect form, non-perfect correlation form, third person, singular.

*Going* – simple, direct object expressed by gerund-active voice form, non-perfect correlation form.

*To the theatre* - simple adverbial modifier of place expressed by simple, common, class noun in singular number form, common case form with preposition.

*Some* – simple, prepositive, subjective attribute expressed by indefinite pronouns.

The sequential clause is . . . (*see the analysis of the leading clause*).

## EXERCISES

**Exercise 1.** *Analyze the following sentences.*

1. The name of the dead man was Walter, he was a man of middle age. 2. He was tired and he fall asleep soon. 3. He was lying on the bed but I could not see him. 4. She looked round quickly but there was nothing to be seen. 5. Ancient history books were distributed to the class and Miss Shenstone asked us to turn the page 192 for our first lesson. 6. The constable’s story was over and we arrived at the house surrounded by a garden. 7. Outside rain was falling, there was a cold, bitter taste in the air and the newly lighted lamps looked sad. 8. Her husband built a country house in Kent and Sarah was taken to play with the young children. 9. She could have tea in the refreshment-room, but she was to wait at the station for her mistress. 10. Some time passed and my aunt decided to move to Derbyshire. 11. They have set him up on a pedestal and nobody is allowed to rock it. 12. I made myself some tea and then I fed my two gold fish. 13. It was high summer and the hay harvest was over.

**Exercise 2.** *Point out the coordinate clauses (mark the elliptical ones) and comment on the way they are joined.*

1. One small group was playing cards, another sat about a table and drank, or, tiring of that, adjourned to a large room to dance to the music of the victrola or player-piano. (*Dreiser*) 2. His eyes were bloodshot and heavy, his face a deadly white, and his body bent as if with age. (*Dickens*) 3. He only smiled, however, and there was comfort in his hearty rejoinder, for there seemed to be a whole sensible world behind it. (*Priestley*) 4. You'll either sail this boat correctly or you'll never go out with me again. (*Dreiser*) 5. Time passed, and she came to no conclusion, nor did any opportunities come her way for making a closer study of Mischa. (*Murdoch*) 6. She often enjoyed Annette's company, yet the child made her nervous. (*Murdoch*) 7. She ran through another set of rooms, breathless, her feet scarcely touching the surface of the soft carpets; then a final doorway suddenly and unexpectedly let her out into the street. (*Murdoch*) 8. It was early afternoon, but very dark outside, and the lamps had already been turned on. (*Murdoch*) 9. A large number of expensive Christmas cards were arrayed on the piano; while upon the walls dark evergreens, tied into various clever swags of red and silver ribbon, further proclaimed the season. (*Murdoch*) 10. Brangwen never smoked cigarettes, yet he took the one offered, fumbling painfully with thick fingers, blushing to the roots of his hair. (*Lawrence*)

## THE COMPLEX SENTENCE

A complex sentence formed by subordination consists of a *principal clause* and one or more *subordinate clauses*.

Subordination is marked by some formal signals contained either in the subordinate clause (This is the news *which* he didn't know), or in both-the main and the subordinate clause (He was *as* ignorant *as* any uneducated person is).

These formal signals may be conjunctions or connectives.

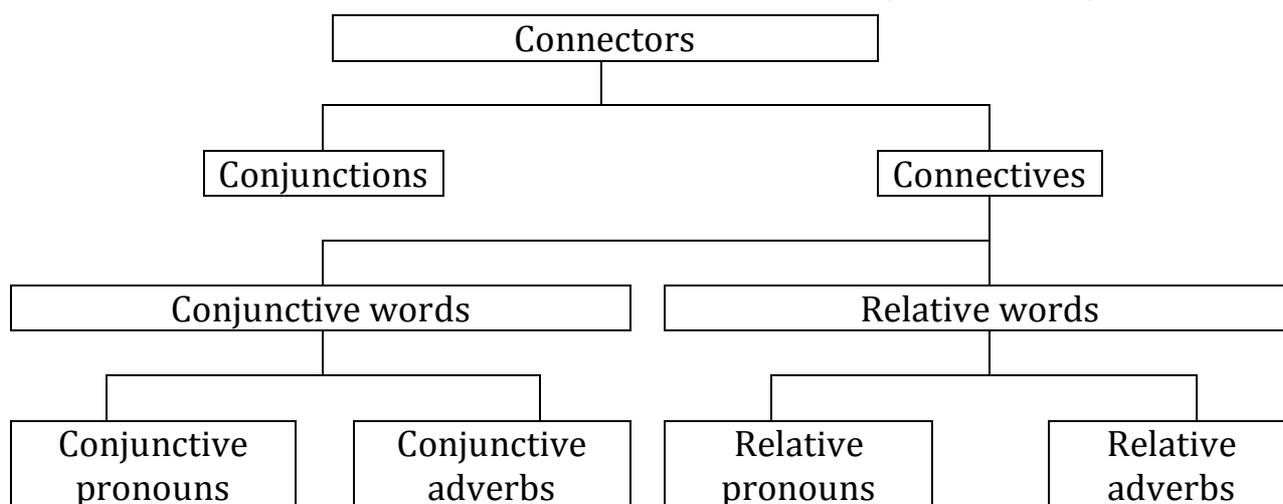
Conjunctions are formal devices the only function of which is to link clauses and express the relation between them. They usually stand at the beginning of a joined clause.

Conjunctions may be one word-form (*that, because, though, etc*), phrasal (*in order that, so far as, etc*), or paired (*as... as, such... as*).

Connectives combine two functions – that of linking clauses and that of a part of the sentence in the subordinate clause.

Connectives are subdivided into **conjunctive words** (conjunctive subordinating pronouns and adverbs) which are used to join subject, predicative and object clauses **and relative words** (pronouns and adverbs), which are used to join attributive clauses.

### Formal Indicators of Subordination (Connectors)



Conjunctions perform pure grammatical function, they only introduce subordinate clauses into the main one. Connectives introduce subordinate clauses into the main clause and they are parts of the sentence, i.e. they perform syntactic functions.

Relative pronouns and adverbs introduce Attributive relative clauses. Conjunctive pronouns and adverbs introduce subject predicative, object clauses and attributive appositive clauses.

When clauses are joined by connectors they are said to be joined syndetically. If no special linking element is used they are *said* to be joined asyndetically.

A complex sentence may consist of more than two clauses. It may form a hierarchy of clauses. This is called *successive subordination*.

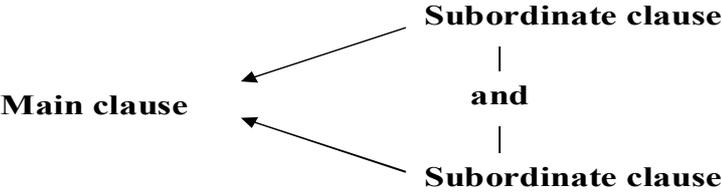
I see that you have lost the key (which I gave you).

Here is the structure of the sentence:

main clause → subordinate clause → subordinate clause.

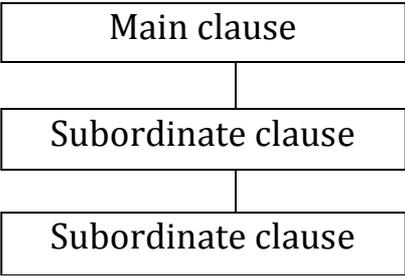
The main clause may have several coordinate clauses of equal rank. This kind of relationship, is called *parallel subordination*, and the subordinate clauses are homogeneous.

I know *that you are afraid of me* and *that you suspect me of something*.  
 In this case the structure of the sentence is:



The main clause may have several subordinate clauses with different functions.

The party was held in a large room which was already crowded when we came.



In this complex sentence the first subordinate clause is subordinated directly to the main clause (*1st grade* of subordination) while the second clause is subordinated to the first subordinate clause (*2nd grade* of subordination).

Complex sentences are classified according to the function of the subordinate clauses (that is, according to their meaning and position in relation to the main clause).

Subordinate clauses function as different parts of the sentence (*subject, predicative, object, apposition, attribute, adverbial modifier*).

**Generals Characteristics of the Compound Sentence:**

1) The type of the Complex Sentece as to the means od syntectic connection (syndetic, asyndetic).

2) The communicative type of the Complex Sentence (according to the communicative type of the Main Clause – declarative, interrogative, imperative).

3) The Constituents of the Complex Sentence (the Main Clause, the Subordinate Clause) In case of successive subordinate point out grades (degrees) of subordination.

4) The functional type of the subordinate clause (subject, predicate, Object, attributive, adverbial) and the way it is introduced to the main clause.

## SUBJECT CLAUSES

*Subject subordinate clauses* have the function of *the subject* to the predicate of the main clause.

They are introduced by:

a) conjunctions: *that, whether, if.*

b) conjunctive pronouns: *who, what, which.*

c) conjunctive adverbs: *when, where, how, why.*

Complex sentences with subject clauses may be of two patterns:

II. With a subject clause preceding the predicate of the main clause.

*What I need* is a good advice.

*Whether I talked or not* made little difference.

Subject clauses of this type can't be joined asyndetically.

II. With a subject clause in final position.

The usual place of the subject being occupied by formal *it* (the introductory *it*).

In this pattern of a complex sentence the subject clause may be joined asyndetically.

### ***Example of analyzing:***

*What I need* is a good advice.

This is complex, syndetic, declarative sentence.

The main clause is – is a good advice.

The subordinate clause is – what I need.

This is subject subordinate clause which is introduced to the main clause by conjunctive pronoun *what* which performs the function of and object.

Then the analysis of the main clause and the subordinate clause as if they were simple sentences and parts of the sentence model.

## PREDICATIVE CLAUSES

*Subordinate predicative clauses* have the function of *a predicative*. The link-verb is in the main clause. The predicative clause together with the link-verb forms a compound nominal predicate to the subject of the main clause.

Predicative clauses are introduced by:

a) conjunctions: *that, whether, if, as, as if*;

b) conjunctive pronouns: *who, what, which*;

c) conjunctive adverbs: *when, where, how, why*. Predicative clauses may follow the main clauses in which the subject is a notional word, although it usually has a very general meaning (thing, question, problem, news, rule, trouble).

The problem is who will help him.

If both the subject and the predicative are expressed by clauses the principal clause consists only of a link-verb.

*What he says //is// that he goes away.*

A predicative clause has a fixed position in the sentence – it always follows a link, with, which it forms a compound nominal predicate. The most common link verbs *are, to be, to feel, to look, to seem*, less frequent are *to appear, to remain, to become, to sound*.

## OBJECT CLAUSES

An object subordinate clause has the function of an object to the predicate of the main clause.

Object clauses may refer to any verbal form, either finite or non-finite.

I don't know *why I like you so much*. John followed, wondering *if he had offended her*.

Object clauses are introduced by:

a) conjunctions *{that, if, whether, lest}*;

b) conjunctive pronouns *(who, what, which)*;

c) conjunctive adverbs *(when, where, how, why)*.

An object clause may either follow or precede the main clause; it may be joined *asyndetically* and in this case it always follows the main clause.

Swithin said he would go back to lunch at Timothy's.

Like objects in a simple sentence, object clauses may vary in their relation to the main clause and in the way they are attached to the word they refer to or depend on.

An object clause may directly follow the word it refers to ( a non-prepositional object clause).

I know *when I am wasting time*.

A particular case of this type of object clauses is indirect speech following verbs of saying.

He said *he had never heard of it*. He asked me *if I wanted to stay*.

Object clauses of this subtype are more informative than their main clauses, the role of the latter being relegated to that of introducing the source of information.

Object clauses may refer to some adjectives expressing perception, desire, feeling, assurance (*certain, sure, sorry, pleased, desirous, jealous, anxious, etc.*) and to the statives (*aware, afraid, glad, etc.*).

He was glad *that no one was at home*. I am very sorry / *disturbed you*.

An object clause may refer to formal *it* followed by the objective predicative.

I think it necessary *that you should go there at once*.

An object clause may be joined to the main clause by prepositions *after, about, before, for, of, as to, except, etc.* (a prepositional object clause).

If a preposition is very closely attached to the preceding verb or adjective (*to agree upon, to call for, to comment on (upon), to depend on, to insist on, to hear of, etc.*) it generally precedes the object clause.

I am not certain *of what he did*.

I want to be paid *for what I do*.

## EXERCISES

**Exercise 1.** *Define the kinds of subordinate clauses (subject, object and predicative clauses). Translate into Ukrainian.*

1. Miss Casement stopped what she was doing and stared at Rainsborough. (*Murdoch*)
2. What you saw tonight was an ending. (*Murdoch*)
3. About what was to come she reflected not at all. (*Murdoch*)
4. It's odd how it hurts at these times not to be part of your proper

family. (*Murdoch*) 5. The trouble with you, Martin, is that you are always looking for a master. (*Murdoch*) 6. Suddenly realizing what had happened, she sprang to her feet. (*Caldwell*) 7. "It looks as though spring will never come," she remarked. (*Caldwell*) 8. I want you to sit here beside me and listen to what I have to say. (*Caldwell*) 9. Who and what he was, Martin never learned. (*London*) 10. That I am hungry and you are aware of it are only ordinary phenomena, and there's no disgrace. (*London*) 11. What he would do next he did not know. (*London*) 12. It was only then that I realized that she was traveling too. (*Murdoch*) 13. What I want is to be paid for what I do. (*London*) 14. I cannot help thinking there is something wrong about that closet. (*Dickens*) 15. And what is puzzling me is why they want me now. (*London*) 16. That was what I came to find out. (*London*) 17. What I want to know is when you're going to get married. (*London*) 18. Her fear was lest they should stay for tea. (*Ch. Bronte*) 19. That they were justified in this she could not but admit. (*London*) 20. What was certain was that I could not now sleep again (*Murdoch*) 21. What vast wound that catastrophe had perhaps made in Georgie's proud and upright spirit I did not know (*Murdoch*) 22. After several weeks what he had been waiting for happened. (*London*) 23. And let me say to you in the profoundest and most faithful seriousness that what you saw tonight will have no sequel. (*Murdoch*) 24. I understand all that, but what I want to know is whether or not you have lost faith in me? (*London*) 25. He could recall with startling clarity what previously had been dim and evasive recollections of childhood incidents, early schooling and young manhood. (*Caldwell*) 26. It's been my experience that as a rule the personality of a human being presents as much of a complexity as the medical history of a chronic invalid (*Caldwell*) 27. He [Cowperwood] had taken no part in the war, and he felt sure that he could only rejoice in its conclusion - not as a patriot, but as a financier. (*Dreiser*) 28. He felt as if the ocean separated him from his past care, and welcomed the new era of life which was dawning for him. (*Thackeray*) 29. It was noticeable to all that even his usual sullen smile had disappeared. (*Caldwell*) 30. That I had no business with two women on my hands already, to go falling in love with a third troubled me

comparatively little. (*Murdoch*) 31. I only write down what seems to me to be the truth. (*Murdoch*) 32. Believe me, believe us, it is what is best for you. (*Murdoch*) 33. Pleasantly excited by what she was doing, she momentarily expected somebody to stop her and remind her that she had forgotten to buy the evening paper and had failed to take the bus home at the usual time. (*Caldwell*) 34. I dislike what you call his trade. (*Murdoch*)

## ATTRIBUTIVE CLAUSES IN MODERN ENGLISH

On the complex sentence level an attributive clause performs the function of an attribute to some nominal element in the main clause, which is called the antecedent:

This isn't a decision that I can make in a moment.

Traditionally attributive clauses are divided into relative and appositive.

Relative clauses are in their turn classified into restrictive (limiting, defining) and non-restrictive (descriptive, non-defining).

### Restrictive Clauses

Restrictive Clause limits (restricts) the meaning of the antecedent. This restriction is of two kinds:

1. individualizing, when the thing (in the broad sense) denoted by the antecedent cannot be mixed up with any other thing;

e.g. The young man who answered the door was my friend.

2. classifying, when the meaning of the antecedent is narrowed and the thing denoted by the antecedent is one of the like.

e.g. I don't want to read books that are written in a hurry.

A restrictive clause cannot be omitted without affecting the precise meaning of the sentence as a whole and its structure.

Restrictive clauses are introduced by:

**1)** the relative pronouns that, who (whom), whose, which, as.

Note as introduces those clauses which correlate with the pronouns such and some in the main clause.

Examples:

***Individualizing clauses***

But the few years that separated us were wider than an ocean.

He offered me the same conditions as he offered you.

2) the relative adverbs when and where.

I remember the moment when it came to me.

Can you show me the place where Shakespeare lived.

(Both clauses are individualizing);

3. asyndetically (contact clauses);

I think he was the saddest person I've ever known.

The only person he had spoken to was Harding.

(Both clauses are individualizing).

**Non-Restrictive Clauses.**

A non-restrictive clause gives some additional information about the antecedent. It can be left out without affecting of the whole sentence. Non-restrictive clauses are commonly set off by commas.

Non-restrictive clauses are introduced by:

1. relative pronouns who(whom), whose, which and comparatively seldom that:

She glanced at Clive, who hadn't spoken very much.

So after one loud knock, which met with no response, I walked in.

2. relative adverbs when and where

... since last summer, when he spent his vacation in Maine, he had suspected that he was on the verge of falling in love with her.

Note: Non-restrictive clauses are not introduced asyndetically.

A variety of non-restrictive clauses are so-called continuative ones. Formally they are subordinate clauses but semantically they rather correspond to coordinate clauses. The relative pronouns introducing them might be replaced by the conjunction and.

The difference between non-restrictive proper and continuative clauses is that the former are generally placed immediately after the antecedent, while the latter may stand at some distance from it:

I explained to the lady how it was, who then rang a bell, and called out "William . . ." (And she rang the bell).

There is another understanding of this term. N. Kobrina, E. Korneeva. Y. Kaushanskaya mean by continuative clauses those which are introduced by the relative pronoun which and those antecedent is all the main clause:

We shall have the governess in a day or two, which will be a great satisfaction.

### Appositive Clauses

Appositive Clauses disclose the meaning of the antecedent. To draw a line demarcation between relative and appositive it is necessary to resort to the method of transformation: appositive clauses can be transformed into predicative, whereas relative ones cannot.

. . . the thought that his adored daughter should learn of that old scandal hurt his pride too much → the thought was that his adored daughter should learn of that old scandal.

The antecedent of an appositive clause is expressed only by abstract nouns (idea, notion, fact, question, hope suggestion and lots of others). Unlike relative clauses, appositive ones are introduced by:

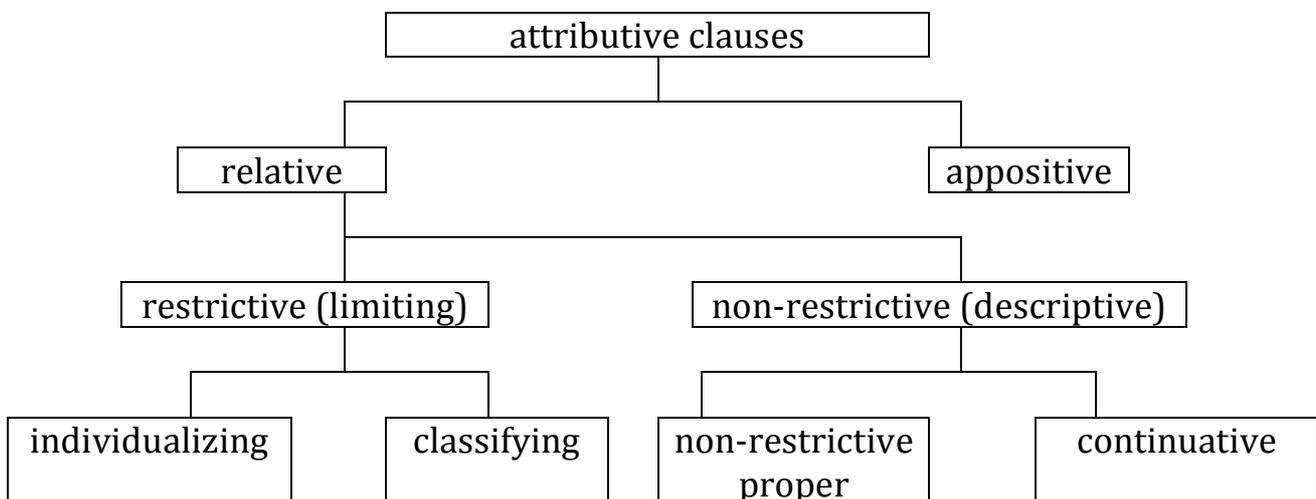
1. the conjunctions that, if, whether:

I had a hope that the police had found the case too thin.

2. the conjunctive (not relative) pronouns what, who (whom), whose, which and the conjunctive adverbs when, where, why, how:

I had no idea what was going on between the chief and Mary Hudson. There seemed no good reason why he had chosen to live here.

### ***Semantic classification of Attributive Clauses***



**Example of analyzing:**

*The years that separated us were wider than an ocean.*

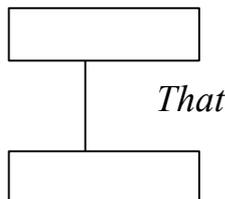
This is complex, syndetic, declarative sentence.

The main clause is – *The years were wider than an ocean.*

The subordinate clause is – *That separated us.*

This is attributive, relative, restrictive subordinate clause which is introduced to the main clause by relative pronoun that which performs the function of the subject.

*the main clause*



*the subordinate clause*

*The years were wider than an ocean.*

This is declarative, affirmative, simple, two member, complete, extended, definite personal sentence.

*The years* – simple, notional, definite personal subject expressed by simple common, abstract noun in plural number form, common case form.

*were wider* – compound nominal predicate consisting of a link verb of being “to be” in past tense form and simple predicative expressed by simple, qualitative adjective in comparative degree.

*than an ocean* – simple adverbial modifier of comparison expressed by simple common, class noun in singular number form, common case form.

*That separated us* (see the analysis of the main clause).

**EXERCISES**

**Exercise 1.** Define the kinds of attributive clauses. Translate into Ukrainian.

1. "Everybody who makes the kind of blunder I did should apologize," he remarked with a pronounced nodding of his head. (Caldwell)
2. Rachel had become aware of the fact that she was talking loudly. (Swinnerfon)
3. He took after his blond father, who had been a painter. Rosa took after her dark-haired mother, who had been a Fabian. (Murdoch)
4. What we are interested in, as author and reader, is the fact that publishing in England is now an integral part of big business. (Fox)
5. The first thing Martin did next

morning was to go counter both to Brissenden's advice and command. (*London*) 6. The invalid, whose strength was now sufficiently restored, threw off his coat, and rushed towards the sea, with the intention of plunging in, and dragging the drowning man ashore. (*Dickens*) 7. He was suddenly reminded of the crumpled money he had snatched from the table and burned in the sink. (*Caldwell*) 8. Georgia, who is now twenty-six, had been an undergraduate at Cambridge, where she had taken a degree in economics. (*Murdoch*) 9. He would speak for hours about them to Harry Esmond; and, indeed, he could have chosen few subjects more likely to interest the unhappy young man, whose heart was now as always devoted to these ladies; and who was thankful to all who loved them, or praised them, or wished them well. (*Thackeray*) 10. I hardly know why I came to the conclusion that you don't consider it an altogether fortunate attachment. (*Pinero*) 11. He walked to the window and stood there looking at the winter night that had finally come upon them. (*Caldwell*) 12. What terrified her most was that she found deep in her heart a strong wish that Mischa might indeed want to reopen negotiations. (*Murdoch*) 13. Directly in front of her window was a wide terrace with a stone parapet which swept round to what she took to be the front of the house, which faced the sea more squarely. (*Murdoch*) 14. He spent half the week in Cambridge, where he lodged with his sister and lent his ear to neurotic undergraduates, and the other half in London, where he seemed to have a formidable number of well-known patients. (*Murdoch*) 15. I went upstairs to lie down and fell into the most profound and peaceful sleep that I had experienced for a long time. (*Murdoch*) 16. "Palmer Anderson," said Georgie, naming Antonia's psychoanalyst, who was also a close friend of Antonia and myself. (*Murdoch*) 17. She looked to him much the same child as he had met six years ago... (*Murdoch*) 18. Rosa had the feeling that she was both recognized and expected. (*Murdoch*) 19. Maybe the reason you don't want to go to a specialist is because you don't want to change – you want to stay as you are. (*Caldwell*) 20. Gretta regarded him with a look on her face that was unrevealing of her thoughts. (*Caldwell*) 21. Such light as there was from the little lamp fell now on his face, which looked horrible – for it was all covered with blood. (*Priestley*) 22. Three days after Gretta and Glenn

Kenworthy's Saturday night party, which was still being talked about among those who had been present, Royd Fillmore presented a formal resignation to the governing board of Medical Square Clinic. (*Caldwell*)

### **THE COMPLEX SENTENCE WITH AN ADVERBIAL CLAUSE**

Adverbial clauses are usually classified according to their meaning that is, according to the relation they bear to the main clause.

According to their semantics we distinguish adverbial clauses of *place, time, manner, comparison, condition, concession, purpose, cause, result.*

An adverbial clause may qualify the whole main clause, the verbal predicate or any verbal part, and also parts expressed by an adjective or adverb. Its position therefore varies: it may be initial, medial, or final- depending on what part of the sentence it refers to and on the general structure of the main clause.

Women are very shy *when they are expressing their emotions.*

One day, *because the days were so short,* he decided to give up algebra and geometry.

#### **The Adverbial Clause of Place**

An adverbial clause of place defines the place or the direction of the action expressed in the principal clause. It may be introduced by one of the following conjunctions: *where, whence, wherever, everywhere (that).* Clause introduced by *wherever* can express direction as well as position.

He was standing *where he always had stood,* on the rug before the living-room fire.

*Wherever they came* people greeted them.

He took a chair *whence he could see the street.*

#### **The Adverbial Clause of Time**

An adverbial clause of time characterizes the action expressed in the clause from the temporal point of view. An adverbial clause of time may be introduced by conjunctions: *as, as soon as, as long as, when, whenever, while, till, until, after, before, since,* recently formed conjunctions and phrasal conjunctions: *the time (that), the day (that), next time, every (each) time, immediately, once.*

Every conjunction in the above list imparts a particular shade of meaning to the temporal relation-priority, succession of actions, the beginning or the end of the action, repetition, coincidence of two actions, gradual development of a process, etc. These temporal relations can be illustrated by the following examples:

*When a Forsyte was engaged, married, or born, the Forsytes were present.*

*Whenever there was a pause, he gently asked again.*

The conjunctions *till* and *until* introduce clauses which fix the end of the action in the main clause if the latter contains no negation, as in:

*She resolved to wait till Clym came to look for her.*

If the time reference in the subordinate clause with *till* or *until* is to a commencement point, the main clause is always negative. For example:

*He did not say a word till he was asked.*

*The boy didn't start to read until he went to school.*

The conjunction *since* may introduce a clause which indicates the beginning of a period of time continuing up to now or up to some time in the past.

In the first case *the present perfect* is used in the principal clause, in the second *the past perfect*. In a temporal clause *the past indefinite tense* is used in both cases. For example:

*I have only seen him once since I left school.*

*She told me she had been ill since she came back from the seaside.*

Conjunctions of recent formation have mainly been formed from nouns denoting time, although some are formed from adverbs denoting time. They are *the time, the moment, the instant, immediately, directly* and others. Most of them are used to introduce subordinate clauses denoting the exact moment of the action in the main clause or the quick succession of the actions in both clauses.

*We'll be married the very moment we find a house.*

*Directly he saw me, he slipped back into the room.*

*Immediately he had lain down and closed his eyes, his consciousness went racing on without him.*

## **The Adverbial Clause of Manner (Comparison)**

Adverbial clauses of manner (comparison) characterize the action expressed by the predicate in the main clause. They also may refer to a detached attribute or to an adverbial modifier.

These clauses are introduced by *as*, *as though*, *as if*, *the more ... the more*, *the less ... the less*, *like*, etc.

He did *as* he was asked.

*The more* I knew of the inmates of Moore House, *the better* I liked them.

In the above type of complex sentences both clauses may be elliptical especially in colloquial speech and proverbs:

The sooner, the better.

The more, the merrier.

Compare with Ukrainian:

Чим швидше, тим краще.

In comparative clauses the subject *it* is often omitted. I leave you to act as seems best (as it seems best).

## **The Adverbial Clause of Condition**

Adverbial clauses of condition contain some condition (either real or unreal) which makes the action in the main clause possible.

Adverbial clause of condition may be introduced by conjunctions: *if*, *unless*, *once*, *in case*. There are also several conjunctions derived from verbal forms and ending with optional *that*: *provided (that)*, *providing (that)*, *suppose (that)*, *supposing (that)*, *considering (that)*, *admitting (that)*, *presuming (that)*, *seeing (that)*.

Conditional clauses introduced by *if* and other conjunctions (with the exception of *unless*) imply uncertainty. Therefore they often contain non-assertive forms of pronouns and pronominal adverbs, such as *any*, *anybody*, *anything*, *anywhere*.

*If anything* troubles you, you'd better tell me.

*If anyone* asks for me, tell him to wait.

*If you don't* come, they will be pleased.

## **The Adverbial Clause of Concession**

In complex sentences with a concessive clause there is a contrast

between the content of the main clause and of the subordinate one: the action or fact described in the main clause is carried out or takes place despite the fact or action expressed in the subordinate clause.

This type of clause is introduced by conjunctions: *although, though, if, whether ... or*, group conjunctions: *even if, even when*, correlated conjunctions: *though ... yet*, conjunctive pronouns or adverbs: *whoever, whatever, whichever, whenever, wherever* (which may stand for almost any part of the sentence), *as*; or conjunctive phrases: *no matter how, no matter what, for all that, despite that, in spite of the fact, despite that*.

*Although the weather was bad, he went for a walk.*

### **The Adverbial Clause of Purpose**

Clauses of purpose generally contain a contemplated or planned action, which is to be achieved by the action expressed by the predicate or any verbal part in the main clause. The predicate in the subordinate clause is in the subjunctive mood. Adverbial clauses of purpose are introduced by conjunctions *that, so that, in order that, lest, for fear that*.

I tell you all this *so that you may understand me perfectly well*.

After the conjunction *lest* the suppositional mood with the auxiliary *should* is generally used.

He was going on tiptoes, *lest he should disturb her*.

### **The Adverbial Clause of Cause**

Adverbial clauses of cause (or causative clauses) express the reason, cause, or motivation of the action expressed in the main clause, or else that of motivation.

*Since you are here*, we may begin our talk.

Causative clauses may be introduced by the conjunctions *as, because, since, so that, seeing (that), considering*; or by the conjunctive phrases *for the reason that, in view of the fact that, in so far as, by reason of*.

*Since there is no help*, let us try and bear it as best we can.

They went arm-in-arm-James with Imogen, *because his pretty grandchild cheered him*.

As can be seen from the above examples, the causative clause may stand in preposition to the main clause, or follow it. It may be also embedded within the main clause as in:

She loved to give, *since she had plenty*, and sent presents here and there to Lilian, the children, and others.

Each of the conjunctions and conjunctive phrases expresses a certain shade of causative meaning, and so they are not always inter-changeable. *Because* usually introduces clauses with the meaning of real cause. This can be illustrated by the ability of *because*-clauses (but not others) to be included in questions. Thus it is correct to say:

Did you ask him because he was famous or for another reason?

But it is wrong to say: "*Did you ask him since he was famous...?*"

The other reason why causal conjunctions, though synonymous, are not always interchangeable with *because*, is that some of them are polyfunctional: *as* and *since* may be conjunctions of time, as well as of cause. For example:

His mood changed *as they marched down to the clocks* temporal relation.

### **The Adverbial Clause of Result (Consequence)**

An adverbial clause of result denotes some consequence or result the action expressed in the main clause. It may be introduced by the conjunction *so that*, or simply *that*.

She sat behind me *so that I could not see the expression of her face*.

Clauses with the correlatives *so* and *such* (*so ... that, such ... that*) express manner (though with the shade of resultative meaning) and are treated as *such*.

The conjunction *so that* may also introduce clauses of purpose, this function is easily distinguished, as clauses of purpose may be transformed into an adverbial modifier of purpose whereas an adverbial clause of result cannot.

### **EXERCISES**

**Exercise 1.** Define the nature of adverbial clauses. Translate into Russian.

1. He too had moved and was now standing where she had been a moment before. (*Priesildy*) 2. Once they reached the open country the car leapt forward like a mad thing. (*Murdoch*) 3. Alban's eyes glittered as he looked at the buses and policemen trying to direct the confusion. (*Maugham*) 4. He watched until the final wisp of smoke had disappeared.

(Caldwell) 5. Even after Glenn had nodded urgently to her she continued to look as if she did not know whether to run away from him or to walk back down the corridor to where he stood. (Caldwell) 6. And he followed her out of the door, whatever his feelings might be. (Lawrence) 7. I came away the first moment I could. (Galsworthy) 8. If anything particular occurs, you can write to me at the post-office, Ipswich. (Dickens) 9. A cat with a mouse between her paws who feigns boredom is ready to jump the second the mouse makes a dash for freedom. (Caldwell) 10. Gladys leaned forward and then turned her head so that she could look Penderel almost squarely in the face. (Priestley) 11. I could work faster if your irons were only hotter. (London) 12. The aftermath of the cub reporter's deed was even wider than Martin had anticipated. (London) 13. But these two people, insufferable though they might be, in other circumstances, were not unwelcomed. (Priestley) 14. Brissen-den lay sick in his hotel, too feeble to stir out, and though Martin was with him often, he did not worry him with his troubles. (London) 15. Had the great man said but a word of kindness to the small one, no doubt Esmond would have fought for him with pen and sword to the utmost of his might. (Thackeray) 16. When Rainsborough received this news he was made so miserable by it that he was not sure that he could survive. (Murdoch) 17. However friendly she might seem one day, the next she would have lapsed to her original disregard of him, cold, detached, at her distance. (Lawrence) 18. Howard puffed his cigarette thoughtfully before speaking, as if he was still uncertain about what he should say. (Caldwell) 19. How she would reach, the villa, and what she would find there when she arrived, she had not even dared to imagine. (Lawrence) 20. I paused while she took off her coat. (Murdoch) 21. I don't know what would have concluded the scene, had there not been one person at hand rather more rational than myself, and more benevolent than my entertainer. (Lawrence) 22. And you will find that it is scarcely less of a shock for you because you saw what you expected to see. (Murdoch) 23. When he left the car, he strode along the sidewalk, as a wrathful man will stride, and he rang the Morse bell with such viciousness that it roused him to consciousness of his condition, so that he entered in good nature, smiling with amusement at himself. (London) 24. Wherever they were together or separate, he

appeared to be travelling in one intellectual direction or along one mental groove, and she another. *(Dreiser)* 25. As I had no taste for this particular discussion, and also wanted to get off the subject of my dear brother, I said, "What will you be doing on Christmas Day?" *(Murdoch)* 26. "In that case, » said Palmer, «since we are going away for good, I doubt if we shall meet again." *(Murdoch)* 27. Dazed as he was, he realized that there was just a chance of escape. *(Priestley)* 28. No matter how brilliant a physician is, a thing like that will ruin his career. *(Caldwell)* 29. She could hardly hear his voice, so deafening and continuous was the clatter of the waves upon the stones. *(Murdoch)* 30. At least it was good to be on one's legs again, and though the night was hideous, the situation seemed less precarious than it did when one was sitting in there, playing fantastic tricks with mechanisms. *(Priestley)* 31. It means to make the plane a part of you, just as if it were strapped behind you the minute it became airborne. *(Moyt)*

**Exercise 2.** *Define the kinds of clauses introduced by that. Translate into Ukrainian.*

1. His smile was so easy, so friendly, that Laura recovered. *(Mansfield)*  
2. It was just luck that he didn't catch the boat. *(Greene)* 3. It infuriated him to think that there were still people in the state who believed in a loving and merciful God. *(Greene)* 4. The impression he gathered was, that he would be able to make his own terms. *(Galsworthy)* 5. In the front hall, under a large picture of fat, cheery old monks fishing by the riverside, there was a thick, dark horse-whip, that had belonged to Mr. Spears' father. *(Mansfield)* 6. At first she used to read to me, but it was such a dismal performance that I could not bear to hear her. *(Harraden)* 7. I remember the landscape was buried deep in snow, and that we had very little fuel. *(Aldington)* 8. In fact, Mrs. Spears' callers made the remark that you never would have known that there was a child in the house. *(Mansfield)* 9. I believe that all we claim is that we try to say what appears to be the truth, and that we are not afraid either to contradict ourselves or to retract an error. *(Aldington)* 10. The box that the fur came out of was on the bed. *(Mansfield)* 11. "I sit alone that I may eat more," said the Baron, peering into the dusk... *(Mansfield)*

**Exercise 3.** Define the kinds of clauses introduced by *as*. Translate into Ukrainian.

1. Harmless as this speech appeared to be, it acted on the travellers' distrust, like oil on fire. (*Dickens*) 2. Even as she talked she was here and there about the room, commenting on this, that, and other episodes with which both she and Miss Redmond seemed familiar. (*Dreiser*) 3. I was in real distress, as I can tell you. (*Dreiser*) 4. He kissed her quickly and ran towards the wicket as fast as he could. (*Maugham*) 5. Then she looked very carefully around, nodding her head as she did so, seeming to count the objects. (*Murdoch*) 6. He was, as I saw him now, too fanciful and too erratic. (*Dreiser*) 7. His wife, as I have said, was small, talkative, cricket-like, and bounced here and there in a jumpy way. (*Dreiser*) 8. Such trees as there were stood out ragged and lorn against a wealth of sky. (*Dreiser*) 9. She and a certain Wally, the surgeon above mentioned, as she breathlessly explained, were out for a drive to some inn up the Hudson shore. (*Dreiser*) 10. As you may imagine, I am suffering from shock. (*Murdoch*) 11. As I didn't reply, she sighed and turned away to pull the curtains across the darkened windows. (*Murdoch*) 12. As you must know perfectly well, you could get your wife back if you wanted her even now. (*Murdoch*) 13. Sally gave him a smile. It was as sweet and innocent as it had ever been. (*Maugham*) 14. Another day, at tea-time, as he sat alone at table, there came a knock at the front door. (*Lawrence*) 15. "Do as I tell you, » I said. (*Murdoch*) 16. In front of a big book-case, in a big chair, behind a big table, and before a big volume, sat Mr. Nupkins, looking a full size larger than any one of them, big as they were. (*Dickens*) 17. "This is grave news" she added, as we pushed our way to the exit. (*Murdoch*) 18. "How are you and Alexander?" "We're as well as can be expected", said Rosemary. (*Murdoch*) 19. And, young as you were – yes, and weak and alone – there was evil, I knew there was evil in keeping you. (*Thackeray*) 20. As I turned to look at her she seemed transfigured. (*Murdoch*) 21. He stretched himself on his bed as a dog stretches himself. (*Maugham*) 22. Yet could I, as things were, rely on Georgie to be cheerful and lucid? (*Murdoch*) 23. How trivial as this contact may seem to some, it was of the utmost significance to Clyde. (*Dreiser*) 24. I shall only try now to describe him as I saw him at the start, before I knew certain crucial facts about him. (*Murdoch*)

**Exercise 4.** *Analyze the sentences.*

1. The manager knew that I had no intention of buying the book and he shook his head. 2. She was what you may call a very manly woman. 3. Some time passed and my aunt decided to move to Derbyshire where she had a big country house. 4. She looked round quickly, but there was nothing to be seen. 5. She hurried down the stairs and ordered the servants to arm themselves with anything they could find. 6. If I had not established a new school of thought and behaviour while I was at Junior High School, it would not have occurred to me to write about it. 7. Ancient history books were distributed to the class and Miss Shenstone asked us to turn the page 192 for our first lesson. 8. Who these men are and how they determine these things Mr. Monsoon does not know. 9. The following day I presented myself to Mr. Monsoon, who, when he saw me, appeared to want to close his eyes. 10. I don't know if the methods worked, because after the first semester the man accepted a post at a small country school. 11. I think he had something to do with picture because he always smelled of photographer's chemicals. 12. When he leaned on my table he held one hand with the other to keep both from shaking. 13. She must have thought the first person she inquired of would tell her where George was. 14. Tripp unbuttoned his shabby coat to reach for something that had been a handkerchief. 15. He is at loss what to do and turns for advice to Philip Denny, a doctor, who has been living in the town for some time. 16. As he tossed and turned through the long restless night, he came to ask himself if he knew anything of medicine. 17. It was not his lumpy mattress which caused Andrew to sleep badly that night. 18. Then the cough which had been lasting for a period of years turned worse and she died. 19. He walked slowly along the Street towards Denny's lodgings realizing how his whole orderly conception of the practice of medicine was toppling about him. 20. He was lying on the bed and I could see he was awake. 21. He had shown the box to nobody so that she might be the first to see it. 22. Outside rain was falling, there was a cold, bitter taste in the air and the newly lighted lamps looked sad. 23. She saw a little creature with enormous eyes, who clutched in her coat-collar and shivered as though she had come out of the water. 24. Her only difficulty was that she did not know which party to choose. 25. Her hospitality to writers, if

they were promising and known was warm and constant. 26. Mr. Forrester said I was to give you this letter when you asked for him. 27. You didn't believe me when I told you that I owed a great deal to him. 28. He was tired, and before he had finished his cigar he fell asleep. 29. You will not be satisfied till you've got what you want. 30. He made the condition that they should not marry until Bosinney had four hundred a year. 31. He ordered himself the dinner the boy had always chosen. 32. My little friend, who always felt sympathy for unhappy mothers, made a comforting gesture. 33. She gave Poirot the last message from the enemy which had reached the Waverlys that morning and which had sent her to Poirot. 34. The name of the dead man was Walter, he was a man of middle age who did not have much contact with other people in the town. 35. By the time the constable's story was over, we had arrived at Leigh House surrounded by a garden which was not much looked after. 36. I thought that he was examining the fingers of the hand that had held the pistol. 37. He thought that everybody would believe that Protheroe had locked himself. 38. I heard you were in London and I remembered the good work you did. 39. she could have tea in the refreshment-room, but she was to wait at the station for her mistress, who would return to Bristol. 40. There was a man in the carriage who stood looking out of the window so that she could not see his face. 41. I made myself some tea, and while the kettle was boiling fed my two goldfish. 42. He rules his family when he is absent as easily as he does when he is with them. 43. They have set him up on a pedestal and nobody is allowed to rock it. 44. The fact is that Edward's family find him too bookish. 45. Edward shocked them all years ago by saying he could see no advantage in killing creatures. 46. I was sorry to part with the friends, I met there, but I am afraid I did not behave very well. 47. Her husband built a country house in Kent and Sarah was taken to play with the young Cheverings when they were visiting their grandparents. 48. Lucinda ate her fish thoughtfully and said that her mother's brother had an interesting collection. 49. When I got home on Saturday I thought my room had been searched. 50. This was how it struck young Jolyon, who had the impersonal eye.

**Exercise 5.** *Analyze the sentences.*

1. They could not have had a more perfect day for a garden-party if they had ordered it. 2. She had washed her hair before breakfast and she sat drinking her coffee in a green turban with a dark wet curl stamped on each cheek. 3. She blushed and tried to look severe as she came up to them. 4. Mother says you are to wear that sweet hat you had on Last Sunday. 5. What was the most striking was the silence of Mr. Timberlake as he hand from the tree. 6. Though it is a shocking thing to stop walking. I was so tired that I sat down on a milestone to rest. 7 When I pass the house in Manfield Street I remember that Arcadia was there. 8. He walked back to the dining room and to the table at which the three men were sitting, but he did not sit down. 9. We put the same, question to him and he replied that he had not yet heard from Silvio. 10. The most precise information came from Monsieur Blaise, the register, who declared that he had employed Puto is to chop wood in his yard. 11. That is what detectives do when they want to make sure of the identity of a criminal they are in search of. 12. It was soon discovered that the man who had been taken for Puto is was a peddler named Rigobert. 13. He wants to know what was odd about this particular letter-board before which I was standing. 14. One evening after a long day out, as I was walking fast in order not to be late home, I saw a dog running at full speed towards me. 15. Then she went back and sat down by the fire and thought of many things that do not occur to the young.16. The full moon was coming up bright, so we sat on the floor of the cabin and ate in the light of it. 17. This was the part that wouldn't permit me to believe what I saw. 18. The men were so close together that it was impossible to ignore the smile of recognition. 19. At his office he heard that Sellers was ill and she would not be able to leave the house for some weeks. 20. He was glad to think that, when the day's work was over, he would have to call at his partner's on the way home. 21. He thought the foot man who opened the door looked at him oddly. 22. She replied that Hasket had seen the nurse downstairs as the doctor did not wish anyone in the child's sickroom till after the crisis. 23. The crisis of the disease came a few days later with a rapid decline of fever and the little girl was pronounced out of danger. 24. He had a resigned way of speaking as though life had worn down his

natural powers of resistance. 25. This is my last visit and I thought if I could have a word with you it would be a better way than writing to Mrs. Waythorn's Lawyer. 26. The spring evening was Chilly and Waythorn invited his quest to draw up his chair to the fire as he meant to find an excuse to leave Husket in a moment. 27. She now remembered distinctly she had taken the letter out of the purse before she spread the purse out to dry. 28. She had sat down and read the letter over again but there were phrases that insisted on being read many times. 29. When I went to the public house, it was full of men, who drew aside to let me reach the bar. 30. I never knew anyone to visit him though he would occasionally go away for short periods when he was visiting his relatives. 31. One night when he had invited me to dine with him, I asked him why he did not protect the ducklings by shutting them up. 32. He would begin by lending these employees money and he boarded and fed them on the place so that they found themselves in debt to him. 33. Mr. Hutton was aware that he had not behaved with proper patience but he could not help it. 34. He added that he dined at six-thirty and that there was no time to waste. 35. He had come near quietly and he leaned over the wire fence that protected her flower garden from cattle. 36. They save their things for me to sharpen up because they know I do it so good and save them money. 37. His eyes roamed about until they came to the chrysanthemum bed where she had been working. 38. It frightened me more than anything else when she did not know me and I lay awake, thinking of what would happen to me if it were really pneumonia. 39. The grandmother decided that she would not mention that the house was in Tennessee. 40. The road looked as if no one had traveled on it in months. 41. She asked Bailey if he would like to dance but he only glared at her. 42. When the children finished all the comic books they had brought, they opened the lunch and ate it. 43. He meant we would stay away all day because he had thoughts of dining at his club. 44. He had talked to her about how they would go to Italy together and the fun they would have. 45. They had always been on good terms and Varick had been divorced before Waythorn's attentions to his wife began. 46. I first make an impression on the girl and when she lets me inside I made an impression on the locks. 47. As his door closed behind him he reflected that it had

admitted another man who had right to enter it. 48. Mr. Stryker had a small pond on his place, and from the very first time I met him his chief topic of conversation was the wild ducks that used to come to this pond.

**Exercise 6.** *Analyze the sentences.*

1. She was touched, gratefully accepted the offer, and Mr. Hutton, who was proud of his accent, suggested a little light reading in French. 2. This was the first living creature I had ever loved passionately, because he returned my affection. 3. Bill reached over to the table under the window for the book that lay there where he had put it when he went to the door. 4. After a time he was aware that he had been seen by one of the three men he had been watching. 5. The room was crowded as this was the third day of the season and all the hotels in the town were full. 6. At first I thought I was going to be like my brother, whom I had had to leave by the roadside a year or two round the corner. 7. There was a story that the present boy had been made with some pieces of the box that had preceded it, that had been constructed when the first people settled down to make a village here. 8. He examined the room until his eyes reached a table in a corner at which three men were sitting. 9. The rich man was the owner of a horse named Seltzer, which the jockey had ridden that afternoon. 10. My mother replied that she did not know where Putois lived. 11. She could not stir and at last she raised herself from the sofa with difficulty as though she had had an illness and were still weak. 12. What he wanted was ice and plenty of it and he wanted it in time for his dinner. 13. She said he was a very good-looking man and a gentleman and that he brought her a watermelon every Sunday after noon. 14. What he said was unexpected that at the first moment she could hardly gather its sense. 15. She made up her mind what she was going to say to him and how she would tread him. 16. Once he learned Miranda's schedule he left her a message each evening at five-thirty. 17. As Nick crossed the open field above the orchard the door of the cottage opened and Bill came out. 18. Mr. Graves opened the slip of paper and there was a general sigh through the crowd as he held it up and everyone could see that it was blank. 19. he was looking into the fire in the great fireplace as if seeking to reach all the mysteries and secrets of the life he might have lived if he had faced suffering more bravely. 20. He didn't sound

worried and I knew he would hide him and not take back. 21. The course of Lity's illness ran smooth, and as the days passed way thorn grew used to the idea of Hackett's weekly visit. 22. He remembered distinctly that, after that first visit, he had asked his wife if she had seen Hasket. 23. Hasket returned the bow in silence and way thorn was still groping for speech when the footmen came in carrying a tea-table. 24. The monkey sprang back into the tree and got on the highest limb as soon as he saw the children jump out of the car and run toward him. 25. She said the house had six white columns and that there was an avenue of oaks leading up to it. 26. A light wind up from the south west so that the farmers were mildly hopeful of a good rain before long but fog and rain do not go together. 27. The old man distributed the three bottles which he had opened and the men drank from them simultaneously. 28. She dropped in her low chair by the tea-table and the two visitors as if drawn by her smile, advanced to receive the cups she held out. 29. But the old lady said it was right for relatives to dine together on Sundays and that only ill-bread persons neglected the observance of this ancient custom. 30. When my mother had drunk the hot whiskey she fell asleep and I quenched the lights and went to bed but I could not sleep very well. 31. The pile of stones the boys had made earlier was ready and there were stones on the ground with scraps of paper that had come out of the box. 32. We overtook the stranger in the edge of some woods and as it was after sun-down and in a quiet place, nobody saw us stop him. 33. The horrible thought she had before the accident was that the house she had remembered so vividly was not in Georgia. 34. When there was nothing to do they played a game by choosing a cloud and making the other two guess what shape it suggested. 35. Our parents led a quiet retired life, until they were discovered by an old lady, who lived in her manor of Monplaisir, some twelve miles from the town, and who turned out to be my mother's great aunt. 36. It suddenly dawned on me that he had been taking these morning rides and had come for me this morning because he knew how much I longed to ride. 37. He was sitting under a peach tree, trying to a young robin which could not fly. 38. He looked at the six of them huddled together in front of him and he seemed embarrassed as if he couldn't think of anything to say. 39. The baby began to scream and John kicked the back of the seat so hard that his father could feel the blows in the kidney. 40. His face was familiar to

her as if she had known him all her life but she could not recall who he was. 41. The next day, at the riding-school, we were already asking each other, if the poor lieutenant was still alive, when he himself appeared among us. 42. The grandmother said she would tell them a story if they would keep quiet. 43. She set him on her knee and bounced him and told him about the things they were passing. 44. It was she who had obtained the divorce and the court had given her the child. 45. The hills were not high and there was a sense of human occupation in the landscape so that one might have called it a park. 46. The trainer and bookie had finished eating, but there was food left on the serving dishes before their plates. 47. As he placed his hand on the door it opened and his wife appeared on the threshold.

### MIXED TYPES OF COMPOSITE SENTENCE

There are two mixed types of Composite Sentence: Compound-Complex and Complex-Compound Sentences.

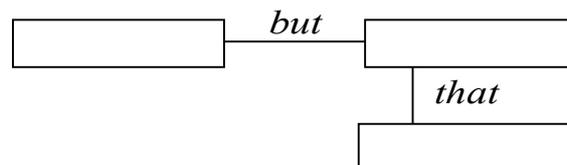
Compound-Complex Sentence is a type of a composite sentence in which one coordinate clause or two coordinate clause have a subordinate clause (clauses).

At first she used to read to me, but it was such a dismal performance that I could not bear to hear her.

This is a compound-complex-sentence. The leading clause is: *At first she used to read to me.* The sequential clause is: *but it was such a dismal performance* (adversative type of coordination).

The sequential clause has a subordinate clause: *that I could not bear to hear her.*

This is an adverbial clause of result which is introduced to the sequential clause by conjunction *that*.



*For further analysis see the general characteristics of a Simple Sentence and Parts of the Sentence Modal.*

Complex-Compound sentence is a type of Composite sentence with

parallel subordination. The subordinate clauses refer to the same word in the main clause, i.e. they are homogenous subordinate clauses. Usually the subordinate clauses are connected by the conjunction *and*.

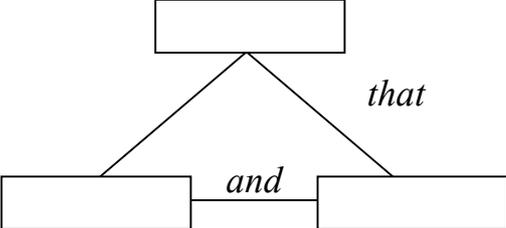
I remember the landscape was buried deep in snow and that we had very little fuel.

This a complex-compound sentence. The main clause is: *I remember*.

The subordinate clauses are:

- 1. *The landscape was buried deep in snow.*
- 2. *That we had very little fuel.*

These are homogenous object subordinate clauses, the first subordinate clause is introduces to the main clause asyndetically, the second subordinate clause – by conjunction *that*.



# METHODS OF GRAMMATICAL INVESTIGATION

## GENERAL NOTIONS

Investigation of language and each of its unit implies first of all the construction of a certain model of language or language unit.

Model is a theoretical construction, a certain abstract scheme which is a more or less adequate approximation of real facts.

Thus, theoretical study of sentence structure means the construction of sentence model, i.e. abstract theoretical scheme which more or less exactly reflects the real sentence structure of a language.

The traditional grammar has only one model: *the parts of the sentence model*.

The structural grammar worked out 3 models:

- *the distributional model*;
- *the immediate constituents model*;
- *the constructive model*.

The generative grammar has *the transformational model*.

In modern linguistics there appeared one more model of sentence analysis – the *Functional Sentence Perspective* or theme-rheme model. This model is closely connected with the functional and semantic approach to language typical of modern language science.

## THE PARTS OF THE SENTENCE MODEL

In accord with this model there are two stages of sentence analysis:

1) the sentence is analyzed in terms of primary and secondary parts of the sentence;

2) the morphological representation of each sentence part undergoes the analysis.

*The old man saw a black dog.*

The sentence is decomposed into:

**subject** – *the man*

**predicate** – *saw*

**object** – *a dog*

**attribute to the subject** – *old*

**attribute to the object** – *black*

**The subject** is expressed by a class noun in the singular number form, common case form.

This model has a long established tradition and possesses advantages that can't be disputed.

The strong points of the parts of the sentence model are in its functional and logical nature.

The functional principle of this model adequately reflects the functional essence of the sentence in which every element performs a certain role (function), e.g.:

the subject is the nominal element of the sentence predication expressing the doer of the action;

the object is the thing affected by the action;

the attribute is the bearer of additional information about the subject or object.

The logical principle of the model establishes the correlation between the sentence and the proposition, between the parts of the sentence and the elements of thought.

According to this correlation the sentence is regarded as the language reflection of a certain proposition, sentence parts – as representations of elements of this proposition.

*A boy came in.*

*The rain stops.*

*The dog barks.*

*The teacher lectures on Physics.*

All these sentences reflect the same proposition structure, i.e. something is stated about the doer of the action.

Thus, Proposition = Subject log. + Predicate log.

Correspondingly the sentence structure should be analyzed as follows:

Sentence = Subject gr. + Predicate gr.

The grammatical subject is the sentence part representing the logical subject.

The predicate part is the sentence part expressing the logical predicate and so on.

In spite of these advantages the parts of the sentence model is subjected to criticism.

a) The term part of the sentence is not strictly defined. Due to this it is difficult sometimes to distinguish between different sentence parts:

*I want to know.*

*He likes to go.*

The syntactical function of the infinitive is rather vague, i.e. it is impossible to define it as a part of the predicate or the object.

b) The criteria for secondary parts of the sentence differentiation are not yet stable and definite. That's why the identical constructions undergo different interpretation, e.g.: *a cup of tea*. There are two possible interpretations of the construction:

– postpositive attribute;

– prepositional object;

E.g. *from the spectators there came a muffled cry:*

– prepositional object;

– adverbial of place.

The absence of strict and definite criteria results in the existence of numerous intermediate or syncretic units as:

adverbial object;

adverbial attribute;

predicative attribute;

secondary predicate, etc.

These drawbacks of the parts of the sentence model bring some scholars to the conclusion that the above mentioned syntactical model is absolutely inadequate for the sentence analysis.

Such opinion is rather categorical. It is true to some extent that the parts of the sentence model is not absolute and the only syntactical model for the sentence analysis. But on the other hand, it can't be denied that it should be regarded as the initial stage of the sentence analysis.

### **THE CONSTRUCTIVE MODEL OF SENTENCE STRUCTURE**

The constructive model is a further fruitful development of the traditional parts of the sentence model. It has been worked out by the

American linguist Harris and by our scholar Pocheptsov.

The Constructive model proceeds from the assumption that elements of the syntactical constructions are characterized by different structural value. In accord with this, sentence parts are subdivided into obligatory and optional.

Obligatory sentence parts constitute a kernel sentence and can't be omitted without destroying the grammatical structure of the sentence, e.g.:

*Pete has left for Moscow.*

*She behaved decently.*

All parts of the above given sentences are obligatory as they form complete unextended sentences (kernels).

Optional sentence parts aren't obligatory from the constructive point of view, they constitute the extension of the sentence and may be omitted without destroying the grammaticalness of the sentence. E.g.: *I found him sitting in a soft arm-chair*. The underlined words represent the optional sentence parts.

### **THE DISTRIBUTIONAL MODEL**

Structural grammar put forward new methods of structure investigation one of which is the distributional model.

This model was worked out by the American linguist Charles Fries in his famous book "*The Structure of English*".

According to the methods of structural grammar (distributional analysis and substitution) Ch. Fries dispensed with the usual parts of speech.

He classifies words into 4 form classes designated by numbers and 15 groups of function words designated by letters.

The form classes correspond roughly to what most grammarians call

nouns and pronouns = Cl 1

verbs = Cl 2

adjectives = Cl 3

adverbs = Cl 4

The group of function-words contains not only prepositions and conjunctions but also certain specific words that traditional grammarians

would class as a particular kind of pronouns adverbs and verbs.

In this classification Ch. Fries starts from the assumption that all words which can occupy the same set of positions in the patterns of English free utterances must belong to the same part of speech.

<i>I</i>	<i>saw</i>	<i>a</i>	<i>film.</i>
the boy		the	
all		each	
both		both	
every		this	
Cl 1	Cl 2	D	Cl 1

Thus, according to the distributional model the sentence is represented by a certain sequence of words belonging to different form-classes and function groups and being used in definite forms.

In other words the model of Ch. Fries schemes the sentence structure from the point of view of the distribution of word-forms towards each other in the syntagmatic chain.

The distribution model is more exact than the parts of the sentence model but in many cases it is inadequate for the sentence analysis because:

a) the sentence is presented as a mere sequence of words belonging to different parts of speech. Due to this the distributional model shows the syntactic position of word-forms but it doesn't reveal syntactic relations and syntactic connection of words in the sentence. That's why in terms of the distributional model one can't distinguish sometimes between constructions having the same formula but being not identical from the point of view of the syntactic relations. E.g.:

<i>The</i>	<i>police</i>	<i>shot</i>	<i>the</i>	<i>man</i>	<i>in</i>	<i>the</i>	<i>red</i>	<i>cap</i>
<i>D</i>	<i>Cl1</i>	<i>Cl2</i>	<i>D</i>	<i>Cl1</i>	<i>Pr</i>	<i>D</i>	<i>Cl3</i>	<i>Cl1</i>
<i>The</i>	<i>police</i>	<i>shot</i>	<i>the</i>	<i>man</i>	<i>in</i>	<i>the</i>	<i>right</i>	<i>arm</i>
<i>D</i>	<i>Cl1</i>	<i>Cl2</i>	<i>D</i>	<i>Cl1</i>	<i>Pr</i>	<i>D</i>	<i>Cl3</i>	<i>Cl1</i>

Thus, both sentences possess the same formula in forms of the distributional model but the real syntactic relations within them is quite different.

*in the red cap* – the attribute to the noun *man*;

*in the right arm* – adverbial of place to the verb *shot*.

b) Ch. Fries ignores morphological properties of words. As a result of this

- words with different morphological characteristics belong to the same part of speech:

pronouns } belong to the same Cl1 though their structural,  
numerals } paradigmatic  
nouns } properties are different.

- words of one part of speech refer to different form-classes and function groups:

All [ Cl1 may be either form class;  
D or determiner (function word).

### THE IMMEDIATE CONSTITUENTS (IC) MODEL

The IC grammar schemes the sentence structure not as a sequence of its elements but as a hierarchy of segmentation levels.

The IC grammar says that each linguistic form is divided into maximum segments which in their turn undergo further subdivision. These segments are called immediate constituents.

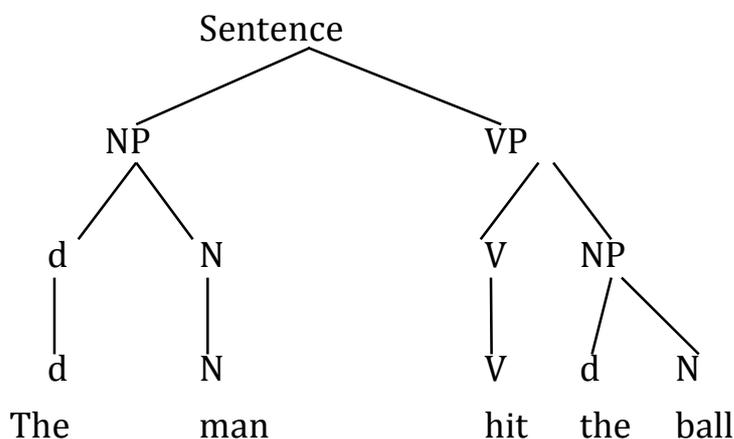
At each stage of segmentation two IC are usually singled out as the IC must be maximum according to their length.

The first and the most important cutting is between the group of subject and the group of predicate. Further decomposition of the sentence involves its phrasal constituents. Sentence segmentation is being finished when the minimum indecomposable elements are singled out.

In terms of IC the sentence structure is expressed in sentence tree or in the set rewriting rules.

*The man hit the ball.*

The derivation tree diagram.



The Set of rewriting rules

(1) S – NP +VP

(2) NP – d +N

(3) VP – V+ NP

(4) d – the

(5) N – man

(6) V – hit

(7) NP – d + N

(8) d – the

(9) N – ball

Using this set of rules one can generate a number of sentences changing only lexemes: the N, the V in accord with the situation of speech.

As we see the IC model includes the distributional model because it represents the sentence as a certain sequence of words but at the same time this model establishes definite syntactic relations between the words in the hierarchy of sentence segmentation.

Thus, the IC model is more powerful than the linear model and the distributional model because it indicates the groupings of the IC and it shows the order in which the generating of a sentence must proceed.

The IC model has certain advantages as a generating model. But in spite of certain merits it is open to criticism.

1) If the sentence is expanded, then the rewriting rules are too numerous to hold.

2) The interrogative and passive sentence structures must have different set of rules which are difficult if not impossible to work out.

3) The IC model sometimes fails to reveal the syntactic relations between words in externally identical but structurally different constructions:

(1) *John is easy to please.*

(2) *John is eager to please.*

Both sentences have the same derivation tree while there is an evident difference of the relations of their elements.

*John 1* is object of the verb *to please*;

*John 2* is subject of the verb *to please*.

The following transformations will prove it:

*We can easily please John.*

*John can please people.*

The critical review of the linear and the IC theories proves that the IC grammar is more fit, and the kernel sentences must be generated on this model. But kernel sentences are not many in number. All the other kinds of sentences are their transforms and are to be studied to generate sentences by means of a still more powerful model, the transformational model.

### **THE TRANSFORMATIONAL MODEL**

The Transformational Model establishes the definite relations between the derivation trees of such sentences when one of them is derived from the other.

In other words, the transformational model makes fundamental distinction between two kinds of sentences: kernel sentences (structures) and their transforms.

Kernel sentences are the basic elementary sentences of the language from which all else are made.

Transforms are the constructions which are derived from the basic ones by certain grammatical rules.

Transformations can change and expand the kernel in many ways to form the great variety of sentences possible in a given language.

Thus, the two fundamental problems of the transformational model are:

- a) the establishment of the set of kernel or basic structures;
- b) the establishment of the set of transformation rules for deriving all the other sentences as their transforms.

A transformation rule is a rule which requires or allows us to perform certain changes in the kernel sentences: rearrangement of linguistic elements.

The system of any language contains a rather small number of basic structures and an unlimited number of their transforms.

Harris gives the following list of kernel sentences of the English language:

NV                      *The boy came.*

NV prep N            *John looked at Mary.*

NVN	<i>John saw a film.</i>
N is N	<i>John is a doctor.</i>
N is prep N	<i>John is in bed.</i>
N is A	<i>John is angry.</i>
N is D	<i>John is there.</i>

G.G. Pocheptsov singles out 24 syntagmatic types of the verb in the kernel sentence and correspondingly 24 basic structures in English.

Thus, there may be different estimations of the kernel set in English but it should be born in mind that the final number of basic structures is limited and it is predetermined by the obligatory lexico-grammatical valence of the verb-predicate.

From the kernel sentences by means of transformation rules the great variety of other linguistic structures is generated.

Transformations of the simple sentence can be divided into two types: *obligatory* and *optional*.

*Obligatory* transformations are transformations on the morphemic level, whose application is indispensable for building up a sentence.

They generate intramodel transforms within one and the same model. These transformations involve the following changes of the finite V:

- 1) the choice of the tense;
- 2) the choice of number and person;
- 3) the choice of modality;
- 4) the choice of aspect;
- 5) the choice of phase.

*Optional* transformations are transformations on the syntactic or word-class level. An optional transformation depends on the speaker's intention and the purpose of communication. An optional transformation results in a transform which is not a kernel sentence any longer.

These transformations are:

1) T – A. The transformation of affirmation. It consists in introducing the functional word 'do', in the kernel if it is verbal, 'be' (with auxiliaries or link), have (do), e.g. *And I did have fun.*

2) T – Not. Transformation of negation, e.g. *She did not see him.*

There are some other ways of constructing negative transforms:

*Somebody saw that. – Nobody saw that.*

*You can tell. – You never can tell.*

3) T – Q. The transformation of interrogation: it transforms an affirmative sentence into a question,

e.g. *I love summer. – Do you love summer?*

4) T – W. Transformation into a special question,

e.g. *What are you doing?*

5) T – Ex. Transformation into exclamatory sentence,

e.g. *The girl is pretty. – How pretty the girl is!*

6) T – Passive. The passive transformation,

e.g. *We must teach the children. – The children must be taught.*

This transformation can be applied only to sentence structures containing certain subclasses of V (look type, take, give, put type).

The transformational model is more powerful than the IC model because it shows the difference between the constructions which the IC model fails to distinguish.

Thus, *John is eager to please.*

*John is easy to please.*

have the same structure in terms of the IC model, but they are different in structure from the point of view of the transformational model:

<i>John is eager to please.</i>		<i>John is eager to please X.</i>
<i>John pleases X.</i>		

While the second sentence is derived from other kernel structures:

<i>It is easy.</i>		<i>It is easy for X to please John.</i>
<i>X pleases John.</i>		<i>John is easy to please.</i>

The explanatory power of the transformational model is accounted by the fact that it regards the sentence structure in its relation to other sentence structures. This enables it to make difference between externally identical but structurally heterogeneous constructions.

## **THE THEME / RHEME MODEL**

### **(The Functional Sentence Perspective)**

The purpose of the functional sentence perspective is to reveal the correlative significance of the sentence parts from the point of view of their

actual informative role in an utterance, i.e. from the point of view of the immediate semantic contribution they make to the total information conveyed by the sentence in the context of connected speech. In other words, it in fact exposes its informative perspective.

The main components of the functional sentence perspective are the theme and the rheme.

The theme expresses the starting point of the communication, i.e. it denotes an object or phenomenon about which something is reported.

The rheme expresses the basic informative part of the communication, its contextually relevant centre.

Between the theme and the rheme are positioned intermediary, transitional parts of various degrees of informative value (these parts are sometimes called transition), e.g.

<i>Again</i>	<i>Charlie</i>	<i>is</i>	<i>being</i>	<i>too</i>	<i>clever.</i>
transition		theme		rheme	

There are two kinds of the functional sentence perspective:

Direct – when the theme coincides with the subject of the sentence and the rheme is expressed by the predicate.

Inverted – when the subject will turn into the exposé of the rheme while the predicate – into exposé of the theme.

<i>Mary</i>		<i>is fond of poetry.</i>
rheme		theme

The functional sentence perspective is a part of the structural system of language because the correlative informative significance of utterance components are rendered by quite definite grammatical means.

Among the formal means of expressing the distinction between the theme and the rheme scholars name such structural elements of language as:

1) word-order patterns:

*The boy stood on the platform in the middle of the hall. –*  
*On the platform in the middle of the hall stood the boy.*

In the first sentence theme precedes the rheme. It corresponds to the natural development of thought: from the starting point to the semantic centre of the communication.

In the second sentence the rheme is positioned before the theme to stress the new information. It is connected with emphatic speech.

2) constructions with introducers:

*There* pattern provides for the rhematic identification of the subject.

*Tall birches surrounded the lake* (theme).

*There were tall birches surrounding the lake* (rheme).

3) Constructions with anticipatory it:

*It was he who attended the girl* (rheme).

4) Syntactic patterns of contrastive complexes.

They are used to make explicative the inner contrast inherent in the actual division by virtue of its functional nature:

*This book is not for your sister, but for you.*

5) Construction with articles or other determiners.

Determiners, among them the articles, are used as means of forming certain patterns of functional sentence perspective. The definite determiners serve as identifiers of the theme, while the indefinite determiners serve as identifiers of the rheme:

*The man walked up and down the hall* (theme).

*A man walked up and down the hall* (rheme).

5) Constructions with intensifying particles.

They impart emotional colouring to the whole of the utterance:

*Only then did he sit down.*

6) Intonation serves as the theme/rheme identifier. Intonation is a universal means of the actual division in all types and varieties of lingual contexts.

The functional sentence perspective makes up part of syntactic predication, because it strictly meets the functional purpose of predication as such, which is to relate the nominative content of the sentence to reality.

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