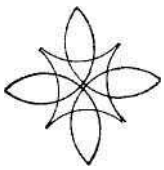
N. M. RAYEVSKA

MODERN ENGLISH GRAMMAR

For Senior Courses of the Foreign Language Faculties in Universities and Teachers' Training Colleges



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The book is designed for the students of the senior courses of the University faculties of foreign languages and Teachers' Training Colleges. The aim of the book is therefore to lead the students to a scientific understanding of new assumptions and views of language as system, keeping abreast of the latest findings set forth in the progressive development of grammatical theory by Soviet and foreign scholars in recent times.

The central interest in functional semantic correlation of grammatical units has given shape to the whole book. In a description of language structure we have to account for the form, the substance and the relationship between the form and the situation. Linguistic activity participates in situations alongside with man's other activities.

Grammatical categories are viewed as a complicated unity of form and grammatical content. Due attention has been drawn to contextual level of analysis, to denotative and connotative meanings of grammatical forms, their transpositions and functional re-evaluation in different contexts, linguistic or situational.

Linguistic studies of recent years contain a vast amount of important observations based on acute observations valid for further progressive development of different aspects of the science of language. The conception of the general form of grammars has steadily developed. What becomes increasingly useful for insight into the structure and functioning of language is orientation towards involving lexis in studying grammar.

In a language description we generally deal with three essential parts known as phonology, vocabulary, and grammar. These various ranges, or levels, are the subject matter of the various branches of linguistics. We may think of vocabulary as the word-stock, and grammar as the set of devices for handling this word-stock. It is due precisely to these devices that language is able to give material linguistic form to human thought.

Practically speaking, the facts of any language are too complex to be handled without arranging them into such divisions. We do not mean to say, however, that these three levels of study should be thought of as isolated from each other. The affinities between all levels of linguistic organisation make themselves quite evident. Conceived in isolation, each of them will always become artificial and will hardly justify itself in practice. It is not always easy to draw precise boundaries between

grammar and vocabulary. Sometimes the subject matter becomes ambiguous just at the borderline. The study of this organic relationship in language reality seems to be primary in importance.

For a complete description of language we have to account for the form, the substance and the relationship between the form and the situation. The study of this relationship may be referred to as contextual level of analysis.

Grammar, whose subject matter is the observable organisation of words into various combinations, takes that which is common and basic in linguistic forms and gives in an orderly way accurate descriptions of the practice to which users of the language conform. And with this comes the realisation that this underlying structure of the language (as system) is highly organised. Whatever are the other interests of modern linguistic science, its centre is surely an interest in the grammatical system of language.

To-day we have well-established techniques for the study of language from a number of different points of view. Each of these techniques supplements all the others in contributing to theoretical knowledge and the practical problems of the day.

Language is a functional whole and all its parts are fully describable only in terms of their relationship to the whole. This level of linguistic analysis is most obviously relevant to the problems of "overt" and "covert" grammar and the problem of "field structure" in grammar that has long attracted the attention of linguists.

There is a discussion of the problems that arise in the presentation of the material in this light but the scope of the material presented is dictated by its factual usefulness.

Analysing the language from the viewpoint of the information it carries we cannot restrict the notion of information to the cognitive aspect of language. Connotative aspects and emotional overtones are also important semantic components of linguistic units.

The components of grammatical meaning that do not belong to the denotation of the grammatical form are covered by the general term of connotation most obviously relevant to grammatical aspects of style.

Grammatical forms play a vital role in our ability to lend variety to speech, to give "colour" to the subject or evaluate it and to convey the information more emotionally.

The given quotations from different sources serve to show how the structural elements of English grammar have been variously treated by different writers and which of the linguistic approaches seems most convincing.

Extracts for study and discussion have been selected from the works of the best writers which aid in the formation of the student's literary taste and help him to see how the best writers make the deepest resources of grammar serve their pen.

Only some of the quotations used are the gatherings of the author's note-books through many years of teaching, and it has not seemed possible in every instance to trace the quotation to its original source. Most

of them, however, have been freshly selected as the direct result of the extensive reading required by the preparation of the book.

The discussion of the linguistic facts has been made concrete by the use of illustrative examples and comparison with Russian and Ukrainian, French and German.

Suggested assignments for study and discussion have been selected with a view to extend the practical knowledge of the language. "Revision Material" after each chapter has been arranged so that the student should acquire as much experience in independent work as possible.

Methods of scientific research used in linguistic studies have always been connected with the general trends in the science of language. We therefore find it necessary to begin our grammatical description with a brief survey of linguistic schools in the theory of English grammar so that the students could understand various theoretical approaches to the study of language structure. This will facilitate the study of grammar where we find now divergent views of scholars on some of the most important or controversial problems of the English grammatical theory, and on some special questions of morphology and syntax.

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INTRODUCTION

SURVEY OF THE DEVELOPMENT OF ENGLISH GRAMMATICAL THEORY

EARLY PRESCRIPTIVE GRAMMAR

English grammatical theory has a long tradition going back to the earliest Latin grammars of the 17th century when "grammar" meant only the study of Latin. Until the end of the 16th century there were no grammars of English. One of the earliest Latin grammars written in English was W. L i l y ' s work published in the first half of the 16th century.

Looking at English through the lattice of categories set up in Latin grammar, W. Lily presented standards for similar arrangement of the English grammatical material proceeding from Latin paradigms and using the same terminology as in Latin grammar.

Lily's work went through many editions until 1858. In other early "prenormative" grammars the arrangement of the material was similar to that of "Lily's grammar. It is to be noted that using Latin categories the writers of that time did not altogether ignore distinctions that the English language made. Thus, for instance, in Lily's grammar translation of Latin inflectional forms is given with the important points of reservation that some of their English equivalents are analytical forms, which include auxiliary words as "signs".

Attempts to break with Latin grammatical tradition characterise the treatment of the structure of English in B u l l o k a r ' s and Ch. B u t l e r ' s grammars but in many cases they still follow the Latin pattern.

The early prenormative grammars of English reproduced the Latin classification of the word-classes which included eight parts of speech. Substantives and adjectives were grouped together as two kinds of nouns, the participle was considered as a separate part of speech.

In the earliest English grammars the parts of speech were divided dichotomically into declinable and indeclinable parts of speech or words with number and words without number (Ben Jonson), or words with number and case and words without number and case (Ch. Butler). Declinable words, with number and case, included nouns, pronouns, verbs and participles, the indeclinables — adverbs, prepositions, conjunctions and interjections. Ben Jonson increased the number of parts of speech. His classification includes the article as the ninth part of speech.

In J. B r i g h t l a n d ' s grammar (the beginning of the 18th century) the number of parts of speech was reduced to four. These were: names (nouns), qualities (adjectives), affirmations (verbs) and particles.

Brightland's system was accepted only by a few English grammarians of the period. But since that time the adjective came to be viewed as a separate part of speech.

Brightland's grammar was the first to include the concept of the sentence in syntax proper.

The logical definition of the sentence existed in old times, but grammarians understood the subject matter of syntax only as a study of word arrangement.

In Lily's grammar, for instance, we find three Latin concords: the nominative and the verb, the substantive and the adjective, the relative pronoun and its antecedent.

The second half of the 18th century is generally referred to as the age of the so-called prenormative grammar. The most influential grammar of the period was R. Lowth's *Short Introduction to English Grammar,* first published in 1762.

Lowth's approach to the study of grammar was upheld by his followers.

The first to be mentioned here is Lindley Murray's *English Grammar Adapted to the Different Classes of Learners.* First published in 1795, it was then widely used in its original form and in an abridged version for many years to come. Murray's grammar was considered so superior to any then in use that soon after its appearance it became the textbook in almost every school.

The principal design of a grammar of any language, according to Lowth, is to teach us to express ourselves with propriety, to enable us to judge of every phrase and form of construction, whether it be right or not. The plain way of doing this is to lay down rules and to illustrate them by examples. But besides showing what is right, the matter may be further explained what is wrong.

In the words of Lowth, grammar in general, or Universal grammar explains the principles which are common to all languages. The Grammar of any particular language, as the English grammar, applies those common principles to that particular language.

O. Jespersen showed good judgement in observing at this point that in many cases what gives itself out as logic, is not logic at all, but Latin grammar disguised.

The early prescriptive grammars exerted an enormous influence and moulded the approach of many generations to English grammar.

Applying the principles of Universal grammar, Lowth subjected to criticism many expressions established by long use in English, such as, for instance, the use of adverbs without the suffix *-ly,* the expressions *it is me, these kind of,* or, say, such patterns as *had rather, had better.*

Lowth and other grammarians of that time condemned as wrong many constructions and forms which occurred in the works of the best authors. They used passages from the works of classical writers as exercises for pupils to correct bad English or "false" English.

Classical Scientific Grammar

The end of the 19th century brought a grammar of a higher type, a descriptive grammar intended to give scientific explanation to the grammatical phenomena.

This was H. S w e e t ' s *New English Grammar, Logical and Historical* (1891).

Instead of serving as a guide to what should be said or written, Sweet's explanatory grammar aims at finding out what is actually said and written by the speakers of the language investigated. This leads to a scientific understanding of the rules followed instinctively by speakers and writers, giving in many cases the reasons why this usage is such and such.

The difference between scientific and prescriptive grammar is explained by H. Sweet as follows: "As my exposition claims to be scientific, I confine myself to the statement and explanation of facts, without attempting to settle the relative correctness of divergent usages. If an 'ungrammatical' expression such as *it is me* is in general use among educated people, I accept it as such, simply adding that it is avoided in the literary language.

... Whatever is in general use in language is for that reason grammatically correct" [1].

In the words of Sweet, his work is intended to supply the want of a scientific English grammar, founded on an independent critical survey of the latest results of linguistic investigation as far as they bear, directly or indirectly, on the English language.

Scientific grammar was thus understood to be a combination of both descriptive and explanatory grammar. Sweet defines the methods of grammatical analysis as follows: "The first business of grammar, as of every other science, is to observe the facts and phenomena with which it has to deal, and to classify and state them methodically. A grammar, which confines itself to this is called a descriptive grammar. ...When we have a clear statement of such grammatical phenomena, we naturally wish to know the reason of them and how they arose. In this way descriptive grammar lays the foundations of explanatory grammar."

Sweet describes the three main features characterising the parts of speech: meaning, form and function, and this has logical foundations but the results of his classification are, however, not always consistent.

It is to be noted, in passing, that H. Sweet's ideas seem to anticipate some views characteristic of modern linguistics.

Here are a few lines from H. Sweet's work which bear relevantly upon F. de Saussure's ideas about synchronic and diachronic linguistics: "...before history must come a knowledge of what now exists. We must learn to observe things as they are without regard to their origin, just as a zoologist must learn to describe accurately a horse ..." [2].

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[1] H. S w e e t. New English Grammar. Logical and Historical. Oxford, 1955, p. 5.

[3] H. Sweet. Words, Logic and Meaning. Transactions of the Philological Society. London, 1875—1876, p. 471.

The idea that language is primarily what is said and only secondarily what is written, i. e. the priority of oral is in accord with Sweet's statement that "the first requisite is a knowledge of phonetics or the form of language. We must learn to regard language solely as consisting of groups of sounds, independently of the written symbols ..."[1].

The same viewpoints were advocated by other linguists of the first half of the present century, such as C. Onions, E. Kruisinga, H. Poutsma, G. Curme, O. Jespersen, H. Stokoe, M. Bryant, R. Zandvoort and others [2].

According to O. Jespersen, for instance, of greater value than prescriptive grammar is a purely descriptive grammar, which, instead of serving as a guide to what should be said or written, aims at finding out what is actually said and written by the speakers of the language investigated, and thus may lead to a scientific understanding of the rules followed instinctively by speakers and writers. Such a grammar should also be explanatory, giving, as far as this is possible, the reasons why the usage is such and such. These reasons may, according to circumstances, be phonetic or psychological, or in some cases both combined. Not infrequently the explanation will be found in an earlier stage of the same language: what one period was a regular phenomenon may later become isolated and appear as an irregularity, an exception to what has now become the prevailing rule. Grammar must therefore be historical to a certain extent. Finally, grammar may be appreciative, examining whether the rules obtained from the language in question are in every way clear (unambiguous, logical), expressive and easy, or whether in any one of these respects other forms or rules would have been preferable[3].

Some 19th-century grammars continued to be reprinted in the modern period, e. g. L e n n i e 's *Principles of English Grammar* underwent quite a number of editions and Mason's grammars were reprinted by A. J. Ashton (1907—1909).

Numerous other grammar books continue the same tradition. Some of them, in the words of H. A. Gleason [4], are most heavily indebted to J. C. Nesfield, either directly or indirectly.

Published in 1898, Nesfield's grammar influenced prescriptive and to a certain extent scientific grammars of the 20th century, comparable to the influence of Murray's grammar on the 19th-century grammarians. It underwent a number of variant editions, such as: *English Grammar Past and Present, Manual of English Grammar and Composition, and Aids*

[1] H. S w e e t. Words, Logic and Meaning. Transactions of the Philological Society. London, 1875—1876, p. 471.

- *See:* C. T. O n i o n s. An Advanced English Syntax. London, 1932; E. Kruisinga. A Handbook of Present-day English. Groningen, 1932; H. P o u t s m a. A Grammar of Late Modern English. Groningen, 1914—1521; O. J e s p e r s e n. The Philosophy of Grammar. London-New York, 1935; Essentials of English Grammar. London, 1933; G. C u r m e, A Grammar of the English Language. London-New York, 1931; M. B r y a n t. A Functional English Grammar. Boston, 1945; H. R. S t o k o e. The Understanding of Syntax. London 1937; R. Zandvoort. A Handbook of English Grammar. Groningen, 1948.

[3] *See:* O. J e s p e r s e n. Essentials of English Grammar. London, 1933.

[4] *See:* H. A. G l e a s o n. Linguistics and English Grammar. New York, I9G5, p. 72.

to the Study and Composition of English. The latter consists of five parts: Part I contains a series of chapters on Accidence; Parsing, and Analysis of Sentences, all of which are a reprint, without any change, of the corresponding chapters in his *Manual of English Grammar and Composition.* Part II *Studies and Exercises Subsidiary to Composition* nearly coincides with what was already given in different parts of the Manual, but has only a new and important chapter on Direct and Indirect Speech. Part III *Composition in Five Stages* is almost entirely new; Part IV contains two chapters on *Idiom and Construction,* which are for the most part a reprint of what we find in his *English Grammar Past and Present.* Part V *Aids to the Study of English Literature* is intended to help the student in the study of English Literature, both Prose and Verse. The last chapter *Style in Prose and Verse* is entirely new.

Nesfield's grammar was revised in 1924 in accordance with the requirements of the Joint Compreceded. The revision continued the tradition of 19th-century grammar: morphology was treated as it had been in the first half of the 19th century, syntax, as in the second half of that century. Of the various classifications of the parts of the sentence current in the grammars of the second half of the 19th century the author chose a system, according to which the sentence has four distinct parts: (1) the Subject; (2) Adjuncts to the Subject (Attributive Adjuncts, sometimes called the Enlargement of the Subject); (3) the Predicate; and (4) Adjuncts of the Predicate (Adverbial Adjuncts); the object and the complement (i. e. the predicative) with their qualifying words, however, are not treated as distinct parts of the sentence. They are classed together with the finite verb as part of the predicate. Although grammars as a rule do not consider the object to be the third principal part of the sentence, indirectly this point of view persists since the middle of the 19th century and underlies many methods of analysis.

In Nesfield's scheme, though the object is not given the status of a part of the sentence, it is considered to be of equal importance with the finite verb. In diagramming sentences, grammarians place the subject, predicate, objects and complements *on* the same syntactic level, on a horizontal line in the diagram, while modifiers of all sorts are placed below the line [1].

In *Essentials of English Grammar* O. Jespersen aims at giving a descriptive, to some extent, explanatory and appreciative account of the grammatical system of Modern English, historical explanations being only given where this can be done without presupposing any detailed knowledge of Old English or any cognate language.

One of the most important contributions to linguistic study in the first half of the 20th century was O. Jespersen's *The Philosophy of Grammar* first published in 1924 where he presented his theory of three ranks intended to provide a basis for understanding the hierarchy of syntactic relations hidden behind linear representation of elements in language structures. In its originality, its erudition and its breadth this was the best book on grammar.

[1] *See:* Q. D. Craig, A. Hutson, G. Montgomery. The Essentials of English Grammar. New York, 1941, pp. 213—214.

The book is an attempt at a connected presentation of his views of the general principles of grammar. The starting point of the theory of three ranks is the following:

"In any composite denomination of a thing or person we always find that there is one word of supreme importance to which the others are joined as subordinates. This chief word is defined (qualified, modified) by another word, which in its turn may be defined (qualified, modified) by a third word, etc."[1]. Distinction is thus made between different "ranks" of words according to their mutual relations as defined or defining. In the combination *extremely hot weather* the last word *weather,* which is evidently the chief idea, may be called primary; *hot,* which defines *weather,* secondary, and *extremely,* which defines *hot,* tertiary. Though a tertiary word may be further defined by a (quarternary) word, and this again by a (quinary) word, and so forth, it is needless to distinguish more than three ranks, as there are no formal or other traits that distinguish words of these lower orders from tertiary words. Thus, in the phrase *a certainly not very cleverly worded remark,* no one of the words *certainly, not,* and *very,* though defining the following word, is in any way grammatically different from what it would be as a tertiary word, as it is in *a certainly clever remark, not a clever remark, a very clever remark.*

If now we compare the combination *a furiously barking dog (a dog barking furiously),* in which *dog* is primary, *barking* secondary, and *furiously* tertiary, with the *dog barks furiously,* it is evident that the same subordination obtains in the latter as in the former combination. Yet there is a fundamental difference between them, which calls for separate terms for the two kinds of combination: we shall call the former kind junction, and the latter nexus. It should be noted that *the dog* is a primary not only when it is the subject, as in *the dog barks,* but also when it is the object of a verb, as in *I see the dog,* or of a preposition, as in *he runs after the dog.*

As regards terminology, the words primary, secondary, and tertiary are applicable to nexus as well as to junction, but it will be useful to have special names *adjunct* for a secondary word in a junction, and *adnex* for a secondary word in a nexus. For tertiary we may use the term *subjunct,* and quarternary words, in the rare cases in which a special ' name is needed, may be termed *sub-subjuncts.*

As will have been seen already by these examples, the group, whether primary, secondary, or tertiary, may itself contain elements standing to one another in the relation of subordination indicated by the three ranks. The rank of the group is one thing, the rank within the group another. In this way more or less complicated relations may come into existence, which, however, are always easy to analyse from the point of view given above.

He lives on this side the river: here the whole group consisting of the last five words is tertiary to *lives; on this side,* which consists of the particle (preposition) *on* with its object *this* (adjunct) *side* (primary), forms itself a group preposition, which here takes as an object the group *the*

[1]O. Jespersen. The Philosophy of Grammar. London, 1968, p. 96. 16

(adjunct) *river* (primary). But in the sentence *the buildings on this side the river are ancient,* the same five-word group is an adjunct to *buildings.* In this way we may arrive at a natural and consistent analysis even of the most complicated combinations found in actual language.

There is certainly some degree of correspondence between the three parts of speech and the three ranks here established. But this correspondence is far from complete as will be evident from the following survey: the two things, word-classes and ranks, really move in two different spheres. This will be seen from the following survey given by O. Jespersen.

I. Nouns as primaries are fairly common. Examples are hardly needed.

Nouns as adjuncts, e. g.: *Shelley's poem, the butcher's shop,* etc.

The use of nouns as adjuncts may be well illustrated by premodification of nouns by nouns. Examples are numerous: *stone wall, iron bridge, silver spoon, space flight, morning star,* etc.

The use of nouns as subjuncts **(subnexes)** is rare, e. g.: *the sea went mountains high.*

II. Adjectives as **primaries,** e. g.: *the rich, the poor, the natives,* etc. Adjectives as **adjuncts:** no examples are here necessary. Adjectives as subjuncts, e. g.: *a fast moving engine, a clean shaven face,* etc.

III. Pronouns as **primaries:** *I am well. This is mine. What happened. Nobody knows.*

Pronouns as **adjuncts:** *this book, my sister, our joy,* etc. Pronouns as subjuncts: *I am that sleepy, I won't stay any longer, somewhat better than usual.*

IV. Finite forms of verbs can only stand as **secondary words (adnexes)**, never either as primaries or as tertiaries. But participles, like adjectives, can stand as primaries and as adjuncts.

Infinitives in different contexts of their use may belong to each of the three ranks.

Infinitives as **primaries:** *to see is to believe (cf. seeing is believing); to understand is to forgive; she wants to rest.*

Infinitives as **adjuncts:** *generations to come; times to come; the correct thing to do; the never to be forgotten look.*

Infinitives as **subjuncts:** *to see her you would think she is an actress; I shudder to think of it; he came here to see you.*

V. Adverbs as **primaries.** This use is rare. O. Jespersen gives such examples as: *he did not stay for long; he's only just back from abroad.* With pronominal adverbs it is more frequent: *from here, till now,* etc.

Adverbs as **adjuncts** are not a frequent occurrence either: *the off side; in after years; the then methods; the few nearby trees.*

Adverbs as **subjuncts** — the ordinary use of this word-class.

Examples are hardly needed.

When a substantive, O. Jespersen goes on to say, is formed from an adjective or verb, a defining word is, as it were, lifted up to a higher

plane, becoming secondary instead of tertiary, and wherever possible, this is shown by the use of an adjective instead of an adverb form:

absolutely novel	*absolute novelty*
utterly dark	*utter darkness*
perfectly strange	*perfect stranger*
describes accurately	*accurate description*
I firmly believe	*my firm belief, a firm believer*
judges severely	*severe judges*
reads carefully	*careful reader*

VI. Word groups consisting of two or more words, the mutual relation of which may be of the most different character, in many instances occupy the same rank as a single word. A word group may be either a primary or an adjunct or a subjunct.

Word groups of various kinds as primaries: *Sunday afternoon was fine. I spent Sunday afternoon at home.*

Word groups as **adjuncts:** *a Sunday afternoon concert; the party in power; a Saturday to Monday excursion; the time between two and four; his after dinner pipe.*

Word groups as **subjuncts:** *he slept all Sunday afternoon; he smokes after dinner; he went to all the principal cities of Europe; he lives next door to Captain Strong; the canal ran north and south; he used to laugh a good deal, five feet high; he wants things his own way; he ran upstairs three steps at a time.*

In his final remarks on nexus O. Jespersen gives a tabulated survey of the principal instances of nexus, using characteristic examples instead of descriptive class-names. In the first column he includes instances in which a verb (finite or infinitive) or a verbal noun is found, in the second instances without such a form:

1.	*The dog barks*	*Happy the man, whose ...*
2.	when *the dog barks*	*however great the loss*
3.	Arthur, *whom* they say *is kill'd*	
4.	I hear *the dog bark*	he makes *her happy*
5.	count on *him to come*	with *the window open*
6.	*for you to call*	
7.	*he* is believed *to be guil-ty*	she *was made* happy
8.	*the winner to spend*	*everything considered*
9.	*the doctor's arrival*	*the doctor's cleverness*
10.	*I dance!*	*He a gentleman!*

In 1 and 10 the nexus forms a complete sentence, in all the other instances it forms only part of a sentence, either the subject, the object or a subjunct [1].

[1] *See:* O. Jespersen. The Philosophy of Grammar. London, 1958, pp. 97, 102, 131.

O. Jespersen's theory of three ranks provides logical foundations for identifying the hierarchy of syntactic relations between elements joined together in a grammatical unit.

The "part of speech" classification and the "rank classification" represent, in fact, different angles from which the same word or form may be viewed, first as it is in itself and then as it is in combination with other words.

No one would dispute the value of O. Jespersen's analysis and deep inquiry into the structure of language. In the theory of three ranks he offered much that was new in content and had most notable merits.

The concepts on which this theory is based is the concept of determination. The primary is an absolutely independent word, the secondary is the word which determines or is subordinated to the primary, the tertiary modifies the secondary and so on. This seems perfectly reasonable as fully justified by the relations between the words arranged in a string, according to the principle of successive subordination.

With all this, O. Jespersen's analysis contains some disputable points and inconsistency.

The very definition of the notion of rank is not accurate which in some cases leads to inadequacy of analysis.

Applying his principle of linguistic analysis to sentence structures, such as *the dog barks furiously* he ignores the difference between junction and nexus and does not distinguish attributive and predicative relations and thus seems to return to the principle of three principal parts of the sentence.

In his *Analytic Syntax,* published in 1937, O. Jespersen gives a symbolic representation of the structure of English. Grammatical constructions are transcribed in formulas, in which the parts of the sentence and the parts of speech are represented by capital and small letters — S for subject, V — for verb, v — for auxiliary verb, O —for object, I — for infinitive, etc. and the ranks by numerals 1, 2, 3. As far as the technique of linguistic description is concerned this book may be regarded as a forerunner of structural grammar which makes use of such notations.

O. Jespersen's morphological system differs essentially from the traditional concepts. He recognises only the following word-classes grammatically distinct enough to recognise them as separate "parts of speech", viz.:

(1) Substantive (including proper names).

(2) Adjectives.

In some respects (1) and (2) may be classed together as "Nouns".

(3) Pronouns (including numerals and pronominal adverbs).

(4) Verbs (with doubts as to the inclusion of "Verbids").

(5) Particles (comprising what are generally called adverbs, prepositions, conjunctions — coordinating and subordinating and interjections). This fifth class may be negatively characterised as made up of all those words that cannot find any place in any of the first four classes.

Methods of scientific research used in linguistic studies have always been connected with the general trends in the science of language.

The first decade of the 20th century is known to have brought new theoretical approaches to language and the study of its nature. Thus,

for instance, the principles of comparative linguistics have been of paramount importance in the development of scientific approach to historical word study. In the beginning of the present century linguistic studies were still concentrated on historical problems. The historical and comparative study of the Indo-European languages became the principal line of European linguistics for many years to come.

The most widely acclaimed views of language during the past thirty years have been directed toward the development of methodologies for dealing with the structure of a language in a non-historical sense.

The historical comparative method was applied only to the comparative study of kindred languages. But to gain the deeper insight into the nature of language, all languages must be studied in comparison, not only kindred. Modern linguistics is developing the typological study of languages, both kindred and non-kindred.

Towards the end of the 19th century attention was concentrated on the history of separate lingual elements, with no reference to their interrelations in the system of language. This "atomistic" approach was criticised and abandoned. Modern linguistics is oriented towards perfecting the analytical and descriptive technique in historical studies. And this brings new scientific data widening the scope of comparative linguistics and contributing greatly to its progressive development.

The first treatments of language as a system whose parts are mutually interconnected and interdependent were made by Beaudouin de Courtenay (1845—1929) and F. F. Fortunatov (1848—1914) in Russia and Ferdinand de Saussure, the Swiss linguist (1857—1913).

F. de Saussure detached himself from the tradition of the historical comparative method and recognised two primary dichotomies: between "language" (langue) and "speech" (parole), and between synchronic and diachronic linguistics. "Language is a system whose parts can and must all be considered in their synchronic solidarity" [1].

De Saussure's main ideas taken in our science of language with some points of reservation and explanatory remarks are:

a) Language as a system of signals may be compared to other systems of signals, such as writing, alphabets for the deaf-and-dumb, military signals, symbolic rites, forms of courtesy, etc. Thus, language may be considered as being the object of a more general science — semasiology — a science of the future which would study different systems of signals used in human society.

b) The system of language is a body of linguistic units sounds, affixes, words, grammar rules and rules of lexical series. The system of language enables us to speak and to be understood since it is known to all the members of a speech community. Speech is the total of our utterances and texts. It is based on the system of language, and it gives the linguist the possibility of studying the system. Speech is the linear (syntagmatic) aspect of languages, the system of language is its paradigmatic ("associative") aspect.

[1] F. de Saussure. Cours de linguistique generale. Paris, 1949, p. 9.

c) A language-state is a system of "signs": a sign being a two-sided entity whose components are "signifier" (sound-image) and the "signified" (concept), the relationship between these two components being essentially correlative [1].

We understand the meaning of the linguistic sign as reflecting the elements (objects, events, situations) of the outside world.

F. de Saussure attributed to each linguistic sign a "value": "Language is a system of interdependent terms in which the value of each term results solely from the simultaneous presence of the others" [2]. The linguistic sign is "absolutely arbitrary" and "relatively motivated".

This is to say that if we take a word "absolutely" disregarding its connections to other words in the system, we shall find nothing obligatory in the relation of its phonological form to the object it denotes (according to the nature of the object). This fact becomes evident when we compare the names of the same objects in different languages, e. g.:

English	horse	hand	spring
Russian	лошадь	рука	весна
Ukrainian	кінь	рука	весна
French	cheval	main	printemps

The relative motivation means that the linguistic sign taken in the system of language reveals connections with other linguistic signs of the system both in form and meaning. These connections are different in different languages and show the difference of "the segmentation of the picture of the world" — the difference in the division of one and the same objective reality into parts reflected in the minds of different peoples, e. g.:

English arrow — shoot — apple — apple-tree Russian
стрела — стрелять — яблоко — яблоня Ukrainian
стріла— стріляти — яблуко — яблуня

d) Language is to be studied as a system in the "synchronic plane", i. e. at a given moment of its existence, in the plane of simultaneous coexistence of elements.

e) The system of language is to be studied on the basis of the oppositions of its concrete units. The linguistic elements (units) can be found by means of segments, e. g. in *the strength of the wind* and in *to collect one's strength* we recognise one and the same unit *strength* in accord with its meaning and form; but in *on the strength of this decision* the meaning is not the same, and we recognise a different linguistic unit.

G. Curme's *Grammar of the English Language* (1931) presents a systematic and rather full outline of English syntax based upon actual usage. The attention is directed to the grammatical categories — the case forms (the nominative, genitive, dative, accusative), the prepositional

[1] *See:* F. de Saussure. Op. cit., pp. 66—67.
[2] Ibid., p. 114.

phrase, the indicative, the subjunctive, the active, the passive, the word-order, the clause formations, clauses with finite verb, and the newer, terser participial, gerundial, and infinitival clauses, etc.

Serious efforts have been made everywhere throughout this book to penetrate into the original concrete meaning of these categories.

The peculiar views on accidence, e. g. the four-case system in G. Curme's grammar, are reflected in syntax. Curme discusses accusative objects, dative objects, etc.

Most grammarians retain the threefold classification of sentences into simple, compound and complex, as given in the prescriptive grammars of the mid-19th century. H. Poutsma introduces the term "composite sentence" as common for compound and complex sentences. Some changes have taken place in the concept of the clause (as part of a larger sentence). It is probably under the influence of Nesfield's grammar, where this definition first appeared, that grammarians do not insist any longer, as C. T. Onions did, that in a complex sentence each clause has a subject and a predicate of its own. They take into consideration the structural peculiarity of complex sentences with subject and predicate clauses, where the "main" clause lacks one or both of its principal parts.

As a matter of fact, scientific grammar gave up the strictly structural concept of a clause as of a syntactic unit containing a subject and a predicate, recognised by prescriptive grammar. Beginning with Sweet's grammar, grammarians have retained the concepts of half-clauses, abridged clauses, verbid clauses, etc. Thus, H. Poutsma treats substantive clauses, adverbial clauses, infinitive clauses, gerund clauses and participle clauses as units of the same kind.

E. Kruisinga's grammar is one of the most interesting of those scientific grammars which have retained the traditional grammatical system. Kruisinga criticises the definition of the sentence for its indeterminacy but does not redefine the term. The concept of the phrase was not popular among the writers of scientific grammars. Kruisinga originated the theory of close and loose syntactic groups, distinguishing between subordination and coordination. Closely related to this theory is the author's concept of the complex sentence.

E. Kruisinga's *Handbook of Present-day English* (1932) presents a new viewpoint on some parts of English structure suggesting interesting approaches to various disputable points in the treatment of phrase-structure.

Setting up two major types of syntactic structures: close and loose syntactic groups he defines them as follows: in close groups one of the members is syntactically the leading element of the group; in loose groups each element is comparatively independent of the other member.

By way of illustration: *a country doctor* or *mild weather* are close groups; word-combinations like *men and women* are loose groups. The individual words are thus left "unaffected by their membership of the group".

Describing the close groups according to their leading member, E. Kruisinga classifies them into: verb-groups, noun-groups, adjective-groups, adverb-groups and preposition-groups; pronoun-groups are

included in the noun and adjective-groups. Modal and auxiliary verbs in verb-groups are referred to as "leading verbs".

The new assumptions made by E. Kruisinga are of undoubted interest. There are however, disputable points in the discussion of the close groups where the author does not confine himself to one basis for the establishment of verb-phrases which in this part of analysis leads to certain inadequacy of the classification. But on the whole the book-has notable merits.

Among the authors of classical scientific English grammars of the modern period mention must be made about C. T. Onion's *Advanced English Syntax* (London, 1904). The main facts of current English syntax are presented here in a systematic form in accordance with the principles of parallel grammar series. English syntax is arranged in two parts. Part I contains a treatment of syntactical phenomena based on the analysis of sentences. Part II classifies the uses of forms.

While dealing mainly with the language of the modern period, C. T. Onion endeavoured to make the book of use to the student of early modern English by giving an account of some notable archaic and obsolete constructions. Historical matter in some parts of his book adds interest to the treatment of particular constructions and important points in syntax development.

To this period belong also L. G. Kimball's *Structure of the English Sentence* (New York, 1900) and H. R. Stokoe's *Understanding of Syntax* which appeared in 1937.

All these scholars differ from prescriptive grammarians in their non-legislative approach to the description of English structure trying to gain a deeper insight into its nature.

A wealth of linguistic material describing the structure of English is presented in such scientific grammars of the modern period as H. Poutsma's *Grammar of Late Modern English* (1926), E. Kruisinga's *Handbook of Present-day* (1931) and R. W. Zandvoort's *Handbook of English Grammar* (1948).

Structural and Transformational Grammars

Structural grammarians have abandoned many of the commonly held views of grammar. With regard to the methodology employed their linguistic approach differs from former treatments in language learning. Structural grammatical studies deal primarily with the "grammar of structure", and offer an approach to the problems of "sentence analysis" that differs in point of view and in emphasis from the usual treatment of syntax.

Treating the problems of the structure of English with criticism of traditional conventional grammars, Ch. Fries considers, for instance, that prescriptive and scholarly grammars belong to a "prescientific era" [1].

According to Ch. Fries, the new approach — the application of two of the methods of structural linguistics, distributional analysis and substitution makes it possible to dispense with the **usual eight** parts

[1] *See:* Ch. F r i e s . The Structure of English. London, 1959, p. 1.

of speech. He classifies words into four "form-classes", designated by numbers, and fifteen groups of "function words", designated by letters. The four major parts of speech (Noun, Verb, Adjective, Adverb) set up by the process of substitution in Ch. Fries recorded material are thus given no names except numbers: class 1, class 2, class 3, class 4. The four classes correspond roughly to what most grammarians call nouns and pronouns, verbs, adjectives and adverbs, though Ch. Fries especially warns the reader against the attempt to translate the statements which the latter finds in the book into the old grammatical terms. The group of function words contains not only prepositions and conjunctions, but also certain specific words that more traditional grammarians would class as a particular kind of pronouns, adverbs and verbs.

Assumptions have been made by Ch. Fries that all words which can occupy the same set of positions in the patterns of English single free utterances must belong to the same part of speech. These four classes make up the "bulk" of functioning units in structural patterns of English. Then come fifteen groups of so-called function-words which have certain characteristics in common. In the mere matter of number of items the fifteen groups differ sharply from the four classes. In the four large classes the lexical meanings of the words depend on the arrangement in which these words appear. In function-words it is usually difficult if not impossible to indicate a lexical meaning apart from the structural meaning which these words signal.

Ch. Fries very rightly points out that one cannot produce a book dealing with language without being indebted to many who have earlier studied the problems and made great advances. He acknowledged the immeasurable stimulation and insight received from L. Bloomfield. The influence of classical scientific and prescriptive grammars on some of his views of language is also quite evident.

According to Ch. Fries, this material covers the basic matters of English structure.

Ch. Fries gives examples of the various kinds of "function-words" that operate in "positions" other than those of four classes given above, giving identifying letters to each of the different groups included here.

The first test frame (Group A) includes all the words for the position in which the word *the* occurs.

Group A		Class 1	Class 2	Class 3	Class 3
(The)		*concert*	*was*		*good*

Group A	Class 1		Class 2	Class 4
(The)			*is/was*	
			are/were	
	the	*a/an*	*every*	
	no	*my*	*our*	
	your	*her*	*his*	
	their	*each*	*all*	
	both	*some*	*any*	
	few	*more*	*most*	
	much	*many*	*its*	
	John's	*this/these*	*that/those*	
	One	*two*	*three*, etc.	

Some of these "words" *(one, all, both, two, three, four, that, those, some, John's,* etc.) may also appear in the positions of Class 1 words; *all* and *both* may occur before *the.* Group A consists of all words that can occupy the position of *the* in this particular test frame. The words in this position all occur with Class 1 words. Structurally, when they appear in this "position", they serve as markers of Class 1 words. Sometimes they are called "determiners".

The second test frame includes, according to traditional terminology, modal verbs:

Group	Class	Group	Class	Class	Class
A	1	B	2	3	4
The	*concert*	*(may) (be) (good) — should must has (been) has to (be)*		*might can could will would*	

Words of group B all go with Class 2 words and only with Class 2 words. Structurally, when they appear in this position, they serve as markers of Class 2 words and also, in special formulas, they signal some meanings which, according to Ch. Fries, should be included as structural.

For group C Fries has but one word *not.* (This *not* differs from the *not* included in group E).

Group	Class	Group	Group	Class	Class	A	1
		B	C	2	3		
The concert may		*not*	*be good*				

Group D includes words that can occur in the position of *very* immediately before a class 3 word in the following test frame:

Croup	Class	Group	Group	Class	Group	Class	Class
A	1		B C	2		D	3 4
The concert may not be						*very good then quite, awfully really, awful real, any pretty, too fairly, more rather, most*	

Although each of the fifteen groups set up here differs quite markedly from every other group, they all have certain characteristics in common — characteristics which make them different from the four classes of words identified previously.

1. In the mere matter of number of items the fifteen groups differ sharply from the four classes. The four classes together contain thousands of separate items. Ch. Fries found no difficulty whatever in selecting from his long lists a hundred of different items of each of the

four classes as examples. On the other hand, the total number of the separate items from his materials making up the fifteen groups amounted to only 154.

2. In the four large classes, the lexical meanings of the separate words are rather clearly separable from the structural meanings of the arrangements in which these words appear. According to Fries, in the words of these fifteen groups it is usually difficult if not impossible to indicate a lexical meaning apart from the structural meaning which these words signal.

The frames used to test the "words" were taken from the minimum free utterances extracted from the "situation" utterance units (not the "response" utterance units) of the recorded materials. It is important to observe, Ch. Fries points out, that the four parts of speech indicated above account for practically all the positions in these minimum free utterances. In the sentence frames used for testing, only the one position occupied by the word *the* has not been explored; and, as shown in the modified frame structure, this position is optional rather than essential in the "minimum" free utterances. All the other kinds of words belong then in "expanded" free utterances.

The material which furnished the linguistic evidence for the analysis and discussions of the book were primarily some fifty hours of mechanically recorded conversations on a great range of topics — conversations by some three hundred different speakers in which the participants were entirely unaware that their speech was being recorded. These mechanical records were transcribed for convenient study, and roughly indexed so *as* to facilitate reference to the original discs recording the actual speech. The treatment here is thus also limited by the fact that it is based upon this circumscribed body of material. Altogether these mechanically recorded conversions amounted to something over 250,000 running words.

The book presents a major linguistic interest as an experiment rather than for its achievements.

It is to be noted that the material recorded in the book is fairly homogeneous in kind. Ch. Fries confines himself to one basis for the establishment of form-classes and this brings out the practical limitations of his interesting method. Other debatable points of the material presented are: arbitrary counting of different positions as identical and ignoring morphology where it bears upon syntax.

Structural linguistics is known to have its varieties and schools. The Prague School headed by N. Trubetzkoy and R. Jakobson has contributed to the development of modern structural linguistics on a word-wide scale. Neutralisation as a linguistic concept by which we mean suspension of otherwise functioning oppositions was first introduced into modern linguistics by N. Trubetzkoy who presented an important survey of the problem of phonology in his *"Grundzüge der Phonologie"* edited in Prague in 1939. This has been widely influential in many European linguistic circles, and many of the basic ideas of the school have diffused very widely, far beyond the group that originally came together around N. Trubetzkoy.

Trubetzkoy's idea of neutralisation in phonology may be briefly summarised as follows:

a) If in a language two sounds occur in the same position and can be substituted for each other without changing the meaning of the word, such sounds are optional variants of one and the same phoneme.

b) If two sounds occur in the same position and cannot be substituted for each other without changing the meaning of the word or distorting it beyond recognition, these two sounds are phonetic realisations of two different phonemes.

c) If two similar sounds never occur in the same position, they are positional variants of the same phoneme.

An opposition existing between two phonemes may under certain conditions become irrelevant. This seems to be a universal feature in language development.

Examples of neutralisation of oppositions on the phonemic level may be found in numbers. By way of illustration: the sounds [т] and [д] are different phonemes distinguishing such Russian words, for instance, as ток and док, том and дом. But the difference between the two phonemes will be neutralised if they are at the end of the word, e. g.: рот *(mouth)* and род *(genus);* [т] and [д] in these words sound alike because a voiced [д] does not occur at the end of a word in Russian.

In terms of N. Trubetzkoy's theory, opposition is defined as a functionally relevant relationship of partial difference between two partially similar elements of language. The common features of the members of the opposition make up its basis, the features that serve to differentiate them are distinctive features.

Phonological neutralisation in English may be well illustrated by the absence of contrast between final **s** and **z** after **t**.

Similarly, though we distinguish the English phonemes **p** and **b** in *pin, bin,* there is no such opposition after **s**, e. g.: *split, splint, spray.*

Where oppositions do not occur, phonemes may coalesce in their realisations and be neutralised.

Extending the concept of neutralisation to the other levels of structure seems fully justified as having a practical value in the study of language both in general linguistics and with regard to English particularly.

The most widely known is the binary "privative" opposition in which one member of the contrastive pair is characterised by the presence of a certain feature which does not exist in the other member (hence "privative"). The element possessing this feature is referred to as the "marked" (strong) member of the opposition. The "unmarked" member may either signal "absence of the marked meaning" or else be noncommittal as to its absence or presence.

The most-favoured principle of the Prague School, in the words of A. Martinet, is the principle of binarity, according to which the whole of language should be reducible to sets of binary oppositions. Perhaps the best known advocate of the theory of binary oppositions is R. Jakobson, who has applied this kind of analysis to the Russian system of cases, to the Russian verb system, and even — as part of a discussion

of Franz Boas view of grammatical meaning — to the English verb system. In these studies, R. Jakobson analyses grammatical concepts in terms of sets of two mutually opposite grammatical categories, one of which is marked while the other is unmarked or neutral.

Intensive development of American linguistics is generally called Bloomfieldian linguistics, though not all of its principles can be traced directly to L. Bloomfield's concepts.

L. B l o o m f i e l d ' s book *Language* is a complete methodology of language study. The ideas laid down in this book were later developed by Z. S. Harris, Ch. Fries, E. A. Nida and other scholars.

The main concepts of L. Bloomfield's book may be briefly summarised as follows:

1. Language is a workable system of signals, that is linguistic forms by means of which people communicate... "every language consists of a number of signals, linguistic forms" [1].

2. "Every utterance contains some significant features that are not accounted for by the lexicon" [2].

3. "No matter how simple a form we utter and how we utter it... the utterance conveys a grammatical meaning in addition *to* the lexical content" [3].

4. A sentence has a grammatical meaning which does not (entirely) depend on the choice (selection) of the items of lexicon.

L. Bloomfield's statement that the meaning of a sentence is part of the morpheme arrangement, and does not entirely depend on the words used in the sentence has later been developed by Ch. Fries and N. Chomsky.

5. Grammar is a meaningful arrangement of linguistic forms from morphemes to sentences. The meaningful arrangement of forms in a language constitutes its grammar, and in general, there seem to be four ways of arranging linguistic forms: (1) order, (2) modulation: *"John!"* (call), *"John?"* (question), *"John"* (statement); (3) phonetic modification *(do — don't);* (4) selection of forms which contributes the factor of meaning [4].

In the words of L. Bloomfield, the most favourite type of sentence is the *"actor —action"* construction having two positions. These positions are not interchangeable. All the forms that can fill in a given position thereby constitute a form-class. In this manner the two main form-classes are detected: the class of nominal expressions and the class of finite verb expressions.

L. Bloomfield has shown a new approach to the breaking up of the word-stock into classes of words. "The syntactic constructions of a language mark off large classes of free forms, such as, in English, the nominative expression or the finite verb expression. The great form-classes of a language are most easily described in terms of word-classes (such as

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[1] L. B l o o m f i e l d . Language. London, 1969, p. 158.
[2] I b i d., p. 162.
[3] I b i d . , p. 169.
[4] I b i d . , pp. 163—164.

the traditional parts of speech), because the form-class of a phrase is usually determined by one or more of the words which appear in it"[1].

These long form-classes are subdivided into smaller ones.

In modern linguistic works the nominal phrase of a sentence is marked as the symbol NP, and the finite verb-phrase — as VP. The symbols N and V stand for the traditional parts of speech, nouns and verbs, although the NP may include not only nouns but their equivalents and the noun determiners (e. g.: *the man, my hand, this house, I, they, something, some, others,* etc.); and the VP with a transitive verb may have a NP in *(took a book, sent a letter,* etc.). The long form-class of N is now subdivided into: animate and inanimate, material and abstract, class nouns and proper nouns. The long form-class of V is subdivided into intransitive verbs (Vi), transitive verbs (Vt) and the latter are again divided into the V of the *take-type,* the *give-type,* the *put-type* and the *have-type,* etc.

The selection of the subclasses of N and V leads to different sentence-structures.

The grammatical schools of traditional scholarly grammar have then passed to the grammatical theories of "descriptive", "post-Bloomfieldian linguistics", to the school of grammar known as the "transformational generative grammar", initiated by Z. S. Harris who outlined a grammatical procedure which was essentially a twice-made application of two major steps: the setting up of elements, and the statement of the distribution of these elements relative to each other. The elements are thus considered relatively to each other, and on the basis of the distributional relations among them.

American linguists K. L. Pike, R. Wells, E. A. Nida, L. S. Harris and others paid special attention to formal operations, the so-called grammar discovery procedures. They endeavour to discover and describe the features and arrangement of two fundamental linguistic units (the phoneme and the morpheme as the minimal unit of grammatical structure) without recourse to meaning.

Sentence structure was represented in terms of immediate constituent analysis, explicitly introduced, though not sufficiently formalised by L. Bloomfield. The binary cutting of sentences and their phrasal constituents into IC's, the first and the most important cut being between the group of the subject and the group of the predicate, was implicit in the "parsing" and analysis of traditional grammar, as noted by many linguists commenting on the analysis. Distributional analysis was recognised as primary in importance. Linguistic procedures were directed at a twice-made application of two major steps; the setting up of elements and the statement of the distribution of these elements relative to each other, distribution being defined as the sum of all the different environments or positions of an element relative to the occurrence of other elements. The principal operation recommended, e. g. for establishing equations: a morpheme = a morpheme sequence in

[1] L. Bloomfield. Op. cit., p. 190. See *also:* О. С. Ахманова и Г. Б. Микаэлян. Современные синтаксические теории. М., 963, pp. 22—23.

a given environment (such as man = good boy) was substitution repeated time and again [1]. Distributional analysis and substitution were not something quite novel in English grammatical theory. Occurrence of an element relative to other elements, now generally referred to as "distribution", has been involved in almost every grammatical statement since Antiquity [2]. But the difference between the traditional and structural approaches consists in that the former did not rely upon this method as part of an explicitly formulated theory, whereas modern linguistics has given recognition, within the theory of grammar, to the distributional principle, by which traditional grammarians were always guided in practice. The same is true of substitution. This is an entirely-formal method for discourse analysis arranged in the form of the successive procedures.

Starting with the utterances which occur in a single language community at a single time, these procedures determine what may be regarded as identical in various parts of various utterances. And this is supposed to provide a method for identifying all the utterances as relatively few stated arrangements of relatively few stated elements.

Z. S. Harris, E. A. Nida and other American linguists of Bloomfieldian school concentrate their attention on formal operations to discover and describe the features and arrangement of two fundamental linguistic units: the phoneme and the morpheme as the minimal unit of grammatical structure. Like Bloomfield, they attach major importance to spoken language laying emphasis on the fact that writing is a secondary visual representation of speech.

Language came to be viewed not as an aggregate of discrete elements but as an organised totality, a Gestalt which has a pattern of its own and whose components are interdependent and derive their significance from the system as a whole. In F. Saussure's words, language is like a game of chess", you cannot add, remove or displace any element without effecting the entire field of force.

Z. Harris presents methods of research used in descriptive, or, more exactly, structural, linguistics. It is, in fact, a discussion of the operations which the linguist may carry out in the course of his investigations, rather than a theory of the structural analysis which results from these investigations.

P. Roberts and W. N. Francis, following Ch. Fries and H. A. Gleason, are to a large degree concerned with studying patterns of organisation, or structures. They hold the view that linguistics, like physics and chemistry or, say, geology or astronomy, must be preoccupied with structure.

Returning to the traditional names of parts of speech P. Roberts and W. N. Francis establish four major classes of words and several groups of function-words, proceeding from the criteria of distribution

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[1] *See:* Z. S. Harris. Methods in Structural Linguistics. Chicago, 1961, pp. 15—16.

[2] *See:* P. Diderichsen. The Importance of Distribution Versus Other Criteria in Linguistic Analysis. Copenhagen, 1966, pp. 270—271; *see also:* L. L. Iofik, L. P. Chakhoyan. Readings in the Theory of English Grammar. L. 1972, p. 37.

of words, the morphological characteristics of words and their correlation.

The analysis of English structure made by P. Roberts and W. Francis presents a major linguistic interest as a significant contribution to modern linguistic thought.

It is to be noted, however, that some of their statements are devoid of logical consistency.

The classification of words into parts of speech given in these books is open to doubt and questioning because in identifying the linguistic status of words P. Roberts and W. N. Francis, like Ch. Fries, proceed from essentially different criteria: the major classes of words are classified in terms of their formal features and function words — in terms of meaning.

What seems also erroneous and devoid of logical foundations is excluding meaning from this sphere of linguistic analysis.

According to W. N. Francis, there are five devices which English speakers make use of to build words into larger organised combinations or structures. From the listener's point of view, these five are the kinds of signals which reveal the patterns of structural meaning in which words are arranged. As a summary of his assumptions, W. N. Francis lists them describing briefly as follows:

1. Word Order as the linear or time sequence in which words appear in an utterance.

2. Prosody, i. e. the over-all musical pattern of stress, pitch and juncture in which the words of an utterance are spoken.

3. Function words or words largely devoid of lexical meaning which are used to indicate various functional relationships among the lexical words of an utterance.

4. Inflections, i. e. morphemic changes — the addition of suffixes and concomitant morphophonemic adjustments — which adapt words to perform certain structural functions without changing their lexical meaning.

5. Derivational contrast between words which have the same base but differ in the number and nature of their derivational affixes [1].

The classes of words established by P. Roberts and W. N. Francis do not coincide.

In W. N. Francis' classification there are four parts of speech: Noun, Verb, Adjective and Adverb. Pronouns are treated as two subclasses of nouns, called pronouns and function nouns. The group of pronouns comprises eight words whose importance far outweighs their number. These are*: I, we, you, he, she, it, they* and *who.*

The main groups of function-nouns are eight in number (including some stereotyped phrases) plus some unclassified ones (not all the following lists are complete):

a) Noun-determiners: *the, a/an, my, your, her, their, our, this/ these, that/those, its, one, two ... ninety-nine, many (a), more, several, both, all, some, no, every, (a) few, other.*

[1] *See:* W. N. Francis. The Structure American English. New York, 1958, p. 234.

b) Auxiliaries: *can/could, may/might, will/would, shall/should, must, dare, need, do, had better, be, get, have, keep (on), used, be going.*

c) **Qualifiers:** *very, quite, rather, pretty, mighty, somewhat, too, a bit, a little, so more, most, less, least, indeed, enough (real, awful, that, some, right, plenty), no, still, much, lots, a (whole) lot, a (good, great) deal, even.*

d) **Prepositions:**

(1) Simple: *after, among, around, before, concerning,* etc.

(2) Compound: *along with, away from, back of, due to, together with,* etc.

(3) Phrasal: *by means of, in front of, on account of,* etc.

(e) **Coordinators:** *and, not, but, nor, rather, than, either ... or,* etc.

(f) Interrogators:

(1) Simple: *when, where, how, why (whence, whither), whenever,* etc.

(2) Interrogative pronouns: *who, which, what, whoever, whichever, whatever.*

(g) lncluders:

(1) Simple: *after, although, how, lest, since,* etc.

(2) Relative pronouns: *who, which, that, when, where, whoever,* etc. **(h) Sentence-linkers:**

(1) Simple: *consequently, furthermore, hence, however, moreover, nevertheless, therefore.*

(2) Phrasal: *at least, in addition, in fact,* etc.

There are also function verbs in Francis' classification which stand in place of a full verb-phrase, when the full verb has been expressly stated or strongly implied in the immediate linguistic context or the non-linguistic context.

We cannot fail to see that applying formal structural methods of analysis which seem to be more objective than semantic criteria, grammarians come to somewhat different results.

In terms of N. Chomsky's theory of syntax, sentences have a **surface structure** and a **deep structure,** the latter is more complicated, being based on one or more underlying abstract simple structures.

In certain very simple sentences the difference between the surface structure and the deep structure is minimal. Sentences of this kind (simple, active, declarative, indicative) are designated as **kernel sentences.** They can be adequately described by phrase or constituent structure methods, as consisting of noun and verb phrases (the so-called P-markers, the NP's and VP's). According to syntactic structures, kernel sentences are produced by applying only obligatory transformations to the phrase-structure strings (e. g. the transformation of affix + verb into verb + + affix in the present tense, *hit* -s, etc.). Non-kernel or derived sentences involve optional transformations in addition, such as active to passive *(the boy was hit by the man).* But later interpretations of the transformational theory have made less use of this distinction, stressing rather the distinction between the underlying "deep structure" of a sentence and its "surface structure" that it exhibits after the transformations have been applied. Transformational operations consist in rearrangement, addition, deletion and combination of linguistic elements.

Phrase structure rules form a counterpart in the theory of generative grammar to two techniques of linguistic analysis (one old and one rather new).

In the words of E. Bach, the old practice is the schoolroom drill of parsing, that is, of assigning grammatical labels to parts of a sentence. In a schoolroom drill the following analysis might occur:

The man	*gave*	*me*	*a*	*book*
article noun	verb	pronoun	article	noun
whole subject		indirect object		direct object
		whole	predicate	

The other technique — in reality only a more sophisticated version of parsing — is so-called immediate constituent (IC) analysis. It attempts to break down constructions into subparts that are in some sense grammatically relevant.

The theory of transformational grammar begins by making fundamental distinction between two kinds of sentences: kernel sentences and their transforms. Kernel sentences are the basic elementary sentences of the language from which all else is made. All constructions that are not basic are transforms, i. e. they 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.

The system of any language contains a rather small number of basic sentences and other structural elements (such as morphemes and phonemes). All the other linguistic forms, sentences of different structure, are derived (generated) from these basic (kernel) elements by certain regular derivation rules involving different kind of operations. This understanding of the system of any language is, in fact, the main assumption of the transformational grammar.

The two basic problems of the T-grammar are: a) the establishment of the set of kernel or basic structures, and b) the establishment of the set of transformation rules for deriving all the other sentences as their transforms[1].

A transformational rule is a rule which requires or allows us to perform certain changes in the kernel structure: rearrangement of linguistic elements, so-called "permutation", substitution, deletion, the use of function words, etc.

The transformational rules show how to derive something from something else by switching things about, putting things or leaving them out and so on [2].

It is to be pointed out that transformational analysis applied in teaching on different instruction levels can hardly be considered as altogether quite novel. Transformational relations involved in tense-formation and passive forms, for instance, were, in fact, always presented as devices of obligatory transformations on the morphological level. The

[1] *See:* Z. S. Harris. Co-occurrence and Transformation in Linguistic Structure. "Language", v. 33, No. 3, 1957.

[2] *See:* P. Roberts. English Syntax. New York, 1964, p. 97. - 3

recognition of *brought* as the past tense of *bring,* and similarly *be brought* as the passive of *bring,* depends primarily on relating large numbers of sentences and on the analysis of collocations between nouns and verbs in the sentences.

Such are also number and person transformations or, say, different kind of transformations which were applied implicitly in traditional grammar on the syntactic level depending on the purpose of communication: constructing negative transforms, changing an affirmative sentence into a question, transformations which produce exclamatory sentences, etc.

Deficiencies of various kind have been discovered in the first attempts to formulate a theory of transformational generative grammar and in the descriptive analysis of particular languages that motivated these formulations. At the same time, it has become apparent that these formulations can be extended and deepened in certain ways.

N. Chomsky's *Aspects of the Theory of Syntax* [1] is a notable attempt to review these developments and to propose a reformulation of the theory of transformational generative grammar that takes them into account. The emphasis in this study is syntax; semantic and phonological aspects of language structure are discussed only insofar as they bear on syntactic theory.

The author reviews the general orientation of all work in generative grammar since the middle fifties. His specific intent is to determine exactly how this work is related — in its divergencies as well as its connections — to earlier developments in linguistics and to see how this work relates to traditional issues in psychology and philosophy.

N. Chomsky implicitly relates his grammar to language teaching and learning by associating his results with traditional grammars. He mentions that these do not give explicit rules for putting words together into sentences, although they give enough rules of word concord, examples and so on, to allow the student to do this intuitively. N. Chomsky gives no rules for putting sentences together to make discourses, but leaves this to the intuitions of the learner. His aim is to put forward the rules to generate all possible sentences of a language in terms of a given set of morphemes. In his words, any language has a finite set of available morphemes, but an infinite set of sentences; this shows definite hypostatisation of the unit "sentence".

Transformational grammar involving a reorientation of linguistic theory has naturally given rise to vigorous controversy in linguistic studies, and much still remains to be done in language learning to evaluate its potentialities adequately. It is to be expected, however, that the theory of T-grammar will continue to develop and contribute to general linguistic study by solving some important previously overlooked issues.

The structural procedures of modern descriptive theory are used by Soviet linguists to identify the nature of some linguistic facts. It must, however, be emphatically stressed that in some questions our standpoint is essentially different. Some American linguists are known to

[1] *See:* N. Chomsky. Aspects of the Theory of Syntax. Cambridge, Massachusetts, 1965.

advocate rigorous separation of levels and a study of language as an autonomous system. Such abstraction seems altogether erroneous and brings little scientific order to language learning; dogmatic assumptions of this kind are always responsible for the distortion of linguistic facts. This approach seems to have already been abandoned by most structuralists (Z. Harris, N. Chomsky).

What is also open to criticism is setting absolutely apart synchronic and diachronic aspects of linguistic units. In language reality the two aspects are organically related and as such cannot be always absolutely isolated. Regrettable mistakes occur if this is overlooked.

There are a number of European schools of linguistics, and the differences between them are in some instances rather significant. The linguistic theories which they hold have, in fact, been developed in a variety of ways.

With the diversity of view-points within descriptive linguistics, it is not surprising that English descriptive grammar is not as a type uniform. Sometimes grammarians differ in the view of language that underlies them. Some of grammars differ only in terminology, in stylistic conventions of statement, or in other basically inconsequential matters. For the most part there is a variation in many directions, with intergradations in linguistic analysis. But despite a considerable divergency of their aims and linguistic approaches there is a certain continuousness in different English grammars observed in their keeping up the grammatical tradition. The foundations of the English grammatical theory were laid already in the first part of the prescriptive grammar, though its morphological system was based on Latin and syntactic concepts depended largely upon rhetoric and logic.

The prescriptive normative grammar has the longest tradition and is still prevalent in class-room instruction. Its most important contribution to grammatical theory was the syntactic system developed in 19th century.

Though much has been done, the three types of scientific English grammars have not yet succeeded in creating any quite independent and new grammatical systems.

R. W. Zandvoort's *Handbook of English Grammar* (1957—1965) is a descriptive grammar of contemporary English. It deals with accidence and syntax, leaving aside what belongs rather to idiom and is not amenable to general statement. It likewise eschews historical digressions; synchronic and diachronic grammar are, in the author's opinion, best treated separately. In this, as in other respects, R. Zandvoort confesses himself a pupil of Kruisinga, whose *Handbook of Present-day English,* despite certain extravagances in its fifth and final edition, he considers to be the most original and stimulating treatment of English syntax.

* * *

A major contribution to the development of modern linguistics has been made by Soviet scholars.

The accomplishments of Soviet linguists in the theory of English structure are presented by the great wealth and variety of individual

studies of numerous problems treated in various monographs, grammar books and work-papers which appeared during this period and have been noted in our bibliography.

Linguistic studies of Modern English structure made by Soviet scholars contain most valuable information about the language as system and have notable merits in the grammatical theory making its study more illuminating and contributing to a scientific understanding of language development. Such are, for instance, the monographs and books edited in this country in 50-60-ies by V. N. Yartseva, A. I. Smirnitsky, O. S. Akhmanova, Y. N. Vorontsova, B. A. Ilyish, N. N. Amosova, I. P. Ivanova, I. V. Arnold and others.

Most perceptive and useful treatments coordinating and deepening the grasp of the language will be found in V. N. Yartseva's monographs and scholarly accounts made at a special academic level, with much new insight on the subject in the light of modern linguistics.

A valuable source of significant information revealing important aspects of language in discussion of syntax and morphology will be found in well known A. I. Smirnitsky's grammar books.

A major stimulus to intensive studies of the theory of English structure in Soviet linguistics was the research of our scholars in recent times. This has brought new accomplishments in modern grammatical theory which are original, significant and practical. Investigations of recent years gain an important insight into the structural methods of linguistic analysis, syntactic description, in particular. Such are the grammar books edited by O. S. Akhmanova, V. N. Yartseva, L. Barkhudarov, L. L. Iofik, Y. O. Zhluktenko, G. G. Pocheptsov and others.

Current work in grammar attempts to provide the insight into semantic aspects of syntax, the processes of sentence formation and their interpretation, the processes that underlie the actual use of language.

Investigations of Soviet scholars throw much additional light on numerous aspects of language encouraging fresh attempts not only in the theory of English structure but also comparative studies of grammar (V. N. Yartseva, Y. O. Zhluktenko).

The structural procedures of modern descriptive theory are widely used by Soviet linguists to identify the nature of some linguistic facts of different levels of the language.

Important observations are presented in A. Korsakov's book where we find the description of the system of the English verb, revealing to the student the way in which the language actually works. The book is not only intended to show the student how the English tenses are actually used. It is also helpful as an introduction of some methods and ways of linguistic analysis.

Various aspects of grammar have been described in a considerable number of dissertations defended in this country on specialised topics, such as semantic aspects of syntax, the grammar of English nominalisations, synonymic correlation of linguistic units, comparative study of languages, etc. to which we turn the attention of the student with suggestions for further reading.

Grammar in Its Relation to Other Levels of Linguistic Structure

Interactions between grammar and other levels of linguistic structure are of the essence of language and probably the most significant point to notice in studying the structure of a language in general.

Language as system consists of several subsystems all based on oppositions, differences, samenesses and positional values.

The grammatical system breaks up into its subsystems owing to its relations with vocabulary and the unity of lexical meaning of the words of each group. Grammar and vocabulary are organically related and interdependent but they do not lie on one plane. As a bilateral unity of form and content the grammar of any language always retains the categories underlying its system.

Numberless examples in different languages show that grammar is not indifferent to the concrete lexical meaning of words and their capacity to combine with one another in certain patterns. The use of some grammatical rules is well known to be lexically restricted.

The statement about abstraction and generalisation in grammar should not thus be understood as formal mechanical separation of the "general" facts from the "special" ones.

It is not always easy to draw precise boundaries between the two branches of learning.

Sometimes the subject matter becomes ambiguous just at the borderline.

Internal relations of elements are of the essence of language as systems at all levels. The functions of every linguistic element and abstraction depend on its relative place therein. This is, in fact, one of the fundamental features of language. And this is the starting point of the treatment of grammar in the present book. Grammatical phenomena can and should be considered from various (often supplementary) points of view. With this approach to linguistic facts problems of grammar in our day have taken on new vitality and interest.

The linguistic features of grammar and vocabulary make it abundantly clear that the two branches of learning are organically related to each other. No part of grammar can be adequately described without reference to vocabulary. With all this, linguistic students should understand what separates grammar from vocabulary, wherein lie the peculiarities of each of the two levels and their relationship in general. To ignore this is to ignore the dialectical nature of language.

That grammar and vocabulary are organically related to each other may be well illustrated by the development of analytical forms which are known to have originated from free syntactic groups. These consist of at least two words but actually constitute one sense-unit. Only one of the elements has lexical meaning, the second has none, and being an auxiliary word possesses only grammatical meaning.

Not less characteristic are periphrastic grammatical forms of the verb, such as, for instance, the *going to*-future or, say, patterns with the verb *to get* + participle II established by long use in the language

to indicate voice distinctions. Verb-phrases of analytical structure denoting the aspective character of the action, such as: *used to* + V_{inf}, *would* + V_{inf}, *come to* + V_{inf}, *take to* + V_{ing}, *fall* + prp + V_{ing}, *have* + nomen acti, etc.

The constant reciprocal action between vocabulary and grammar makes itself quite evident in contextual restrictions of word-meanings. Examples are not far to seek.

The verb *to mean* + V_{inf} means "to intend", *to mean* + V_{ing} means "to signify", "to have as a consequence", "to result in something". Compare the following:

(1) *He had never really meant to write that letter → He had never intended to write that letter.*

(2) *This meant changing all my plans → This resulted in changing all my plans.*

To remember + V_{ing} refers to the past and means "not to need to be reminded", *to remember* + V_{inf} refers to the future and means "not to omit to do something". *Cf.: I remember doing so. Remember to go to the post-office.*

To try takes a gerund when it means "to make an experiment"; when followed by an infinitive it means "to make an attempt to do something", e. g.: *She tried for a time helping us in music but found it was not a success. Try to keep perfectly still for a moment.*

The construction verb + V_{ing} can also be compared with one consisting of a verb + adverbial infinitive, e. g.: *The horse stopped to drink. The horse stopped drinking.*

Further examples of the so-called "grammatical context" which operates to convey the necessary meaning will be found in cases when, for instance, the passive form of the verb gives a clue concerning its particular lexical meaning. To give examples. The verb *to succeed,* as registered in dictionaries, can mean: 1) слідувати за чимсь або кимсь, бути наступником, змінювати щось; 2) мати успіх, досягати мети, встигати.

As is known, the passive form of this verb excludes the second range of its meanings.

Not less characteristic is the use of the verb *to make;* its passive forms, for instance, are incompatible with such lexical meanings as given below:

The moment I greeted her she made to turn back.

She rose abruptly and made to quit the room, but Andrew stopped her before she reached the door. (Cronin)

The use of the passive form would signal the causative meaning «заставити», «примусити», e. g.: *She was made to quit the room.*

Compare also the meaning of the verb *to treat* in the following sentences:

He treated my words as a joke.
The book treats of poetry. They treated us to sweet wine. He is treating my son cruelly.

In homonymic patterns the meaning of the verb is generally defined by the immediate lexical context, which is always explicit enough to make the meaning clear. Compare the following:

(1) *She made a good report. She made a good wife.*
(2) *He called his sister a heroine. He called his sister a taxi.*

Variation in lexical environment may change the meaning of a grammatical form, and the use of a grammatical form may, in its turn, change the lexical meaning of the word involved. Examples are not far to seek. The organic interrelation between grammar and vocabulary merits at this point special consideration.

In the "activo-passive" use of verbs, for instance, the medial meaning is generally signalled by the lexical meaning of the subject. Examples are numerous:

(a) *But it occurred to her, as her dance-list* ***was filling up,*** *that there was not much left for Mr. Cowperwood, if he should care to dance with her.* (Dreiser)

(was filling up = was being filled up)

(b) *When the storm stopped the fields were white over, the sky a milk blue, low and still threatening. But the snowcovered fields, in spite his shivering,* ***felt good*** *to be in.* (Sillitoe)

(felt good=were felt)

(c) *This play* ***reads*** *better than it* ***acts*** *(= This play should be read rather than* ***acted).***

Grammatical forms must be studied in all the variety of their distribution in actual speech. Contexts have a way of making a grammatical form convey different structural meanings including sometimes the exact opposite of what is ordinarily intended.

The organic interrelation between grammar and vocabulary becomes most evident when we carry our attention to transpositions of grammatical forms, their functional re-evaluation in different contexts and to semantic aspects of syntax.

The constant reciprocal action of vocabulary and grammar will be well exemplified by various processes of word-formation, such as compounding, conversion, derivation and others.

Evidence to prove the interrelation between grammar and vocabulary will readily be seen in the history of so-called function words, e. g.: prepositions and conjunctions which have come from the notional parts of speech:

provided a) past participle from the verb *to provide* b) conjunction

regarding a) present participle from the verb *to regard* b) preposition

owing a) present participle from *to owe* b) preposition

failing a) present participle from *to fail* b) preposition

The same is true of such formations in other languages.

Cf. Russian and Ukrainian:

относительно а) предлог *відносно* а) прийменник
б) наречие б) прислівник

не смотря 1 а) деепричастие *не зважаючи* \ а) дієприслівник
(несмотря)} б) предлог *(незважаючи))* б) прийменник

French: *vu* a) participe passe
b) preposition *pendant)*
durant \ a) participe present
touchant / b) preposition

German:

a) Partizip II *ausgenommen*
b) position *Zeit (zeit)*
1 a) Substantiv *Kraft (kraft) /*
b) Präposition

That grammar should be viewed in relation to other parts of linguistic learning, such as phonetics and style, is also obvious.

The phonetic interpretation of the linguistic material is of undoubted interest in modern grammar learning. Modulation features, intonation and stress are well known to effect both morphology and syntax. Patterns of grammatical arrangement may be structurally ambiguous or at least potentially so. In speech however, there are prosodic patterns which clearly distinguish the various types of construction. This is an area of English grammar where much remains to be done before a complete description is available.

Changes in the intonation pattern, for instance, can change the functional sentence perspective, the interpretation of the whole utterance, say, from a statement to a question, from a positive to a negative sense, from interrogative to exclamatory, etc., e. g.:

Fleur darted after him.

"He gives me up? You mean that? Father!" (Galsworthy)

Instinctively they both took cigarettes, and lighted each others. Then Michael said: "Fleur, knows?" (Galsworthy)

"Did you hear it! *That boy of hers is away to London again".*

The sentence-final contours are used in speech to signal the sentence divisions within an utterance composed of more than one sentence. In "nexus of deprecation", for instance, the connection between two members of an ordinary affirmative sentence may be brushed aside as impossible by intonation which is the same as in questions, often in an exaggerated form or not infrequently given to the two members separately, e. g.:

We surrender? Never!
I catch cold! No fear.

The interrogative form of exclamatory sentences in such patterns make them most colourful and expressive.

"You,— I said,— a favourite with Mr. Rocherster? You gifted with

the power of pleasing him? You of importance to him in any way? Go; Your folly sickens me" (Brontë).

Further examples to show the relation of phonetics to grammar are not far to seek. We may take, for instance, word-making through the so-called "morphological" or "semantic" stress. A fair number of nouns (Romanic in origin) are distinguished from the corresponding verbs only by the position of the accent, the noun being accented on the first syllable and the verb on the second, e. g. *'present—to pre'sent, 'export-to ex'port, 'conduct — to con'duct,* etc.

Structural ambiguity in homonymic patterns on the syntactic level is very often resolved by the intonation patterns.

In written English, for instance, because of the lack of stress the use of some words results in ambiguity. By way of illustration:

He talked with a pretty French accent — with the stress on French the word *pretty* is used adverbially and means *in* or *to some degree;* when *pretty* is stressed it is used attributively and means *good, fine.*

Examine also the difference in grammar between:

> *What did you bring the parcel in? Why did you bring the parcel in? Are you going to be doing it? How long are you going to be doing it?*

Features of stress and juncture are well known to effect various kind of modification structures, e. g. the phrase *old men and women,* for instance, could be divided into immediate constituents in either of two ways, depending on whether *old* is referred to both *the men* and *the women* or just *the men.* In speech the difference would normally be conveyed by the corresponding stress and juncture.

It will probably be helpful if at this point we take the example given by A. Hill in his *Introduction to Linguistic Structures* to show the importance of modulation features in downgraded sentences with piled up verb-forms:

What the house John had had had had, had had its importance.

Since the writing system does not indicate the superfixes accurately and they are therefore puzzles for the reader who has to sort them out, sentences of this sort are usually avoided in written composition. It is possible, for instance, to construct a sentence which is a real problem when read, but is plain enough when pronounced. The sentence is a freak in writing, which no writer in his senses would use. Spoken, it is only mildly queer, and is at least intelligible. Even though these sentences are understandably rare in writing, the reader should not suppose that they are either uncommon or unnatural in speech [1].

Patterns of stress sometimes show the structural meaning unambiguously in the spoken language where without the help of context it would be ambiguous in the written. Examples follow.

When *I have instructions to leave* is equivalent in meaning to *I have instructions that I am to leave this place,* dominant stress is ordinarily *on leave.* When the same sequence is equivalent in meaning to *I have instructions which I am to leave,* dominant stress is ordinarily on *instructions.*

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[1] *See:* A. H i I 1. Introduction to Linguistic Structures. New York, 1958.

PROBLEMS OF FIELD STRUCTURE

The problem of the interrelation between grammar and vocabulary is most complex.

If the question arises about the relationship between grammar and vocabulary we generally think of grammar as a closed system, i. e. consisting of a limited number of elements making up this system. The grammatical system of a language falls into subsystems, such as for instance, parts of speech, conjugated verb-forms, prepositions, affixes, etc., in other words, the classes of linguistic units whose exhaustive inventory can be made up as a whole.

Vocabulary on the contrary is not so closed in its character.

When we say that grammar is a closed system, we do not certainly mean that grammar is separated from vocabulary. On the contrary, the grammatical system breaks up into subsystems just owing to its relations with vocabulary, and the unity of lexico-semantic groups is supported by the unity of grammatical forms and meaning of the words of each group. Grammar and vocabulary are organically related and interdependent but they do not lie on one plane. As a bilateral unity of form and content grammar always retains the categories underlying its system.

In actual speech linguistic units of different levels come to correlate as similar in function.

The study of the ways in which languages manage to provide different devices to express a given communicative meaning is one of the most fruitful directions of research receiving increasing attention in modern linguistics. It is on this level of linguistic analysis that we coordinate and deepen our grasp of the language as system. What is expressed by morphological forms may find its expression in lexical devices, or, say, in syntactic structures.

Such is the grammatical treatment of the category of modality in the Russian language made by V. V. Vinogradov who identifies modality as a linguistic category expressed by syntactic, morphological and lexical means [1].

Correlation in occurrence of different linguistic units in one semantic field makes it possible to suggest that there are certain regularities of their functioning in language activity.

It will be emphasised, in passing, that different linguistic units expressing a common meaning are not quite identical in their semantic value and do not go absolutely parallel in language activity. They rather complete each other.

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[1] *See:* В. В. В и н о г р а д о в . О категории модальности и модальных словах в русском языке. Труды института русского языка АН СССР, т. 2. М.—Л., 1950, pp. 42—60.

The concept of field structure in grammar is not something quite novel in linguistic studies.

The eminent historian of the French language F. Brunot proposed in his time to teach French grammar by starting from within, from the thoughts to be expressed, instead of from the forms [1].

Related to this is Ch. Bally's concept with emphasis laid on the logical categories and extra-linguistic relations involved in his observations [2].

L.V. Ščerba showed a better judgement making distinction between the two aspects of studying syntax: passive and active. The starting point of the former is the form of the word and its meaning. Language is thus studied from within as system. The concept of the active aspect is essentially different.

Identifying notional categories I.I. Meshchaninov lays special emphasis on their linguistic nature which should never be lost sight of[3].

In his philosophical discussion of notional categories O. Jespersen first recognises that beside the syntactic categories which depend on the structure of each language as it is actually found, there are some extralingual categories which are independent of the more or less accidental facts of existing languages; they are universal in so far as they are applicable to all languages, though rarely expressed in them in a clear and unmistakable way. But then he goes on to say, that some of them relate to such facts of the world without as sex, others to mental states or to logic, but for want of a better common name for these extralingual categories he uses the adjective *notional* and the substantive *notion.*

In other departments it is impossible to formulate two sets of terms, one for the world of reality or universal logic, and one for the world of grammar, and O. Jespersen is thus led to recognise that the two worlds should always be kept apart [4].

In finding out what categories to recognise as notional, O. Jespersen points out that these are to have a linguistic significance.

O. Jespersen develops this idea further. The specimens of his treatment given in *the Philosophy of Grammar* present a preliminary sketch of a notional comparative grammar, starting from C (notion or inner meaning) and examining how each of the fundamental ideas common to all mankind is expressed in various languages, thus proceeding through B (function) to A (form).

Linguistic observations in terms of field structure are of undoubted theoretical interest and have a practical value as relevant to comparative studies of various languages.

Important treatments of the field-theory have been made by A. V. Bondarko in his studies of the Russian language [5].

[1] *See*: F. Brunot. La pensée et la langue. 3e éd. Paris, 1953.

[2] *See:* Ch. Bally. La langue et la vie. Paris, 1926.

[3] *See:* И. И. М е щ а н и н о в . Понятийные категории в языке. Труды военного института иностр. яз. М., 1945, № 1.

[4] *See:* O. Jespersen. The Philosophy of Grammar. London, 1968, pp. 55—56. [5] See: A. В. Бондарко. Грамматическая категория и контекст. Л., 1971, p. 115.

The starting point of his analysis is the principle from meaning to form. Due attention is drawn to functional transpositions of verb-forms and suspension of oppositions in different syntactic environments.

Problems of field-structure in German are discussed in E. V. Guliga, E. I. Shendels'[1] work where we also find acute observations valid for further development of the theory of language.

All the linguistic units functioning in a language to express a given categorial meaning make up the functional semantic field of this category. The morphological devices are naturally primary in importance and make up its highly organised nucleus. All the other constituents are peripheral elements which may be used for different notional purposes, such as: intensity or emphasis of a given meaning, expressive connotation, weakening of meaning, making a given meaning more concrete and more precise, or expressing a new meaning.

The functional-semantic field falls at least into two categories which stand in contrast. Thus, for instance, the time-field in English falls into three "microfields": Present, Past and Future.

The voice-field in Modern English falls into Active and Passive (a binary opposition).

The field of number falls into two microfields: Singular — Plural (oneness — plurality).

In Modern English plurality may be expressed, for instance, by:

1) plural forms of nouns;
2) singular forms of nouns in transposition (implied plurality);
3) inflectional forms of verbs (very few in number);
4) personal and demonstrative pronouns;
5) pronouns of unspecified quantity;
6) numerals;
7) collective nouns and nouns of multitude, e. g.: *mankind, peasantry, yeomanry, gentry, crowd, host,* etc. or, say, such words as developed a collective signification by metonymy, e. g.: *all the world — all the men, the sex — women, the bench — the officials;*
8) standardised paired noun-phrases, e. g.: *day after day, year after year, question on question, country on country,* etc.

It is to be noted at this point that in patterns with "implied" (covert) plurality distinction must be made between:

1) the use of some common nouns in the singular with the implication of plurality, as in *to have a keen eye, to keep in hand; trees in leaf,* etc.
2) the use of the pronoun *one* with reference to:

a) several unknown individuals or people in general, e. g.:

One should always do one's duty.

b) several known individuals including the speaker, e. g.:

He asked me to review his new novel. Of course one did not like to refuse, but...

Syntactic devices are generally most expressive, they intensify the

[1] *See:* Е. В. Гулыга, Е. И. Шендельс. Грамматико-лексические поля в современном немецком языке. М., 1969.

meaning of plurality and as such are often used for stylistic purposes. A few typical examples are:

Mile on mile, without an end, the low grey streets stretched towards the ultimate deserted grass. (Galsworthy)

Sea on sea, country on country, millions on millions of people, all with their own lives, energies, joys, griefs, and suffering — all with things they had to give up, and separate struggles for existence. (Galsworthy)

The invariant meaning of any given category finds its most "specialised" expression in the morphological category.

A study of linguistic signs in their interrelationship and interdependence leads to significantly increased knowledge of language. A special interest attaches to the correlation between meanings expressed by grammatical forms and those expressed by lexico-grammatical devices to which in our description we shall repeatedly draw the attention of the student.

All these means denoting plurality are essentially different in their linguistic status. Without any frequency counts we may say that some of them are fairly common in every day use, others are used occasionally, according to circumstances. Morphological means to express plurality stand at the centre of this field and are primary in importance, all the rest are its peripheral elements used for different notional purposes.

Pronouns and numerals, for instance, as noun determiners or its substitutes, make the quantitative meaning more concrete.

Collective nouns denote at the same time singular and plural, i. e. a collection of individuals which are viewed as a unit.

Many words which do not themselves denote a plurality of individuals acquire the meaning of a collective in certain contexts, as when, for instance, *the bench* is used of *a body of judges,* a *town* or *village* in the meaning of its inhabitants.

FUNCTIONAL RE-EVALUATION OF GRAMMATICAL FORMS IN CONTEXT

POTENTIAL POLYSEMY IN GRAMMAR

The problem of potential polysemy in grammar is one of the most important, the one which is very complex and seems to be relevant to a number of aspects.

All languages seem to have polysemy on several levels. Like words which are often signs not of one but of several things, a single grammatical form can also be made to express a whole variety of structural meanings. This appears to be natural and is a fairly common development in the structure of any language. The linguistic mechanism works naturally in many ways to prevent ambiguity in patterns of grammatical structure. Orientation towards the context will generally show which of all the possible meanings is to be attached to a polysemantic grammatical form.

It is sometimes maintained that in case of grammatical polysemy we observe various structural meanings inherent in the given form, one of them being always invariable, i. e. found in any possible context of

the use of the form. And then, if this invariable structural meaning cannot be traced in different uses of the given form, we have homonymy. In point of fact, this angle of view does not seem erroneous.

Functional re-evaluation of grammatical forms is a source of constant linguistic interest. We may say with little fear of exaggeration that whatever may be the other problems of grammar learning the polysemantic character of grammatical forms is always primary in importance.

Most grammatical forms are polysemantic. On this level of linguistic analysis distinction should be made between synchronic and potential polysemy. Thus, for instance, the primary denotative meaning of the Present Continuous is characterised by three semantic elements (semes): a) present time, b) something progressive, c) contact with the moment of speech. The three semes make up its synchronic polysemy.

By potential polysemy we mean the ability of a grammatical form to have different connotative meanings in various contexts of its uses. Examine for illustration the connotative (syntagmatic) meanings of the Present Continuous signalled by the context in the following sentences:

*Brian said to his cousin: "**I'm signing on as well in a way,** only for life. **I'm getting married.**" Both stopped walking. Bert took his arm and stared: "**You're not.**"*

*"**I am.** To Pauline* (Sillitoe) — future time reference. *"It was a wedding in the country. The best man makes a speech. **He is beaming all over his face,** and he calls for attention...* (Gordon) — past time reference; *... "I'm sorry", he said, his teeth together, "**You're not going in there**".* (Gordon) — the Present Continuous with the implication of imperative modality;

"I am always thinking of him", said she. (Maugham) — recurrent actions; ***She is always** grumbling **about trifles** —* the qualitative Present, the permanent characteristic of the subject.

The asymmetric dualism of the linguistic sign [1] appears to be natural and is a fairly common development in the structure of any language. One sign can have several semantic elements, and one semantic element may find its expression in different linguistic signs.

Suspension of oppositions on the morphological level presupposes establishing points of similarity between the contrasted members of a given opposition.

Transposition of grammatical forms will thus lead to their synonymic encounter.

The paradigmatic meaning of one grammatical form can coincide with the syntagmatic meaning of another, e. g.:

the Past Tense and the historic Present;

the Future Tense and the Present Tense used with future time relevance;

verb-forms of the Imperative and the Present Tense used with the implication of command, order or request.

[1] *See: S.* Karcevsky. Du dualisme asymétrique du signe linguistique. TCLP. Prague, 1929.

Syntagmatic meanings of different grammatical forms can also coincide.

Consider, for illustration, the functional similarity of the simple Present and Present Continuous in:

The House sits on Monday. (Galsworthy) *I'm not coming back to England.* (Galsworthy) — future time relevance

Similarly:

You're coming with me now!
You will come with me now!
You will be coming with me now!

imperative modality implied in the syntagmatic meanings of different grammatical forms.

Oppositions are known to take different specific character on different linguistic levels: in phonology, morphology and vocabulary.

The linguistic structure is a highly organised system where we generally distinguish syntagmatic and paradigmatic relationships between words.

Syntagmatic relationships are conditioned by the context and as such are generally said to be based on the linear character of speech.

Paradigmatic relations reveal themselves in the sets of forms constituting paradigms. Forms making up the paradigm are analysed in morphemic terms.

Morphological neutralisation is a development of syntagmatic order. Observations in this area of grammar have proved the efficiency of contextual, distributional and transformational methods of linguistic analysis. We distinguish here the interdependence of word-forms within the syntactic structure, the interdependence of elements within the word-forms and the influence of other levels of the same language.

The problem of neutralisation on the grammatical level is relevant to a number of other important questions. These are: functional transpositions in grammar, contextual restrictions of grammatical meanings, the linguistic nature of the context which resolves ambiguity providing the formal clue to distinguish the necessary meaning in a position of neutralisation and contextual synonymy in grammar.

S. Karcevsky rightly points out that transpositions on the grammatical level are more regular and less free than lexical ones.

Transpositions of grammatical forms resulting in the neutralisation of meaning cannot be studied without a considerable relevance to a system of oppositions of which the given form is a part. It has been customary to say that grammatical forms make up an opposition if they have one grammatical feature in common and are contrasted by one or several points of their denotative content. The common element is the grammatical category itself revealed in the linguistic forms of its expression. Transposition is generally based on some points of the grammatical meaning which is retained though somewhat transformed thus producing the necessary effect in communication. This transformation may be of different kind. If, for instance, transposition results in yielding synonyms the latter are not interchangeable. As we shall further see, transpositions are always attended by the neutralisation of the contrasted grammatical meaning in special syntactic, lexical or situational environment where the given word-form occurs.

We find it necessary to distinguish two types of transposition on the morphological level:

a) regular transpositions established by long use in ordinary denotative grammar and

b) stylistic transpositions of special connotative value in expressive language.

Regular ordinary transpositions may be well illustrated by indirect speech with the concord of tenses which usually occurs between the finite verb in the main clause and that in the object clause of a complex sentence reporting a statement or question.

He says he knows all about it.
He said he knew all about it.

Regular transpositions also occur in subordinate clauses of condition and time for the logical reasons of economising speech efforts [1] e. g.*: I shall recognise the place directly I see it.*

(I see it = I shall see it) If
I receive her letter, I shall ring you up.
(I receive = I shall receive)

The necessary meaning is generally signalled by the verb-form of the principal clause.

It is important to observe that the content of a grammatical form may be signalled by:

1. The lexical meaning of the words combined with a given grammatical form. These are often, for instance, adverbs of future time: *tomorrow, next week, next month, next year, soon,* etc. which will signal futurity in the use of the Present Indefinite and Present Continuous, e. g.: *She comes up tomorrow night. She is coming up tomorrow night. Cf.:* Експедиція прибуває наступного тижня.

Adverbs of past time will generally give the formal clue to distinguish the use of the Present tense with past time reference, e. g.: *Fancy, I come home yesterday and find her letter on my table. Cf.:* Уявляєш собі, приходжу я вчора додому...

The Present Continuous in patterns with adverbs of frequency and

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[1] Conveying the necessary information by the use of the present tense in such patterns of grammatical structure is most reasonably economic. This is one of the numerous examples illustrating the primary point of the theory of information which can be wholly applied to the functional aspect of language. Examples to illustrate "economy of speech" in human communication may be found in numbers. So-called sentence fragments, or, say, verbless predicatives and shortened forms in colloquial speech *(apocope, syncope* and *aphaeresis),* the use of auxiliaries as verb-substitutes, clipped words and extreme abbreviations of different kind will give sufficient evidence to recognise this regular universal feature in language development. In English it may be well illustrated by various other examples, such as:

(I'm) afraid not. (I shall) see
you again to-morrow. That do?
(Will that do?) Well, I never.

repetition will imply the frequentative character of the action, e. g.: *He **is** for ever **finding faults with whatever you do. I'm always thinking of him.***

2. The whole syntactical structure, e. g.*: I shall recognise the place directly I see it.*

Oh, to have this happen when Rhett was just on the point of declaration. (Mitchell)

3. Consituation or "implied" context. Instances are not few when the meaning of a grammatical form is signalled by the context much larger than a given sentence or by a whole situation of the utterance. Examples are not far to seek.

*Her thin arms slid away from his neck: "You'll soon get back to the English way". He was used to the rhythm of her voice, so that while complete sentences registered more quickly he lost the facility for reading hidden meanings in them, accents and stresses being removed as the need for repetition wanted. His dexterity at reading morse rhythms had proved a loss in that it enabled him to master Mimi's too soon, and because her own language was Chinese, she was able to hide so much in her flat deliverance of English. **"I'm not going back to England"**, he said.* (Sillitoe)

Michael walks and talks. (Galsworthy) — the implication of the past is made clear by the contents of the whole chapter.

*How mysterious women were! One lived alongside and knew nothing of them. **What could she have seen in that fellow Bosinney to send her mad?** For there was madness after all in what she had done — crazy moonstruck madness, in which all sense of values had been lost, and her life and his life ruined!* (Galsworthy)

*It's a kind of queer peace, and I often wonder how **I could** have **been so torn** and tortured.* (Galsworthy)

It is important to remember that *could* + Infinitive II may imply two diametrically opposite meanings: a) a real action in the past and b) a non-fact with reference to the past. And here the implied context is all that can be considered relevant.

It is indeed true that languages seem to offer fairly "naturally" a large measure of polarisation, but it is usual to find the antonymous polarity restricted to certain contexts. Observations in this domain will serve to remind us that the history of grammar displays a peculiar unity of opposites — manifestation of the dialectic nature of language.

The meaning of each necessary grammatical abstraction makes itself clear only in the course of its usage.

Compare also the following patterns with the verb *should:*

*Had I known about it, **I should have come** yesterday. (should* + Infinitive II used with reference to a non-fact).

*That science in the USSR **should have attained** so high a level of development is but natural (should* + Infinitive II expressing a real action in the past with special emphasis laid upon its realisation).

We may say with little fear of exaggeration that whatever may be the other problems of grammar learning the potential polysemy of grammatical forms is always primary in importance. The variety of meaning as potentially implicit in a grammatical form, which we naturally associate with the development of synonymy in grammar, may be illustrated by numerous examples.

Take, for instance, the multifarious use of the inflected genitive which in Modern English may be of possession, origin, source, consisting of, extent of, association with or direction towards. There is no formal differentiation between different patterns and this may lead to ambiguity but generally the context or lexical probability makes clear which is meant.

Compare the following:

his brother's room	(possession)
his brother's information	(source)
his brother's invention	(authorship)
his brother's arrival	(subjective
duty's call	genitive)
joy's recollection	(objective
the criminal's arrest	genitive)
wife's duty	(qualitative
lawyer's life	meaning)

It is interesting to note that the qualitative genitive may be synonymous with adjectives of kindred meaning, but they are not always interchangeable: *wife's = wifely, wifelike; mother's = motherly, father's = = fatherly,* etc.

Compare the following: *Soames was silent for some minutes; at last he said: "I don't know what your idea of a wife's duty is. I never have known!"* (Galsworthy)

(wife's duty = the duty of a wife)

Irene, whose opinion he secretly respected and perhaps for that reason never solicitated, had only been into the room on rare occasions, in discharge of some ***wifely duty.*** (Galsworthy)

(wifely = befitting, like, or pertaining to a wife)

SYNONYMY IN GRAMMAR

We next turn our attention to synonymy in grammar as immediately relevant to the study of potential polysemy of grammatical forms discussed above.

There is a system behind the development of grammatical synonyms in any language. This is a universal linguistic feature and may be traced in language after language. English shares these feature with a number of tongues, but its structural development has led to such distinctive traits as merit attention. Observations in this area are most useful for insight into the nature and functioning of the language.

The very concept of synonymy implies variation. It does not mean however that we must include under grammatical synonyms absolute parallelisms which are presented by different kind of grammatical doublets such as, for instance, variant forms of degrees of comparison of adjectives: *clever — cleverer — the cleverest* and *clever — more clever — the most clever; capable — capabler — the capablest* and *capable — more capable — the most capable,* etc., or, say, variation in forms observed in the plural of nouns e. g.: *hoofs — hooves; wharfs — wharves,* etc.

There are no absolute synonyms in grammar. And this is to illustrate the fact that a language does not for any length of time retain side by side two means of expressing exactly the same thing. This would burden the language.

Synonymic forms in grammar are not exactly alike, they commonly have fine shares of difference in style and purpose, and students need to be alive to these differences. There is always selection in the distribution of grammatical forms in actual speech. They must harmonise with the context as appropriate to a given situation.

The change in synonymous grammatical forms is often a change in style, and the effect on the reader is quite different. Even a slight alteration in the grammatical device can subtly shift the meaning of the utterance. Examine the following sentence:

"*... Have you been wounding him?"*

"It is my misfortune to be obliged to wound him", said Clara.

"Quite needlessly, my child, ***for marry him you must".*** (Dreiser)

Ellen had wrung her hands and counseled delay, in order that Scarlett might think the matter over at greater length. But to her pleadings, Scarlett turned a sullen face and a deaf ear. ***Marry she would!*** *And quickly, too. Within two weeks.* (Mitchell)

Cf.: Marry she would! and *She would marry.*

We cannot fail to see that there is a marked difference in style between the two verb forms: the former is neutral, the latter is highly expressive.

Similarly:

"But, no matter — when her foot healed she would walk to Jonesboro. It would be the longest walk she had ever taken in her life, but ***walk*** *it she would".* (Mitchell)

Cf.: walk it she would → she would walk it

As synonyms in grammar express different shades of the grammatical meaning, one should be careful in the choice of the right forms, the best to convey the subtler nuances of that meaning.

Knowledge of synonymic differentiation between the grammatical forms permits a systematic, objective investigation and description of style. Many of the most characteristic stylistic traits of diverse writers are, indeed, in the field of grammar. A study of grammatical synonyms can also supply a descriptive foundation for the aesthetic interpretation and comparison of diverse styles. Synonyms lend variety to language. There are different manners of writing, and these differ among themselves not only by virtue of the content or the subject matter treated but also by virtue of a host of "stylistic" elements which are present in varying degree in samples of communication.

It is most important to observe that grammatical forms may differ in connotative power; they grow in connotation in accordance with the *nature* of the meanings connected with them. In the power of their connotation lies the reserve force of expressive language. To acquire a sense of their right use students of English should study them in context in the light of their relations with other grammatical devices. With this approach to the study of the distributional value of word-forms grammar takes on new life.

The problem of synonymy in grammar has received due attention in linguistic investigations of recent years.

There is much truth in what V. N. Yartseva says about the necessity of a consistent linguistic approach to the problem of synonymy in grammar, in general. The first to be mentioned here is a conscious understanding of the organic relation between different aspects of language. The merging of morphology, syntax and vocabulary into one brings little scientific order to language learning and is always responsible for the distortion of linguistic facts.

With regard to the methodology employed in our description of synonymy in grammar there are certain observations which are pertinent to a summary statement. It will be helpful to distinguish between a) paradigmatic synonyms and b) contextual synonyms or synonyms by function in speech.

In English morphology synonyms of the first group are very few in number. Such are, for instance, synthetical and analytical forms in the Subjunctive and Suppositional Mood, e. g.:

...'I now move, that the report and accounts for the year 1886 be received and adopted". (Galsworthy)

(be received and adopted = should be received and adopted)

Paradigmatic synonyms with similarity in function and structural features may also be exemplified by the following:

Non-emphatic	Emphatic
Present Indefinite	
I know	*I do know*
He knows	*He does know*
Past indefinite	
I knew	*I **did** know*
Imperative Mood	
Come	*Do come*

Analytical verbal forms with the intensive *do* can express a whole variety of subjective modal meanings: pleasure, admiration, affection, surprise, anger, mild reproach, encouragement, admonition, etc.,

e. g.

Oh! darling, don't ache! I do so hate it for you. (Galsworthy) *There was so much coming and going round the doors that they did not like to enter.*

Where does he live? I did see him coming out of the hotel. (Galsworthy)

Eagerly her eyes searched the darkness. The roof seemed to be intact. Could it be — could it be — ? No, it wasn't possible. War stopped for nothing, not even Tara, built to last five hundred years. It could not have passed over Tara. Then the shadowy outline did take form. The white walls did show there through the darkness. Tara had escaped. Home! (Mitchell)

But Swithin, hearing the name Irene, looked severely at Euphemia, who, it is true, never did look well in a dress, whatever she may have done on other occasions. (Galsworthy)

For the sake of stronger emphasis the principal verb may be given first and the emphatic *do* placed at the end. This is often the case in clauses of contrast or concession, e. g.:

When he looked up, her face wore again that strange expression.

I can't tell, he thought as he went out, but I mustn't think — I mustn't worry. But worry he did, walking toward Pall Mall. (Galsworthy)

And follow her he did, though bothered by unfamiliar words that fell glibly from her lips. (London)

Strong emphasis is also produced by using pleonastic patterns with segmentations, e. g.: *He never did care for the river, did Montmorency.* (Jerome)

As we have already said, there are no absolute synonyms in grammar. Synonymic forms will generally differ either in various shades of the common grammatical meaning, expressive connotation or in stylistic value. The former may be referred to as relative synonyms, the latter as stylistic ones.

Further examples of paradigmatic synonyms will be found among the so-called periphrastic forms of the English verb.

Relatively synonymous are, for instance, the Future Indefinite tense-forms and the periphrastic *"to be going to"* future. A simple affirmative statement of intention with no external circumstances mentioned (time, condition, reason, etc.) is generally expressed by the periphrastic form. When a future action depends on the external circumstances the *"to be going to"* is rare. *Cf.:*

1. a) *He will sell his house,* (rare)
   b) *He's going to sell his house.* (normal)
2. a) *He'll sell it if you ask him.* (normal)
   b) *He is going to sell it if you ask him.* (rare) [1]

To be going to with a personal subject implies a much stronger intention than the Future Tense with *shall/will* does. Here is an excellent example of its emotional use in expressive language:

*... "**I'm going to have** money some day, lots of it, so I can have anything I want to eat. And then there'll never be any hominy or dried peas on my table. And I'm going to have pretty clothes and all of them are going to be silk..." I'm going to have money enough so the Yankees can never take Tara away from me. And I'm going **to have** a new roof for Tara and a new barn and fine mules for plowing and more cotton that you ever saw. And Wade isn't ever going **to** know what it means to do without the thing he needs. Never! He's going **to** have everything in the world. And all my family, they **aren't** ever going **to** be **hungry** again. I mean it.* (Mitchell)

Further examples are:

*"I never thought about what it meant to Wade", said Rhett slowly. "I never thought how he's suffered. And it's **not going to** be that way for Bonnie."* (Mitchell)

[1] *See:* R. W. Zandvoort. A Handbook of English Grammar. London, 1965, pp. 77—78.

He ought to understand! "He piles up his money for me", she thought; but what's the use, if ***I'm not going to be happy?*** *Money, and all it 'ought, did not bring happiness".* (Galsworthy)

Darling, said Dinny, I do hope things ***are going to be all right.*** (Galsworthy)

Dinny put her hand on his sleeve. "You ***are not going to lose*** *your job. I've seen Jack Muskham".* (Galsworthy)

Quivering at the thought of this long dark night with her, he yet knew ***it was going to be torture.*** (Galsworthy)

Patterns with the passive auxiliaries *be* and *get* will also illustrate grammatical synonyms of the first type.

The passive forms in Modern English are represented by analytic combinations of the auxiliary verb *to be* with the past participle of the conjugated verb. The verb *to get* can also function as an auxiliary of the passive, e. g.: (1) *My dress got caught on a nail.* (2) *He got struck by a stone. t*hese are not new usages, but ones which are spreading.

To get seems closer to the true passive auxiliary *be* in patterns like the following: *She got blamed for everything. She gets teased by the other children.*

The stabilisation of lexico-grammatical devices to indicate the aspective character of the action has also contributed to the development of synonymy in Modern English.

A special interest attaches to contextual synonyms on the grammatica1 level created through transposition of related grammatical forms, Neutralisation of the distinctive features of the opposed grammatical forms leads to situational synonymy.

Here are a few examples to illustrate the statement:

(1) ***Are*** *you* ***coming*** *to the PPRS Board on Tuesday?* (Galsworthy) (The Supposition Present — Future is neutralised; *Are you coming?* is synonymus with *Will you come?)*

Similarly:

(2) *Whom do you think I travelled with? Fleur Mont. We ran up against each other at Victoria. She's* ***taking*** *her boy to boring next week to convalesce him.* (Galsworthy) *(She's taking = she will take)*

Present Continuous and Present Indefinite may function as situational synonyms in cases like the following:

(3) *Dicky! said James. You* ***are*** *always wasting money on something.* (Galsworthy) *(You are always wasting* is synonymous with *You always waste).*

(4) *She* ***is*** *continually* ***imagining*** dangers *when they do not exist. (She is imagining = she imagines).*

(5) *June read: Lake Okanagen. British Columbia,* ***I'm not coming*** *back to England. Bless you always.— John.* (Galsworthy) *(I'm not coming = = I shall not come).*

(6) *Fleur huddled her chin in her fur. It was easterly and cold. A voice behind her said: Well, Fleur,* ***am I going*** *East?* (Galsworthy) *Cf. Am I going East? = Shall I go East?*

And here is a good example to illustrate how the situational context can neutralise the opposition "Indicative — Imperative":

"Let me get in there". He tried to brush Anthony aside. But Anthony firmly stood his ground.

"I'm sorry", he said, his teeth together, "You're ***not going*** *in there".* (Gordon) *(Cf.* syn. *You are not going there = Don't go = You shall not go there).*

GRAMMATICAL DOUBLETS

Observations on the structural peculiarities of English furnish numerous examples of variations in some language forms expressing one and the same linguistic notion. Such parallel forms or doublets may be traced at different levels of the language.

There are different doublets functioning in the vocabulary of present-day English such as, for instance, *infantile — infantine; lorry — lurry; felloe — felly; idiogram — ideograph, mediatory — mediatorial,* or graphic variants: *draught — draft, gray — grey; nosey — nosy, fogey — fogy, endue — indue, koumiss — kumiss.*

Variation in form may be traced in such phonetic variants as:

garage — [ˈgærɑ:ʒ,] [ˈgæɾɪdʒ], [ˈgærɑ:dʒ]
lieutenant — [lefˈtenənt], [leˈtenənt]
nausea — [ˈnɔ:sjə], [nɔ:sɪə], [ˈnɔ:ʃjə]
vase — [vɑ:z], [veɪz], [veɪs]

Doublets will also be observed in grammar. The paradigm of the Modern English verb will furnish such familiar examples as: *crow — crew (crowed) — crowed; clothe — clothed — clothed = clothe — clad — clad; get — got (gotten — Amer.); knit — knit — knit = knit — knitted — knitted; lean — leaned — leaned = lean — leant — leant; quit — quit — quit = quit — quitted — quitted; spit — spit* (or *spat) — spit; slide — slid — slidden* (or *slid); wed — wed — wed = wed — wedded — wedded; work — worked — worked = work — wrought — wrought.*

Some variant forms have fallen out of the conjugation and are now chiefly used as verbal adjectives, not as parts of tense-forms, e. g., *bounden, cloven, drunken, graven, knitten, molten, proven, rotten, shrunken, shorn, stricken, sunken, washen,* e. g. *a cloven hoof, a proven fact, sunken cheeks, a swollen lip, the stricken field.*

Instances are not few when archaic variant forms are used for stylistic purposes to create the atmosphere of elevated speech in pictorial language, in poetry, or in proverbial sayings, e. g.: the forms in *-th* for the third person singular, present tense indicative, like *doth, hath, endeth, saith, knoweth,* etc., or, say, such forms as *spake* for *spoke* (past (tense of the verb *speak); throve* for *thrived* (past tense of the verb *thrive); bare* for *bore* (past tense of the verb *bear), knowed* for *knew* (past tense of the verb *to know),* as in: *Measure the cloth ten times; thou canst cut it but twice (prov.) (canst — can).*

Further examples are: *The silence in my room, when I got up here at last, was stunning and the moonlight almost yellow. The moon's hiding, now behind one of the elms, and the evening star shining above a dead branch. A few other stars are out, but very dim. It's a night far our time, far even from our world. Not an owl hooting but the honeysuckle still sweet. And so my most dear, here* ***endeth*** *the tale. Good night. Your ever loving Adrian."* (Galsworthy) *(endeth = ends).*

.. .the Captain felt, as sensibly as the most eloquent of men could have done, that there was something in the tranquil time and in its softened beauty that would make the wounded heart of Florence overflow; and that it was better that such tears should have their way. So not a word ***spake*** *Captain Cuttle. He* ***knowed*** *Toodle, he said, well. Belonged to the Rail-road, didn't he?* (Dickens) *(spake = spoke; knowed = knew)*

The use of archaic variants for stylistic purposes may be traced in other languages. Take the paradigm of the verb бути in Ukrainian for illustration.

я є (= єсмь) ми є (= єсьмо) ти є (==
єси) ви є (= есте) він є (= єсть) вони є
(= суть)

Єсть там дивний-предивний край. (Леся Українка) *Єсть* плоди червонощокі, що к зимі достоять. (Тичина)

0 Дніпре, Дніпре, мій Славуто, широк і славен ти єси.

(Малишко)

Not less characteristic is the stylistic use of other archaic forms in Ukrainian:

«Слава тобі, Шафарику. Во віки і віки, що звів єси в одно море слов'янськії ріки». (Шевченко). Compare also such variant forms as: питає — пита; знає — зна; слухає — слуха; виглядає — вигляда, etc.

«У художній прозі та поезії, особливо в творах класиків художньої літератури, часто використовуються: а) дієслова 3-ої особи однини неповного оформлення *(зна, гуля, ходе, просе)* і б) інфінітиви на -ть. З погляду норм сучасної літературної мови це являє собою поступку перед діалектичними формами — з метою створення колориту розмовності або для регулювання ритмічності в будові віршованої мови»[1].

Галя собі заспокоюється, ще часом і пісеньку **заспіва** про журавля. (Вовчок)

Уявляли вони собі хазяйку — вони знали, що хазяйка молоденька й усе сидить біля віконця та **вишива** собі очіпки шовками та золотом. (Вовчок)

Його відерце перше **пробива** лід у криниці, що уночі замерзала, і таскав він сповнені відра під гору. (Вовчок)

Людина обертає в сад пустині
І в стоколосся колос **оберта...**
Людина йде, ясна її мета —
Хвала ж землі, підкореній людині! (Рильський)

Familiar examples of grammatical archaisms still in use for stylistic purposes will be found among pronominal forms, such as, for instance,

[1] І. Г. Чередниченко. Нариси з загальної стилістики сучасної української мови. К... 1962, р. 328.

thee or the poetical possessives *thy* and *thine* which do not occur in every-day speech, e. g.:

Tell me then, star, whose wings of light
Speed thee in ***thy*** *fiery flight,*
In what cavern of the night
Will ***thy*** *pinious close now?* (Shelley)

Grammatical doublets will be found in the formation of the plural, e. g.:

cows — kine (arch.)

fies — fone (arch.)
shoes — shoen (arch.)
scarfs — scarves

wharfs — wharves

There is also morphological variation in the plural of nouns foreign in origin. Through natural process of assimilation some borrowed nouns have developed parallel forms, e. g.: *formulae — formulas; antennae — antennas; foci — focuses; termini — terminuses; strata — stratums.* Foreign plural forms are decidedly more formal than their native doublets.

We also find such grammatical forms as *ain't* or *ain* of the verb *to be* corresponding to the forms *am not, is not* and *are not.* The combination of a verb-form with the negative particle *not* differs from the same form without the particle. There is no distinction here between *am not, is not,* and *are not.* These variant forms are low colloquial, if not vulgar, and are incompatible with serious literary style. A few examples of their use are given below:

"You're right again", returned the Captain, giving his hand another squeeze. "Nothing it is. So! Steady! There's a son gone: pretty little creetur. ***Ain't*** *there?*

...Thank'ee. My berth ***a'nt*** *very roomy», said the Captain.* (Dickens)

An't you a thief?" said Mr. Carker, with his hands behind him in pockets.

"No, Sir", pleaded Rob.

"You are!" said Mr. Carker.

"I ***an't*** *indeed, Sir", whimpered Rob.* (Dickens)

Observations on current linguistic change in present-day English furnish examples of grammatical variants developed in recent times.

The first to be mentioned here are linguistic changes in the paradigmatic sets of adjectives, resulting from the continued loss of inflections and their active replacement by syntactic devices in the comparative and superlative where forms with *-er* and *-est* are being replaced by forms with *more* and *most.* In point of fact, this is the continuation of a trend of long standing. Adjectives with three or more syllables are normally compared with *more* and *most;* monosyllabic adjectives, on the other hand, are normally compared with *-er* and *-est (large, larger, largest).* Adjectives with two syllables are divided, some usually being compared one way, the others the other; and it is in this dissyllabic group of adjectives

that the change is most noticeable. Adjectives formerly taking *-er* and *-est* tend to go over to *more* and *most,* e. g. *common — commoner — the commonest* and *common — more common — most common.* To-day weather forecasts frequently say that it will be *more cloudy* instead of *cloudier*. The same is true of such adjectives as *cruel, clever, fussy, profound, pleasant, simple, subtle.* Recently there have been many cases of *more* and *most* spreading even to monosyllabic adjectives, e. g. *more crude, more keen, more plain,* etc. Forms like *more well-informed* and *more well-dressed* functioning parallel with the former *better-informed* and *best-dressed* are also frequent.

That the process of loss of inflections is still going on in present-day English is especially clear in the parallel use of such pronouns *who* and *whom, I* and *me.* The inflected form *whom* seems to be disappearing only from the spoken language and being replaced by *who,* though it still persists strongly in the written language. It is quite natural, for instance, to say *I don't know who to suggest,* and *I don't know whom to suggest.* There is one position where *whom* is always used still, and that is immediately after a preposition which governs it: we cannot replace *whom* by *who* in the sentences: *To whom shall I give it?* and *I don't know for whom it is intended?* But these sentences really belong to the written language, and sound extremely stilted in speech; in point of fact, most people would say *Who shall I give it to?* and *I don't know who it's intended for*[1].

It is also to be noted that *me* is now formally accepted as the form to use after the verb *to be (Cf.* French *moi).* Nowadays it sounds rather pedantic to say *It is I* instead of the normal pattern *It's me.* And in present-day use there is a good deal of confusion about the case to be used after *but, as* and *like,* e. g., *nobody but me,* or *nobody but I;* there may be the first signs of an ultimate erosion of the nominative-accusative contrast in the personal pronouns, like that now taking place with *who.*

A word should also be said about the negative and interrogative forms of the verb *to have.* When *have* is a full verb (meaning "possess", "hold", "experience", etc.), not an auxiliary, it has two ways of forming its negative and interrogative: (1) with parts of the auxiliary *do (do you have?, he didn't have,* etc.); and (2) without using *do (have you?, he hadn't,* or in British usage very often *have you got?, he hadn't got).* The distribution of these doublets in English is rather complicated, and depends partly on the meaning of *have,* e. g., *He hadn't got any money,* but *He didn't have any difficulty.* In some cases, however, it also depends on whether or not the verb denotes habitual action: thus we say *Do you have dances in your village hall?* (habitual), but *Have you got a dance on tonight?* (not habitual). This habitual/non-habitual criterion is not typical of American usage, which often employs do-forms for non-habitual *have,* where in England they employ *got*-forms; thus Americans often say Do *you have the time?,* where Englishmen say *Have you got the time?* Patterns of the type *Do you have the time?* are coming (though slowly) into general use.

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[1] *See:* Ch. Barber. Linguistic Change in Present-day English. Edinburgh-London, 1964, p. 141.

Revision Material

1. 1. Be ready to discuss the linguistic schools in the theory of English grammar.

(a) Give comments on the early prescriptive grammars of English.

(b) Characterise the principal design of classical scientific grammars upheld by 20th century scholars.

(c) Give brief comments on various types of grammar in terms of their linguistic approach and methods of analysis (traditional grammar, philosophical grammar, comparative grammar, historical grammar, structural grammar, transformational grammar, generative grammar).

2. Give the general characteristics of the grammatical structure of English as an analytic language.

3. Give comments on the distinctions between synchronic and diachronic aspects in grammatical studies. Be ready to illustrate the statement that the two aspects are organically related and as such cannot be always absolutely isolated.

4. Comment on the structural methods that have now widely developed in language learning.

5. Be ready to discuss the contribution to the development of the grammatical theory made by Soviet scholars.

II. 1. Make comments on the constant reciprocal action between vocabulary and grammar.

2. Comment on the methods of modern structural analysis that have in recent times widely developed in grammatical studies.

3. Give comments on the following linguistic terminology: paradigmatics, syntagmatics; denotation; connotation; grammeme; morpheme; tagmemes; allomorph; accidence; lexical valency; syntactic valency; opposeme; binary opposition; trinomic opposition; polynomic opposition; potential polysemy; suspension of oppositions.

4. Be ready to discuss the theory of oppositions as being applied in linguistic studies at different levels.

5. Comment on transposition of grammatical forms and their functional re-evaluation.

6. Give comments on homonymie forms in English grammar. Distinguish between inflectional and constructional homonymy. Give examples of grammatical ambiguity.

7. What do we mean by lexical incongruity (= improbability)?

8. Give comments on variant paradigmatic forms (doublets) in grammar.

9. Get ready to discuss the sources of synonyms in grammar and the problem of their classification.

10. Discuss the statement that the asymmetric dualism of the linguistic sign is a fairly common development in the structure of language.

11. The paradigmatic meaning of one grammatical form can coincide with the syntagmatic meaning of another. Can you give examples to illustrate it?

12. What does neutralisation of opposition presuppose?

13. Comment on neutralisation (suspension) of oppositions signalled by: a) lexical incongruity of sentence elements, b) special syntactic structures and c) extra linguistic situation.

Chapter I
THE SUBJECT MATTER OF MORPHOLOGY

In books devoted to teaching grammar it is usual to establish two main divisions, these being variously termed:

1. Morphology (Greek: *tnorphé* — form, *logos* — learning).

2. **Syntax** — The Grammar of Sentences (Greek: *syn* — with, *tasso* — arrange).

The subject matter of morphology is the grammatical classes and groups of words, their grammatical categories and systems of forms (paradigms) in which these categories actually exist.

The word as a grammatical unit has its meaning and form.

Syntax examines the ways in which words may be combined and the relationships that exist between the words in combination.

Keeping this traditional classification of linguistic studies, we must naturally recognise the affinities between the two parts of grammar. Syntax bears an intimate relation *to* morphology because morphological devices are greatly conditioned by syntactical arrangements. It is of great importance to our subject to understand the constant reciprocal action of form and function. These two should be studied *in* their relationships but none should be brought to the front at the expense of the other.

Morphology is inadequate alone, because relatively few kinds of English words are subject to morphological variation. Syntax alone will not do either partly because there are borderline word-forms and phrases not indisputably assigned to any class.

It seems practical to distinguish between **paradigmatic and syntagmatic** study of morphology. Thus, for instance, if we consider the word-form itself as part of a given paradigm we remain in the sphere of morphology. *Analysing* the word in its surrounding in the sentence, we discuss the syntagmatic connections of a given word. The statement that an adjective is used to modify a noun, or that an adverb is used to modify a verb, is a statement of syntagmatic or functional morphology.

In importance morphology is far inferior to syntax in Modern English. Of words in Modern English not over one fourth possess any distinctive morphological form, the others being of a common neutral morphological character, and their syntax or context alone can determine their number, case or tense: *sheep, deer, set, cost, put.* The structure of a language is to a large extent conditioned by its system of formal oppositions proceeding from which we generally identify the morphological classes of words.

In English the formal oppositions may be well illustrated by such pairs as *girl: : girls, girl : : girl's; I:* : *we,* and *I: : me,* and the set of three *he : : she : : it.* It is around such oppositions (also called "opposemes") that the grammatical system of the language is to a large extent built up.

Similar formal oppositions among the verbs are: *play : : plays* and *play : : played; Cf.* also the set of three *am : : is : : are.*

The pair *play* : : *plays* will represent the opposition between the third person singular present tense, on the one hand, and the other persons of the singular plus those of the plural, on the other. In literary English, however, it also represents an opposition on a different plane: the third person singular of a verb may occur either with or without -s; the form without *-s* is known as the Subjunctive, the one with *-s* as the Indicative, and the difference is said to be one of Mood. The meaning of each necessary grammatical abstraction makes itself clear in the course of actual usage.

The grammar of any natural language is a bilateral unity of form and content. The content of grammar appears to be generalised in its categorial expression. Organically related to vocabulary, grammar always retains its underlying categories.

A morphological category is an organised set of grammatical forms — grammemes.

The general notions of grammar which determine the structure of language and find their expression in inflection and other devices are generally called grammatical categories. As is known, a grammatical category is generally represented by at least two grammatical forms, otherwise it cannot exist. A simple case of oppositions in pairs of grammatical forms will be found, for instance, between the Singular and the Plural in nouns, or, say, between Active and Passive in verbs.

In dealing with grammar it is often useful to observe such contrasts in terms of "marked" and "unmarked" members.

In binary oppositions between pairs of categories one member (the "marked" member) signals the presence of a general or overall meaning, while the unmarked member may either signal "absence of the marked meaning" or else be noncommittal as to its absence or presence. Thus *love* and *loved* are in contrast as "present" and "past" but only the latter is actually "marked" as such; *love* is "unmarked" and as such may be much more widely used than merely as a present in contrast with *loved.* It is fairly *common* that of *two* members of an opposition one has a definite meaning, whereas the meaning of the other is less definite, or vague. In *Penguins live in the Antarctic, live.* is, so to say, "tenseless". Since the statement is true not only for the present but for the past and (presumably) the future.

A polynomic opposition falls into binary ones and each of its members enters several binary oppositions. Thus, for instance, in the trinomic oppositions of Moods each member is contrasted to the two others taken together and to each of the two others taken apart, e. g., the Indicative Mood stands in contrast with the Subjunctive and the Imperative; similarly the Imperative Mood is contrasted with the Subjunctive and the Indicative, the Subjunctive Mood is contrasted with the Imperative and the Indicative.

The problem of oppositions on the morphological level has not been completely solved as yet and remains a source of constant interest in modem language learning [1].

Words may express a semantic conception and one or more conceptions of a grammatical order. *One* and the same form of the word may express different grammatical meanings (e. g. person, number, etc.) The following analysis will be very helpful to illustrate the statement. In the sentence *The horses ran faster* the word *horses* not only evokes in our mind the idea of a certain animal but the idea of the doer of the action; it also evokes the conception of plurality. The word *ran* corresponds to the idea of motion, but it also evokes the idea of the character of that motion and the idea of "pastness" (past time). The word *faster* suggests not only the manner of action, its speed, but a relative speed (relative quality). In the sentence *He takes French lessons,* for instance, *take* conveys the idea of an action; the ending -s expresses the relation of this action *to* the subject as well as the idea of time, person, number, mood, voice, aspect.

It must be emphasised that the difference between notional words and "grammatical" or "function-words" is often not so much a matter of form as of content[2]. In terms of meaning, function words are known to be semantically depleted and very general. As such they may be referred to as semi-notional. Considered in form, they sometimes coincide with notional parts of speech. Compare, for instance, the verbs *get, go* and *grow* in the following patterns: *to get dry* and *to get a letter, to go home* and *to go bad, to grow potatoes* and *to grow dark.*

Take the sentence *The boy says that the guests did arrive.* Grammar has done important things here: it has arranged the words in a particular order, making clear subject-predicate relations; it has contributed tense by the change of *say* into *says,* and number by the addition of -s; grammar has added the intensifier *did* to emphasise the verbal idea and has given such additional words as *the* and *that.*

Grammatical words which play so large a part in English grammar are for the most part sharply and *obviously* different from the lexical words, as one can see by comparing the given units in our example: *the, that, did* and *boy, says, guests, arrive.* A ready difference which may seem most obvious is that grammatical words have "less meaning" and may be opposed to fully lexical words.

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[1] *See:* О. С. Ахманова. К вопросу об основных понятиях метаязыка лингвистики. «Вопросы языкознания», 1961, № 5; Р. О. Якобсон. Морфологические наблюдения над славянским склонением. М., 1958; И. Б. Хлебникова. О нейтрализации оппозиций в морфологии. В сб.: «Иностранные языки в высшей школе», вып. 3, 1964; Е. И. Шендельс. Транспозиция морфологических форм (на материале современного немецкого языка). В сб.: «Иностранные языки в высшей школе», вып. 3, 1964.

[2] The traditional distinction between *"full"* and *"empty"* or *"form-words"* is familiar in grammar, but students of language should be prepared to *meet it* under various names: *"full words"* are now often referred to as *"form-classes", "empty words",* as *"grammatical words", "function-words"* or *"structure words".*

But this should be taken with some point of reservation. Although a word like *the* is not the name of something as *boy* is, it is far from being altogether meaningless, for there is, of course, a difference in meaning between *a bog* and *the boy.* Moreover, grammatical words differ considerably among themselves as to the amount of meaning they have, even in the lexical sense. Thus, for instance, the definite article m our example differs considerably from the article used with demonstrative force in patterns like the following:

This is the book I showed him yesterday (the = that).
He is the man who brought the letter (the = that).

In Modern English grammatical forms can be made *synthetically* and *analytically.*

Synthetical system will include: 1) inflection, e. *g.:He works, he worked;* 2) suppletivity *(go — went — gone). Suppletive forms* are made by combining different roots; such is the paradigm of the verb *to be:* a) *am;* b) *is;* c) *are;* d) *was, were;* e) *be, been, being.* Formations of this type will be found in adjectives: *good — better — the best; bad — worse — the worst;* in pronouns*; I — me, my, mine; we — us, our, ours.*

Inflection is one of distinguishing characteristics of the family of Indo-European languages. The extent to which these various languages make use of inflection differs greatly, and there is often considerable variation, as in English, even in the periods of one and the same language.

Broadly defined, *inflection* as a structural device of language is the change or variation in the forms of a word for the purpose of indicating corresponding variations in its meaning and use.

In point of fact, inflections are morphemic changes — the addition of suffixes and concomitant morphophonemic adjustments — which adapt words to perform certain structural functions without changing their lexical meaning.

The definition implies that there is a certain root *element* which remains constant, but which is given specific application and meaning by *additions to* this element. As commonly applied, the term refers to such distinctions as those of gender, number, case, mood, tense, voice and so forth.

So few are the inflections of Modern English as compared with synthetic languages that it is sometimes characterised as "a grammarless tongue". This point of view is altogether erroneous and may seem correct only to those who think of grammar as meaning the same thing as inflection.

In synthetical languages where the grammatical function of a word is implicit in the form of the word, inflection *or* accidence, as it is sometimes called, does play a large part. But still we can hardly say that through the loss of inflection English has become "a grammarless tongue" in the true sense of the word "gramma".

English inflection has been gradually simplified in the course of time but the language has developed other devices to perform the same function and its structure and its rules of right and wrong, and it is as necessary to observe them, as other languages observe their inflectional system and rules of concord.

Modern English is not unique in developing analytical tendencies. Other European languages have done the same, but the idiosyncratic aspect of analytical forms in any language should not escape our notice. The distinctive features characterising English as a mainly analytical language are known to be the following:

a) comparatively few grammatical inflections;

b) scarcity of grammatical forms with sound alternations;

c) a wide use of prepositions to denote relations between objects and connect words in the sentence;

d) a more or less "fixed" or "grammatical" word order to denote grammatical relations.

An analytical form consists of at least two words but actually constitutes one sense-unit. Only one of the two elements has lexical meaning, the second has none, and being an auxiliary word possesses only grammatical meaning, e. g.*: I have come, I had come; I am writing, I have been writing, I should write, I should have written, it is written, it was written,* etc. Degrees of comparison formed by *more* and *most* are also analytic in structure: *interesting — more interesting — the most interesting; difficult — more difficult — the most difficult.*

All the analytical verbal forms go back to free syntactical groups.

As is known, modern Perfect Tenses are formed by means of the auxiliary verb *to have* followed by the past participle of the notional verb. In Old English the past participle was not an intrinsic part of the tense but was regarded as an adjective in apposition to the object governed by the verb *have;* the participle agreed in case (accusative) with the object*: I have written my letter* meant *I have my letter written.* It was quite natural that these forms were at first used with transitive verbs; the corresponding forms of intransitive verbs were generally formed with the verb *be.* In such constructions the participle always agreed with the subject. *He is come* meant *He is in the state of being come.*

But when the origin of the *have-forms* had been forgotten, they were gradually extended to intransitive verbs as well: *He has gone; He has come; He had gone; He had come.*

In Modern English *to be* is still used in some cases to imply a state rather than an action, e. g.: *Good-bye, Mr. M. M.! she called and* ***was gone*** *among the rose-trees!* (Galsworthy)

The passive forms, analytic in their structure, have likewise originated from free syntactical groups. In Modern English they are presented by the association of the auxiliary verb *to be* with a past participle; *to be written, to be done,* etc. There is also a more expressive form of the passive made up with the auxiliary verb *to get,* most frequent in colloquial English, e.g.: *The animal got struck by a stone.* The two passive formations will often differentiate in their aspective character. *Cf. He was tired* :: *He got tired.*

When new devices had become well established, they came to express grammatical categories which had not been expressed in this way, or at all, in Old English period.

Modern English grammatical relations expressed by the devices that did not exist at earlier stages of language development are:

1) future, perfect and continuous tenses expressed with auxiliaries;
2) case-relationships expressed by means of prepositions;
3) passive voice (in embryo in Old English);
4) case-relationships, modification, agreement indicated by word- order.

Analytical verbal forms are most specific analytical formations. To understand their nature we should examine both their structure and their function. Considered in their outer aspect, they are free combinations of at least two words, which stand to each other in the same syntactical relation as words in a phrase. Considered in function, they go parallel with synthetical forms as belonging to a certain grammatical category and doing the duty of the form of the word.

The general criteria of defining the linguistic nature of analytical forms seem to be equally applicable to all languages but in certain concrete phenomena of every language we may easily trace their specific peculiarities associated in each case with concrete conditions of language development. Their very nature in any modern language gives every reason to exclude them from the realm of syntax as belonging to morphology. They now represent a special type of form-making, different from that of ordinary word-changing, and, as already remarked, historically connected with syntax. In fact, there seems no small justification for adopting V. V. Vinogradov's term «синтаксическое формообразование» which he aptly uses to characterise all the double-sidedness of these specific indivisible unities: their participation in morphology and their structural resemblance to word-combination.

On the whole, analytical forms are characterised by:

1) semantic indivisibility,
2) idiomatic character,
3) generalisation and abstraction from the concrete,
4) belonging in the paradigm of the word as one of its structural elements.

It comes quite natural that there are no grammatical categories in language represented only by analytical forms, for the very distinction of the latter from other word-combinations is based upon their parallelism and relationship with synthetical forms.

As we have already said, analytical forms in different languages may have their specific peculiarities associated with concrete conditions of language development. A few examples for illustration: English analytical forms in the Perfect Tenses are, no doubt, more free and "mobile" than, say, in Modern German: *Have you ever been to Paris? Yes, I have. No, 1 haven't.* Short answers of the given type are quite impossible in German.

A noticeable feature of English analytical forms is the use of the auxiliary verb *to do: Do you speak French? Yes, I do. No, I don't. Did you see him yesterday? Yes, I did. No, I didn't.*

Deep-rooted in English idiom is the use of the emphatic auxiliaries *do* and *did* functioning as expedients to produce intensity and emphasis in such emphatic forms of the Present Indefinite, Past Indefinite and the Imperative Mood, as: (1) *I do so wonder what Jolyon's boy is like.* (Galsworthy) (2) *Irene's visit to the house — but there was nothing in that except that she might have told him; but then, again, she never did tell him anything.* (Galsworthy) (3) *Oh! Do be serious, Michael! — you never give me any help in arranging.* (Galsworthy)

The idiosyncratic aspect of analytical form in any language should not escape our notice. We find here those additional structural potentialities of grammatical forms which contribute significantly to the specific development of the grammatical system of a given language.

Chapter II
PARTS OF SPEECH

PROBLEM OF CLASSIFICATION

Parts of speech are the great taxonomic classes into which all the words of a language fall.

An adequate definition of parts of speech must naturally proceed from a set of criteria that can be consistently applied to all lexical units of a given language. We cannot, for instance, use only "lexical meaning" as the basis for the definition of some word-classes, "function in the sentence" for others, and "formal characteristics" for still others.

As the basis for the definition of word-classes we naturally must use not only their morphological and word-making characteristics but semantic and syntactical features as well. The latter are particularly important for such parts of speech as have no morphological distinctions ai all [1]

It will be more in accord with the nature of language to say that parts of speech — must be identified proceeding from:

1) a common categorial meaning of a given class of words abstracted from the lexical meaning of all the words belonging to this class;
2) a common paradigm and
3) identity of syntactic functions.

To find out what particular class a given English word belongs to we cannot look at one isolated word. Nor is there any inflexional ending that is the exclusive property of any single part of speech. The ending *-ed (-d),* for instance, is generally found in verbs *(opened, smoked,* etc.), but it may be also added to nouns to form adjectives *(kind-hearted, talented, blue-eyed,* etc.); the inflexion -s changes the noun into a plural and -s is also used to indicate the third person singular in verbs, etc.

The attitude of grammarians with regard to parts of speech and the basis of their classification has varied a good deal at different times. Some modern grammarians maintain that the only criterion of their classification should be the form of words.

Taking "form" in rather a wide sense, they characterise nouns, for instance, as possessing certain formal characteristics which attach to no other class of words. These are the prefixing of an article or demonstrative, the use of an inflexional sign to denote possession and plurality,

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[1] *See:* Л. В. Щерба. О частях речи в русском языке. В сб.: «Русская речь», 1928, p. 6; Грамматика русского языка, т. 1. Изд. АН СССР, 1953, p. 20; В. Н. Жиг а д л о , И. П. И в а н о в а , Л. Л. И о ф и к . Современный английский язык. М., 1956, pp 11—19.

and union with prepositions to mark relations originally indicated by inflexional endings. This does not seem justified however because the absence of all the features enumerated should not exclude a word from being a noun, and this should be described as a word which has, or in any given usage may have those formal signs.

Grammatical categories identifying the parts of speech are known to be expressed in paradigms. We generally distinguish inflectional and analytical types of the paradigm. In the former the invariable part is the stem, in the latter the lexical element of the paradigm. The so-called interparadigmatic homonymy resulting from the fact that the root, the stem and the grammatical form of the word may be identical in sound, is most frequent.

Some type of structural ambiguity always results in English whenever the form-classes of the words are not clearly marked.

Vivid examples of such kind of ambiguity are given by Ch. Fries [1] with reference to the use of the article in Modern English:

"The utterance *ship sails today* (which might appear in a telegram) is ambiguous as it stands because of the absence of clear part-of-speech markers. If a clear part-of-speech marker *the* is put before the first word as in *'The ship sails today'*, there is no ambiguity; we have a statement. If, however, the same marker is put before the second word as in *'Ship the sails today'*, there is also no ambiguity, but the utterance is different; we have a request. Other clear part-of-speech markers would also resolve the ambiguity, as with the addition of such a marker as the ending *-ed: 'Shipped sail today'; 'Ship sailed today'."*

Newspaper headlines very frequently are structurally ambiguous because of the lack of definite part-of-speech or form-class markers. Some typical examples out of many are the following:

(1) *"Vandenberg Reports Open Forum"*. The ambiguity of this heading could be cleared by the use of such markers as *the* or *an*, as: *'Vandenberg Reports Open the Forum', 'Vandenberg Reports an Open Forum'.*

(2) *"Unfavourable Surveyor Reports delayed Michigan Settlement"*. The ambiguity of this heading would be cleared by the use of such markers as *have* or *a 'Unfavourable Surveyor Reports Have delayed Michigan Settlement'; 'Unfavourable Surveyor Reports a Delayed Michigan Settlement'*.

We cannot fail to see that in such cases the article as a clear part-of-speech marker serves to contrast the paradigmatic forms. This is closely related to the development of conversion which is one of the most peculiar features of English and presents a special point of interest in its structure. By conversion we mean a non-affix word-making device where the paradigm of the word and its syntactical function signal the lexico-grammatical nature of the word. The newly formed word differs both lexically and grammatically from the source word and the latter becomes its homonym [2].

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[1] *See:* Ch. F r i e s . The Structure of English. An Introduction to the Construction of English Sentences. London, 1963, pp. 62-63.

[3] See: А. И. С м и р н и ц к и й . Лексикология английского языка. М., 1956; В. Н. Я р ц е в а . Проблема парадигмы в языке аналитического строя. В сб.: «Во-

It is to be noted that some modern linguists have abandoned many of the commonly held views of grammar. With regard to the methodology employed their linguistic approach differs from former treatments in language learning. Structural grammatical studies deal primarily with the "grammar of structure", and offer an approach to the problems of "sentence analysis" that differs in point of view and in emphasis from the usual treatment of syntax [1].

Some linguists prefer to avoid the traditional terminology and establish a classification of words based only on the distributive analysis, i. e., their ability to combine with other words of different types. Thus, for instance, the words *and* and *but* will fall under one group, while *because* and *whether* are referred to as belonging to another group.

The four major parts of speech *(noun, verb, adjective, adverb)* set up by the process of substitution in C h. Fries' recorded material are given no names except numbers: *class 1, class 2, class 3, class 4.* Assumptions have been made by Ch. Fries that all words which can occupy the same "set of positions" in the patterns of English single free utterances must belong to the same part of speech [2]. These four classes make up the "bulk"of functioning units in structural patterns of English. Then come fifteen groups of so-called function words, which have certain characteristic in common. In the mere matter of number of items the fifteen groups differ sharply from the four classes. In the four large classes, Ch. Fries points out, the lexical meanings of the words depend on the arrangement in which these words appear. In function-words it is usually difficult if not impossible to indicate a lexical meaning apart from the structural meaning which these words signal.

Ch. Fries made an attempt to establish the form-classes of English purely syntactically. His work presents a methodical analysis of a corpus of recorded fifty hours of diverse conversation by some three hundred different speakers. This material, in his words, covers the basic matters of English structure. The book presents a major linguistic interest as an experiment rather than for its achievements.

The new approach — the application of two of the methods of structural linguistics, distributional analysis and substitution — makes it possible for Ch. Fries to dispense with the usual eight parts of speech. He classifies words, as may be seen from the extracts into four "form-classes", designated by numbers, and fifteen groups of "function words", designated by letters. The form-classes correspond roughly to what most grammarians call nouns and pronouns, verbs, adjective and adverbs, though Ch. Fries especially warns the reader against the attempt to translate the statements which the latter finds in the book into the old grammatical terms. The group of function words contains not only prepositions and conjunctions, but also certain specific words that most

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просы германского языкознания». М.— Л., 1961, р. 229; Ю. А. Жлуктенко. Конверсия в современном английском языке как морфолого-синтаксический способ словообразования.— «Вопросы языкознания», 1958, № 5.

[1] See: Ch. Fries. The Structure of English. London, 1963.

- Ibid., pp. 94—100, group E and J.

traditional grammarians would class as a particular kind of pronouns, adverbs and verbs.

Other modern grammarians retain the traditional names of parts of speech, though the methods they use to identify the various parts of speech, the number of them and the distribution of words among them are all different from what is found in traditional grammar. They also exclude function words from the classification of parts of speech and give them entirely separate treatment [1].

Setting aside function words and observing the remaining words as they are combined into utterances with clear and unambiguous structural meaning, W. Francis finds it necessary to identify four different parts of speech: *noun, verb, adjective* and *adverb.* In his analysis nouns are identified, for instance, by five formal criteria, some more important than others. The most common noun-marking signal is a group of function words called *noun-determiners.* These precede the nouns they mark, either immediately or with certain types of words between; nouns have inflections; many nouns may be identified as such by various noun-marking derivational suffixes; nouns fill certain characteristic positions in relation to other identified parts of speech in phrases and utterances, etc. Verb-marking criteria as given by W.Francis are the following: inflections, function words, derivational affixes, positions and "superfixes", i. e. "morphological" stress in cases like *import — to import; contract — to contract; perfect — to perfect,* etc.

It must be recognised that recent studies and practical suggestions made by structural linguists in this field, though not yet quite successful at all points, still new and experimental, are becoming increasingly interesting and important for language learning and practical training in linguistic skills. The subject matter of structural grammar has already supplied much material in the field of descriptive techniques. Some new methods of linguistic analysis promise to be rather efficient and are now being tried out.

English school grammars deal extensively with the parts of speech, usually given as eight in number and explained in definitions that have become traditional. It had long been considered that these eight parts of speech — *noun, pronoun, adjective, verb, adverb, preposition, conjunction, interjection* — are basic classifications that can be applied to the words of any language and that the traditional definition furnishes an adequate set of criteria by which the classification can be made.

We cannot however admit without question that the eight parts of speech inherited from the past will be the most satisfactory for present-day English.

The linguistic evidence drawn from our grammatical study gives every reason to subdivide the whole of the English vocabulary into eleven parts of speech; in point of fact, eight of them are notional words which make up the largest part of the vocabulary and five are "function words", comparatively few in actual number of items, but used very frequently.

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[1] *See:* W. N. Francis. The Structure of American English. New York, 1958, p. 234; *see also:* R. Quirk. The Use of English. London, 1964, p. 74.

Notional or fully-lexical parts of speech are: *nouns, adjectives, verbs., adverbs, pronouns, numerals, modal words* and *interjections.* Prepositions, conjunctions and particles are parts of speech largely devoid of lexical meaning and used to indicate various functional relationship among the notional words of an utterance.

Generally speaking we can say that all nouns, adjectives, verbs and adverbs are capable of making direct reference and are the main units which carry the burden of referential information, and that all other words provide functional information.

Oppositional relations between different parts of speech may be thus shown as follows:

Autosemantic	**Synsemantic**
noun, verb, adjective, adverb, pronoun, numeral	preposition, conjunction, particle, auxiliary verb, copula

F u n c t i o n W o r d s

Syntactic Functions	**Morphological Functions**
preposition, conjunction, particle, copula	article, auxiliary verb

Chapter HI
THE NOUN

The lexico-grammatical meaning of the noun is denoting "substance"

In Modern English the marked formal characteristics of nouns are as follows: nouns have inflections for number and case, they may be associated with the definite or indefinite article.

There is no grammatical gender in Modern English [1]. The noun does not possess any special gender forms, neither does the accompanying adjective, pronoun or article indicate any gender agreement with the head noun. Unlike many languages that have gender, English has very few clear formal markers that indicate the gender of nouns; the situation in English is much less rigid and clear-cut since many words *(dog,* for instance) may have *he, she* or *it* as substitutes. It thus seems justified to restrict the term "gender" to those languages that have precise and mutually exclusive noun-classes marked by clear formal markers.

Not every noun possesses such grammatical categories as number and case.

NUMBER

Modern English like most other languages distinguishes two numbers: *singular* and *plural.* The meaning of singular and plural seems to be self-explanatory, that is the opposition: one — more than one. With all this, expression of number in different classes of English nouns presents certain ! difficulties for a foreigner to master.

As already mentioned, plural and singular nouns stand in contrast as diametrically opposite. Instances are not few, however, when their opposition comes to be neutralised. And this is to say that there are cases when the numeric differentiation appears to be of no importance at all. Here belong many collective abstract and material nouns. If, for instance, we look at the meaning of collective nouns, we cannot fail to see that they denote at the same time a plurality and a unit. They may be said to be doubly countables and thus from a logical point of view form the exact contrast to mass nouns: they are, in fact, at the same time singular and plural, while mass words are logically neither. The double-sidedness of collective nouns weakens the opposition and leads to the development of either Pluralia tantum, as in: *weeds* (in a garden), *ashes, embers,* etc., or Singularia tantum, as in: *wildfowl, clergy, foliage,* etc.

[1] In such pairs as *actor — actress, lion — lioness, tiger — tigress,* etc. the difference between the nouns is purely lexical.

Compare the Ukrainian: кучері, гроші, дріжджі, сходи, зелень, листя, дичина. Similarly in Russian: дрожжи, деньги, кудри, всходы, листва, дичь, зелень. German: Eltern, Geschwister, Zwillinge — Pluralia tantum; das Geflügel, das Wild, das Obst — Singularia tantum. Similar developments may be traced in French: les pois, les épinards, les asperges.

In some cases usage fluctuates, and the two forms are interchangeable, e. g. *brain* or *brains: he has no brains* or *little brains; victuals* is more common than *victual; oats* than *oat;* similarly: *His wages were high. How much wages does he get? That is a fair wage. They could not take too much pains.*

The dual nature of collective nouns is shown linguistically in various ways: by the number of the verb or by the pronoun referring to it, as for instance, *My family are early risers, they are already here. Cf. My family is not large.*

It is important to observe that the choice between singular and plural depends on the meaning attached to the noun. Compare also: *We have much fruit this year* and *The rich fruits of the heroic labour of Soviet people are visible from all the corners of the earth.*

Similarly: *The football team is playing very well. Cf. The football team are having bath and are coming back here for tea.*

A word should be said about stylistic transpositions of singular nouns in cases like the following: *trees in leaf, to have a keen eye, blue of eye, strong of muscle.* Patterns of this kind will exemplify synecdoche — the simplest case of metonymy in grammar ("pars pro toto").

The Germans won the victories. By God they were soldiers. ***The Old Hun was a soldier.*** *But they were cooked too. They were all cooked...* ***The Hun would come down*** *through the Trentino, and cut the railway at the Vicenza and then where would the Italians be?* (Hemingway)

The chap was so big now that he was there nearly all his time, like some ***immovable, sardonic, humorous eye*** *nothing to decline of men and things.* (Galsworthy)

Cf. Держи вухо востро. Держи ухо остро. У него наметанный глаз.

И слышно было до рассвета, как ликовал *француз.* (Лермонтов)

Other "universals" in expressing plurality will be found in what may be called "augmentative" plurals, i. e. when the plural forms of material nouns are used to denote large amounts of substance, or a high degree of something. This is often the case when we see the matter as it exists in nature. Such plural forms are often used for stylistic purposes in literary prose and poetry, e. g.: *the blue waters of the Mediterranean, the sands of the Sahara Desert, the snows of Kilimanjaro.*

Similarly in Russian: синие воды Средиземного моря, пески Сахары, снега Арктики.

Еще в полях белеет снег,

А воды уж весной шумят. (Тютчев)

Люблю ее степей алмазные снега. (Фет)

Ukrainian: Сині води Середземного моря, піски Сахари, сніги Арктики.

Cf. French: *les eaux, les sables;*

German: *die Sände, die Wässer.*

Attention must also be drawn to the emotive use of plural forms of abstract verbal nouns in pictorial language:

*...it was **a thousand pities** he had run off with that foreign girl — a governess too!* (Galsworthy)

*The look on her face, such as he had never seen there before, such as she had always hidden from him was full of secret **resentments,*** and ***longings,*** and *fears.* (Mitchell)

*The peculiar look came into Bosinney's face which marked all his **enthusiasms.*** (Galsworthy)

*Her face was white and strained but her eyes were steady and sweet and full of pity and unbelief. There was a luminous serenity in them and the innocence in the soft brown **depths** struck him like a blow in the face, clearing some of the alcohol out of his brain, halting his mad, careering words in mod-flight.* (Mitchell)

*He stood for a moment looking down at the plain, heart-shaped face with its long window's peak and serious dark eyes. Such an unwordly face, a face with no **defenses** against life.* (Mitchell)

*Oh! Wilfrid has **emotions, hates, pities, wants;** at least, sometimes; when he does, his stuff is jolly good. Otherwise, he just makes a song about nothing — like the rest.* (Galsworthy)

Plural forms of abstract nouns used for stylistic purposes may be traced in language after language:

Ukrainian: Іду я тихою ходою,
Дивлюсь — аж он передо мною,
Неначе дива виринають,
Із хмари тихо виступають
Обрив високий, гай, байрак. (Шевченко)

Russian: Повсюду страсти роковые
И от судеб защиты нет. (Пушкин)
Отрады. Знаю я сладких четыре отрады. (Брюсов)

French: *J'avais rencontre plusieurs fois l'ambassadeur, dont la figure fine porte l'empreinte de **fatigues qui** ne sont point toutes dues aux travaux de la diplomatie.* (France)

It should be noted, in passing, that the plural form is sometimes used not only for emphasis in pictorial language but to intensify the aspective meaning of the verb, the iterative character of the action, in particular, e. g.:

*Oh, this was just the kind of trouble she had feared would come upon them. All the work of this last year would go for nothing. All her **struggles** and **fears** and **labours** in rain and cold had been wasted.* (Mitchell)

*Relentless and stealthy, the butler pursued his **labours** taking things from the various compartments of the sideboard.* (Galsworthy)

The small moon had soon dropped down, and May night had failed soft and warm, enwrapping with its grape-bloom colour and its scents the billion caprices, intrigues, passions, longings, and regrets of men and women. (Galsworthy)

The emotive use of proper nouns in plural is also an effective means of expressive connotation, e. g.:

Fleur, leaning out of her window, heard the hall clock's muffled chime of twelve, the tiny splash of a fish, the sudden shaking of an aspen's leaves in the puffs of breeze that rose along the river, the distant rumble of a night train, and time and again the sounds which none can put a name to in the darkness, soft obscure expressions of uncatalogued emotions from man and beast, bird and machine, or, may be, from ***departed Forsytes, Darties, Cardigans,*** *taking night strolls back into a world which had once suited their embodied spirits.* (Galsworthy)

i Expressive connotation is particularly strong in the metaphoric use of the plural of nouns denoting things to be considered unique, e. g.: *Ahead of them was a tunnel of fire where buildings were blazing on either side of the short, narrow street that led down to the railroad tracks. They plunged into it. A glare brighter than* ***a dozen suns*** *dazzled their eyes, scroching heat seared their skins and the roaring, crackling and crashing beat upon ears in painful waves.* (Mitchell)

Compare the following example in French:

Leon: ...— Quelquefois... j'y reste... a regarder le soleil couchant.

Emma: — Je ne trouve rien d'admirable commeles ***soleils couchants...*** *mais au bord de la mer, surtout.* [1]

Very often the plural form, besides its specific meaning may also retain the exact meaning of the singular, which results in homonymy.

1) *custom* = *habit, customs* = 1) plural of *habit*
   2) duties
2) *colour* = *tint, colours* = 1) plural of ***tint***
   2) flag
3) *effect* = *result, effects* = 1) results
   2) goods and chattels
4) *manner* = mode or way, *manners* = 1) modes, ways
   2) behaviour
5) *number* = a total amount of units, *numbers* = 1) in counting
   2) poetry
6) *pain* = suffering, *pains* = 1) plural of suffering
   2) effort
7) *premise* = a statement or proposition, *premises* =
   1) propositions
   2) surrounding to a house
8) *quarter* = a fourth part, *quarters* = 1) fourth parts
   2) lodgings There are also

double plurals used with some difference of meanings:

1) *brother* 1) *brothers* (sons of one mother)
   2) *brethren* (members of one community)
2) *genius* 1) *geniuses* (men of genius)
   2) *genii* (spirits)
3) *cloth* 1) *cloths* (kinds of cloth)
   2) *clothes* (articles of dress)
4) *index* 1) *indexes* (tables of contents)
   2) *indices* (in mathematics)

[1] *See:* Р. Г. Пиотровский. Очерки по грамматической стилистике французского языка. М., 1956, p. 52.

Double plurals with the differentiation of meaning will be found in other languages.

Cf. Russian: Ukrainian:

зуб — 1) зубы *(во рту)* зуб —
2) зубья *(пилы)* лист — 1) зуби
1) листья *(дерева)* 2) зуб'я
2) листы *(бумаги, железа)* лист —
муж — 1) мужья 1) листя
2) мужи *(«ученые мужи»)* 2) листи
тон — 1) тона *(оттенки)*
2) тоны *(звуки)* There are some plurals which have been borrowed from foreign nouns:

Singular	Plural
Latin	
agendum	*agenda*
datum	*data*
dictum	*dicta*
erratum	*errata*
memorandum	*memoranda*
medium	*media*
stratum	*strata*
focus	*foci*
formula	*formulae*
fungus	*fungi*
genus	*genera*
axis	*axes*
appendix	*appendices*
series	*series*
species	*species*
Singular	Plural
Greek	
analysis	*analyses*
basis	*bases*
crisis	*crises*
hypothesis	*hypotheses*
parenthesis	*parentheses*
thesis	*theses*
phenomenon	*phenomena*
criterion	*criteria*
Singular	Plural
French	
beau	*beaux* (or *beaus*)
bureau	*bureaux*
monsieur	*messieurs*
madame	*mesdames*

Mention should be made in this connection of nouns which have two parallel variants in the plural exactly alike in function but different in their stylistic sphere of application, e. g.:

cow — cows and *kine (arch.*, now chiefly poetic)

foe — foes and *fone (arch.)*

shoe — shoes and *shoen (arch.)*

Unproductive archaic elements are sometimes used to create the atmosphere of elevated speech. This may also be traced in other languages. Compare the Russian:

сын — 1) сыновья, сыновей;

2) сыны, сынов (e. g.: *сыны отечества).*

Morphological variation will be found in nouns foreign in origin. Through the natural process of assimilation some borrowed nouns have developed parallel native forms, as in:

formula — formulae, formulas
terminus — termini, terminuses
focus — foci, focuses stratum
— strata, stratums

Foreign plurals are decidedly more bookish than the native ones.

For all the details concerning the grammatical organisation of nouns and their patterning in different kind of structures students are referred to the text-books on English grammar. Two things should be noted here.

It is important to observe that in certain contexts nouns can weaken their meaning of "substance" and approach adjectives thus making the idea of qualities of the given substance predominant in the speaker's mind. Nouns functioning in this position are generally modified by adverbials of degree, e. g.:

"You were always ***more of a realist*** *than Jon; and never so innocent".* (Galsworthy)

"We're all fond of you", he said, "If you'd only" —he was going to say, "behave yourself", but changed it to — "if you'd only be ***more of a wife*** *to him".* (Galsworthy)

"Why had he ever been ***fool enough*** *to see her again".* (Galsworthy)

*"****Not much of an animal,*** *is it?" groaned Rhett. "Looks like he'll die. But he is the best I could find in the shafts".* (Mitchell)

The use of a noun rather than an adjective is very often preferred as a more forcible expressive means to intensify the given quality. Compare the following synonymic forms of expression:

He was quite a success.— He was quite successful.

It was good fun.— It was funny.

And here are illustrative examples of nouns weakening their meaning of "substance" and approaching adverbs.

Such adverbial use shows great diversity. Deep-rooted in English grammar, this use is most idiosyncratic in its nature. We find here patterns of different structural meaning:

a) adverbial relations of time, as in: *life long, week long, age long,* etc.;

b) adverbial relations of comparison: *straw yellow, silver grey, ash blond, ice cold, snow white, iron hard, sky blue, dog tired, paper white, pencil thin, ruler straight, primrose yellow, brick red, blade sharp;*

c) different degree of quality: *mountains high, a bit longer, a trifle easier, a shade darker, ankle deep.*

Patterns of this kind are generally used metaphorically and function as expedients to express intensity and emphasis, e. g.: *"I'll send Pork to Macon to-morrow to buy more seed. Now the Yankies won't burn it and our troops won't need it. Good Lord, cotton ought to go* ***sky high*** *this fall".* (Mitchell)

Further examples are:

He is world too modest. That was ***lots better****. This was* ***heaps better.*** *He was* ***stone deaf*** *to our request. Waves went mountains high. The mud was ankle deep.*

Adverbial use of nouns will also be found in such premodification structures as: *bone tired, dog tired, mustard coloured, horror struck,* etc.

In the grammar of nouns there have also developed interjectional uses which seem to convert nouns into special kind of "intensifiers", e. g.: *What the dickens do you want? What the mischief do you want?*

Further examples are:

The ***hell*** *you say = you don't say so.*
Like ***hell*** *I wish *
I will like ***hell*** */* *I will not*

Where in the hell you are going?
How the devil should I know?

Adverbs of affirmation and negation *yes* and *no* are intensified in emphasis by the proximity of a bald bawling *hell,* e. g.: *Hell, yes! Hell, no!*

CASE

Grammarians seem to be divided in their opinion as to the case-system of English nouns. Open to thought and questioning, this problem has always been much debated. The most common view on the subject is that nouns have only two cases: a common case and a genitive or possessive case [1]. The common case is characterised by a zero suffix *(child, boy, girl, student),* the possessive case by the inflection [-z] and its phonetic variants [-s], [-iz], in spelling *-'s.* The uses of the genitive are known to be specific, those of the common case general. In terms of modern linguistics, we can therefore say that both formally and functionally, (he common case is unmarked and the genitive marked.

[1] *See:* В. Н. Ярцева. Историческая морфология английского языка. М.— Л., 1960; В. Н. Ярцева. Исторический синтаксис английского языка. М.— Л., 1961; B. Ilyish. The Structure of Modern English. M.-L., 1965; В. Н. Жигадло, И. П. Иванова, Л. Л. Иофик. Современный английский язык. М.— Л., 1956; O. Jespersen. A Modern English Grammar on Historical Principles. London-Copenhagen, 1965; O. Jespersen. Essentials of English Grammar. London, 1933. *Other advanced books and detailed studies on this specialised topic are:* В. М. Жирмунский. Об аналитических конструкциях. В сб.: «Аналитические конструкции в языках различных типов». М.— Л.. 1965; М. М. Гухман. Глагольные аналитические конструкции как особый вид сочетаний частичного и пол-

There are grammarians, O. Curme and M. Deutschbein[1], for instance, who recognise four cases making reference to nominative, genitive, dative and accusative: the genitive can be expressed by the -'s-inflection and by the of-phrase, the dative by the preposition *to* and by word-order, and the accusative by word order alone. E. Sonnenschein insists that English has a vocative case since we may prepose an interjection *oh* before a name.

It is to be noted that the choice between the two opposite viewpoints as to the category of case in English remains a matter of linguistic approach. From the viewpoint of inflectional morphology the inadequacy of "prepositional declension" is obvious. Using Latin categories which have no relevance for English involves inventing distinctions for English and ignoring the distinctions that English makes.

The meaning of "accusative" in a two-term system *nominative — accusative,* for instance, is different from the meaning of "accusative" in a four- or five-term system. The term "common case" seems therefore more justified than "the accusative". If we call *him* an "accusative" in expressions like *I obey him, I am like him, It was on him,* the term "accusative" may actually hinder when we translate into another language which has an accusative along with several other cases and in which the word for *obey* takes the dative, the word for *like* the genitive and the word *on* ablative, as they do in Latin.

"Of course, the morphological opposition nominative — accusative must be expressed by something in English. But this "something" is not a morphological opposition, for there is no morphological differentiation between the nominative and the accusative of nouns".[2]

We must not, of course, look at English through the lattice of categories set up in Latin grammar. The extent to which one can remain unconvinced that English has a grammar like Latin is probably the basis of the faulty viewpoint that English has no grammar at all.

Latin distinguishes subject, direct object, indirect object by case-differences (differences in the inflexion of the word) and arrangement is not very important. English also distinguishes subject, direct object, and indirect object, but it does so largely by arrangement, e. g.:

The pupil handed the teacher his exercise.

He bought his little girl many nice toys.

With all this, it can hardly be denied that there exist in Modern English prepositional structures denoting exactly the same grammatical relation as, say, the possessive case inflection or word order distinguishing the accusative from the dative. These are the so-called *"of-phrase"* and *"to-phrase",* in which the prepositions *of* and *to* function as grammatical indicators of purely abstract syntactic relations identical with those

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ного слова. В сб.: «Вопросы грамматического строя». М., 1955; В. Н. Ярцева. Проблема парадигмы в языке аналитического строя. В сб.: «Вопросы германского языкознания». М.— Л., 1961.

[1] *See:* M. Deutschbein. System der neuenglischen Syntax, 1928; G. Curme. A Grammar of the English Language. London-New York, 1931.

[2] *See:* Trnka B. On the Syntax of the English Verb from Coxton to Dryden Prague, 1930

expressed by cases. The grammatical analysis of such phrases for their frequency, variety and adaptation must, surely, go parallel with the study of the morphological category of case which in present-day English is known to have developed quite a specific character.

The analytical character of some prepositional phrases in Russian is described by V. V. Vinogradov:

«В русском литературном языке с XVII—XVIII вв. протекает медленный, но глубокий процесс синтаксических изменений в системе падежных отношений. Функции многих падежей осложняются и дифференцируются сочетаниями с предлогами. Все ярче обнаруживается внутреннее расслоение в семантической системе предлогов. В то время как одни простые предлоги: *для, до, перед, при, под, кроме, сквозь, через, между,* а тем более предлоги наречного типа: *близ, среди, мимо* и т. п. — почти целиком сохраняют свои реальные лексические значения, другие предлоги: *а, за, из, в, на, отчасти, над, от, по, про, с, у* — в отдельных сферах своего употребления, иные в меньшей степени, иные вплоть до полного превращения в падежные префиксы, ослабляют свои лексические значения, а иногда почти совсем теряют их» [1].

It is important to remember that the grammatical content of the possessive case is rather complex. Besides implying possession in the strict sense of the term, it is widely current in other functions. Compare such patterns, as:

a) *my sister's room* (genitive of possession) → *the room of my sister*
b) *my sister's arrival* (subjective genitive) → *the arrival of my sister*
c) *the criminal's arrest* (objective genitive) → *the arrest of the criminal*
d) *a child's language* | (qualitative *woman's college* | genitive) → *the childish language a* → *a college for women*
e) *a month's rent* \ (genitive of → *a monthly rent*
f) *three hours' delay /* measure) → *a delay for three hours*

There is no formal difference between subjective and objective *genitive*, between *genitives* denoting possession and qualitative *genitives*, but this kind of ambiguity is usually well clarified by linguistic or situational context. Thus, *mother's care* may mean «любов матері» —with reference to some individual, and «материнська любов» in its general qualitative sense. The meaning of the phrase may vary with the context.

The same is true of such uses as *wife's duty, child's psychology, lawyer's life, man's duty*, etc.

The genitive of measure or extent is easily recognised as fairly common in expressions of a certain pattern, e. g.: *a moment's silence, a day's work, a minute's reflection, to a hair's breadth*, etc.

[1] В. В. В и н о г р а д о в . Русский язык. М., 1947, pp. 695—700. 80

The genitive inflection is also used with certain words which otherwise do not conform to noun patterning, as in *yesterday's rain, to-day's match, to-morrow's engagement.* These are not idioms, with their total lexical meaning fixed, but only fixed patterns or usage.

Limits of space do not permit to take notice of all idiomatic patterns established in this part of English grammar. A few further examples will suffice for illustration. These are, for instance: *I'm friends with you,* where *friends* is probably part of the indivisible idiom *"be friends with" + + noun/pronoun,* used predicatively.

Patterns with *"of + genitive"* usually have a partitive sense denoting *"one of",* e. g.*: It is a novel of J. London's(=one of his novels). Cf. It is a novel by J. London. (=a novel written by J. London).*

Similarly: *Fleur's a cousin of ours, Jon.* (Galsworthy)

In expressive language this form may become purely descriptive. Endowed with emotive functions in special linguistic or situational context it may weaken its grammatical meaning and acquire subjective modal force denoting admiration, anger, praise, displeasure, etc., e. g.: *Margaret ... was taken by surprise by certain moods of* ***her*** *husband's.* (Gaskell)

The -'s inflection offers some peculiar difficulties of grammatical analysis in idiomatic patterns with the so-called group-genitives, e. g.: *Mr. what's-his-name's remark,* or *He said it in plenty of people's hearing.*

There are also patterns like *"the man I saw yesterday's son"* quoted by H. Sweet[1]. One more example.

The blonde I had been dancing with's name was Bernice something Crabs or *Krebs.* (Salinger)

We cannot fail to see that the *'s* belongs here to the whole structure *noun + attributive clause.*

Different kind of such group-genitives are not infrequent and seem to be on the increase in present-day colloquial English.

Mention should also be made of the parallel use of the 's form and the preposition *of* found in patterns like the following:

In the light of this it was ***Lyman's*** *belief and it is mine — that it is a* ***man's*** *duty and the duty of his friend to see to it that his exit from this world, at least, shall be made with all possible dignity.* (Taylor) [2]

And here are a few examples of special use of the possessive case in fossilised expressions of the formula character, such as: *to one's heart's content, for pity's sake, out of harm's way, at one's fingers' ends, for old acquaintance's sake, for appearance's sake.* These expressions were grammatically regular and explicable in their day, but they follow grammatical or semantic principles which have now fallen into disuse.

There are also pleonastic patterns with the post-positional genitive intensifier *own* used with the *'s*-form, e. g.: *Mary's own dressing-table.*

A word should be said about the purely idiomatic absolute use of the genitive case with locative force in patterns like the following:

I bought this at the grocer's.

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[1] See: H. Sweet. A New English Grammar. Oxford, 1955.

[2] *Quoted by* B. Ilyish. The Structure of Modern English. M., 1965, p. 49.

The baker's is round the corner.

The famous St. Paul's is one of the principal sights of London.

Formations of this kind are on the borderline between grammar and vocabulary; the -'s-inflection seems to have developed into a derivative suffix used to form a noun from another noun.

The relative distribution of the *of*-phrase and the *'s*-inflection, as a recurrent feature of the language, must be given due attention in learning style and usage in English.

It is interesting to note, in conclusion, that there is a change going on in present-day English which runs counter to the general trend towards loss of inflections, that is the spreading of *'s*-genitive at the expense of the *of*-genitive. Until a few years ago, the genitive with *'s* was used in modern times mainly with nouns which could be replaced (in the singular) by the pronouns *he* and *she*, but not with nouns which could be replaced by the pronoun *it:* so that people normally said *the man's face* and *the woman's face*, but *the face of the clock* and *the surface of the water*. The *'s*-genitive was used in certain expressions of time and distance *(an hour's time),* and could be used with many nouns replaceable in the singular by *it* or *they (the Government's decision);* as is well known, there was also a number of commonly used phrases where the *'s*-genitive was used even though the noun was one which could be replaced in the singular only by *it (New Year's Day, the water's edge).* In recent years, however, the *'s*-genitive has come into common use with nouns which are replaceable in the singular only by *it*. Here are a few examples taken from reputable sources: *resorts' weather → the weather of seaside towns; human nature's diversity → the diversity of human nature; the game's laws → the laws of the game.* Many more examples will be found in books and in newspapers. We cannot fail to see that this tendency for *'s* to replace *of* is a development from the analytic to the synthetic: the *of*-phrase is replaced by the *'s*-inflection.

The relative distribution of the *of*-phrase and the *'s*-genitive as a recurrent feature of the language, must be given due attention as relevant to synonymy in grammar.

It will be important to remember that the distinction between living and lifeless things is not closely observed, and the *'s*-genitive is often used in designations of things to impart descriptive force and at the same time stress the governing noun.

A few typical examples given by G. Curme are:

When I think of all the sorrow and the barrenness that has been wrought in my life by want of a few more pounds per annum, I stand aghast at ***money's*** *significance.*

...for the sake of the ***mind's*** *peace, one ought not to inquire into such things too closely.*

A ***book's*** *chances depend more on its selling qualities than its worth* [1].

Here is a very good example from Galsworthy to illustrate the statement:

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[1] *See:* G. Curme. A Grammar of the English Language. London-New York, 1931.

He had chosen the furniture himself, and so completely that no subsequent purchase had ever been able to change the room's atmosphere. (Galsworthy)

Associations with life are certainly strong in personification, e. g.: *the ocean's roar* or *Truth's greatest victories,* etc. Further illustrations taken from reputable sources are:

resorts' weather → the weather of seaside towns
human nature's diversity → the diversity of human nature
the game's laws → the laws of the game

The spreading of the *'s*-genitive in present-day English at the expense of the *of*-phrase is, in fact, a development from the analytic to the synthetic which seems to run counter to the general trends towards the loss of inflections.

The synonymic encounter of the *'s*-genitive and the *of*-phrase may be illustrated by examples with "genitive of possession", "subjective and objective genitive", but the use of the *'s*-genitive in Modern English is comparatively restricted here and the *of*-phrase is very extensively used in virtually the same sense:

Soames' daughter →- the daughter of Soames
his sister's arrival →- the arrival of his sister
duty's call → the call of the duty
the children's education → the education of the children

It is to be noted that in many cases the special meaning of the genitive depends on the intrinsic meaning of each of the two words connected, and is therefore in each case readily understood by the hearer. The *of*-phrase denoting possession is generally preferred when the noun is modified by a lengthy attributive adjunct attached to it.

The *'s*-form is rarely used as the objective genitive. The *of*-phrase in this function is fairly common, e. g.: *the sense of beauty, the sense of smell, love of life, the reading of books, the feeling of safety, a lover of poetry,* etc.

The, *of*-phrase in Modern English is widely current in various types of structures, denoting:

a) the idea of quantity or part ("partitive genitive"), e. g.: *a piece of bread, a lump of sugar, a cake of soap,* etc.;

b) material of which a thing is done, e. g.: *a dress of silk;*

c) position in space or direction, e. g.: *south of Moscow, within 10 miles of London;*

d) relations of time, e. g.: *of an evening, of late, all of a sudden;*

e) attributive relations, e. g.: *the language of a child =a child's language, the voice of a woman =a woman's voice,* etc.;

f) composition or measure, e. g.: *a group of children, a herd of cattle, a flock of birds, a swarm of bees,* etc.

There are also patterns with the of-phrase functioning as the appositive genitive, e. g.: *the city of Rome, the Republic of France,* etc.

Alongside with this appositive construction there is another. The appositive may be placed after the governing noun, e. g.: *Lake Michigan, the River Thames,* etc.

THE ARTICLE

Grammarians are not always agreed as to the grammatical status of the article in Modern English.

In structural grammars the article is often dispensed with as a separate part of speech and absorbed into the adjective class.

The name "determiners" is then given to closed system items, which, functioning as adjuncts, show their head-words to be nouns. The most central type of "determiner" is that to which we traditionally give the name article.

Some grammarians consider the article to be a kind of morpheme. The absence of the article is accordingly referred to as "zero-morpheme" applied in inflected languages to certain forms having no grammatical endings and thus differing from such forms of the same word as have their own endings. This statement is open to question and not in every sense valid. It seems more in accordance with the nature of the language to identify the English article as a typical morphological category, a special function-word used as an overt marker of the noun and contributing to its meaning.

The practice prevalent in English grammars is to describe the multifarious use of the article with different classes of nouns. Reference is generally made to its particularising, generalising, defining, descriptive and other functions as well as traditional idiomatic use. Important treatments of the subject, with absence of article also included as a term in the article system, will be found in the grammar books and work-papers given in our reference list. Students of English will always find it helpful to consult such sources for the study of the articles in English as *Oxford English Dictionary* and Christophersen's monograph *The Articles: a Study of Their Theory and Use.*

The definite and the indefinite article as mutually exclusive stand in obvious contrast. Their use is built around contrasting *definiteness* and *indefiniteness, generalisation* and *concretisation.*

With absence of article functioning as a term in the article system (sometimes referred to as the zero-form) distinction must also be made between such contrastive uses based on the category of number as: *Singular* (the indefinite article) :: *Plural* (absence of article) *Countable* (the indefinite article) :: *Uncountable* (absence of article)

With regard to the criteria employed in our analysis we have certain observations which are pertinent to a summary statement. In the first place, it is important to be clear about the grammatical meaning of each article, finding out whether it has one or several meanings, each of them signalled by the context. We cannot describe, for instance, the meanings of one article only in terms of how it contrasts with the other, but must take account of contextual indications; we have to look at contrasting patterns rather than contrasting forms. And here the question naturally arises about the invariable meaning of the article, by which we mean, taking the view put forward by A. Isachenko [1], a stable element in its

[1] *See:* А. В. И с а ч е н к о . О грамматическом значении. «Вопросы языкознания», 1964.

grammatical meaning that is always preserved irrespective of the context in which it occurs.

It seems perfectly reasonable to say, for instance, that the invariable grammatical meaning of the indefinite article is that of generalisation. As a matter of fact, this element of meaning, i. e. referring an object to a whole class of similar ones without its individual peculiarities, is preserved in all the variety of its uses. Examples are:

a) *A stitch in time saves nine.* b) *A little bird perched on the tree.* c) *A bird may be known by its song.* d) *Birds of a feather flock together.* e) *They were talking to a boy I know well.* f) *I consider this picture a masterpiece of art.*

As can be seen from the above examples, the invariable element of indefiniteness is preserved in all the patterns. The difference in meaning will be sought in the particular type of predication in which the article appears.

(Observe the difference in meaning if we replace *a* by *the* in the above sentences; consider that it is not always the same difference).

The indefinite article in its full range stands in contrast to the definite article. The invariable meaning of the latter is that of restriction and concretisation.

The definite article *the* is an unstressed variant of the demonstrative *that.* From the point of view of meaning it functions as a less forceful equivalent of *this* as well as *that.*

Cf. How do you like the weather?
How do you like this weather?

The distinctive feature of the definite article in such parallel uses is that the element of pointing is normally weaker with *the* than with the demonstrative pronoun. There is similar direction of the attention; but there is more dependence on obviousness and less on selection by means of pointing of one kind or another. Viewed from this angle, the definite article is a great deal like *he* and *it.* Characteristically *the* indicates that identification seems complete on the basis of conspicuousness in the particular situation or context.

"How did you do it, this rotten thing?" he asked. "Let me see the plates. Yes. Yes. That's it. You look healthy as a goat. Who's the pretty girl?" (Hemingway)

Difficulties often arise when the presence or absence of the article signals contrasted structural relationships. Such kind of contrast is seen, for instance in:

a bowl or vessel :: a bowl or a vessel. The first will mean that *bowl* and *vessel* are synonyms and no contrast between the two is intended. In the second, the intention is to contrast the two and imply that if the object is *bowl,* it is not *a vessel.* This contrast is not inherent in the *a* as such, but in the different structural relationship which the presence or absence of the indefinite article signals.

Such relations may be marked by radically different means in various other languages.

Variations in the use of the articles and their significant absence must be examined in the grammatical environment in which nouns

occur. The structural and lexical meanings of nouns appear inextricably involved and are inseparable. The meaning of the article reveals itself in actual speech, i. e. in relation to a noun used in a given context.

A few typical examples to illustrate the statement are given below. Others will readily occur to the student.

And in Soames, looking on his father so worn and white and wasted, listening to his strangled breathing, there rose a passionate vehemence of anger against Nature, cruel, inexorable Nature, kneeling on the chest of that wisp of a body, slowly pressing out the breath, pressing out the life of the being who was dearest to him in the world. His father, of all men, had lived ***a careful life,*** *moderate, abstemious, and this was his reward— to have* ***life*** *slowly, painfully squeezed out of him.* (Galsworthy)

...It had been ***the old England****, when they lived down yet here —* ***the England of packhorses*** *and very little smoke, of peat and wood* ***fires,*** *and wives who never left you, because they couldn't, probably. A* ***static England,*** *that dug and wove; where your parish was your world, and you were a churchwarden if you didn't take care.* (Galsworthy)

It is to be noted that the use of the article with abstract noun has its own idiosyncratic traits in English and presents special difficulties for a foreign student to master.

Contrasting use of the article, depending on the context, the meaning of noun adjuncts in particular, is often an effective means to produce emphasis in pictorial language, e. g.:

The river was whitening; the dusk seemed held in the trees, waiting to spread and fly into ***a*** *sky just drained of sunset. Very peaceful, and a little rie — the hour between! Those starlings made a racket — disagreeable beggars; there could be no real self-respect with such short tails! The swallows went by, taking 'night-caps' on guats and early moths; and the poplars stood so still — just as if listening — that Soames put his hand to feel for breeze. Not a breath? And then, all at once — no swallows flying, no starlings; a chalky hue over river, over sky! The lights sprang up in the house. A night-flying beetle passed him, booming. The dew was failing — he felt it, must go in. And as he turned, quickly, dusk softened the trees, the sky, the river.* (Galsworthy)

Here is a good example to show how effective is the repetitive use of nouns with the definite article for stylistic purposes in narration:

It was hot that night. Both she and her mother had put on thin, pale low frocks. The dinner flowers were pale. Fleur was struck with the pale look of everything; her father's face, her mother's shoulders; the pale panelled walls, the pale grey velvety carpet, the lamp-shade, even the soup was pale. There was not one spot of colour in the room, not even wine in the pale glasses, for no one drank it. What was not pale was black —her father's clothes, the butler's clothes, her retriever stretched out exhausted in the window, the curtains black with a cream pattern. A moth came in, and that was pale. And silent was that half-mourning dinner in the heat...

Her father called her back as she was following her mother out. She sat down beside him at me table, ana, unpinning the pale honeysuckle, put it to her nose. (Galsworthy)

The repetitive use of the definite article with abstract nouns is an

effective means to intensify their emotive flavour in a given context. Examples are numerous:

Think of the needy man who has spent his all, beggared himself and pinched his friends, to enter the profession, which will never yield him a morsel of bread. ***The waiting —the hope —the disappointment —the fear — the misery — the poverty —*** *the blight on his hopes, and end to his career — the suicide perhaps, or the shabby, slip-shod drunkard.* (Dickens)

Observe also the use of the definite article with proper nouns for stylistic purposes in the following sentences:

Why should not the able and wonderful Cowperwood be allowed to make the two of them rich? (Dreiser)

Aunt Hester, the silent, the patient, that backwater of the family energy, sat in the drawing-room, where the blinds were drawn; and she too, had wept at first, but quietly, without visible effect... She sat, slim, motionless, studying the grate, her hands idle in the lap of her black silk dress. (Galsworthy)

If Liz was my girl and I was to sneak out to a dance coupled up with an Annie, I'd want a suit of chain armour on under my gladsome rags. (Henry)

The use of the article with common and proper nouns is often an effective means of expressive connotation, e. g.:

"...Know my partner? Old Robinson". "Yes, the Robinson. Don't you know? The notorious Robinson". (Conrad)

"...How goes it?"

"All well" said Mr. Gills pushing the bottle towards him.

He took it up and having surveyed and smelt it said with extraordinary expression:

"The?"

"The", returned the instrument maker. Upon that he whistled as he filled his glass and seemed to think they were making holiday, indeed. (Dickens)

Instances are not few when the omission of the article is also a matter of stylistic considerations in narration, in free and easy colloquial style or, say, represented speech in literary prose.

See how the use of the nouns without the article is in harmony with the structure of the following sentences:

It had a simple scheme — white pony in stable, pigeon picking up some grains, smallboy on upturned basket eating apple. (Galsworthy) *There was a drowsy hum of very distant traffic; the creepered trellis round the garden shut out everything but sky, and house, and pear-tree, with its top branches still gilded by the sun.* (Galsworthy)

Engine, wheels and carriages came within a few yards, ripping the view into tatters of blue sky and field, each in a decimated second dancing between the carriage-gaps.

A word must be said about a distinct trend in modern English syntax is the omission of the definite and indefinite articles in various ways familiar to students of English and other European languages.

The loss of the definite article has affected certain specific phrases, e. g.:

go to university for *go to the university*

all morning for *all the morning*

all winter for *all the winter*
all week for *all the week*, etc.
a majority of ... seems to replace *the majority of* ...

It is difficult to see anything to be gained by the change so far as distinction of meaning is concerned, since the old and new uses appear to be synonymous [1].

Revision Material

1. Be ready to discuss the basic assumptions for the definition of parts of speech as the taxonomic classes of words.
2. Comment on oppositional relations between different parts of speech.
3. Give comments on the interparadigmatic homonymy as being relevant to structural ambiguity in Modern English.
4. Get ready to discuss the opposition "oneness — plurality" as being expressed in Modern English.
5. Comment on functional transpositions of singular forms in the category of number.
6. Be ready to discuss the problem of case in Modern English.
7. Comment on the polysemy of the possessive case.
8. Give comments on the synonymic "encounter" of the 's-genitive and the *of*-phrase.
9. Describe the distributional value of the of-phrase in Modern English.
10. Give illustrative examples of stylistic transpositions in the grammar of nouns. Compare similar developments in other languages.
11. Comment on the use of the group-genitive in Modern English.
12. Be ready to give comments on the linguistic change going on in present-day English in the use of the 's-genitive at the expense of the of-phrase.
13. Be ready to discuss the problem of the article in Modern English.
14. Give comments on the absence of the article functioning as a term in the article system.
15. Variations in the use of the articles and their significant absence must be examined in the grammatical environment in which nouns occur. The meaning of the article reveals itself in actual speech. Can you give a few examples to illustrate the statement?
16. Difficulties often arise when the presence and absence of the article signals contrasted structural relationships. Give examples to illustrate the statement.
17. Review your knowledge of the stylistic functions of the articles in Modern English.

[1] *See:* B. Foster. The Changing English Language. Great Britain, 1971.

Chapter IV THE ADJECTIVE

An adjective is a word which expresses the attributes of substances *(good, young, easy, soft, loud, hard, wooden, flaxen).* As a class of lexical words adjectives are identified by their ability to fill the position between noun-determiner and noun and the position after a copula-verb and a qualifier.

Considered in meaning, adjectives fall into two large groups:

a) qualitative adjectives,
b) relative adjectives.

Qualitative adjectives denote qualities of size, shape, colour, etc. which an object may possess in various degrees. Qualitative adjectives have degrees of comparison.

Relative adjectives express qualities which characterise an object through its relation to another object; *wooden tables → tables made of wood, woollen gloves → gloves made of wool, Siberian wheat → wheat from Siberia.* Further examples of relative adjectives are: *rural, industrial, urban,* etc.

Linguistically it is utterly impossible to draw a rigid line of demarcation between the two classes, for in the course of language development the so-called relative adjectives gradually develop qualitative meanings. Thus, for instance, through metaphoric extension adjectives denoting material have come to be used in the figurative sense, e. g.: *golden age* золотий вік, *golden hours* щасливий час, *golden mean* золота середина, *golden opportunity* чудова нагода, *golden hair* золотаве волосся, etc. Compare also: *wooden chair* and *wooden face, wooden manners; flaxen threads* and *flaxen hair*.

The adjective *leaden — made of lead* is often used with special allusion to its qualities. *Cf. a leaden plate* and *a leaden sleep, leaden atmosphere, leaden sky.* Through metaphoric extension *leaden* has also come to mean "low in quality", "cheap", "heavy" or "dull" inaction, in feeling, understanding, etc. synonymous with *sluggish* млявий. Analogous developments may easily be found in other languages.

It seems practical to distinguish between base adjectives and derived adjectives [1].

Base adjectives exhibit the following formal qualities: they may take inflections *-er* and *-est* or have some morphophonemic changes in

[1] *See:* W. N. Francis. The Structure of American English. New York, 1958, p. 270.

cases of the suppletion, such as, for instance, in *good —better —the best; bad — worse — the worst.* Base adjectives are also distinguished formally by the fact that they serve as stems from which nouns and adverbs are formed by the derivational suffixes *-ness* and *-ly.*

Base adjectives are mostly of one syllable, and none have more than two syllables except a few that begin with a derivational prefix *un-*or *in-,* e. g.: *uncommon, inhuman,* etc. They have no derivational suffixes and usually form their comparative and superlative degrees by means of the inflectional suffixes *-er* and *-est.* Quite a number of based adjectives form verbs by adding the derivational suffix *-en,* the prefix *en-* or both: *blacken, brighten, cheapen, sweeten, widen, enrich, enlarge, embitter, enlighten, enliven,* etc.

Derived adjectives are formed by the addition of derivational suffixes to free or bound stems. They usually form analytical comparatives and superlatives by means of the qualifiers *more* and *most.* Some of the more important suffixes which form derived adjectives are:

-able added to verbs and bound stems, denoting quality with implication of capacity, fitness or worthness to be acted upon; *-able* is often used in the sense of "tending to", "given to", "favouring", "causing", "able to" or "liable to". This very common suffix is a live one which can be added to virtually any verb thus giving rise to many new coinages. As it is the descendant of an active derivational suffix in Latin, it also appears as a part of many words borrowed from Latin and French. Examples formed from verbs: *remarkable, adaptable, conceivable, drinkable, eatable, regrettable, understandable,* etc.; examples formed from bound stems: *capable, portable, viable.* The unproductive variant of the suffix *-able* is the suffix *-ible* (Latin *-ibilis, -bilis),* which we find in adjectives Latin in origin: *visible, forcible, comprehensible,* etc.; *-ible* is no longer used in the formation of new words.

-al, **-ial** (Lat. *-alls,* French *-al, -el)* denoting quality "belonging to", "pertaining to", "having the character of", "appropriate to", e. g.: *elemental, bacterial, automnal, fundamental,* etc.

The suffix *-al* added to nouns and bound stems *(fatal, local, natural, national, traditional,* etc.) is often found in combination with *-ic,* e. g.: *biological, botanical, juridical, typical,* etc.

-ish —Germanic in origin, denoting nationality, quality with the meaning "of the nature of", "belonging to", "resembling" also with the sense "somewhat like", often implying contempt, derogatory in force, e. g.: *Turkish, bogish, outlandish, whitish, wolfish.*

-y — Germanic in origin, denoting quality "pertaining to", "abounding in", "tending or inclined to", e.g.: *rocky, watery, bushy, milky, sunny,* etc.

THE CATEGORY OF INTENSITY AND COMPARISON

Grammarians seem to be divided in their opinion as to the linguistic status of degrees of comparison of adjectives formed by means of *more* and *(the) most.* In books devoted to teaching grammar the latter are traditionally referred to as analytical forms. But there is also another view

based only on form and distribution according to which *more* and *(the) most* are referred to as ordinary qualifiers and formations like *more interesting* and *the most interesting* which go parallel with such free word-groups as *less interesting* and *the least interesting* are called phrasal comparatives and superlatives. Attention is then drawn to the fact that *more* and *most* may also easily combine with nouns, e. g.: *more attention, more people, most people,* etc. [1]

This is, in fact, an old discussion, dating back at least as far as H. Sweet as to whether the morphemes of comparison *-er, -est* are inflections or suffixes. H. Sweet spoke of them as inflectional but considered such formations almost as much a process derivation as of inflection [2].

More important that this difficulty in terminology are some other points about adjectives.

Distinction will be made between qualitative adjectives which have "gradable" meanings and those which have "absolute" meanings.

A thing can, for instance, be *more* of *less narrow,* and *narrow* is a gradable adjective for which corresponding gradations will be expressed either by analytical or, when style demands, by inflected forms: *narrow — narrower — the narrowest narrow — more narrow — the most narrow*

Contrasted to adjectives with such "gradable" meanings are qualitative adjectives with "absolute" meaning, e. g.: *real, equal, perfect, right,* etc. These are, in their referents, incapable of such gradations. Unmodified, they mean the absolute of what they say. With *more* and *most* or when inflected they mean *"more nearly real", "nearest of all to being real", "more nearly equal"* or *"nearest of all to being equal",* etc.

Analytical and inflected forms of comparison cannot be referred to as always absolutely identical in function. The structure of the analytical form permits contrastive stress-shifts and is therefore preferable when occasion demands. Stress on *more* and *most* will focus attention on the notion of degree, and stress on the adjective will make the lexical content of the adjective more prominent. Compare the following: (1) *He is* ***healthier*** *than his brother.* (2) *He is more healthy than his brother.* (3) *He is more healthy, but less capable.*

A universal feature in the grammar of adjectives is the absolute use of comparatives and superlatives. These forms are sometimes used where there is no direct comparison at all, as in: *The better part of valour is discretion* (Shakespeare); *a better-class café, sooner or later* (The Short Oxford Dictionary), etc. *Cf.*: вища освіта, продукти кращої якості, etc.

Similarly in German:

ein alterer Mann літня людина —*ein alter Mann* стара людина.

eine grossere Stadi невелике місто —*eine grosse Stadt* велике місто.

The grammatical content of the superlative degree is that of degree of a property surpassing all other objects mentioned or implied by the context or situation. There are cases, however, when the meaning of

[1] *See:* W. Francis. The Structure of American English. New York, 1958, p. 27; A. Hill. Introduction to Linguistic Structures. New York-Birmingham, 1958, p. 168.

[2] See: H. Sweet. A New English Grammar. Oxford, 1955.

the superlative comes to be essentially different, and only a very high degree of quality or property is meant, with no comparison at all. This is the so-called "elative" (Lat. *gradus elativus),* e. g.*: I should do it with the greatest pleasure.*

Further examples are:

He's got the most beautiful mother, with lovely silvery hair and a young face with dark eyes. (Galsworthy)

"It's most distasteful to me", he said suddenly. " Nothing could be more so". (Galsworthy)

"My health is better for it", he added hastily. "And I am very happy, most happy". (London)

Absolute superlatives will be found in such patterns in Ukrainian as: в найкоротший термін, в найкращому настрої, наймиліша людина. *Cf.* Russian: величайший ученый, милейший человек, в наилучшем настроении, в кратчайший срок, etc. Similarly in German: *in bester Stimmung, in kürzester Zeit, liebster Freund.* French: *Cette chère enfant! soupira la maîtresse de pension de sa voix la plus tendre.* (France).

It is of interest to note that in certain contexts the comparative degree of adjectives may function as a stylistic alternative of "absolute superlative". The highest degree of quality comes to be expressed here by comparative contrast. The use of such "comparative elatives" is highly effective and colourful, e. g.:

Could a man own anything prettier than this dining table with its deep tints, the starry, soft-petalled roses, the ruby coloured glass, and quaint silver furnishing; could a man own anything prettier than the woman who sat at it? (Galsworthy)

Look at her sitting there. Doesn't she make a picture? Chardin, eh? I've seen all ***the most beautiful*** *women in the world; I've never seen anyone* ***more beautiful*** *than Madame Dirk Stroeve.* (Maugham)

...Into a denser gloom than ever Bosinney held on at a furious pace; but his pursuer perceived more method in his madness — he was clearly making his way westwards. (Galsworthy)

...In his leisure hours he played the piccolo. No one in England was more reliable.

..."He's imaginative, Yolyon."

"Yes, in a sanguinary way. Does he love anyone just now?"

"No; only everyone. There never was anyone born more loving or more lovable than Jon."

"Being your boy, Irene." (Galsworthy)

Intensification of a qualitative meaning expressed by adjectives may be produced by:

1) adverbial intensifiers: *much, a great deal, far, by far, far* and *away, yet, still* and *all,* e. g.: *much better, still further, all hot and bothered, all blocdy;*

He is far the most distinguished student in the group.

This week was by far the busiest we have ever had.

He was far and away the best example to follow.

Similar in function are such intensifiers in Russian as: намного, куда, все, еще, etc.

Similarly in Ukrainian: набагато, ще, далеко, куди.

Ще щедріше було сонце. Куди краще були успіхи нашої експедиції.

2) grammatical pleonasms: a) *deafer than deaf, whiter than white;* b) *the whitest of the white, the greenest of the green.*

Every little colony of houses has its church and school-house peeping from among the white roofs and shady trees; every house is ***the whitest of the white;*** *every Venetian blind* ***the*** *greenest of the green; every fine day's sky the bluest* ***of the blue.*** (Dickens)

Compare the Ukrainian: чистіше чистого, легше легкого, ясніше ясного, etc.; similarly in Russian: чище чистого, слаще сладкого, яснее ясного, etc.

3) the combination of a Superlative with an *of*-phrase which renders the meaning of a partitive genitive, e. g.: *Chekhov is the greatest of all writers of short stories.* Patterns of this kind are fairly common in expressive language.

"Of all things in the world don't you think caution's the most awful? Smell the moonlight!" She thrust the blossom against his face; Jon agreed giddily that of all things in the world caution was the worst, and bending over kissed the hand which held his. (Galsworthy)

4) the idiomatic variety of the partitive genitive, e. g.:

Beauty is ***the wonder of all*** *wonders.* (Wilde)

Scarlet jerked her hands away from his grasp and sprang to her feet", "I —you are the most ill-bred man in the world, coming here at this ***time of*** *all times with your filthy — I should have known you'd never change.* (Mitchell)

Further examples are: *a patriot of patriots, a word of words, a hero of heroes.* Analogous examples in Ukrainian: диво з див, герой з героїв, хоробрий з хоробрих, etc. *Cf.* Russian: чудо из чудес, герой из героев, храбрец из храбрецов, красавица из красавиц, etc. French: *le miracle des miracles;* German: *der Held der Helden.*

5) the variant form of the partitive genitive, e. g.: *lawyers' lawyers* (= *the best of all lawyers), an actor's actor (= the best of all actors),* similarly, *a ballplayer's ballplayer.*

6) the *of*-phrase in the function of the so-called "genitivus qualitatis", a universal development in most languages.

Synonymous with adjectives proper, modification structures of this type abound in literary use. The linguistic essence of the structure is to render the idea of quality through the relationship of one object to the other.

«Многие различные вещи состоят в существенном взаимодействии через свои свойства; свойство есть самое взаимодействие» [1].

Examples are: *a look of joy = a joyful look, a man of energy = an energetic man, a thing of great importance = a very important thing, writers of great repute — very reputable writers, a glance of contempt — a contemptuous glance, a thing of great value = a valuable thing, a man of genius (Cf. arch.* genial), etc.

[1] «Ленинский сборник» IX, pp. 144—145.

Compare analogous structures in other languages. Russian: вопрос большой важности — очень важный вопрос; человек большой эрудиции — очень эрудированный человек. Ukrainian: справа великого значення — дуже важлива справа; людина великого розуму —дуже розумна людина (the so-called) «родовий означальний». French: *affaire d'importance = affaire importante, bijoux de pris = bijou précieux; une affaire d'urgence = une affaire urgente; un jardin de beauté = un beau jardin.* German: *die Sache von grosser Wichtigkeit = eine sehr wichtige Sache.*

Genitivus qualitatis is used to express more complex and more subtle shades of meaning than ordinary adjectives do. The diversity of their use for stylistic purposes in various languages should not escape our notice.

She conceived of delights which were not, saw lights of joy that never were on land or sea. (Dreiser).

It was the best of times, it was the worst of times, it was ***the age of wisdom****, it was* ***the age of foolishness,*** *it was* ***the epoch of belief****, it was* ***the epoch of incredulity,*** *it was the* ***season of light,*** *it was* ***the season of darkness,*** *it was* ***the spring of hope,*** *it* ***was the winter of despair****, we had everything before us, we had nothing before us...* (Dickens)

7) noun-phrases N + I_{self} —a stylistic alternative of the absolute superlative degree (so-called "elative"), e. g.:

Mr. Pickwick is kindness itself. You are patience itself = You are most patient. She was prudence itself — She was most prudent.

Phrases of this sort are more forceful and expressive that the respective adjective in the superlative degree. Such structures of predication are good evidence of the fact that quality in some cases can be expressed more effectively by a noun than an adjective.

8) noun-phrases *all* + N:

She is all patience, you're all activity.

She is all goodness (Cf. She is very good). He is all nerves. (Cf. He is very nervous).

He was all the kindest consideration (Cf. He was most considerate).

The use of nouns instead of adjectives gives added emphasis to the given quality. Consider also the following example:

June stood in front, fending off his idle curiosity — a little bit of a thing as somebody once said — all hair and spirit, with fear less blue eyes, a firm jaw, and a bright colour, whose face and body seemed to slender, for her crown of her red-gold hair. (Galsworthy)

9) the use of abstract nouns made from adjectives. Compare:

her soft hair	*the softness of her hair*
red roses	*the red (ness) of the roses*
dark despair	*the darkness of despair*
the dark night	*the dark of night*

10) the use of nouns in the function of emphatic modifiers.

In such uses nouns weaken their meaning of "substance" and approach

adverbs. This adverbial use of nouns shows great diversity. It will be helpful to distinguish the following:

a) relations of time, as in: *life long, week long, age long,* etc. b) comparison: (different degrees of quality) *cold black, straw yellow, silver grey, lily white, ash blond, ice cold, snow white, iron hard, sky blue, dog tired, paper white, pencil thin, ruler straight, primrose yellow, brick red, blade sharp, dirt cheap; mountains high, a bit longer, a trifle easier, a shade darker, ankle deep.*

Patterns of this kind are generally used metaphorically and function as expedients of express intensity and emphasis, e. g.:

I'll send Pork to Macon to-morrow to buy more seed. Now the Yankles won't burn it and our troops won't need it. Good Lord, cotton ought to go sky high this fall. (Mitchell)

Further examples are:

He is world too modest. That was lots better. This was heaps better. He was stone deaf to our request. The mud was ankle deep.

Similar use of nouns will also be found in such patterns as: *bone tired, dog tired, mustard coloured, horror struck,* etc.

11) the use of intensifying adverbs, e. g.: *completely, entirely, thoroughly, utterly, awfully, terribly, fearfully, frightfully, dreadfully, frantically, beastly, terrifically,* etc.

The use of a noun rather than an adjective is very often preferred as a more forcible expressive means to intensify the given quality. Compare the following synonymic forms of expression:

He was quite a success. — He was quite successful.

It was good fun.— It was funny.

Nouns functioning in this position can be modified by adverbials of degree, e. g.:

You were always more of a realist than Jon; and never so innocent. (Galsworthy)

" We're all fond of you", he said, "If you'd only" — he was going to say, "behave yourself", but changed it to —"If you'd only be more of a wife to him". (Galsworthy)

"Not much of an animal, is it?" groaned Rhett. "Looks like he'll die. But he is the best I could find in the shafts'. (Mitchell)

12) the use of idiomatic comparisons, e. g.: *as good as gold, as bold as brass, as fit as a fiddle, as white a sheet, as busy as a bee,* etc.

13) intensity of meaning is most effective in patterns where the determining and the determined elements of the denotation mutually exchange their respective parts, e. g.: *a jewel of a nature, a devil of a journey,* etc.

There is always selection in such stylistic devices skillfully mastered by creative writers. Here is a classical example to see how the effective use of grammatical synonyms of adjectives lends variety to speech in pictorial language:

"Goya, with his satiric and surpassing precision, his original "line"', and the daring of his light and shade, could have reproduced to admiration the group assembled round Annette's tea-tray in the ingle-nook below. He alone, perhaps, of painters would have done justice to the sunlight

filtering through a screen of creeper to ***the lovely pallor of brass,*** *the* ***old cut glasses,*** *the thin slices of lemon in pale* ***amber tea;*** *justice to Annette in her black lacy dress;* ***there*** *was* ***something of the fair Spaniard in her beauty,*** *though it lacked the spirituality of that rare type; to Winifred's grey-haired, corseted solidity; to Soames, of* ***a certain*** *grey* ***and flat-cheeked distinction;*** *to the vivacious Michael Mont,* ***pointed in ear and*** *eye; to Imogen, dark, luscious of glance, growing a little stout; to Prosper Profond,* ***with his expression as who should say, "Well, Mr. Goya, what's the use of paintin' this small party?"*** *Finally, to Jack Cardigan,* ***with his shining stare and tanned sanguinity betraying the moving principle:*** *"I'm English, and I live to be fit".* (Galsworthy)

It is to be noted that different shades of intensity of a qualitative meaning may be expressed by derivational prefixes, such as: *archi-, extra-, hyper-, ultra-,* etc., e. g.: *extraordinary hypercritical, hypersensitive, superhuman, superfine, ultrafashionable, ultra-rapid.*

Expressive negation of a qualitative meaning is sometimes implied in adjectives with negative prefixes. Depending on the lexical meaning of the stem and the context adjectives with the prefixes *in-* and *un-* may have a positive meaning or indicate a high degree of a given quality, e. g.: *invaluable, incomparable, incredible, unthinkable,* etc.

SUBSTANTIVATION OF ADJECTIVES

Derivation without a derivative morpheme has been variously treated by grammarians. It has been customary to speak of the conversion of nouns, adjectives and verbs. The term *conversion* has been used for various things. A. Kruisinga, for instance, makes reference to conversion whenever a word takes on a function which is not its basic one, as the use of an adjective as a primary *(the poor, the British, shreds of pink, at his best).* He includes here quotation words *(his" I don't know's"* and nouns used as pre-adjuncts like *stone wall* and this does not seem justified. Distinction must naturally be made between wholly and partly substantivised adjectives.

Modern English adjectives may be either wholly or partly substantivised. By wholly substantivised adjectives we mean adjectives wholly converted into nouns. Such adjectives may be preceded by the article, take the plural inflection and may be used in the possessive case, e. g.: *a native, the native, two natives, a native's character,* etc.

Adjectives only partly converted into nouns take the definite article (as regular nouns do) but are neither inflected for the plural nor can be used in the possessive case. The definite article has also a different function from that it would have when used with a noun: *the happy* means "happy people" in general. Such substantivised adjectives keep much of their adjectival nature, which we see in the possibility of qualifying them by means of adverbs: e. g. *the really happy.*

Substantivation of abstract adjectives intensifies the word meaning and often serves stylistic purposes as a colourful means of emphasis in literary style. Converted nouns of this kind are generally used in singular constructions, as in:

Steel-blue of the fallen evening, bare plane-trees, wide river, frosty year! He turned toward home.

...The fine, the large, the florid — all off! (Galsworthy)

Another shift of the box, and some other had become the beautiful, the perfect. (Dreiser).

He drove slowly, enjoying the quiet of the evening. (Cronin).

In that moment of emotion he betrayed the Forsyte in him — forgot himself, his interests, his property — was capable of almost anything; was lifted into the pure ether of the selfless and unpractical. (Galsworthy)

The impossible was not on her side and she knew it, sensed rightly that it never would be. (Sillitoe)

Cf.: Russian: Все *высокое,* все *прекрасное,* Раиса Павловна ... (Чехов)

Прекрасное должно быть величаво.

Ukrainian: *Прекрасне* повинне бути величним.

Substantivation of adjectives of colour for stylistic purposes is also rather a frequent occurrence.

A few typical examples are:

What you have on — that flax-blue — is *admirable for colour; background of sky — through that window — yes, not too blue — an English white in it.* (Galsworthy)

Without the expedition there would be no future, only a present, an ocean of darkness behind the thin blue of the day, a circle of bleak horizons dotted by fires burning out their derelict flames. (Sillitoe)

When the storm stopped the fields were white over, the sky ***a milk*** *blue, low and still threatening.* (Sillitoe)

So young, the little leaves of ***brownish gold****; so old,* ***the white-grey-green*** *of its thick rough trunk.* (Galsworthy)

And almost unconsciously he rose and moved nearer; he wanted to see the expression on her face. Her eyes met his unflinching. Heavens! How clear they were, and what a ***dark brown*** *against that white skin, and that burnt-amber hair!* (Galsworthy)

There was a scent of honey from the lime trees in flower, and in the sky ***the blue*** *was beautiful, with a few white clouds which looked and perhaps tasted like lemon ice.* (Galsworthy)

Transposition of adjectives into the class of appellative nouns has its own expressive value. In colloquial English this is rather a frequent occurrence. Examples are:

What have you done, ***my*** *little silly. Come on,* ***my sweet****. Wait a couple of minutes,* ***lovely!****" Listen, my dear.*

It will be of interest to note that the meaning of substance can find its expression in occasional substantivation of other parts of speech such as, for instance, infinitives, participles, pronouns. Such uses are naturally essentially different and illustrate nothing but syntactic patterns.

Here's a pretty go! Let's have a go at it! That was ***a great find, a quiet*** *read after supper!*

The desire for a more inward light had found expression at last, ***the unseen*** *had inspected on* ***the seen***. (Forster)

Let me tell you ***a little something*** *about my life, will you? It won't take long.* (Dreiser)

He wondered how she could say these things with such an expression of surety, see two years as being but a féminité small wisdom-tooth of time, ***a nothing*** *that to him looked like avast ocean with no opposite shore visible.* (Sillitoe)

Every hour the kaleidoscope of human affairs threw a new lustre upon something, and therewith it became for her the desired — the all. (Dreiser)

...He's rather like me. We've got a lot in common. I had heard other ***'we's'*** *from her, taunting my jealousy, but not in such a tone as this. She dwelt on it with a soft and girlish pleasure. I was chained there. I fell again into silence. Then I asked peremptorily who he was.* (Snow)

Anyone else would have gone to a doctor months ago, she said. That would have spared you a lot of worry — and some of your friends, too, I may say. I'm very glad I made you go. I could hear ***those I's****, a little stressed, assertive in the middle of her yearning of heal and soothe and cherish.* (Snow)

Occasional substantivation of sentence-fragments is also a syntactic matter, an effective linguistic device used for stylistic purposes. Substantivised fragments are generally modified by the article as an overt part-of-speech marker or other noun-determiners. Examples are:

A cup o'cocoa, a copy of the Bible and a five-bob watch to time out the days of idleness left to them. Not ever that though: I'm making it up. They're lucky to get ***a thank you*** *and become hot and bothered with gratitude if they do, or only spit the smell of* ***thank you*** *out when it's too late to do much else about it, such as drop a nub-end on a heap of paraffin rags, or trip one of the gaffern into a manhole.* (Sillitoe)

"Oh, weren't they though," laughed Clyde who had not failed to catch ***the "Your set"*** *also the "where you have* ***money and position".*** (Dreiser)

He's mad, right enough. So what shall I say? ***His "wheer yer bin?"*** *turned the first spoke of the same old wheel with every question and answer foreordained towards some violent erratic blow.* (Sillitoe)

To his surprise, Mr. Ford leaped into the air with ***a "You don't say so!"*** *and the next moment, with both hands, was shaking Martin's head effusively.* (London)

Revision Material

1. Comment on analytical and inflected form of comparison.
2. Give comments on the classification of adjectives in terms of meaning.
3. Comment on the distinction between base adjectives and derived adjectives.
4. Illustrate the statement that relative adjectives can develop qualitative meanings. Give examples of such metaphoric extension.
5. Comment on the noticeable change going on in present-day in the formation of the comparative and superlative of dissyllabic adjectives where forms with *-er* and *-est* are being replaced by forms with *more* and *most.*
6. Be ready to discuss substantivation of adjectives in modern English.
7. Give examples of stylistic transposition of adjectives into the class of appellative nouns.

Chapter V
THE VERB

The system of the English verb is rightly considered to be the most complex grammatical structure of the language. The most troublesome problems are, indeed, concentrated in the area of the finite verb, and include, in particular, questions tense, aspect and modal auxiliary usage. This seems to be an area of grammar which has always gained the greatest interest in language learning. We can say with little fear of exaggeration that learning a language is to a very large degree learning how to operate the verbal forms of that language.

In Modern English, as well as in many other languages, verbal forms imply not only subtle shades of time distinction but serve for other purposes, too; they are also often marked for person and number, for mood, voice and aspect.

The grammatical categories of the English verb find their expression in synthetical and analytical forms. The formative elements expressing these categories are: *grammatical affixes, inner inflection* and *function words.* Some categories have only synthetical forms *(person, number),* others — only analytical *(voice distinction).* There are also categories expressed by both synthetical and analytical forms *(mood, time, aspect).*

We generally distinguish *finite* and *non-finite* forms of the verb.

The grammatical nature of the finite forms may be characterised by the following six oppositions with reference to:

a)	person	*I read : : He reads*
b)	number	*She reads : ; They read She was : : They*
c)	time relations	*I write : : I wrote I write ; : I shall write*
d)	mood	*If he knows it now : : If he knew it now*
e)	The aspective character of the	*She was dancing for half an hour* (durative aspect) : : *She danced*
f)	voice distinctions: active —	*We invited him : : He was invited 1 asked : : I was asked*

The non-finites (verbids) are: the Infinitives, the Gerunds and the Participles. The following, for instance, are the non-finites of the regular verb *to paint:*

Non-progressive Infinitive	active passive active perfect passive perfect	*to paint to be painted to have painted to have been painted*
Progressive Infinitive	active active perfect	*to be painting to have been paint-*
Gerund	active passive active perfect passive per-	*painting being painted having painted having been painted*
Participle: Present Perfect Past	active passive active passive	*painting being painted having painted having been painted*

Verbal forms denoting time relations are called tenses. The two concepts "time" and "tense" should be kept clearly apart. The former is common to all languages, the latter varies from language to language and is the linguistic expression of time relations so far as these are indicated in any given form.

Time is universally conceived as having one dimension only, thus capable of being represented by one straight line. The main divisions may be arranged in the following way:

past ← _____ **present** _____ **-future**

Or, in other words, time is divided into two parts, the past and the future, the point of division being the present moment, which, like a mathematical point, has no dimension, but is continually moving to the right in our figure. These are the primary divisions of time. Under each of the two divisions of infinite time we may refer to some point as lying either before or after the main point of which we are actually speaking. These may be referred to as the secondary divisions.

It seems practical to represent the two divisions as follows:

The Present Tense:	*She works and studies with enthusiasm. She is reading.*
The Past Tense:	*They continued their way. They were speaking when I came in.*
The Future Tense:	*I shall come to see you to-morrow. What will you be doing at five?*

The secondary divisions of time are expressed by the Present Perfect, Past Perfect and Future Perfect Tenses.

The Present Perfect:	*She has written a letter to her friend.* *I have been working for two hours.*
The Past Perfect:	*He had been back some two months before I saw him. I asked him what he had been doing since I saw him last.*
The Future Perfect:	*He will have finished his work by that time. By the first of May I shall have been working here for 5 years.* (almost out of use).

Each tense has naturally its characteristic time range, though every tense meets competition from other tenses within its characteristic range. These complicated distinctions, which in speech are made automatically without thinking, may be well presented in terms of binary oppositions. These oppositions have a characteristic structure of the *marked — unmarked* term type —always in their functions, and sometimes in their forms. And this will justify labelling them in terms of a positive characteristic contrasted with its absence (the unmarked term). Such are the contrasts which operate throughout the range of the conjugation and free independent variables:

(a) *non-progressive —progressive (continuous);*
(b) *non-perfective —-perfective;*
(c) *non-passive (active) —passive.*

The progressive (continuous), as a positive term in a contrast, indicates, where necessary, to the fact that an "action" is thought of as having (having had or to have) duration or progression. The perfective adds a positive implication of *"being in a state resulting from having...*"; indicates that the action is thought of as having consequences in or being temporarily continuous with a "*now*" or *"then"* (past or future).

There are two types of inflection in the conjugation of the English verb — *the weak* and *the strong.* The weak class comprises all the verbs in the language except about one hundred. This is the only living type *(love—loved—loved; work—worked—worked).* All new verbs are known to be inflected weak. Many verbs, once strong, have become wholly or partially weak. The weak type of inflection is much simpler now than it once was, but older regularities have left traces behind, so that there are still a number of non-standard verb forms in Modern English.

In older English, the vowel of the tense and participial suffix was sometimes suppressed, which led to the shortening of a long root vowel: *sweep, swept; leave, left;* etc.

In a number of verbs ending in *-d* the *-ded* of the past tense and participle is contracted to *-t: bend, bent; build, built;* etc.

In some verbs ending in *-d* and *-t* the suffix is dropped, leaving the present and the past tense and past participle alike: *cut* (present), *cut* (past), *cut* (past participle). There are a large number of such verbs:

bid (make an offer), *burst, cast, cost, cut, hit, hurt, let, put, rid, set, shed, shut, slit, split, spread, thrust.* Some of these verbs: *bid, burst, let, slit,* are strong verbs which have been drawn into this class under the influence of their final *-d* or *-t.* Alongside of the literary forms *burst, burst, burst* are the colloquial and popular forms *bust, busted, busted,* which have become especially common in the meaning *to break.* In a few cases we use either the full or the contracted form: *bet, bet* or *betted, bet* or *betted; knit, knitted* or *knit; quit, quit* or *quitted, quit* or *quitted; shred, shredded* or *shred, shredded* or *shred; sweat, sweat* or *sweated, sweat* or *sweated; wed, wedded or wed, wedded* or *wed; wet, wet* or *wetted, wet* or *wetted.* The compound *broadcast* is sometimes regular: *broadcast, broadcasted, broadcasted.* In American English we say *spit, spit, spit,* but in England the parts are *spit, spat, spat.* In the literary language the British forms are now often used also in America. In older English, the list of the short weak forms was longer, as attested by their survival in certain adjective participles: *"a dread foe,"* but *"The joe was dreaded", "roast meat," but "The meat was roasted."* The extensive use of these short forms is in part explained by the fact that in the third person singular the *-s* of the present tense distinguishes the two tenses: *he hits* (present) *hard; he hit* (past) *hard.* Elsewhere we gather the meaning from the situation. As the past tense is the tense of description, there is here usually something in the situation that makes the thought clear. As this simple type of inflection is usually not unclear, it is spreading to the strong past, which in loose colloquial or popular speech now often has the same vowel as the present tense: *He give* (instead of *gave) it to me yesterday.*

In a number of words ending in *-l* or *-n* the ending is either *-ed* or *-t,* the latter especially in England: *spell, spelled* or *spelt; learn, learned* or *learnt;* etc.

Had and *made* are contracted from *haved* and *maked.*

In a large number of words the difference of vowel between the present and the past gives them the appearance of strong verbs, but the past tense ending *-t* or *-d* marks them as weak: *bring, brought; tell, told;* etc.

The process of regularising strong verbs, which has likewise been going on for centuries, continues to replace "irregular" forms by more "normal" ones.

Thus, for instance, on consulting the *Concise Oxford Dictionary* in its 1964 edition we find the past tense of the verb *thrive* given as:

"throve rarely thrived" and the past participle as *"thriven, rarely thrived."* This is in fact outdated, and the opposite is already the case whether in the spoken or written language.

The verb *to bet* is also often regularised *with" betted"* more and more used for the past tense and past participle, whereas in earlier decades the normal form was *"bet"* in each case.

It will be interesting to consult three different dictionaries for the forms of this verb:

(1) *The Concise Oxford Dictionary* (1950 edition) gives only *"bet"* as past tense and past participle.

(2) *The Shorter Oxford English Dictionary* (1958) gives *"bet",* also *"betted".*

(3) *The Concise Oxford English Dictionary* (1964 edition) gives only *"bet, betted"* for the two forms respectively [1].

The common devices for verb-making in Modern English are: 1) affixation, 2) conversion, 3) verb-adverb combination, 4) backformation, 5) composition.

A special interest attaches to such single linguistic units as: *bring up, break up, come in, go down, get over, get up, get out, make out, make up*, etc. In actual speech they may appear with their two parts following each other or separated by one or more other elements of the structure of which they are a part.

Formations of this kind are not recognised as single grammatical units by all grammarians; some call them "verb-adverb combinations" [2]. They have also been called "separable verbs"[3], "merged verbs" [4], "separable compounds" [5], "compound verbs" [6] and "poly-word verbs" [7].

There seems no small justification for adopting W. N. Francis' term "separable verbs" which is meant to bring out both grammatical qualities of these verbs: a) that they function as single parts of speech, and b) that their two parts may be separated from each other by intervening elements.

Such verbs, though often colloquial, add an idiomatic power to the language and enable it to express various subtle distinctions of thought and meaning.

A great many modern verbs have been coined after this pattern: *to boil down, to go under, to hang on, to back down, to own up, to take over, to run across, to take up,* etc. It is to be noted that figurative combinations of this type express a verbal idea more forcibly and more picturesquely than the literal word-combination.

Cf. drive away = banish
come about =happen
come by = acquire
fall out = disagree
give in = yield
keep on = continue
look after = tend
pass out = faint
pull out — depart
put up = tolerate
quiet down = diminish
take off = remove

[1] *See:* B. F o s t e r. The Changing English Language. Great Britain, 1971.
[2] See: R. W. Zandvoort. A Handbook of English Grammar. London, 1963, p. 275;
[3] W. N. Francis. The Structure of American English. New York, 1958, p 265;
[4] J. R. A i k e n. A New Plan of English Grammar, 1933, *cited in* M. Bryant. A Functional English Grammar. Boston, 1947, p. 208;
[5] G. O. Curme. Principles and Practice of English Grammar. New York, 1947, p. 24;
[6] J.Grattan and P. Gurrey. Our Living Language. London-New York, 1953, p. 80;
[7] E. W. Stevick. The Different Preposition. American Speech, 1950, p. 214.

take in = deceive
turn in = go to bed
turn up =happen

The unity of the two parts of separable verbs may be well illustrated by numerous examples. Let us take the following sentence: *He drank up the milk.* In a conventional sense, *up* might be an adverb signifying direction, or it might be a preposition introducing the phrase *up the milk,* but this makes no sense at all. The only answer is that *to drink up* is a single linguistic unit. *Up* in this construction serves to intensify the action, and comes to be synonymous with the adverb completely. In usage, these verbs function as normal single-ones except that they are separable. Examples like this may easily be multiplied.

To distinguish between the prepositional element and the ordinary adverbial adjunct compare also the following:

(a) *He ran up a hill.*
(b) *He ran up a bill.*

We cannot fail to see that *up* in (a) and (b) has quite distinct functions.

The difference will be observed in the sequence of the elements. We can say *He ran a bill up,* but we can hardly say *He ran a hill up.* If we substitute *a hill* and *a bill* by a pronoun, the sequence of the pronoun and the postpositional element is fixed and contrastive. We may say only:

(a) *He ran up it. (a hill)*
(b) *He ran it up. (a bill)*

. The contrasting patterns that appear when it is substituted can be best illustrated as answers to questions:

(a) *Where did the bill come from? He ran it up.*
(b) *How did he climb that hill? He ran up it.*

Ambiguity may arise, at least in written language, when the position of *up* is final but this ambiguity is generally resolved by intonation. There is usually a difference of stress as, for instance, in a relative clause, where depending on the context we may contrast:

(a) *The hill he 'ran up.*
(b) *The bill he ran 'up.*

In the first there is nuclear stress on *run,* in the second on *up.*

Similar contrasts will be seen in such examples as:

(a) *The passenger flew in the plane.*
(b) *The pilot flew in the plane.*

or: *The pilot flew the plane in,* but not: *The passenger flew the plane in.*

Cf. (a) *The passenger flew in it.*
(b) *The pilot flew it in.*

Observations of the idiomatic character of separable verbs and their stylistic value give every reason to say that they possess, as A. G. K e n -

n e d y has it [1], "a certain amount of warmth and colour and fire which the colder, more impersonal, more highly specialised simple verb lacks". As such they are commoner in colloquial than in other varieties of English.

"The student may learn grammar and, with time, acquire an adequate vocabulary, but without a working knowledge of such idioms as *to get up, to look up, to look through, to look over, to call on, to call for, to get on, to get along, to make up, to make for,* etc., his speech remains awkward and stilted" [2].

In English grammars of conventional type the adverbial formative element in such compound verbs is often called "a preposition-like adverb". But there seems no small justification for adopting the term "postposition" to supersede the former[3]. Among postpositions the following are most productive: *about, away, down, forth, in, off, over, out* and *up.*

There are important treatments of the question made by Y. Zhluktenko[4] where these separable elements are referred to as postpositional morphemes:

a) verbs with postpositional morphemes retaining their primary local meaning: *come in, go out, go down, fly off, sweep away,* etc.;

b) verbs with postpositional morphemes having a figurative meaning: *boil down* (умовляти), *take off* (збавляти ціну), *take up* (заповнювати собою), *get along* (досягати успіху), *speak away* (заговоритись), etc.;

c) verbs with postpositional morphemes intensifying the verb or imparting the perfective sense to its meaning, e. g.: *eat up, rise up, swallow up,* etc.;

d) verbs whose meaning can hardly be derived from their separable component parts, e. g.: *bear out* (підтверджуватись), *give in* (уступати), *give up* (покидати), *come about* (траплятись), *turn up* (траплятись).

It is interesting to note that English verbs with homonymic prefixes and postpositions will always differ in their meaning.

Compare the following: *upset* —перевернути, перекинути; *set up* — організувати, встановити; *uphold* —підтримати; *hold up* —тримати догори, затримувати.

THE STRUCTURAL FUNCTIONS OF THE ENGLISH VERB

In the multiplicity of ways in which verbs can be combined in actual usage distinction must reasonably be made between notional or fully "lexical" verbs and function-verbs.

Notional verbs are used independently as "full" words of the vocabulary. Such are all English verbs besides modal verbs and a few others.

Used as *function-words* verbs are vital signals indicating the connection that is to be understood between "lexical" words. It is not that they

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[1] A. K e n n e d y. The Modern English Verb-Adverb Combination. Stanford Univ. Press, California. 1920.

[2] R. Dixon. Essential Idiom in English. New York, 1951.

[3] *See:* В. Н. Ж и г а д л о, И. П. И в а н о в а, Л. Л. Иофик. Современный английский язык. М., 1956, § 68.

[1] Ю. А. Ж л у к т е н к о. О так называемых «сложных глаголах» типа *stand up* в современном английском языке. «Вопросы языкознания», 1954, No 5, p. 105.

have 'no meaning, but that they have a special kind of meaning, sometimes called "structural" meaning. They serve primarily to show grammatical functions rather than to bear lexical meanings and may be used as:

a) auxiliaries and half-auxiliaries;
b) copulas, or link-verbs;
c) substitute verbs;
d) representing verbs;
e) verb-intensifiers.

The verbs *be, have, do, let, shall/should* may function as auxiliary verbs making up analytical forms in the conjugation of the English verb.

Link-verbs are verbs of incomplete predication in so-called nominal predicates, denoting a certain state or quality of the subject. The link-verb has no independent meaning, its function is to connect the subject with the predicative and to express all the grammatical categories of the finite verb: person, number, mood, aspect, tense and voice.

Besides the verb *to do* functioning as an emphatic auxiliary, there are grammatical idioms with the verb-intensifier to *go* followed" by the finite verb-forms, e. g.:

Present Tense

Non-emphatic	Emphatic
Why do you say such things?	*Why do you go and say such*

Past Indefinite

He did it.	*He went and did it.*

Present Perfect

He has caught it.	*He has gone and caught it.*

Past Perfect

He had caught it.	*He had gone and caught it.*

In various contexts of their use such grammatical idioms can imply irrelevance or unexpectedness of the action associated with surprise, perplexity, displeasure or indignation, depending on the consituation.

His grey eyes would brood over the grey water under the grey sky; and in his mind the mark would fall. It fell with a bump on the eleventh of January when the French ***went and occupied the Ruhr.*** (Galsworthy) *(went and occupied = occupied...)*

"If you're Master Murdstone", said the lady, "why ***do you*** *go and give another name, first?"* (Dickens)

(why do you go and give... =why do you give...)

He mustn't catch cold — the doctor had declared, and he ***had gone and*** *caught it.* (Galsworthy)

(she had gone and caught it = he had caught it)

Compare the grammatical idioms with the verbs «смотреть» and «взять» in Russian, «дивитись» and «взяти» in Ukrainian:

Russian: *Смотри,* не проговорись!

Смотри, не разбей! [1]

А он *возьмет* и расскажет.

Возьми и расскажи.

Ukrainian: *Взяв* і зробив; *взяв* і розказав.

A special kind of affective grammatical idiom will be found in patterns with the *ing-form* following the verb to *go* when the latter does not signify motion either but is used idiomatically to intensify the meaning of the notional verb, e. g.:

He goes frightening people with his stories.

"I shall see you again before long, my boy!" he said. ***Don't you go paying*** *any attention to what I've been saying about young Bosinney — I don't believe a word of it!"* (Galsworthy)

James was alarmed. "Oh' ', he said, ***don't go saying*** *I said it was to come down! I know nothing about it.* (Galsworthy)

You'll go burning *your fingers —investing your money in lime, and things you know nothing about.* (Galsworthy)

Don't go putting *on any airs with me.* (Mitchell)

There is a natural tendency in any language to develop its emotional and affective means of expression.

There are not only points of coincidence here but specific features characteristic of any given language with its own patterns of formations and its own type of structural units.

MOOD

It is a well-known fact that the problem of the category of mood, i. e. the distinction between the real and the unreal expressed by the corresponding forms of the verb, is one of the most controversial problems of English theoretical grammar. The main theoretical difficulty is due (1) to the coexistence in Modern English of both synthetical and analytical forms of the verb with the same grammatical meaning of irreality and (2) to the fact that there are verbal forms homonymous with the Past Indefinite and Past Perfect of the Indicative Mood which are employed to express irreality. Another difficulty consists in distinguishing the analytical forms of the Subjunctive with the auxiliaries *should, would, may (might),* which are devoid of any lexical meaning, from the homonymous verb groups in which these verbs have preserved their lexical meaning.

The number of moods in English is also one of the still unsettled problems. Older prescriptive grammar, besides the three commonly known moods, recognised a fourth —the Infinitive Mood. Many authors of English scientific grammars divide the Subjunctive Mood into several moods, such as the Subjunctive proper (expressed by the synthetic forms), the Conditional Mood (expressed by the combinations of *should* and *would* plus infinitive in the principal clause), the Permissive and Compulsive Moods (expressed by the combinations of the infinitive with other modal verbs: see the selections from Sweet's grammar). The notion of the

[1] *See:* А. А. Ш а х м а т о в . Синтаксис русского языка. Л., 1941, pp. 233—234.

Conditional Mood has become quite popular with some Soviet grammarians who sometimes add two more "Oblique" Moods, the Suppositional and Subjunctive II, the principle of division being based on the tendency to ascribe to each of the forms of the subjunctive a specific grammatical meaning.

Mood, closely related to the problem of modality, is generally defined as a grammatical category expressing the relation of the action to reality as stated by the speaker. The distinction between the real and the unreal, expressed by the corresponding forms of the verb, is one of the disputable problems of English grammar.

The analysis of the category made by some grammarians is based largely on the historical and comparative considerations and often worked out along notional lines.

Thus, for instance, M. Deutschbein in his *System der neuenglischen Syntax* distinguishes 4 main moods: der Rogitativus, der Optativus, der Voluntativus, der Expectativus. As submoods he mentions: der Indikativus, der Irrealis, der Potentialis, der Konzessivus, der Nezessarius, der Permissivus, der Dubitativus, etc.

We could probably tabulate even a more detailed, if not exhaustive, scheme of all the varieties of subjective modality in English. Such a scheme would be based on the attitudes of the speaker's mind, i. e. on the fact that the contents of the communication can be related modally to the subject as, for instance, asserted (Indicative Mood); as intensifying the assertion (Emphatic Mood); as compelled (Compulsive Mood); as permitted (Permissive Mood); as desired (Optative Mood), as ability (Potential Mood), etc., etc. But such a tabulated survey would, indeed, become too complicated.

Grammarians are not agreed as to the forms of the Subjunctive Mood. Some of them recognise only synthetic forms (O. Jespersen, for instance), others include here also verb-phrases of analytical structure with all modal verbs.

O. Jespersen criticises M. Deutschbein pointing out that it would be possible to subdivide the given scheme further into two groups: the first with 11 moods, containing an element of *will,* the second with 9 moods, containing no element of *will.* There are indeed many "moods" if one leaves the safe ground of verbal forms actually found in a language.

The most common view is that in Modern English there are three moods, Indicative, Subjunctive and Imperative which keep distinct in English in the same clear way as in many other languages.

The forms comprised in the Indicative Mood are used to present predication as reality, as a fact. The predication need not necessarily be true but the speaker presents it as being so. It is not relevant for the purpose of our grammatical analysis to account for the ultimate truth or untruth of a statement with its predicate expressed by a verb. This cannot affect the meaning of the grammatical form as such. In terms of grammar, it is important to identify the function of the category in the given utterance.

The Imperative, like the Indicative, has the same form as the base of the verb; the same is true of the Present Indicative (except the third person singular) and of the whole of the Present Subjunctive. These forms will exemplify paradigmatic homonymy in English morphology.

The Imperative Mood serves to express requests which in different contexts may range from categorical order or command to entreaties. The necessary meaning is generally signalled by the context and intonation. The Imperative Mood proper is used only in the second persons singular and plural. This form is used in address to one or more persons, ordering or instructing them to carry out the "action" of the verb.

The grammatical subject of the Imperative Mood is not formally indicated but, when occasion demands, this is generally done by using the pronoun before or after the verb. Verb-patterns with pronouns have special affective connotation with fine shades of emotional distinctions, such as: intensity or emphasis, anger, annoyance, impatience or scorn, etc.: (1) *She has been quite a success, and don't you forget it!* (2) *You sit still over there!* (3) *Come along everybody.* (4) *Don't you go telling Mother about it!* (5) *And don't you be forgetting about it.*

Patterns with the appended *will you* express a less categorical command, sometimes a request. A request or invitation may be formulated with *won't you.*

Emphasis may be produced by putting the intensifying *do.* It is a colourful emphatic form, encouraging if the intonation pattern is a drop between level tones, exasperated if there is tone movement on the last syllable. The forms with *let* differ in their functions according to person, between almost purely hortatory in the first person plural *(Let's begin now)* and various shades of the permissive and optative in other persons, as in: *Let her help you! Let him study regularly! Let them repeat the experiment!*

In patterning the verb *let* seems to be rather on the borders of grammar and lexis; marginal as an operator, it can be followed by the infinitive, but negates by the use of *don't* and is followed by an object placed between it and the lexical verb, e. g.:

Oh, don't let's have it again! (Galsworthy)

The use of the auxiliary *do* in negative forms with the auxiliary verb *let* in colloquial English is not infrequent.

Considered in function, "mood" may cover various semantic spheres. Form and function, however, are not always clearly distinct. As we shall further see, the Indicative Mood may be transposed into the sphere of the Imperative, as in: *You will leave this house at once... You will wait here, and you'll be careful!*

The Imperative Mood may take over the function of the Subjunctive Mood, e. g.:

> *Say what you will, I shall have my own way. Say what you would, I should have my own way. Cf. Кажи що хочеш, я тобі не повірю.*

The formal mark of the Subjunctive is the absence of inflection for the third person singular except in the verb *to be,* where it has full conjugation. In point of fact, in Modern English the Subjunctive is almost out of use. The only regular survival of the "non-past" Subjunctive will be found in elevated prose, in slogans, in a number of standardised phrases, mostly of a formula character which function as sense-units and practically do not serve as substitution frames in the ordinary way of grammatical forms, e. g.: *So be it. Long live peace and friendship among nations! Come what may! Be what may! Suffice it to say.* In other sentence-patterns the non-past Subjunctive is optional and can alternate with the Indicative. This alternation however is not indifferent to style, the Subjunctive being decidedly more referential and more formal than the Indicative verb.

In the non-past Subjunctive is very seldom used, the Past Subjunctive is so much more restricted that in present-day English belongs only to the verb *to be.* The only Past Subjunctive form is *were* and even this is distinctive only in the first and third persons singular. We generally find it in patterns with subordinate clauses denoting either rejected hypothesis or unfulfilled wishes, e. g.*: I wish I were a child. If I were you... As if he were with us.*

Were can alternate with the Indicative verb-form. There is a growing tendency in Modern English to replace it by *was,* especially in non-formal style and in conversation. Compare:

Formal style	*Non-formal style*
My father suggested that my cousin stay with us.	*My father suggested that my cousin might stay with us.*
If I were healthier, I would travel more frequently.	*If I was healthier, I would...*

It is interesting to note that with the use of inversion for hypothesis the Subjunctive is obligatory. This is fairly common in formal referential English, e. g., *Were he to come to-morrow we should invite him to the conference.*

Mention should be made about a surprising reversion which has taken place during the last twenty years in the partial revival of specifically subjunctive forms of verbs. The Subjunctive Mood was used extensively in Old English, as in classical Latin and Modern German. As is known, since the Middle English period, however, it has been slowly dying out, its place being taken by compound verb-forms with auxiliaries *(should, might,* etc.). The only really firmly established subjunctive form surviving in English in the nineteen-thirties was *were;* it was (and still is normal for standard English to use *were* and not *was* in a "closed conditional clause", as in *If he were here, we should certainly be able to see him (he is not here).* There were other subjunctive survivals in sporadic use (as in *if it be so),* but these all sounded a trifle literary and affected. During and after the war, however, as Ch. Barber[1] points out, subjunctive forms increased in frequency, especially in the written language; this seems to have begun in the language of administration, and spread

[1] *See:* Ch. Barber. Linguistic Change in Present-Day English. 1964, p. 133.

from there to the literary language. The forms used are third-person singular ones without inflexion, as in *I insist that he do it; it was essential that he make a choice* (where *do* is used instead of *does* or *shall do,* and *make* instead of *should make).* Sentences of this type (especially the first) are also sometimes heard in speech. It is extremely unlikely, however, that there is going to be any serious long-term revival of the subjunctive forms; the present development is probably only a passing tendency. If it has any long-term significance, this is likely to be not a revival of the subjunctive, but an eroding away of the third-singular inflexion; by accustoming people to forms like *he do* and *he make* these usages may prepare the way for the ultimate disappearance of *he does* and *he makes.* This, after all, would be the natural continuation of the historical process; in the present simple all inflexions, except the third singular *-s,* have been lost and it would be quite natural to expect the process to continue, to have only one form all through the tense (7 *walk, you walk, he walk, we walk, they walk).*

MODAL VERBS

There are nine modal verbs in Modern English: *must, can/could, may/might, shall/should, will/would, dare, need, ought* and *let.* A large variety of their use is one of the most striking aspects of the present-day English grammar.

The multiplicity of ways in which modal verbs may be combined in actual usage permits a very large number of patterns to be built in present-day English. From a historical point of view it is interesting to note that many of them are of quite recent development.

Modality and tense are so intervened that in English it is hardly possible to combine them as a single variable. Some verbs function both as tense-auxiliaries and as modals. It is therefore of primary importance to see them in contrast with each other as used in different grammatical frames.

On different linguistic occasions a modal verb may perform three different functions: a) it may be used in its original sense, b) it may do the duty of a purely auxiliary in analytical verbal forms correlated with the corresponding simple ones within the limits of the given grammatical category (the Future Tense and the Subjunctive Mood), c) it may weaken its lexical meaning when used in modal phrases expressing supposition, certainty or uncertainty as to the action expressed by the notional verb.

The analysis of modal verbs is made rather difficult by other factors. The point is that their past tense-forms do not often refer to past time at all. Such are the verbs *can* and *may, shall* and *will,* for instance, which are not easily defined in formal terms of grammar learning. Morphologically they have the present and the past tense-forms, but in modal phrases they are not regularly used to mark time relations. Moreover, to indicate past time does not seem to be their main function. We naturally distinguish different time relations in: *(1) He can speak English fluently*

:: (2) *He **could** speak English fluently when he was a boy.* But there is no **time** difference in many cases like the following:

(1) ***He may** go → **He might** go.*

(2) *Dark as the night **shall** be... → Dark as the night **should** be...*

It seems reasonable to characterise the dual nature of the modals used in complex verbal predicates as follows.

Modal verbs may function as a) "fully lexical" verbs expressing ability, possibility, permission, power, admonition, duty, obligation, need, will or readiness to do something associated with the activity of **the** subject, e. g.: *One **must** do one's duty. **Can** she speak English? **May** I come in?* b) modal auxiliaries of weakened predication: *will/would, can/could, may/might, must* and *ought* In this latter case they weaken their original meaning and come to express supposition, logical inference, certainty or uncertainty with regard to the action expressed by the notional verb.

Compare the following:

*(a) **1) If I** do the thing, **I** will do **it** thoroughly, but 1 **must** have **a** free hand.* (Galsworthy)	*(b)* 1) *They tell me Jolyon's bought another house... he **must** have a lot of money — he **must** have more money than he knows what to do with!* (Galsworthy)
2*)"I **can't tell",** he would say: "It worries me out of my life".* (Galsworthy)	2) *It must be a mistake. She **can't** be there alone. 3) "Land **ought to** be very dear about there", he said.* (Galsworthy)
3*) I ought to go there.*	
4) *May I come in?*	4*) I shall be guarded. He **may** throw some light.* (Galsworthy)

We cannot fail to see that patterns of (a)-type denote modal relations between the doer of the action and the action expressed by the infinitive; patterns of (*b*)-type express modal meanings as referred to the whole utterance.

The multifarious use of modal verbs in their secondary function has become an effective means to express subtle shades of suppositional modality. Constructional homonymy and synonymity in this part of English grammar deserve our particular attention.

must + Infinitive

In its primary function *must* is used to express duty or obligation in various degrees. In this meaning it may refer to the future. The idea of past time is known to be expressed periphrastically by *had to* or *was to*, and negation by *needn't.*

In its secondary function *must* is never used to express supposition with reference to an action in the future, it is not used in negative sentences either. When used to denote supposition *must* may be followed by both Infinitive I and Infinitive II. In patterns with the Infinitive I the given action and the supposition expressed about it coincide in time, e. g. : *He **must be** somewhere here.*

Must followed by the Infinitive II will denote:

a) supposition at present with regard to an action performed in the past, e g.:

*A rough estimate of the rate of cooling and growth of the solid crust of our globe indicates that the cooling process **must have be gun** several billion years ago.*

b) supposition in the past with reference to a prior past action, e. g.:

*He best grasped, on that first reading, the pain his father **must** have had in writing such a letter.* (Galsworthy)

*One night he had been thinking of his mother, and her picture in the drawing-room downstairs, and thought she **must** have **loved** sweet Florence better than his father did, to have held her in her arms when she felt that she was dying — for even he, her brother, who had such dear love for her, could have no greater wish than that.* (Dickens)

It is to be observed that *must* used in its secondary function with Infinitive II often denotes such a strong certainty with regard to the action performed in the past that seems to approach the corresponding verbal form of the Indicative Mood as its stylistic synonym denoting a real action in the past with special emphasis laid upon its realisation. The context will always be explicit enough to make the meaning clear.

A corresponding negative meaning is generally expressed by *can't* + + Infinitive II. *Cf.:* (1) *There **must have been** a hundred people in the hall.* (2) *There **can't have been** a hundred people in the hall.*

may/might + Infinitive

In its primary function *may* is known to express permission or possibility with reference to both present and future time. When it refers to the present, it is often replaced by *can.* A special idiomatic use will be found in *What may that mean?* This is used to ask (often sarcastically) about the intended meaning of the previous speaker and is synonymous with *What do you mean by that?*

In its secondary function *may + Infinitive I* will denote supposition at present with regard to a present or future action, e. g.: *He may be quite at a loss now. You should help him.*

Might + Infinitive I used according to the sequence of tenses may imply the same meaning, as, for instance, in patterns with free reported speech: *And now that Cicely had married, she **might be having** children too.* (Galsworthy)

May 4- *Infinitive II* implies supposition at present about the possibility of an action in the past, e. g.: *Several very striking love poems **may have been written** by Dante in the early days of his exile.*

Might + Infinitive II in its secondary function will generally denote a supposition which is contrary to a real state of things. Reference to the present will be made by patterns with Infinitive I, reference to the past — by Infinitive II.

An interesting development of recent years is the occasional use of *may have* (as well as *might have)* as equivalent of *could have* when it is known that the envisaged outcome did not occur, e. g.: *Had a claim been made when the accident occurred, you **may** well **have recovered** substantial damages* [1].

can/could + Infinitive

Can + Infinitive I is not so limited in its use as the verb *may.* Used in its primary function *can* may denote:

a) ability: *He can speak French.* Similarly with reference to the past: *She **could** speak French. She **could** be very kind at times.* In this sense futurity is generally indicated by *will be able to.*

b) characteristic sporadic features or behaviour, often in a disparaging or derogatory sense. In terms of synonymy, this use of *can* may be compared with *will + Infinitive* indicating regular characteristic behaviour.

Here also belong patterns with inanimate subjects, e. g.: *Inattention **can** result in regrettable mistakes. Practice **can** do a lot of good.*

c) permission to do something. In this sense it is replaceable by its stylistic synonym *may* which is more referential, more formal, e. g.:

*You **can** do as you choose.*
*You **can** leave now.*
*Cf. You **may** leave now.*

Care should be taken to distinguish between such negative forms as *can't (cannot)* and *can not. You **can't** come* differs from *You **can** not come.* The first says that it is not possible for you to come, the second that it is possible for you not to come.

d) sensation, e. *g.: **Can** you see anything in the dark?* Grammar books often characterise the use of the verb *can* with verbs of perception as expressing the ability to have experience. This, however, must be taken with some reservation. When, for instance, we say *I can see* or *I could see* we are generally not referring to our ability to see but to the actual fact that we have at this moment the sensation. Examples like these will be found in numbers. Here is one of them: *Her performance, she felt, was interesting to the judge, the jury, and all those people there, whom she **could** dimly see.* (Galsworthy)

The use of the verb *can* in its secondary function is most frequent

[1] *See:* B. Strang. Modern English Structure. London, 1964, p. 150.

in interrogative and negative sentences denoting incredibility with regard to the action expressed by the infinitive.

Can + Infinitive I denotes incredibility with reference to the present or future, e. g.: *There's something amiss here. They* ***can't be waiting*** *there.*

Can + Infinitive II will imply incredibility at present with regard to some action performed in the past, e. *g.: "Well, will you tell me then that's the state of mind in your circle; and you said, you know, that your circle is less free and easy than the plaintiffs — how it is possible that such words as 'she hasn't a moral about her'* ***can have done*** *the plaintiff any harm?'"* (Galsworthy)

The use of the verb *could* in its secondary function will present two homonymie patterns:

a) *could + Infinitive I* or *II* employed instead of *can + Infinitive I* or *II* because of the sequence of the tenses and b) *could + Infinitive I* expressing supposition with reference to a future action, e. g.: *Oh, no, she could not betray him. That would be awful. Cf.* syn.: *Oh, no, she cannot betray him. That would be awful. (cannot + Infinitive* intensifies supposition and is decidedly more emphatic).

Could + Infinitive II is a common device to express supposition or doubt with regard to some occurrence in the past, e. g.: *She* ***could not have been*** *more than twenty at that time.* (Навряд чи їй було більше двадцяти років). *There was dust everywhere, the room* ***could not*** *have been cleaned for weeks.* (Galsworthy) (Скрізь був пил, в кімнаті, можливо, не прибирали кілька тижнів). Compare the use of homonymic patterns with *could + Infinitive II* in its primary function.

In special contexts of their use such modal phrases may have special affective connotation. This is shown by intonation patterns in speech and graphic marks of punctuation in writing, e. g.:

What ***could*** *she* ***have seen*** *in that fellow Bosinney to send her mad?* (Що вона знайшла в цьому Босині, що він звів її з розуму?) (Galsworthy)

"Oh!" cried Fleur, "What did you — what ***could*** *you* ***have done*** *in those old days?"* (Що ж ти зробив, що міг ти зробити в ті далекі дні?) (Galsworthy)

Fleur tore herself from his grasp.
"You didn't — you ***couldn't have*** *tried.*
You —you betrayed me, Father". (Galsworthy)

Come, darling, better go to bed. I'll make it up to you, somehow. How fatuous! Bui what could he have said? (...Нісенітні слова. Але що він міг їй сказати?) (Galsworthy)

Constructional homonymy in patterns with modal verbs must not escape the notice of the student.

Compare also the following:

a) *Had he known about it he* ***could have helped*** *you yesterday (could have helped* — a non-fact).

b) *My mother once married without love. How* ***could*** *she have!* (Galsworthy) *(could have married* — a real action in the past)

should + Infinitive

Should in its primary meaning, especially when stressed, denotes obligation, duty or propriety, e. g.*: I think you should help him. You should be more attentive.*

Besides its use as a modal auxiliary in the Subjunctive Mood, *should* is widely current in its secondary functions where its distributional meaning presents special difficulties of grammatical analysis.

The first to be mentioned here are such patterns implying logical inference as: *He should be a good pilot as he has had plenty of flying experience. The two should have so much in common.* In both the sentences the implication is that something should or ought to be the case according to appearances or logic.

The range of *should* is wider in *that-clauses* than in independent sentences. With a governing expression resolving the ambiguity, its use has naturally extended to *that-clauses* implying determination, desire, command, etc. whether in the affirmative or in the negative, whether from the point of view of the speaker or writer or from that of some person spoken about.

The use of *should of duty and propriety* stands in sharp contrast to the use of *should* in *that-clauses* with expressions of emotion, e. g.: *"I am surprised — I might say, shocked —- that you should have mentioned this"* where *should* seems to suggest something that is the very opposite to duty or propriety.

There is a similar contrast between *should* of logical inference and *should* with expressions of emotion, which appears from the fact that a sentence with *should* takes on an altogether different meaning if it is connected with an expression of emotion, as, for example, *You two should have so much in common,* compared with *I am surprised that you two should have so much in common.* In a context in which the former sentence is valid, the latter would make no sense. The same considerations apply, m the main, to expressions of disbelief, as, for example, *...it is impossible that he should fail* where *should* suggests logical inference but in a negative way.

It is important to observe the differentiation of meaning in patterns like the following: *You should work harder → You shall work harder.* The former is not a straightforward command. It is more impersonal than *"You shall work harder"* in so far as it refers to a common standard of propriety and not to the will of the speaker, but it is more personal than this phrase because it suggests a thoughtful, not to say sympathetic, state of mind. In point of fact, "*You **should**"* is weaker and generally more courteous than the brusque and dictatorial *"You **shall**"*. It does not force the speaker's will upon the hearer in the same way as *"You shall"* does. If we say *"You should work harder",* we probably wish you to put some more energy into your work, but we do not find it necessary to tell you so straight out. We are suggesting, considerately, the presence of necessity, duty, or obligation, but we are concerned not to give you the impression that we are imposing it upon you. If the thing is to be done, it is not because we wish it but because it is required by a general standard of propriety or obligation, a standard that may apply to everybody.

The verb *should* in all persons has its most characteristic use in patterns where the modal phrase expresses a real action with emphasis laid on the fact that it does or did take place. Variant subtle shades of subjective modal force in giving one's opinion of an actual fact are generally signalled by the context.

The question of the present state and further prospects of international trade is one of great moments to all countries and it was therefore only logical that it ***should have received such close attention*** *at the Council meeting.*

(should have received = has received)

That science in the USSR ***should have attained so high a level of development*** *is but natural.*

(should have attained = has attained)

The use of *should* V_{inf} is fairly common in passing a judgement of an emphatic emotional character (subjective evaluation, approval or disapproval, surprise or indignation) on some occurrence.

Thus, *it is strange that he exercised* (or *has exercised) so great influence* merely states the fact, whereas: *It is strange that he should exercise* (or ***should have exercised)*** *so great influence* lays more stress on the strangeness of the action. Similarly: *"It is strange that* ***he should behave like that"*** is synonymous with *"It is strange that he behaves like that."*

It seems practical to distinguish the following uses:

a) *should* V_{inf} in complex sentences, e. g.:

Odd that one whose life was spent in bringing to the public eye all the private coils of property, the domestic disagreements of others, ***should dread*** *so utterly the public eye turned on his own; and yet not odd, for who should know so well as he the whole unfeeling process of legal regulation.* (Galsworthy)

(odd that one should dread = odd that one dreads) It was a monstrous, scandalous thing, that the police ***should take*** *such idle, malicious gossip seriously.* (Joyce)

(should take — took)

It did matter that some person or some principle outside oneself ***should be more precious*** *than oneself.* (Galsworthy)

(should be more precious = is more precious)

...The idea that George ***should*** *have* ***taste*** *almost appalled him.* (Galsworthy)

(should have taste = has taste)

It is but right that she ***should*** *see the doctor once in a while.* (Cronin)

(should see = sees)

b) *should* V_{inf} in sentences with *why* and *how*, e. g.:

"Oh, damn it!" he exclaimed, half angrily, half selfcommiseratingly, in combined rage and shame. ***"Why should I cry?*** *What the devil's the matter with me, anyhow?"* (Dreiser)

But if nothing mattered, ***why should he feel like*** *that?* (Galsworthy)

c) *should* V_{inf} in infinitival sentences, e. g.:

...To think that ***her fine, wonderful Frank should be compelled to come to this*** *— to cry!*

will + Infinitive

Patterns with the verb *will* in its secondary function may be compared with the analogous use of the verb *must.* In its modal content *will* seems to be more subjective and implies a supposition based not upon some facts but rather upon the speaker's own considerations, e. g.: *"It's not like Jolyon to be late!" he said to Irene, with uncontrollable vexation. "I suppose it'll be June keeping him!"* (Galsworthy)

The verb *will* in such cases must naturally follow the rule of the sequence of tenses, which is the case, for instance, in contexts with the free reported speech, e. g.: *Jon* ***would*** *be in London by now in Park, perhaps, crossing the Serpentine.* (Galsworthy)

Patterns with *will + Infinitive II,* rather common in colloquial use, imply supposition with reference to a past action logically connected with the present. In its grammatical content *will + Infinitive II* goes parallel with the analogous meaning expressed by *may + Infinitive II,* e. g.: *They have been here some time. Mary* ***will have taken*** *the children to the cinema. (Cf. syn. Will have taken = may have taken = has probably taken).*

Next come patterns with *would + Infinitive I* or *II* which imply supposition made at present with regard to some action in the past, e. g.: *There were Dornifords when I was a girl. Where was that? Oh! Algeciras! He was a colonel at Gibraltar. "That* ***would be*** *his father, I expect".* (Galsworthy) In terms of meaning, such patterns go parallel with the **use** of the Past Tense *(would be his father = was his father, I suppose).*

Colloquial use has comparatively recently adopted the use of ***I wouldn't know*** for ***I don't know;*** *he* ***would know*** *for he, certainly,* ***knows,*** e.g.: ***"If*** *George is there", said Winifred, "he* ***would know"****.* (Galsworthy)

VOICE

Active : : Passive
in the English Voice System

Languages differ greatly in their idiosyncrasies, i. e. in the forms which they have adopted, in the peculiarities of their usages in the combinative power of words and idiomatic forms of grammar peculiar to that language and not generally found in other languages.

From this point of view the category of voice presents a special linguistic interest. Passive constructions play an important part in the English verb-system. Modern English, especially in its later periods, has developed the use of passive formations to a very great extent.

As a grammatical category voice is the form of the verb which shows the relation between the action and its subject indicating whether the action is performed by the subject or passes on to it. Accordingly there are two voices in English: the active and the passive. The *active voice* shows that the action is performed by its subject, that the subject is the

doer of the action. The *passive voice* shows that the subject is acted upon, that it is the recipient of the action, e.g.:

I wrote a letter. A letter was written by me.

Transformational relations for voice may be symbolised as follows: $N_1 + V_{act} + N_2$ $N_2 + V_{pass} + by + N_1$

The choice of the passive construction is often due to the fact that the agent is unknown or the speaker prefers not to speak of him.

Sometimes the agent is dropped altogether when it is unknown, well knows or unimportant. Only the passive makes this economy possible.

The passive voice is known to be expressed by analytic combinations of the auxiliary verb *be* with the past participle of the notional verb.

Another passive, formed with *get* as auxiliary and the past participle, seems to be increasing in frequency, though grammarians are at present not agreed as to its status.

The verb *get* can function in a manner very similar with *be,* e. g.: *My dress got caught on a nail. He got struck by a stone.*

To get seems closer to the true passive auxiliary *to be* in patterns like the following: *She got blamed for everything. She gets teased by the other children. He gets punished regularly.* But with all the similarity of the two verbs used in such patterns *get* is unlike *be* in the primary paradigm. We can say, for instance, *He gets punished regularly,* but we shall hardly attest *Gets he punished regularly?*

It should be noted that *to get* is often used in preference to the verb *to be* because the true passive would not be clearly distinguishable from combinations of the full predicator *be* and participial adjective complements.

Compare *to **be** married* and *to **get** married.* As is known, *to be married* can have two meanings: «одружитися» and «бути одруженим» while *to get married* is unambiguous: it can mean only *"to arrive at the married state".*

The group *to become* + past participle expresses primarily state, e. g.: 1) *The umbrella is not a possession lightly to be lost. Yet lost it becomes although it should not.* 2*) I have become very sunburnt.*

Describing the "voice" system in English structural grammarians • often lay emphasis on the fact that voice, which theoretically indicates whether the subject acts (active voice), is acted on (passive voice), performs the action for itself (dynamic voice), or acts on itself (reflexive voice), is relatively unimportant in English. The passive voice is accordingly regarded as a word-order device for giving emphasis to what would normally be inner or outer complements. H. Whitehall, for instance, makes reference to words forming the inner and outer complements of the standard sentence by the use of passive constructions.

The words to be emphasised are moved to position 1, the verb is transformed into a word-group *(be, become* or *get* + V_{en}) and the original subject (position 1) is hooked onto the end of the sentence by means of the preposition *by* (occasionally *through):* [1]

[1] *See:* H. Whitehall. Structural Essentials of English. New York, 1956.

1	2	3 4
The *reporter*	*gave*	*him books*
1	2	3
He	*was given*	*books by the reporter*
1	2	3
Books	***were given***	*him by the reporter*

As a matter of fact, the communication is exactly the same in the two sentences given above. They represent merely two views of the facts, one from the side of the doer, the other from the side of the thing done. Except for the word order, the form of the verb, and the preposition *by* they are the same.

It seems practical to make distinction between a) *direct* or *primary passive,* b) *indirect* or *secondary passive* and c) *tertiary* or *prepositional passive* [1].

The *direct (primary) passive* is formed in most cases from transitive verbs. The subject of the passive construction generally corresponds to the direct object of the verb.

I wrote a letter. A letter was written by me.

Further examples of such formations will be found in patterns known in traditional grammar as the Nominative with the Infinitive, e. g.:

They were not allowed to stay here.

He is said to be most diligent.

The direct passive is fairly common in sentence-patterns with the anticipatory *it,* e. g.:

It was agreed that we should make such experiments in the open air.

It was arranged that the expedition should start without delay.

Syntactic structures with the direct passive have a high frequency value but there are certain restrictions in their use conditioned by the grammatical organisation of the sentence:

a) the passive construction is impossible, for instance, when the direct object is expressed, a reflexive pronoun or a noun with a possessive pronoun referring to the same person as the subject of the sentence, as in: *He hurt himself. Peter hurt his arm.*

b) there are no passive forms in such phrasal verbs as, for instance, *to take part, to take courage, to take flight, to take alarm, to lose heart, to take heart* and still others.

Certain phrases of this sort, however, admit of a passive construction, e. g.: *to lose sight of, to take care, to take responsibility, to pay attention* and some others, e. g:

No responsibility is taken for the loss of personal property (hotel notice).

Attention must be paid to the results of the first experiment.

Such things should not be lost sight of.

On account of the infinite variety of lexical meanings inherent in verbs the structural relations between verbs and their objects are so flexible that to draw a rigid line of demarcation between the different types of objects is, indeed, not an easy thing to dp.

[1] *See:* E. Kruisinga. A Handbook of Present-Day English. V. 2, p. 2, p. 1; Martin Joos. The English Verb. The University of Wisconsin Press, 1964, pp. 94—95.

Relations between verbs and their objects vary according to the variant meanings of the verbs themselves as seen in the following instances given by H. Sweet: *kill the calf, kill the time, run a risk, run a business, answer a letter, a question, a person, pay the bill, pay six shillings, pay the cabman, fill a pipe, fill an office,* etc., etc.

A peculiarity of constitution hardly to be paralleled in other European languages will be found in sentence patterns with different kind of the indirect or secondary passive.

There are a number of verbs which take two objects — a direct and an indirect object. The following are most frequent among them: *to allow, to ask, to award, to give, to grant, to leave, to offer, to promise, to send, to show, to teach, to tell.*

These verbs admit of two passive constructions:

a) *A book was given to him* (the direct primary passive)

b) *He was given a book* (the indirect secondary passive)

The indirect (secondary) passive is not infrequent in verb-phrases with the verb *to give,* such as: *to give credit, to give command, to give a chance, to give a choice, to give an explanation, to give an opportunity, to give orders, to give shelter,* and the like.

He was given a good to chance to argue.

She is given an opportunity to go to the south in summer.

Suppose, you are given a choice. What would you prefer?

There are many verbs in English which take a direct and an indirect object in the active construction, but they admit only one passive construction — the direct passive, e. g.: *to bring, to do, to play, to telegraph* and many others. The list could be extended. Other verbs are not reversed in particular turns of meaning. Thus, *have* has no passive when it is statal, as in: *She has gold hair.*

Next come constructions with the so-called prepositional or tertiary-passive. What in the active is the object of a preposition connected with a verb or with a verb and its object may be made the subject of a passive construction. The subject of the passive construction corresponds to the prepositional object. This "detached" preposition retains its place after the verb. Familiar examples are:

He was sent for and taken care of.

She could not bear being read to any longer.

He is not to be relied upon.

The prepositional passive is not used with verbs which take two objects, direct and prepositional: *to explain something to somebody, to point out, to announce, to dedicate, to devote, to say, to suggest, to propose,* etc. They can have only a direct construction, e. g.: *The difficulty was explained to them. The mistake to the rule was pointed out to the man. A new-plan was suggested to us.*

The prepositional passive is not very frequent in occurrence. Its use is common with rather a limited number of verbs, such as:

1) verbs of saying: *to speak about (of, to), to talk about (of), to comment on,* etc., e. g.:

The new play was much spoken of.

2) verbs expressing scorn or contempt: *to frown at, to laugh at, to mock at, to jeer at, to sneer at,* etc., e. g.:

This idea was first jeered at.

He could not understand why his words were laughed at.

3) a miscellaneous group of verbs, such as: *to look at, to look upon (on), to look after, to look for, to approve (disapprove) of, to account for, to send for, to rely on, to think of,* e. g.:

He was sent for and taken care of.

Here is Irene to be thought of.

Observe, however, that the passive construction with the "retained" object (or "remaining accusative") has limits and is impossible with particular verbs or particular objects, e. g.: we can say *"something was fetched me",* but scarcely "*I was fetched something".* On the other hand, *"The trouble was spared me"* is not so natural as *" I was spared the trouble".* Possibilities are sometimes ever more limited; e. g.: we cannot say either "I *was cost nothing"* or *"Nothing was cost me."*

Certain verbs of removal and exclusion (such as: *banish, expel, dischange, eject, exclude, exile, forbid)* governing two objects are used chiefly in the passive, e. g.:

He was banished the realm. He was dismissed the service.

They have been expelled from the school.

The infinitive as a second object is found with a number of verbs, such as: *allow, ask, beg, beseech, bid, command, compel, declare, entreat, feel, force, encourage, incline, induce, know, lead, make, order, observe, persuade, pray, prefer, perceive, presume, pronounce, see, teach, understand, wish,* etc.

In terms of grammatical aspects of style, the usefulness of the passive merits special consideration.

The more formal referential character of passive verbal forms as compared to the active voice makes it possible to use them for stylistic purposes, as, for instance, J. Galsworthy masterly does in transferring to his pages the atmosphere of stiffness and cold restraint felt at June's treat dinner:

Dinner began in silence; the women facing one another, and the men. In silence the soup was finished — excellent, if a little thick; and fish was brought. In silence it was handed...

Bosinney ventured: "It's the first spring day".

Irene echoed softly: "Yes — the first spring day".

"Spring!" said June: "there isn't a breath of air!" No one replied.

The fish was taken away, a fine fresh sole from Dover. And Bilson brought champagne, a bottle swathed around the neck with white.

Soames said: "You'll find it dry".

Cutlets were handed, each pink frilled about the legs. They were refused bu June, and silence fell.

Soames said: "You'd better take a cutlet, June; there's nothing coming".

But June again refused, so they were borne away. And then Irene asked: "Phil, have you heard my blackbird?".

Bosinney answered: "Rather — he's got a hunting-song. As I came round I heard him in the square".

"He's such a darling!"

"Salad, sir?" Spring chicken was removed. But Soames was speaking: "The asparagus is very poor. Bosinney, glass of Sherry with your sweet? June, you're drinking nothing!"

Passive-voice forms are bulkier than common-voice forms and where there is no real reason to use passives active verb-forms are generally preferable. But passive forms are often quite effective. Sometimes what would be the subject of an active form seems unimportant or is only vaguely identifiable.

The old house has been torn down.
We've been locked out again.

Sometimes what would be the subject of an active form is important, and is included in the clause, but for valid rhetorical reasons seems better as complement of agency than as subject.

The college was founded by the local committee.
He'll always be dominated by his wife.

When the passive is an infinitive or gerund its use sometimes eliminates awkward subject constructions.

Everyone likes to be liked.
We resented being treated like that.

In impersonal written styles, the passive often serves as a way of keeping the writer out of sight. Examples are numerous. Here are some of them.

(a) *The names of such musicians have been mentioned elsewhere.*

(b) *The importance of observations in this field has always been emphasised.*

Passive constructions are often referred to as stilted, indirect and cold, impersonal and evasive. To give its critics their due, the passive, when in large doses, can indeed be ponderous stuffy and bulkier than the active. With all this it is used over and over by best stylists in prose open to none of the preceding objections. This is because it can be most important and useful to shift the centre of communication creating, according to circumstances, varied and effective sentences.

Students will find it helpful to remember that from the point of view of adequate translation into Ukrainian the English passive forms may be subdivided into three groups:

a) those translated by means of active verbal forms with indefinite personal or impersonal sentences, e. g.:

1. *You are wanted on the phone.*	1. Вас просять до телефону.
2. Were you told to wait for him?	2. Вам сказали почекати на нього?
3. She is regarded as the best student`.	3. Її вважають найкращою студенткою.
4. We are not allowed to use a dictionary.	4. Нам не дозволяють користуватися словником.

5. *He is not to be disturbed on any account.*	5. Не треба його кожний раз турбувати.
6. *I was sure the students would be called in.*	6. Я був певний, що студентів запросять.
7. *Whose fault that was will never be known.*	7. Ніколи не буде відомо, чия це була помилка.
8. *He is said to have helped you very much.*	8. Кажуть, що він вам дуже допоміг.

1. *You are wanted on the phone.*	1. *On vous demande au téléphone.*
2. Were you told to wait for him?	2. *Vous a-t-on dit de l'attendre?*
3. *We are not allowed to use a dictionary.*	3. *On ne nous permet pas de nous servir d'un dictionaire.*
4. *He is not to be disturbed on any account.*	*4. Il ne faut le déranger sous aucun prétexte.*
5. *I was sure the students would be called in.*	5 *J'étais sûr qu'on ferait venir les étudiants.*
6. *How far he was responsible will never be known.*	6. *On ne saura jamais quelle fut la part de sa responsabilité.*

b) those translated by using the verb-forms of the middle voice, e. g.:

This letter can be pronounced in two ways.	1. Ця буква вимовляється двояко.

Cf. French: *Cette lettre se prononce de deux façons.*

?. This quality is not often met with.	2. Таке не часто зустрічається.

Cf. French: *Cette qualité se rencontre rarement.*

c) those translated by the corresponding passive form of the verb, e. g.:

Nothing was said. Нічого не було сказано.

d) patterns with the passive verb-forms which can be translated only by the corresponding active ones because of the lexical character of the verb and restrictions in the use of the past participle of some verbs in our mother tongue, e. g.:

Young Jolyon saw that he had been recognised, even by Winifred, who could not have been more than fifteen	Молодий Джоліон зрозумів, що його впізнала навіть Уініфред; а їй було не більше п'ятнадцяти ро-

when he had forfeited the ків, коли він втратив право *right to be considered a For-* називатись Форсайтом. *syte.* (Galsworthy)

To sum up in brief, the frequency value of passive constructions in English is due to a number of reasons. Emphasis will be laid on the following:

a) There are, in fact, no means in English to avoid the indication of the doer of the action in active constructions.

In other languages there are special uses of the active without indicating the agent. Such are, for instance, indefinite-personal sentences in Russian and Ukrainian with the predicate-verb in the 3rd person plural but without exact relevance to the doer of the action.

The indefinite pronoun *one* and occasionally the personal pronouns *we, you* and *they,* as well as the noun *people,* may be used in this meaning. But for some reason or other the use of such sentence-patterns seems to be restricted, and English instead often shows here a marked preference of passive constructions.

b) Variation in the use of different types of passive turns existing in English lends variety to speech. Although some of them are somewhat restricted in use, they still contribute to the frequency value of the passive in general.

Substitutes for Passive

As in other languages passive meaning can find its expression not only in the paradigmatic forms of the verb. There are other techniques in English which can serve this purpose. There is always a selective way in the distribution of various means adapted to this purpose in each case. The peripheral elements of the passive field in Modern English are:

1) "get-passive".

2) verb-phrases with the semi-copulative verbs *become, stand, rest,* and *go,* e. g.:

I have become sunburnt.
He stands prepared to dispute it.
We rest assured.
They go armed.

3) active verb-forms with reflexive pronouns, e. g.:
it sees itself; it manifests itself, it displays itself, etc. [1] 4) syntactic patterns of causative meaning, e. g.: *He had his photo taken. I went it done. See the letters delivered.*

5) infinitival phrases: *a thing to do = a thing to be done; the house to let, a book to read,* etc.

6) gerundial phrases:
The house needs repairing.

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[1] Pronominal patterns of this type are sometimes referred to as "semantic" or "syntactic passive". *Cf.* French: *Cela se voit; cet air se chante partout; cette étoffe se lave bien.*

My shoes want mending.

7) phrasal verbs of analytical structure.
8) prepositional noun-phrases.

Phrasal-verbs of analytical structure type VN function with rather a high frequency value as stylistic alternatives of *be*-passive and *get-passive.* A few typical examples are given below. Others will readily occur to the student.

to find expression	*to be expressed*
to find favour	*to be favoured*
to find reflection	*to be reflected*
to find support	*to be supported*
to find solution	*to be solved*
to win recognition	*to be recognised*
to gain respect	*to be respected*
to get publicity	*to be published*
to receive a study	*to be studied*
to receive criticism	*to be criticised*
to receive recognition	*to be recognised*
to receive punishment	*to get punished*

In infinite cases such formations verge on the "quasi-grammatical" and serve, in fact, rather grammatical than lexical purposes. They carry grammatical information of voice distinction, moreover, this is often the dominant feature of their linguistic status revealed with sufficient evidence in regular Oppositional relations between simple and phrasal verbs and between phrasal verbs themselves. The relevance of many phrasal verbs to the voice-field is most obvious. Compare:

	Active	*Passive*
to attend	*to pay attention*	*to receive attention*
to help	*to give help*	*to find help*
to support	*to lend support*	*to find support*
to offend	*to give offence*	*to suffer offence*
to credit	*to give credence*	*to find credence*
to defeat	*to inflict a defeat*	*to suffer a defeat*
to publish	*to give publicity*	*to get publicity*

Phrasal verbs approach analytical forms: one of the components has lexical meaning, the second, a function verb, is semantically depleted and comes to function as a semi-copulative verb. In their linguistic status phrasal verbs remain, in fact, on the borderline between syntax and morphology. The process of converting notional words into lexico-grammatical morphemes is most active in this area.

Verbs which are part of such analytical structures differ semantically. Some of them are synonymically related in the English vocabulary irrespective of the context. Others are synonymous only in combination with certain nounal components.

to gain attention — to get attention — to receive attention; to win recognition — to get recognition — to receive recognition — to *gain recognition.*

Most frequent are such verbs as: *get, obtain, receive, find, gain, win, undergo.*

We also find here such verbs as: *achieve, attain, earn, escape, demand, claim, require, suffer, endure, deserve, merit.*

Overlapping of Oppositional relations of voice and aspect is not infrequent. Consider the following for illustration:

Active	*Passive*
Common Aspect	Inchoative Aspect
to suspect	*to fall under suspicion*
to despise	*to fall into contempt*
to observe	*to fall under observation*

Actions of Single Occurrence

Active	*Active*	*Passive*
to laugh	*to give a laugh*	*to receive a laugh*
to eye	*to give the eye*	*to get the eye*
to hug	*to give a hug*	*to receive a hug*

In such lexico-grammatical oppositions one member (the "marked" member) signals the presence of the aspectual meaning, while the "unmarked" member may either signal "absence of marked meaning" or else be noncommittal as to its absence or presence.

These two volumes comprised all the short stories he had written, and which had received or were receiving serial publication. (London)

Not being as attractive as Doyle, it was not so easy for him to win the attention of girls. (Dreiser)

She was a cold, self-centred woman, with many a thought of her own which never found expression, not even by so much as the glint of an eye. (Dreiser)

There is a close parallel to this development in other languages. Such structural elements in the English verbal system merit consideration not only in terms of their synonymic correlation with a simple verb of similar meaning. Formations of this kind are most evidently relevant to the problem of covert grammar, implicit predication, in particular.

Synonymic correlation of simple and phrasal verbs of kindred meaning merits attention in different spheres of usage. Such linguistic units are organically related and constantly aiding to and supporting each other in communication. And this is fairly universal. The choice between simple and phrasal verbs predetermines to a great extent the structural pattern of the sentence [1]. Consituation and considerations of style in the nominal-verbal contrast will generally determine the selection of grammatical forms in the organisation of the message.

Examine the grammatical organisation of the text in the following sentences with nominality adapted to its purpose in each case:

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[1] *See:* А. Д. Апресян. Экспериментальное исследование семантики русского глагола. М., 1967.

Everyone was out in their Slab Square, perambulating ***to either get or give the eye;*** *perhaps in an odd moment stopping to hear a few words of admonition from Sally's Army...* (Sillitoe)

Having given and received another hug, *he mounted the window seat, and tucking his legs under him watched her unpack.* (Galsworthy)

This last was ***the shock Jon received*** *coming thus on his mother.* (Galsworthy)

The speed with which Joe worked ***won Martin's admiration.*** (London)

The passive field includes also patterns with prepositional noun-phrases functioning as substitutes for ordinary passive forms of the verb.

Formations of this kind contribute significantly to the development of grammatical synonymy in sentence structure. In such syntactic patterns we find, for instance, nominal phrases with the prepositions *above, at, beyond, in, on, out of, past, under, within, without.* A few typical examples are:

beyond *belief, beyond pardon, beyond (or past) cure, beyond doubt, beyond dispute, beyond expression, beyond expectation, beyond grasp, beyond help, beyond all measure, beyond praise, beyond price, beyond question, beyond repair, beyond recognition, beyond reach, beyond (above) suspicion, beyond words, in use, in print, out of use, in question, on sale, under consideration, under control, under discussion, under repair, under supervision,* etc.

...June had twice been to tea there ***under the chaperonage of aunt.*** (Galsworthy)

Outside the river, ***and out of sight*** *he slackened his pace still more.* (Galsworthy)

...She remained ***under the care of Doctor Thoroughgood*** *until August the fifteenth.* (Cronin)

...he ran his beaming eyes over Martin's second-best suit, which was also his worst suit, and which ***was ragged and past repair.*** (London)

Unconsciously he absorbed her philosophy. ***Under her guidance he was*** *learning to cultivate the superficialniceties and let the deeper things go hang.* (Cronin)

The passive meaning of the phrase is generally signalled by the context, the lexical meaning of the subject in particular. Compare the following:

(a) *children in charge of* ***a*** *nurse → children are taken care of;*

(b) *a nurse in charge of children → a nurse takes care of children.*

Functional similarity of structures with nominal phrases and those with passive forms of the verb is quite obvious.

above criticism	*too great to be criticised*
beyond repair	*too old to be repaired*
without hearing	*near enough to be heard*
beyond all measure	*too large to be measured*
out of use	*no longer used*
under his guidance	*guided by him the*
house is under construetion	*the house* ***is*** *being built*

Chapter VI
ENGLISH VERB-FORMS AND THEIR PATTERN-VALUE

Time-distinctions find their expression in verb-forms. English grammatical terminology has a special word *tense* to indicate time at which an action or state is viewed as happening or existing. The speaker's subjective use of distinctions of Time drawn in accordance with the conventions of the language is naturally primary in importance.

The system of the English verb offers its own difficulties for a foreign student to master. The most troublesome problems are concentrated in the area of the finite verb, and include, in particular, tense, aspect, and modal auxiliary usage.

The components of grammatical meanings in actual verb-forms are often not so separable as it might be suggested. *Tense, mood* and *aspect* appear to be closely entwined. The terms *tense-aspect* or, say, *tense-mood* seem therefore fully justified. We can hardly say that there are pure tenses, pure moods or pure aspects; two or three of these kinds of meaning are always inseparably present in any given verb form. This will be made clear if we identify the tense-forms by specifying their characteristic sentence-functions and look at the contrasting patterns rather than contrasting forms.

A major question in learning the grammar of the English verb is therefore to look for the difference of distribution in various contexts, linguistic or situational, where each verb-form occurs.

Distinction must be made between paradigmatic (primary) and syntagmatical (secondary) meanings of grammatical forms, in other words, between its denotative and connotative meanings.

In the power of connotation of grammatical forms lies the reserve force of language. Grammatical imagery plays such a considerable role in the formal arrangement of units of speech as to deserve our particular attention.

The study of verb-forms must reasonably include their functional transpositions where we distinguish: a) formal conventional transpositions in fixed patterns of grammatical usage and b) expressive transpositions for stylistic purposes. The former are stylistically unmarked and emotionally neutral; the latter are marked and have a stylistic value.

THE PRESENT TENSE

In the practice of perhaps all languages the idea of *"now"* means a time with appreciable duration the length of which varies greatly with the context. It is important only that the theoretical zero-point should fall within

the period alluded to. The verb-form itself does not imply the length of duration before or after the present moment covering a very wide range of meaning as well as expression of intermittent occurrences. The implied context, linguistic or situational, is all that can be considered relevant.

The multiple polysemantic essence of the present tense merits close attention as most directly relevant to the problem of synonymy in grammar.

In these terms, the present tense may be characterised by distinguishing the inclusive and exclusive present. The first will include:

1) the actual present denoting an action occurring at the moment of speaking or writing. I *see an aeroplane. The teacher wants to speak to you. I love you.*

Here belong also author's words, stage remarks, comments in newspapers, etc., e. g.: *Goes behind the screen. Opens the door. Bell rings.*

2) the neutral present used when no particular time is thought of; depending on the context it may indicate:

a) something that is always true, e. g.: *The sun rises in the east* (generalising present);

b) actions permanently characterising the subject, e. g.: *Fleur does what she likes* (qualitative present);

c) ability to do something, e. g.: *She speaks three languages. (She can speak three languages).*

The neutral present is also used in giving a definition or stating a rule. This may be called present of definition, e. g.: *Water freezes below zero.*

As a matter of fact, in such cases an action or state denoted by the present tense can be referred to any sphere of time: present, past or future. Herein lies probably the reason of the fact that the frequency value of this verbal form is considerably higher in scientific English than in ordinary use.

3) the iterative present refers to an action repeated at intervals, the repetition being usually indicated by an adjunct like *every day, twice weekly, always,* etc., e. g.: I *get up at eight every day. This paper appears twice weekly. We always go to the seaside in summer.*

In terms of modern linguistics, the present tense is often characterised negatively, i. e. as the form used when there is no positive reason for the use of the past, future, or the subjunctive or any other complex conjugation form. As the unmarked item in the conjugation of the English verb, it is then called *the neutral* or *non-past of the verb* [1]. And this angle of view is not devoid of some logical foundations.

The syntagmatic meanings of the "exclusive" present may be illustrated by its use: a) *with future time reference,* b) *with the implication of a past action,* c) *with imperative modal force.*

This may be shown diagrammatically:

See: B. S t r a n g. Modern English Structure. London, 1964, p. 127.

The Present Tense

The primary denotative meaning
(Inclusive Present)

a) *I see an airplane*
b) *I love you.*

I. Indicative Modality

c) Generalising Present
The sun rises in the east.

d) Iterative Present *I always go to the South in summer.*

e) Qualitative Present
She plays tennis with innate grace.

Secondary syntagmatic meanings
(Exclusive Present)

a) past time reference !
And then in the night of the banquet she appears in her emeralds... (Mitchell)

b) future time reference
We start tomorrow.

II. Imperative Modality
You go and see him.

The present tense recounts of a future action as vividly as if it were present.

Distinction must be made here between different shades of modal meaning and adherent expressivity imparted to the verb-form by different kind of contexts, linguistic or situational:

1) strong determination of the speaker to do something or get something done. This is often the case in familiar speech, in expressive or otherwise emphatic style, e. g.:

"If *you mention her", cried Winifred, "**I go straight out** to Park Lane and I **don't come back**".* (Galsworthy)

*"You may try, and try, and try again, Messrs. Dodson and Fogg", said Mr. Pickwick vehemently, "but not one far-thing of costs or damages **do you ever get** from me, if I spend the rest of my existence in a debtor's prison".* (Dickens)

"Edward, said miss Murdstone", "Let there be an end of this. I go tomorrow". (Dickens)

2) strong certainty of future action viewed as a logical result or consequence of another given action, e. g.:

Don't go worrying about what may never happen, or *you're lost.* (Lindsay)

*"Draw a form of settlement that passes all my property to Miss Fleur's children..." Gradman grated: "Rather extremely at your age, sir; you **lose** control".* (Galsworthy)

*Gosh! Here's a ring with a big blue diamond. Worth four thousand pounds. **We're** on the velvet for the rest of our lives.* (Shaw)

The use of the present tense with the implication of futurity imparts vivacity to speech and often serves stylistic purposes. And this is not

specifically English. There is a close parallel to this development in other European languages.

A. M. Peshkovsky[1] says with truth that in such cases the category of the present tense in Russian does not lose or modify its meaning, but just actualises it in vivid and clear relief, e. g.:

...То я воображаю себя уже на свободе, вне нашего дома. Я поступаю в гусары и иду на войну. Со всех сторон на меня несутся враги, я размахиваюсь саблей и убиваю одного, другой взмах — убиваю другого, третьего... (Л. Толстой)

"That dog", said Jerry, pointing out the old leader of the troop, and speaking in a terrible voice "lost a halfpenny today. He goes without supper". (Dickens)

She rose to the full extent of her more than medium height, and said: "It has been on my mind a long time dear, and if nobody else will tell you, I have made up my mind that" — "Aunt Hester interrupted her: "Mind, Julia, ***you do it*** *— "she gasped — "on your own responsibility!"* (Galsworthy)

The present tense with future time reference is known to be widely current in certain types of subordination. Distinction must be made between its different uses in object subclauses where it may be used:

a) without any special expressive connotation, e. g.: *Suppose they come a few minutes later.*

b) with expressive connotation or such modal shades of meaning as: strong determination, certainty or assurance, e. g.:

...But understand that ***if I decorate, I decorate alone,*** *without interference of any sort.* (Galsworthy)

Be sure that ***I come back*** *with good news, and* ***I am not long gone.*** (Dickens)

"...And ***do I keep the change?"*** *asked Stanley, who had been given a shilling. "I should think you don't, my lad!" cried Turgis.* (Priestly).

"Well", he said, "I shall have to see Soames ...At all events I'll let you know ***what happens*** *when I speak to Soames".* (Galsworthy)

"Of course, there's legal separation — we can get that. But separation! Um" — "What does it mean?" asked Winifred desolately.— "That ***he can't touch you or you him; you're both of you married and unmarried."*** (Galsworthy)

The use of the present tense with the implication of futurity in object subclauses is rather a frequent occurrence after such verbs in the principal clause as: *to be, to care, to hope, to look, to mind, to pray, to see,* etc.

"Let's hope ***they stay there,"*** *Mullinder said. "They want to finish off that lot once and for all this time."* (Sillitoe)

The present tense may be functionally synonymous with the Present Perfect. This is often the case in patterns with verbs of saying, seeing and hearing. The present tense is employed here perfectively to imply "being in a state resulting from having..." Examples are:

Fly over my city, little Swallow, and tell me ***what you see there.*** (Wilde)

[1] *See:* А. М. Пешковский. Русский синтаксис в научном освещении. М., 1938.

***I hear**, you couldn't wait two weeks for me.* (Mitchell)

*You've been to Switzerland, **they tell me**.* (Galsworthy)

Reference is made here to a past action and the speaker uses the present tense as though the words had just been spoken, since he feels the matter as one of his present interest.

See also the following example:

"...The boy, where is he?"

"He is playing with some friends".

"With some friends? Will he be long?"

"About an hour".

*"A fine little boy. **I come** to speak with you about him".* (Gordon) (*I come = I have come).*

The opposition present-past comes to be neutralised. The context is explicit enough to make the necessary meaning clear. In such cases the present tense is employed "perfectively", to imply "being in a state resulting from having...".

This use belongs chiefly to conversation and letter writing, and is common only in the first person, though, with the verb *see* the second person seems also to be "perfective" in such patterns as: *You see I have done my best to help you.*

The expressive element is well seen in stylistic transposition of the present tense with such past time reference as given below:

"Old Taylor told rather a good one at the pub yesterday"', he began. "It was a. wedding in the country. Rather a rough crowd of wedding guests, all waiting for the bride to get changed before they could get stuck into the booze and dancing. Well, one of the guests manages to get into the bride's room and he rapes her. No arguments".

Naturally, everybody is very upset and the best man makes a speech. He tells them that not a drop of booze is to be served until the wrong is righted. Everybody looks longingly at the brandy, but not a drop can they get. Time passes, when suddenly the best man comes running in again. He is beaming all over his face, and he calls for silence. 'It's all right, ladies and gents', he says. 'Honour is satisfied. The bloke apologised". (Gordon)

The change of the tense-forms with one and the same time reference îs a most effective stylistic device in expressive language. The present tense recounts the past viewed by the speaker as vividly as if it were present.

I hand the first book to my mother. Perhaps it is a grammar, perhaps a history or geography. I take a last drowning look at the page as I give it into her hand, and start off aloud at a racing pace while I have got it fresh. I trip over a word. Mr. Murdstone looks up. I trip over another word. Miss Murdstone looks up. (Dickens)

THE PRESENT CONTINUOUS (PROGRESSIVE) TENSE

. The progressive forms are commonly defined as denoting concrete processes of the action whose progression is taking place at a definite moment of time expressed or implied in the context or speech situation,

i. e. processes limited in time as contrasted to those of general validity. The most important function of the progressive aspect is to refer to temporary activities situations or goings-on.

The progressive forms are normal where predication tells of *actions,* events, or states of affairs that are in process at the moment of speech or writing and are thought as begun, but not ended, with beginnings and/or ends felt as relatively close to the time of writing or speaking.

The denotative value of the Present Progressive may accordingly be characterised as indicating: a) present time relevance, b) something progressive, c) contact with the moment of speech. These three semantic elements (semes) make up its synchronic componental polysemy.

She looked at him scornfully and answered: "I don't know what you are talking about!" (Galsworthy). *"Sorry!" said Desert, abruptly: "I'm boring you. Have a sweet?'* (Galsworthy). *"You are talking like a child".* (Galsworthy)

Grammar books make reference to the fact that the continuous tenses cannot normally be used with verbs that do not denote duration in a limited time, such as: *believe, belong, desire, detest, feel, forget, hear, hope, like, love, recollect, remember, imagine, refuse, see, smell, think, wish, want, know,* etc.

But in present-day English, especially in spoken English, these verbs are found more and more frequently in continuous forms either because the verb is taken in a slightly different meaning or because of their particular application to this very moment and special emphasis of duration, e. g.: *"**Are** you **feeling** strong, darling? Aunt Em is here, and my uncle Hilary and his wife".* (Galsworthy) *"He'll never give me a sign of what he'**s thinking** or going to do. Like was!"* (Galsworthy) *Then it's little enough you **are knowing** of any man living, let alone Ashley.* (Mitchell)

It will be relevant to observe that the grammatical content of the progressive forms varies its effect according to the type of meaning conveyed by the verb.

Most difficulties over the use of the progressive forms arise, in fact, with the classes of verbs which are normally incompatible with the progressive.

(a) *Peter is being most inattentive.*
(b) *I'm thinking about what you said.*
(c) *I'm listening to you.*

Peter is being inattentive implies a rather permanent quality. *I'm thinking about what you said* differs from *I think so,* as there is an element of deliberateness about the thinking where the continuous forms are used: thought is viewed here as a kind of work, with fairly well defined beginning and end, not merely quick darting of opinion rising instantaneously.

I'm listening to you differs from *I hear you: listening* is conscious and deliberate, but *hearing,* in this sense, is a reflex.

Verbs of physical and mental perceptions and verbs of saying are comparatively seldom used in progressive forms. When this is the case, the verb-form marks intensity of an action in process with emphasis laid on it, e. g.:

Her eyes were not quite close but surely were not seeing. (Galsworthy)

He glanced at Fleur. There she sat, arid what she was feeling he couldn't tell. (Galsworthy)

She gazed and gazed, wondering, delighting, longing, and all the while the siren voice of the unrestful was whispering in her ear. (Dreiser)

Compare also the following:

1. a) *You imagine he'll come.* *You think he'll come.*
   b) *You are imagining things. You are having hallucinations.*
2. a) *I plan to leave tomorrow.* *I intend to leave tomorrow.*
   b) *I am planning my holidays. I am making arrangements for the holidays.*

It would be wrong to say that certain verbs are never used in Continuous forms, rather, some kinds of predication expressed by certain verb-phrases resist expansion of their forms.

Thus, for instance, in *Now I'm remembering* the Present Continuous may be referred to as used to emphasise the limited duration, but this is arbitrary, for we may say that in this case *remember* has the meaning of "make a conscious effort to remember", in which sense the Continuous form is fairly common.

Further examples are: *They're living in London* and *They live in London.* The Continuous form suggests either that they have moved there recently or that they intend to move soon, or both. The simple Present indicates that London is their permanent home.

With verbs such as *read* or *work,* which refer to non-momentary activity, the Present Continuous will usually suggest duration of the activity, itself, especially if a point of time is indicated, e. g.:

Don't call on me, I'm working at twelve [1].

In contrast, the activity has no duration in: *I'm leaving at twelve.* If this differs at all from *I leave at twelve,* it is in terms of intention as compared to a fixed plan or decision.

Note. The fact that the Continuous forms may be used to suggest a general intention can also be illustrated by the use of the Past and Present Perfect Continuous in patterns like the following: *I've been coming to see you for a long time.* The intention has lasted over a long time and, as the Perfect Tense shows, began in the past and extended right up to the present moment. *I'm very glad to see you. It was nice of Jon to think of bringing you down to us. "We weren't coming to the house", Jon blurted out, "I just wanted Fleur to see where I lived!"* (Galsworthy) *(we weren't coming → we did not intend to come).*

It is interesting to compare also the following:

I long for you every moment → I am *longing for you every moment.*

[1] *Quoted by* F. R. Palmer. A Linguistic Study of the English Verb. London, 1965, p. 11.

The two forms differ only in emotional saturation and emphasis, their grammatical content being absolutely identical.

H. Poutsma in *his Late Modern English* points out that in this expressive use the Continuous forms may be compared with the emphatic analytical forms of the Present Tense (Common Aspect). I *do long → I am. longing.* Similarly: *I did long → I was longing. Cf. Oh, how the stars were shining! How the diamond did twinkle and glitter.*

Syntagmatic connotative meanings of the Present Continuous signalled by different contexts, linguistic or situational, will be illustrated by its use in transposition where it may denote:

(1) properties or other traits ("qualitative present"), e. g.:

She is always grumbling about trifles. She is playing tennis with innate grace.

(2) repeated processes of increasing duration or activities characteristic of the subject at the given period.

This meaning is generally signalled by the immediate lexical context, adverbs of frequency and repetition, in particular, or consituation, e. g.:

"He is fond of her, I know", thought James. "Look, at the way he's always giving her things." (Galsworthy) "*I'll cable at one, otherwise we may have a lot of expense. The sooner the things are done the better. I'm always regretting that I didn't".* (Galsworthy) *"I had Muskham down yesterday and he was jolly decent. I'm trying to take up birds".* (Galsworthy) "*... Yes, don't make it an autobiography. Let it go forth as fiction. And no one must know that I'm working at it"!* (Gordon)

That the Present Tense and the Present Continuous may both serve this function will be seen from the following example when the two forms go parallel with identical meaning: *"The rest of us have our own particular catling. I'm teaching now at one of the church schools. I also do some coaching at night, and now and then articles I write on the problems of the coloured people are accepted by the European press — provided, that is, I don't make them too critical".* (Gordon)

(3) an action anticipated or planned in the future. This use is often an effective means to express a strong determination on the part of the speaker. When we contemplate an action unfolding before our eyes, it naturally arouses certain feelings (praise, pleasure, blame, impatience, reproach, etc.), e. g.:

Brain said to his cousin: "I'm signing on as well in a way, only for life. ***I'm getting*** *married."*

*Both stopped walking. Bert took his arm and stared: "You'****re not****."*

I'm. *To Pauline.* (Sillitoe)

...He could afford to control himself now.

*"Daisy'****s leaving*** *you."*

"Nonsense."

"I am, though," *she said with a visible effort.*

*"She'****s not leaving*** *me!" Tom's words suddenly leaned down over Gatsby.* (Fitzgerald)

The implication of a future action is endowed with modal force and special emotive functions in cases like the following:

Examine also the connotative value of the Present Continuous in the following example:

Fleur huddled her chin in her fur. It was easterly and cold. A voice behind her said, "Well, Fleur, am I going East?"

Wilfrid! His collar up to his ears, a cigarette between his lips, hands in pockets, eyes devouring.

"You are very silly, Wilfrid!"

"Anything you like; am I going East?" (Galsworthy)

Am I going East? comes to mean: *Shall I go East? → Do you want me to go East?*

4) actions anticipated or planned in the future with the implication that something must necessarily take place:

a) *When is the action coming on? Next month?* (Galsworthy)

b) "If *you think I might risk it, Miss, I'd like to slip round to my dentist".— Oh! What race is being* ***run*** *this afternoon, then, topping?"* (Galsworthy)

It is important to observe the difference between *I start work to-morrow* and *I'm starting work to-morrow.* The first suggests that *to-morrow* is the day fixed for starting, the second that the speaker now intends to start. Verbs which refer to activities that are commonly fixed by firm decisions are more likely to be used in the Present Indefinite with the future sense, e. g.: *to begin, to start, to end, to finish.*

5) a future action of irregular occurrence, as in:

He is playing Shuberfs to-morrow.

The use of the Present Continuous may imply, in contrast to the simple Present, that the action is sporadic, unsettled, inexplicable. In patterns of this kind a particular content of the Continuous form as contrasted to the simple Present shows more clearly; the implication is that even though there may be a recurrent activity, no explanation for it will be found. [1]

6) imperative modality. The expressive element of transposition into the Imperative is particularly strong:

He tried to brush Anthony aside. But Anthony firmly stood his ground. "I'm sorry", he said, his teeth together, "You're not going in there". (Gordon) *You are not going* is synonymous with *Don't go! → Don't you go!*

Examine also the variant meanings of the Present Continuous in the following dialogue:

"We're going after buff in the morning", he told her.

"I'm coming"*. she said.*

"No, you're not".

"Oh, yes, I ***am.*** *Mayn't I, Francis?"*

"We'll put on another show for you tomorrow" Francis Macomber said.

"You ***are not coming"****, Wilson said.* (Hemingway)

The pattern-value of the Present Continuous may be shown diagrammatically as follows:

[1] See: F. R. Palmer. A Linguistic Study of the English Verb. London, 1965.

Present Continuous

The primary denotative meaning

She is reading.

Secondary syntagmatic meanings

I. Indicative Modality

(a) Generalising Present

*Language **is** always **changing.***

(b) Iterative Present

*"I'm **always thinking** of him", she said.* (Maugham)

(c) Qualitative Present

What's up Brian? You're never crying, are you? (Sillitoe)

(d) past time reference

*Time passes, when suddenly he **is coming** up again.*

(e) future time reference

*Tell him I'**m coming** up tomorrow morning.*

II. Imperative Modality

You ***are not coming*** with us!

THE PAST TENSE

The grammatical content of the Past Indefinite may be briefly characterised as follows: the Past Indefinite represents an action or state as relatively static in the past. The duration of the process indicated by the Past Indefinite can vary according to the immediate lexical context or special situation with no time indicators at all.

The Past Indefinite Tense refers an action to the past without telling anything about the connection with the present moment. It is primarily the tense of narration. It may denote:

1) a succession of actions in the past, e. g.:

*I **went up** and **had a bath,** and **dressed,** and **stood** at my window, listening to the drone of a tractor still cutting corn, and getting a little drunk of whiffs from the honeysuckle.* (Galsworthy)

2) simultaneity in action, e. g.:

*When it **gave** you the spirit, **distilled** the essence, it **didn't see real;** and when it **gave** you the gross, cross-currented, contradictory surface, it **didn't seem worth while*** **(Galsworthy).** ***He paid no attention** when the young man **raised** his hat.* (Galsworthy)

3) a special use of the Past Tense is presented by patterns like the following:

*After he **left** the house, he **recollected** that he **had not locked** the door. That **happened** before I **met** you.*

The opposition between perfect verb forms and the past tense forms occurring in such clauses is neutralised. The function of signalling "earlier time" is taken over by the words *after* and *before.*

4) repeated actions in the past. (Here belong also patterns with the Past Indefinite used to denote a permanent characteristic of a person or thing spoken about).

5) the Past Tense is fairly common in denoting abilities, properties or habitual actions represented in speech situation as relatively static, e. g.: *She played tennis with innate grace.*

6) past actions logically connected with the present in patterns with adverbs of frequency and repetition: *never, ever, always, seldom* and *before.* The grammatical content of the Past Tense in such cases goes parallel with the Present Perfect as its stylistic synonym with a subjective element in it, e. g.: "I *am a doctor, you know.— Really? You never* ***told*** *me". "I don't want to argue. French and English never* ***did get on,*** *and never will".* (Galsworthy)

It is important to remember that the adverb *never* in patterns with the Past Tense is often used rather to intensify negation than in the meaning of *"not ever"* at *"no time",* e. g.:

He ***answered*** *never a word* — Він так й не відповів нічого.

Bill never ***turned*** *his head* (London)— Біл так і не обернувся.

"So you've come back", he repeated. She never ***looked up,*** *and never spoke, the firelight playing over her motionless figure.* (Galsworthy) —... Ірен не глянула на нього, не сказала ні слова...

The use of the Past Tense in patterns like *"Did you ever?"* or *"Did you ever hear of such a thing?"* is virtually synonymous with *"Have you ever heard of such a thing?"* The two structures differ only in style, the former as highly expressive is generally used merely as emotional exclamation in expressive language.

7) the Past Tense is common in narration to indicate anteriority, e. g.: ***He thought*** *he had lost her, then almost* ***ran*** *into her standing quite stilt.* (Galsworthy)

8) there are also cases when the Past Tense is used for stylistic purposes to denote that what has hitherto been true is so still and will always remain so. Familiar examples quoted by O. Jespersen are:

Men ***were deceivers*** *ever.* (Shakespeare)

Faint heart never ***won*** *fair lady.*

THE PAST CONTINUOUS (PROGRESSIVE) TENSE

The primary meaning of the Past Continuous is that of a past action shown in its progress at a given past moment, e. g.:

The door ***was*** *slowly* ***opening,*** *and Anthony found himself gazing into a pair of pale-gray hooded eyes.* (Gordon) *She followed his gaze through the falling rain and saw a man and a girl coming from the large block of flats opposite her home. Now they* ***were*** *getting into a little motor car.* (Gordon)

Verbal processes in narration may also be denoted by the Past Continuous, e. g.:

The fog ***was*** *rapidly* ***disappearing,*** *already the moon shone quite clear on the high ground on either side. It seemed to him very far off a great throng was* ***forming. It was menacing, shouting.*** *It stirred, it moved, it* ***was advancing.***

Progression in time as denoted by the Past Continuous is most fluctuating and variable: from several short stretches of time to long duration, repeated actions or simultaneity or, say, increasing duration. Examples are:

Suddenly Soames said: "I can't go on like this. I tell you I can't go on like this. His eyes ***were shifting*** *from side to side, like an animal's when it looks for way of escape".* (Galsworthy) *Jolyon gazed into his hat, his embarrassment* ***was increasing*** *fast; so was his admiration, his wonder, and his pity.* (Galsworthy) *...But Mammy was showing her age and rheumatism* ***was slowing*** *her lumbering tread.* (Mitchell) Here the implied context is all that exists or can be considered relevant.

*Two other youths, oblique-eyed, dark-haired, rather sly-faced, like the two little boys****, were talking*** *together and lolling against the wall; and a short, elderly, clean-shaven man in corduroys, seated in the window,* ***was conning*** *a battered journal.* (Galsworthy) Compare also:

a) *She* ***was playing*** *the piano from eleven to twelve this morning.* b) *She* ***played*** *the piano from eleven to twelve this morning.*

What matters in the choice of the verb-form, as always in language, is the speaker's view of matters.

To sum up, continuous forms may either indicate that an activity is incomplete or not as yet completed, or else may be noncommittal regarding the completion of the specified activity.

A special interest attaches to its stylistic transposition where it comes to represent:

a) future action when that future moment is viewed from the past. This is often the case in patterns with the free reported speech. The primary meaning of the verb-form comes to be neutralised by the situational context, e. g.: *At last, my dear, I thought you were never coming.*

b) with adverbs of frequency and repetition the Past Continuous will generally denote habitual actions, abilities, properties and other characteristic traits, e. g.: *Annette was always* ***running*** *up to town for one thing or another, so that he had Fleur to himself almost as much as he could wish.* (Galsworthy) '

Instances are not few when patterning with such adverbs becomes an effective stylistic device to express various emotions: annoyance, irritation, displeasure, anger, amusement, praise, etc. The expressive element is often intensified by some other indicators of the given context, e. g.:

His car bumped something slightly, and came to a stand. That fellow Riggs was always bumping something. (Galsworthy)

The emotive factors determine and modify patterns of grammatical structure in unnumerable ways. Attention has been repeatedly drawn to the fact that they may affect not only the choice of vocabulary but the character of such metaphors as occur in the use of grammatical forms. The Continuous Tenses of the present-day English are most dynamic in this respect. More and more they are used with special functions of different modal force. The stylistic range of their application in expressive language has become surprisingly wide.

c) we also know such transpositions when the Past Continuous is endowed with special emotive functions and comes to express rather the

intention of doing something than the action itself. In such patterns of "implied negation" the connection between the subject and predicate is not to be taken in a direct or positive sense. The meaning is thus negative, that of an unrealised intention to do something (suppositional modality), e. g.: "*I suppose you were too busy to come to the station".*

He coloured crimson. "I ***was coming****, of course", he said, "but something stopped me"* [1].

'I was coming' means: *"I intended to come" (but I did not)* [2].

Like in other cases, the opposition "real — unreal" comes to be neutralised here by contextual indication.

Here he was not surprised to meet Stener just coming out, looking very pale and distraught. At the sight of Cowperwood he actually blanched.

"Why, hello, Frank", he exclaimed, sheepishly, "where do you come from?".

"What's up, George?" asked Cowperwood. "I thought you were coming into Broad Street".

"So I was", returned Stener, foolishly, "but I thought I would get off at West Philadelphia and change my clothes. I've a tot of things to tend to yet this afternoon. ***I was coming in to see you****". After Cowperwood's urgent telegram this was silly but the young banker let it pass.* (Dreiser).

Cf. Russian: открывал, да не открыл, выбирал, да не выбрал. Ukrainian: розкривав, та не розкрив; вибирав, та не вибрав.

Closely related to this is the analogous modal use of the Present Perfect Continuous, e. g.: *Mr. S. lands at Southampton tonight. He has always been coming. This time he has come.*

THE PERFECT TENSES

The category of time relevance in English is based on the binary opposition "non-perfective :: perfective"; the former is known to be unmarked, the latter possesses a special grammatical meaning. This is to suggest that the action denoted by the unmarked form is not correlated with some other moment of time or some other action whereas the perfect form is characterised by a special current relevance.

Grammarians differ greatly in defining the linguistic nature of the Perfect Tenses in English. That the category of Perfect is a tense category is sometimes denied. Reference is often made to the specific aspective essence of these verbal forms defined as resultative, retrospective, successive, etc.

A. I. Smirnitsky's[3] viewpoint presents a special point of interest. His basic assumption is that the Perfect Tenses express the category of "time relation" presented by the regular opposition of all

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[1] *Quoted from* Н. В. К а л а ч е в с к а я . Грамматическая категория вида в английском языке. «Філологічний збірник», КДУ, 1957, № 10.

[2] *See:* Latin "imperfectum de conatu" used with analogous meaning, e. g.: *Veniebatis igitur in Africam... prohibiti estis in provincia vestra pedem ponere.*

[3] А. И. С м и р н и ц к и й . Перфект и категория временной относительности. «Иностранные языки в школе», 1955, No. 1; Морфология английского языка. М., 1959, p. 311.

Perfect forms to all non-Perfect forms, such as *works:: has worked; worked :: had worked; will work :: will have worked,* etc. The corresponding relative terms adopted by A. Smirnitsky for these grammatical contrasts are "non-perfect" and "perfect".

The unmarked non-Perfect forms do not refer to a special current relevance whereas the marked Perfect forms express priority.

A. I. Smirnitsky presents a logical system of the correlation between the Indefinite, the Continuous, the Perfect and the Perfect Continuous forms graphically as a parallelepiped on whose three dimensions he placed: 1) the category of tense (the Present, the Past and the Future), 2) the category of aspect (the Common and the Continuous) and 3) category of time relation (the non-Perfect and the Perfect forms).

Somewhat similar views on the categories of the English verb are held by the American scholar M. Joos [1].

In treating the Indefinite, the Continuous, the Perfect and the Perfect Continuous forms M. Joos, like Prof. Smirnitsky, marks out three different verb categories which he calls "tense", "aspect" and "phrase".

Other grammarians advocate the view according to which the category of Perfect is a peculiar tense category, i. e. a category included in the verb paradigm along with the categories "present" and "past" [2]. According to G. Vorontsova [3] the category of Perfect is a peculiar aspect category and as such must be included in the regular grammatical contrasts of "common" and "continuous" aspects.

The divergency of the linguistic approaches to the identification of the Perfect Tenses in English is indeed striking.

The question much debated nowadays is how define the invariable meaning of these grammatical forms.

What should not escape our notice is that the shift from tense to aspect which is so specific in the functional relationships of English verb-forms cannot be studied in isolation from the distributional meaning of the Perfect Tenses.

One more question primary in importance is that the grammatical content of the Perfect Tenses cannot be studied without a considerable reference to the lexical character of the verb and variations of denotative and connotative meaning resulting from the use of Perfect forms in different syntactical environment, large patterns, in particular.

The occurrence of the Perfect Tenses in different syntactic environments will show variations of their basic grammatical content. Instances are not few when the context comes to be explicit enough to neutralise the opposition between the Perfect Tenses and the preterit verb-forms.

The current relevance as marked by the Perfect Tenses must reasonably be referred to as their basic meaning.

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[1] *See:* M. Joos. The English Verb. The University of Wisconsin Press Madison and Milwaukee, 1964.

[2] *See:* O. Jespersen. The Philosophy of Grammar. London, 1968, p. 254.

[3] *See:* Г. Н. Воронцова. Очерки по грамматике английского языка. М., 1960, p. 191.

Observations on the difference of distribution, in the kind of context, linguistic or situational, where each perfect form occurs, give every reason to say that the resultative meaning and the meaning of completeness do not exhaust the aspective content of the Perfect Tenses with all their multiple polysemantic essence in present-day English.

What needs further investigations as grammar learning advances is the study of the dependence of the meaning of Perfect forms on the tense category (present, past and future) and its distributional meaning in cases when the application of the verb-form seems to go far beyond the strict limits of the system. The fact is, that we occasionally find such varied uses of the Perfect Tenses that they may bring to considerable linguistic changes of the meaning of the form itself. It is also interesting to note that considerable variations in their patterning sometimes appear a matter of stylistic preference. There are important treatments of their distributional value presented by A. Korsakov in one of his workpapers «Перфектно-поширені форми та вираження часових відношень в англійській мові».

It will not be superfluous to point out that there is a good deal of difference between the use of the Past and Perfect Tenses in English and some other languages. The Perfect Tense is often used in other languages where the Past Tense is required in English. This is the case when attention is drawn to the time at which an action or event took place in the past; hence especially in questions beginning with *when?* (Sometimes with *where?),* and in sentences with adverbial adjuncts answering such questions, e. g.:

When (where) did you see him last?
(Cf. Where have you been all the time?).
Two aeroplanes were shot down yesterday. I received his letter a week ago. His father was born in Ireland. Did you come by tram or by bus?

The Present Perfect Tense usually denotes an action that falls within the time-sphere of the present. Its uses are mainly three: (a) the Continuative Perfect; (b) the Resultative Perfect; (c) the Perfect of Experience.

The Continuative Perfect often corresponds to a Present Tense in other languages; English shares with some other languages the use of the Resultative Perfect, which denotes a past action connected, through its result, with the present moment, e. g.:

We have bought a new car. ... (Cf. We bought a new car last week). Look what you've done. Ten years have passed since we first met.

We have a use intermediate between the Continuative and the Resultative Perfect when the reference is to a period of time that is not yet over, e. g.: *I've been to the pictures twice this week.*

(But: *I went to the pictures twice last week).*

To indicate completed activities in the immediate past the Perfect Tense with the adverb *just* may be used, e. g.: *George has just gone out. It has just struck twelve.*

In spoken English *I've got* is often equivalent to *I have: Guess what I've got in my pocket.*

In a sentence like *He's got (= obtained) what he wants*, however, we have to do with a Resultative Perfect.

The Perfect of Experience expresses what has happened, once or more than once, within the speaker's or writer's experience. It is not unknown in other languages, at least in head-clauses, though an adjunct expressing repetition is usually added. Similar adjuncts may be added in English, e. g.: (1*) I have sat for hours on the river bank on a. fine summer's day, waiting for a fish to bite.* (2) *When I have asked him the way, I have invariably received a polite answer.*

Like the Present Tense, the Present Perfect may neutralise its primary meaning in subordinate clauses dependent on the main clause expressing or implying future time, e. g.: *Wait till I've finished my work. As soon as I have copied the text, I shall give it to you.* The Past Perfect (Pluperfect) answers partly to the Past Tense, partly to the Perfect. It seems to represent a shifting back of these tenses into the (more distant) past[1].

One more important point must not be left unmentioned here. We mean the use of the verbal forms which in present-day English go parallel with the Present Perfect and Past Perfect as to their structure but differ essentially in their grammatical content and stylistic value. These are patterns with the participle II separated from the auxiliary *have* as in*: I have all my work done. We have it all thought out, don't worry.* Patterns of this kind are often referred to as intensified forms of the Perfect Tenses (Present or Past), the so-called "Conclusive Perfect". According to O. J e s p e r s e n, for instance, they hardly differ from the perfect forms and serve only to emphasise the present state much stronger than the Perfect does.

There is, indeed, a suggestion of effort implied in such forms which makes them forcible and highly expressive. But separation from the auxiliary verb imparts such a clear cut adjectival character to the participle that such patterns denote not so much an action as a. state. A verbal form comes to function as an intensive statal passive.

Colloquial English abounds in patterns like the following: *You had it memorised all through in the morning, but I feel you're forgetting it again. When you came, I had my plans already made.* Attention will be drawn here to the grammatical ambiguity which may result from the use of such forms in different contexts. This ambiguity is generally resolved by the immediate lexical context.

The descriptive character of the participle isolated from the auxiliary *have* has made possible the following uses of the verb-phrase:

a) patterns grammatically synonymous with the Perfect Tenses (Present or Past), e. g.:

[1] *See:* R. W. Zandvoort. A Handbook of English Grammar, London, 1965, p. 62. 152

I have it memorised to perfection. Cf.: I have memorised it... I had it memorised to perfection. Cf.: I had memorised it...

b) patterns grammatically synonymous with statal passive. These may be referred to as "statal passive of intensity", e. g.:

They have all their opponents beaten.

c) patterns with the full force of the present or past tense, causative in their meaning, e. g.:

I have my suits made to order. I had my suits made to order.

Instances are not few when the Present Perfect is used with reference to simultaneous actions. Here we find patterns like the following: *Haven't you had the window open since I have been out?*

It is interesting to note that in contexts with reference to habitual use there is a potential ambiguity. Take the following sentence for illustration: *Every time I have seen her she has been reading.* This may have two possible meanings: either that on each occasion she was actually reading or that on each occasion she had previously been reading. The ambiguity arises from the fact that the Perfect may imply either the overall period of time that we are speaking about or, in addition, each repeated period. The overall period of time is clearly shown by *Every time I have seen her* to be one that began in the past and continues up to the present moment. But the successive periods of time that are to be related to these points of time may either be periods that simply overlap these points of time or they may be periods that began before and continue up to the given points of time.

In most cases a sentence-pattern with *whenever* or *every time* followed by Perfect tense-forms in both clauses is obviously interpreted in the first of the two senses, the Perfect being taken with reference only to the overall period of time, activity on each occasion overlapping the points of time. The other sense will generally be indicated by some special situational context.

Next we come to the use of the Past Perfect Tense. It will as well be seen here that the syntax of the verb bears an intimate relation to its morphology because the grammatical content of this verb-form is also greatly conditioned by the syntactical arrangements in which it occurs.

Observed in different patterns of syntactic environment the Past Perfect will show a considerable variation in its grammatical meaning.

It is important to emphasise the following:

a) in a great many cases the Past Perfect Tense serves to connect grammatically two past actions, one of which is prior in time. Examples are not far to seek:

Dinny spun round to the window. Dark ***had fallen*** *and if it hadn't she couldn't have seen.* (Galsworthy)

Sometimes it is possible to use the simple Past Tense for both actions in analogous arrangements; the difference will be one of emphasis. The Past Perfect emphasises the priority of time. In its stylistic value it is slightly more formal.

Thus, for instance, the following two sentences appear to be interchangeable: *I had studied French before I started English. I studied French before I started Greek.* Textbooks often say that *'had studied'* implies that

Compare the Ukrainian: Як гукнеш, так і відгукнеться. Що посієш, те й пожнеш.

Similarly in Russian: Как аукнется, так и откликнется. Что посеешь, то и пожнешь.

Closely related to this is the use of the Future Tense applied to lifeless things to denote power or capacity, e. g.: (1) *The hall will seat two hundred.* (2) *That* ***will do.*** (3) *That* ***won't do.***

b) the activity essentially characteristic of the subject, very often with some approval, disapproval or reproach. The necessary meaning is usually signalled by the context, e. g.:

"Very true, child; but what's to be done? People ***will talk,*** *there's no preventing it."* (Sheridan)

*"Doctors!" said James, coming down sharp on his words; "I've had all the doctors in London for one or another of us. There's no satisfaction to be got out of them; they'****ll tell*** *you anything. There's Swithin, now. What good have they done him? There he is, he's bigger than ever; he's enormous; they can't get his weight down. Look at him!"* (Galsworthy)

Further examples are: *Don't listen to him! He* ***will tell*** *you incredible things. They* ***will sit*** *here for hours playing chess.*

This kind of functional contrast in the use of the tense-forms may be illustrated by numerous examples in Ukrainian.

Cf. Сидить і оком не моргне. Мовчить і слова не скаже.

Similarly in Russian: Сидит и глазом не моргнет. Молчит и слова не скажет.

Compare also: Чуден Днепр при тихой погоде, когда вольно и плавно мчит сквозь леса и горы полные воды свои. Ни зашелохнет, ни прогремит.

Here is a good example to illustrate the use of the Future Tense where it does not convey the pure idea of tense but is associated with modal conceptions of a very strong presumption (Hypothetical Future):

"...Father! I have said I do not... I have said I cannot..."

"By the most merciful what? What? The name for it! Words for it!"

"Do not frown on me father. I wish him happiness. I cannot marry him. I do not love him."

"You ***will remember*** *that you informed me aforetime that you did love him."*

"I was ignorant. I did not know myself. I wish him to be happy." (Dreiser)

We find here various shades of hypothetical meaning ranging from a mere supposition and conjecture to a strong presumption. The necessary meaning is generally sensed from the grammatical or situational context and intonation in actual speech. Other examples are:

(1) *He* ***will*** *already* ***be asleep,*** *don't disturb him.* (2) *That* ***will be*** *your luggage, I think.* (3) *Mother* ***will be wondering*** *where we are.*

A parallel development may be traced in other languages.

Cf. French*: Il dormira déjà (He must already be asleep).*

German: *Er wird schon schlafen. Das wird schon wahr sein. Der Brief wird wohl fertig sein.*

The Future Perfect Tense may take over analogous functions. We mean such contextual situations when it does not imply futurity at all but

is used to indicate a mere supposition with reference to a completed action, e.g.: *They **will have heard** the news* may be synonymous with *I suppose they have heard the news* or *They may have heard the news.* Further examples are: a) *They won't have seen you come. (Syn. They can't have seen you come)* b) *It **will have been** already **gathered** from the conversation of these worthies that they were embarked in an enterprise of some magnitude...* (Dickens)

In present-day English *shall* and *will* are not the only ways of referring to future time. Futurity may also be expressed by transpositions of other verb-forms, well known in many, if not all, languages. Implying futurity, we can say, for instance: *I'll read my essay on Tuesdays → I read my essay on Tuesday → I'**m reading** my essay on Tuesday.* The difference will lie here in the implied attitude to, ground of expectation of the future action, or determination to do so.

"...About leaving your husband, Lady Corven; any reason you'd care to give me?" Clare shook her head.

"I'm not going into my life with him, either here or anywhere. And I'm not going back to him". (Galsworthy)

The Future Tense may be used with imperative force. This is the case, for instance, when we desire to speak courteously and at the same time indicate that we are confidently expecting that our wish will be fulfilled.

*As you are going to the post office, you **will** perhaps **mail** these letters for me.*

When spoken in earnest tone the future becomes almost a command. *She (grandmother to grandchild) said, "You **will do** nothing of the kind!"*

*"None of that! none of that!" he said, glowering under his strange, sad, gray brows. "I can't stand it! Don't tempt me! We're not out of this place yet. He's not! You'**ll come** home with me now".* (Dreiser)

*You'll go or I'**ll sell** you down the river. You'll never see your mother again or anybody you know... Hurry!* (Mitchell)

The imperative force is most expressive in similar uses of the Future Continuous:

*"I know who you're here with", he continued, shaking his head sadly. "The dog! I'**ll get** him yet. I've had men watchin' you all the time. Oh, the shame of this day! The shame of this day! You'**ll be comin'** home with me now".* (Dreiser)

Transposition of the Future Tense into the Imperative is common in other languages.

French: *Vous ferez signer ce texte et vous me le rapporterez demain.*

Similarly in German: (1) *Mach die Notizen. Du wirst bei mir bleiben.* (Bredel) (2) *Du wirst den Apfel schießen von dem Kopf des Knaben.* (Schiller)

Cf. Ви зробите все, що я просив, і не треба більше розмовляти. Ви напишете мені про свої враження. Я буду Вам дуже вдячний.

The growing use of the *"going to*-future" is one more point of interest. We must naturally distinguish:

a) *be going to* — used as a statement of intention, synonymous with *intend to,* e. g.: *They are going to leave to-morrow.*

b) *be going to* — a periphrastic verb-form denoting a future action — a relative stylistic synonym of the ordinary future tense.

This grammatical idiom has spread considerably during the last 50—60 years in Modern English, particularly in its American variant, and this process continues. Various dimensions along which such messages may differ are most directly relevant to the subjective modality of predication. The expressive *"going to*-future" often assumes emotional value implying various subtle shades of meaning, such as, for instance, caution or warning, prophecy or encouragement, prohibition or categorical command. Contextual nuances of such use are very elusive.

In objective referential use *the "going to*-future" may express futurity without any implication of intention in the strict sense, e. g.:

*Soon she **is going to** be 16 = Soon she will be 16.*

Synsemantic in its character, it is widely used in present-day English as an alternative of the ordinary future tense.

The relative distribution of the *"going to*-future" presents a major point of interest in studying the stylistic aspect of verb-forms, their subjective use with different shades of emotional colouring.

Compare the subtle shades of modal force and expressivity of the context-sensitive *"going to*-future" in the following examples:

*My mother ran away when I was three, and I have no sisters. It's **going to** be hard for you, with a nomadic, unsatisfactory brute like me.* (Galsworthy) — warning, predication.

Intensity and emphasis are particularly strong in negative constructions, which are often used as stylistic alternatives of the Imperative Mood, e. g.:

*You're **not going** to deceive me always!* (Dreiser)

It is to be noted that the semantic element of predetermination of or certainty about an action can somewhat weaken the meaning of future time relevance.

*"He ought to understand! He piles up his money for me", she thought; "but what's the use, if **I'm not going** to be happy? Money, and all it brought did not bring happiness".* (Galsworthy)

*"Oh, what **is going to** happen now?" she cried.* (Mansfield) — supposition, apprehension;

*"This **is going to** be my masterpiece"* (Wilde) — prediction, certainty.

*"There's no use crying my dear. Crying **isn't going to** help things"* (Gordon) — predetermination, conviction;

*"You — you mustn't think any more of what happened just now, little man", he said huskily. "See? That's all over now. That's forgotten. That's **never going to** happen again. See?"* (Mansfield) — certainty, promise.

The analysis of the distributional meaning of the tense-forms in present-day English, brief as it is, will remind us of the constitutional value of syntactic morphology whose subject matter is "grammar in context". Variations in the use of the verb-forms, their potential polysemy and transpositions conditioned by the mode of the speaker's representation of the verbal idea are a source of constant linguistic interest. Different verb-forms may be used with one and the same time-reference. Observations in this field make it apparent that the various functions of the tenses

are not yet finally and absolutely fixed. Making for greater subtleties and finer shades in expressing the speaker's subjective attitude to the utterance functional shifts are still taking place. This can be best illustrated, for instance, by the extension of the subjective use of the continuous forms in expressive language where they are endowed with special emotive functions. Not less characteristic are the linguistic changes observed in the use of modal verbs. An interesting development of recent years is, for instance, the use of *may* + infinitive II as equivalent to *could* + infinitive II with the implication that the envisaged outcome did not occur. The relationship between them is certainly not, as OED implies, anything to do with tense in present-day English.

Revision Material

1. Be ready to discuss the distinction between paradigmatic and syntagmatic meanings of verb-forms.
2. Comment on expressive transpositions of the English tense-forms, neutralisation of grammatical meaning and situational synonymy in grammar. Compare analogous developments in other languages.
3. Give examples to illustrate the use of verb-forms in transposition with future time reference.
4. Comment on the use of *"going to*"-future in Modern English.
5. Be ready to discuss the stylistic range of Continuous forms in Modern English.
6. Comment on the denotative and connotative value of the Present Continuous (Progressive) Tense.
7. Describe the linguistic essence of the Perfect Tenses in Modern English.
8. Give examples to illustrate modal re-interpretation of verb-forms as connected with the problem of Mood. Compare similar developments in other languages.
9. Discuss the statement that in Modern English the Continuous tense-forms are more and more assuming the function to intensify the verbal idea and in many cases have emotional value.
10. Comment on the linguistic changes in the use of English verb-forms in their present development.
11. Discuss the opposition "finitude — non-finitude" in Modern English.

Chapter VII
THE PRONOUN

PERSONAL PRONOUNS

In the category of person English makes distinction between three classes of personal pronouns denoting respectively the person (s) speaking (first person); the person (s) spoken to (second person) another person(s) or thing(s) — third person.

Person distinctions are naturally closely related to the category of number.

There is no formal distinction of persons in plural, e. g.: *we speak, you speak, they speak.* There is no distinction of number in the 1st and 2nd persons either.

In point of fact, the binary opposition *speak :: speaks* in all English verbs, except the modal auxiliaries expresses the relation: 3rd person singular or any other person of both numbers. The exception to the patterns of conjugational variants is also the verb *to be,* whose paradigm is unique and includes five distinct finite forms: *am, is, are, was, were.*

Archaic verb-forms in *-t* or *-st* are generally associated with the old pronoun *thou.* These are unproductive in Modern English and used only in religious texts and occasionally for stylistic purposes in elevated speech or poetry. *Thou* and *ye* were formerly often shifted to express the speaker's mood and tone. *The "thou of contempt"* was so very familiar that a verbal form was coined to name this expressive use. Shakespeare gives it, for instance, to Sir Toby Belch *(Twelfth Night)* in the lines urging Andrew Aguecheek to send a challenge to the disguised Viola: "Taunt him with the license of ink, if thou thous't him some thrice, it shal not be amiss [1]" Proteus and Valentine in *Two Gentlemen of Verona* initially exchange *thou,* but when they touch on the subject of love, on which they disagree, their address changes to the *"you of estrangement".*

Like in other provinces of grammar, attention must be drawn to the use of pronominal forms in transposition. The affective value of such "metaphors" may be traced in many, if not all, modern languages. The first to be mentioned in English is the use of the pronouns *we, you* and *they* in patterns where they are synonymous with the formal generic *one.*

The so-called "editorial" *we* (Lat. pluralis modestial) is well known, for instance, as used in many modern languages by authors of scientific papers, monographs or articles in a newspaper, etc. Examples are hardly needed.

[1] *Quoted in:* Style in Language ed. by T h. A. S e b e o k. New York-London, 1860.

The pronoun *we* is common in proverbial sayings:

> *We shall see what we shall see. We soon believe what we desire. We never know the value of water till the well is dry.*

Cf. Это случится при одном единственном условии,— если мы все — от мала до велика — удвоим и утроим темпы нашей оборонной работы, если каждый из нас — от мала до велика — поймет, что каждый час, тобой потерянный для оборонного труда, будет стоить жизни твоего брата на фронте. (А. Толстой)

Expressive effects of great subtlety will be found in the use of the pronoun *we* in such examples as:

"I say", said Hurstwood, as they came up the theatre lobby, "we are exceedingly charming this evening".

Carrie fluttered under his approving glance. (Dreiser)

Cf. Ukrainian: Ну, як ми себе почуваємо сьогодні?
Russian: Ну, как мы себя чувствуем сегодня?
French: *Se porte-on mieux aujourd'hui?*

The pronoun *we* is often used when speaking, for instance, to ones-pet child or to a sick person with playfully optimistic emotional colour-ing. The shift of the pronominal form expresses a shift in the speaker attitude and tone. Here again we must say that this recurrent feature 's not specifically English and may easily be traced in other modern languages, e. g.: *How are we feeling now? (we — you).*

Discussing some tendencies of the present times, E. Partridge[1] gives examples of adding to one's reply a declaration in the third person, e. g., in response to,, *Do you like that?"we* hear the person addressed say *"No, said he frowning!"*

Further examples are:

"Mr. Grundy's going to oblige the company with a song", said the Chairman.

"No he ain't", said Mr. Grundy.

"Why not?", said the chairman.

"Because he can't", said Mr. Grundy.

"You had better say you won't", replied the chairman.

"Well, then, he won't", retorted Mr. Grundy. (Dickens)

Nursery talk is known to have its traditional characteristics; mothers and fathers, aunts and grannies are liable to address children using the third person instead of the second, as will *he* (or *she)* do it. Examples of this kind may be found in numbers.

The generic use of the pronoun *you* will be found in any sphere of application. It is common in colloquial English, in literary prose, in proverbial sayings:

You never can tell. You can't eat your cake and have it.

You cannot judge a tree by its bark, etc.

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[1] *See:* E. Partridge. Slang Today and Yesterday. London, 1960, p. 123.

Emotional colouring is particularly strong in *you* with its more or less apparent appeal to the person spoken to, as in:

"Now and then? Mr. Croom, didn't you always show your feelings?" If you mean did I always show that I was in love with her — of course I did, you can't hide a thing like that". (Galsworthy)

"I'm ancient, but I don't feel it. That's one thing about painting, it keeps you young". (Galsworthy)

And here is a good example from J. London to illustrate that the generic *you* and *one* are not interchangeable when used in this function:

"By the way, Mr. Eden", she called back, as she was leaving the room, "what is booze? You used it several times, you know".

"Oh, booze", he laughed. "It's slang. It means whiskey and beer — anything that will make you drunk".

"And another thing", she laughed back. "Don't use 'you' when you are impersonal. You' is very personal, and your use of it just now was not precisely what you meant".

"I don't just see that".

" Why, you said just now to me, 'whiskey and beer — anything that will make you drunk' — make me drunk, don't you see?"

"Well, it would, wouldn't it?"

"Yes, of course", she smiled. "But it would be nicer not to bring me into it. Substitute 'one' for 'you', and see how much better it sounds". (London)

With reference either to an unspecified person or to people in general we may also use the pronoun *they.* It is important to observe that in spoken English *you* implies reference to the speaker or those with whom he identifies himself, *they* — reference to people with whom the speaker does not identify himself, e. g.: *No tree, no shrub, not a blade of grass, not a bird or beast, not even a fish that was not owned. And once on a time all this was jungle and marsh and water, and weird creatures roamed and sported without human cognisance to give them names... Well! They had got it under, kennelled it all up, labelled it, and stowed it in lawyers' offices.* (Galsworthy)

They used as a generic pronoun usually refers to some persons unknown and is often highly emotional denoting that the speaker dissociates himself and the person addressed from the situation, e. g.:

My poor little girl, what have they been doing to you?

Analogous is the use of the French pronoun *ils,* e. g.:

Mais Pied-d'Alouette parla et dit:

— Ils m'ont pris mon couteau.

Qui cela?[1]

The generic *they* may alternate with the word *people* patterning similarly with generic force, e. g.:

Mrs. Candour. Very true child: but what's to be done? People will talk — there is no preventing it. (Sheridan)

Compare the use of the German pronoun *sie* in analogous transposition:

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[1] *See:* Р. Г. П и о т р о в с к и й . Очерки по грамматической стилистике французского языка. М., 1956, p. 136.

Ihm haben sie das Auto gestohlen. = Ihm hat man das Auto gestohlen [1].

The pronoun *they* with reference to indefinite persons is sometimes used with demonstrative force, e. g.:

They must hunger in winter that will not work in summer. (proverb)

The shift of the pronominal form expresses a shift in the speaker's attitude and tone. Here again we must say that this recurrent feature is not specifically English. Other languages present similar phenomena.

In Russian and Ukrainian the generic use of verb-forms in the 2nd person singular and plural without a pronominal indicator is a well known stylistic device, e. g.:

«Комуністом стати можна тільки тоді, коли збагатиш свою пам'ять знанням всіх тих багатств, які виробило людство». (В. І. Ленін)

«Песню дружбы запевает молодежь,
молодежь, молодежь.
«Эту песню не задушишь, не убьешь,
не убьешь, не убьешь».
(«Гимн демократической молодежи мира»)

Cf. Сонце! Сонце! Це тебе, довічний світе, стріваючи, вітає земля... Прокинулась світова мати, показала нам личенько красне... Ви почуваєте, що ви частина того світу, невеличка цяточка його живого тіла, непримітний куточок його безмірної душі. (П. Мирний)

[1] E. Agricola, H. Görner, R. Külfner. Wörter und Wendungen. Wörterbuch zum deutschen Sprachgebrauch. Leipzig, 1963, p. 546.

Chapter VIII
THE ADVERB

Adverbs make up a rather complicated group of words varying widely in form and distribution.

Considered in their morphemic structure, adverbs may be classified in eight groups.

1—2. The two largest groups are those formed from derived and base adjectives by adding the suffix *-ly,* e. g.: *hopefully, physically, strangely, falsely,* etc.

3. The third group consists of those that are formed by means of the derivational prefix *-a* (phonemically [ə]) to nouns, adjectives or verbs. Of about sixty of them in more or less common use nearly half are formed from nouns: *aboard, aside, away,* etc.

The rest are about equally divided among those formed from verbs, e. g.: *amiss, astir;* from adjectives — *anew, abroad.*

In traditional grammars such words are generally classed as both adjectives and adverbs and they are so listed in most dictionaries, which seems hardly justified since from the structural point of view none of them can fit the basic adjective position between determiner and noun. (We cannot say *the aloud voice* or *the adrift boat)* [1].

4. The fourth group of adverbs originally very small, but in present-day English exhibiting signs of rapid growth includes those formed by adding the derivational suffix *-wise* to nouns.

A few adverbs of this type are well-established words like *clockwise, otherwise, likewise;* others are recent coinages or nonce-words like *crab-wise* and *actor-wise.* In American English the suffix *-wise* is most active and can be more freely attached to many nouns to create adverbs like *personnel-wise.* Such forms are recognised in writing by the use of the hyphen.

5. Then comes a smaller group of adverbs formed by the addition of the derivational suffix *-ward(s)* to a limited group of nouns; *homeward(s), forward(s), backward(s).* Most adverbs of this group have two forms, one with the final s and one without, variously distributed. The forms without s are homonymous with adjectives: *the backward child, he looked backward.*

6. Next we come to a group of adverbs formed by combining the pronouns *some, any, every* and *no* with a limited number of nouns or pronominal adverbs, such as: *someplace, anyway, everywhere, nowhere,* etc. There are fewer than twenty of these in common use.

[1] See: W. N. Francis. The Structure of American English. New York, 1958, p. 284.

7. Another relatively small group of adverbs includes those that are formally identical with prepositions: *about, around, before, down, in, inside, over, on,* etc.

8. The last group of adverbs is the miscellaneous class of those that have no formal signals at all to distinguish them in isolation; we know them as adverbs because of their positions in utterances, in which the other parts of speech are clearly identifiable. Many adverbs in this group are fairly frequent in occurrence: *always, now, then, here, there, often, seldom, still, even.* Others in this group are words which may also appear as other parts of speech, such as: *downstairs, home, late, little, fast, stow, early, far, near.*

A word should be said about *adverb-qualifiers.*

Among adverbs there are some which have degrees of comparison and others which have not.

Adverbs in the comparative degree, whether formed by adding the suffix *-er* or analytically by adding *more* and *most* may take the same qualifiers that comparative adjectives do, e. g.: *still more difficult, a little louder.*

The adverbial meaning can be intensified by adding *right, far, by far,* e. g. : *far ahead, right ahead, far better, better by far, far down, far below,* etc.

Intensity of adverbial meaning may also be produced by the use of *full* and *well* as intensifiers. The latter are survivals of Old English and less frequent in present-day use, e. g.: *He was well out of sight; well ahead,* etc.

A special point of linguistic interest is presented by the development of "merged" or "separable" adverbs. The term "merged" is meant here to bring out the fact that such separable compounds are lexically and grammatically indivisible and form a single idea.

Considered in their structure, such "separable" compounds may be classified as follows:

a) preposition + noun: *at hand, at home, by heart, on horseback, on foot* (= *by foot — arch.), in turn, to date;*

b) **noun + preposition + noun:** *arm in arm, day by day, day after day, day to day, face to face, word for word, year by year;*

c) **preposition + substantivised adjective:** *at last, at first, at large, in large, in full, in quiet, in short, in vain, of late, of old;*

d) preposition + verbal noun made through conversion: *at a guess, at a run, in a rush, on the move, on the run;*

e) **preposition + numeral:** *at first, at once, at one, by twos;*

f) **coordinate adverbs:** *by and by, on and off (= off and on), on and on;*

g) **pronoun + adjective (or participle):** *all right, all told, O. K.* (all correct);

h) **preposition + pronoun:** *after all, in all, at all.*

In point of fact most adverbs of that kind may be reasonably referred to as grammatical idioms. This can be seen, for instance, in the unusual absence of the article before their noun components and specialised use

of the noun in its singular form only: *on foot* (but not *on the foot,* or *on feet* which may occur in free prepositional word-groups), *in fact* (but not *in the fact), at first* (but not *at the first),* etc.

Denoting subtle shades of adverbial meaning, adverbs of this type are quite plentiful not only in Modern English but in other European languages.

Cf. Russian: на бегу, на лету, в сердцах.
Ukrainian: на льоту, в гості, в гостях.
French: *en bas, en vain, par cœur.*
German: *nach Hause, zu Hause, von Hand,* etc.

Discussing the nature of such adverbs in Russian V. V. Vinogradov points out:

«У ряда слов смешанное употребление формы, совмещающей значения имени существительного и наречия, ведет к тонким и изменчивым смысловым нюансам. Происходит своеобразное колебание формы между функциями имени существительного и наречия. Например, *на ходу:* «На скором ходу мы сбросили телегу и не слыхали толчка» (Л. Толстой); «Он на ходу шатался от изнеможения» (Тургенев), но «Бросил несколько слов на ходу» (т. е. мельком, торопливо) и т. п.; *на бегу:* «И свист саней на всем бегу» (А. Толстой); «Алешка, щелкая на бегу подсолнухи, скрылся за воротами» (Чехов) *Ср.* «Успел набегу перекусить и ушел на вечернюю работу», «перекинуться словами набегу» и т. п. *Ср. на лету и налету»* [1].

The frequency value of merged adverbs is on a marked increase in present-day English contributing very much to the development of structural synonyms, such as, for instance:

chiefly — in chief finally — in fine fully — in full partly — in part quietly — in quiet suddenly — of a sudden vainly — in vain kindly — in kind

He spoke so warmly that I had to answer in kind. (Snow) These are not always interchangeable and may differ not only in shades of adverbial meaning but in their stylistic value. Thus, for instance, such compounds as *in fine, in vain, in chief* are decidedly more bookish, more formal than the simple adverbs of similar meaning. Some of them are interchangeable with simple adverbs only in some contexts of their use.

CATEGORY OF STATE

Open to thought and discussion is the linguistic nature of such words in the English vocabulary as are generally registered in dictionaries either as predicative adjectives or adverbs, e. g.: *ablase* в огні, *abloom*

[1] *See:* В. В. В и н о г р а д о в . Грамматическое учение о слове. М., 1947,

в цвіту, *aboil* в кипінні, *adrift* на плаву, *aghast* охоплений жахом, *afire* в огні, *aflame* в огні, *afloat* на воді, на плаву, *afraid* зляканий, *agog* в сподіванні, в збудженні, *ajar* трохи відкритий, *ahead* спереду, попереду, *akin* споріднений, *alight* засвічений, в огні, *alike* подібний, *alive* живий, *alone* один, *aloof* в стороні, *amiss* недоречний, не до діла, не до ладу, *asleep* сплячий, *astir* в русі, *athirst* спраглі вий, жадаючий, *awake* несплячий, пильний, насторожений, *aware* обізнаний, etc.

From a historical point of view it is interesting to note that most predicative adjectives of this kind have originated from prepositional phrases, e. g. : *abloom < in bloom, aboil < on the boil, afire < on fire, aflame < in flame, ajar < on the jar, asleep < in sleep,* etc. Some others go back to participial forms, e. g. : *aghast (agast, agasted* < past participle of *agasten* — "to terrify"), *afraid* < old past participle of *affray,* etc.

The functioning units of the given type make up a special class of words which L. V. Sčerba aptly called "category of state". And there seems no small justification to introduce this term [1].

A bit of study will lead us to the conclusion that according to the positions they can fill and the function they can perform in various structures they do not need to be classed as adjectives or adverbs.

When we come to examine the patterns in which words of this morphological class are involved, we find that their operation in the structure of speech exhibits special formal qualities distinguishing them from adjectives and adverbs with which they contrast. The first to be mentioned here is that they are marked by grammatical indication of time and mood in which the copula-verb or its "meaningful absence" is always a necessary component.

Words of the category of state may denote: a) physical state of persons and things, e. g. : *alive, asleep, athirst, awake; afire, aflame, alight, aglow, ablaze,* etc.; b) psychological state: *afraid, agape, agog, aghast, ashamed, ashudder, atremble, aware,* etc.; c) state in motion, e. g.: *afoot, astir, afloat,* etc. Some words of this class denote position in space, e. g.: *aloof, astray, astride, askew,* etc.

The formal arrangements in which these words occur may be briefly characterised as follows:

a) following a copula-verb, they generally function as subjective or objective predicatives. In this function they easily combine with copulative verbs *cf* various kind, e. g.: *Her little resolute face under its copper crown was suspiciously eager and* ***aglow****.* (Galsworthy). *The lamps were still* ***alight*** *all pale, but not a soul stirred — no living thing in sight.* (Galsworthy) **The** butler came *to lay the table for dinner, and seeing his master apparently* ***asleep****, exercised extreme caution in his movement.* (Galsworthy) Then *he became* ***aware*** *of something else. A true artist never stands* ***aloof*** *from the people.*

b) words of the category of state are also used as ordinary attributes in post-position or emphatic attributes. In the latter case they may take

[1] Л. В. Щерба. О частях речи в русском языке. В сб.: «Русская речь», вып. 1928.

is also based on a certain grammatical pattern but it is intended for nomination (naming an action directed at the object and the object itself).

It is to be noted, however, that in certain contexts and speech situation the latter may also function as a unit carrying information.

Consider the following: I (1) *The student is writing;* (2) *There is a book on the table;* (3) *It is cold.* II. *I'll not go anywhere;* (4) *Only with you; When are you going to leave?*

(5) *Tomorrow morning. Which way are you going?* (6) — *To the left. How is he?* (7) — *Up to the mark.* (8) *To know what was on her mind!*

The above given syntactic structures marked by (1), (2), (3), (4), (5), (6), (7), (8) carry the necessary information and all have a communicative value. It should be clear, however, that the two types of syntactic structures differ essentially in their purely grammatical status.

The structural patterns underlying sentences (1), (2) and (3) exist in the language as system and are always intended for communication; those in (4), (5), (6), (7) and (8) are not specially intended for information and may function as such only in certain contexts, linguistic or situational (4, 5), in a dependent part of a dialogue (5, 6, 7) or say, in a composite sentence (8), etc.

Word-combinations are constructed according to the rules of a given language and function very much in the same way as the ultimate unit — the word.

The concept of the word combination was first suggested by V. V. Vinogradov[1] who defined it as "a free equivalent of a phraseological unit", the latter, in its turn was viewed as "a free equivalent of a word". The word-combination and the word are thus assumed to be functionally identical. This can be shown by comparing, for instance, the verb *to decide* and the word-combination *to take a decision; to glance* and *to cast a glance,* etc.

Major Syntax studies linguistic units of communicative value. In Major Syntax we are concerned with the rules according to which words and word-combinations are actualised in speech, i. e. used as parts of predicative units — units of communication integrated into a given situation and expressing the purposeful intention of the speaker in the form of sentences. This division makes distinction combining words to form non-predicative (nominative) complex units, on the one hand, and combining words to express predication, on the other.

In terms of meaning, the sentence is traditionally defined as the expression of a complete thought. But this seems to be open to thought and discussion because completeness is, in fact, very relative and depends largely on the purpose of the speaker or writer as well as on the context, linguistic or situational.

Logical definitions of the sentence predominated in the preceding periods of the development of the syntactic theory. The concepts of structural grammar are based on grammatical and phonetic criteria. Its authors develop the principles suggested by L. Bloomfield —

[1] *See:* В. В. В и н о г р а д о в . Грамматическое учение о слове. М., 1947.

the concept of endocentric and exocentric phrases as sentence elements and the immediate constituents analysis.

The principle of transformational grammar is that the whole grammar of a language constitutes a definition of the sentence.

The traditional definition is that a sentence is a group of words expressing a complete thought is to-day often criticised on the ground that a sentence is sometimes one word and that the thought is not always complete but largely depends on the meaning of preceding sentences.

Some recent writers have attempted to make "utterance" do the work of the classical term "sentence". But this does not seem fully justified because the two terms belong to different planes, one historical and the other linguistic.

The dissatisfaction with the term seems to result from the fact that accurate studies of syntax distinguishing what is grammatically self-contained in writing, and what are the corresponding structures in actual speech, have not yet been made. This deserves special systematic description.

Sentence-patterning in English has been described proceeding from different angles of view. Thus, for instance, the concept of the relational framework of language has led to the study of the inner syntactic relationships in the sentence which seems most promising in the investigation of the depth of syntactic perspective.

Structural (descriptive) linguistics endeavours to present the syntactic aspect of language in terms of a tabulated survey of sentence patterns and the rules of developing and extending these patterns. The notion of the structural pattern is worked out with relevance to a simple monopredicative sentence.

Most grammarians hold the view that language is a system of interdependent units in which the value of each unit results solely from the simultaneous presence of the others. Distinction is reasonably made between syntagmatic and paradigmatic or associative relations.

In actual speech syntagmatic relations will be observed between linguistic units of different levels, e. g. phonemes and morphemes within a word, between words in phrase structure and sentence, between phrases in sentences, or, say, between the parts of composite sentences, etc.

The question naturally arises about the relation of predicativity to the grammatical organisation of the sentence. Grammarians are not agreed at this point. The sentence is sometimes viewed only as a speech event with no relevance to its grammatical organisation and distribution at all. On the communicative level any part of the utterance may function as predicate. This view is most emphatically stated by E. Benveniste [1].

A sentence may consist of one or more words.

Examples of one-word sentences are such exclamations as *Thanks! Good!, Fire!, Rain!, Look!, Quick!, Steady!, Mother!.*

Other, not necessarily exclamatory examples are: *Yes.— No. Perhaps. — Certainly.— Incredible.— Tired?, Rain?, What? (= What did you say?)*

[1] *See:* E. Benveniste. Problèmes de linguistique générale. Les niveaux de l'analyse linguistique. Paris, 1966, pp. 128-129.

One-word sentences are, as a rule, synsemantic. The necessary idea is made clear by a particular situation, a statement made or a question asked in mother sentence.

Cf. Why don't you dance? — Dance? I never do.

A simple sentence has its own system of formal means to express objective modal meanings and time relations concerning the reality or irreality of what is expressed in predication. The reflection of objective reality in a sentence is always clear of purpose.

Modality and syntactic time relevance cannot be thought of in isolation. The two categories are inseparable and present, in fact, a regular structural feature of any sentence.

Distinction must naturally be made between the morphological categories of time and "syntactic time relevance". The former are expressed by means of grammatical morphemes, the latter as a category of the sentence-level has its own formal means: special structural sentence-patterns and verb-forms made to serve syntactic purposes.

In different contexts of their use verb-forms can be functionally re-evaluated, e. g. present tense-forms can be used with past or future time relevance, as in: *I'm not coming back to England. Bless you always Jon.* (Galsworthy) *She is playing Chopin tomorrow.*

The category of "syntactic" mood can be expressed by: a) the structural sentence-pattern itself; b) the notional verb in a given structure of predication; c) verbless sentence-patterns; d) functional re-evaluation of the verb-forms of the Indicative and Imperative Mood; e) functional re-evaluation of some types of sub-clauses.

The theory of the functional sentence perspective worked out by the Prague School of linguistics has led in recent times to the concept of three stages of syntactic abstraction where the sentence is viewed as: 1) a single speech event; 2) a syntactic structure made up of the syntactic elements with no relevance to situational contexts and belonging only to grammar; 3) an utterance in its functional sentence perspective.

On the third level of analysis we examine the communicative sentence dynamics. The utterance is divided here into two sections, one of them, the "theme" contains what is the starting point of the statement, and the other, the "rheme" carries the new information for whose sake the sentence has been uttered or written.

In morphology we identify the grammatical meanings and forms proceeding from its system of formal oppositions around which the grammatical system of the language is to a large extent built up. And so it is with syntactic categories where the grammatical abstraction makes it possible to distinguish oppositional relations on different levels of linguistic analysis.

To begin with, the sentence itself as a grammatical category is primarily involved in the opposition:

the Primary Unit of Language Nominative Unit Word	the Primary Unit of Speech Communicative Unit Sentence

Oppositional relations on the sentence level are most obvious in the following:

1. *Peter plays Does Peter play? Peter, play!*
2. *Peter plays Peter does not play.*
3. *Peter plays Peter will (must, may) play.*

Correlation between *Peter plays* and *Peter does not play* gives the opposition **affirmation :: negation.**

The correlative group *Peter plays — Peter must (may) play* or *Peter seems to play* gives the opposition **indicative :: potential.**

As a matter of fact, each sentence is the crossing point of the given oppositions:

Peter plays narrative (neither interrogative sentence nor imperative) affirmative (not negative) sentence indicative (not suppositional)

In these terms, we distinguish the following types of sentences: **declarative, interrogative, imperative.**

1) Declarative sentences assert or deny something.

A wind had cleared the mist, the autumn leaves were rustling and the stars were shining.

2) Interrogative sentences ask a question. They may be subdivided into:

a) sentences requiring to express a certain thought, to confirm or negate what has been asked by the speaker.

"Do you like that?" — "No".

"Isn't it jolly?" she cried, and John answered: "Rather". (Galsworthy)

b) sentences requiring additional information about the thing asked. Such sentences show what information is required, and may refer to any part of the sentence, e. g.:

"Why did you go together?" pursued Soames. (Galsworthy)

"Look here" he said, "what's the meaning of it?" (Galsworthy)

3) Imperative sentences express requests which in different contexts range from categorical order to command and entreaties. The necessary meaning is generally signalled by the context and intonation:

Come up tomorrow morning!

Imperative Modality may also be expressed by:

1) Subjunctive forms in wish-sentences, calls, toasts, etc. *Success attend you! May our country flourish and prosper!*

2) Verb-forms of the Indicative Mood in transposition: *"We're going after buff in the morning", he told her. "I'm coming", she said.*

"Mo, you're not."

"Oh, yes, I am. Mayn't I, Francis?"

"We'll put on another show for you tomorrow".Francis Macomber said. "You are not coming", Wilson said. (Hemingway) *(You are not coming = Don't come = Don't you come) ...Oh, the shame of this day! The shame of this day! You'll be comin' home with me now.*

... We're not out of this place yet. He's not. You'll come home with me now. (Dreiser)

3) Nouns and noun-phrases, e. g. : *Silence! Attention! Fire! (= Open fire!)*
4) Modal phrases, e. g.:
He shall come with no delay.
5) Adverbs and adverbial phrases, as in: *Forward! Forward!*

It seems beyond question that a study of syntagmatic relations must be based on the valency analysis aimed at giving comprehensive rules for combining words into sentences. The identification of the necessary lexical or structural meaning of the word is often based on its corresponding distribution. Language patterns must be observed in their internal composition inasmuch as it correlates with different kinds of usage. In other words, a distinction should be made, between what might be called lexical collocation and what some linguists call, or used to call, grammatical collocation, for which another name is 'colligation'.

In grammatical collocation or colligation, which is always a matter of structure, only certain types of morphemes habitually find themselves in some environments and are definitely excluded from others; as, for instance, *am* is found in close association with *I* or *he, she, it* — with present tense ending with *-s* or *-es* (in the written medium) or the pronominal determiner *that* — with singular nouns, *those* — with plural nouns, and so on.

Grammatical collocation of this sort restricts the choice of words very rigorously. Lexical collocation restricts the choice in more or less the same way but not so rigidly, since it does allow transgression of the rule for various stylistic purposes. Contexts have a way of making a grammatical form convey different structural meanings including sometimes the exact opposite of what is ordinary intended.

In linguistic studies we generally distinguish: grammatical or word-changing, lexical, or derivational, and phonemic paradigms.

Thus, for instance, the paradigm in the declension of the noun друг in Russian will give a set of such word-forms as: друг, друга, другу, друга, другом, о друге.

The paradigm of the English noun *girl* is *girl → girls, girl's, girls'*.

A morphological paradigm is a set of word-forms of one lexeme: case — number — in nouns, tense — aspect — in verbs. The paradigm of the verb *work* is presented by the following word-forms: *work — works, worked, will work, is working, was working, will be working, has worked, had worked, will have worked, has been working, had been working, will have been working.*

From the kernel word *love* a number of derivative words can be generated by means of certain well known rules telling us what morphemes must be added and to what kernel they must be added (V or N):

love (N) *love* (V)
lovely (A) *lover* (N)
loveliness (N) *loving* (A) *lovingly* (D)

loveless (A)	*lovable* (A) *beloved* (A)

Similarly:

live (V)	*live* [laiv] (A)
liveable (A)	*lively* (A)
	liveliness (N)
	liven (V)

The multiplicity of ways in which words may be combined in actual usage can reasonably be interpreted in terms of syntactic paradigms. One word-form can perform the function of different sentence-elements, and one sentence-element can be morphologically and lexically expressed by different linguistic signs.

Linguistically the meaning of a sentence-element is naturally to be understood through relations with the content of the other sentence-elements. As such it is always relative in its character and is not actualised in isolation.

Syntactic relations make up a cluster of oppositions in various items of syntactic hierarchy. And there seems to be a regular system behind them.

The study of syntax in these terms is most helpful and can cast much light on the nature and functioning of language.

As a matter of fact, the paradigmatic and syntagmatic concepts of language go as far back as N. V. Krushevsky's statements about the relational framework of language built up on similarity and differentiation of sentence elements.

This approach to the study of syntax becomes increasingly useful for insight into the structure and functioning of any language.

PROBLEMS OF SENTENCE-PARADIGM

Problems of syntactic paradigmatics figure quite prominently in linguistic studies of recent years. Accurate studies of sentence paradigms in the theory of English structure have not yet been made and much remains to be done before complete data in this part of English syntax are available.

A major linguistic interest is presented by the treatment of the problem in modern Russian Syntax[2].

By "sentence-paradigm" we mean the system of its forms.

Thus, for instance, the paradigm of a simple kernel sentence may be identified in terms of modal and time relations as expressed by its major patterns.

D. Worth makes distinction between inflectional and derivational syntactic paradigms, which is not devoid of logical foundations.

The simplest case of an inflectional paradigm may be illustrated by variations of one category in a given pattern, e. g. the category of number

and person in the subject and in the object; the category of mood, tense, number, person in the predicate, and sometimes in both subject and predicate. By way of illustration:

The child plays / *The children play* } the category of number

I play, *He*, *She*, *It* } *plays*; *We*, *You*, *They* } *play* } the category of person

She plays	*She is playing*	the category of time
She played	*She was playing*	
She has played	*She has been playing*	
She had played	*She had been playing*	
She will play	*She will be playing*	
She will have played	*She will have been playing*	

She plays / *She would play* / *She would have played* } the category of mood (fact — non-fact)

The distribution of these forms is known to be governed by a type of correlation with the subject called *concord. Concord* may be defined as the complementary distribution of linguistic forms having the same syntactic function in systematic correlation with other formally distinct forms with which they are syntactically linked.

Concord is certainly not so prominent in the structure of English as it is in some other languages, but it occasionally becomes important in dealing with persons of verbs. Thus, for instance, the third-singular person is used whenever a simple verb in the head-verb is a predicate whose subject is one of the following:

(1) a noun for which *he, she,* or *it* may be substituted;

(2) one of the pronouns *he, she* or *it;*

(3) the demonstrative pronouns: *this* or *that;*

(4) a structure of modification of which one of the above is head;

(5) any other part of speech beside a noun, or a structure of modification or complementation with such part of speech as head or verbal element, e. g.: *Too much knowledge makes the head bold. Playing with fire is dangerous;*

(6) one of certain special predication structures: the included clause and the infinitival clause, e. g.: *What you say is true. To see is to believe;*

(7) a structure of coordination in which the coordinator is *or, nor, (n)either... (n)or, or not (only)... but (also)* and in which the last coordinate element belongs to (1) — (6) above; also one of certain other special structures of coordination [1].

On this level of analysis the starting point must naturally be the simplest two-member declarative sentence with the subject in the sin-

[1] *See:* W. N. Francis. The Structure of American English. New York, 1958. 176

gular and the predicate expressed by the verb-form of the Present Tense (Common Aspect), Indicative Mood, Active Voice.

Transformations of this kernel simple two-member declarative sentence may be paradigmatically represented as follows:

The child plays

The child does	*The child*	*Does the*	*Who*	*Who does*	*How the play*	*does not*
child plays?	*not play?*	*child play*				*play?*
		plays!				

The given pattern may be transformed into: a) an attributive adjunct and b) a structure of secondary predication.

child plays	(a)	*the playing of the child the child's play* *the play of the child The the playing child* *the child's playing*
	(b)	*for the child to play the child playing with the child playing*

The sentence is a complex syntactic unit and as such it can enter a number of syntactic paradigms build up on similarity and differentiation of the sentences. All the syntactic paradigms of the sentence make up its "hyperparadigm".[1]

Problems of sentence-patterning have received increasing attention in syntactic studies of recent years.

Important treatments have been made with a view to describe the syntactic system of a language as a closed inventory of the basic structural sentence-patterns and give a survey of the regularities in their possible expansion and reduction.

With the diversity of view-points within descriptive linguistics it is not surprising that grammarians differ in their assumptions and methods of such analysis. For the most part there is **a** considerable variation in defining the principal types of sentences as finite in number.

In the words of H. Stageberg, for instance, there are basically 9 major types of sentences; J. Hook, E. Mathews in *Modern American Grammar and Usage* give basically only five major patterns which over ninety per cent of present-day sentences follow. The five patterns described in this grammar are determined only by the position of the major components of a sentence. If the position of one of major components is altered, the sentence follows a **minor,** rather than a major pattern.

The five major patterns are:

Major Pattern I: Subject and Verb

Women applauded.

Major Pattern II: Subject — Verb — Object

We ate hamburgers.

[1] *See:* D. Worth. The Role of Transformations in the Definition of Syntagmas in Russian and Other Slavic Languages. The Hague, 1963.

Major Pattern III: Subject —Verb — Predicate Nominative
Husbands are nice.
Major Pattern IV: Subject — Verb — Predicate Adjective
Helen is beautiful.
Major Pattern V: Expletive — Verb — Predicate Adjective — Subject *There were traitors in their midst. It is easy to swim. It remained for me to concur. It's (or there's) no use crying over spilled milk.*

All the above given structural patterns may naturally be expanded by adding to either the subject or the verb other words called 'modifiers':

Addition of one-word modifiers:
Several women applauded politely.
Addition of phrase modifiers:
The women standing in the aisles applauded with vigour.
Addition of dependent clauses in the complex sentence:
The women who were standing in the aisles applauded when the presiding officer asked for more chairs.
Duplication of the pattern — the compound sentence:
Women applauded and men grinned.
Duplication plus dependent clause — the compound-complex sentence:
When the presiding officer asked for more chairs many women in the aisles applauded and several men grinned sleepishly.

In Whitehall's *Structural Essentials of English*[1] the principal types of sentences are shown as based on a more limited number of types of word-groups referred to as sentence situations.

The simplest form of the sentence — that which consists simply of subject and of verb or verb-group predicate goes here by the name
Sentence Situation I:

He cried.
Boys yell.
What he had attempted had failed.
All the good men were fighting.
To sing such song as this could help.

Sentence Situation II (V — Complement):

The matter slipped his memory. It was raining cats and dogs.

Sentence Situation III — a sentence with two complements:

The reporter gave the lady a present.
Tom Sawyer painted the fence white.
We found the house broken down.
The captain had wanted his aide to examine the matter.

[1] *See:* H. Whitehall. Structural Essentials of English. New York, 1956.

In transformational grammar kernel sentences are also given with a different degree of generalisation: 7 types of kernel sentences in L. S. Harris' *Co-occurrence and Transformation in Linguistic Structure* and 3 types — in B. Hathaway's *Transformational Syntax.*

There are basically six major structural patterns well identified in terms of sentence elements, their function and position, in «Структурный синтаксис английского языка» edited by L. L. Iofik:

1. SP: *The bird sings.*
2. SPc $Comp_s$: *He is a boy/young.*
3. SPO_1: *The hunter killed the bear.*
4. SPO_2O_1 *Albert gave him a book.*
5. SPO_1Comp_0: *He painted the door white.*
6. There PS: *There is a book on the table.*

More extensive and accurate is the tabulated survey of different types of kernel sentences given by G. G. Pocheptsov[1].

Based on certain assumptions about the kinds of processes that exist in language and the manner in which they correlate this survey presents a major linguistic interest.

It should be clear, however that the description of English structures that has been and is being developed by different scholars in accordance with the new approaches and "dimensions" of language cannot be regarded as a closed fixed system. There is an enormous amount to be learned concerning the nature of language in general and the structure of English in particular.

That the basic patterns of English sentences fall into a limited number of types and can be classified according to the form of the predicate seems to have been first pointed out by C. T. O n i o n s [2] at the beginning of this century. In his tabulated survey he gives five basic patterns, each taking its characteristic form from the structure of the predicate:

First Form of the Predicate

Subject	Predicate
Day	*dawns.*
The shades	*of night were falling.*

Second Form of the Predicate

Subject	Predicate (verb + predicative adjective or predicative noun or predicative pronoun)
Croesus	*was rich or a king.*
Thought	*is free.*
Seeing	*is believing.*
The meeting	*stands adjourned.*
We are	*getting ready.*

[1] *See:* Г. Г. П о ч е п ц о в . Конструктивный анализ структуры предложения.

[2] *See:* C.T. Onions. An Advanced English Syntax. London, 1932.

Third Form of the Predicate

Subject Predicate Object *Many hands make light work. Nobody wishes to know.*

Fourth Form of the Predicate

Subject	Predicate (verb + two objects)
We	*taught the dog tricks.*
1	*ask you this question.*

Fifth Form of the Predicate

Subject	Predicate (verb + object + predicative adjective or predicative noun)
They	*elected him consul.*
He	*thought himself a happy man.*
The thought drove him mad.	

Linguistic research in syntactic paradigmatics is still in its beginning.

There is no lack of promising directions for further study along these lines.

It seems beyond question that language patterns must be observed in their internal composition inasmuch as it correlates with different kinds of usage. The relational framework of language is built up on similarity and contrasts of its structural elements.

The asymmetric dualism of the linguistic sign, which is most obvious in functional morphology, merits consideration in syntactic structures.

An adequate description of sentence patterns must account for various important relations between sentences and types :of their construction.

Some overtly parallel sentences are identical at their face value but differ in their sense-structure.

Thus, for instance, the basic pattern S → V_{inf} can sometimes be understood in a certain way parallel to other sentences of a different structure, e. g.:

He paints a) act of painting;
b) quality, occupation. *Syn. He is a painter;*
She sews a) act of sewing;
b) quality, occupation. *Syn. She is a sewer;*
He drinks a) act of drinking;
b) quality. *Syn. He is a drinker;*
He limps a) *Syn. He walks lamely;*
b) *He is lame.*

Some sentences differ in their formal structure but are similar in meaning.

The possibility to express one and the same meaning by overtly different sentence-patterns may be illustrated by numerous examples. *Cf.:*

(a) *The lake teems with fish.*	(a) *The lake is alive with fish.*
(b) *He could not sleep.*	(b) *He felt wakeful.*
(c) *The play did not take.*	(c) *The play was not a success.*
(d) *I have plenty of time.*	(d) *I'm in plenty of time.*
(e) *A heavy rain was falling.*	(e) *It was pelting down.*
(f) *He is running a temperature.*	(f) *He has a temperature.*

It is relevant to observe that the sources of synonymy in sentence-structure are syntactic processes of different linguistic status. Synonyms are known to be generated by syntactic transformations based primarily or significant changes in the grammatical structure of the sentence, such as, for instance, nominality of various types, compression of subclauses, in particular.

Another source of synonymity must be sought in various transpositions of syntactic structures leading to their functional re-evaluation, as, for instance, "nexus of deprecation", rhetorical questions or the use of pseudo-subclauses of condition as independent units of communication, e. g.:

If only I knew about! Syn. I'd like to know about it. Carrie, if you're not a wonder! Syn. Carrie, you are a wonder!

or, say, transpositions of comparative subclauses where they are also used as independent units of communicative value, e. g.:

As if I ever told him about it!
Syn. I never told him about it.

Not less characteristic are transpositions of declarative sentences into the sphere of imperative modality, which is often accompanied by morphological transpositions of tense-forms.

Cf. Come home with me now!
Syn. You'll come with me now!
You'll be coming home with me now!

There are also many other facts about sentence-patterning that need research in syntax.

A major point of interest is presented by "periphrasis" involving primarily the change of the lexical status of the sentence.

Lexico-grammatical periphrasis lies, in fact, beyond the central concern of paradigmatics in syntax.

In "periphrastic" syntax we find it reasonable to make distinction between:

1) lexical convertibility intended to convey the necessary logical stress in a given utterance:

(a) *You have given me your cold.*

(b) *I have caught your cold.*

(a) *He lost his courage.*
(b) *Courage deserted him.*

(a) *He lent them money.*
(b) *They borrowed money from him.*

(a) *He subsided into sleep.*
(b) *Sleep took him in its embrace.*

2) lexico-grammatical periphrasis based on semantic and functional similarity between adjectives and verbs in patterns like the following:

I like music.	*I'm fond of music.*
I regret it.	*I'm sorry about it.*
He knows it.	*He is aware of it.*

3) lexico-grammatical periphrasis by nominalisation:

He lost his nerves.
He was all nerves.

4) the use of phrasal verbs adapted to style and purpose in each case (aspect or voice modifications, in particular):

He was asleep = He gave himself up to steep. We supported him = He found our support.

5) lexical periphrasis based on lexical synonymy of verbs in the structure of predication, e. g.:

He shared his secret with me. He let me into his secret.

Lexico-grammatical periphrasis by phrasal verbs of various types is a floodgate of synonyms in sentence-patterning. This nominal tendency is decidedly on the increase in present-day English.

Variations in the structure of the predicate producing subtle shades of objective and subjective distinctions make up a regular system and present a rather complicated subject which linguists have by no means fully investigated. This insight into sentence-patterning helps to coordinate and deepen the student's grasp of the language.

Chapter X
THE SIMPLE SENTENCE
THE PRINCIPAL PARTS OF THE SENTENCE

Parts of the sentence are a syntactic category constituted by the organic interaction of different linguistic units in speech.

It is important to observe that the division into parts of speech and the division into parts of the sentence are organically related. This does not call for much to explain. The part of speech classification is known to be based not only on the morphological and word-making characteristics of words but their semantic and syntactic features as well. The latter are particularly important for such parts of speech as have no morphological distinctions at all. A word (or a phrase) as a part of sentence may enter into various relations with the other parts of a given sentence. These mutual relationships are sometimes very complicated as being conditioned by different factors: lexical, morphological and syntactic proper.

Important observations in the theory of the parts of the sentence based on the interrelation of types of syntactic bond and types of syntactic content were made by A. I. Smirnitsky[1]. A part of the sentence is defined as a typical combination of the given type of syntactic content and the given type of syntactic bond as regularly reproduced in speech. Different types of syntactic bond form a hierarchy where distinction should be made between predicative bond and non-predicative bond. On the level of the sentence elements this results in the opposition of principal parts and secondary parts.

The predicative bond constitutes the sentence itself.

The parts of the sentence which are connected by means of the predicative bond are **principal parts.** These are the core of the communicative unit. The non-predicative bond comprises attributive, completive and copulative relations.

Subject-predicate structure gives the sentence its relative independence and the possibility to function as a complete piece of communication. This, however, must be taken with some points of reservation because a sentence may be included in some larger syntactic unit and may thus weaken or loose its independence functioning as part of a larger utterance.

Using the terms *"subject"* and *"predicate"* we must naturally make distinction between the content of the parts of the sentence and their

[1] *See:* А. И. С м и р н и ц к и й . Синтаксис английского языка. М., 1957.

linguistic expression, i. e.: a) the words as used in a given sentence and b) the thing meant, which are part of the extralinguistic reality.

The distinction made at this point in Russian terminology between "подлежащее" — "сказуемое" and "субъект" — "предикат" seems perfectly reasonable. The two concepts must be kept apart to mean a) the words involved and b) the content expressed, respectively.

The subject is thus the thing meant with which the predicate is connected.

All the basic sentences consist, first of all, of two immediate constituents: **subject** and **predicate.**

In the basic sentence patterns subjects are rather simple, consisting of either a single noun, a noun with its determiner or a pronoun. They can naturally grow much more complicated: nouns can be modified in quite a variety of ways and other syntactic structures can be made subjects in place of nouns or its equivalents.

Meaning relationships are naturally varied. Subjects can refer to something that is identified, described and classified or located; they may imply something that performs an action, or is affected by action or, say, something involved in an occurrence of some sort.

The semantic content of the term *"subject"* can be made clear only if we examine the significant contrastive features of sentence patterning as operating to form a complete utterance.

In Modern English there are two main types of subject that stand **in** contrast as opposed to each other in terms of content: the **definite subject** and the **indefinite subject.**

Definite subjects denote a thing-meant that can be clearly defined: a concrete object, process, quality, etc., e. g.:

(a) *Fleur smiled.* (b) *To defend our Fatherland is our sacred duty.* (c) *Playing tennis is a pleasure.* (d) *Her prudence surprised me.*

Indefinite subjects denote some indefinite person, a state of things or a certain situation, e. g.:

(a) *They say.* (b) *You never can tell.* (c) *One cannot be too careful.* (d) *It is rather cold.* (e) *It was easy to do so.*

Languages differ in the forms which they have adopted to express this meaning. In English indefinite subjects have always their formal expression.

Sentences of this type will be found in French: (a) *On dit.* (b) *Il fait froid.*

Similarly in German: (a) *Man sagt.* (b) *Es ist kalt.*

In Russian and Ukrainian the indefinite subject is expressed by one-member sentences:

Говорят, что погода изменится. Можно предположить, что экспедиция уже закончила свою работу.

In some types of sentence patterns Modern English relies on the word-order arrangement alone. In *The hunter killed the bear* variation in the order of sentence elements will give us a different subject. English syntax is well known as primarily characterised by "subject — verb — complement" order.

It will be noted, however, that in a good many sentences of this type the subject and the doer of the action are by no means in full correspondence, e. g.: *This room sleeps three men, or Such books sell readily.*

It comes quite natural that a subject combines the lexical meaning with the structural meaning of "person".

Things are specifically different in cases when *it* and *there* are used in-subject positions as representatives of words or longer units which embody the real content of the subject but are postponed.

> ***It** is most pleasant that she has already come.*
> ***It** was easy to do so.* ***There** are a few mistakes in your paper.* ***There** were no seats at all.*

It and *there* in such syntactic structures are generally called anticipatory or introductory subjects.

There in such patterns is often referred to as a function word, and this is not devoid of some logical foundation. It is pronounced with weak or tertiary stress, which distinguishes it from the adverb *there* pronounced *(ehr, eh)* and having primary or secondary stress. *There* is sometimes called a temporary subject filling the subject position in place of the true subject, which follows the verb. This interpretation seems to have been borne out by the fact that the verb frequently shows concord with the following noun, as in:

> *there* ***is a botanical gardens** in our town*
>
> *there* ***were** only* ***three** of* ***us** there* ***comes his joy***

The grammatical organisation of predicates is much more complicated. The predicate can be composed of several different structures. It is just this variety of the predicate that makes us recognise not one basic English sentence pattern but several.

In terms of modern linguistics, the predicate is reasonably defined as the IC of the sentence presented by a finite-form of the verb, if even in its zero-alternant.

Predicates with zero-alternants offer special difficulties on the point of their analysis as relevant to the problem of ellipsis which has always been a disputable question in grammar learning.

Various criteria of classifying different kind of predicate have been set up by grammarians. The common definition of the **predicate** in terms of modern linguistics is that **it is a more or less complex structure with the verb or verb-phrase at its core.** This is perfectly reasonable and in point of fact agrees with the advice of traditional grammars to identify a predicate by looking for the verb. The sentence, indeed, almost always exists for the sake of expressing by means of a verb, an action, state or being. The verb which is always in key position is the heart of the matter and certain qualities of the verb in any language determine important elements in the structural meaning of the predicate. These features will engage our attention next. To begin with, the predicate may be composed of a word, a phrase or an entire clause. When it is a notional word, it is naturally not only structural but the notional predicate as well.

The predicate can be a word, a word-morpheme or a phrase. If it consists of one word or word-morpheme it is **simple;** if it is made up of more than one word it is called **compound.** In terms of complementation, predicates are reasonably classified into **verbal** *(time presses, birds fly, the moon rose,* etc.) and **nominal** *(is happy, felt strong, got cool, grew old).*

The two types of predicates in active syntax may be diagrammed as follows:

A. Verbal Predicate Simple *Tastes differ.*
Compound *One must do one's duty.*
B. Nominal Predicate
Simple *Quite serious all this!*
Compound *The picture was beautiful.*

The multiplicity of ways in which predication can be expressed in active syntax permits a very large number of sentence-patterns to be built in present-day English. We find here both points of coincidence with other languages and special peculiarities of sentence-patterning conditioned by the whole course of language development.

Predication, with its immediate relevance to the syntactic categories of person, time and modality, is known to be expressed not only morphologically. Syntactic arrangement and intonation may do this duty as well.

Time relations, for instance, may find their expression in syntactic structures without any morphological devices indicating time.

The one-member sentence *Fire!,* depending on the context, linguistic or situational, may be used as:

1) a stylistic alternative of the imperative sentence meaning: a) стріляй! b) запали вогонь! c) принеси вогню!

2) a stylistic alternative of a declarative sentence stating a fact: видно вогонь.

Similarly in Russian: огонь! a) стреляй! b) зажги огонь or принеси огня! c) виден огонь.

The multiplicity of syntactic ways in which modality and time relations as well as the category of person may be expressed in infinitival clauses is also well known. Examples are commonplace.

Run away! Go to the east! (Galsworthy)

To think that he should be tortured so — her Frank! (Dreiser)

Cf. Одну минуту, еще одну минуту, видеть ее, проститься, пожать ей руку! (Лермонтов)

Возможно ли! Меня продать! — Меня за поцелуй глупца... (Лермонтов)

In the theory of English structure the term *"sentence analysis"* is open to more than one interpretation.

Structural grammatical studies of some modern linguists have abandoned many of the commonly held views of syntax. With regard to the methodology employed their linguistic approach differs from former

treatments in language learning. To begin with, distinction must be made between the *„mentalistic"* and the *„mechanistic"* approach to sentence analysis.

By *"mentalistic"* approach we mean the"parts of the sentence" analysis based on consideration of semantic relationships between the sentence elements.

The *"mechanistic"* approach is known to have originated in USA in nineteen forties. It is associated primarily with the names of Bloomfield, Fries, Harris and Gleason. Claimed to be entirely formal, the *"mechanistic"* approach is based only on the structural relations of sentence elements, i. e. their position in the speech chain. To make the distinction between the two approaches clear consider the following examples: *"mentalistically"* (i. e. analysing sentences by putting questions) *"to invite students"* and *"invitation of students"* are parsed as syntactic structures with objects denoting the person towards whom the action is directed.

In terms of *"mechanistic"* analysis, *students* and *of students* would be different sentence elements because they differ in terms of structure (expression plane).

The new method of sentence analysis is known as the method of immediate constituents (IC's). As we have already pointed out, the concept of IC was first introduced by L. Bloomfield and later on developed by other linguists.

The structural grouping of sentence elements into IC's has naturally its own system in each language. It has been recognised that English has a dichotomous structure.

The concept of immediate constituents (IC's) is important both in morphology and syntax. An immediate constituent is a group of linguistic elements which functions as a unit in some larger whole.

The study of syntax is greatly facilitated by studying the types of immediate constituents which occur. We have learned to call the direct components of the sentence "groups". In terms of modern linguistics they are immediate constituents.

A basic sentence pattern consists first of all of a subject and a predicate. These are called the immediate constituents of the sentence. They are constituents in the sense that they constitute, or make up, the sentence. They are immediate in the sense that they act immediately on one another: the whole meaning of the one applies to the whole meaning of the other.

The subject of a basic sentence is a noun cluster and the predicate is a verb cluster, we can therefore say that the immediate constituents (IC's) of a sentence are a noun cluster and a verb cluster. Each of the IC's of the sentence can in turn be divided to get IC's at the next lower level. For example, the noun cluster of a sentence may consist of a determiner plus a noun. In this case, the construction may be cut between the determiner and the noun, e. g. *the girl.* The IC's of this noun cluster are *the* and *girl.* The verb cluster of the sentence may be a verb plus a noun cluster *(played the piano).* This cluster can be cut into IC's as follows:

played/the piano.

The IC analysis is, in fact, nothing very startling to traditional grammar. It will always remind us of what we learned as the direct components of the sentence: "subject group" and "predicate group". But it proceeds further down and includes the division of the sentence into its ultimate constituents.

In terms of Ch. Fries' distributional model of syntactic description, the sentence *My brother met his friend there* is represented by the following scheme:

$$D\ \ 3\ \frac{I^{a}}{he}\ 2\text{-}d \qquad D\ \ 3\ \frac{I^{b}}{he\ /\ she\ /\ it}\ 4,$$

where D — *determiner;*
3 — *adjective;*
$\frac{I}{he}$ — *noun, singular, masculine;*
2-d — *verb, Past Indefinite, singular or plural;*
$\frac{I}{he,\ she,\ it}$ — *noun, singular, masculine, feminine or neutral;*
4 — *adverb;*
a, b — *show that the given nouns have different referents, i. e. indicate different things or persons.*

The basic assumption of this approach to the grammatical analysis of sentences is that all the structural signals in English are strictly formal matters that can be described in physical terms of forms, and arrangements of order. The formal signals of structural meanings operate in a system and this is to say that the items of forms and arrangement have signalling significance only as they are parts of patterns in a structural whole.

In terms of the IC's model prevalent in structural linguistics, the sentence is represented not as a linear succession of words, but as a hierarchy of its immediate constituents. The division is thus made with a view to set off such components as admit, in their turn, a maximum number of further division and this is always done proceeding from the binary principle which means that in each case we set off two IC's.

Thus, for instance, the sentence *My younger brother left all his things there* will be analysed as follows:

My younger brother *left all his things there*
My \\ *younger brother* *left all his things* \\ *there*

and so on until we receive the minimum constituents which do not admit further division on the syntactic level

left | *all his things* || *there*
My || younger ||| brother *left* || *all* |||| *his things* || *there*
left ||| *all* |||| *his* ||||| *things there*

The transformational model of the sentence is, in fact, the extension of the linguistic notion of derivation to the syntactic level, which

presupposes setting off the so-called basic or "kernel" structures and their transforms, i. e. sentence-structures derived from the basic ones according to the transformational rules.

THE SECONDARY PARTS OF THE SENTENCE

The secondary parts of the sentence are classified according to the syntactic relations between sentence elements. These relations differ in character.

Oppositional relations between the principal and secondary parts of the sentence are quite evident. The former are the core of the communicative unit, the latter develop the core as being a) immediately related to some of the sentence-elements or b) related to the predicative core as a whole.

The closest bond is commonly observed in attributive relationships. Attributive adjuncts expand sentence-elements rather than the sentence itself.

His possessive instinct, subtler, less formal, more elastic since the War, kept all misgivings underground. (Galsworthy)

The second type of non-predicative bond, the completive one, is more loose. It develops the sentence in another way. In this type of bond the secondary parts relate, to the predicative core as a whole.

The same number of the unemployed, winter and summer, in storm or calm , in good times or bad, held this melancholy midnight rendezvous at Fleishmann's bread box. (Dreiser)

The completive bond can expand the sentence indefinitely.

The copulative bond connects syntactically equivalent sentence elements.

With the money he earned he bought novels, dictionaries and maps browsed through the threepenny boxes in the basement of a secondhand bookshop downtown. (Sillitoe)

In actual speech various types of syntactic bond can actualise various types of syntactic meaning. Thus, for instance, both process and qualitative relationship can find their expression in:

(a) the attributive bond *an easy task;*
playing boys;
(b) the completive bond *I found the task;*
I found the boys playing;
(c) the predicative bond *The task was easy;*
The boys were playing.

The Attribute

The qualificative relationship can be actualised by the attributive bond. The paradigm of these linguistic means is rather manifold. We find here:

1) adjectives: *the new house; a valuable thing;*
2) nouns in the Possessive Case: *my brother's book;*
3) noun-adjunct groups (N + N): *world peace, spring time;*
4) prepositional noun-groups: *the daughter of my friend;*

5) pronouns (possessive, demonstrative, indefinite): *my joy, such flowers, every morning, a friend of his, little time;*

6) infinitives and infinitival groups: *an example to follow, a thing to do;*

7) gerunds and participles: (a) *walking distance, swimming suit;*
(b) *a smiling face, a singing bird;*

8) numerals: *two friends, the first task;*

9) words of the category of state: *faces alight with happiness;*

10) idiomatic phrases: *a love of a child, a jewel of a nature,* etc.

If an adjective is modified by several adverbs the latter are generally placed as follows: adverbs of degree and qualitative adverbs stand first and next come modal adverbs, adverbs denoting purpose, time and place, e. g.:

usually intentionally very active
3 2 1 A
politically and socially 4

It comes quite natural that the collocability of adverbs with adjectives is conditioned by the semantic peculiarities of both. Some adverbs of degree, for instance, are freely employed with all qualitative adjectives *(absolutely, almost, extremely, quite,* etc.), others are contextually restricted in their use. Thus, for instance, the adverb *seriously* will generally modify adjectives denoting physical or mental state, the adverb *vaguely (—not clearly expressed)* goes patterning with adjectives associated with physical or mental perception.

The Object

The object is a linguistic unit serving to make the verb more complete, more special, or limit its sphere of distribution.

The divergency of relations between verbs and their objects is manifold. The completive bond in many, if not in all, languages covers a wide and varied range of structural meaning. This seems to be a universal linguistic feature and may be traced in language after language. But though English shares this feature with a number of tongues its structural development has led to such distinctive idiosyncratic traits as deserve a good deal of attention.

A verb-phrase has frequently a dual nature of an object and an adverbial modifier. Structures of this sort are potentially ambiguous and are generally distinguished by rather subtle formal indications aided by lexical probability.

The syntactic value of linguistic elements in a position of object is naturally conditioned by the lexical meaning of the verb, its related noun and their correlation. Regrettable mistakes occur if this is overlooked.

The dichotomic classification into prepositional and prepositionless objects seems practical and useful. It is to be noted, however, that the division based on the absence or presence of the preposition must be taken with an important point of reservation concerning the objects which

have two forms: *prepositional* and *prepositionless* depending on the word-order in a given phrase, e. g.: *to show him the book — to show the book to him; to give her the letter — to give the letter to her.*

The trichotomic division of objects into *direct, indirect* and *prepositional* has its own demerits. It is based on different criteria which in many cases naturally leads to the overlap of indirect and prepositional classes.

Object relations cannot be studied without a considerable reference to the lexical meaning of the verb.

Instances are not few when putting an object after the verb changes the lexical meaning of the verb. And there is a system behind such developments in the structure of English different from practice in other languages.

Compare the use of the verbs *to run* and *to fly* in the following examples:

a) *to run fast, to run home;*
b) *to run a factory, to run the house, to run a car into a garage;*
a) *to fly in the air;*
b) *to fly passengers, to fly a plane, to fly a flag.*

In attempting to identify the linguistic status of different kind of objects in Modern English G. G. Pocheptsov advocates other criteria for their classification based on the relation between the verb and its object in the syntactic structure of the sentence. Due attention is given to the formal indications which, however, are considered secondary in importance to content. The classification is based on the dichotomy of the two basic types:object-object and addressee-object. The former embraces the traditional direct object and the prepositional object as its two sub-types. The addressee-object has two variants different in form: prepositionless and prepositional. The object of result, cognate object, etc., are considered to have no status as object types and are but particular groupings within the boundaries of the two basic types of object outlined above[1]. This may be diagrammed as follows:

Types of Object	Object-object		Addressee-object	
Sub-types of Object	direct	prepositional		
Types of Bond	prepositionless	prepositional	prepositionless	prepositional
Examples:	*He knew this.*	*He knew of this.*	*He gave me a letter.*	*He gave a letter to me.*

[1] See: Г. Г. Почепцов. О принципах синтагматической классификации глагола (на материале глагольной системы современного английского языка). «Филологические науки», 1969, No. 3.

The identification of object relations from the above given angle of view is not devoid of logical foundation and seems practical and useful.

Verb-phrases with Prepositionless Object

To identify the semantic and structural traits of different variants of verb-phrases we shall compare the following:

(A) *dig ground, meet our friends, build a house, observe the stars,* etc.

(B) *walk the streets, sit a horse, smile a sunny smile, bow one's thanks, nod approval,* etc.

With all their similarity, the two types of verb-phrases differ essentially in their syntactic content. The former imply that the person or thing is directly affected by the action, i. e. the action is directed to the object which completes the verbal idea and limits it at the same time. The duty of the object in examples (B) is to characterise the action; the phrase therefore is descriptive of something that is felt as characteristic of the action itself.

Phrases of group (A) are fairly common. A limiting object may be expressed by nouns of different classes, concrete and abstract, living beings and inanimate things, names of material, space and time. The range of verbs taking such kind of objects is known to be very wide.

Phrases of group (B) are somewhat limited in their use. The range of verbs taking such descriptive objects is rather small. Many patterns of this kind are idiosyncratic in their character. Some verbs which are generally intransitive acquire a transitive meaning only in such collocation.

Objects of group (A) are functionally identical in their limiting character but are contrasted to each other in the following terms:

1) the outer character of the action: the object is acted upon without any inner change in the object itself, as in: *dig the ground, clean the blackboard, apply the rule, dress the child, take a book, send a letter,* etc.;

2) the inner character of the action: the object is acted upon, which results in some inner changes in the object itself: *improving the method, injured the tree, weakened the meaning, intensified the idea,* etc.;

3) the resultative character of the action. This kind of objects presents no difficulty and no particular interest, e. g.: *painted a picture, made the dress, wrote a monograph, built a house,* etc

The same kind of object is obvious after verbs like *beget, create, develop, draw, construct, invent, manufacture,* etc.

In terms of transformational analysis, phrases of group (A) are characterised by the following:

1) pronominal transformation — noun-objects may be replaced by corresponding pronominal forms, e. g.: *dug it, dressed it, took it, washed it (the linen), violated it (the rule),* etc.

2) transformation through nominalisation:

dig the ground — digging the ground;

violating the rule — the violation of the rule;

he approved our choice — his approval of our choice.

3) adjectivisation:

she washed her linen — her washed linen; he deserted his friend — his deserted friend; forgot his promise — forgetful of his promise.

Verb-phrases of group (B) have some characteristic features of their own.

Compare the following:

(a) *He writes a good letter;*

(b) *He writes a good hand.*

He strikes me as capable, orderly, and civil; I don't see what more you want in a clerk. He writes a good hand, and so far I can see he tells the truth. (Galsworthy)

Phrases of group (B) can have overlapping relations of manner and consequence:

Such are phrases with the so-called cognate object [1], e. g.: *to live a life, to fight a fight, to laugh a laugh, to smile a sunny smile, to fight a battle,* etc.

The syntactic content of such verb-phrases can be adequately explained by transformational analysis, e. g.:

He has fought the good fight → ...has fought so as to produce the good fight.

He lived the life of an exile →... his manner of living was that of an exile.

Combinations of this kind are found with verbs that are otherwise intransitive *(live, smile).*

Phrases with the cognate object are stylistic alternatives of corresponding simple verbs: *to live a life = to live; to smile a smile = to smile,* etc. functioning as an easy means of adding some descriptive trait to the predicate which it would be difficult to add to the verb in some other form. *To fight the good fight,* for instance, is semantically different from *to fight well; he laughed his usual careless laugh* is not absolutely synonymous with *he laughed carelessly as usual.*

Cognate objects commonly have attributive adjuncts attached to them.

Having said that Jolyon was ashamed. His cousin had flushed a dusky yellowish red. What had made him tease the poor brute? (Galsworthy)

He laughed suddenly a ringing free laugh that startled the echoes in the dark woods. (Mitchell)

She frowned at his facetiousness — a pretty, adorable frown that made him put his arm around her and kiss it away. (London)

Winter snowed its snow, created a masterpiece of arctic mist and rain until a vanguard convoy of warm days turned into Easter, with supplies of sun run surreptitiously through from warmer lands. (Sillitoe)

The chief point of linguistic interest is presented by V + N phrases with intransitive verbs where the relations between verb and noun lead to the formation of special lexical meanings. The use of verbs which are otherwise semantically intransitive in V + N patterns is fairly com-

[1] Other terms of "cognate object" are: "inner object", "object of content", "factitive object" (an older term is "figura etymologica").

mon. Verbs involved in such syntactic relations undergo considerable semantic changes. Some of them acquire a causative meaning, e. g. *to run a horse, to run a business, walk the horses,* etc.

Verbs of *seeing,* such as *to look, gaze, stare, glare,* which are generally used with a prepositional object, when employed in V + N patterns develop the meaning "to express by looking", as in: *She looked her surprise; He said nothing but glanced a question; She stared her discontent.*

Similarly: *to breathe relief, to sob repentance, to roar applause, to smile appreciation, to bray a laugh and still others.*

As we see, patterns of this sort are frequent with verbs which are otherwise intransitive, as in:

"Because..." Brissenden sipped his toddy and ***smiled appreciation of*** *it.* (London)

Further examples are:

She nodded approval.
He bowed his thanks.
She beamed satisfaction.
She laughed her thanks.
He breathed his astonishment.
He could only stare his surprise.

Somewhat related to these formations are such grammatical idioms where some special addition to a secondary word cannot conveniently be expressed by means of a subject: a predicative-word is consequently loosely attached to the sentence as the bearer of the specialisation in the form of modifier, as in: *her face was very pale, a greyish pallor.*

Not infrequently modifying words are introduced by the preposition *with.* Consider the following examples:

Not much give and take about Desert — restless, disharmonic, and ***a*** *poet! And* ***proud — with that inner self-depreciation pride*** *which never let up on a man.* (Galsworthy)

Similarly:

She was pretty, ***with the prettiness of twenty.***

He *was sick with* ***a*** *sickness* ***more than of a body, a sickness of mind.***

Adverbial Adjuncts

The classification of adverbial sentence-elements has its own difficulties, because adverbials different in their syntactic content can be identical in terms of the formal syntactic bond.

By *"syntactic content"* we mean the content of the relationships between words in sentence-structure. These are:

a) process relationship, i. e. the relation between the process and the agent of the process;

b) object relationship — the relation between the object and the process or between two objects;

c) qualification relationship — the relation between the quality and the object or the process;

d) adverbial (or circumstantial) relationship.

Syntactic content is naturally understood as abstracted from the pertainance of words to the parts of speech and concrete lexical meaning.

In terms of syntactic content, adverbials may reasonably be subdivied into:

a) qualificative and b) circumstantial. The former are closely akin to adjectives.

Cf. An easy thing to do. He did it easily. A kind answer. He answered kindly.

Circumstantial adverbials are modifiers of place, purpose, time, concession, attending circumstances, etc.

This is not to say however that the above division covers all instances of the functional use of words in the position of adverbial adjuncts. Language is a system of interdependent units in which the value of each unit results only from the presence of the others. There are naturally borderline cases of dual or overlapping relationships. Prepositional phrases are often ambiguous. They are not indifferent to the concrete lexical meaning of words and their ability to combine with one other in certain patterns. Various important relations between types of such context-sensitive phrases can be adequately explained by transformational analysis.

Compare the following for illustration:

(a) *She touched the animal with her careful hand (She touched the animal carefully).*

(b) *She touched the animal with her hand.*

We cannot fail to see that object relations in (a) are somewhat weakened. The phrase is suggestive of adverbial meaning signalled by the adjective "careful", which cannot be said about the second example (b).

WORD-ORDER

The position of words and syntactic structures relative to one another is well known to be a most important part of English syntax. On this level of linguistic analysis distinction must naturally be made between two items: the order of words in phrase-structure and the order of words in sentence structure.

Due to the scarcity of morphological devices English has developed a tolerably fixed word-order which in most cases shows without fail what is the subject of the sentence.

But this is not to say that the grammatical rules of the normal word-order are strictly observed in absolutely all cases. The form of expression may depart from the common word-order for certain logical reasons

or under the stress of emotion, considerations of style, euphonic reasons, etc. The speaker or writer generally has some special emphasis to put on some part of the sentence (rhetorical order).

The following comparison will show the departure from the normal word-order in expressing subject-predicate relations (S→ P P→S);

(a) *Came frightful days of snow and frost.* (London)

Cf. Frightful days of snow and frost came.

(b) *Oh! very well. And suddenly she burst into tears of disappointment, shame and overstrain. Followed five minutes of acute misery.* (Galsworthy)

Cf. Five minutes of acute misery followed.

Further examples are:

(c) *He remembered Irene saying to him once: "Never was any one born more loving and lovable than Jon".* (Galsworthy)

(d) *Then arrived in a group a number of Nicholases, always punctual — the fashion up Ladbroke Grove way; and close behind them Eustace and his men, gloomy and smelling rather of smoke.* (Galsworthy)

Variations in word-order characterising a word or a phrase as to its thematic and rhematic quality have special communicative functions. Examine also the word-order arrangement in the following sentences with the front-position of objects and adverbial adjuncts:

On the hearth stood an enormous bowl, with bottles beside it, glinting in the firelight. (Ch. Snow)

...At last I turned away. On the pavement, walking towards me, was Sheila. (Ch. Snow)

Thus, dreadfully, was revealed to him the lack of imagination in the human being. (Galsworthy)

Sometimes emphatic front-position of sentence-element is found without inversion of subject and predicate. This is the case, for instance, with objects referring to what immediately precedes in the context.

To the little I told him, he was formally sympathetic; but in his heart he thought it all inexplicable and somewhat effeminate. (Ch. Snow)

, Of these she read to little Jon, till he was allowed to read to himself; whereupon she whisked back to London and left them with him in a heap. (Galsworthy)

To her new fangled dress, frilly about the hips and tight below the knees, June took a sudden liking — a charming colour, flax-blue. (Galsworthy)

Her heart he only knew the value of when she said softly: "Go on out, and don't ever come in here again." (Sillitoe)

With regard to the relative positions of subject and verbal predicate there are three possibilities which may be denoted respectively:

(a) the "normal" order S→ P;

(b) the "inverted" order P → S;

(c) the inverted order with P split up into two parts and S coming between them.

It is interesting to observe that in sentences of the third type (c) the subject often has a lengthy attribute attached to it, which adds to its rhematic quality and semantic prevalence in the whole statement.

“PARCELLING” AND "SEGMENTATION" IN ENGLISH SENTENCE-STRUCTURE

Flexibility in sentence-structure merits consideration in sentence-patterning with the so-called *"parcelling"* by which we mean placing a syntactically dependent sentence-element out of its usual sentence frame and setting it off by a full stop like an independent unit.

Parcelling is not infrequent in spoken English and literary prose. In such isolated position we may find adverbial adjuncts, objective complements, attributes and epithet adjuncts. The expressive value of such sentence-patterns, marked by special intonation contours in actual speech, makes them most effective.

1. Adverbial adjuncts in isolated position:

Suddenly my mind leapt clear. "I should like to talk about that", I said. "Not tonight. Tomorrow ***or*** *the next day".* (Ch. Snow)

They ran close into wind. ***Slowly. Fantastically slowly.*** (Aldridge)

Now, on this course, they were running with the breakwater. ***Level with it. But out to sea and away from it. And fast.*** (Aldridge)

"I have been glancing into some of the rooms. Let's go to Coney Island, old sport. ***In my car.*** *"It's too late".* (Fitzgerald)

2. Isolated predicatives:

He was exhausted. ***Completely finished, and sick with the balt*** *water in him.* (Aldridge)

3. Isolated subject-groups in patterns with the introductory it:

It had been the most ironical thing of all. *To arrive from Gadvos after releasing those from the Metaxists. To come back here and meet Metaxists from Egypt who want cooperation.* (Aldridge)

4. Isolated parts of complex modal predicate:

If you have troubles let me share them. You are so much to me — my only trouble I can fix your life. ***Join it with mine.*** (Dreiser)

5. Isolated attributive adjuncts:

He had reached the centre of Parliament Square, when ***a*** *figure coming towards him swerved suddenly to its left and made in the direction of Victoria.* ***Tall, with a swing in its walk.*** (Galsworthy)

6. Prepositional and prepositionless objects in isolated position: *Brian said to his cousin: "I'm signing on as well in a way,* ***only for life. I'm*** *getting married". Both stopped walking. Bert took his arm and stared: "You're not".*

"I'am. ***To Pauline.*** *Don't you think we've been courting long enough?"* (Sillitoe)

They have snakes in England; jungle ***and wild animals and*** *mountains. Cities and swamps* ***and big*** *rivers. You look as if you don't believe me.* (Sillitoe)

She was interrupted at that point. By me. (Salinger). - In such syntactic arrangements the hierarchy of the spoken chain breaks into segments.

The final intonation of the segments seems to convert them into independent syntactic units. The syntagmatic subordination of the sepa-

rated element comes to be neutralised by its intonation independence.

And here are a few typical examples of sub-clauses placed for emphasis out of their usual sentence frame and set of by a full stop like independent units:

"I *could be content", went on Hurstwood, "if I had you to love me.* ***If I had you to go; for a companion".*** (Salinger)

I thought of the future, and spoke of the past. ***Because Holly wanted to know about my childhood.*** (Capote)

It sounds ***like*** *it.* ***As though tigers were loose in Holly's apartment.*** (Capote)

Sentence disintegration of this type is not specifically English and will be found in other languages.

A few typical examples from French are:

Il commença à attendre. La nomination qui allait arriver, pour une ville inconnue. Les ressources de la province. La vie tranquille et l'hôtel. (Conchon)

Elle ***a*** *été déportée. Avec sa mère.* (Langfus)

Il continue ici à vivre comme un lion. Il se but, Pour les autres. (Laffitte)

Violette riait. Atrocement faut. (Conchon) [1]

Cf: Хотелось яркого света, толпы, шума улиц. Услышать изысканную речь. (Сейфулина)

Какие стволы у осин! Цвета кошачьих глаз. (Ю. Казаков)[2]

Выходит великий гонщик. Без шапки. И еще какие-то люди с ним. Тоже рыжие. (Олеша)

Нет, ему нужен был именно этот — чужой. Мечтанный. Невозможный. (Цветаева)

Closely related to "parcelling" is *"segmentation".*

Parcelling and segmentation are both intended to give emphatic prominence to the separated sentence-elements and as such have much in common. But the two syntactic devices are not absolutely identical.

Parcelling can split a sentence into two or more parts, whereas segmentation is, in fact, a twofold designation, a special kind of reduplication where the sentence is split into two interdependent sentence-elements related as "the theme" and "the rheme" respectively, the former being set off in a position of an independent unit.

Segmentation is also one of the universal features of syntactic arrangement. Structures of this kind are not specifically English and are known to be fairly common in other languages. A few typical examples for illustration:

And those geese — ***they*** *don't seem, to mind your counting their features, do they?* (Galsworthy)

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[1] *See:* А. А. Андриевская. Явления сепаратизации в стилистическом синтаксисе современной художественной прозы. М., «Филологические науки», 1969.

[2] Парцелляция, ее коммуникативно-экспрессивные и синтаксические функции. В кн.: «Морфология и синтаксис современного русского литературного языка». М., 1968.

"This is fantastic", murmured Jolyon. Well, the fellow couldn't force his wife to live with him. Those days were past away! And he looked round at Soames with the thought: "Is he real, ***this man?"*** (Galsworthy)

And what about twilight sleep? Why hadn't he been there? He might have — nature. Damn it! Nature — as *if* ***it*** *couldn't leave even her alone!* (Galsworthy)

There are important treatments of the subject in Ch. Bally's *Linguistique générale et Linguistique française,* where segmented sentences are referred to as consisting of two parts: "theme" and "propos". The "theme" is generally represented in "propos" by pronouns. If the "theme" (noun) precedes the "propos" (pronoun), the structure is called a reprise, if the "propos" (pronoun) precedes the "theme", the structure is referred to as anticipation. Segmented sentences have always a middle pause and special intonation.

Segmented structures make the long established order of words in French less rigid, the lexical unit functioning in a sentence becoming ever more independent. This new trend in the development of French syntax is gaining attention of many scholars as one of the most striking features of its progressive development.

The subject has been discussed in A. A. Andrievskaya's work-paper «Характерные черты современного французского синтаксиса»[1], where we find the following tabulated survey:

1) the necessary repetition of the direct object expressed by a pronoun (the only case of the pre-position of the direct object in traditional word-order in French), e. g.:

Je la reprendrai, ma place. Je la bus, ma bouteille.

2) the necessary repetition of any object placed at the head of the sentence, e. g. :

Ces paroles, elle les prononça d'un ton tranquille.

3) the necessary repetition of the object expressed by a whole clause ("Proposition conjonctionnelle"), e. g.:

Que la position fut entièrement changée, je ne le pensais pas.

4) the repetition of the subject, with adverbs at the head of the sentence, e. g.:

Ainsi la vie sociale les reprenait-elle.

5) the necessary repetition of the noun-subject in the inverted structure of a question, e. g.:

Mon frère, est-il venu?

PROBLEMS OF THE ACTUAL DIVISION OF THE SENTENCE
(Functional Sentence Perspective)

Syntactic description may begin with "discourse" analysis as its starting point.

In these terms, syntax is described as "textlinguistics" concerned primarily with the grammatical organisation and semantic aspects of supra-phrasal unities.

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[1] «Наукові записки», т. 16. Вип. 5. К., 1957, pp. 73-104.

A supra-phrasal unity usually functioning as a communicative whole consists of a number of semantically related sentences. In writing it corresponds to "paragraph", in spoken language this semantic unity is signalled by pausation.

A "paragraph" is a traditional term used in manuscripts and printing to indicate a distinct subdivision of a discourse, chapter, or writing. It is marked off by indentation at the beginning and a break in the line at the end.

As a logical category the paragraph is characterised by coherence and relative unity of the ideas expressed, as a linguistic category it is a communicative unit marked off by such formal linguistic means as intonation and pauses of various lengths.

A supra-phrasal unit is analysed into sentences and phrases as interdependent units, the value of which results from the simultaneous presence of the others.

Paragraphs in pictorial and emotive prose break up the narrative not only to facilitate understanding but also for emphasis.

Take the following for illustration:

He lay flat on the brown, pine-needled floor of the forest, his chin on his folded arms, and high overhead the wind blew in the tops of the pine trees. The mountainside sloped gently where he lay; but below it was steep and he could see the dark of the oiled road winding through the pass. There was a stream alongside the road and far down the pass he saw a mill beside the stream and the falling water of the dam, white in the summer sunlight. (Hemingway)

Robert Jordan stood up to follow him, then reconsidered and, lifting the canvas off the two packs, picked them up, one in each hand, and started with them, just able to carry them, for the mouth of the cave. He laid one pack down and lifted the blanket aside, then with his head stooped and with a pack in each hand, carrying by the leather shoulder straps, he went into the cave. (Hemingway)

It was hot that night. Both she and her mother had put on thin, pale, low frocks. The dinner flowers were pale. Fleur was struck with the pale look of everything; her father's face, her mother's shoulders; the pale panelled walls, the pale grey velvety carpet, the lamp-shade, even the soup was pale. There was not one spot of colour in the room, not even wine in the pale glasses, for no one drank it. What was not pale was black — her father's clothes, the butler's clothes, her retriever stretched out exhausted in the window, the curtains black with a cream pattern. A moth came in, and that was pale. And silent was that half-mourning dinner in the heat. (Galsworthy)

Discourse analysis then carries our attention to the actual division of the sentences making up a supra-phrasal unity, i.e. their communicative function in a given situation, in other words, the "functional sentence perspective", which is, in fact, the main category on this level of linguistic analysis.

By actual division we mean dividing a sentence into two sections, one of which contains that which is the starting point of the message — "the theme", and the other — the new information for which the sentence has been spoken or written — "the rheme".

The two terms are Greek in origin: *"theme"* comes from the Greek root the- "to *set", "to establish"* and means *"that which is set or established"*. The term *"rheme"* is derived from the root **rhe**- *"to say"* or *"tell"* and means *"that which is said or told about"*.

There have been several pairs of terms proposed for this purpose, such as "psychological subject" and "psychological predicate"[1], "lexical subject" and "lexical predicate"[2], "semantic subject" and "semantic predicate". The terms "psychological subject" and "psychological predicate", introduced by the German scholar H. Paul[3], include a notion of individual psychology, which is beyond the sphere of linguistics itself. Other terms seem to be inadequate as incompatible with our general approach to analysing language phenomena.

Variation in actualising a word or a phrase in a sentence is organically combined with changes in the order of words.

The grammatical arrangement of words in such patterns may well illustrate the fact that the formal and the logical subject of the utterance are two independent elements.

The hierarchy of the components of the utterance is generally made explicit by their syntagmatic relations in the grammatical organisation of the sentence.

We naturally cannot say that every sentence must necessarily consist of two such sections. Some sentences, one-member sentences, in particular, cannot be divided up in this way, and things are not clear with some other types.

However, most sentences do consist of these two sections and the relation between the syntactic structure of the sentence and its division into those two sections merit consideration.

In most Indo-European languages the logical structure of the thought expressed by a sentence is indicated by word-order but the functional value of the order of words is naturally not always the same in languages of different types, where we always find their own idiosyncratic traits and conventional practices of different character.

In a language with a highly developed morphological system and free word order arrangement the order of words is widely used as a means to make the functional sentence perspective explicit.

In languages like English or French, for instance, the grammatical function of the fixed word-order does not always permit the rearrangement of sentence-elements.

Recourse is often made to other linguistic devices doing this duty, e. g.: specific syntactic patterns, articles, particles and adverbs of em-

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[1] See: H. Paul. Prinzipien der Sprachgeschichte. 5th Ed., Halle, 1937, p. 124.

[2] See: А. И. С м и р н и ц к и й . Синтаксис английского языка. М., 1957.

[3] See: J. Firbas. Some Thoughts on the Function of Word-Order in Old English and Modern English. 1959.

phatic precision *(even, only, merely, solely, too, just, notably, particularly, especially, positively,* etc.), prosodic (suprasegmental) means, such as variation in pitch, emphatic stress, pausation, etc.

The classifying indefinite article is very often used to introduce something that makes part of the new information. Examples are numerous.

Examine the following for illustration:

1. (a) **Девушка** выглянула **из окна.**
T **R**
(b) Из окна выглянула **девушка.** T
R
(a) ***The girl*** *looked* ***out of the window.***
T R
(b) ***A girl*** *looked* ***out of the window.***
R **T**

2. **Лесничество** было **недалеко от деревни.**
T **R**
Недалеко от деревни было **лесничество. T**
R
(a) ***The forestry*** *was near* ***the village****.*
T R
(b) ***There was a forestry*** *near* ***the village****.*
R T

The functional sentence perspective (FSP) in Russian is signalled by the word-order arrangement: the words девушка and лесничество are the theme when they stand at the beginning of the sentence and the rheme when they are in the end-position. In English this difference is made clear by the use of the articles in (1) and the structure with *"there is"* in (2).

Further examples are:

When she left Ernest's a huge basket of groceries rested at the foot of the pram, and the small fortune of a pound note lay in her coat pocket. (Sillitoe)

Down the long avenue of his man-about-town experience, bursting, as it were, through a smirch of doubtful amours, there stalked to him a memory of his youth. (Galsworthy)

In answer to the ring, appeared a page boy with a silver soup tureen. (Galsworthy)

Compare also the "theme — rheme" arrangement in the following sentences:

> *He could show you this letter yesterday. Only he could show you this letter yesterday. He could only show you this letter yesterday. He could show you this letter only yesterday. He could show this letter only to you yesterday.*

Similar in function is the use of particles and adverbs of emphatic precision in other languages:

Russian: только, именно, исключительно, etc.

Ukrainian: тільки, лише, саме, власне, etc.

French — *seulement, uniquement, notamment, juste,* etc.

German: *nur, gerade* and others.

The role of the order of words used to signal the T—R arrangement is most evident in examples like the following:

And fast into this perilous gulf of night walked Bosinney, and fast after him walked George. (Galsworthy)

Cf. И. Боснии шел быстро прямо в волны ночи, грозившей бедой, и так же быстро шел за ним Джордж.

In the centre of the room, under the chandelier, as became a host, stood the head of the family, old Jolyon himself. (Galsworthy)

Cf. Посередині кімнати, під люстрою, як і лічить хазяїну, стояв глава сім'ї, сам старий Джоліон.

The actual division of the sentence stands in vivid and clear relief in syntactic structures with double inversion by which we mean not only putting the subject before the predicate but separating the verbal predicate. A few typical examples are given below, others will readily occur to the student.

He stooped over the drawer where she kept her jewels; it was not locked, and came open as he pulled; the jewel box had the key in it. This surprised him until he remembered that it was sure to be empty. He opened it.

It was not empty. Divided in the little green velvet compartment, were all the things he had given her, even her watch, and stuck into the recess that contained the watch was a three-cornered note addressed "Soames Forsyte", in Irene's handwriting. (Galsworthy)

The idea about the jewel box is given in the previous sentence; the adverbial adjunct and the predicate *"Divided in the little green velvet compartment were"* are the starting point of the statement (the theme) and the new information is carried by the subject of the sentence *"all the things he had given her, even her watch"* — the rheme.

Similarly: *"stuck into the recess that contained the watch was* "is the theme, and the new information is carried by the subject "a *three-cornered note addressed "Soames Forsyte", in Irene's handwriting"*— the rheme.

It is interesting to observe that in sentence patterns of the given type the subject often has a lengthy attribute attached to it, which adds to its rhematic quality and semantic prevalence in the whole statement.

In different speech events the components of the functional sentence perspective may correspond to different sentence-elements. In each case variation in the T—R arrangement as motivated by the consituation will be made clear by variation in prosody.

(a) John is going to Spain next week.
T R

→ an answer to the question: *"When is John going to Spain?"*

(b) John is going to Spain next week.
T R T

→ an answer to the question: *"Where is John going next week?"*

(c) John is going to Spain next week.
R : T

→ an answer to the question: *"Who is going to Spain next week?"*

(d) John is going to Spain next week.

→ an answer to the question: *"What is John going to do?"*

Syntactic means to express the rhematic quality of the subject include also structures of predication with the passive verb-forms and converted subject introduced by the preposition *by.*

Fixed phrases of emphatic precision *it is... (it was)* also can, by situation, lay emphasis on any part of the sentence and intensify its rhematic quality.

Sentences that are introduced by *it is (it was...)* have special traits of their patterning and are logically interesting. We may reasonably say that they homonymically combine a grammatical and a stylistic meaning always signalled by the speech context or situation.

The use of such structures is always a logical result of the previous linguistic situations, and it is but natural that only the syntactical context can define their functional and stylistic value, with all the subtle shades of subjective modal force potentially implicit in them.

Variation in actualising a word or a phrase in a sentence is organically combined with changes in the order of words. The two devices in such structures appear inextricably involved and are inseparable.

The grammatical arrangement of words in these patterns may well illustrate the fact that the formal and the logical subject in a sentence are two independent elements.

The *it*-inversion is useful in all types of prose as filling the position of the sentence opener with a structural word that enables postponement of the theme.

The foremost notion in the speaker's thoughts, i. e. the logical subject of the utterance is the element introduced by *it is... (it was ...).*

When we say *It is the teacher that decides* or *It was the student I was looking for,* we mean: *the teacher* is the deciding person and *the student* was the young man I was looking for. The relative clause thus does not restrict *the teacher* or *the student* but obviously belongs to it. *It is coffee I like best of all* may be easily transformed into *Coffee is what I like best of all.* This seems to explain why in such sentences we can have a *that-clause* or a contact-clause after a word which is in itself so definite that it cannot be further restricted:

It is he that must decide.

It ***was our*** *victory that saved the whole world from fascist slavery.*

We cannot fail to see this logical connection in some proverbial sentences, which, analysed differently, will give no sense:

It is ***an ill*** *bird that fouls its own nest.*

It is ***not the*** *gay* ***coat*** *that makes the gentleman.*

It is the early bird *that catches the worm.*

The linguistic essence of structures with *it is, it was* has been variously treated by grammarians. Patterns of this sort are sometimes referred to as special emphatic forms of a simple sentence (H. Poutsma, O. Jespersen), complex sentences with emphatic attributive clauses (E. Kruisinga), complex sentences with subordinate subject clauses (G. Curme)[1].

Any part of the sentence can thus be made prominent and intensified in its emphatic quality. Examples follow:

a) t h e s u b j e c t of the sentence:

*It was **not she** who was after them, but they after her.* (Galsworthy)

The problem in the background of her consciousness was how to help him,

*and she turned the conversation in that direction, **but it was Martin** who came to the point first.* (London)

b) t h e o b j e c t of the sentence:

*He it **was** whom they cheered.* (Bates)

Cf . They cheered him.

Further examples are:

***It is not only companionship** he will miss, but also his best friends.*

***It is not this picture I** dislike.*

c) the prepositional object:

*It **was not the** results **of** their experiments that we disapproved of, but some diagrams (the results of their experiment* — the rheme of the sentence).

*It was **not** to George Forsyte that the mind must turn for light on the events of that fog-engulfed afternoon.* (Galsworthy)

*... but it was **his** daughter that Soames wanted to gaze from behind Winifred's shoulder.* (Galsworthy)

d)the attributive adjunct: *It's an ill wind that blows nobody good* **(proverb).**

e) a d verb i a 1 s of time:

***It** was **at this time** that he wrote letters of enquiry to the general...* (London)

It was then that she saw with whom she had to deal, the lady was undoubtedly Mrs. Soames, the young man Mr. Bosinney. (Galsworthy)

***It** was not **until they found themselves a second time before the Eve,** that he said: "I don't know why you asked me to come, Fleur. It's playing the goat for no earthly reason.* (Galsworthy) f) adverbials of manner:

*It was **thus** that Frank Algernon Cowperwood's Chicago financial career was definitely launched.* (Dreiser)

***Was it that with the eyes of faith,** he saw Bosinney looking down from that high window in Sloane Street, straining his eyes for yet another glimpse of Irene's vanished figure ...* (Galsworthy)

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[1] *See:* H. Poutsma. A Grammar of Late Modern English. P. 2. Groningen, 1926; E. Kruisinga. A Handbook of Present-Day English. Groningen, 1931; G. O. Curme. A Grammar of the English Language, v. 3. New York, 1935; *see also:* Л. С. Бархударов, Д. А. Штелинг. Грамматика английского языка. М., 1960; B. Ilyish. The Structure of Modern English. M.-L., 1965.

It was thus simply, *that she recorded a scene which had really made a deep and complicated impression on her.* (Galsworthy)

With reference to persons, sentence-patterns with the pronoun *he* or *she* are also common.

He would indeed be a clever *man who could decipher this old manuscript.*

He is a good ***friend*** *who speaks well of us behind our backs* (proverb).

The following comparison with Russian will not be out of place, in passing.

Я тот, которому внимала
Ты в полунощной тишине,
Чья мысль душе твоей шептала,
Чью грусть ты смутно отгадала,
Чей образ видела во сне.
Я тот, чей взор надежду губит,
Я тот, кого никто не любит... (Лермонтов)

It is also interesting at this point to compare the use of Russian and Ukrainian particles это, то, це, in patterns like the following:

О **чем это** вы задумались?	***What*** *is it you are thinking about?*
З **ким то** він про це розмовляв?	*Who was it that he has spoken about it to?*
Що це ви тут обмірковуєте??	*What is it you are discussing here?*

Further examples are:

Спочатку йому здалося, що це якась іграшка заплуталася в такелажі.

Это мыши кота хоронят.

Cf. ***It is the mice*** *that are hurrying the cat.*

It was for our dear sake *that he did it.* = Це тільки для нас він це зробив.

It was of his kindness *that I was thinking.* = Це саме про його доброту я думала.

«На границе семантики и синтаксиса находится употребление так называемого стилистического (индивидуализирующего) **этот..., тот...** Местоимение в этом случае сообщает не указательное значение, а значение какой-то эмоционально подчеркнутой известности предмета, с названием которого согласуется:

Люблю воинственную живость потешных марсовых полей...
Лоскутья сих знамен победных. Сияние шапок этих медных, Насквозь простреленных в бою!» (Пушкин)

Итак эти страшные письма, эти пламенные требования, это дерзкое упорное преследование,— все это было не любовь. (Пушкин) [1]

Note. Instances are not few when this kind of emphasis is rendered in Russian and Ukrainian by using such intensifying adverbs as: *именно, саме..*

[1] Л. А. Булаховский. Курс русского литературного языка, т. 1. К., 1952, р. 325.

As a matter of fact structures with *it is (it was)* combine two functions: expressing syntactic relations of subordination and laying logical emphasis on what is prominent in the speaker's mind by placing the words expressing the given idea in an unusual position.

Similar developments will be found in French. Structures with *c'est, c'était ...qui, que* are also known to combine their grammatical value with similar stylistic traits. Patterns of this kind in French are fairly common, e. g.:

C'est le premier pas qui coûte.
Cf. German:
Peter war es der mir alles erzählt hat.

It is to be noted that patterns of this kind are often a logical consequence of a lengthy narration developing in certain sequence. The stylistic aspect of the structure is defined by the context which is always explicit enough to make the meaning clear.

Euphemia Forsyte, who happened to be in the room — she had come round to borrow the Rev. Mr. Scoles' last novel "Passion and Paregoric", which was having such a vogue — chimed in.

"I saw Irene yesterday at the Stores;" she said" and Mr. Bosinney were having a nice little chat in the Groceries."

It was thus, simply, that she recorded a scene which had really made a deep and complicated impression on her. (Galsworthy)

One nice old general, going towards Cigars, was obliged to step quite out of the way, and chancing to look up and see Mrs. Soames' face, he actually took off his hat, the old fool! So like a man!

But it was Mrs. Soames' eyes *that worried Euphemia. "She never once looked at Mr. Bosinney until he moved on, and then she looked after him. And, Oh, that look!* (Galsworthy)

As B. Ilyish very rightly points out, there are some other points to be made concerning the thematic and rhematic analysis.

The theme need not necessarily be something known in advance. In many sentences it is, in fact, something already familiar, as in some of our examples, especially with the definite article. However, that need not always be the case. There are sentences in which the theme, too, is something mentioned for the first time and yet it is not the centre of the predication. It is something about which a statement is to be made. The theme is here the starting point of the sentence, not its conclusion. This will be found to be the case, for example, in the following sentence: *Jennie leaned forward and touched him on the knee.* (Wilson) which is the opening sentence of a short story. Nothing in this sentence can be already familiar, as nothing has preceded and the reader does not know either who Jennie is or who ,,he" is. What are we, then to say about the theme and the rheme in this sentence? Apparently, there are two ways of dealing with this question. Either we will say that *Jennie* represents the theme and the rest of the sentence, *leaned forward and touched him on the knee,* its rheme.

Or else we will say that there is no theme at all here, that the whole of the sentence represents the rheme, or perhaps that the whole division

into theme and rheme cannot be applied here. Though both views are plausible the first seems preferable. We will prefer to say that *Jennie* represents the theme, and emphasise that the theme in this case is not something already familiar but the starting point of the sentence.

ONE-MEMBER SENTENCES

The grammatical organisation of one-member sentences has its own traits. Such patterns should naturally be distinguished from two-member sentences with either the subject or the predicate omitted as the case is with ellipsis in sentence-structure.

Synsemantic in character, one-member sentences cover a wide and most varied range of meanings. The context, linguistic or situational, is generally explicit enough to make the grammatical content of the sentence clear.

One-member sentences have no separate subject and predicate but one "main" only instead.

It seems reasonable to make distinction between a) nominal or "naming" sentences and b) infinitival sentences.

Nominal sentences name a person or thing. They are fairly common in direct address, m so-called "word-representations" used to call up the image of the object in the mind of the readers or the person spoken to.

Examples, easily multiplied, are the following:

"Have you noticed Box I — the lady in white satin with the green lace shawl?"

"Yes". Berenice raised her glasses.

"Mrs, Frank Algernon Cowperwood, the wife of the Chicago millionaire. (Dreiser)

The modal meaning of appraisal in one-member sentences is to a considerable extent connected with the use of noun determiners, the definite article, in particular. Both the article and the demonstrative pronoun have here special connotation. Consider the following examples:

The *restless, inhuman, and yet so human, angry sadness of the creature's eyes!* (Galsworthy)

That *fellow Wagner had ruined everything; no melody left, not any voices to sing it. Ah! the wonderful singers!* (Galsworthy)

*"**That** woman!" said Soames.* (Galsworthy)

Here again, like in many other cases, the subtle shares of modal force and emotional colouring are made clear by the context, linguistic or situational.

The attribute is often expressed by the *of*-phrase, e. g.:

Would Mr. Mont convince him? Tony was sharp! Her head drooped. ***The unfairness of it all!*** *Some had everything to their hand, like that pretty wife of Mr. Mont's.* (Galsworthy)

Don't talk to me about the country. The doctor said I was to go there for six weeks last summer. It nearly killed me, I give you my word. ***The noise*** *of it!* (Maugham)

She could think of him now with indifference. She loved him no longer. ***Oh, the relief and the sense of humiliation!*** (Maugham)

Oh, the shame of this day! *You'll be comin' home with me now.* (Dreiser)

If the head-word is a concrete noun the latter is very often used without attributive adjuncts. Sentences of this type are fairly common.

"What a picture", cried the ladies". ***"Oh, the ducks! Oh, the lambs! Oh, the sweets! Oh, the pets!"*** (Mansfield)

Such emotionally coloured sentences are often used with interjections or some other words introducing or concluding the direct speech.

Useless for young Roger to say, "Old cat!" — for Euphemia to hold up her hands and cry: "Oh! those three!" and break into her silent laugh with the squeak at the end. (Galsworthy)

Nominal sentences may follow one another in immediate succession, thus making up a string of co-ordinated nominal sentences, as for instance:

... A blue suit, a velour hat, some brown shoes, three pairs of socks with two holes in them, four shirts only a little grayed at the cuffs, two black-and-white ties, six collars, not two new, some handkerchiefs, two vests beautifully thick, two pairs of pants, and brown overcoat with a belt and just two or three nice little stains. (Galsworthy)

Analogous syntactic structures may be traced in Russian and Ukrainian. Compare the following:

Москва... Как много в этом звуке для сердца русского слилось... (Пушкин)

Вечерние сумерки. Крупный мокрый снег лениво кружится около только что зажженных фонарей. (Чехов)

Взяв друг друга за руки, мы с минуту стояли молча. Хорошая минута. (Горький)

Перед окном рабочий чертежный стол. Радио. Экран. Три, четыре книги. (Маяковский)

Гострий струмінь морозного повітря ... осяяні в домах вікна... чиїсь голоси... дзвінки звощика... стережись! І він опинився у глухій, безлюдній вулиці. (Коцюбинський)

Степи і степи... Безлісний, трагічно беззахисний край, переповнений надміром сонця і світла. (Гончар)

In Grammar books one-member sentences are often referred to as elliptical, with some items "understood" or "felt as missing". This, however, must be taken with much reservation, since it is not always possible to supply the missing part from the immediate syntactic environment, and there is insufficient justification for taking ellipsis into account.

Nominal sentences may be coordinated and make up a composite structure with the implication of various adverbial relations, causal or resultative, in particular, signalled by the context, situational of linguistic, the lexical meaning of words, in particular, e. g.:

Ah! Well! Another long heartache in the world — Poor Dinny! (Galsworthy)

Modal meanings are known to be expressed by structural elements of different linguistic levels. Indicating some kind of attitude of the speaker concerning the reality of what is expressed in predication, modality is, in fact, a regular structural feature of any sentence.

The same is true of one-member sentences. In these terms we distinguish:

(a) "Classical" nominal sentences naming an object of reality, asserting or denying its being. This is the same kind of modality as we find in two member verbal sentences when predication is expressed by the verb-form of the Indicative Mood. Compare the following for illustration:

"A black night", master.

Cf. It is a black night.

The two sentence-patterns given above are grammatically synonymous: the former is a verbless one-member sentence, the latter a two-member one. We cannot fail to see that both assert a real fact.

Further examples follow:

And Soames held out his hand. A distracted squeeze, a heavy sigh, and soon after sounds from the young man's motor cycle called up vision of flying dust and broken bones. (Galsworthy)

A distant flash, a low rumble, and large drops of rain spattered on the thatch above him. (Galsworthy)

What a life! What a life! was her one thought. (Dreiser)

"My wife, Professor". (Galsworthy)

She remembered Sir Lawrence's words: "Were there not, my dear? Most valuable fellows!" (Galsworthy)

(b) One-member sentences expressing command — stylistic alternatives of the Imperative Mood:

"Silence woman!" said Mr. Kenwigs, fiercely..."I won't be silent", returned the nurse. "Be silent yourself, you wretch". (Dreiser)

The two sentences *(Silence! = Be silent!)* are identical in their grammatical content but differ in style and emphatic value. Consider also the following example: *"Silence there, will you!"* says the beadle. (Dickens) The addition of *will you* in the last example intensifies the meaning of a categorical command as implied by the nominal sentence.

(c) One-member wish-sentences.

The emotional colouring of such wish sentences can be intensified by interjections, e. g.:

Oh, the fine clothes, the handsome homes, the watches, rings, pins that some boys sported; the dandies many youths of years were. (Dreiser)

(d) One-member sentences of hypothetical modality:

The anomalous and unprotected nature of a room where one was nut known. The look of it. Subsequent explanation to her mother and sister maybe. (Dreiser)

Dizzily, I lauded my knuckless once more again on Gavin's buttons. Dazzling, lights, shouts, rockets, in the sky... Heley's comet, perhaps! (Cronin)

A scandal! A possible scandal! (Galsworthy)

John... heard a car drive up. The lawyers again about some nonsense. (Galsworthy)

(e) One-member conditional sentences. Condition and consequence are contracted to each other, the former is expressed by a nominal one- member sentence and the latter by a two-member one. Reality or irreality will be indicated by the mood in which the verb of the two-member sentence is used in the given context.

INFINITIVAL SENTENCES

In terms of grammatical organisation infinitival sentences should reasonably be subdivided into one-member and two-member sentences. The two groups may well be illustrated by the following examples:

(a) ***To be unwordly and quite good!*** *How new! How exciting!...* ***To be one*** *who lived to make people happy.* (Galsworthy)

(b) *That fellow* ***to talk of injuries!*** (Galsworthy)

In two-member sentences the infinitive is preceded by a noun or a nounal phrase.

Infinitival sentences are fairly common in spoken English and literary prose.

Like other units of predicative value, they can communicate not only their denotative meaning but also the connotative suggestions of various circumstances of their use.

The context, linguistic or situational, and intonation in actual speech will always be explicit enough to make the necessary modal meaning clear.

Aubrey Green threw up his hands. "Ah! That white monkey — ***to have painted that!*** (Galsworthy)

There are interrogative infinitival sentences, e. g.:

Why waste time?
Why not stay
here?

A suggestion made in such infinitival sentences may be rejected as impossible (nexus of deprecation).

We surrender? Never!

In terms of style and purpose, infinitival sentences merit attention as synonymically related to sentences with finite verb-forms. Identical in their grammatical content, such synonyms differ in stylistic value, and modal force. Compare the following:

Infinitival sentences	*Sentences with finite verb-forms*
To have brought Fleur down openly — yes! But to sneak her like this! (Galsworthy)	*I could have brought Fleur down openly — yes! But how can I sneak her like this!*
Poor fellow! What a thing to have ***had*** *hanging over his head all the time.* (Dreiser)	*Poor fellow! What a thing had been hanging over his head all the time.*
... Would he have hesitated then? Not a moment! Operate, operate! Make certain of her life! (Galsworthy)	*...They must operate, make certain of her life.*
A host to snatch food from a guest! A host to strike a guest! A gentleman to strike a lady! (Bennett)	*How can a host snatch food from a guest? How can a host strike a guest? How can a gentleman strike a lady?*

Such midgets to have made this monstrous pile, *lighted it so that it shone in an enormous glittering heap, whose glow blurred the colour of the sky!* (Galsworthy)

It seemed to him unfair. ***To have taken that risk — to have been through this agony — and what agony! — for a daughter!*** (Galsworthy)

How could 'such midgets have made this monstrous pile lighted it so that... Cf. Syn. That such midgets should have made this monstrous pile and lighted it so that...! It seemed to him unfair. How could he have taken that risk...

ELLIPSIS

Ellipsis in sentence-structure is a natural syntactic process in linguistic development presented as normal practices in many, if not all, languages.

Quite a number of elliptical patterns are shortcuts in syntactic usage fixed as a form of linguistic economy by right of long usage.

In terms of traditional grammar, elliptical sentences are generally identified as sentences with the subject or predicate missing. Some grammarians hold another point of view recognising ellipsis also in sentences where the secondary parts of the sentence are felt as missing. Such was A. M. Peshkovsky' s treatment of elliptical sentences in Russian[1].

Similar statements will be found in L. S. Barkhudarov's and D. A. Shtelling's grammar book (1973).

What is felt as implicit in elliptical sentences may be supplied from:

a) the immediate context, e. g.: *"How was the play?" she inquired.*

"Very good," returned Hurstwood. (Dreiser)

"Cold., isn't it?" said the early guest. "Rather".

(Dreiser)

b) relevance to a complete grammatical construction of a given pattern, e. g.:

"Doing well, I suppose?"

"Excellent."

"Glad to hear it." (Dreiser)

Ellipsis of a lexeme or constructions (or even parts of constructions) must surely be recognised in the analysis of sentences.

In terms of structure, distinction will be made between the following types of elliptical sentences:

a) omission of the subject:

Looks to me for all the world like an alf-tame leopard. (Galsworthy)

b) omission of the predicate in patterns with *there is, there are,* e. g.:

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[1] А. М. П е ш к о в с к и й . Русский синтаксис в научном освещении. М., 1956. *See also:* Л. С. Б а р х у д а р о в . Структура простого предложения современного английского языка. М., 1966.

He shook a thick finger at the room: "Too many women nowadays, and they don't know what they want. (Galsworthy)

Soames stole a glance. No movement in his wife's face. (Galsworthy)

"Nothing like dissecting to give one an appetite", said Mr. Bob Saweyer.

(Dickens)

c) omission of auxiliary, copulative and other function verbs, e. g.:

You going to take Irene? ('Galsworthy)

d) omission of the subject and auxiliary verb, e. g.: *Mean to tell me you didn't know?*

Remember that boy? Staying with my father? Going to marry him? "Hallo, Michael! I'm rather late. Been to the Club and walked home". (Galsworthy)

e) omission of the subject and the copula-verb, e. g.: I *don't write. Not such a fool.* (Galsworthy)

I don't believe I should have done it at your age — too much of a Forsyte, I'm afraid. (Galsworthy)

"How's your wife?" — "Thanks", said Soames coldly, "well enough". (Galsworthy)

Some of the above given types of elliptical sentences have become regular idiomatic expressions, e. g.: colloquial *See?* for *Do you see?*

That do? (= will that do?)

See you again tomorrow (= I shall see you again tomorrow).

"I tried it, but it nearly made me leave."

"Not me. I'm nearly ten, see?" He drew a half-pound bar of chocolate from his back pocket: "Take a bit. And break me a piece off as well". (Sillitoe)

But certain restrictions are reasonably to be placed on the recognition of ellipsis, in general, since there is often the danger that we may base some part of our analysis on "understood" items in a context where there is little reason for taking ellipsis into account.

Imperative sentences, for instance, are generally expressed with no subject; and even when a subject is expressed in such sentences, the subject may be *somebody* or *anybody* rather than *you,* e. g.:

Somebody fetch a piece of chalk.

To treat commands, therefore, as sentences from which the subject *you* has been omitted would be erroneous. Commands and requests seem to be more reasonably described by stating that they are subjectless sentences in which one of a very restricted number of possible subjects may on occasion be inserted.

It would be probably erroneous to say that when a speaker indulges in what grammatically may be referred to as ellipsis, he has always a clear idea of what he omits or neglects to express. It is more likely that the speaker very often has no definite idea of what he is omitting — indeed, that he would rather not be forced to render the idea or thought too carefully and exactly.

If, then, in such cases ellipsis should be assumed, it is because in each instance the complete grammatical construction would require more; it cannot be assumed that the speaker would necessarily fill out his construction, even in his own mind.

The first to be mentioned here are sentences presented by predicatives without a verb, e. g.: *Splendid! Charming! Beautiful!*

It is often said that in all these sentences the link-verb *is (are, was, were)* is understood, but this point of view gives no real explanation of the phenomenon. We must, in all probability, admit such patterns as a definite grammatical type, fairly common not only in English but in other languages.

There are elliptical sentences containing a subject and a predicative, which may be either a noun or an adjective e. g.:

Michael not cheerful? (Galsworthy)

Such structures are common in languages which have not developed a copula, i. e. a verb meaning *to be,* as well as in languages which have a copula but do not use it as extensively as, for instance, English. In Russian and Ukrainian this is the ordinary sentence-pattern, e. g.: Он занят. Он здоров. Вона щаслива. Він здоровий, etc.

By leaving out what may seem superfluous one creates the impression of hurry or stress of business which does not allow time enough to round off one's sentence in the usual way. It is also of importance that proverbs and proverbial sayings should be easy to remember and therefore not too long, e. g.: *When angry, count a hundred. When at Rome, do as Romans do.*

Observe also the following common sentence patterning:

He will have his own way, no matter what the consequences.

However great the danger, he is always fearless.

Never, no matter what the circumstances, must he dare to do such things.

Here we have really a double occurrence of the phenomenon in question. *No matter* is a preposed predicative without *is*, and in the clause which forms its subject, what is also a predicative to the consequences, etc., which forms the subject of the clause.

Peculiar is the use of isolated predicatives with *and,* e. g.:

He was such a success yesterday, and no wonder.

He may go and welcome. And a good riddance too!

You were angry, and small blame to you.

Not less characteristic are reduced clauses of comparison:

The greater the loss, the more persistent they were.

The more haste, the less speed.

In all such cases the fact that something is left out should not prevent us from recognising the utterance as sufficiently complete to be called a sentence.

He had gone up and down the stairs perhaps a hundred times in those two days, and often from the day nursery, where he slept now, had stolen into his mother's room, looked at everything, without touching, and on into the dressing-room...

Then rapidly to the door, down the steps, out into the street and without looking to right or left into the automobile. (Galsworthy)

A feeling of terseness and of vigour is also produced by the omission of verbs in such fixed patterns of usage as:

Needless to say, facts are stubborn things.

How naughty of him to say so!

In the same way the subject may be expressed by a gerund, e. g.:

No use crying over spilt milk.

No good doing such things.

Very often the subject that follows the predicative is a whole clause, e. g.:

Small wonder that we all liked it immensely.

What a pity we have missed the train!

Patterns like the following: *No, he didn't. Why, hasn't he?* are referred by R. L. Allen "semi-sentences".

Such sentence-patterns seldom occur as the first utterance in conversation. They are fairly common in "tag"-questions *(You don't know Mr. X., do you?)* and in short answers *(No, I don't).*

Distinction will be made here between finite and non-finite sentences:

No, I don't. Why, didn't she? Oh, caught in the act? On your way home? About to go there?

Perhaps the most important difference between finite semi-sentences and non-finite ones is that the former show time-orientation, whereas the latter do not.

VERBLESS TWO-MEMBER SENTENCES

Verbless two-member sentences are fairly common in many languages. We do not find here only points of coincidence but also specific features characteristic of any given language with its own patterns of formation and its own types of structural units.

The linguistic essence of such sentence-patterns has been differently treated by grammarians. In books devoted to teaching grammar they are often referred to as "non-sentences", "minor" sentences or "phrases" functioning as communicative units in spite of the absence of the finite form of the verb.

According to O. Jespersen and R. Long, here belong also patterns with "nexus of deprecation".

The frequency value of such syntactic units in Modern English is rather high. In terms of IC's analysis, they may be divided into two types: SP and PS, each of them characterised by various structural elements.

Type SP. The predicate (P) may be expressed by nouns, nounal groups, infinitives or participles, e. g.:

Anything the matter, Michael? (Galsworthy)

Next stop — the British Museum?

Weather to stay cold?

Your turn to speak.

Both engaged?

Gone! The scent of geranium fading; the little dog snuffling. (Galsworthy)

A tremor of insecurity went through her. The Future, how, how uncharted! (Galsworthy)

Cowperwood, the liar! Cowperwood, the sneak! (Dreiser)

Guard's van now — the tail light — alt spread — a crimson blue — setting East — going — going — gone! (Galsworthy)

Way of the world — one man's meat, another's poison! (Ibid.)

Type PS. In patterns of this type predicate (P) may be expressed by nouns, nounal groups, and all other non-conjugated elements of the predicate: 1) pronouns, 2) pronominal adverbs, 3) participial phrases. 4) infinitives, infinitival phrases, etc.

Flying a kite, you, a grown man?

Fair gone on each other, those two.

Just to stay here, the two of us.

Bad to stick, sir. Sorry! (Galsworthy)

He hurried along, almost running, his eyes searching for a cab. None to be had! (Galsworthy)

How ridiculous to run and feel happy!

How long until dinner?

What about your own words?

A rather charming garden here!

Why not go?

Why not?

All patterns of this type are two-member sentences. The absence of attributive relations between their adnominal and nominal members may easily be proved by their structural and semantic traits as well as modulation features. The semantic value of the structure is often proved by thematic and rhematic analysis.

In terms of structure, we distinguish the following peculiarities of verbless sentences:

1) the pronominal member is not a possessive pronoun. Indicating persons or things in actual speech, pronouns are most commonly used as substitutes for names and as such generally do not need attributive adjuncts.

Words characterising pronouns are therefore predicative (not attributive) in their function, e. g.:

SP: *You looking a baby of a thing this morning!* PS:

Wonderful civility this! Quite serious all this!

2) the presence of elements irrelevant to attributive relations, such as, for instance, the adverbial adjunct *how*, e. g.:

How annoying having to stand all the way home in the bus!

3) the presence or interpositional adverbial elements, modal words or negative particles, as in:

Complete Low-Cost Home Training Course now Available.

Your cousin, probably, enjoying herself!

4) the use of the article: *Rot the stuff!*

Why the terrific hurry!

The attributive or non-attributive character of the adnominal member may depend on its position as to the nominal one. Thus, for instance, in patterns like *No room ready* the relations between *room* and *ready* are not attributive, because *ready* does not go patterning as a post-positional attribute.

Patterns like *Nice furs here* are also two-member sentences because the adverb *here* may be replaced by the demonstrative pronoun.

Verbless two-member sentences abound not only in literature but in spoken English as well. As could be seen, they are not necessarily elliptical sentences, for very often no unexpressed part is implied. We often find them in a laconic, exclamatory or otherwise emphatic style.

Writers use them as a means to make ideas stand out in vivid, clear relief.

SUBSTITUTION AND REPRESENTATION

A recurrent feature of many languages is the so-called **substitution** and **representation.** The regularities of these syntactic processes as immediately relevant to the problem of sentence-patterning merit special consideration in the theory of English structure with its own traits different from practice in other languages.

Observations on the functional use of the verbs *be, do, have, shall (should), will (would), can (could), may (might), must, ought, need* and *dare, used to,* pronominal words such as *one, it, that, such, so,* and the particles *not* and *to* give sufficient grammatical evidence to distinguish between substitution and representation as grammatical idiomaticity in this part of Modern English structure.

Syntactic structures with substitution are, in fact, fixed patterns of complete sentences, always anaphoric in character, as distinguished from representation resulting from non-anaphoric omission or ellipsis.

To avoid the repetition of a word that has already been used in the sentence we often use another word which readily suggests the meaning of the given one. This is substitution, which may be well illustrated, for instance, by the use of the prop-word *one* replacing a preceding noun in patterns like the following: *Poor little rabbit! It was such a little one.*

Closely related to substitution is representation, but the two processes of replacing syntactic structures are not quite identical.

Representation seems to be intermediate between ellipsis and substitution. In ellipsis a whole syntactic unit is left off and made implicit, in representation only a part of the syntactic unit is left off, the other remains and stands for the whole. Representation is systematic in character and as such is limited by rather a small number of syntactic patterns.

Substitution and representation are closely akin but not absolutely identical.

In actual speech a sentence may be reduced to a single word-form which will suffice for communication expressing the necessary meaning in a given consituation. This may be a noun, an adjective, a numeral or pronoun, a verb or modal words, an adverb or an interjection and words of affirmation and negation.

Here is an interesting example of a non-aphoristic ellipsis where the necessary meaning is made clear by consituation:

"Where to?"
"Class."
"Math?"
"No, Spanish."
"In a hurry?" "Rather."
"What for?"
"Almost ten"
"Well, as long. Call me up" [1].

The true substitute verb is the verb *to do*.

As a word of a most generalised sense, *do* can stand for any verb, except *be* and modal verbs. Used in this function, *do* will readily substitute: a) the affirmative forms of the Present and Past (Common Aspect), b) the analytical verb-forms (Present Perfect and Past Perfect), c) the Imperative Mood.

Most idiosyncratic in its character, *do* can also function as an auxiliary-representing verb. In this structural variety its use is restricted to the negative forms of the Present and Past (Common Aspect) and the negative form of the Imperative Mood.

The two uses of the verb *do*, as functionally different, may be well illustrated by the following examples: Substitution:

"Do you mean that you are going to make him pay that towards this hateful house?' — "I do". (Galsworthy)

"Well, he takes good care of himself, I can't afford to take the care of myself that he does". (Galsworthy)

"Then I shall take steps to make you". — "Do.". (Galsworthy) *"Did you think I dropped my handkerchief on purpose?" — "No", cried Jon, intensely shocked.*

"Well, I did, of course". (Galsworthy)

"You say so not because you care about me or have done since I came here". (Mitchell)

Representation:

I wish I could travel more frequently, but I don't. ..."You never saw Boris Strumolovsky?" — "No".—"Well, don't". (Galsworthy)

..."And you did not meet her playing golf or tennis or out riding"? — "I *did not".* (Galsworthy)

Verb-representation is fairly common in patterns with the verbs *to have* and *to be* in any function, e. g.:

"Have you been through my flat?" he asked, pointing to the curtain that divided his sleeping quarters from the section where they were. "No, I haven't". (Gordon)

[1] *See:* A. H. Marekwardt. Introduction to the English Language. New York, 1950, p. 146.

Familiar examples of representation will be found, for instance, in the use of an auxiliary or modal verb instead of an analytical verb-form or a modal phrase of which it is part, e. g.:

Mont caught a little crab, and answered: "That was a nasty one!"

"Please row!"

"I am". (Galsworthy)

... "But why not tell them? They can't really stop us, Fleur!" "They can! I tell you, they can". (Galsworthy)

Function verbs become thus sequence-signals by referring back to specific full verbs or verb-headed structures in the preceding sentence.

Soames took some deep breaths, savouring it, as one might an old wine. (Galsworthy)

"Was Wilfrid here to-night?"

"Yes— no. That is ----------"

His hands clutched each other; he saw her eyes, fix on them, and kept them still.

"Fleur, don't".

"I'm not. He came to the window there..." (Galsworthy)

The infinitive particle *to* and the negator *not* may function similarly:

She was all vitality. What a fine catch for some young fellow some day, and her father would make him rich, no doubt, or help to. (Dreiser)

"If *you send me away now, I shall go."*

"That's what I want to."

"Once I shouldn't have. I should have come back and apologised. I shan't do that now, if you get rid of me." "I don't expect you to", I said. (Ch. Snow)

..."You need at least six months doing absolutely nothing, and feeding as well as you can — you're definitely undernourished — and without a worry in your head."

"Instead of which," I said, "in a month's time I take the most important examination of my career."

"I should advise you not to." (Ch. Snow)

And here is an example to illustrate the use of the anaphoric word-substitute *so:*

So Martin thought, and so he spoke when Brissenden urged him to give them hell. (London)

.. .With her cheek to his she said quietly:

"Do you want me to be everything to you before you marry me? If so, I can". (Galsworthy)

With reference to the nominal part of a predicate, *so* is used with verbs like *to be* (especially in its non-finite forms), *to remain, to seem;* it may also occur as a predicative adjunct to an object, and immediately after an adverb.

He had been weak but he will be so no longer.

Drouet's income was insufficient, and likely to remain so.

So is similarly used after verbs like *to say, to tell, to think, to hope, to suppose, to believe,* etc. In this case it refers to the whole of a preceding sentence.

"The new manager is not as good as we expected".— "Well, I told you so but you would not believe me".

"Will your sister be coming to-night?" — "I *think so".*

"It would be nice if the doctor would let me go out next Sunday.— Let's hope so".

"Is the last train gone?" — "Yes, I'm afraid so".

Compare the following examples with *it* and *that:*

The child is nine years old, though you'd hardly think it.

He thinks the war will be over before Christmas.— They all think that.

So occasionally precedes the subject of one of these verbs.

We never got on very well together.— So she told me.

In conclusion, attention may be called to the use of *so* after *if.*

As in the previous construction, *so* here refers to a preceding sentence.

In the negative its place is taken by *not.*

He may be innocent, if so, why did he give himself up? If not, why didn't he ***try*** *to escape?*

Similarly *how so? why so?*

It will be important to observe that syntactic structures with substitution are, in fact, fixed patterns of complete sentences, always anaphoric in character, as distinguished from representation resulting from non-anaphoric omission and ellipsis.

INTENSITY AND EMPHASIS IN ENGLISH SENTENCE-STRUCTURE

Expressive nuances and intensity of meaning can be obtained in any language by linguistic devices of different levels: phonetic, morphological, syntactic and phraseological, by word-building and special intensive words. All these can function as expedients to produce emotive and logical intensity of the utterance. Some of such intensifying forms, established by long use in the language and recognised by their semantic value and purpose, are registered in good dictionaries as intensifiers or intensives. In most cases they have their neutral synonymic alternatives.

Phonetic means are most powerful in expressive connotation. The human voice can always give the necessary prominence to the utterance, indicating such subtle shades of meaning that perhaps no other means can actualise. Modulation features, intonation and stress, pausation, drawling, whispering and other ways of using the voice are known to be most effective in intensifying the utterance logically or emotionally.

A major object in style is to call the attention of the reader in a forcible way to the most important part of the subject — in other words, to give emphasis to what is emphatic, and to make what is striking and important strike the eye and mind of the reader.

The position of words and syntactic structures relative to one another presents quite a special interest. But intensity and emphasis can also be produced in other ways. The selection of such linguistic devices is a factor of great significance in the act of communication. This part of syntax in any language is a source of constant linguistic interest. Syntactic structures are subtle and delicate in their different shades of meaning, and it is not always easy to find the ones that express precisely what we want to say. It is only a matter of having a good command of language and a fairly wide vocabulary; it is also necessary to think hard and to observe accurately.

There is natural tendency in any language to develop its emotional and affective means of expression. We cannot fail to see that there are not only points of coincidence here but specific features characteristic of any given language with its own patterns of formations and its own types of structural units. Important treatments of the subject have been made by many scholars.

Intensity and emphasis can be expressed, for instance, by functional re-evaluation and transposition of various syntactic structures, by special grammatical idioms — fixed patterns of usage, by idiomatic sentence-patterns.

Observations on the contextual use of various patterns furnish numerous examples of re-interpretation of syntactic structures by which we mean stylistic transpositions resulting in neutralisation of the primary grammatical meaning of the given linguistic unit. The "asymmetric dualism of the linguistic sign"[1] appears to be natural and is fairly common at different levels of any language.

The linguistic mechanism, prosodic features, in particular, work naturally in many ways to prevent ambiguity in such patterns of grammatical structure.

A major interest is presented, for instance, by "nexus of deprecation" with the implicit expression of negation in sentences without "negative" words, or the use of negative structures with the implication of affirmative emphatic assertion.

Rhetorical questions are not limited by conversational dialogues. They are fairly common in monologues of various genres — publicist, literary prose, scientific English and oratory where they are not intended to elicit an answer but are inserted for rhetorical effect to draw the attention of the hearer towards the contents of the utterance.

Scholars are not agreed at this point of analysis. Some grammarians hold the view that rhetorical questions imply a disguised assertion[2], others emphasise that a rhetorical question presupposes a negative answer and is in fact a special form of negation. Rhetorical questions are sometimes referred to as structures implying both assertion and negation.

Appellation to the hearer implied in interrogative sentences, in general, makes the rhetorical question a most effective means to express intensity of feeling in colourful lively speech:

"I *never see him doing any work there", continued Harris, "whenever I go in. He sits behind a bit of glass all day, trying to look as if he was doing something. What's the good of a man behind a bit of glass? I have to work for my living. Why can't he work? What use is he there, and what the good of their banks?.. What is the good of that?* (Jerome K. Jerome)

Could a man own anything prettier than this dining-table with its deep lints, the starry, soft-patelled roses, the ruby-coloured glass, and quaint

[1] *See:* S. Karcevsky. Du dualisme asymétrique du signe linguistique. TCLP, 1, 1929.

[2] *See:* И. Р. Гальперин. Очерки по стилистике английского языка. М., 1958.

silver furnishing; could a man own anything prettier than the woman sitting at it? (Galsworthy)

In patterns with "implied" or non-grammatical negation the connection between the two sentence elements is brushed aside as impossible; the meaning is thus negative which is the same as questions, often in an exaggerated form or not infrequently given to the two sentence elements separately, e. g.:

"Darling, it was very harmless".

"Harmless! Much you know what's harmless and what isn't".

Fleur dropped her arms. (Galsworthy)

"Mr. Copperfield was teaching her. Much he knew of it himself" (Dickens)

By the front door the maid was asking:

"Shall you be back to dinner, sir?"

"Dinner!" muttered Soames, and was gone. (Galsworthy)

Cf. «Вы меня нынче совсем измучили», — «Замолчи ради бога». (Полина) — «Как же дожидайся, буду я молчать!» (Н. Островский)

«Да чего ты рассердился так горячо?»... — «Есть из-за чего сердиться!» (Гоголь)

Він відмовився від своїх слів! Не можу повірити!

The implication of affirmative emphatic assertion will be found in examples like the following:

Bicket swallowed violently again. "It's all very well," he said sullenly; "it asn't appened to you!"

Michael was afflicted at once. No! It hadn't happened to him! And all his doubts of Fleur in the days of Wilfred came hitting him. (Galsworthy)

Cf. "Proud? And how's she earned it! Proud! My Gawd." (Galsworthy)

Oh? Swine that he was, to have thought like that — of Vic! He turned his back to her and tried to sleep. But once you got a thought like that — sleep? No. (Galsworthy)

In colloquial English there are numerous standardised types of rhetorical questions expressing a categorial disagreement with the opinion of the collocutor, e. g.:

What business is it of yours? You mind your own affairs.

Doolittle (remostrating). Now, now, look here, Governor. Is this reasonable? Is it fair to take advantage of a man like this? This girl belongs to me. I got her. (Shaw)

Cf. «Ну для чего ты пташку убил? — начал он, глядя мне прямо в лицо.— «Как для чего! ... Коростель — это дичь: его есть можно».— «Не для того ты убил его, барин: станешь ты его есть!» (Тургенев)

«Что ж они и мазут весь увезли?» — недоверчиво спросил кривой Чумаков.— «А ты думал, дед, тебе оставили? Очень ты им нужен, как и весь трудящийся народ» (Шолохов).

French: *Moi faire ça?*

German: *Erf So was sagen!*

Intensity of meaning can be produced by such special syntactic patterns as:

a) patterns with so-called "appended statement", e. g.:

He likes a low death-rate and a gravel soil for himself, he does. (Shaw)

You're the sort that makes duty a pleasure, you are. (Shaw)

He used to wolf down a lot in those days, did Dad. (Shaw)

b) pleonastic patterns like the following:

Bicket had a thought. This was poetry — this was. (Galsworthy)

c) the use of the verb *go* functioning as an emphatic auxiliary in idiomatic pattern *go* and V_{fin} where there is no idea of real motion attached to the verb *go.*

Present Tense

Non-emphatic	*Emphatic*
Why do you say such things?	*Why do you go and say such things?*

Past Indefinite

He did it. He went and did it.

Present Perfect

He has caught it. He has gone and caught it. Past Perfect

He had caught it. He had gone and caught it.

His grey eyes would brood over the grey water under the grey sky; and in his mind the mark would fall. It fell with a bump on the eleventh of January when the French went and occupied the Ruhr. (Galsworthy)

(Went and occupied = occupied)

"If you're Master Murdstone", said the lady, "why do you ***go and give*** *another name, first?"* (Galsworthy)

(Why do you go and give... = Why do you give...)

"He mustn't catch cold — the doctor had declared, and he ***had*** *gone and caught it.* (Galsworthy)

(She had gone and caught it — he had caught it)

Verb-phrases of this type imply disapproval of the action, its irrelevance or unexpectedness with different shades of subjective modal force depending on the context, linguistic or situational.

...His grandmother turned from the fire: "What ***have you gone and done*** *now, you silly lad?"*

"I fell into a bush," he told her. (Sillitoe)

Intensity of meaning may be produced by patterns with the *ing*-form following the verb *go* when the latter is also semantically depleted and is used idiomatically to intensify the meaning of the notional verb, e. g.:

He ***goes frightening*** *people with his stories.*

"I shall see you again before long, my boy!" he said. Don't you go ***paying*** *any attention to what I've been saying about young Bosinney — I don't believe a word of it!"* (Galsworthy)

James was alarmed. "Oh", he said, don't go saying I said ***it*** *was to come down! I know nothing about it.* (Galsworthy)

You'll go burning you fingers — investing your money in lime, and things you know nothing about. (Galsworthy)

Don't go putting *on any airs with me.* (Mitchell)

Compare the use of the Russian verb взять functioning as an emphatic auxiliary in idiomatic patterns with particles of emphatic precision:

возьми и расскажи (возьми да расскажи); взял и рассказал (взял да рассказал); возьмет и расскажет (возьмет да расскажет); взял бы и рассказал (взял бы да рассказал), etc.

Не знаю, чем я заслужил доверенность моего нового приятеля,— только он, ни с того, ни с сего, как говорится, взял да и рассказал мне довольно замечательный случай... (Тургенев)

Most forceful and expressive are idiomatic patterns where the determining and the determined elements of the denotation mutually exchange their respective parts, e. g.: *a jewel of a nature, a devil of a journey,* etc.

In common use the bearer of a quality is regularly denoted by the basic noun, while the quality attributed to this bearer is expressed by an element developing that basic noun. In patterns like *a jewel of a picture* the quality is expressed by the basic noun, while its bearer is denoted by the *of* -phrase developing that noun. This construction is not known in Old English. It has come into the language from French.

Further examples are: *a slip of a boy, a slip of a girl, a love of a child, a peach of a girl, a devil of a fellow, a jewel of a cup, a doll of a baby, a brute of horse, a screw of a horse, the deuce of a noise, a deuce of a journey, a devil of a toothache, a devil of a hurry, her pet of a baby, a beast of a cold, the ghost of a voice, the ghost of a smile, a rascal of a landlord,* etc. Such grammatical idioms are generally used to express either delight or admiration, scorn, irony or anger.

The idiomatic character of these forcible and expressive phrases offers certain difficulties in translation. The absence of analogous formations in a recipient language suggests the choice of other means to render a given idea in each case, such as, for instance, appositive use of nouns, epithet adjuncts or descriptive translation. Compare the following in Russian and Ukrainian:

a) *giant of a man*	(человек-великан
	[людина-велетень
b) *a hell of a noise* \	адский шум
	страшенний шум
c) *a love of a child*	прелестное дитя
	чудова дитина
d) *a devil of a fellow*	отчаянный малый
	шалений хлопець
e) *the deuce of a price*	бешеные деньги
	шалені гроші
f) *a devil of a hurry*	ужасная спешка
	шалений поспіх
g) *a jewel of a nature*	редкостная натура
	рідкісна натура
h) *a doll of a girl*	Не девочка, а кукла
	Не дівчина, а лялька
	Лялька, не дівчина
i) *a jewel of a girl*	Не девочка, а золото
	Золото, не дівчина

Consider also the following:

"Perhaps you know that lady", Gatsby indicated a gorgeous, scarcely human orchid of a woman who sat in state under a white-plum tree. (F. Fitzgerald)

What a jolly little duck of a house! (Galsworthy)

His own life as yet such a baby of a thing, hopelessly ignorant and innocent. (Galsworthy)

IDIOMATIC SENTENCES

Syntactic idiomaticity is a universal feature of language development observed in most if not in all languages.

By idiomatic sentences we mean sentences with a purely idiomatic grammatical arrangement. The meaning of such sentences cannot be readily analysed into the several distinct components which would be expressed by the words making up an ordinary sentence.

Syntactic idioms merit special linguistic consideration as relevant to grammatical aspects of style and synonymy in grammar.

Accurate studies of syntactic idioms have not yet been made. Many questions about their grammatical status go unanswered and, indeed, unasked. Important treatments of the subject in the Russian language have been made by N. U. S h v e d o v a and D. H. Shmelyov[1].

Interesting observations in this part of German syntax have been made by O. I. Moskalskaya[2]. Sentence-patterns with a purely idiomatic grammatical arrangement in present-day English have naturally their own traits of formation and conventional practices. But sometimes we find here close parallels to certain fixed types of syntactic idiomaticity observed in other languages which should not escape the notice of the student.

Syntactic idioms transcend the ordinary syntactic constructions and are, in fact, shaped and arranged according to special patterns. The words that make them up are variable, but their types seem to be fixed.

Syntactic idiomaticity is far too big a subject to be treated adequately in our short course, where reasons of space make it possible to mention only its essential features.

Syntactic idioms have rather a high frequency value in spoken and written English. They are stylistically marked units with subjective modal force and as such add much to the emotive value of the utterance. Most of them function as expedients to produce intensity or emphasis of meaning in expressive language. In idiomatic sentences we generally find special formative elements of their typification. In these terms, at least to a workable degree, we shall distinguish the following patterns:

1. Fixed stereotyped idiomatic sentences implying confirmation or negation. The necessary meaning is always signalled by the consituation, e. g.:

[1] Н. Ю. Ш в е д о в а . Очерки по синтаксису русской разговорной речи. М., 1966; Д. Н. Ш м е л ё в . О связанных синтаксических конструкциях в русском языке, «Вопросы языкознания», 1960, № 5.

[2] O. I. Moskalskaya. Grammatik der deutschen Gegenwartssprache. M., 1971.

It was a swell party, and, how!

Cf. Еще бы!

Similarly in Ukrainian: Ще б пак! Аякже!

In German: *Und wie! Und ob!*

Und was für einer!

Well, I never!

Well, to be sure! Well, of all things! ' Well, of all things," replied her friend, "Wonders never cease, do they Aileen?" (Dreiser) *Cf.* Вот так так! Вот тебе на! Ukrainian: От так раз!

Related to these are expressive interjectional patterns implying confirmation or negation, such as:

Dear me!
Oh, dear!
By heaven!

2. Idiomatic sentence-patterns with implicit negation, e. g.:

a) N(p) N(p) *He a coward!*
b) N(p) and N(p) *She and a failure!*
c) N(p) and V_{inf} *An actor and refuse to help us!*
d) N(p) and A *Michael and joyless!*
e) Np and pN *She and in trouble!*
f) Np A *He arrogant and cruel!*
g) NpV_{inf} *Me dance!*

3. Idiomatic pseudo-subclauses:

a) patterns with the typifying *not that,* e. g.:

Soames shook his head. "Improve his health — very likely. Has he ever been in prison"? "Not that I know of". (Galsworthy)

(Not that I know of — наскільки мені відомо).

"Your father in town?" "I believe so, sir". "Good!" Not that he felt relief. (Galsworthy)

(Not that he felt relief — він не відчув особливого полегшення).

But there, thinking's no good to anyone — is it madam? Thinking won't help. Not that I do it often. (Mansfield)

(Not that I do it often — я роблю це не часто).

Not that he ever mentioned it — one did not use such a word! (Galsworthy)

(Not that he ever mentioned it — він ніколи не висловлював цього вголос,— про це не говорять).

Cf. German: *Nicht dass er wusste!*

French: *C'est ne pas qu'il soit content.*

Idiomatic sentence-patterns of the given type seen to have their transformational origin in idiomatic structures with *it is... that, it was... that,* to which they are, no doubt, related as stylistic variants

b) exclamatory pseudo-subclauses, e. g.:

That he should have made such a mistake!

Cf. И надо же было ему сделать такую ошибку!

Ukrainian: И треба ж йому було зробити таку помилку!

Cf. German: *Dass ihm das passieren musste!*

French: *Fallait-il qu'il soit venu!*

c) patterns with pseudo-subclauses of condition intensifying the meaning of some quality as expressed in a given message, e. g.:

Freddie gashed: "You're a lucky devil, if ever I met' one. Such a nice thing". He grinned enviously. (Cronin)

I know your motives are always above reproach. However Johnnie Gallegher is a cold little bully, if ever I saw one. (Mitchell)

Cf. If ever there was dressiness, it was here. It was personification of the old term spick and span. (Dreiser)

If ever the girl looked like a leopardess, it was now; her strange, deep set eyes kept sliding from her 'cub' to him who threatened to deprive her of it. (Galsworthy)

Patterns of this type are syntactic idioms obviously distinct from units of the formula character like *How do you do?;* the latter is for all practical purposes one unchanged and unchangeable formula the meaning of which is really independent of that of the separate words into which it may be analysed. But patterns like *If ever I met one* are of a totally different order. The type is fixed but alterations can be made here, some words are variable, e. g.: *if ever there was one; if ever there can be one; if ever there could be one,* etc.

Similarly: *Sit still, all you can. (All you can → as still as you can).*

I hurried all I could, mum, soon as I seen that cloud, the girl puffed with the air of one who is so seriously thankful to have escaped a great disaster. (Bennett)

It was hard to think about, but only made her more than ever determined to cling to him, whatever happened, and to help all she could. (Dreiser)

d) stereotyped interjectional phrase: *there is a good fellow (boy,* etc.).

Cf. — Вот это хорошо, за это спасибо.

— От добре, за це дякую.

Intensification of the grammatical meaning is often expressed by such idiomatic patterns where emphasis is produced by the use of the so-called "emphatic *would",* e. g.:

There it goes. That would be. That would happen to me. I haven't got enough trouble. Here for the evening at the foul party where I don't know a soul. And now my garter has to go and break. (Parker)

Eh, I'd right miss you if you vent, I would and all.

He would come — just when I wanted to go out! {-How annoying that he has come!)

You would and you wouldn't can be used to express indignation in situations like the following:

— I'm afraid I don't know when the train leaves.

— Oh, you wouldn't (— You never know anything!)

The relevance of context to the significance of such units must never be overlooked. Like in all other cases of syntactic ambivalence, the meaning of the sentence is made clear by contextual indicators.

Variants in their use producing subtle shades of subjective modal meaning and emotional value present rather a complicated subject which linguists have by no means fully worked out. The expressive elements cannot be studied outside of their relation to the distinctive objective elements of language which are emotionally neutral. And this leads us to synonymy in grammar which is the principal concern in discussing the stylistic aspects of syntax.

CONSTRUCTIONAL HOMONYMITY

The theory of sentence-structure must do more than only describe the well-formed sentences of a natural language. There are many other facts about the sentences of a language that must be explained by a linguistic theory.

Some sentences are semantically parallel to other sentences of a different structure. Some sentences are related in a definite way to certain sentences. Some sentences are ambiguous and so on.

Grammar must provide an explicit basis for explaining the native speaker's understanding of the relationships between the sentences. It must also show the difference between overtly parallel sentences, the sentences which have the same structure at an appropriate level of abstraction.

Sentences must always be judged in their contexts.

Various important relations between sentences and types of constructions can be adequately explained by transformational analysis.

Ambiguity is an important feature of a natural language.

There are naturally different kinds of ambiguity. The sentence *"The table was here"* is ambiguous because *table* has several lexical meanings, e. g. *"a table of contents", "mathematical table."*

Similarly, the sentence *"The train was long"* is ambiguous because of the lexical meaning of the noun *train:* "that which runs on the railroad", and "that which is attached to a bridal gown". This kind of ambiguity is lexical, not grammatical.

The sentence *Mary told her sister that she had acted foolishly* is an example of grammatical ambiguity. The reference of the pronoun is not clear. We do not know whether *she* refers to *Mary* or *her sister.* Similarly, the sentence *The boy looked fast.* We don't know whether fast is an adjective *(speedy)* or an adverb *(speedily).* The phrase *the men with the boys who were laughing* is a grammatical ambiguity of a different sort; we can identify the word classes, but we do not know what goes with what — i. e., what the immediate constituents are.

Further examples are given below.

Consider the phrase (1) which can be understood ambiguously with *the hunters* as the subject, analogously to (2), or as the object, analogously to (3):

(1) *the shooting of the hunters;*
(2) *the singing of birds;*
(3) *the raising of the cattle.*

On the level of phrase structure there is no good to explain this ambiguity: all of these patterns are represented as the V_{ing} + of-phrase.

In transformational terms, however, there is a clear and automatic explanation: *the shooting of the hunters* has two distinct transformational origins: *the hunters shoot* and *they shoot the hunters,* which are both kernel sentences. The ambiguity of the grammatical relation results from the fact that the relation of *shoot* to *hunters* differs in the two underlying sentences. Lexical improbability excludes the possibility of *"they sing birds"* or *"cattle raise",* which are not grammatical kernel sentences.

Covert (deep structure) relations do not manifest themselves in the surface structure. Compare the following:

(a) *She made him a good wife.*
(b) *She made him a good husband.*

The surface structures of the two sentences (a) and (b) are identical but their syntactic meanings differ essentially. Through transformation the covert syntactic relations are made explicit:

(a) *She became a good wife to him.*
(b) *He became a good husband because she made him good.*

The validity of the theory of surface and deep structure as applied to the explanation of syntactic homonymity in any language can hardly be doubted.

All languages have homonymy at several levels. Observations on syntactic structures of various types furnish numerous examples of homonymic patterns, i. e. such syntactic units as are identical in their grammatical arrangement but differ in meaning. Numerous situations may be pointed out in which structural ambiguities commonly occur. In such instances we may easily observe that ambiguity is resolved by some other element, linguistic or situational, or intonation.

A descriptive analysis of the structural signals of English will always be helpful to make clear the places where such ambiguities are likely to occur and the precise nature of the distinctive features involved. Students of English, must be aware of the common sources of structural ambiguity, as well as the precise devices for resolving them.

The following examples will furnish good illustration of the statement. The English verb is usually followed by a noun, with or without determiner. However, if both the noun determiner and the initial function word are missing, such structures may become ambiguous, like the following:

love blossoms in spring where ambiguity is avoided by intonational differences. Compare:

(1) *Love blossoms in spring.*
(2) *Love blossoms in spring!*

love is a noun in (1) and a verb in (2).

Ambiguity is quite possible at bast in written English and rapid speech; when, for instance, the two parts of a separable verb are not separated:

(1) *She looked' over your papers.*
(2) *She 'looked over your 'papers.*

If these two sentences are read aloud it will become apparent that in (1) the subject was inspecting the paper itself, while in (2) he is looking at something on the other side. Therefore only (1) can be replaced by *he looked.*

Illustrative examples of ambiguity will be found in patterns with the so-called "dangling participles". In patterns of this type the participle is, in fact, a sentence-modifier, though it may occupy the position at the beginning of the sentence which can also be occupied by a participial modifier or the subject. This gives a structure that is always structurally ambiguous. Lexical incongruity between the participle and the following subject resolves ambiguity. Ambiguous examples are often unintentionally comic or ridiculous.

Proceeding down the road a small village came in sight.

Many ambiguities are never noticed because the various possible **meanings** are narrowed down by context.

In *they have busy lives without visiting relatives* only context can indicate whether *visiting relatives* is equivalent in meaning to *paying visits to relatives* or to *relatives who are visiting them,* and in *I looked up the number* and *I looked up the chimney* only the meanings of *number* and *chimney* make it clear that *up* is syntactically a second complement in the first sentence and a preposition followed by its object in the second.

Structural ambiguity often occurs with prepositional phrases which are fairly common modifiers of various types of heads. This is often the case when the prepositional phrase appears medially or finally. However the characteristic intonation contour of the sentence-modifier, frequently supported by lexical indicators, serves to recognise prepositional phrases as such, e. g.:

His faith in her words was unshakable.

As written above, the sentence is surely ambiguous. The distinction between the two possible meanings would be preserved by setting off *in her words* with commas.

Ambiguity occurs more frequently in connection with constructions appearing in complement, predicate-modifier, or end-adverbial positions than with constructions appearing in front-adverbial subject, or verbal positions. This is primarily due to the fact that there are more positions in the last half of a sentence which may be filled by similar constructions than there are in the first half. The recipient of a message usually has little difficulty in recognising the boundary line between a subject and a following verb-cluster because of the change from "nominal material" to "verbal material". In the complement and the following sectors, however, there are no such clear-cut lines of demarcation between one kind of material and another: a phrase, for example, may occur as a post-nuclear modifier in a noun-cluster in C_o position, or as an adjunctional in C_2 position, or as a predicate-modifier in H position, or as an adverbial in any one of the three end positions.

Most, if not all, of the cases of structural ambiguity discussed by Ch. Fries in the *Structure of English,* as well as of those discussed by N. Chomsky in *Syntactic Structures,* can probably be explained in terms of

uncertainties about positions. Thus, to borrow an example from Ch. Fries, the sentence *The new train appeared faster* may be assigned to sectors in either of these two ways:

(1) *The new train appeared faster.*

(2) *The new train appeared... faster.*

In (1) *faster* is analysed as an adjunctal word occurring in C_1 position; in (2) it is analysed as a predicate-modifier.

But the fact still remains that our ability to analyse the sentence in two different ways does not resolve the ambiguity. The sentence as it stands — without any larger context that might indicate which of the two analyses is the correct one — remains ambiguous.

If a sentence such as *"flying planes can be dangerous"* [1] is presented in an appropriately constructed context, the listener will interpret it immediately in a unique way, and will fail to detect the ambiguity. In fact, we may reject the second interpretation, when this is pointed out to him, as forced or unnatural (independently of which interpretation we originally selected under contextual pressure). Nevertheless the intuitive knowledge of the language is clearly such that both of the interpretations (corresponding to *"flying planes are dangerous"* and *"flying planes is dangerous")* are assigned to the sentence by the grammar internalised in some form. In the case just mentioned, the ambiguity may be fairly transparent. But in such a sentence, for instance, as *He had a book stolen* grammar provides at least three structural descriptions:

a) *He had a book stolen from his car when he left the window open,* that is *Someone stole a book from his car;*

b) *He had a book stolen from the library by a professional thief whom he hired to do the job,* that is *He had someone steal a book;*

c) *He almost had a book stolen, but they caught him leaving the library with it,* that is *He had almost succeeded in stealing a book.*

Resolving this triple ambiguity in this way we arrange matters in such a way that the linguistic intuition, previously obscured, becomes evident.

To borrow an example from N. Chomsky, we shall consider the following sentences:

(1) / *persuaded John to leave.*

(2) / *expected John to leave.*

The first impression of the hearer may be that these sentences receive the same structural analysis. Even fairly careful thought may fail to show him that grammar assigns very different syntactic descriptions to these sentences. However, it is clear that the sentences (1) and (2) are not parallel in structure. The difference can be brought out by consideration of the sentences:

(3) / *persuaded a specialist to examine John.*

(4) / *persuaded John to be examined by a specialist.*

(5) / *expected a specialist to examine John.*

(6) *I expected John to be examined by a specialist.*

[1] *See:* N. Chomsky. Aspects of the Theory of Syntax. Cambridge, Massachusetts, 1965, pp. 21-24

The sentences (5) and (6) are cognitively synonymous: one is true if, and only if, the other is true.

But no variety of even weak paraphrase holds between (3) and (4). Thus (3) can be true or false quite independently of the truth or falsity of (4). Whatever difference of connotation or "topic" or emphasis one may find between (5) and (6) is just the difference that exists between the active sentence a *specialist will examine John* and its passive counterpart *John will be examined by a specialist.* This is not at all the case with respect to (3) however. In fact, the underlying deep structure for (1) and (4) must show that *John* is the direct object of the verb-phrase as well as the grammatical subject of the embedded sentence.

Not less characteristic are patterns with adverbs as sentence-modifiers which are rare in final position, and when they do occur there, ambiguity will be resolved by intonation.

Consider the following examples which will remind you that a change in intonation may change the structural meaning of adverbs:

The student is clearly speaking of his own impression.

He is apparently willing to join us.

The above examples will suffice to show that intonation may indicate rather important differences in structural meaning of the phrases.

Co-ordinators are not always used between members of structures of co-ordination and such sentences may frequently be structurally ambiguous, or at least potentially so. In speech, however, there are prosodic patterns which clearly distinguish the various types of construction. Consider the following sentence:

Let me introduce my friend a doctor and a scientist.

If we disregard prosody (and punctuation) this has at least three possible meanings.

An utterance does not necessarily become understandable even when all its vowels, consonants, and stress patterns have been recognised. It is still necessary to recognise where the boundaries fall. A typical pair of sentences is *"He will act, roughly in the same manner",* and *He will act roughly, in the same manner.* In presenting these two sentences in writing, *roughly* is assigned to what follows or what precedes by the position of the comma. In speech, the two are equally distinct and in no danger of confusion. The position of the boundary is signalled by elements in the sound system, which are imperfectly represented in writing by punctuation marks. These boundary signals are generally called junctures. [1]

There is a close parallel to such developments in other languages.

Here are a few typical examples of structural ambiguity in noun-phrases with the possessive case in Russian and Ukrainian: фотография Петрова, for instance, has three possible contextual meanings:

(a) the photo belongs to Petrov;
(b) Petrov has taken the photo(graph) of smb.;
(c) Petrov is portrayed on the photo.

[1] *See:* W. N. Francis. The Structure of American English. New York, 1958. 232

Structural homonymy of prepositional noun-phrases is also a common occurrence.

Он сделает это в два часа may mean either (1) at 2 o'clock or (2) in two hours [1].

Phrases with the preposition про may express object and adverbial relations, e. g. Не про нас писано may mean:

(1) Не о нас писано.

(2) Не для нас писано.

Ukrainian:

(1) Читайте тільки про себе (не вголос).

(2) Читайте тільки про себе (а не про когось іншого).

Кувшин с цветами may mean: (a) кувшин и цветы; (b) кувшин, на котором нарисованы цветы; (c) в кувшине находятся цветы.

Compare for illustration the German sentence *Das ist natürlich genug* which may be an instance of two different structures:

(a) that's natural enough;

(b) that's naturally enough.

Revision Material

1. The syntactic structure of any language is a system constituted by organically related levels. Comment on the hierarchical intra-level relationship of syntactic units.
2. Be ready to discuss different approaches to the study of syntax:

a) traditional syntactic theory;

b) structural syntactic theories;

c) transformational syntax.

3. Comment on oppositional relationship of syntactic units.
4. Give comments on paradigmatic and syntagmatic relations in syntax.
5. On what assumptions can syntactic paradigms be built?
6. Be ready to discuss the statement that the division into parts of speech and the division into parts of the sentence are organically related.
7. Comment on two main types of subject that are opposed to each other in terms of content.
8. Comment on predication as a structure with the verb or verb- phrase at its core.
9. Give comments on oppositional relations between the principal and secondary parts of the sentence.
10. What do we mean by textlinguistics?
11. Give comments on discourse analysis of supra-phrasal unities.
12. Distinguish between "mentalistic" and "mechanistic" approaches to syntactic analysis.
13. What do we mean by "deep grammar" analysis?
14. Be ready to discuss grammatical ambiguity. Give a few examples of constructional homonymity. Make comparison with other languages.
15. Illustrate the statement that many ambiguities are never noticed because the various possible meanings are narrowed down by context.

[1] *See:* А. М. П е ш к о в с к и й . Русский синтаксис в научном освещении. М., 1956, p. 306.

Chapter XI
PHRASE-STRUCTURE

The ways in which word-combinations (phrases) as non-communicative units are constituted may be described as "Minor" Syntax in contrast to "Major" Syntax dealing with linguistic units of communicative value.

The syntactical description of any language is facilitated by isolating certain recurrent units of expression and examining their distribution in contexts.

English syntax is a many-layered organisation of relatively few types of its basic units. A twofold or binary structure is one of the most striking things about its grammatical organisation.

According to the ways in which phrases are used and constituted, two main types of English phrases can be distinguished: **headed** (endocentric) and **non-headed** (exocentric).

The terms "endocentric" and "exocentric" for syntactic constructions were introduced by L. Bloomfield.

"Every syntactic construction shows us two (or sometimes more) free forms combined in a phrase, which we may call the resultant phrase. The resultant phrase may belong to a form-class other than that of any constituent. For instance, *John ran* is neither a nominative expression (like *John)* nor a finite verb expression (like *ran).* Therefore we say that English actor-action construction is exocentric: the resultant phrase belongs to the form-class of no immediate constituent. On the other hand, the resultant phrase may belong to the same form-class as one (or more) of the constituents. For instance, *poor John* is a proper-noun expression, and so is the constituent *John;* the forms *John* and *poor* have, on the whole, the same functions. Accordingly we say that the English character-substance construction (as in *poor John, fresh milk* and the like) is an endocentric construction" [1].

Headed phrases have this peculiarity: all the grammatical functions open to them as phrases can also be exercised by one expression within them. They may be regarded as expansions of this expression, called the head of the group and it is possible to substitute the head for the group or the group for the head within the same grammatical phrase (i. e. in the same context) without causing any formal dislocation of the overall grammatical structure. For instance, in *fresh fruit is good* the headed

[1] L. Bloomfield. Language. New York, 1969, p. 194.

word-group *fresh fruit* serves as subject; in *I like fresh fruit,* it serves as objective complement. If we substitute the head expression *fruit* for *fresh fruit* in either case, the grammatical frame subject, verb, complement will remain formally undisturbed.

Fresh fruit is good. Fruit is good.
I like fresh fruit. Similarly*: I like*
fruit.

All this nice fresh fruit is good.
Fruit is good. Singing songs is
fun. Singing is fun. I like singing
songs. I like singing.

In these sets of examples, the head expression *fruit* and *singing* are freely substitutable grammatically for the word-groups of which they are constituents. In both cases, then, the italicised word-groups are headed groups.

Syntactic relations may be signalled by the following devices:

a) Word-order, i. e. the position of words relative to each other in the utterance.

b) Prosody-combinations of patterns of pitch, stress and juncture. Patterns of pitches and terminal junctures are called intonation patterns; patterns of stresses and internal junctures are often referred to as super- fixes.

c) Function words — words with little or no lexical meaning which are used in combining words into larger structures (prepositions, con- junctions,relative pronouns).

d) Inflections which adapt words to fit varying structural positions without changing their lexical meaning or part of speech.

e) Punctuation in writing.

It seems practical to classify phrases according to the character of their syntactical arrangement. We shall thus distinguish: 1) subordinate phrases, 2) co-ordinate phrases and 3) predicative (or "nexus") phrases. Every structure may be divided into its immediate constituents:

1) In terms of grammatical organisation, **subordinate phrases** are binary structures in which one of the members is syntactically the leading element of the phrase. No matter how complicated this twofold or binary structure may be, it can always be divided into two immediate constituents, one functioning as head and the other as modifier.

Adjuncts serve to describe, to qualify, to select, to complete, to extend or in some other way to affect the meaning of the head, e. g.: *fresh air, stone wall, writing a letter, perfectly right, awfully tired,* etc.

2) Co-ordinate phrases consist of two or more syntactically equivalent units joined in a cluster which functions as a single unit. The units so joined may be any of the parts of speech or more complex structures taking part in grammatical organisation. The joining may be accomplished

by word order and prosody alone, or with the help of conjunctions, e. g.: *girls and boys, pins and needles, sooner or later, now and then,* etc. 3) Predicative (or "nexus") phrases are such structures in which the syntactic functions of the component' parts differ from the function of the phrase, as a whole , e. g.: *the lesson over, circumstances permitting, this done, for them to come, on him to do,* etc.

SUBORDINATE PHRASES

Subordinate phrases may be best enumerated when we arrange them according to their leading member: noun phrases, adjectival phrases, verb phrases, adverbial phrases, pronominal phrases (pronominal phrases are most suitably included in the noun or adjective groups to which they are evident parallels). As has been pointed out, their immediate constituents are head word and modifier (adjunct). The term head word (head) means the word that is modified.

Noun-Phrases

In terms of position of the attributive adjunct, noun-phrases may be classified into; 1) phrases with preposed modifier; 2) phrases with post-posed modifier.

Phrases with Preposed Modifier

In noun-phrases with preposed modifiers we generally find adjectives, pronouns, numerals, participles, gerunds and nouns in the possessive case. Here belongs also premodification of nouns by nouns (so-called noun-adjunct-groups).

With his own hands he put flowers about his little house-boat and equipped the punt in which, after lunch, he proposed to take them on the river. (Galsworthy)

Many a time had he tried to think that in old days of thwarted merrier life; and he always failed. (Galsworthy)

Val had just changed out of riding clothes and was on his way to the fire — a bookmaker's in Cornmarket. (Galsworthy)

Jolly Forsyte was strolling down High Street, Oxford, on a November afternoon. (Galsworthy)

After a few morning consultations, with the pleasant prospect of no surgery in the evening Andrew went on his round. (Cronin)

And beneath it lay the family's Christmas treat — three small oranges, (Cronin)

A preposed determinant may be extended only by an adverb, e. g.:

That was a typically French way to furnish a room. '

In premodification of nouns by nouns the noun-adjunct may be extend-ed by words of different parts of speech, e. g.: *long playing micro-groove full frequency range recording.*

The *-s* is appended to a group of words if it forms a sense-unit, e. g.: *the man of property's daughter, Beaumont and Fletcher's plays, the King of Denmark's court.*

The division into immediate constituents in cases like the *man of property's daughter* is **not** *the man || of property's,* but the *man of property's.*

Postposition of adjectives occurs in some fixed phrases, e. g.:

mother dear *the university proper*
the president elect a battle royal
time immemorial the first person singular

Postpositive position is often natural for adjectival units which themselves contain postpositive modifiers of their own and even for some which contain only postpositive modifiers

applicants desirous of personal interviews a
wall six feet high rooms large enough

Noun-Adjunct Groups

English nominals presented by *N + N* structures are one of the most striking features about the grammatical organisation of English.

Noun-adjunct groups consisting of "nounal modifier" plus "nominal head" result from different kind of transformational shifts. Premodification of nouns by nouns can signal a striking variety of meanings. The grammar of English nominalisations presents here a major point of linguistic interest.

In order to appreciate how very wide the variety of grammatical meaning in nominal compounds may be, consider the following miscellaneous examples:

world peace	(= *peace all over the world)*
table lamp	(= *a lamp for tables)*
sheep dog	*(= a dog which herds sheep)*
prairie dog	*(= a dog which inhabits the prairie)*
silver box	*(= a box made of silver)*
field worker	(= *a worker works in the field)*
chair legs	*(= the legs of the chair)*
night owl	*(= an owl which flies at night)*
river sand	(= *sand from the river)*
soap salesman	*(= the salesman sells soap)*
school child	*(= the child goes to school)*

Noun-groups of this type are fairly common and new specimens are constantly being formed.

Since nominal compounds usually consist of only two constituents and incorporate the most general grammatical relations in the language, there are unusually great opportunities for grammatical ambiguity in this kind of binary structures.

To make our point clear, we shall give a number of interesting ambiguities and variations in interpreting them.

Thus, for instance, in its ordinary use the noun-phrase *snake poison* is interpreted to have the same structure as that of *snake oil, snake track,*

etc., i. e. it is derived from some expression like *poison* from *a snake,* or ultimately perhaps from some kernel-sentence such as: *The snake gives poison.* However it could also be interpreted to be the same in structure as *snake venom, snakehead, snakeblood,* etc., i. e. to be more like *snake's poison* or *poison of a snake,* say from some sentence as: *The snake has the poison.*[1]

But these do not exhaust the possibilities, though the latter two are probably the way the expression is commonly used, the first when meaning *"poisonous substance made from snake venom".*

Notice also the possible contrast among *snake flesh, snake meat,* and *snake food: "flesh of a snake","meat from a snake",* and *"food for a snake".* The formal characteristics within the structure of various noun-adjunct groups provide significant contrast to distinguish certain of the meaning that attach to «modifier» relation.

Noun-adjunct groups are often derived from already generated post-nominal participial or gerundive modifiers, e. g,:

The well yields oil
...well which yields oil...
...well yielding oil...
...oil-yielding well...
...oil well...

Observe the significant contrast in the following pairs of noun-adjunct groups:

a baby sister *a mother country*
a baby sitter *a mother complex*
a woman lawyer *a toy cupboard*
a woman hater *a toy cupboard a*
candy cane a candy store

Each of these units contains a modifying noun and a head noun, and the modifying noun precedes its head. When the modifying noun has the essentially descriptive force of an adjective, the head noun normally has phrase stress. In *a baby sister the sister* is a *baby,* in a *candy cane the cane* is *candy.* When the modifying noun has relationship to its head, the modifying noun rather than the head normally has phrase stress. Thus in *a baby sitter the sitter* is not a *baby* but *a sitter with babies,* and in a *candy store the store* is not *candy* but *sells candy.* When it is used of *a cupboard* that is itself a toy, *a toy cupboard* has phrase stress on *cupboard;* when it is used of *a cupboard* which is not itself a *toy* but is used as a place for toys, the same sequence has phrase stress on *toy.*

The pattern of stress normally indicates the nature of the "modifier" relationship. Compare also the following:

growing children — growing pains
a living soul — living conditions
the waiting mother — the waiting room

[1] *See:* R. B. Lees. The Grammar of English Nominalisations. 5th Ed. the Hague, 1968, p. 122.

Growing children are *children* that *are growing,* but *growing pains* are *the pains of growing.*

Instances are not few when the nominalised verb appears as head of the structure the transform may be generated directly from the genitive case or the *of*-phrase periphrasis, e. g.:

The population grows ...
population's growth ...
growth of the population ...
population growth

The deletion of a post-nominal modifier along with the preposition gives such derivations as, for instance:

The owl flies at night ... owl
which flies at night ... owl
flying at night ... night owl

An attempt to tabulate the underlying grammatical relations observed in noun-adjunct groups will help to distinguish significant contrasts in their meaning:

1) Subject-predicate relations: *graduate-student, class struggle, student failure, temperature change, weather change, blood pressure,* etc.

Closely related to such nominals are formations like *queen bee, mother earth, girl draftsman, lady journalist, man friend, woman author, woman scientist, woman writer,* etc. where the relation between the two nouns is essentially different. Viewed in their combination, the two elements in such patterns are syntactically equal, each of the two nouns can function to name a person or thing denoted by a whole pattern. This is made abundantly clear by the simplest transformational analysis: *the girl draftsman → the girl* is *a draftsman; the woman scientist → → the woman* is *a scientist.*

2) Object relations:

a) *body nourishment, coal production, chemistry student, carpet sweeper, health service, ink transfer, money economy, package delivery, product control, potato peeler, rug sale, safety feeling, truck driver, war talk, woman hater,* etc.;

b) *"with"*-nominals (the modifying noun denotes instrumental relations), e. g.: *acid treatment, eye view, oil painting,* etc.;

c) the qualitative genitive or the of-phrase periphrasis, e. g.: *child psychology, fellow feeling, mother wit, mother heart, science degree,* etc. *(Cf. Syn.: child psychology — child's psychology — the psychology of a child — childish psychology);*

d) the of-phrase periphrasis (the modifying noun denotes the material of which a thing is made), e. g.:

brick house, gold watch, iron bridge, oak table, paper bag, rubber coat, silver box, stone wall, etc.

3) Adverbial relations of time: *day shift, night shift, morning star, morning exercises, spring time, spring term, summer vacation, summer sunshine, September sun, winter vacation, winter afternoon,* etc.

4) Adverbial relations of place: *world peace, country air, chimney swallows, England tour, nursery door, river house, study window, ground water,* etc.

5) Adverbial relations of comparison: *button eyes, eagle eye, hawk nose, iron nerves, lost dog look, swallow dive,* etc.

6) Adverbial relations of purpose: *bath robe, export products, peace movement, resistance fighters, tooth brush, writing table, walking stick,* etc.

It is important to remember that the modifying noun is usually marked by a stronger stress than the head.

The semantic relations which underlie such nominals present certain difficulties of analysis.

The meaning of the modifying noun is often signalled by the lexical meaning of the head word. Compare the following: *river house, river margin, river sand; cotton dress, cotton production, cotton prices; war production, war talk, war years; oak leaves, oak tables; medicine smell, medicine bottle.*

A clue concerning the meaning of the modifier may also be found in the grammatical nature of the noun modified. Thus, for instance, when the second element is a verbal noun made from an intransitive verb, the first element will often denote the doer of the action, e. g.: *class struggle, student failure,* etc. If the second element is a verbal noun made from a transitive verb (which is fairly common), the first element will generally denote the object of the action, e. g.: *product control, production increase, safety feeling, rug sale, coal production,* etc.

If the second element denotes a person or an animal, the first element may denote gender, e. g.: *woman writer, man servant, bull elephant, cow elephant.*

In cases when the lexical meaning of the words admits either interpretation without lexico-grammatical incongruity, ambiguity is prevented in actual speech by contrast in intonation patterns. Thus, for instance, *a dancing girl* with rise of pitch and primary stress both on the headword *girl* marks *dancing* as a present participle: "a girl performing the act of dancing". But *a dancing girl,* with primary stress and rise in pitch both on the modifier *dancing,* identifies *dancing* as a verbal noun and signals the meaning "a dancer" — танцівниця.

The contrast of meaning as tied to a particular intonation pattern is fairly common and is a good example of the role that prosody plays in grammar. Other examples are:

a 'dust 'mop (a mop composed of dust)	*a'dust mop* (a mop used for dusting)
a 'mad 'doctor (a doctor who mad)	*a 'mad doctor* (a psychiatrist) is
a 'French 'teacher (a teacher French by nationality)	*a 'French teacher* (a teacher of the French language).

In some instances it is possible to carry the variation in stress patterns through a series of three, all correlated with differences in meaning:

a 'blackbird's nest (= nest of a blackbird)
a black 'bird's nest (= bird's nest which is black)
a black bird's 'nest (= nest of a black-coloured bird)

Premodification is widely current in present-day scientific usage where, we can say with little fear of exaggeration, such patterns have not got their equals.

The multifarious use of nominals in scientific English presents special difficulties. It is in this area of English grammar that the student's linguistic knowledge is often severely put to the test.

Different correlations of nouns and arrangements of their order present special interest in cases where such nominals consist not of two but three, four and even five elements.

Examine the following:

hydraulic work carriage traverse speed regulating valve — клапан, що регулює швидкість гідравлічного переміщення робочої каретки;

a high grade paraffin base straight mineral lubricating oil — високосортне прямої конки мінеральне мастило на парафіновій основі;

room temperature neutron bombardment effects — явища, викликані бомбардуванням нейтронами при кімнатній температурі;

long-playing microgroove full frequency range recording — мікрозапис довгограючих пластинок з повним діапазоном частот;

cabin-pressure regulator air valve lever — важіль пневматичного клапана регулятора тиску (повітря) в кабіні.

The high frequency value of such nominals in the language of science is clear without special frequency counts.

When a head noun includes several modifiers of different sorts, the result is often rather a complex thing. But in point of fact, it is always organised along strict and precise lines. The most important thing about such an adjunct-group is that unless it contains structures of coordination, it consists not of a series of parallel modifiers but of a series of structures of modification one within the other, e. g.:

hydraulic work carriage traverse speed regulating valve — клапан що регулює швидкість гідравлічного переміщення робочої каретки.

English nominalisation has given large numbers of such formations as approach compounding when the two nouns express a single idea, making up a special term in terminology or a stock-phrase in professional vocabulary: *The United Nations Organisation, Security Council, Labour party, labour movement, face value, horse power, coal mine, mother oil, Trade Union, trade balance,* etc.

In phraseology: *mother earth, swan song, Vanity Fair, vanity bag, brain storm, brain wave, chair days ("old age"), tragedy king ("an actor playing the part of the king in a tragedy"), toy dog("a little dog",* болонка).

Some nominals fluctuate in spelling and may be written solid, hyphened or separate, e. g.:

apple tree — apple-tree — appletree brain
storm — brain-storm — brainstorm brain
wave — brain-wave

The direction of modification structures can have a special stylistic value. Involving different classes of nouns into modification structures of that type has long become effective for stylistic purposes. It is fairly common in Shakespearean language where numerous word-groups of this kind furnish vivid examples of the metaphoric use of the premodifying noun, as in: *From Fortune with her Juory hand to her* ("Timon of Athen"); ... *two siluer currents when they joyne* ("King John")[1].

In Modern English unusual premodification structures are often created by the author anew to achieve humorous effect, e. g.: *The umbrella owner slowed his steps. Soapy did likewise, with a presentiment that luck would again run against him. The policeman looked at the two curiously. "Of course", said the umbrella man "that is — well, you know how these mistakes occur — I — if it's your umbrella I hope you'll excuse me — I picked it up this morning in a restaurant — if you recognise it as yours, why — I hope you'll — "."Of course, it's mine", said Soapy, viciously. The ex-umbrella man retreated.* (Henry)

Nominal groups incorporate, in fact, the most general grammatical relations in the language, such as subject-predicate, verb-object and verb-prepositional object, etc. This makes great opportunities for grammatical ambiguities in this kind of phrase-structure.

Transformation as a means to formalise the implicit structural meanings of the phrase is always helpful.

To make our point clear let us take a few examples of interesting ambiguities and variant interpretations of nominals in cases like the following:

pontoon bridge, judged by the context can mean:

(a) bridge supported by pontoons;

(b) bridge floating on pontoons;

(c) bridge made of pontoons;

(d) pontoons in the form of a bridge [2].

Verb-Phrases

Different ways in which verbs go patterning in structures of predication will engage our attention next.

Verb-phrases are of greater complexity than other sentence elements. They can contain multiple verb-forms, like *We want to get started tomorrow morning;* they can contain multiple non-verbal elements like *She did not think she would be invited to the conference;* verb-phrases can be discontinuous, interrupted by nominal elements, e. g.: *He wanted to have his photo taken.* Yet, in spite of this great complexity, we find verb-phrases in a few relatively simple patterns, which are then combined to build up complicated series of various types.

The multiplicity of ways in which verbs may be combined in actual usage permits a striking variety of patterns to be built in present-day English. It is important to see them in contrast with each other as used in different grammatical frames, larger units, in particular.

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[1] *Quoted by* В.Н. Ярцева. Шекспир и историческая стилистика. «Филологические науки», 1963, No.1, p. 45.

[2] *For further reading see:* R. B. Lees. The Grammar of English Nominalisations. 5th Ed., the Hague, 1968.

Verbs express meanings of occurrence — action, event, or state of affairs. Compatibility of lexical meaning naturally sets bounds on the development of all their syntactic relationships.

The patterning of particular verbs with respect to complements requires notice because of its importance to other parts of speech. Meaning relationships are very complex, as has been said. Many verbs are used with varied turns of meaning which with varied complement patterns are normal. Some verbs are used in patterns of extremely restricted type.

A verbal idea may be extended by:

a) adverbs or adverbial phrases;
b) adjectives or adjectival phrases;
c) prepositional groups;
d) infinitives;
e) participles I and II;
f) conjunctional groups;
g) subclauses.

a) VD — *speaking fluently;*
VDP — *answer at once.*

Soames regarded him fixedly. (Galsworthy)

But you know what the Forsytes are, he said almost viciously. (Galsworthy)

... they both felt that they had gone quite far enough in the expression of feeling. (Galsworthy)

Adverbs generally follow the verb. But instances are not few when for the sake of emphasis they take pre-position:

Never has the Soviet Union deviated from its policy of peace and friendship among nations.

Away ran the children.

In compound tense-forms adverbial adjuncts are placed after the auxiliary verb:

But — you're — never going to bring out that about the pearls! (Galsworthy)

b) VA — *came in happy;*
VAP — *came in, pale with fear.*

Val regarded him round eyed, never having known his uncle express any sort of feeling. (Galsworthy)

Reckless of the cold, he threw his window up and gased out across the Park. (Galsworthy)

He had come back uneasy, saying Paris was overrated. (Galsworthy)

c) The use of prepositional groups to extend the verbal idea is fairly common: .

VpNT — *stay in London;*
VDP — *do in half an hour;*
VpI — *go to them;*
VpD — *come from there;*
VpVingD — *enter without looking back.*

d) Infinitival modifiers in verb-phrases can be structurally ambiguous. Distinction will be made between a) adverbial relations expressed by infinitival phrases and b) "succession of actions". The former

can be transformed into patterns with *in order to, so as* + V_{inf}, and clauses of purpose or time, the latter — into co-ordinated finite verb-forms. Examples are:

1) *And he paused to see whether the boy understood his meaning* (→ *in order to see...)* (Galsworthy)

He turned at the gate to look back at that russet mound, then went slowly towards the house, very choky in the throat (→ in order to look back...) (Galsworthy)

Brian laughed to think of it (→ *Brian laughed when he thought of it* — a subclause of time) (Sillitoe)

2) *Sweat became mud on his face, ran to his mouth to be blown away when it chafed, or wiped if he had a free hand.* (Sillitoe)

and was blown away when it chafed... — "succession of actions", a coordinated infinitival phrase.

She awoke to find that she was atone will always mean: *She awoke and found that she was alone* (the lexical meaning of the sentence-elements does not permit any other implication — the so-called lexical incongruity or improbability.

e) VV_{ing} — *went away, smiling;*
$VV_{ing}N$ — *sat writing a letter;* VV_{en} — *came in enchanted;* $VV_{en}D$ — *returned surprised greatly.*

He walked over to the piano, and stood looking at his map while they all gathered round. (Galsworthy)

"Don't read it". On his way to the door he kissed her, smiling. "Think about me." (Cronin)

f) Patterns with the conjunctions: *as, as if, as though, so as,* etc.:

V AP — *got up as usual;*
V VP — *stopped so as to see all;*
V $V_{ing}P$ — *stood as though hesitating;*
V_{ing} $V_{en}P$ — *looking as if excited;*
V_{ing} DP — *running as if in alarm.*

COPULATIVE VERBS

The copula-verb in so-called nominal predicate has no independent meaning and functions to connect the subject with the predicative complement expressing the categories of the finite verb: person, number, mood, aspect, tense and voice.

Grammarians estimate that there are about sixty copulative verbs in English. The oldest and most common copula is the verb *to be,* which in this use is practically devoid of semantic significance and serves to connect the predicative with the subject.

A large number of other verbs used in nominal predicates do not suffer such semantic decline as the true copula *be.* These may reasonably be called semi-copulative verbs. In modern English they are in various stages of development towards copula-state, all containing more or less of their original concrete meaning and as such differentiated one from another and from the copula *be.*

When a verb is used as a link-verb, it weakens its primary lexical meaning and acquires the abstract meaning of *being* in a certain state (He *is* happy), of passing into a new state (He *became* a teacher) or of remaining in a certain state (The weather *continued* fine). There are in the main three kinds of compound nominal predicates: compound nominal predicates of *being, becoming* and *remaining.*

Entrance into a state may call attention to the first point or the final point in a development.

Cf. He became (or got) sick. He became a great master.

All the verbs doing duty as copulas are naturally intransitive. Several of them were originally transitive and are still frequently used as transitives in some of their applications. Their assuming the character of copulas often originated in throwing off the reflexive pronoun and thus becoming intransitive, e. g.: *He felt much depressed,* originally *He felt himself much depressed.*

On the other hand the transitive verb *make* often retains its object but loses so much of its concrete force that it is felt as a copula with the meaning *become, turn out, to be,* e. g.:

She will make him a good wife.

It is to be observed that the classification of some of the combinations may appear more or less arbitrary or even open to exception. Besides the verbs which may be regarded as genuine copulas, there are not a few which serve this function only in some special sense. Such are, for instance, verbs of seeming and appearing quite different from the real copulas and the verbs which may be considered to do duty as such. The fact is that as regards their function they approach modal verbs and such adverbial adjuncts as *seemingly* and *apparently,* expressing as they do some attitude on the part of the speaker towards the fulfilment of the action or state referred to the subject. They have this modal force irrespective of the nature of the predicate, e. g.: *He seems to know you; he seems to be happy; he seems happy.*

But in whatever connection the verbs *to seem* and *to appear* are used, they naturally preserve their full meaning. This distinguishes them from copulas and the verbs doing duty as such whose outstanding feature, as has already been observed, is that their meaning is a more or less weakened reflex of that which they have in other functions.

Not less characteristic is the use of the so-called *"move* and *change"* class of verbs whose pattern value in Modern English is most idiosyncratic.

Followed by qualitative adjectives verbs of this class give such patterns as, for instance, *to go dry, to go wrong, to go wet, to come right, to go sour, to come easy, to come true, to grow bald, to grow old, to get old, to grow dark, to get dark, to grow pale, to grow short, to grow calm, to fall asleep, to fall dark, to fall ill, to fall silent, to fall short, to run dry, to run short, to turn cold, to wear thin, to taste sweet,* etc.

The first element in such verb-phrases is virtually drained of its primary semantic value and made to perform the function of a grammatical

order, assuming the character of the link-verb *to be* or, much more often, *to become,* e. g.: *to go hungry = to be hungry; to go pale — to become pale, to grow dark = to become dark,* etc.

Copulative verbs differ significantly in the range of their collocation, which is naturally conditioned by the degree of their semantic decline and grammaticalisation.

The predicative complement can be expressed by such morphological classes of words as:

1) nouns in common case: *She is an actress;*

2) adjectives: *She is so young;*

3) possessive pronouns (absolute use): *This is yours;*

4) infinitives: *He seemed to be surprised;*

5) participles I: *This was rather annoying;*

6) participles II: *She looked surprised;*

7) gerund: *Seeing is believing;*

8) prepositional noun phrases: *It is of interest. We are of the same age. This matter is of considerable importance.*

9) ordinal numerals: *He was the first to help me.*

10)words of the category of state: *She was not alone.*

The verb *to be* in its copulative function may be used with all kinds of complements tabulated above.

The verb *to become* may be used with any kind of complement except the infinitive and gerund, e. g.: *to become famous, become interested, become worthy of something,* etc.

The copulative use of such verbs as *to appear, to sound, to smell, to taste* and others is more limited.

The copulative verbs *to come, to go, to fall, to keep, to turn* are fairly common in patterns with adjectives and occasional with nouns as in: *I'm Jenny Blanchard and I am going to keep Jenny Blanchard.* (Poutsma).

The verb *to rest* is used in such standardised phrases as *rest assured, rest satisfied.*

To get and *to grow* functioning as copula-verbs are most common with adjectives and participles II: *to get surprised, to get younger, to grow old, to grow young, to grow comforted, to get excited,* etc.

The verb *to get* presents a striking variety of its uses in Modern English and deserves special consideration. Its distributional value may be briefly characterised as follows:

get + V_{en}
to get married (the so-called "passive-auxiliary"[1])
get + A
to get angry
to get ill (Cf. to fall ill) (a "copula-type verb")
to get cool

[1] The passive formed with *get* as auxiliary and the past participle seems to be increasing in frequency, though grammarians are at present not all agreed as to its status. It will be remembered that the activo-passive use of *get* + V_{en} may present some difficulty in grammatical analysis. Compare the following: (a) I *like the game to get started before I bust into it.* (b) I *can get started on a monograph if there is a desk I can hope up at;* or: *You don't know how keen I am to get started.*

to get dark
have got + V_{inf}
I've got to go to the library (a modal verb, implying obligation, a stylistic alternative to *must)*
(grammatical pleonasm; *syn.: I have to go)*
get + smb (smth) + V_{inf}
I'll get her to repeat the task (causative meaning)
get + smb (smth) + V_{ing}
Can you get the clock going? (causative meaning)
get + smb (smth) + V_{en}
Get the car started! (causative meaning)

Note. Patterns with *get* are more lively and suggestive and may also imply some difficulty overcome or effort made. Compare such synonymic phrases as*: I have my shoes made to order* and *I get my shoes made to order*.

get + V_{ing}
He got thinking.
get + p + V_{ing} (a semi-auxiliary verb of the inchoative aspect)
He got to thinking.
He got to shivering.
get + V_{inf}
He got to think.

The distributional meaning of the verbs *to come* and *to go* used as function-verbs may be briefly characterised as follows:

come + A
Things will come right. (a "copula-type" verb)
come + V_{ing}
She came running. (a phrasal verb)
come + V_{en}
The knot came untied.
The string has come undone. (a "copula-type" verb)
The door came unhinged.
The seam came unstitched (unsewn)[1].
go + A
go red
go wet (a "copula-type" verb)
go pale
go wrong
go + V_{inf}
So Xury and I went to work with him. (a semi-auxiliary verb of aspect denoting the inchoative character of the action;
go + p + V_{ing}
They went to dancing.

[1] The verb *to come* as a copulative verb may be associated with the change for the worse, in combination with adjectivised participles with the negative prefix *un-*. In other cases the change for the worse will be denoted by patterns with the verb *to go,* e. g.: *The meat has gone bad. All has gone wrong. The milk went sour,* etc. *Cf.: Things have come all right.*

go + V_{ing}	often associated with the
go hunting	iterative character of the
go rowing	action)

Deep-rooted in English idiom is the use of the versatile verb *to do* which may appear in six different functions:

a) a notional verb, e. g.: *He does a great deal for other people; What is done cannot be undone.*

b) an auxiliary verb, e. g.: *Do you often go to the movies? He didn't want to argue.*

c) a half-auxiliary of aspect, as in: *to do lecturing, to do shopping, to do talking,* e. g.: *Will you do lecturing this year?*

d) a verb-substitute; in this function *do* may be used in place of any notional verb that has already appeared in the immediate linguistic context, e. g.: (1) *He works harder than I do.* (2) *The music sounds better than it did yesterday.* (3) *He has accomplished more in a week than she has done in a year.* (4) *Please mend my shirt at once. I'm already doing it.*

In cases like the last two, involving analytical verb forms, the English language in America is inclined to use an auxiliary rather than a substitute verb *do,* and these two would more commonly appear as: *He has accomplished more in a week than she has in a year. Please mend my shirt at once. I already am.*

e) an emphatic auxiliary, e. g.: *Do be careful! Fleur, you do look splendid! Well did I remember that day.*

Patterns with the emphatic *do* may be used to express various emotions, such as: insistence, assurance, affirmation of a reply to a question in the affirmative or agreement with with what has been said, sympathy, surprise, indignation, irony, mild reproach, admonition, etc. These subtle shades of subjective modal meaning are always signalled by the speech context or situation.

Rendering the precise effect of the emphatic auxiliary *do* in all the variety of its idiosyncratic use is not always easy for a foreign student to master. Instances are not few when in the process of translation our linguistic knowledge is severely put to the test. Depending on the situation, the equivalents of this English idiom will vary. Different kind of modal words or phrases will generally serve this purpose in other languages.

Consider the examples quoted in *Stylistique Comparée du Français et de l'Anglais* by J. P. V i n a y and J. Darbelnet:

English	French
Do be careful!	*Surtout faites bien attention!*
Do come!	*Venez donc!*
He did answer my letter but he evaded the point.	*Il a bien repondu a ma lettre, mais il a éludé la question.*
I did check the oil.	*Mais si, j'ai vérifié l'huile.*
He did do it (as he said he would). He had decided not to join us but he did come.	*Mais il a fait cela. Il avait décidé de ne pas se joindre à nous, mais il est tout de même venu.*

Infinitival, Gerundial and Participial Phrases

Next we come to predicative phrases with verbids which **can** reasonably be paralleled with predication expressed by finite forms of the verb. These are:

a) infinitival nexus phrases;
b) gerundial nexus phrases;
c) participial nexus phrases.

Like sentences, predicative phrases are binary in their structure, but differ essentially from the latter as to their grammatical organisation and patterning.

A sentence is an independent nexus which forms a complete piece of communication.

A predicative phrase is a dependent nexus which forms a part of a sentence.

The immediate constituents of a sentence are subject and predicate, those of a predicative phrase are linguistically different: the referent of the subjective element of the phrase does not coincide with the referent of the subject of the sentence.

Participial Predicative Phrases

Participial predicative phrases differ in their structure.

They filed in, Mr. Bellby ***going first,*** *and Soames* ***escorting Winifred*** *after an interval of one minute by his watch.* (Galsworthy)

His knowledge of their language ***being derived from his public school,*** *he did not understand them when they spoke.* (Galsworthy)

Andrew lay with half-closed eyes ***his head resting near her.*** (Cronin)

Participial phrases are sometimes included by means of the preposition *with* or *without,* the latter function on analogy with the prepositions including infinitival predicative phrases.

Someone else was awake, ***sitting with hands clasped around his knees nearby.*** **(Sillitoe)**

With fenders spread like wings *we scattered light through all Astoria...* (Fitzgerald)

Cf. With no doors to hold it back, *he nearly curled up and died at the shock.* (Sillitoe)

And here are a few examples of absolute predicative phrases with the "non-verbal" leading element:

Captain Nichols dragged Strickland, bleeding from ***a*** *wound in* ***his*** *arm,* ***his clothes in rags,*** *into the street.* (Maugham)

COORDINATE PHRASES

In a coordinate phrase all the component parts are identical in their syntactic value. The number of its immediate constituents is naturally not limited. In terms of their grammatical organisation, phrases of this type may be subdivided into two groups: syndetic and asyndetic.

Syndetic Coordinate Phrases

In syndetic coordinate phrases the components are joined by function words, so called, conjunctive words or coordinators.

It seems practical to distinguish the following among them:

I *and*	**II** *as well as*	HI *both ... and but*
rather than		*either ... or*
nor	*together with*	*neither ... nor*
not	*along with*	*not (only) ... but (also)*
or		

Those in the first column are generally placed between the elements they join, those in the middle column may appear in that position and may also be found in split structures. Those in the third column are in two parts and as such are generally called correlatives; the first part appears at the beginning of the structure and the second between its last two components.

Examples of syndetic coordinate phrases are not far to seek.

*In the **white and black** atmosphere stood Macgregor, a rather shame-faced looking Macgregor, without **hat or coat**, a damp and solemn Mac-gregor.* (Aldridge)

***A dull commiseration, together with a vague sense of injury** crept about Soames' heart.* (Galsworthy)

It is to be noted that in most cases the IC's of a coordinate phrase belong to one and the same morphological class of words. But instances are not few when the coordinate phrase is made up of words belonging to different parts of speech, as in:

***Outraged and on edge**, Soames recoiled.* (Galsworthy)

The repetition of the conjunction in coordinate syndetic phrases is often accomplished for stylistic purposes. Consider the following example:

*Your uncle Soames is a match for everybody. He's **a very clever man, and good-looking, and wealthy, and most considerate and careful, and not at all old**, considering everything.* (Galsworthy)

Asyndetic Coordinate Phrases

Asyndetic coordinate phrases consist of two or more syntactically equivalent units.

The units so joined may be any of the parts of speech, function words, or more complex structures taking part in grammatical organisation. The joining may be accomplished by word order and prosody alone, indicated in writing by a comma or dash.

Among asyndetic coordinate phrases we often find structures with more than two constituents. Examples are:

*And Soames was alone again. The **spidery, dirty**, **ridiculous** business!* (Galsworthy)

*She was unknown in Paris, and he but little known, so that discretion seemed unnecessary in those **walks, talks, visits to concerts, picture-***

galleries, theatres, little dinners, expeditions to Versailles, St. Cloud, even Fountainebleau. (Ibid.)

They were ***peevish, crusty, silent, eyeing nothing in particular and moving their feet*** (Dreiser)

Instances are not few when the joining of the units in a phrase is accomplished by both syndeton and asyndeton.

Gazing at him, ***so old, thin, white, and spotless****, Annette murmured something in French which James did not understand* (Galsworthy)

She also noticed that he was ***smooth-shaven, good-looking and young****, but nothing more.* (Dreiser)

His master, ***big, surly and forbidding*** *and with a powerful moustache, glared mercilessly.* (Gordon)

The combination of her ***treachery, defiance, and impudence*** *was too much for him.* (Ibid.)

Closely related to coordinate phrases are the so-called appositives. In most cases appositive phrases are made up of two elements which may be: nouns, noun-pronouns and substantivised groups.

Terminal juncture in such phrases is optional. If there is a juncture it is indicated in writing by a comma or a dash. Examples are:

N_{com} N_{com} — *the bird heron*
the mammal whale
N_{com} N_{prop} — *Professor Brown*
The river Thames
N_{prop} N — *Bradley, the lexicographer* N NP — *Soames, the man of property The Republic of France*

The *of*-phrase is added to a noun, not to define its meaning more accurately, but to indicate a class to which a thing or person that has just been characterised as an individual by the governing noun belongs. This pattern is not known in Old English. It has come into the language from Latin through French.

In Modern English all feeling for its origin has been lost for the common class noun after *of* can now be replaced by a proper name.

Revision Material

1. Be ready to discuss the binary structure of English described as Minor and Major Syntax.
2. Comment on different ways of expressing syntactic relations in Modern English.
3. Review your knowledge of the grammatical organisation of noun-phrases, verb-phrases and adjectival phrases.
4. Comment on object-predicate relations as expressed in structures of predication.
5. Account for structural ambiguity in verb-phrases.
6. Be ready to discuss structural ambiguity in premodification of nouns by nouns.

Chapter XII
THE COMPOSITE SENTENCE

In combination of sentences into larger units we may observe two different types of grammatical relationship based upon relative position and interaction of sentences. These are co-ordination and subordination. This classification remains the prevalent scheme of the structural classification of sentences in the grammars of all types in various languages. A very important syntactic concept developed along with this classification is the concept of syndeton and asyndeton.

Sentences joined together by means of special function words designed for this purpose are syndetic, those joined without function words are **asyndetic** (or contact-clauses).

In terms of modern linguistics, the problem of the compound sentence has been treated in different ways. Some grammarians retain the traditional trichotomy, though the terms employed are sometimes non-traditional. Ch. Fries rejects the traditional classification and terms. Such attempts were already made by O. Jespersen in his theory of the three ranks. Following Bloomfield's ideas of the included position of a grammatical form, Ch. Fries substitutes for the traditional doctrine his theory of included sentences and sequences of sentences; the latter concept seems to coincide with what we find in Sweet's grammar[1].

Ch. Fries' treatment of the compound sentence does not seem fully convincing. According to Fries, the so-called "compound" sentence appears to be primarily a matter of the punctuation of written texts, as in his mechanical recordings of speech only very few instances occurred with a clear 3—2—3 intonation before the words listed as sequence signals, i. e. signals of an independent sentence. This does not seem to agree with his classification of all so-called sequence signals and co-ordinating conjunctions together with subordination conjunctions as function words of the group J, i. e. as signals of inclusion, though with a remark that it has been done tentatively.

The attempts of the authors of the older scientific grammars to reject the concept of the clause as it was identified by some grammarians and introduce such notions as "half-clauses, "abridged"-clauses, "infinitive", "gerund", "participle" clauses may be observed in Bryant's[2] grammar, treating verbid clauses. This trend has been supported by some structural linguists, who do not recognise the structural distinction between simple and complex sentences.

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[1] *See:* H. Sweet. A New English Grammar. Oxford, 1955, pp. 160-170.

[2] *See:* M. M. Bryant. A Functional English Grammar. Boston, 1945, pp. 117- 125.

Compound sentences are structures of co-ordination with two or more immediate constituents which are syntactically equivalent, i. e. none of them is below the other in rank.

Complex sentences are structures of subordination with two or more immediate constituents which are not syntactically equivalent. In the simplest case, that of binary structure, one of them is the principal clause to which the other is joined as a subordinate. The latter stands in the relation of adjunct to the principal clause and is beneath the principal clause in rank. The dependent clause may be either coordinate or subordinate.

The constituents of a composite sentence are organically interrelated and as such are not independent elements of a single syntactic unit[1].

Our starting point in describing the multiplicity of ways in which English sentences may logically be combined in actual usage will be to distinguish **one-member** and **two-member** composite sentences.

This distinction is a reality in both, speech and writing, but it often has no formal markings other than intonation in the one case and punctuation in the other.

The linguistic essence of these two types of composite syntactic units is best understood when viewed in terms of their meaning and structural peculiarities.

As we shall further see, a major point of linguistic interest is presented also by the correlation of the verb-forms in the component parts of a composite sentence and its functioning in different contexts of communication.

It is noteworthy that when two sentences occur together as constituents of an utterance, their relationship is indicated by at least one and sometimes ail of the following features:

1) the fact that one immediately follows the other in time suggests their natural relationship in both lexical and grammatical meaning;

2) the use of certain linguistic devices in the first sentence may also suggest that another sentence shall follow;

3) the use of some words in the second sentence may recall certain elements of the first and set up retrospective structural links with the latter.

Let us **compare** the following compound sentences which differ only in the order of their constituents:

(a) *Now she is my colleague, two years ago she was my student.*

(b) *Two years ago she **was** my student, now she is my colleague.*

The total meaning of (a) is not absolutely the same as that of (b).

We cannot fail to see that two sentences (a) and (b) differ in emphasis, which is due to relative position of the given utterances.

The same is true of all other types of composite sentences in coordination and subordination.

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[1] ***See:*** Н. С. П о с п е л о в . О грамматической природе сложного предложения. «Вопросы синтаксиса **современного** языка». М.— Л., 1960.

We have seen throughout our previous discussion that the position of words in syntactic structures relative to one another is a most important part of English syntax. Relative position seems to bear relation to the meaning of sentences as well. That grammar must take account of "sentence-order" as well as word-order can hardly leave any doubt.

The simplest cases of two-member composite sentences are those of co-ordination — parataxis (Greek: *para* + *tassein="to* place beside").

A single idea expressed in two-member sentences of co-ordination makes itself most evident in the logical joining of predications with different subjects. Similarity or contrast of temporal relations is generally consolidated by conjunctions. Examples are not far to seek.

It was full late for the river, but the weather was lovely, and summer lingered below the yellowing leaves. (Galsworthy)

And she bent forward, and her fine light hair fell over her cheek. (Mansfield)

A wind had cleared the mist, the autumn leaves were rustling, and the stars were shining. (Mansfield).

The train gave a gentle lurch, they were off. (Mansfield)

Cf. Ukrainian: Пройшла гроза, і ніч промчала, і знову день шумить кругом. (Сосюра)

Russian: Земля освежилась, и буря промчалась. (Пушкин)

С чудесной быстротой, незаметно степь покрылась южной ночью, на потемневшем небе вспыхнул густой посев звезд. (Горький)

Composite sentences of subordination—hypotaxis *(hypo* — "under" + + *tassein* = "to put in order") are different in their logical and grammatical organisation, characterised by subordinative expression of the syntactic relation between main and qualifying elements.

Instead of serving as complete sentences, qualifying elements are included in larger structures within the limits of sentences. Although they may be structurally rather complicated within themselves, they act as units on a higher level of structure.

By far the greater number of sub-clauses begin with a function word which signals the fact the structure to follow is an included element. There are two kinds of such function words (sometimes called includers):

1) simple conjunctive words, whose sole function is to mark a structure as a certain type of sub-clause;

2) relative pronouns, which, in addition to this function, have a further function within the structural pattern of the sub-clause.

It seems perfectly reasonable to distinguish here two lines of linguistic development: 1) one-member complex sentences and 2) two-member complex sentences with subordinate clauses[1] (further abbreviated as "sub-clauses") of cause or result, purpose and time, conditional and concessive sub-clauses. Logically interrelated, with one idea or subordinated to another, the constituents of such sentences make up a single complex syntactic unit.

[1] The traditional terms used in opposition to main clause and independent clause are subordinate clause and dependent clause, but students of language should be prepared to meet them under such names as included sentence (Fries) or included clause (Francis) adopted to emphasise the structural position of clauses of this sort.

Examples are:

But she'd had heard his name ***until she saw it on the theatres****.* (Mansfield)

As soon as he had become a director, Winifred and others of his family had begun to acquire shares to neutralise their income-tax. (Galsworthy)

What can you do ***if you are thirty and, turning the corner of your own street, you are overcome, suddenly by a feeling of bliss — absolute bliss!*** (Mansfield)

If Laurie agreed with the others, *then it was bound to be all right.* (Mansfield)

It was so big ***that the carter and Pat carried it into the courtyard****.* (Mansfield)

Although Bertha Young was thirty *she still had moments like this when she wanted to run instead of walk.* (Mansfield)

Cf. Ukrainian:

Тільки я з хати, так жінка біля них (проектів садиб колгоспників), як біля дзеркала, вертиться і свої доповнення видумує. (Стельмах)

Нехай іще зима, але я чую, чую в снігах квіток солодкий аромат. (Сосюра)

Вечори в роті, **якщо солдати не йшли рити траншеї і тягти шпали**, проходили в довгих, інтимних розмовах. (Гончар)

Всі по-бойовому настроєні, **бо справа ж бойова**. (Рильський)

Russian: **Как только я про это услышал**, я тотчас же распорядился обо всем.

Если дед уходил из дома, бабушка устраивала в кухне интереснейшие собрания. (Горький)

Пускай я слаб, мой меч силен. (Жуковский)

Here belong sentences with such descriptive relative subordination that give only some additional information about what has already been sufficiently defined. Examples are:

The sun, ***which had been hidden all day,*** *now came out in all its splendour.*

All because her heritage was that tragic optimism, ***which is all too often the only inheritance of youth, still half asleep,*** *she smiled with a little nervous tremor round her mouth.* (Mansfield)

Cf. Облачко обратилось в белую тучу, **которая поднималась, росла и облегала небо**. (Пушкин)

We also include here such borderline cases with sub-clauses where a complex sentence approaches co-ordination:

She is most attentive at the lesson, ***which you seldom are.***

She did it like the clever ***girl, which she undoubtedly is.***

He said no word, ***which surprised me.***

Cf. Він не сказав ні слова, що мене здивувало.

Every morning before going to business he came into the nursery and gave her a perfunctory kiss, ***to which she responded with "Goodbye,*** *father".* (Mansfield)

Cf. Обе девицы надели желтые шляпки и красные башмаки, **что бывало у них только в** торжественные случаи. (Пушкин)

Al! the above given types of two-member sentences in subordination stand in contrast to their opposites — one-member complex sentences where a subordinate clause goes patterning only as a developed part of the main clause.

The first to be mentioned here are complex sentences with relative sub-clauses, attributive in their meaning. In such sentences pronominal-demonstrative elements are organically indispensable and are readily reinstated in the principal clause. Examples are:

It was the same ship as that ***in which my wife and the correspondent came to England***. (Galsworthy)

The fellow, with his beard and his cursed amused way of speaking — son of the old man ***who had given him the nickname „Man of Property"***. (Galsworthy)

But at night in his leisure moments he was ravaged by the thought that ***time was always flying and money flowing in, and his own future as much „in irons" as ever***. (Galsworthy)

Andrew took advantage of the moment to launch one of those lectures, rare yet odious, ***which made him sound like a deacon of a nonconformist chapel***. (Cronin)

So she slept and dreamed, and smiled in her sleep, and once threw out her arm to feel something which was not there, dreaming still. (Mansfield)

Cf. Это был полк, в который попал Сережка. (Фадеев)

Книги, в которых были ярко описаны мужественные, сильные духом и волей революционеры, оставляли во мне неизгладимое впечатление. (Н. Островский)

Високий, ясний вечір був сповнений тих чар простору, того запаху безмежності, який властивий тільки вечорам цієї підхмарної країни. (Гончар)

Це був маленький болотяний пташок, які в нашій підгірській околиці показувалися дуже рідко. (Франко)

Further examples of one-member complex sentences are those in which a sub-clause expresses the object or the subject felt as missing in the principal clause, e. g.:

Aunt Juley was sure that dear Val was very clever. (Galsworthy)

Did not Winifred think ***that it was much better for the young people to be secure and not run any risk at their age?*** (Galsworthy)

What's done *cannot be undone* (Proverb)

Cf. Ukrainian:

Всі знають, **що Платоша легкі і середні операції робить бездоганно**. (Корнійчук)

Мільйони радянських людей ні на секунду не забували, **що їх життя належить тільки рідному краєві та майбутньому людства**. (Малишко)

Russian:

Стану думать, **что скучаешь ты в родном краю**.

Contact clauses consisting of a finite predication without connectives are more common in spoken than in written English, probably

because the potential structural ambiguities may be resolved more easily by intonation than by punctuation. There is every reason to say, in general, that the more formal the context, linguistic or non-linguistic, the more likely it is that a conjunction or a relative pronoun will be present.

Compare the following:

The trouble is he can't help you.

The trouble is that he cannot help you.

Here is the man he told his story to.

Here is the man to whom he told his story.

Here belong also sub-clauses which extend some part of the principal clause: subject, predicative, attribute, object or adverbials with demonstrative pronouns, present or readily understood, e. g.:

All is well that ends well. He is the one you wanted to see.

COORDINATION

The process of coordination, simply stated, involves the linking of structures of equal grammatical rank — single words and phrases in elementary compound groups or independent clauses in compound sentences. The coordinative conjunctions and the correlatives serve to produce this coordination by joining the grammatically equivalent elements in question. Two or more clauses equal in rank can together be given the status of a single sentence. Such co-ordinated units make up a compound sentence.

It is overtly simple to describe the conjunctions as coordinators without certain qualifications. Even *and* is not purely a coordinator. Whatever the units it combines, and usually indicates an additive relationship, and sometimes it intensifies, or indicates continuous and repeated action, as in: *She waited and waited. She talked and talked and talked. They went around and around.* The words *but* and *yet* indicate contrast, opposition, or negation; *so* and *for* show several relationships, among them purpose, cause, result, or inference *or* and *nor* indicate what might be described as alternation, choice or opposition. Obviously conjunctions cannot be considered as empty connecting words, and there is always selection in their use in terms of style and purpose.

There is usually a sense of grammatical balance that characterises coordination, even if there is a logical inequality between the coordinated elements.

As a matter of fact, the only situations in which the process of coordination seems to combine elements of both grammatically and logically equal rank with significant frequency is at the level of single words and short phrases.

The traditional trichotomy — the classification of sentences into simple, compound and complex — arose in English prescriptive grammar in the middle of the nineteenth century on the basis of a simple-compound dichotomy, which can be traced to at least two non-grammatical sources. The first was the concept of the period (as a rhetorical unit expressing

complete sense) and its parts, colons and commas, evolved by classical and medieval rhetoric. This concept was the guiding principle of English punctuation not only in the sixteenth century, before the appearance of the earliest English grammars, but also later, when the notion of the sentence came to be included into syntax proper (since the beginning of the eighteenth century).

The second non-grammatical source of this classification was the logical concept of simple and compound axioms or propositions, which furnished the basis for classifying punctuation units (periods) into simple and compound sentences, according to the number of "nouns" and "verbs", that is, subjects and predicates, contained within these punctuation units (in the grammars of the eighteenth and the first half of the nineteenth century).

Some English grammarians have abandoned the trichotomic classification introducing new descriptive terms such as "double" and "multiple" sentences (beginning with N e s f i e 1 d' s grammar in 1924), or later — the "duplication" and "combination" of the patterns (by J. Hook and Mathews and P. Roberts).

The concept of the trichotomic classification was also rejected in C. O n i o n' s and E. Kruisinga's scientific grammars. In O. Jespersen's works such syntactic structures are treated in terms of his theory of three ranks.

Following Ch. Fries, some structural grammarians introduce the terms "included sentences" and "sequence sentences".

Interesting observations in this part of syntax have been made by Soviet linguists. In L. I o f i к' s monograph[1] we find a strictly formal analysis with a new dichotomic structural classification based on purely grammatical criteria of the syntactic relations between the predicative constituents of Early Modern English texts of the pre-Shakespearian period (compared with the corresponding constructions in present-day English). Our investigation, in which we have not followed traditional concepts and punctuation too closely, has led to the following results: of the four syntactic modes of connecting subject-predicate units (or clauses) in English I— coordination, II — relative annexation *(cf.* the German term "relativische Anknupfung"), III — subordination and IV — insertion (parenthesis), two are predominant in forming multi-clause sentences (which are opposed to single-clause sentences, according to the new dichotomic classification of sentences advanced by the author). These are subordination and insertion. These syntactic devices are particularly important because they serve to introduce clauses functioning only as parts of other sentences (unable to "standalone"), which is a relevant factor for a multi-clause sentence.

Coordination within a multi-clause sentence is a means of joining a series of parallel subordinate clauses in joint dependence upon a subordination centre in the leading clause, or a means of connecting two or more independent main clauses, which jointly subordinate, a common

[1] *See:* Л. Л. И о ф и к. Сложное предложение в ново-английском языке. Л., 1968.

member, mostly expressed by a dependent clause. In other words, coordination in this monograph is recognised as a syntactic means of connecting the constituent parts of multi-clause sentences only when it is made use of in the same way as in single-clause sentences, which contain a member in common subordinating or subordinated by coordinated syntactic elements. In all other cases independent coordinated subject predicate units are viewed as syntactically independent though contextually related sentences, regardless of the marks of punctuation which divide them.

Relative annexation is described by L. Iofik as a mode of connection which has no parallel in the single-clause sentence. Such connectives introduce sentences which are not subordinated to any part of the preceding sentence and are therefore viewed as semi-dependent contextually related sentences.

The patterns of multi-clause sentences containing more than two clauses (from three to twelve or thirteen) are based upon two fundamental principles of connection. The first is the principle of consecutive (step-wise) subordination, according to which in each clause (except the last one) there is a single subordination centre, nominal or verbal. It subordinates only one dependent clause. According to L. Iofik the resulting sentence-pattern may be described as a chain of clauses, in which there is one absolute principal clause, one absolute dependent clause (the last in the chain) and one or more clauses both subordinating and subordinated. The number of clauses corresponds to the number of syntactic levels in the multi-clause sentence.

The second principle is that of parallel (or homogeneous) and non-parallel con-subordination (i. e. dependence of two or more parallel or non-parallel clauses upon one, two or more subordination centres within the main clause). In the second sentence-pattern (represented by several variant patterns) there are only two syntactic levels as all dependent clauses are of the same level of subordination.

When both these principles are combined within one and the same sentence, the most complicated structures of multi-clause sentences arise. These structures represent combined or "mixed" patterns displaying features characteristic of both basic patterns — they contain more than two syntactic levels, with two or more subordinate clauses on different levels of subordination.

There is a certain interdependence between the number of clauses in a mult-clause sentence and the patterns employed to arrange these clauses within the sentence. These two basic patterns described arise on the level of three-clause sentences. On the level of four-clause sentences, the simplest combination, of two basic patterns, becomes possible. When the patterns are combined, there is always a common link between them — a clause belonging to both patterns.

The new assumptions and acute observations made in L. Iofik's investigation are of considerable linguistic interest as a distinctively progressive step in the development of syntactic theory. Some points of her significant and original argumentation are however open to thought and questioning. This concerns primarily the view advocated by the

author in discussing the linguistic status of compound sentences, the existence of which in English can hardly be denied.

It seems more in accord with the nature of language to recognise coordination as a grammatical category organised as a complex system with many variant and borderline cases, where the role of conjunctions serving to unite certain syntactic units into a larger whole is extremely important and must never be lost sight of.

There is also little justification to dispense with the terms "principal" and "subordinate" clause introducing the term "predicative unit" instead. The latter seems to be ambiguous as commonly used with reference to the so-called secondary predication as well. Little is gained by this.

The formative words linking the parts of a compound sentence fall into clearly distinct types: **1) coordinative conjunctions, 2) conjunctive adverbs, 3) fixed prepositional phrases.**

It is important to remember that sometimes there is no formal link binding the members together since the logical connection forms a sufficient tie and makes it abundantly clear. Upon close investigation, however, it will become clear that such apparently independent sentences are not absolutely independent and one of them implicitly stands in some grammatical relation to the other.

It will be helpful to identify linking words in co-ordination as follows:

a) Copulative, connecting two members and their meanings, the second member indicating an addition of equal importance, or, on the other hand, an advance in time and space, or an intensification, often coming in pairs, then called correlatives: ***and;*** *both... and; equally... and; alike... and; at once... and; not... nor* for *neither,* or *and neither); not (or never)... not* (or *nor)... either; neither...* ***nor,*** etc.

b) Disjunctive, connecting two members but disconnecting their meaning, the meaning in the second member excluding that in the first: *or,* in older English also ***either*** or ***outher(-or)*** and in questions *whether... or* with the force of simple ***or; or... either; either...*** or, etc., the disjunctive adverbs ***else, otherwise, or... or, or... els****e,* in older English ***other else.***

c) Adversative, connecting two members, but contrasting their meaning: *but, but then, only, still, yet, and yet, however, on the other hand, again, on the contrary,* etc.

d) Causal, adding an independent proposition explaining the preceding statement, represented only by the single conjunction ***for:*** *The brook was very high, for a great deal of rain had fallen over night.*

e) Illative, introducing an inference, conclusion, consequence, result: *namely, therefore, on that account, consequently, accordingly, for that reason, so, then, hence,* etc.

f) Explanatory, connecting words, phrases or sentences and introducing an explanation or a particularisation: ***namely, to wit, that is, that is to say, or, such as, as, like, for example, for instance, say, let us say,*** etc.

Coordinative conjunctions are rather few in number: ***and, but, or***, ***yet***, ***for.***

Sentence-linking words, called conjunctive advebs are: ***consequently***, ***furthermore, hence, however, moreover***, ***nevertheless, therefore.***

Some typical fixed prepositional phrases functioning as sentence linkers are: ***at least, as a result, after a while, in addition, in contrast, in the next place, on the other hand, for example, for instance***.

It comes quite natural that the semantic relations between the coordinate clauses depend to a considerable degree on the lexical meaning of the linking words.

The functional meaning of some of them is quite definite and unambiguous. Such is, for instance, the conjunction ***but*** implying contrast or dissociation between the related items; its meaning is so distinct that there can hardly be any item in the sentence to change the adversative signification as made explicit by this linking word.

Things are different however with copulative conjunctions, which are known to be synsemantic in character and may lead to structural ambiguity if the necessary meaning is not signalled by the meaning of other words in the sentence. This may be well illustrated by the functional use of the conjunction *and* which may imply various shades of meaning, such as result or consequence, cause or contrast.

Compare the following:

(a) *They really fitted him, — it was his first made-to-order suit,— and he seemed slimmer and better modelled.* (London)

(b) *But he, who for the first time was becoming conscious of himself, was in no condition to judge, and he burned with shame as he stared at the vision of his infamy.* (London)

(c) *The act was done quietly, and the awkward young man appreciated it.* (London)

(d) *She thought she was merely interested in him as an unusual type possessing various potential excellences and she even felt philanthropic about it.* (London)

In examples (a), (b), (c), (d) the co-ordinated sentences are suggestive of causal or resultative meaning.

A prominent suggestion of contrast or adversative meaning may be observed in cases like the following:

He frightened her, and at the same time it was strangely pleasant to be looked upon. (London)

As a matter of fact most sentences are dependent on the context of preceding sentences or of situation for some of their meaning.

SUBORDINATION

The classification of subordinate clauses offers special difficulties and remains the area of syntax where we find different linguistic approaches with some important disputable points open to thought and discussion. Much still remains to be done in this field of grammar learning. This is one of many ranges of linguistic structure in which we find borderline cases where the lexico-grammatical organisation of complex syntactic units presents special difficulties.

Contexts are of extreme importance in understanding syntax.

Various kinds of contextual indication, linguistic or situational, and intonation in actual speech resolve structural ambiguity in homonymic patterns on the syntactic level.

As we shall further see, the significant order of sentence elements, as an important factor of syntax, will also merit due consideration in describing the distributional value of various kind of subordinate clauses.

It is to be noted that disagreement over the classification of sub-clauses is based not on conflicting observations in language learning but rather on different linguistic approaches to the study of syntax.

There are obvious reasons for describing sub-clauses proceeding from the similarity of their functions with those of parts of the sentence. Analysis of clause patterns from this angle of view seems most helpful and instructive.

The traditional distinction between the main and the subordinate clause is familiar in grammar learning, but students of language should be prepared to meet it under other names. Emphasising the structural position of sub-clauses, Ch. Fries, for instance, adopted the term **included sentence** as a compromise between Ch. Fries's included sentence and the term of traditional grammar, W. N. Francis offered the name **included clause.** Logically, the term *clause* itself would be a sufficiently distinct term, because it is not used here for any larger class of forms of which included clauses are a subclass.

To express subordination of one syntactic unit to another in a complex sentence English uses the following means: a) **conjunctions; b) conjunctive words; c) asyndeton; d) sentence-order,** i. e. the position of syntactic structures relative to one another; e) **correlative words.**

Subject and Predicate Clauses

There are two types of sub-clauses that function as one of the essential elements of a two-member sentence: **subject clauses** and **predicate clauses.**

A subject clause may contain either a statement or a question. In the former case it is preceded by *that:* in the latter it is introduced by the same words as interrogative object clauses.

(a) ***That he will help us*** *leaves no doubt.*
That he had not received your letter *was true.*

(b) ***What you say*** *is true.*
Whether he will stay here *is another question.*

Commoner that the patterns with the initial *that* are sentences introduced by *it,* with the *that-clause* in end-position. This type also occurs in interrogative composite sentences.

It seemed utterly grotesque to him ***that he should be standing there facing a charge of murder in a court*** *where the register, the shorthand writer and other officials were all known personally to him.* (Gordon)

It was true ***that he had assisted Dr. Munro at the operation.*** (Gordon)

And it suddenly sprang into James' mind ***that he ought to go and*** *see* ***for himself.*** (Galsworthy)

It is manifest to me ***that in his letter of May 20 he assented to a very clear proposition.*** (Galsworthy)

Subject sub-clauses at the given type are, in fact, used as delayed appositives to the initial *it.* Sentence patterning of this kind permits postponement of the subordinate clause while *it* represents them in the positions which would otherwise be normal for them.

Some grammarians prefer another angle of view, according to which the pronoun *it* at the beginning of the main clause is referred to as a "formal subject" (sometimes called a "sham subject"), and the sub-clause following the main clause — the real subject.

The choice of either alternative remains, in fact, a matter of subjective angle of view.

Note. It is to be noted, in passing, that it can represent not only this type of sub-clauses, but is similarly used with great frequency in other types of composite sentences.

Familiar examples are:

I'll leave it to you which route we take.

In main interrogatives this *it* is sometimes inserted directly in front of clausal appositives, as in *Why is it that we can't get together?*

Sometimes even in declaratives it precedes declarative-clause appositives directly, and acts as a kind of buffer for them — after predicators and prepositions that do not accept them as completers.

I resent it that such a thing is done.

I'll see to it that a good typewriter is available.

You can rely on it that he will do this work without delay.

It often represents subordinate clauses, or nucleuses of subordinate clauses, which are hardly in apposition with *it.*

He says he's been mistreated, but he shouldn't take it out on you.

It might help if we did it.

He can't help it if he likes company.

It makes him unhappy when people think he's unfriendly.

It is to be noted that the grammatical organisation of subject-clauses sometimes offers certain difficulties of analysis.

If, for instance, the order of the two members of a composite sentence is inverted they do not only change places but functions as well. Compare the following:

(a) ***That he did not come to speak with you*** *was what surprised me most.* (a subject sub-clause)

(b) *What surprised me most was* ***that he did not come to speak*** *with you.* (a predicate sub-clause)

In other cases subject sub-clauses will hardly offer any difficulties of syntactic analysis, e. g.:

Not her fault ***that she had loved this boy, that she couldn't get him out of her head*** *— no more her fault* ***that it had been his own for loving that boy's mother.*** (Galsworthy)

No satisfaction to Fleur now, ***that the young man and his wife,*** *too, very* ***likely, were suffering as well.*** (Galsworthy)

Predicate sub-clauses function as the nominal predicate of a composite sentence. They are introduced by the same words as subject

clauses; they may also be introduced by *as.* Variation in their grammatical organisation may be illustrated by the following examples:

This was ***what had happened to himself!*** (Galsworthy)

The chief hope was ***that the defence would not find it necessary to subpoena Jean.*** *That would be too much.* (Galsworthy).

The question for me to decide ***is whether or not the defendant is liable to refund to the plaintiff this sum.*** (Galsworthy).

„The principle of this house", said the architect, „was that ***you should have room to breathe — like a gentleman"***. (Galsworthy)

Some grammarians are inclined to include here patterns with *it is... that* of the following type:

It's because that he's busy that he can't help you.

There are such patterns of complex sentences as consist of a subject clause and a predicative, the only element outside these clauses being the link verb, e. g.:

What I prefer now ***is*** *that you should not leave at all.*

Predicative sub-clauses have sometimes a mixed or overlapping meaning. In some cases there is a clear suggestion of temporal relations, in others the meaning of comparison.

Relations of time, for instance, are generally observed in clauses introduced by *when.* This is often the case when the subject of the principal clause is expressed by nouns denoting time, e. g.:

Time had been ***when he had seen her wearing nothing.*** **(Galsworthy)**

Predicative sub-clauses introduced by ***as if*** and ***as*** are suggestive of , the secondary meaning of comparison, e. g.:

My horses are young, and when they get on the grass they are ***as if they*** *were mad.* (Thackeray)

Object Clauses

Object clauses present a great variety of patterns but less difficulty on the point of their grammatical analysis.

The simplest case of such clauses are patterns in which a sub-clause can be replaced by a noun which could be then an object in a simple sentence. Familiar examples are:

We could buy ***what she liked.***

You may ***do whatever you choose.***

Did the accused mention ***who this girl friend of his was...*** **(Gordon)**

He suggested ***that Bosnian seemed unduly zealous in calling for paper for the statement to be taken down.*** (Gordon)

He was anxious ***that they should realise he was an Englishman.*** (Gordon)

Antony wondered ***whether they would ever meet*** *again.* (Gordon)

He remembered ***that the waltz was in three-time,*** *remembered the waltz of olden days — too well — That dance at Rodger's, and Irene, his own wife, waltzing in the arms of young Bosinney.* (Galsworthy)

And later, on a sleepless pillow, she puzzled, as she had puzzled of late, as ***to how it*** *was that she loved so strange a man, and loved him despite* ***the*** *disapproval of her people.* (London)

Synonymic alternatives of object clauses are:

a) Gerundive nominals:

They all ***approved of his not being beaten by that cousin of*** *his,* (Galsworthy)

Soames had ever resented ***having had to sell the house at Robin Hill;*** *never forgiven* ***his uncle for having bought it,*** *or* ***his cousin for living in it.*** (Galsworthy)

He's going to begin farming, you know, he' ll make an excuse. ***Men hate being painted.*** (Galsworthy)

...he could not see ***Irene shivering,*** *as though some garment had been torn from her, nor her eyes, black and mournful like the eyes of a beaten child. He could not hear* ***Bosinney entreating, entreating, always entreating;*** *could not hear her sudden, soft weeping, nor see that poor, hungry looking devil, awed and trembling, humbly touching her hand.* (Galsworthy)

I looked in the door of the big room and saw ***the major sitting at the desk,*** and ***the window open and the sunlight coming into the*** *room.* (Hemingway)

b) Infinitival nominals:

He saw the squirrel's eyes, small and bright ***and watched his tail*** *jerk* ***in excitement.*** **(Hemingway)**

The Darties saw ***Bosinney spring out, and Irene follow, and hasten up the steps with bent head.*** (Galsworthy)

Instances are not few when infinitival and gerundive nominals go in one sentence in close proximity, e. g.:

Only vaguely did he ***see the judge shake his head in disagreement and hear Turner mumbling something.*** **(Gordon)**

Attributive Clauses

Like attributive adjuncts in a simple sentence, attributive clauses qualify the thing denoted by its head word through some actions, state or situation in which the thing is involved.

It has been customary to make distinction between two types of attributive sub-clauses: restrictive and continuative or amplifying clauses[1]. This division is however too absolute to cover all patterns.

Restrictive clauses are subordinate in meaning to the clause containing the antecedent; *continuative clauses* are more independent: their contents might often be expressed by an independent statement giving some additional information about the antecedent that is already sufficiently defined. Continuative clauses may be omitted without affecting the precise understanding of the sentence as a whole. This is marked by a different intonation, and by a clear break preceding the continuative clause, no such break separating a restrictive clause from its antecedent. The presence or absence of such a pause is indicated in writing and in print by the presence or absence of a comma before as well as after the sub-clause.

It may also be pointed out that a sentence with a restrictive clause contains a single statement, and a sentence with a continuative clause contains two statements.

[1] The two types of clauses are also known as "defining" and "non-defining".

Compare the following:

I. a) *There was a machine in the kitchen* ***which could extract the juice of two hundred oranges in half an hour.*** (Fitzgerald)

b) *The room was long with windows on the right-hand side and a door at the far end* ***that went into the dressing-room.*** (Hemingway)

c) *He made frequent references to the plan* ***that had already been*** *put in.* (Gordon)

d) *And to think of it, I dreamed in my innocence that the persons* ***who*** *sat* ***in the high places, who lived in fine houses and had educations and bank accounts, were worth while!*** (London)

II. a) *A sensation of comfort would pass through Winton,* ***which would last quite twenty minutes after the crunching of the wheels*** *and the mingled perfumes had died away.* (Galsworthy)

b) *Soames,* ***who had never studied the question and was hampered by not knowing whether he wanted an Englishman to do it,*** *was hesitating.* (Galsworthy)

c) *And he only stared at Michael,* ***who was gazing out of the*** *window.* (Galsworthy)

d) *Up on the lawn above the fernery he could see his old dog Balthazar. The animal,* ***whose dim eyes took his master for a stranger,*** *was warning the world against him.* (Galsworthy)

Continuative clauses may well illustrate the statement that it is impossible to draw a rigid line of demarcation between subordination and coordination. The relative *which* may refer to a preceding sentence or part of a sentence.

The conference was postponed, ***which was exactly what we wanted.***

A word should be said about attributive clauses introduced by relative adverbs functioning as conjunctions: *when, where, why.* This is the case when the antecedent meaning time, place, reason.

We *met* ***where the roads crossed.***
I remember the day ***when the war broke out.***
We understand the reason ***why you did not want to come.***

These clauses are commonly referred to as attributive qualifying a noun in the main clause.

We cannot fail to see, however, that the above sentences are suggestive of adverbial relations. This is especially prominent when the clause is continuative:

In those days, ***when she lived with us...***

Overlapping relations will be observed in clauses introduced by *as,* after an antecedent qualified by *same* or *such:*

We found such things ***as you never saw.***

In literary English a noun in a negative sentence may be defined by a clause introduced by *but:* When a *but*-clause has a subject of its own, adverbial relations are quite prominent, e. g.:

Not a day went by ***but some news came from our correspondent.***

Synonymic alternatives of attributive clauses are following.

a) Infinitival nominals:

Cowperwood was not the man ***to loose a chance of this kind.*** (Dreiser)

There is nothing ***to prevent you from making as great a success as Mr. Butler has made.*** (London)

But ***I*** *had no thought. I didn't even have the words* ***with which to think.*** (London)

Brian wished they could eat breakfast there, but saw nothing on the table except a, mug of tea ***to be drunk by*** *his* ***father.*** (Sillitoe)

b) Gerundive nominals:

The idea of ***its being barbarous*** *to confine wild animals had probably never ever occurred to his father, for instance.* (Galsworthy)

He doesn't know very much about Tom, though he says he's read a Chicago paper for years ***just on the chance of catching a glimpse of*** *Daisy's name.* (Fitzgerald)

c) Participial nominals:

A look of effort marked everyone: they came down ***with kukris no longer used,*** *and* ***loads bearing no resemblance to the neat shape of*** *a pack.* (Sillitoe)

It *was warm, and frightening if he thought too much, but he went on a few feet until reaching drifts of* ***hot dust piled almost to the top bricks.*** (Sillitoe)

Clauses of Cause

Introduced by the conjunction *because* sub-clauses of cause indicate purely causal relations.

And ***because they were all laughing*** *it seemed to Leila that they were all lovely.* (Mansfield)

... You remember the other time I was here I said I couldn't talk about books and things ***because I didn't know how?*** (London)

Clauses introduced by *as* and *since* have sometimes overlapping relationships of cause and time. The necessary meaning is signalled by the context.

Pouring out a pot he drank it neat and, ***as its warm glow spread through him,*** *he felt he could face the evening more easily.* (Gordon)

Later when they had managed to compose themselves they went to the theatre. ***Since he gave her free choice*** *she selected* "Saint Joan". (Cronin)

I could not stay as it ***was late.***

Causal relations may find their expression in clauses introduced by the conjunction *for.* Patterns of this kind are on the borderline between co-ordination and subordination. Only in some contexts of their use *for*-clauses come to be synonymous and go quite parallel with causal clauses included by because.

He had to be cautious, ***for he was so rapidly coming to be influential and a distinguished man.*** (Dreiser)

Soames was alone again. How long, alone, he didn't know ***for he was tired,*** *and in spite of his concern, he dozed.* (Galsworthy)

In most cases clause-patterns with *for* differ essentially from clauses introduced by *because*. They generally give an additional thought to the completed part of sentence to extend the meaning of the utterance; they often come after a full stop and seem to function as separate sentences having much in common with clauses introduced by the conjunctions *but* and *and.*

Subordinate clauses of cause have their synonymic alternatives:

a) Infinitival nominals:

She was angry now ***to think her father would make a public spectacle of her.*** *Cowperwood started to follow.* (Dreiser)

He was proud ***to*** *have* ***been privileged to publish a poem*** *which in psychological content, quality of workmanship, and direct human interest, was by far the most striking of this generation.* (Galsworthy)

b) Gerundive nominals:

Cursed was the day he had met her, and his eyes ***for seeing in her anything but the cruel Venus she*** *was.* (Galsworthy)

c) Participial nominals:

The afternoon being grey and cold, *we did not go anywhere.* ***This being the case,*** *they had to change their plan.*

d) reduced sub-clauses of cause (verbless predicatives):

... The lines at the sides of the eyes were deepened. ***Naturally dark of skin,*** *gloom made him look slightly sinister.* (Dreiser)

Would they like him? They would not — ***too unshackled, too fitful, and too bitter;*** *all that was best in him he hid away, as if ashamed of it; and his yearning for beauty they would not understand!* (Galsworthy)

Not much give and take about Desert ***restless, disharmonic, and a poet! And proud — with that inner self-depreciative pride which never let upon a man!*** (Galsworthy)

Clauses of Place

Clauses of place do not offer any difficulties of grammatical analysis; they are generally introduced by the relative adverb *where* or by the **phrase** *from where, to where,* e. g.:

They passed alongside the Royal Enclosure ***where book-makers did not seem to be admitted.*** (Galsworthy)

The sun-blinds were down, for the sun was streaming on its front, past the old oak, ***where was now no swing.*** (Galsworthy)

Where there's a will, *there's a way.* (Proverb)

... „Show me", he said, and moved in the tail-light of the car to ***where the chauffeur stood pointing.*** (Galsworthy)

Like in other types of complex sentences, clauses introduced by the adverb *where* are sometimes on the borderline between subordination and co-ordination, meant to continue the narrative associated with the previous statement rather than indicate the place where action took place, e. g.:

... And a sob that shook him from head to foot burst from Soames' chest. Then all was still in the dark, ***where the houses seemed to stare at him, each to each with a master and mistress of its own, and a secret story of happiness or sorrow.*** (Galsworthy)

Temporal Clauses

Temporal clauses cover a wide and varied range of meanings.

Relations of time between the action of the main clause and that of the subordinate may differ: the two actions or states may be simultaneous, one may precede or follow the other, or, say, one may last until the other begins, etc.

When she moved to put a chair for him, *she swayed in a curious, subtle way, as if she had been, put together by some one with a special secret skill.* (Galsworthy)

As ***he passed through the stray groups of couples,*** *he was conscious of a pair of pale grey eyes peering at him through a cloud of blue tobacco smoke.* (Gordon)

Sit down, ***when I've taken off my things*** *we shall go into the next room and have tea and be cosy.* (Mansfield)

When he had finished his tea *Andrew withdrew.* (Cronin)

Reduced sub-clauses of time will be illustrated by such patterns as:

When at Rome, *do as the Romans do.* (Proverb)

When angry *count a hundred.* (Proverb)

Back in his *study, he sat in thought.* (Galsworthy)

Back with her accounts, *she could not settle to them, and pushing them into a drawer, went to find her husband.* (Galsworthy)

Synsemantic in their character, temporal clauses have often a mixed meaning. In some patterns there is only a suggestion of the secondary meaning, in others it is fairly prominent.

In different contexts of their use sub-clauses of time may change their primary meaning. In some patterns there is a suggestion of conditional relations, as in:

Women did strange things ***when they were driven into corners.*** (Galsworthy)

When the pinch *comes, you remember the old shoe.* (Proverb)

Instances are not few when temporal clauses are suggestive of causal relations, e. g.:

She made a little curtsy ***as he bowed.*** (Mitchell)

It is to be noted that secondary meanings are generally signalled not so much by the grammatical organisation of the sentence as by the lexical context which is the first to be considered relevant.

Studying syntax in relation to vocabulary presents here its own point of interest.

Not less characteristic are the secondary meanings implied in a subclause of time in such contexts when it comes to indicate an action or state as contrasted to that of the main clause.

Examples of such sentences may be found in numbers.

She neared her father's house, driven this way and that, ***while all the time the Forsyte undertow was drawing her to deep conclusion that after all he was her property.*** (Galsworthy)

"So you came, didn't you?" he went on, looking at her steadily, ***while she fronted his gaze boldly for a moment;*** *only* ***to*** *look evasively down.* (Dreiser)

While Mackenty meditated as to how in two years he should be able to undo this temporary victory, and Cowperwood was deciding that conciliation was the best policy for him, *Schryhart, Hand and Arneel, joining hands with young Macdonald, were wondering how they could make sure that this party victory would cripple Cowperwood and permanently prevent him from returning to power.* (Dreiser)

Why should he be put to the shifts and the sordid disgraces and the lurking defeats of the Divorce Court, ***when there was she like an empty house only waiting to be retaken into use and possession by him who legally owned*** *her.* (Galsworthy)

He turned about again, and there stood with his back against the door, ***as hers was against the wall opposite, quite unconscious of anything ridiculous in this separation by the whole width of the room.***

The implication of contrast is often clear in reduced clauses of time, e. g.:

His manner, ***while warmly generous at times,*** *was also easily distant except when he wished it to be otherwise.* (Dreiser)

Synonymic alternatives of sub-clauses of time:

a) Gerundive Nominals:

Dartie, ***on being told,*** *was pleased enough.* (Galsworthy)

The crime seems to have been committed late in the evening, and the body was found by a gamekeeper about eleven o'clock, when it was examined
by the police and by a doctor ***before being carried up to the house.*** (Doyle)

Then ***after having Kathleen tighten her corsets a little more,***
she gathered the train over her arm by its train-band and looked again. (Dreiser)

b) Infinitival Nominals:

The door was not fastened within, and yielded smoothly to her hesitating hand. She was surprised ***to find a bright light burning;*** *still more surprised, on looking in, to see that her Mama, but partially undressed was sitting near...* (Dickens)

His head, now grey, was encircled by her arm, and he frowned to think that never, never had it rested so before. (Dickens)

c) Participial Nominals:

Arrived, however, ***at this*** *other white* ***house,*** *also desirable, situated on the slope above the river, he almost had a fit while waiting for them in the car.* (Galsworthy)

Being *released, his face discovered to be very hot, and red, and damp; and Miss Tox took him on her lap, much exhausted.* (Galsworthy)

Clauses of Condition

Conditional sentences can express either a real condition ("open condition") or an unreal condition:

If you ask him he will stay here, (real condition)

If you asked him, he would stay here, (unreal condition)

In real condition, both the main clause and the dependent clause are truth-neutral; in *If you ask him, he will stay here,* we cannot judge whether either the request or his staying here will take place.

Although the most common type of real condition refers to the future, there are no special restrictions on the time reference of conditions or on the tense forms used to express them. The following examples may illustrate the variety of time relations and tense forms expressing them:

If you re happy, you make others happy.

(Simple Present + Simple Present)

If he told you that yesterday, he was lying.

(Simple Past + Simple Past)

If she left so early, she will certainly be here tonight.

(Simple Past + *will* "future").

The truth-neutrality of an *if*-clause is reflected in the possibility of using such constructions as:

If you should hear news of them, please let me know.

(Should + Infinitive in place of the Simple Present)

The effect of predication with *"should"* is to make the condition slightly more tentative and "academic" than it would be with the ordinary Present Tense.

A more formal expression of a tentative real condition is achieved by omitting *if* and inverting the subject and the auxiliary *"should":*

Should you remain I'll help you with pleasure.

Unreal conditions are normally formed by the use of the Past Tense (Indicative or Subjunctive) in the conditional clause, and *would* + V_{inf} in the principal clause, e. g.:

If you left in the morning, you would be at home at night.

If you had come, he would have changed his mind.

The precise grammatical and semantic nature of the switch from real to unreal conditions is obviously relevant to overlapping relations in such types of sentence-patterning

Clauses of this type are generally introduced by such connectives as: ***if, unless, provided, on condition that, in case, suppose (supposing), but that, once.***

What has immediate relevance here is the grammatical organisation of the conditional sentence, the verb-forms of its predicate, in particular.

If it hadn't been for his blunders, *he would have finished the article in three days.* (London)

If he doesn't comply *we can't bring proceedings for six months. I want to get on with the matter, Bellby.* (Galsworthy)

And if Holly had not insisted on following her example, and being trained too, she must inevitably have cried off.

Suppose he talked to Michael? No! Worse than useless. Besides, he couldn't talk about Fleur and that boy to anyone — thereby hung too long a tale. (Galsworthy)

Mr. Pinch stood rooted to the spot on hearing this, and might have stood there until dark, but that the old cathedral bell began to ring for vesper service, on which he tore himself away. (Dickens)

Synonymic alternatives of conditional clauses:

a) Infinitival Nominals:

To have followed their meal in detail *would have given him some indication of their states of mind.* (Galsworthy)

(Syn. ***If she had followed their meal...*** *it would have given him...).*

To record of Mr. Dombey that he was not in his way affected by this intelligence, *would be to do him an injustice.* (Dickens) *(Syn.* ***If we record of Mr. Dombey*** *that...)*

No one would believe, ***to look at her,*** *that she was over thirty.* (Huxley)

(Syn. ***if one looked at her...)***

b) Gerundial Nominals:

But for his having helped us *we should not have been successful in this work.*

c) Participial Nominals:

Living in London *you know what fogs mean.*

Weather permitting, we shall start tomorrow.

Consider also reduced sub-clauses of condition. Examples are commonplace.

What would one of her own people do ***if called a coward and a cad*** *— her father, her brother, uncle Adrian? What could they do?* (Galsworthy)

It was clear to him that she could not take her Dartie seriously, and would go back on the whole thing if ***given half a chance.*** (Galsworthy)

And, ***if*** *true, what was the director's responsibility?* (Galsworthy)

She was seldom or never at a loss; or ***if*** *at* ***a loss,*** *was always able to convert it into again.* (Galsworthy)

Once in, *you couldn't get out.* (Galsworthy)

A word must be said about stylistic transposition of imperatives coordinated with following declaratives to which they have the meaning relationship that clauses of condition or cause would have.

Scarcity of linguistic units with inherent expressivity is often counterbalanced by effective stylistic transpositions of the Imperative Mood.

In terms of stylistic value and purpose, it is most essential to observe how different patterns of grammatical organisation come to correlate as identical in denotative value but different in expressive connotation. Contextual nuances are sometimes very elusive.

Here are a few examples of the Imperative Mood in transposition:

a) ***Tell him of a quality innate in some women*** *— a seductive power beyond their own control! He would but answer: Humbug!*

She was dangerous, and there was an end of it. (Galsworthy) *(Syn.* ***If you told him of a quality innate in some women...)***

b) *He would have fought for this man as determinedly as for himself, and yet only so far as commanded.* ***Strip him of his uniform,*** *and he would have soon picked his side.* (Dreiser)

(Syn. ***If you stripped him of his uniform...)***

(c) ***Make me do such things, make me like those other men, doing the work they do, breathing the air they breathe, developing the point of view they have developed,*** *and you have destroyed the difference, destroyed me, destroyed the thing you love.* **(London)**

(Syn. If you make me do such things...)

(d) ***Walk among the magnificent residences,*** *the splendid equipages, the gilded shops, restaurants, resorts of all kinds; scent the flowers, the silks, the wines;* ***drink of the laughter springing from the soul of luxurious content,*** *of the glances which gleam like light from defiant spears:* ***feel the quality of the smiles*** *which cut like glistening swords and of strides born of place, and you shall know of what is the atmosphere of the high and mighty.* (Dreiser) *(Syn.* ***If you walk...; if you drink of the laughter...; if you feel the quality of the smiles...*** *you shall know...)*

Deep grammar analysis will always show the difference between the patterns given above.

In (a) and (b) the verb-forms of the Imperative Mood function as stylistic alternatives of the Oblique Mood;

in (c) and (d) the verb-forms of the Imperative Mood are used as stylistic alternatives of the Indicative Mood.

As can be seen from the above examples, the use of the Imperative Mood in such transpositions can imply conditional, causal or resultative meaning. Similarly in Russian and Ukrainian:

Да будь я и негром преклонных годов, и то без унынья и лени я русский бы выучил только за то, что им разговаривал Ленин. (Маяковский)

Скинь з нього окуляри, кинь дві розбійницькі іскри в очі — та й матимеш готовий образ дяка-пивоpіза. (Стельмах)

Clauses of Result

Clauses of result or consequence will also exemplify the synsemantic character of syntactic structures. Their formal arrangement is characterised by two patterns:

1) clauses included by the conjunction *that* correlated with the pronoun *such* or the pronoun so in the main clause;

2) clauses included by phrasal connective so *that.*

Her misery was so terrible ***that she pinned on her hat, put on her jacket and walked out of the flat like a person in a dream.*** (Mansfield)

He did not however neglect to leave certain matters to future considerations, which had necessitated further visits, ***so that the little back room had become quite accustomed to his spare not unsolid but unobtrusive*** *figure...* (Galsworthy)

Variation in the lexico-grammatical organisation of such clauses is generally associated with variation in their meaning.

Instances are not few, for instance, when a clause of result is suggestive of the degree or the state of things indicated by the main clause. The moaning of such clauses is always made clear by contextual indication.

Examples of such clauses of result are:

The moon had passed behind the oak-tree now, endowing it with uncanny life, ***so that it seemed watching him — the oak-tree his boy had been so fond of climbing, out of which he had once fallen and hurt himself, and hadn't cried!*** (Galsworthy)

When he told her that he would take care of her so that nothing evil should befall, she believed him fully. (Dreiser)

Structural synonyms of sub-clauses of result presented by infinitival phrases may be illustrated by such patterns as:

It was too wonderful to be anything but a delirium. (London)

{Syn. It was so wonderful that it could be anything but a delirium).

A woodpecker's constant tap was the only sound, for the rain was not heavy enough for leaf-dripping to have started. (Galsworthy)

(Syn. ... the rain was not so heavy that ...).

Then, just when they were old enough to go to school, her husband's sister came to stop with them to help things along... (Mansfield)

(Syn. Then, just when they were so old ***that they could go to school****,..).*

Clauses of Purpose

The grammatical organisation of sub-clauses of purpose does not take long to explain.

What merits consideration here is the syntactic organisation of the constituents of the complex sentence and the verb-forms in the structure of predication.

Clauses expressing purpose are known to be introduced by the conjunction *that* or *lest* and by the phrase *in order that.*

That has, perhaps, no rivals among connectives. It is well known to have a particularly wide range of structural meanings, but no ambiguity arises in actual usage. As always in language, the context will remove in each case all the other significations, as potentially implicit in *that* which in subordination may do the duty of a relative pronoun and a conjunction.

Purpose clauses introduced by *that* may be illustrated by the following examples:

... she had softly moved her chair into its present place: partly as it seemed from an instinctive consciousness that he desired to avoid observation: and partly that she might, unseen by him, give some vent to the natural feelings she had hitherto suppressed. (Dickens)

And lest the sun should break this charm too eagerly, there moved between him and the ground a mist like that which waits upon the moon on summer nights... (Dickens)

Infinitival phrases implying purpose relations are commonplace. Familiar examples are:

This action has been brought by the plaintiff to recover from the defendant the sum of three hundred and fifty pounds, alleged by the plaintiff to have been fixed by this correspondence... (Galsworthy)

She made a movement to cross into the traffic.

Clauses of Concession

Sub-clauses of concession with all their grammatical complexity and variety of syntactic patterning as well as their synsemantic character will engage our attention next. The component grammatical meanings in sentence-patterns of this kind are often not so clear-cut as it might be suggested.

It is very important to distinguish between the following types of concessive sub-clauses:

a) clauses giving the information about the circumstances despite or against which what is said in the principal clause is carried out:

Though she did not know it, *she had a feeling in him of proprietary right.* (London)

I always understood you did so as a form of expiation, ***even though you had asked Dinny to marry you.*** (Galsworthy)

b) clauses which give some additional information associated with the content of the principal clause, the idea of concession in such patterns is somewhat weakened.

He mopped his forehead dry and glanced about him with a controlled face, ***though in the eyes there was an expression such as wild animals betray when they fear the trap.*** (London)

c) clauses with overlapping relationship. In patterns of this type there is a suggestion of the secondary adversative meaning:

He extracted great happiness from squelching her, and she squelched easily these days, ***though it had been different in the first years of their married life.*** **(London)**

Complex sentences of this kind are on the borderline between subordination and coordination; *though* might be easily replaced by the adversative conjunction *but.*

d) inserted and parenthetical concessive clauses are more or less independent syntactic units and are generally set off by a comma, colon or semi-colon, e. g.:

Shannon was not a financier, neither was Steger. They had to believe in away, ***though they*** *doubted* ***it,*** *partly — particularly Shannon.* (Dreiser)

... but being a Forsyte, ***though not yet quite eight years old,*** *he made no mention of the thing at the moment dearest to his heart...* (Galsworthy)

The conjunction *though* may introduce independent sentences.

I've got a father; I kept him by alive during the war, so he's bound to keep me now. ***Though, of course, there's the question whether he ought to be allowed to hang on to his property.*** (Galsworthy)

It will be observed, in passing, that concessive relations are, in point of fact, logically associated with causal and resultative meaning, the latter being to some extent inseparably present in any sub-clause of this type.

The implication of pure concession is fairly prominent in prepositive sub-clauses included by *although, though* (often intensified by *nevertheless* in the principal clause).

Although he was dealing privately for Edward Butler as an agent, and with the same plan in mind, and although he had never met either Mollemhauer or Simpson, *he nevertheless felt that in so far as the manipulation of the city loan was concerned he was acting for them.* (Dreiser)

Clauses of concession introduced by *though* and *even though* have much in common with sub-clauses introduced by *if* and *even if.*

The ***more*** *cautious members of Chicago society,* ***even if they did not***

attend, *then, would hear, and then would come ultimate comment and decision.* (Dreiser)

If all the world hated you, and believed you wicked, *while your own conscience approved you, and absolved you from guilt, you would not be without* ***friends****.* (Brontë)

Intensity of concessive meaning is generally produced by putting the nominal parts or the adverbial adjunct at the head of the sentence.

Young though she will always seem to me, *she* ***is...***

Similarly, in sentence-patterns with the conjunction *as:*

Taking his glass from the table, he held it away from him to scrutinise the colour; ***thirsty as he was,*** *it was not likely that he was going to drink thrush.* (Galsworthy)

Crafty and cruel as his face was at the best of times, *though it was a sufficiently fair face as to form and regularity of feature, it was at its worst when he set forth on this errand.* (Dickens)

Harmless as this speech appeared to be, *it acted on the traveller's distrust, like oil on fire.* (Dickens)

Much as I admire the film, *I'll not go to see it again.*

Note. The conjunction *though* may stand at the end of a simple sentence, following another simple sentence, closely connected in sense. In such end-position *though* will be synonymous with *nevertheless, nonetheless, all the same,* e. g.:

He did not tell me where he had been, but I knew ***though*** *(= but I knew* ***all the same).***

In sentences introduced by the conjunction *as* there is sometimes a fairly prominent suggestion of causal relations.

Uncommunicative as he was, *some time elapsed before I had an opportunity of changing his mind.* (Brontë)

Concessive clauses may be introduced by the phrasal conjunction *for all that:*

And Jon could not help knowing too, that she was still deeply in love with him ***for all that they had been married two years.*** (Galsworthy)

A special type of complex sentences is presented by patterns with concessive sub-clauses suggestive of the secondary alternative meaning. Here belong clauses introduced by *however, whoever, whatever, whenever, wherever* and such phrasal conjunctions as *no matter what, no matter how.*

Examples are:

"I *doubt if Wilfred will go before the Committee", said Michael, gloomily. "Fleur confirmed him".*

"Of course he won't, Michael".

"Then what will happen?"

"Almost certainly he'll be expelled under rule ***whatever it is.*** (Galsworthy)

The public would never hear his name, ***no matter how big the case*** *was.* (Carter)

No matter what the others *may* ***say, I*** *shall have my own way.*

The secondary alternative meaning in clauses of this kind is so prominent that some grammarians are inclined to identify them as a special type of subordination. Such is, for instance, Jespersen's point of view

in *Essentials of English Grammar* where these clauses are classified as "clauses of indifference"[1].

Mention must also be made of reduced sub-clauses of concession that 'are not infrequent both in informal spoken English and literary prose.

Their abode, ***though poor and miserable,*** *was not so utterly wretched as in the days when only good Mrs. Brown inhabited it.* (Dickens)

His wife, ***whatever her conduct,*** *had clear eyes and an almost depressing amount of common sense.* (Galsworthy)

...His case was different from that of the ordinary Englishman as chalk from cheese. ***But whatever his case,*** *he was not a man* ***to*** *live with.* (Galsworthy)

Concessive relations overlapping with alternative meaning find their linguistic expression in syntactic patterns with functional transpositions of the Imperative Mood forms, e. g.:

Say what you may (might) *I shall have my own way.*

Try what you will (would) *there is no helping here.*

Say what one will, *to take the love of a man like Cowperwood away from a woman like Aileen was to leave her high and dry on land, as a fish out of its native element...* (Dreiser)

Economise as he would, *the earnings from hack-work did not balance expenses.* (London)

Attention must also be drawn to the use of verb-forms in concessive sub-clauses, which naturally vary depending on the context. The Indicative Mood is fairly common in all types of clauses implying concession, Present and Past tense-forms, in particular. The Subjunctive Mood is common in complex sentences with hypothetical concession.

Concessive clauses may be included by the conjunction *while* which in such patterns comes to function parallel with *though (although).*

While he was yet in unspeakable agonies, *the dwarf renewed* ***their*** *conversation.* (Dickens)

Concessive relations may also be expressed by such patterns with verbless predicatives as:

How could you behave like that, ***and your mother present there?*** *(→ though your mother was present there).*

Moist as was his brow, tremble as did his hand once after the nameless fright, *he was still flushed with fumes of liquor.* (Dreiser)

Intensity and emphasis can also be produced by inversion in such patterns as:

Wait as he did, *however, Carrie did not come.* **(Dreiser)**

Clauses of Manner and Comparison

Sub-clauses of manner and comparison characterise the action of the principal clause by comparing it to some other action. Patterns of this sort are synsemantic in their value. Sometimes the implication of

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[1] *See:* O. Jespersen. Essentials of English Grammar. London, 1933, p. 372.

comparison seems quite prominent, in other cases the clause is clearly one of manner.

The meaning of comparison makes itself quite evident in cases like the following:

You can lead men, I am sure, and there is no reason why you should not succeed at anything you set your hand to, just as you have succeeded in grammar. (London)

It followed inevitably upon the work, as the night follows upon the day. (London)

She was not exactly as daring as she seemed, but she loved to give that impression. (Dreiser)

In patterns like *She did it as best as she could* the implication of comparison is hardly felt at all.

The conjunction *as* has a wide and varied range of structural meanings. It is often used to introduce sub-clauses of time and cause, and it is only the context that makes the necessary meaning clear.

Further examples of sub-clauses of comparison are:

His father's face, dusky red, twitching as if he were going to cry, and words baking out that seemed rent from him by some spasm in his soul. (Galsworthy)

And all that passed seemed to pass as though his own power of thinking or doing had gone to sleep. (Galsworthy)

OVERLAPPING RELATIONSHIPS AND SYNSEMANTICS IN HYPOTAXIS

A word must be said about the synsemantic character of various types of hypotaxis which in many cases have mixed or overlapping meaning. In some of these instances there is only a suggestion of the secondary meaning, in others it is fairly prominent.

The complexity of sub-clauses, their synsemantic character and overlapping relations observed in various patterns of subordination bear immediate relevance to such questions as the lexico-grammatical organisation of the sentence, implicit predication and the potential valency of connectives introducing sub-clauses.

Overlapping relationship in adverbial clauses merits special consideration. Instances are not few when clauses introduced by subordinative connectives and clauses to which they are joined seem to be equal in their functional level.

It is always important to remember that not all the general potential meaning of a given category will be relevant in each occurrence. A distinction that is relevant to one occurrence of the pattern can sometimes have no bearing at all on another use. Examples to illustrate the statement are numerous. Thus, for instance, a conditional element can be suggestive of the secondary causal meaning e. g.:

"If that's what the President wants," said Garlock, "well, of course, I have no objection". (Baily)

..."And real reason, Mr. President?"

"Yes, damn it I need to plan some strategy and if I'm going to do it, I need to think for a change". (Baily)

"What shall I make my check for?" pursued Monsieur Profond. "Five hundred" said Soames shortly; "but I don't want you to take it if you don't care for it more than that". (Galsworthy)

A good example to illustrate overlapping relations of condition and cause will be found in Bain's *Higher English Grammar,* from the fable, where the ant says to the grasshopper, *"It you sang in summer, dance in winter".* The conjunction *if* has here the force of a reason, the condition being a realised fact. *If you sang = since you sang* or *as you sang.*

Causal relations are fairly prominent when the condition under which the action is performed precedes the action which results from it.

(a) *If you have already made such arrangements I cannot interfere.*

(b) *If he'd had the brass to stay in England after committing such a bare-faced forgery, he would have the brass to come here again and see what more he could get.* (Galsworthy)

(c) *The thing I did not like was not being able to see her two whole weeks, but if it was for her good I was prepared to put up with that.* (Curme)

(d) *It was a mistake she was making,... but if she was determined on it, what could he do about it?* (Curme)

(e) *If you are not in love, of course there's no more to be said.*(Galsworthy)

It is of interest to note that composite sentences with overlapping relations cf condition and cause are generally characterised by the indicative modality of the sub-clause. Predication in the principal clause can be of different modal force (indicative, oblique or imperative).

If Soames had faith, it was in what he called" English common sense"— or the power to have things, if not one way then another. (Galsworthy)

And here are a few typical examples of sentence patterns with sub-clauses of condition used to intensify the relations of cause:

And if Brian even felt distrust for that sympathetic organisation it was only because all big names seemed like devil's threats to hold his soul in thrall. (Sillitoe)

In other cases *if*-clauses have a prominent suggestion of the meaning of concession, e. g.:

She would hold Tara, if she had to break the back of every person of it. (Mitchell)

If Old Jolyon saw, he took no notice. (Galsworthy)

They had come at a good bat up the slope and were a little out of breath: if they had anything to say they did not say it, but marched in the early awkwardness of breakfasted morning under the songs of the larks. (Galsworthy)

If Bosinney was conscious of her trouble, he made no sign. (Galsworthy)

A conditional sub-clause introduced by the conjunction *if* is sometimes suggestive of adversative relations, e. g.:

The senior senator from California was not a particularly striking figure, but he successfully conveyed the impression of being a man who expected to dominate a gathering and usually did. If he was a bit heavy across the midriff, that gave him a certain advantage over men of less ample bulk. If his

gestures were a trifle broad, his voice a shade too strong for ordinary conversation, these characteristics seemed appropriate enough in a man more used to being listened to than listening. (Baily)

TRANSPOSITIONS AND FUNCTIONAL RE-EVALUATION OF SYNTACTIC STRUCTURES

Observations on the contextual use of various sentence-patterns furnish numerous examples of re-interpretation of syntactic structures by which we mean stylistic transpositions resulting in neutralisation of primary grammatical meaning. The asymmetric dualism of the linguistic sign[1] appears to be natural and is fairly common at different levels of language.

The linguistic mechanism, prosodic features in particular, work naturally in many ways to prevent ambiguity in such patterns of grammatical structure.

Expressive re-evaluation of sentences can be connected with shifts of their syntactic content.

Such is the use of the so-called pseudo-subclauses of comparison, time and condition which in transposition function as independent units of communication. A few typical examples are:

As if I ever told him about it!

Syn. I never told him about it.

Higgins: As if I ever stop thinking about the girl and her confounded vowels and consonants. (Shaw)

Cf. syn. I never stop thinking...

Cf. "Я не писал Вам писем..." "Ну-да", хохотала девица. "Как-будто я не знаю Вашего почерка". (Чехов)

"As if it wasn't trouble enough hatching the eggs", said the Pigeon, "but I must be on the lookout for serpents night and day." (Garroll)

"Me, indeed!"—cried the Mouse who was trembling down to the end of his tail.

"As if I would talk on such a subject!" (Carroll)

Examples of pseudo-subclauses of condition functioning as independent units are:

"Well, if you aren't a wonder," Drouet was saying, complacently, squeezing Carrie's arm. "You are the dandiest little girl on earth." (Dreiser)

If there isn't Captain Donnithorne a-coming into the yard! (Eliot) — here the direct and the indirect negations cancel each other, the result being positive *(he is coming).*

A special case of functional re-evaluation of sub-clauses of condition will be found in "wish-sentences":

That wasn't what he had meant to say. If only he knew more, if only he could make others feel that vision, make them understand how they were duped into hatred under the guise of loyalty and duty. (Aldington)

If only Fleur and he had met on some desert island without a past — and Nature for their house! (Galsworthy)

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[1] *See:* S. Karcevsky. Dualisme asymétrique du signe linguistique. TCLP. Prague, 1929.

In sentence-patterns of this type the idea of the principal clause seems to be suppressed, but they occur so often that at last we hardly think of what is left out, the remaining part becomes a regular idiomatic expression which we must recognise as a complete sentence, an independent unit of communication.

Even without any continuation the *if*-clause is taken at more than its face-value and becomes to speaker or hearer alike, a complete expression of wish.

Like in some other types of sentence-patterning such contextual variations are not specifically English and may be traced in many languages.

Compare analogous developments in Russian and Ukrainian:

Ах, кабы зимою цветы расцветали!

Как бы мы любили, да не разлюбляли. (А. Толстой)

Ой, якби зимою квіти розквітали!

Sub-clauses of time are syntactically re-evaluated in patterns like the following:

Oh, when she plays!

Problems of Implicit Predication

Formal subordinative relations in composite sentences are sometimes weakened and the second part of the sentence comes to function as an optional element, not necessarily needed to complete the meaning of the first.

Such borderline cases between subordination and coordination will be found, for instance, in syntactic structures with *if*-clauses which give rather some additional information about the event involved than the condition under which the action is performed. A few typical examples are:

She was pretty, too, if my recollection of her face and person are correct.

In upper and middle classes we're doing it all the time and blinking the moral side, if there is one. (Galsworthy)

That's still the American who counts, especially if you lump in the Dutch and Scandinavians stock Americans like this fellow Hallorsen. (Galsworthy)

If she made a mistake she has paid for it, if ever a woman did. (Doyle)

Related to this are syntactic structures with implicit predication.

The absence of the direct logical relationship between the explicit parts of the composite sentence can suggest the omission of a certain predicative unit in its surface structure. The formal organisation of such a sentence does not reflect the actual syntactic relations of its parts.

In spoken English and literary prose such compression in sentence-structure is fairly common.

A few typical examples are:

..."It's just a crazy old thing," she said. ' I just slip it on sometimes when I don't care what I look like."

"But it looks wonderful on you, if you know what I mean," pursued Mrs. McKee.

"If Chaster could only get you in that pose I think he could make something of it". (Fitzgerald)

...James and the other eight children of "Superior Dosset", of whom there are still five alive, may be said to have represented Victorian England, with its principles of trade and individualism at five per cent and your money back — if you know what that means. (Galsworthy)

...And if it is any satisfaction to you, we are not formally engaged. (Galsworthy)

The predicative unit to which the *if*-clause would be logically attached is not formally expressed and remains in deep-sense structure:

"...And if it is any satisfaction to you, I can tell you that we are not formally engaged."

Linguistic studies of recent times have made it obvious that the interdependence of the clauses in parataxis is not absolute.

The logical connection of the co-ordinated clauses makes it clear that apparently independent clauses are often not absolutely independent, and one of them implicitly stands in some grammatical relation to the other.

Take, for instance, clauses co-ordinated by the disjunctive *or* in such composite sentences as:

— *...Are those yours, Mary?*

— *I don't wear such things... Stop or I'll tell the missis on you. Out half the night.* (Joyce) *(Stop, if you don't, I'll tell...)*

..."Go out. Leave this house, or I'll do you an injury". That fellow to talk of injuries! (Galsworthy) *Leave this house! If you don't I'll...)*

FINAL REMARKS ON SUBORDINATION

The synsemantic character and overlapping relations observed in va rious types of composite sentences bear immediate relevance to their lexico-grammatical organisation, the potential valency of connectives introducing sub-clauses, in particular. Conjunctions, adverbs and conjunctive phrases perform contained syntactic functions of a remarkable variety of types.

That is well known, for instance, as a clause-marker introducing subject, object, predicative, attributive clauses and adverbial sub-clauses of purpose; in adverbial clauses of result, time, condition and concession that is fairly common as correlated with other pronominal or adverbial words: *so ... that, for all that, now that, but that.*

The use of *that* is common in emphatic patterns with *it is ... that.*

It is to be noted that the traditional classification of conjunctions into coordinative and subordinative must be taken with some points of reservation. Instances are not few when clauses introduced by subordinative connectives and clauses to which they are joined are equal in their functional level. This is the case, for instance, with descriptive attributive clauses or, say, clauses introduced by the coordinative conjunction for *that* very often functions as absolutely synonymous with the subordinative *because.*

In some patterns with the subordinative conjunction *though* the opposition between hypotaxis and parataxis comes to be neutralised. The conjunction *though* can introduce independent sentences. Terminal punctuation and initial capital letters will make it clear in the written language.

The potential meaning of a given category is, in fact, the sum of the common parts of its actual meanings in various contexts of use. An attempt to identify some potential meaning without considering all the actual occurrences of the category will be futile.

Certain specialised parts of actual meanings are not covered by a potential meaning statement, although in characterising the distributional value of a given category these parts are just as significant as the more general components.

It is also important to remember that not all the general potential meaning of a category will be relevant in each occurrence.

This, however, must be taken with much reservation, for indeed it is hardly possible to make potential meaning statements that would apply to each occurrence of a certain category. The meaningful segmentations may vary from sentence to sentence.

A distinction that is relevant to one occurrence of the pattern may sometimes have no bearing at all on another use.

Borderline cases will be found in clauses introduced by the conjunctive word *while* used in some contexts with the implication of contrast rather than temporal relations.

Difficulties of grammatical analysis sometimes arise in sentences with the coordinative conjunctions *yet* and *so.*

Variation in the functional level of clauses introduced by such connectives is always signalled by the lexico-grammatical organisation of the whole sentence, the meaning of the connective word itself, in particular. What may sometimes be ambiguous in the written language is made clear in spoken language by the terminal pauses of intonation which will always show how the components of the utterance group themselves in each context.

ASYNDETON

There is another type of syntactic addition which gets along without any connection at all. Clauses juxtaposed in this way are not attached to one another in any grammatical way, they simply abut against each other, they make contact but are not connected. Grammar books differ in identifying the linguistic essence of such syntactic structures. According to the traditional angle of view, they are classified in most languages into compound and complex sentences.

A different approach is found in N. S. Pospelov's [1] treatments of asyndeton in Russian syntax where asyndetic sentences are viewed as a special syntactic category with no immediate relevance to subordination or coordination.

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[1] Н. С. П о с п е л о в . О грамматической природе и принципах классификации бессоюзных сложных предложений. «Вопросы синтаксиса современного русского языка». 1956, pp. 338—345.

This angle of view has been taken also in other books and work-papers on this specialised topic. [1]

The multiplicity of ways in which asyndetic sentences are formed in many if not all languages gives, however, every reason to say that sentence-patterns of this type in all the variety of their lexico-grammatical organisation can hardly be adequately described on the whole as irrelevant to subordination and coordination.

Our survey of asyndeton in Modern English with its own semantic traits and features of syntactic arrangement gives sufficient evidence to point out that in some types of asyndetic composite sentences subordinate relations are quite prominent.

The first to be mentioned here are patterns with the attributive clauses, sometimes referred to as "contact-clauses", because what characterises them is the close contact between the antecedent and the clause, e. g.:

You don't care about them! They're not the gimcrack things ***you and your friends like,*** *but they cost me seventy pounds!"* (Galsworthy)

It's a pretty large thing ***I'm going on to*** *and* ***I'll*** *need a lot of clever medical advice.* (Cronin)

That the criterion of subordination is relevant to asyndetic sentences may well be illustrated by object and conditional clauses. Examples are:

He knew ***there were important ideas working in the other man's*** *mind.* (Cronin)

Old Jolyon said ***he would wait*** ... (Galsworthy)

I'm afraid ***there's no doubt about it.*** (Galsworthy)

Had I been a mere clod, *neither would I have desired to write nor would you have desired me for a husband.* (London)

Observe also the following examples of asyndeton where the close contact between two clauses is suggestive of causal relations:

Timothy was very poorly, ***he had had a lot of trouble with the chimney sweep in his bedroom; the stupid man had let the soot down the chimney.*** (Galsworthy)

" *Why, yes", she answered, as the music stopped, trying to keep an even tone to her voice. She was glad* ***they were walking toward a chair.*** (Dreiser)

In other types of asyndetic composite sentences the meaning of result or consequence is quite prominent, e. g.:

Warmth, softness, light, a sweet scent, all those things so familiar to her ***she never even thought about them,*** *she watched that other receive.* (Mansfield)

She had put on so much weight ***he would scarcely recognise her.*** (Cronin)

Asyndetic sentences are fairly common after the introductory *it is,* e. g.:

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[1] *See:* Грамматика русского языка, т. 2, ч. 2, 1954, pp. 382—384. Л. П. Зайцева. Типы бессоюзных сложных предложений в современном английском языке. Автореферат канд. дисс, Л., 1955.

It is an apple she wants, not a pear.

A similar case is found in patterns like: *What is this I hear?*

As can be seen from the above examples the semantic relations between clauses are signalled only by the lexical meaning of the words making up the sentence. And this is one more example to illustrate the interaction between vocabulary and syntax which must never be overlooked in grammatical analysis.

A word will be said about asyndetic sentences in which the relative pronoun as a subject can be dispensed with (the so-called *"apokoinou"* principle).

"There's a gentleman downstairs wishes to see the lady", said Alderson. "It's her father, I think", he added quietly. (Dreiser)

REPRESENTED SPEECH

Represented speech is a common device in narrative writing. Syntactic structures with represented speech differ in their grammatical organisation and stylistic value.

Intended to express the character's feelings and thoughts, psychological traits or mental state of mind through the writer's narration, they are most expressive and affective.

Represented speech (free reported speech) does not give the speaker's exact words as they were uttered. In quotation marks, it does not report the speakers words from the author's point of view either as the case is in indirect speech. Reporting an utterance indirectly by back-shifting the verb it omits the reporting clauses which are conventional signals of indirect speech.

There are two points to remember about the grammatical organisation of such syntactic structures:

1) the use of the tenses, the future-in-the-past in independent sentences, in particular, which is distinct from the direct speech, and the use of personal pronouns;

2) the use of exclamatory nominal sentences as distinct from indirect speech.

Represented speech is fairly common in 20th century literary prose. With some writers it has developed into a special manner of style. Structures of this type are skilfully used by creative writers. The use of free indirect speech for describing "interior monologue" has become a very widespread, if not standard practice in the fiction of the 20th century. In Galsworthy's novels, for instance, they are so effective and add so much to the artistic value of his writings that merit special consideration. They are always "in character", well befitting the personality and social standing of the character. We find here interrogative, vocative sentences, rhetoric questions; structures of this kind are not infrequently introduced into various dialogues, where the direct and indirect speech are used alongside with represented speech. Translation from one form to another lends variety to narration.

Examine the following extracts from J. Galsworthy to see how skilfully these stylistic resources of syntax serve his pen:

"Bonsoir, monsieur!" How softly she had said it. To know what was in her mind! The French — they were like cats — one could tell nothing! But — how pretty! What a perfect young thing to hold in one's arms! What a mother for his heir! And he thought, with a smile, of his family and their surprise at a French wife, ana their curiosity, and of the way he would play with it and buffet it — confound them! The poplars sighed in the darkness; an owl hooted. Shadows deepened in the water. "I will and must be free", he thought. "I won't hang about any longer. I'll go and see Irene. If you want things done, do them yourself. I must live again — live and move and have my being." And in echo to that queer biblicality church-bells chimed the call to evening prayer.

Few things are so subjective as the use of represented speech. By a skilful use of its various patterns the writer is able to imply with emotive shades of meaning his own attitude concerning the person spoken to or of.

NOMINALITY IN ENGLISH SENTENCE-STRUCTURE

Nounal-verbal contrast, viewed in terms of functional interaction of these two major classes of words, is an interesting object of linguistic investigation in any language.

Noun and verbs are organically related and constantly aiding to and supporting each other in communication. Nominality must naturally be distinguished differently in different languages. English shares this feature with a number of tongues, but its development has led to such significant idiosyncratic traits as merit special attention.

In present-day English the tendency to compactness through nominality is brought into particular prominence.

The variety of grammatical forms in nominalisation may be well illustrated by the following:

a) the extensive use of one-member sentences;

b) the use of infinitival sentences as independent units of communicative value;

c) the frequency value of noun-adjunct groups (premodification of nouns by nouns);

d) compression of different types of subclauses by nominalisation (gerundive, infinitival, participial nominals and absolute nominal phrases). This makes it possible to do without a subclause which would be otherwise necessary.

e) different types of sentence patterning in syntactic structures introducing the direct speech.

Nominality of this latter type presents a special linguistic interest as relevant to some obvious "peripheral" changes in present-day English syntax and its stylistic aspects.

Syntactic compression is obviously relevant to such problems of modern linguistics as semantic aspects of syntax, the problem of implicit predication and flexibility in syntactic hierarchy. The trend to activising compression leads to laconism and lends variety to speech.

Semantic interpretation of syntactic structures, problems of implicit predication, surface and deep sense structure are still in a rudimentary stage of investigation. The two aspects of syntactic description — "semantic syntax" and "syntax of surface structures" — are organically related to each other but none should be brought to the front at the expense of the other.

In terms of content there are homonymous structural patterns of sentences, i. e. patterns identical in their grammatical organisation and different in terms of content. And on the other hand, one semantic sentence pattern may be expressed by different formal sentence patterns.

Involving vocabulary in studying syntax helps to distinguish the semantic markers which signal the necessary meaning in each case.

Ambiguity is commonly narrowed down by the context, linguistic or situational. There are also cases when it is resolved on a span larger than a sentence.

Implicit predication in composite sentences is often suggested by the violation of direct logical relationships between the explicit parts of the sentence. This is the case, for instance, in syntactic structures with annexation, sentences with overlapping adverbial relations, syntactic structures introducing direct speech.

In compression by nominalisation a sentence dispenses with a subclause which results in closer cohesion of its elements and greater condensity of the whole sentence structure.

This relative compactness of the English sentence and the use of various condensers as its synonymic alternatives is one of many syntactic features that shows the analytical character of Modern English.

Synonymic correlation of sub-clauses and their nominal condensers merits attention in terms of grammatical aspects of style.

Nominals functioning as synonymic alternatives of verbal sub-clauses are in most cases well adapted to their purpose in different spheres of application.

It will be helpful to distinguish between one-member and two-member structures of the secondary predication:

Participle I	*She came in and sat down at her place, feeling exceedingly watched.* (Dreiser)	*He stood in the road,* ***with*** *the sun* ***shining*** *on him.* (Hemingway)
Participle II	*Wholly depressed he started for Thirteenth Street.* (Dreiser)	*His rifle fell by him and lay there with one of the man's fingers twisted through the trigger guard* (Hemingway)
Infinitive	*Brian laughed to think of it.* (Sillitoe)	*Drouet was waiting for Carrie to* ***come back.*** (Dreiser)
Gerund	*He wound up by saying he would think it over, and came away.* (Dreiser)	

Absolute Phrase	*Back in the hut, he switched the tuning dial from its allotted wavelength to find some music, hoping no plane would choose to send and SOS while he wasn't listening.* (Sillitoe)

The nominal tendency merits consideration in the use of prepositional phrases.

The multiplicity of ways in which such phrases may be combined in actual usage permits a very large numbers of patterns to be built in present-day English. On different linguistic occasions a prepositional nominal phrase can perform different functions, secondary predication, in particular.

A remarkable range of uses will be observed in nominal phrases with the preposition *with.*

With (AS. *with, against, towards, opposite).*

In general, *with* renotes a relation of proximity, contiguity, or association. In various applications *with*-phrases may indicate: 1) opposition, being equivalent to *against,* as *to fight with the enemy;* 2) association of a reciprocal kind or by way of participation in an action or transaction, as *to talk with friends;* 3) association in the way of comparison, equality or sameness, as in *on equal terms with another;* 4) association as object of attention or concern, as in *patient with children;* 5) association by way of alliance, assistance or harmony, as *on friendly terms with all nations;* 6) association in respect of sphere; hence in the estimation, sight or opinion of, e. g.: *their arguments had weight with him;* 7) causal connection, as in *to perish with hunger; eyes dim with tears;* 8) attendance by way of manner, purpose, result, condition, etc.; 9) association by way of possession, care, or attribute, e. g.: *to arrive with good news;* 10) association by way of addition, as in *he came with his students;* 11) association in the way of simultaneity, as in *change with years;* 12) separation.

Examine the following sentences when the nominal phrase is used with the implication of various adverbial meanings in secondary predication:

The country was still living on its capital. With the collapse of the carrying trade and European markets, they were importing food they couldn't afford to pay for...

With shipping idle, concerns making a loss all over the place, and the unemployed in swarms, it was a pretty pair of shoes! Even insurance must suffer before long... (Galsworthy)

Unconsciously she had assumed a modern attitude, with one leg twisted in and out of the other, with her chin on one bent wrist, her other arm across her chest, and its hand hugging her elbow. (Galsworthy)

His rifle fell by him and lay therewith one of the man's fingers twisted through the trigger guard, his wrist bent forward. (Hemingway)

Some grammarians emphasise that nominality: a) helps impersonality and offers advantage to scientific English; b) that it is easier to write and c) that it is thus natural for those who are more concerned with what they say than with how they say it [1]. The latter statement is however open to doubt and questioning.

It would be wrong to say that nominality is a simple substitution. It is also not a variable which can itself vary without causing variation in the other significant factors of style.

Numerous examples can show that nominal structures are often most affective, colourful and well adapted to their purpose in pictorial or otherwise emphatic style. They are less vivid and dynamic than verbal sentences, yet still graceful and strong.

Compare the following:

Birds were singing.	*Birds were in varied song.*
Apple-trees were blooming.	*Apple-trees were in fullest bloom.*
He thought deeply.	*He was in deep thought.*
She was all trembling.	*She was all in a tremble,*
She was all fluttering.	*She was all in a flutter.*

The pool, formed by the damming of a rock, had a sandy bottom; and the big apple tree, lowest in the orchard, grew so close that its boughs almost overhung the water; it was in ***leaf, and all but in flower*** *— its crimson buds just bursting.* (Galsworthy)

His cousin June — and coming straight to his recess! She sat down beside him, ***deep in thought,*** *took out a tablet and made a pencil note.* (Galsworthy)

She was ***all in a tremble*** *of excitement and opposition as she spoke.* (Dreiser)

...Roses on the veranda were ***still in bloom,*** *and the hedges evergreen...* (Galsworthy)

He crossed the floor and looked through the farther window at the water slow-flowing past the lilies. ***Birds were in varied song****...* (Galsworthy)

A word will be said, in passing, about transpositions of English nouns into adjectives where they are ready to do another duty. We mean rendering the idea of quality through the relationship of one object to the other:

a) the so-called "genitivus qualitatis", synonymous with adjectives proper and often used to obtain expressive nuances for special stylistic purposes in pictorial languages, e. g.:

Fleur sat down; she felt weak in the legs. The ice seemed suddenly of an appalling thinness — the water appallingly cold. (Galsworthy)

b) nominal phrases N + I_{self} — a stylistic alternative of the absolute superlative degree (so-called "elative"), e. g.:

Mr. Pickwick is kindness itself.

You are patience itself = You are most patient. She was prudence itself = She was most prudent.

Phrases of this sort are more forceful and expressive than the respecitive adjective in the superlative degree. Such structures of predication

[1] *See:* T h. Sebeok. Style in Language, 1960. pp. 210—211. 19

are good evidence of the fact that quality in some cases can be expressed more effectively by a noun than an adjective. c) noun-phrases *all* + N:

She is all patience, you're all activity. She is
all goodness (Cf. She is very good). He is
all nerves. (Cf. He is very nervous).

Direct speech is often introduced by nominal phrases of different types. The preference for such compactness is now commonplace.

A few typical examples of such compactness where predication with verbs of saying is implicit are:

"Come on, my lad, let's have you down". And again: "Are you goin' to get down or aren't you?"

"I'll fall" — his arms bare and the neck slippy with sweat.

"No you won't". (Sillitoe)

(...he said, his arms bare and the neck slippy with sweat)

..."What's your name, love?" A straight answer, as if she didn't mind telling him: "Edna". (Sillitoe)

"Hey up, kid," — only a glance. (Sillitoe)

(he took a glance and said)

..."Shall we go along here" — pointing to where the footpath forked, through a meadow and up the hill. (Sillitoe)

(...she said pointing to...)

And here are a few examples of nominal sentences with the absolute use of verbal nouns (nornina actionis or nomina acti) transformed into independent sentences of communicative value, in patterns like the following:

One smile, and she stopped arguing.

A cry, or had she dreamed it? (Galsworthy)

One push, and he was standing inside, breathless, wiping his feet. (Sillitoe)

The tendency to word predication nominally rather than verbally is decidedly on the increase in present-day English. This outstanding feature characterises the modern English sentence as a whole.

A sentence dispenses with a sub-clause which undoubtedly results in closer cohesion of its elements; such cohesion is equivalent to a greater condensity of the whole sentence structure grouped around one single nexus of subject and predicate. The relations of at least some sentence elements to this central nexus are often of rather complex character.

The student of English as a foreign language finds many difficulties in mastering the peculiarities of various types of compression in sentence structure different from practice in other languages.

The difference between the synthetic and analytical grammatical structure is well known to be reflected in syntax. The position of the words in the sentence is grammaticalised to a much higher degree in analytical than in synthetic languages. But the highly fixed word-order is not the only syntactic feature that shows the analytical character of Modern English. This is also reflected in the relative compactness of the Modern

English sentence and the use of various condensers as its synonymic alternatives.

The idiomatic character of compactness in the grammatical organisation of the English sentence is different from practice in other languages.

GRAMMAR AND STYLE

With the expansion of linguistic interest into style problems grammatical studies in our day have taken on new vitality.

Analysing the language from the viewpoint of the information it carries we cannot restrict the notion of information to the cognitive aspect of language. Connotative aspects and emotional overtones are also important semantic components of linguistic units at different levels.

Grammatical forms play a vital role in our ability to lend variety to speech, to give "colour" to the subject or evaluate it, to convey the information more emotionally, to give it affective overtones.

Style in language is a system of organically related linguistic means which serve a definite purpose of communication.

In highly developed languages one and the same idea may be differently expressed in different consituations. On various occasions a speaker makes an intentional use of some linguistic forms to give emphasis to what is emphatic, to make what is striking and important strike the eye and mind of the reader. This purpose may be attained in many different ways.

The stylistic range of Russian and Ukrainian is wide and ultimately the gradations are infinite. And so it is with English. When we are putting words together, we have to see that they are congruous with the expectations at some point on this scale and that they are arranged according to the conventions of collocation with reference to the same point on the scale.

Intensity and emphasis may be obtained in different ways.

There are expressive means in any language established by right of long use at different levels: phonetic, morphological, lexical, phraseological and syntactic.

Expressive nuances may be obtained, for instance, by prosody alone, by interjections and particles of emphatic precision or, say, by word-making, etc.

The selection of such linguistic devices is a factor of great significance in the act of communication. Phonetic means are most effective. By prosody we express subtle nuances of meaning that perhaps no other means can attain. Pitch, melody and stress, pausation, drawling out certain syllables, whispering and many other ways of using the voice are much stronger than any other means of intensifying the utterance, to convey emotions or to kindle emotions in others.

On the morphological level expressivity is often attained by effective transpositions of grammatical forms the stylistic value of which can hardly be overestimated.

The problems of style in grammar are still in a rudimentary stage of investigation. Recent linguistic studies have contributed significantly to the exploration of grammatical aspects of style but much still remains to be done to give the inventory of grammatical forms with relevance to their connotation and expressive value.

In any speech event the structure of the utterance naturally depends on the prevalent denotative function, but the participation of the other factors must be taken into consideration as well.

The components of grammatical meaning that do not belong to the denotation of the grammatical form can reasonably be covered by the general term of connotation. As a matter of fact, stylistic differentiation in the whole variety of any language belongs in its lexical and grammatical results to the category connotation. [1] The variety of expressive features that may be incorporated in language, whether written or spoken, is manifestly enormous.

On the connotative level, we may distinguish, at least to a workable degree, the components of the grammatical meaning that add some contrastive value to the primary denotative value of the word-form. We mean intensity of meaning, expressivity, subjective modal force or emotional colouring.

The validity of the connotative analysis makes itself quite evident. And this is based not only on theoretical considerations, but also on practical ones.

It would be therefore a mistake to deny the constitutive value of "stylistic" grammar as part of functional stylistics, whose important goal is to deeply inquire into the grammatical aspects of style and describe those characteristic stylistic traits of language that lie in the field of grammar. These are most skillfully mastered by creative writers but often disregarded, if not absolutely ignored, by grammarians.

Examining the organisation of the text along the syntagmatic axis we cannot avoid consideration of the selection in the distribution of its linguistic elements.

Great writers possess an intuitive mastery of the rules that are obligatory within the tradition of language but they have always selective way and can manipulate these rules in accordance with their own artistic intentions and surpass the limits prescribed by tradition. J. Galsworthy, for instance, uses grammatical imagery in his "Forsyte Saga" so masterly that some of its pages are, indeed, difficult to place in "prose — poetry" dichotomy.

In terms of grammatical aspects of style, we find it reasonable to distinguish between inherent and adherent expressivity of grammatical forms.

Grammatical forms with inherent expressive value are stylistically marked units of grammar. In English morphology they are few in number.

The first to be mentioned here are the emphatic forms of the Present

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[1] *See:* Л. Е л ь м с л е в. Пролегомены к теории языка. В сб.: "Новое в лингвистике". Вып. 1, М., 1960.

and Past Indefinite with *do* and *did* and the emphatic forms of the Imperative Mood with the auxiliary *do.*

There are also variant forms of the Past tense with emphasis laid on negation which are also stylistically marked: *he saw not = he did not see; he knew not = he did not know.* Examples are:

They passed from his view into the next room, and Soames continued to regard the "Future Town", but saw it not. A little smile snarled up his tips.

... The tune died and was renewed, and died again, and still Soames sat in the shadow, waiting for he knew not what. (Galsworthy)

...and on the gleaming river every fallen leaf that drifted down carried a moonbeam; while, above, the trees stayed, quiet measured and illumined, quiet as the very sky, for the wind stirred not. (Galsworthy)

The same is true negative forms of the Imperative Mood without the auxiliary *do.*

No use to rave! Worse than no use — far; would only make him ill, and he would want all his strength. For what? For sitting still; for doing nothing; for waiting to see! Venus! Touch not the goddess — the hot, the jealous one with the lost dark eyes! He had touched her in the past, and she had answered with a blow. ***Touch her not!*** (Galsworthy)

Cf. Touch her not — Do not touch her! = Don't touch her!).

There are also archaic forms in the conjugation of the English verb belonging to the high style only, e. g. *-th* for the third person singular, Present Indicative: *endeth, liveth, knoweth, saith, doth, hath,* etc.

...The moon's hiding, now, behind on of the elms, and the evening star shining... It's a night far from our time, far even from our world. Not an owl hooting, but the honeysuckle still sweet. And so, my most dear, here ***endeth*** *the tale!* (Galsworthy)

The same is true of the forms in *-st* for the second person singular of both the Present and the Past Indicative, e. g,: *livest, knowest, sayst, dost, livedst, knewest, saidst, didst, hadst,* etc. and the forms *shalt, wilt, art wert* (or *wast)* of the verbs *shall, will,* be used with the personal pronoun *thou.*

A certain number of verbs have alternative archaic forms differing from the ordinary ones by a distinct solemn colouring of elevated style, e. g.: *spake,* for *spoke* (Past tense of the verb *speak); throve* for *thrived* (Past tense of the verb *thrive).*

The selection of linguistic means is a factor of great significance in the act of communication.

From the stylistic point of view, some grammatical forms are neutral, others are not. There are forms which have a noticeable stylistic colouring and will produce an inappropriate effect when used outside their sphere of stylistic usage. There are also a few nouns which have alternative archaic plural forms, e. g. *brethren* (differing from *brother* not in stylistic colouring alone) or, say, *cow,* with its alternative archaic plural form *kine* used with a poetic tinge.

A far greater interest attaches to grammatical forms with adherent expressivity i. e. forms which are endowed with expressive functions only in special contexts of their use.

This question naturally involves many others, such as, for instance, functional transpositions of grammatical forms leading to their functional re-evaluation, suspension of oppositions and contextual synonymy in grammar.

It is interesting to note, in passing, that not all grammatical forms are equally endowed with expressive functions to be performed in different contexts. Some of them are less dynamic in their use, others possess quite a peculiar mobility and are particularly suitable for use in emotional contexts with various subtle shades of expressive meaning.

Transpositions in grammar like those in the vocabulary lead the way to ever more dynamic and pictorial means of expression, they are rather regular in the structure of any language. Closely related to the oppositions in pairs of grammatical forms they have their own system and peculiarities in the grammar of different parts of speech.

It can be said with little fear of exaggeration that due to functional transpositions the stylistic range of grammar in most developed modern languages is surprisingly wide. We know well the full richness and the emotive dynamic force of Russian and Ukrainian grammatical forms concerned with the subjective emotional use of different parts of speech.

And so it is with English. It has a very definite and complex grammar with its own set of devices for handling the word-stock, with its own stylistic traits and idiosyncrasies widely current to serve different purposes in the act of communication. In transpositions on its morphological level we may find not only its own structural peculiarities but a fair number of universal features traced in other languages.

From this point of view the connotative value of grammatical forms as developed in different contexts of their subjective use is a source of constant interest.

Here are a few graphic examples to illustrate the fact that on the connotative level a grammatical form may take on special subjective shades of meaning, stylistically different from its primary denotative content:

"We Americans agree. But may be not our Senate." ' *'That Senate of yours", muttered Hubert, "seems to be a pretty hard proposition."* (Galsworthy)

"That dog of yours is spoiling the garden. I shouldn't keep the dog, if I were you." (Galsworthy)

- That face of hers, whose eyes for a moment were off guard, was dark with some deep — he couldn't tell. (Galsworthy)

The context is always sufficiently explicit to reveal the emotive use of the partitive genitive which in patterns with the demonstratives *this* or *that* may develop connotative meanings denoting different emotions: scorn, contempt, indignation, admiration, delight, approval, etc.

Vivid examples of connotative meanings defined by the context or situation will also be found in the expressive use of demonstrative pronouns:

...he perfectly remembered how Aunt Ann, born in 1799, used to talk about "that dreadful Bonaparte — we used to call him Boney, my dear." (Galsworthy)

"I *had a brain wave — went to that Mr. Mont who gave us the clothes, and he's advanced it."* (Galsworthy)

"Anything unpleasant, ducky?" Soames looked up as if startled.

"Unpleasant? Why should it be unpleasant?"

"I only thought from your face."

Soames grunted. "This Ruhr!" he said. (Galsworthy)

It was that sister Doris — She got hold of him. (Mansfield)

The common function of the demonstrative pronouns *this — these; thai — those* is to point out exactly one or more persons or things and to distinguish them from others of the same class.

Language varies as its function varies; it differs in different situations. The name now often given to a variety of language distinguished according to its use is "register".

The category of "register" is needed when we observe language activity in the various contexts in which it takes place and find differences in the type of language selected as appropriate to different types of official letters and documents or, say, sports commentaries, popular journalism or scientific English will always be linguistically quite distinct. Reading a fragment from any of these and many more situation types will always help to identify "the register" correctly.

The choice of items from the wrong register, and the mixing of items from different registers, are among the most frequent mistakes made by non-native speakers of a language.

The criteria of any given register are to be found in its grammar and in its vocabulary. Lexical features seem to be the most obvious. The clearest signals of a partial register, say, biology, chemistry, engineering or medicine, are scientific technical terms except those that belong to more than one science, like mathematics and modern linguistics.

Purely grammatical distinctions between the different registers are less striking, yet there can be noticeable variation in grammar also.

Many of the most characteristic stylistic traits of the language are in the field of grammar.

Standard usage of English includes formal, informal and sometimes colloquial English. Each of these, in turn, offers its own set of criteria.

Thus, formal scientific English, where precision and clarity are vital, is generally identified by special patterns of grammatical structure, by its use of complex sentences and by its affinity for precision. Most of its grammatical elements are "denotative", not "connotative".

Scientific technical literature, for instance, abounds in the use of lengthy participial, gerundial and infinitival phrases. Another noticeable feature of scientific English, for example, is the preferable use of the impersonal *one,* the generalising *you,* so called pluralis modestial *we,* or, say, the use of *would* for all persons in Singular and Plural to denote habitual repeated actions with reference to present, past and future. Not less characteristic is the frequency value of passive verbal forms, generally due to the fact that the agent is unknown or the writer prefers not to speak of him. Thus the author may also avoid showing that he himself is the agent. In its written form, formal English allows no repetition, no rephrasing to explain an abstruse point. The choice of patterns in scientific prose is therefore likely to be most factual and referential with comparatively few subjective emotional elements in it. Formal English

is very seldom used in speaking — mainly when, for instance, reading from a prepared speech, addressing a meeting, a group or an association of scholars. It is also common in legal documents and announcements, in work-papers, in proceedings, essays, etc.

Colloquial English is generally recognised by its loose syntax, its relatively short and uncomplicated sentence structure, by its frequent use of so-called sentence fragments and readily understood grammatical idioms. It is lively, free in form, often exclamatory, abounding in ellipsis.

Many of its idiomatic patterns of grammatical structure are unacceptable as standard for informal literary usage.

Here is a short passage that illustrates the degree to which J. Galsworthy, alert of mind and quick of ear, succeeded in masterly transferring to his page the very essence and pattern of staccato speech in colloquial English:

"Hallo!... That you, Wilfrid?... Michael speaking... One of our packers has been snooping copies of "Copper Coin". He's got the bird — poor devil! I wondered if you'd mind putting in a word for him — old Dan won't listen to me... Yes, got a wife — Fleur's age; pneumonia, so he says. Won't do it again with yours anyway, insurance by common gratitude — what! Thanks, old man, awfully good of you — will you bob in, then?" (Galsworthy)

Consider also the following examples:

"Burt must be up with Michael, talking about his new book."

" Writing at his age?" said Soames.

" Well, ducky, he's a year younger than you."

"I don't write. Not such a fool. Got any more new-fangled friends?"

"Just one — Gurdon Minho, the novelist."

"Another of the new school?"

"Oh, no, dear! Surely you've heard of Gurdon Minho; he is older than the hills... (Galsworthy)

"...You were in the war, Mr. Desert?"

"Oh, yes."

"Air service?"

"And line. Bit of both."

"Hard of a poet."

"Not at all..." (Galsworthy)

Consider also the following example:

...Where to?
"Class."
"Math?"
"No, Spanish."
"In a hurry?"
"Rather."
"What for?"
"Almost ten."
"Well, so long. Call me up" [1].

[1] A. H. Marckwardt. Introduction to the English Language. New York, 1950, p. 146.

The style of the language of everyday life, or colloquial language, answers the needs of everyday communion in everyday matters. It is essentially a dialogue in which all the participants exchange their thoughts freely. Situation, gesture, intonation help the unambiguous understanding, therefore there is no great need for the speech to be very exact, very clear. We often limit ourselves with mere hinting, and the full expressions of thought may seem pedantic. The vocabulary is neither very rich nor refined, we often recur to non-standard layers of language. The structure of sentence is simple, often elliptical to the utmost. The enunciation is negligent and contracted forms prevail.

Bernard Shaw has very wittily spoken on "Spoken English and Broken English":

"...no two native speakers of English speak it alike; but perhaps you are clever enough to ask me whether I myself speak it in the same way.

I must confess at once that I do not. Nobody does, I am at present speaking to an audience of many thousands of gramophonists, many of whom are trying hard to follow my words syllable by syllable. If I were to speak to you as carelessly as I speak to my wife at home, this record would be useless; and if I were to speak to my wife at home as carefully as I am speaking to you, she would think that I was going mad.

As a public speaker, I have to take care that every word I say is heard distinctly at the far and of the large halls containing thousands of people. But at home, when I have to consider only my wife within six feet of me at breakfast, I take so little pains with my speech that very often instead of giving me the expected answer, she says "Don't mumble and don't turn your head away when you speak. I can't hear a word you are saying." And she also is a little careless. Sometimes I have tosay"what" two or three times during our meal; and she suspects me of growing deafer and deafer and deafer, though she does not say so, because, as I am now over seventy, it might be true.

No doubt I ought to speak to my wife as carefully as I should speak to a queen, and she to me as carefully as she would speak to a king. We ought to; but we don't. ("Don't" by the way is short for "do not").

We all have company manners and home manners. If you were to call on a strange family and listen through the keyhole — not that I would suggest for a moment that you are capable of doing such very unladylike or ungentlemanlike thing; but still — if, in your enthusiasm for studying languages you could bring yourself to do it just for a few seconds to hear how a family speak to one another when there is nobody else listening to them, and then walk into the room and hear how very differently they speak in your presence, the change would surprise you...

Suppose I forget to wind my watch, and it stops. I have to ask somebody to tell me the time. If I ask a stranger, I say "What o'clock is it?" The stranger hears every syllable distinctly. But if I ask my wife, all she hears is "clokst". This is good enough for her; but it would not be good enough for you. So I am speaking to you now much more carefully than I speak to her; but please don't tell her!"

The aesthetic and emotional impact produced by a work of literature is largely conditioned by the alternative choices of grammatical forms. The connotative analysis must essentially involve the identification of the various dimensions along which messages may differ.

Revision Material

Review your knowledge of coordination and subordination in composite sentences in Modern English and be ready to discuss:

a) the problem of classification of these two types of sentence structure;

b) the synsemantic value of coordinated clauses; overlapping relations in different types of such patterns;

c) sub-clauses of different types; peculiarities of their grammatical organisation in Modern English; the synsemantic value of different types of sub-clauses;

d) transposition and functional re-evaluation of syntactic structures;

e) problems of implicit predication;

f) neutralisation of oppositions in patterns of subordination;

g) transformations in sentence sequences;

h) compression of sub-clauses by nominalisation.

INDEX OF GRAMMATICAL POINTS TREATED