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MORPHOLOGY AND SYNTAX

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В учебном пособии предлагается функциональный подход к изложению основных проблем грамматической теории современного английского языка. Все теоретические вопросы объясняются с привлечением иллюстративного материала из аутентичных источников разных функциональных стилей английского языка.

Для студентов старших курсов филологических и лингвистических специальностей, получающих профессиональную подготовку по программе бакалавра, магистра и специалиста в избранной области, а также для аспирантов и молодых преподавателей.

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PREFACE

The present manual of Modern English grammar is intended for the students of English departments and departments of translation specialising as teachers of English at universities and teacher's colleges and also for the students of political sciences, art and humanities at large taking English as the main subject.

The manual is aimed at presenting a theoretical outline of English grammar as a system functioning in a variety of speech situations pragmatically oriented, when both linguistic competence and linguistic performance need further mastery and refinement. It is also aimed to help the students in forming the judgements of their own on questions of a proper choice and in using this or that grammar form, pattern, structure consciously and creatively to promote most efficiently the communication in English.

The manual is devoted to the discussion of current state of English grammar. It consists of two major parts: *Part 1. Morphology* and *Part 2. Syntax and Discourse*. This combination seems to be rather conventional for grammar books, for it allows to see how separate words become those sections which our chain of speech consists of.

One of the peculiarities of this grammar book is the following: here an attempt has been made to connect the already existing facts about grammatical units with their real use in real speech — oral and written. Illustrations are taken from different registers of speech.

The specific feature of this grammar book is that it is addressed to the foreign students of English, not to the native speakers. The majority of grammar books which appeared recently in Russia have been written by the authors whose mother tongue is English. The difference between the systems of the Russian and English grammars was not taken into account there. Also, it is a well-known fact that those grammars are mainly of a descriptive character and for a foreign learner of English it is very often difficult to prefer this or that particular usage of grammatical units.

The manual may be used as the basic material for the theoretical courses of English morphology and syntax. Here the authors tried to consider recent developments in the theory of English grammar which one can find in Russian and foreign linguistics. Also, as it has already been mentioned above, facts about the use of grammatical units in speech

are supported by a large bulk of material, taken from different authentic sources.

The manual contains materials that are not always considered as the traditional ones. The authors here tried to use a "broad" approach to the problems of grammar. Thus, in *Part 1. Morphology* a lot of attention is given to morphonology, without which it might be difficult to understand the nature and function of synthetic and analytical forms in English. *Part 2. Syntax and Discourse* contains the chapters devoted to prosody and punctuation, which signal the syntactic construction of speech; to the correlation between syntax and pragmatics, syntax and stylistics etc. Thus, an attempt has been made to cover all boundary areas where grammatical units function.

It is necessary to specially emphasise that the presentation of the material in this book is based on the unity of oral and written speech. Also it is important to mention the contextual approach to the study of linguistic facts, which in very many cases is crucial for understanding the functional peculiarities of grammatical units.

For practical purposes, the presentation of illustrative phrases and contexts of use was simplified: single forms and minimal contexts are given without a detailed reference to the author's name or place of publication; however, in the majority of cases at least a familiar name of a writer/a poet is given in brackets; in some cases all necessary references are given, especially when the name of the author is less familiar to the students of language and literature.

Among the authors and their works mentioned in the manual there are: K. Amis, J. Austen, Ch. Bronte, G. Chaucer, C. Cleveland, Ch. Dickens, F. Scott, J. Galsworthy, G. Greene, R. Haggard, J. K. Jerome, Kazuo Ishiguro, R. Kipling, S. Maugham, M. Mitchel, E. A. Poe, G. B. Priestley, Jan Robinson, W. Shakespeare, G. B. Shaw, E. Waugh, O. Wilde; besides, examples were chosen from collections and anthologies of prose and poetry, and texts belonging to different functional styles, namely, journalism, scientific discourse, mass media publications, for example *A Parody Anthology* coll. by C. Wells (1967); *The Experience of Literature*. Anthology and Analysis (1966); *The Holy Bible*, Authorised King James Version; *Interpreting Literature* by K.L. Knickerbocker and H. W. Reninger (1969); *An Anthology of Modern English and American Verse* (1963) etc.

This book is the result of many years' experience in teaching grammar to the students of English. It is also the result of efforts of scholars who belong to the linguistic school of the English Department, Faculty of Philology, Moscow State Lomonosov University.

The authors are deeply grateful to S. G. Ter-Minasova for many years of cooperative work and devote the book to the memory of their teachers A. I. Smirnitsky and O. S. Akhmanova.

Part 1
Morphology

Chapter 1
MORPHOLOGY, ITS DEFINITION AND ITS PLACE AMONG OTHER LINGUISTIC DISCIPLINES

1.1. The units and processes of the morphological level

The trouble with **morphology** is that in secondary school the learners of English usually get an excessive amount of abstract grammatical information and are taught a host of ideal schemes, patterns and transformations with little or no connection with lexis. That is why they do not understand how the grammatical information may help them to master the language, to become proficient in using it. Moreover, the information we usually find in textbooks is not always scientifically adequate. More often than not we find a number of rules of a purely mechanical character, prescribing certain uses and banning others without a sufficient scientific grounding. What we must really try to do **when we study morphology** is not merely to understand the abstract schemes, but **to acquire practical knowledge of the actual functioning of morphological oppositions**. We want to know **how words are actually inflected in English** and, furthermore, how one is to learn to make full use of the existing morphological oppositions.

Outside linguistics, "morphology" as a biological term implies a scientific study of animals and plants; when applied to a language, "morphology" is understood as **part of grammar that studies the forms of words**. Grammarians have always used another term, "*accidence*". *Accidence* is a word of Latin origin, its dictionary definition runs as follows: that part of grammar which treats the inflection of words, or the declension of nouns, adjectives etc, and the conjugation of verbs; also a small book containing the rudiments of grammar. As a word, it can be traced back to *ad* and *cado* (= to fall), whence *case*, *cadence*, *casual*, *decadence* etc.

From the definitions taken from Modern English language dictionaries it can be seen that *accidence* deals mainly with the inflectional or inflected word-forms, while *morphology* as a more general term means also the study of those elements of language which are used to extend or limit the meaning of a word, or to define its relation to other

parts of a sentence. Since words are made up of sounds, we can also say that morphology is concerned with sequences of phonemes that have meaning. The word "word" is such a sequence. While **phonology studies speech sounds** as a means of differentiating the sound-cauls of words and morphemes which are semiologically relevant, **morphonology** is aimed at analysing the relations **between phonology and morphology**, the ways the phonological oppositions are used to render morphologically or grammatically relevant differences. Thus, phonological differences in *discipline — disciple*, *zip — sip*, *zeal — seal*, *rice — rise* are morphologically, or rather lexically-morphologically, pertinent, whereas, morphonological variation in ***come*** — ***came***, ***meet*** — ***met***, *ways — processes — units* is said to be grammatically morphologically important.

The word *morphology* itself consists of two meaningful elements: Greek *morphe* (=form), and *logos* (=word), similarly, these constituent elements can be observed in some other units, like ***morpheme***, ***allomorph***, or *bio**logy***, *theo**logy***, *arche**ology***; another element **-y** recurs in *history* (Latin *historia*), *unity* (Old French *unite*), *beauty* (Middle English *beaute* = pretty). Although its meaning is rather abstract, it helps us to recognise the latter three words as nouns. The expression of plurality, for example of objects, facts or human beings named by the nouns is achieved by the use of a special grammatical device — a morpheme in one of its realisations: [s] in *patients*'; [z] in *medical histories*; [ɪz] in *unities of time, place and action*; [z] in *nouns are names* etc. These number distinctions are regularly expressed in nouns to show the grammatical importance of the opposition of two forms of a single category, number.

Morpheme is said to be the ultimate unit of the semantic level of language. Morphemes are not divisible any further without breaking the wholeness of a word. **Un-**, **under-** in ***un**usual*, ***under**graduate* are said to be **prefixal morphemes**; **-al**, **-ful** in *gener**al***, *care**ful*** — are said to be **suffixal morphemes**, all these extending, changing or modifying the meaning of a root-morpheme: *usual* — ***un**usual*, *care**less*** — *care**ful***, ***under**graduate* — *graduate* — ***post**graduate* etc. In some cases, the morphological analysis needs further historical, etymological inquiry, thus "wholeness" of *admit* when compared to ***ad**mit*, ***ad**mitted*, ***ad**mitting*, becomes doubtful at the background of such words as ***com**mit*, ***per**mit*, ***dis**miss*, *mis**sion***, *mis**sile***. **Prefixes ad-**, **com-**, **per-**, **dis-** are historically determined, that is, became borrowed from Latin together with prefixal Latin stems. **Root**-morphemes also admit variation or sound change on morpheme boundaries in: ***ad**mit* — ***ad**mis**sion***, ***per**mit* — ***per**mis**sion***, ***sub**mit* — ***sub**mis**sion***, ***o**mit* — ***o**mis**sion***, but also in larger units, like *was seeing*, *went down*, *have wept* etc. All these phenomena are the object of morphology, the latter being subdivided into morphology of synthetic and analytical forms.

To conclude:

Morphology is

1) that branch of linguistics which concerns itself with the structure of words as dependent on the meaning of constituent morphemes and

2) the system of morphological oppositions in a given language including their grammatical categories as unities of form and content.

For instance, the word-forms *speaks* and *worked* consist of two morphemes: *speak + s, work + ed*. The left-hand parts of these words are called lexical morphemes. They carry the lexical meaning of the words in question, whereas **-s**, **-ed** are grammatical mophemes, because they serve to express the grammatical meanings of mood, tense, number, person and other grammatical-morphological distinctions of the verb in Modern English. Morphology and morphonology have that in common that a certain unit acquires a meaning, becomes semiologically relevant, only in opposition with other units within the same system. (By contrast with words, as units of lexicology, where each one has got an individual extralinguistic referent.) With phonology, morphonology and morphology the situation is much more complex: phonemes and grammatical morphemes have no individual extralinguistic referents, they become units of language only when mutually opposed, like [t] and [d] in *tusk* and *dusk*, or [-t] and [-d] in *asked* and *cried*.

1.2. Morphemes

It is common knowledge that linguistics is essentially a quest for meaning. The units of feature-level, **phonemes have no meaning** of their own, they only serve to differentiate the meanings of other units, their function is confined to indicating "otherness", as in *big* vs (= versus) *pig*, *fig* vs *dig*, *let* vs *met* and *net*, *set* vs *shed*, or *did* vs *deed*, *sin* vs *seen* etc. **Morphemes** are **the units of the semantic level**, different types of morphemes fulfil different functions being endowed with different types of meaning. According to a dictionary, "meaning" is what is referred to or indicated by sounds, words or signals. The concept of meaning in linguistics cannot be properly tackled unless we take into consideration the concepts of planes of expression and content of a linguistic sign. Morphemes are linguistic signs of a very special nature. The study of morphemes presupposes the study of their occurrence, order, arrangement, combinability, mutual similarity or dissimilarity in a systemic way. The element **-eme** in *morpheme* points out to belonging to a system. Some morphemes are freer, some other less so, for example, **grade** may be found in a greater number of units than **under-** or **-ate** in terms of ordering: ***grade***, ***gradient***, *de**grade***, *de**gradation***, *under**graduate***, ***gradually***; while **under-** — before vowels: ***under**estimate*; before voiced and voiceless consonanats: ***under**mine*, ***under**stand* — but always preceding the root. The element **-less** "takes"

different types of roots but always following them: ***merciless***, ***fruitless***, ***speechless***, ***colourless*** etc.

The lexical morphemes may or may not directly correspond to objects, facts, phenomena or properties of extralinguistic reality, their meaning is more concrete or less so, but can be unmistakingly understood when looked at systemically. These units are **semic** and **morphic**, i.e. having their own individual meaning and admitting no morphological variation: they are reproduced as it were in a number of characteristic patterns, like in:

1) *read-**able***	2) ***ir**-relevant*	3) ***ex**-clus-**ive***
*think-**able***	***ir**-reverent*	***ex**-pens-**ive***
*eat-**able***	***ir**-regular*	***ex**-haust-**ive***

It is with lexical morphology when the concept of partial phonetic-semantic resemblance of morphemes stands out as a very important criterion. The words *read**able***, *think**able***, *eat**able*** are partially phonetically similar because of the element **-able** reproduced in all three, as a result, they become partially semantically similar because of naming a quality of an object thought of or spoken about, in other words, they belong to the same group of words — qualitative adjectives. The meaning of **ir-** in ***ir**regular*, ***ir**relevant*, ***ir**reverent* is understood as a result of opposing *regular* and ***ir**regular*, *relevant* and ***ir**relevant*, *reverent* and ***ir**reverent* and thus revealing the positive (non-expressed) and the negative (expressed) implications. The fact that these three words belong to the same class of adjectives is not dependent on the meaning of the prefixal element.

A grammatical morpheme has no partial-phonetic-semantic resemblance to any other form, being recurrent and intrinsically structured. **Grammatical morphology** is **sememic** and **allomorphic**. It implies that the meaning of a grammatical morpheme of number in nouns can be understood only through the narrow system of its realisations being positionally bound and determined; a number of positions presupposes a number of positional variants, allomorphs, and their general meaning of number, either singular or plural, in:

$$\left.\begin{array}{l} \textit{dog — dogs} \\ \textit{cat — cats} \\ \textit{idea — ideas} \\ \textit{brush — brushes} \end{array}\right\} [\text{zero}]_{\text{sing.}} \text{ is opposed to } \left\{\begin{array}{l} [z] \\ [s]/[z] \\ [(ɪ)z] \end{array}\right.$$

where [z] is chosen to be the main variant and morpheme representative being less dependent on the quality of a preceding sound. As to the meaning of number, it remains very abstract and general in our understanding and comprehension of multitude of cats, dogs, brushes and even of our own ideas and impressions. The meaning of plurality then is understood not individually but only within a system of word-forms, paradigmatically.

Generally speaking, **paradigm** is interpreted as a formal way of saying of a type of something: a pattern, a model; in grammar it means a set of all the different forms of a word, its "*slovoforms*"*, thus verbs are conjugated and nouns are declined, adjectives and adverbs have forms of degrees of comparison, their forms correspondingly make the verbal, nounal, adjectival or adverbial paradigms.

Etymologically, **paradigm** is a Greek word, *para* (= beside), and *deigma* from Greek *deiknumi* (= to show); an example of a word in its various inflections.

There are words and their forms that are morphologically simple, like *day*, *word*. They may consist of a group of sounds or of one letter or sound *a*, *are* [eɪ], [ɑ:]. Forms like *word*, *night*, *worth* are morphologically primary, whereas *worthless*, *worthwhile*, *worthy*, *praiseworthy* are **derivative stems** and may produce lexical paradigms, i.e. revealing certain ways, models, patterns or examples of word-building. In derivative morphology the concept of productivity is said to be of crucial importance.

Lexical derivative morphemes **-less**, **-ness**, **-like** are said to be highly productive, like in: *time**less***, *count**less***, *shame**less***; *dark**ness***, *happi**ness***, *blond**ness***, *clumsi**ness***, *grey**ness***, *disinterested**ness***, *insulting**ness***, *quickminded**ness*** etc; *animal-**like*** (behaviour), *ball-**like*** (structure), *child**like***, *lady**like***, *shell-**like***, *make**like*** etc. Another group of derivative morphemes is described in linguistic literature as quasi-grammatical, being also highly productive: **-able**, **-er**, **-ly**, for example in: *cap**able***, *pay**able***, *fashion**able***, *comfort**able***, *change**able***, *perish**able*** etc; *comput**er***, *philosoph**er***, *villag**er***, *sixth-form**er***, *three-wheel**er***, *double-deck**er***; *happi**ly***, *stupid**ly***, *wide**ly***, *broad**ly***, *coward**ly***, *scholar**ly***, *day**ly***, *week**ly***, *exceptional**ly***, *free**ly***, *rapid**ly***, *occasional**ly***, *regular**ly*** etc.

Grammatical morphemes turn out to be almost absolutely productive: **-er**, **-est** in adjectives like *common**er***, *common**est***, *new**er***, *new**est***; **-ing** in verbal forms, like *com**ing***, *go**ing***, *see**ing***, *happen**ing***, *do**ing***, *discover**ing***, *admonish**ing***, *believ**ing***, *hop**ing***, *ly**ing***, *sooth**ing***, *activat**ing***, *calculat**ing***, *predict**ing*** etc. In grammatical morphology, what we are dealing with is form-building and not word-building.

To conclude:

1) **A morpheme** is a recurrent meaningful form which cannot be further analysed into smaller recurrent meaningful forms;

2) A grammatical morpheme is a linguistic form which bears no partial phonetic-semantic resemblance to any other form;

3) A morpheme is the smallest unit of the expression plane which can be correlated directly with any part of the content system: a morpheme is a group of two or more allomorphs which conform to certain usually rather clearly definable criteria of distribution and meaning. The absence of any special grammatical-morphological

* The term was introduced by A. I. Smirnitsky.

expression (zero-morpheme) may also be meaningful if it serves to denote a relation between the words (the word-forms) in a sentence;

4) A morpheme is syntactically or positionally bound, it cannot take an arbitrary position;

5) A morpheme is a unilateral unit, it never expresses both a lexical and a grammatical meaning, while the lexical meaning is concrete, material, the grammatical meaning is general and abstract. The expression of **grammatical meaning** is **subservient to the lexical meaning**, it is additional to it. Grammatical meaning is recurrent and systemic (forming part of a system), the lexical meaning is free, independent, optional and individualised. It does not have to lean on anything. When saying "morphemes are..." we are free to begin by saying this word or "elements", "segments", "units" etc, but we cannot avoid specifying it as "one" or "more than one";

6) A morpheme is of historical nature, and what is or was singled out as a morpheme now or yesterday, may cease to be so tomorrow, for example **-ous** in ***glamourous*** does not stand out so obviously in ***tremendous*** or ***stupendous***, the relationship between form and meaning, content and expression in linguistic units does not lend itself to a neat compartmentalisation because language remains in a state of constant change less visible in grammar, however, than in lexis. The morphological structure of words and the morphological system of language as a whole becomes, as time goes on, affected by a great variety of extralinguistic factors, military invasions, movements for independence, economic growth, level of education of a nation, roots of literacy etc, etc.

1.3. Morphological processes

1.3.1. Processes affecting grammatical form

The units of morphological level do not function in isolation in a flow of speech, since they — morphemes as well as word-forms — are only the constituent elements, the former for the words, the latter for the sentences, both types forming a kind of hierarchy of subservient structural elements.

When carrying out a grammatical-morphological analysis, two concepts were found to be of great help and worth noting. **Juncture** is a way of joining elements, amalgamating them into one global whole, while **diarheme** is a way of cutting them, breaking them, keeping them apart, these two terms are most fruitfully exploited in syntax. For the purposes of morphological analyses two main processes play a considerable role in inflexional morphology, or morphology of synthetic word-forms.

Within grammatical-inflexional morphology what we are interested in are the processes that characterise morpheme structure proper and morpheme boundaries. Morphonology of these units concentrates on discovering and formulation of the rules for the transformation of phonological sequences into morphological ones. The phonological non-identity of the different sound (and orthographic) complexes signals their functional morphological identity. It applies to the analysis of the inner structure of the grammatical expression of the plural number in nouns, the 3rd person singular of present tense forms in verbs, past tense forms in verbs. It is well known that if the stem ends in a strong (fortis) consonant, the inflexional morpheme is always [-s]; in the case of the weak (lenis) consonant it is [-z]. After sibilants the same morpheme has an altogether different sound envelope [-ɪz], where [-ɪ-] element is regarded as an interfix, a connecting element which belongs neither to the stem, nor to the inflexion, and is regularly inserted when the phonetic realisation of a given sequence is anthropophonically impossible. For example:

1) in *ideas* after a vowel — [-z];
songs after a weak consonant, a sonant — [-z];
hopes after a strong consonant, a plosive — [-s];
*bush**es*** after an affricative sound + interfix — [-z];

2) in *cri**es*** after a vowel — [-z];
moves after a weak consonant — [-z];
talks after a strong consonant — [-s];
washes after an affricative sound + interfix — [-z];

3) in *cri**ed*** — [-d];
*mov**ed*** — [-d];
*talk**ed*** — [-t];
*wast**ed*** — [-ɪd]

On morpheme boundaries not all the distinctive features of the sound are realised, some sound properties may become weakened, neutralised, some other strengthened, thus leading to **fusion**. In our case, the archiphoneme <z> which functions as the grammatical morpheme of the 3rd person singular in verbs is a bundle of distinctive features of groove, fricative, alveolar. Functionally speaking, the semiological function of the positional variants of the corresponding morpheme is based on a single distinctive feature — the opposition of strong versus weak, as in the following examples:

1) *Her taste in music coincid**es** with her husband**'s**. If you want to go by bus, it suit**s** me fine. He dig**s** all his information out of book**s** and report**s**. She tak**es** her children to school by car.*

2) *One of the gang blab**bed to** the police and they were all arrested. He swip**ed** at the ball and miss**ed**. I really sweat**ed** over this essay.*

Fusion can as well be seen on word-form boundaries in the flow of speech, as in *When I was eleven, I was sent to the secondary school.*

I'm missing you so much, you know? etc. **Agglutination** does not presuppose any change in the quality and the quantity of the neighbouring sounds within a word-form or on the boundaries of the morphemes like in *come* + ***ing***, *cry* + ***ing***, *stick* + ***ing***, *miss* + ***ing*** etc or in *rapid* + ***ly***, *scarce* + ***ly***, *main* + ***ly*** etc.

Derivative morphology is basically agglutinative. Besides, there are some other changes that can accompany form-building in Modern English, especially in the verbal and nounal systems. Thus, in the negative verbal forms like (*will*) — *won't*, (*shall*) — *shan't*, (*can*) — *can't*, (*do*) — *don't* we observe agglutinatively-added negative particle *not* with the dropping of a vowel and a qualitative change of the vowel in the verbal stem; in cases of *'ll go*, *'ll say*, *'ll write*, *'ll analyse* and alike *'ll* [l] is agglutinatively added both to the left-hand, and to the right-hand neighbouring morphemes (preceding pronoun, noun, adverb in the function of the subject and following the stem of the main lexical verb): ***I'll go** there myself*, *There'**ll be** no news* etc. It can be said that [l] functions as a grammatical prefix, equal to a grammatical inflexional morpheme in the stucture of the grammatical form of the future tense.

The formation of the plural in nouns is accompanied by the alternation of a final consonant in *calf — calves*, *elf — elves*, *half — halves*, *sheaf — sheaves*, *thief — thieves*, *turf — turves*, *wife — wives*, *wolf — wolves*. It can be as well accompanied by vowel change as in: *foot — feet*, *goose — geese*, *woman — women*, *louse — lice*, *mouse — mice*, *tooth — teeth*. Another type of grammatically pertinent variation is observed in the following word pairs:

[eɪ]	[æ]	[aɪ]	[ɪ]
sane	*sanity*	*divine*	*divinity*
vain	*vanity*	*sublime*	*sublimity*
urbane	*urbanity*	*sentile*	*sentility*
mendacious	*mendacity*	*finite*	*infinity*
state	*static*	*lyre* [aɪ]	*lyric*
angel	*angelic*	*parasite*	*parasitic*
volcano	*volcanic*		

[əʊ]	[ɒ]	[i:]	[e]
verbous	*verbosity*	*serene*	*serenity*
atrocious	*atrocity*	*meter*	*metric*
cone	*conic*	*athlete*	*athletic*
episode	*episodic*		
Plato	*Platonic*		

Although in all these cases we deal with the lexical units (and lexical morphemes), the observed regularities are not of lexical nature, they step out from the domain of lexis and approach grammar; functionally, they help to differentiate the lexical-grammatical properties of the whole classes of words — nouns and adjectives, thus, the meaning of those

changes is of a more abstract general character. These cases may be regarded as borderline ones between compounding (*snow-white*, *catlike*) and inflexion proper (*hopes*, *ideas*, *stepped out*, *regarded* etc).

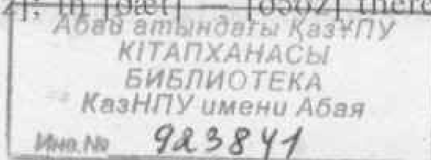
1.3.2. Processes affecting grammatical content

The relationship between linguistic form and linguistic meaning reveals itself in what is known as **syncretism** and **suspension**, or in other words, **grammatical homonymy** and **grammatical synonymy**. The latter is sometimes terminologically presented by "variation of expression", "redundance of expression plane", "multiplication of distinctions", "empty distinctions on the expression plane with no correlation of the plane of content" etc. Despite the obvious cases of syncretism and suspension the general rule remains valid. Normally, identity (sameness) on the expression plane points to the identity on the plane of content, and difference on the expression plane signals difference (otherness) on the plane of content.

By **syncretism** is meant falling together of two or more grammatical meanings in one and the same grammatical (inflexional) form. This fact becomes manifest mainly as dependent on the vigour of the non-syncretised-inflectional forms, their ability **to induce** or to evoke in the former the particular content.

In Russian nouns, for example, the forms of the nominative and the accusative in the declension-type of *мышь* are homonymous, they coincide in their expression, but remain different in their content. This statement can only be made because in Russian a paradigm of a noun normally has six inflexional forms, hence, the syncretised forms are discernible against the background of the non-syncretised ones. This, however, cannot be said about the English noun-form *man* in the function of the subject or the object. This form is not a result of any syncretism, because there are only two case forms in Modern English. Morphology of synthetic forms is, in general, based on inflexional homonymy and zero-morphemes make up for paucity of inflexional forms. Thus, in: *He* ***knew***$_1$ *that it's there somewhere. If he* ***knew***$_2$ *that all before. I* ***was***$_3$ *a teacher when I was 18. If I* ***was***$_4$*/****were***$_4$ *a teacher, I would not complain* the forms of the past indefinite and the subjunctive, *knew*$_1$, *knew*$_2$, *was*$_3$ and *was*$_4$, are homonymous; while *was*$_4$ and *were*$_4$ are synonymous, they are, although different in form, identical in the grammatical content they render.

Another example. The morpheme [z] can function as 1) the plural of nouns in: *dogs*, *cats*, *clashes*; 2) the possessive case inflexion in nouns: *dog's barking*, *a dog's life*, *cat's-eye*; 3) the plural form inflexion in demonstrative pronominal adjectives *this — these*, *that — those*, where the interchange of [s]/[z] is supported by the interchanging vowel in the root-morpheme [ðɪs] — [ði:z]; in [ðæt] — [ðəʊz] there is also the



interchange of [-t] with a zero-morpheme; [ðæt] — [ðəʊz], and further on zero with [-z].

Within the grammatical system of the English verb we also have the alternation of a sound of the root-morpheme with a zero-morpheme, like in *(I) think — (I) thought*, where [θɪnk] + $\text{zero}_{\text{1st psn sing present}}$ alternates with [$\theta\text{ɔ:} + t_{\text{1st psn past tense}}$].

The homonymy of [-z] includes also 4) the absolute form of pronouns like *hers*, *ours*; 5) the verbal inflexion of the 3rd person singular, present tense as in: *(he) speaks*, *declares*, *proposes*. The same sound (or sounds) in grammatical morphology obeys the rules of homonymy at large. We speak of **homonymy** when the same element of the sound, the same unit of the expression level is connected with different units on the semantic level. Homonymy presupposes that the grammatical meaning of two forms is incompatible, while the form is assumed to be identical. The grammatical meanings of the possessive in nouns and the 3rd person singular in verbs are **incompatible**, they cannot be brought together as variants of the same form. Thus, in [z_1] as the plural of nouns, [z_2] as the possessive case, [z_3] as the verbal inflexion, all three grammatical inflexions are identical in form but operate within a corresponding paradigmatic set. The content of [z_1] includes the idea of plurality, nominality, non-possessivity, the content of [z_2] includes the idea of possessivity absent in [z_1]; [z_3] includes the idea of singularity, verbality and thus stands opposite to [z_1]; [z_1] and [z_2] are compatible along one line of analysis — nominality, but incompatible in their relational meaning, the meaning of case, their differentiation is a subject of oppositional morphology.

Synonymy as a fact of grammatical morphology presupposes that two units have the same grammatical meaning being different in form, and the above case of *was_4/$were_4$* in *If I was/were a teacher, I would not complain* was given as an illustration.

Grammatical **polysemy** is observed in grammatical expression of a host of intricate distinctions of a noun known as the genitive or the possessive.

Things, objects, events, human beings can be specified as belonging to, or associated with, or connected with, as in, for example: *John's motorbike*; *her grandmother's house*; *the dog's head*; *John's arm*; *his friend's reaction*; *Mrs Thatcher's greatest error*; *the car's colour and design*; *the country's biggest city*; *the city's population*.

In some cases the possessive form of a noun functions in a similar way to a possessive pronoun: *Her hand felt different from David's. Her tone was more friendly than Stryke's. It is your responsibility rather than your friends'*.

Sometimes the idea of possessivity becomes rather abstract: *women's magazines* (magazines for women to read); *the men's lavatory* (to be used by men); *a policeman's uniform* (that makes them different from soldiers or navy officers etc).

The same grammatical inflexion may refer to a someone's home or place of work: *He's round at David's. She stopped off at the butcher's for a piece of steak.*

Sometimes ownership is specially emphasised lexically. Cf: *We must depend on his own assessment. We must depend on David's own assessment* etc.

Thus, all the above cases are brought together as semantic variants of the same grammatical meaning of possessivity, they are considered not to be incompatible, but polysemous, rendering the ideas of possessivity proper, partitivity, association, connection, qualification, location. Some of these forms become semantically close to polysemantic prepositional structures.

With: *to stay* ***with*** *a friend*; *to mix flour* ***with*** *milk*; *a book* ***with*** *a green cover*; *to eat* ***with*** *a spoon*; *to fight* ***with*** *courage*; *to buy* ***with*** *the money*; *to sail* ***with*** *the wind*.

By: ***by*** *the window* — near; ***by*** *the door* — through; *a play* ***by*** *Shakespeare*; *to play* ***by*** *the rules*; *swear* ***by*** *heaven*.

1.4. Analytical forms

The forms that have been just discussed are typical synthetic word-forms which can be used as the expression of different grammatical meanings. The grammatical system of Modern English is mainly based on what is usually described as ***analytical forms***, that is, combinations of the type *more rapidly*, *most tiresome*, *has declared*, *had acknowledged*, *was interviewed*, *have been invited* etc.

In the orthographic version, an analytical form appears as a combination of two or more elements, written separately; in the flow of speech, they are articulated as one global whole and their disintegration is always specially prosodically-syntactically grounded. **The function of an analytical form is equivalent to that of a single synthetic word-form**.

Synthesis and **analysis** are two very powerful morphological devices and processes. Synthesis can well be illustrated by the following example. In Middle English there was a tendency to add a negative particle either prefixally or suffixally to a word stem, as in *næfde* (*ne* + *hæfde*), *nill* (*ne* + *will*). *Not*, when taken as a separate word, is a development of *no* + *aught* < *nawiht* < *no whit* < *no hwit*, or of *ne* + *aught*. All deriving stems *whit*, *aught*, and the derived ones coexist in Modern English: *naught*, *nought*, *not*, thus demonstrating different stages of a synthesis. The same can be said about verbal negative forms that exist in "synthetic" and "analytical" forms of expression: *will* ***not*** *go* — *won****'t*** *go*, *do* ***not*** *know* — *don****'t*** *know*, *can****not*** *say* — *can****'t*** *say* etc. In dictionaries of Modern English the word *analytical* is either not defined at all or is explained as "using or involving analysis": *an analytical appraisal, an analytical approach/technique/mind.*

The Concise Oxford Dictionary of Current English by H. W. Fowler, F. G. Fowler notes: **analytical** (about language) using separate words instead of inflexions.

This statement holds true in many cases of linguistic expression: in *þ eos boc* ***sceal to*** *Wiogeraceastre* (Cura Pastoralis); *The murder* ***will out*** (proverb). ***To let down*** *a friend who has stood by you on so many occasions* ***is not playing the game***. *He* ***is not out of the top drawer***. Both phraseology as part of lexicology and minor syntax as part of major syntax rest mainly on analysity of the linguistic expression and content planes. Thus, less nervous is a free word-combination, *to be out of a top drawer* — is a phraseological unit, while *is playing* — functions as an analytical form of the verb *to play* within a more complex stucture — *to play a game*. **Analytical forms** are functionally equated with the synthetic grammatical word-forms, while **the phraseological units** are semantic equivalents of free word-combinations. **The functional simulation** of an analytical form is based on its **isolation** from the rest of free combinations of words used in a language to render a certain content. Isolation can be achieved by different means and become realised, as time goes on, to a different degree.

In nouns, a correlation between the possessive case form proper and many prepositional combinations still remains an apple of discord in linguistics. Cf:

The students would be welcome to use ***our library***. (possessive pronoun + noun)

They would be welcome to use ***students' library***. (possessive case, plural form)

The rapid growth ***of the banking service*** *was surprising*. (prepositional phrase)

The banking service's *growth was surprising*. (possessive case, singular form)

The supporters ***of Mr Healy*** *were numerous at that time, you know*. (prepositional phrase)

Mr Healy's *supporters were very active* (possessive case, singular form) etc.

In adjectives:

She was ***less frightened*** *than her sister*. (free word-combination)

She was ***more intelligent*** *than her husband*. (comparative degree, analytical form)

In pronouns:

Peter made ***a lot of mistakes*** *in his paper*. (prepositional phrase)

Most *racial* ***discrimination*** *is based on ignorance*. (superlative degree of *much* as synthetic form)

The existence of a series of synthetic forms of a word is a necessary prerequisite for any discussion of analytical forms in this or that

subsystem of English. The fact that there are synthetic forms of comparison in adjectives is crucial for interpreting the combinations of ***more/most*** + adjective, as its grammatical word-forms, like in *tall — **taller** — **tallest**, soft — **softer** — **softest**, heavy — **heavier** — **heaviest***; cf *handsome — **more** handsome — **most** handsome, obliging — **more** obliging — **most** obliging, unfortunate — **more** unfortunate — **most** unfortunate*. The fact that a similar analogy does not exist in English for expressing a less or diminishing quality or property as named by an adjective remains decisive in our treatment of *less/least* + adjective structure as a free word-combination.

In verbs, a situation turned out to be very complicated due to the fact that analysity has been taking an upper hand during the course of its development as a system. For a combination of words to become an analytical form, that is, a part of grammatical morphology, several essential conditions must be fulfilled. An analytical form is a word-combination of a specific character. It does not consist of two full lexical units, but of two words, one of which is syntactic, **syncategorematic** word and the other — the main, **categorematic** word which carries the burden of the full lexical meaning of the construction. In other words, neither lexical nor grammatical meaning of an analytical form can be attributed to one of the elements of its structure, both belong to this structure as a whole.

It must be mentioned that the meaning of the two parts should also be compared on the basis of greater or less abstraction. The lexical meaning of *written* in *have written* is concrete, whereas the meaning of *have* is, comparatively speaking, absrtact. It can be defined only in terms of the opposition between *have written* and *wrote*, *have written* and *had written*. Moreover, the combination as a whole cannot be explained on the basis of individual extralinguistic reference, because *have written* does not mean *I have something written* (and not just outlined). Otherwise stated, the composite nature of *have written* on the expression plane and its function on the semantic level make it indistinguishable from that of grammatically specified synthetic form proper.

In reality of speech there do exist cases when analytical forms tend to become less integral, less global, freer and more like word-combinations. In a passage that follows there are some conspicuous enough in this respect:

*All made a sunny picture, so bright that, early in the day though it was, **I felt myself being** dreamily **lulled** off into a musing fit. I mused on Kingston, or "Kyniges tun", as it **was called** in the days when Saxon kings **were crowned** there. The hard red bricks **have** only **grown** more firmly **set** with time, and their oak stairs **do not creak** and **grunt** when you try to go down them quietly. ... What **was said** in this case was that he, who **didn't care** carved oak, **should have** his drawing room **panelled** with it, while people who **do care** for it **have to pay** enormous prices to get it. ... Each person has what he*

***doesn't want**, and other have what he **does want**.* (J. K. Jerome, *Three Men in a Boat*)

A grammatical form is said to become isolated when a grammatical form does not exist in a combination with any other form than that under consideration, for example *been* in a combination with *has/have/had been*. It is unknown outside this type of stucture.

A grammatical form is said to be isolated if its grammatical meaning becomes different outside a combination in question, for example *panelled* in *have **panelled*** has a different grammatical loading than *panelled* in *he should have his drawing room **panelled*** (a) *and not painted or decorated with wallpaper*, b) or *he bought his drawing room **panelled*** etc).

Sometimes, however, **the combinability** of a lexically-loaded element with a grammatically-loaded one cannot be explained, and they stand out as "isolated". For example, there is a combination of two non-finite verbal forms: infinitive + Participle I, but not Participle I + Participle I like in *to be going* and not **being going*.

Combinability of a lexically loaded element and a grammatically loaded element (of the same word) is possible, but the series of these forms stand apart in their general meaning in the same syntactic environment, e. g. both forms of *will* are found in combinations like *will do* and *would do*, but the former functions within the indicative mood, while the latter within the oblique mood system. For example: *By next year all the money **will have been spent**.* (indicative) *If I had seen the advertisement in time, **I would have applied** for the job.* (irreal conditional)

In some other cases it is possible to speak of homonymous twin stuctures, where a lexical element may or may not become grammatically-morphologically isolated, thus, in a combination *this sound is palatalised* we can speak of an analogy between this pattern and patterns with adjectives proper — ***the sound is/becomes palatal/ voiceless**, the sound remains unreduced* etc. The use of the adverbial modifier transfers the whole structure from the nominatve into the verbal one, for example in *The past tense morpheme in a position after a weak plosive <d> is constantly voiced and frequently palatalised.* This type of isolation of a word-combination is lexically-grammatically bound.

It should be mentioned that there are word-combinations that in earlier English were only approaching the status of an analytical form:

1) *Wesan/bēon: weorðan* + Participle II of a transitive verb gave rise to passive voice forms: *You can't expect promotion to be handed to you on a plate.*

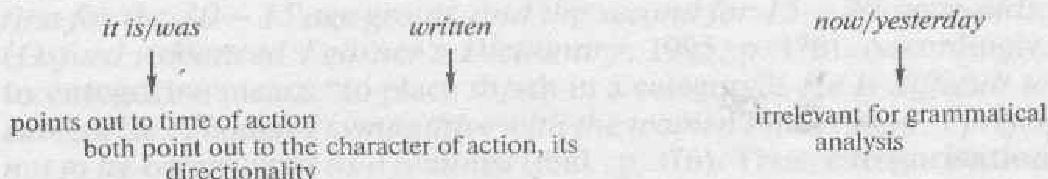
2) *Habban* + Participle II of a transitive verb and *wesan/bēon* + Participle II of an intransitive verb gave rise to perfective forms of taxis: *All thine enemies have opened their mouth against thee. The time of the singing of birds is come.*

3) Semi-auxiliary *willan/sculan* + infinitive gave rise to future tense forms with affixal **'ll**, as in *What'**ll** you do with it? You'**ll** be a fine teacher.* Alongside, there are many only partially grammaticalised ways of expressing futurity in Modern English. For example: *This time next week I **shall** be on holiday. We **shan't** know the results until next week. He'**ll** start school this year, **won't** he? I **will admit** that it wasn't a very sensible thing to do.*

4) Auxiliary *bēon/wesan* + Participle I of a lexically loaded verb gave rise to continuous aspect forms, as in: *We haven't heard from him for weeks but we're still **hoping** for a letter. The children were jumping up and down with excitement. Are you still **looking** for a job?*

To sum up:

Within grammatical morphology there are no analytical words but analytical forms of the words. These forms may be analytical and synthetic along different lines of linguistic interpretation. Thus, in a form of present or past passive, the idea of time is expressed synthetically, through one single element, while the ideas of passivity (or voice) is shown analytically, by means of both the auxiliary verb and the suffix — of Participle II, like in:



Originally, analytical forms are all free combinations of words, which have gradually become isolated under the stress of the morphological system of English.

It is the dual nature of analytical forms which explains the existence of a considerable number of borderline cases. On the one hand, certain grammatical **contexts** make for the vagueness of the borderline between analytical forms and word-combinations. On the other, there are some combinations in the English language (such as *shouldn't* + infinitive) which figure as analytical forms in some cases, while in others — tend to be indistinguishable from ordinary modal word-combinations.

This point deals with the relationship between an analytical form and a phraseological unit. When we speak of a certain unit as phraseological, we assume that it is characterised by lexical semantic isolation, by **idiomaticity**. The global meaning of a phraseological unit is not deducible from the simple sum of the meanings of its parts.

Although analytical forms are also global units, they differ from phraseological units in the sense that, in contrast to the latter, the speaker does not have to know **beforehand** what their global particular idiomatic meaning may be. No previous information is necessary for forms like *to be annihilated, backtracked, was demoted, has depleted* to be fully grammatically comprehended. In other words, if phraseological units

are analogous to words as lexical units, analytical forms are equivalents of the grammatical (inflectional) forms of words.

Phraseological units are completely lexicalised units and retain their lexical meanings whatever the change of their grammatical form, their environment is, like in *not to see the wood for the trees*: *The main purpose of education is too often forgotten — because of all the present arguments about different types of schools and different methods of teaching we are in danger of* ***not seeing the wood for the trees****. Whether viewers find this series fascinating as I do is difficult to judge.* ***I may not be able to see the wood for the trees*** *being involved in it.*

Analytical forms are not analogous to words as lexemes, but only to concrete and particular inflexional grammatical forms: *The door* ***was painted blue****.* (analytical) *He* ***painted*** *the door blue.* (synthetic) *She* ***writes*** *several letters every day.* (synthetic) *She* ***is writing*** *a letter now.* (analytical) *We* ***have been writing*** *letters all morning.* (analytical) *Those letters* ***might never have been written*** *if you hadn't reminded her.* (modal word-combination, *might* + analytical form)

Chapter 2
CATEGORISATION IN MORPHOLOGY

2.1. Categorisation: categories, categorial forms

Outside grammatical morphology, **category** is defined as operating in a system for dividing things according to appearances, qualities etc (*Cambridge International Dictionary of English*, 1995); a type, or a group of things having some features that are the same: a) *There are three* ***categories*** *of accommodation — standard, executive and de luxe.* b) *Some social scientists try to divide a population into* ***categories*** *according to how much money people earn.* (ibid., p. 205); **category**, a class, or a group of people or things regarded as having certain features etc in common: *The competition is divided into two* ***categories*** *— the first for the 10—15 age group, and the second for 15—20-year-olds.* (*Oxford Advanced Learner's Dictionary*, 1995, p. 176). Accordingly, **to categorise** means "to place sb/sth in a category": *He is difficult to* ***categorise****. Though I sympathise with the women's movement, I prefer not* ***to be categorised*** *as a feminist* (ibid., p. 176). Thus, **categorisation** turns out to be very much like **labelling**, that is, describing or classifying sb/sth (ibid., p. 658): *The press has* ***labelled*** *him* (*as*) *an extremist.*

In the *New Webster Encyclopedic Dictionary of the English Language* (1971) the word *category* is defined as follows: **category**, n (Greek *katēgoría* (= class or category), from *kategoreo* (= to accuse, to show, to demonstrate); *kata* (= down) and *agoreo* (= to speak in an assembly), from *agora* (= a forum, or a market), one of the highest classes to which objects of thought can be referred; one of the most general heads under which everything that can be asserted of any subject may be arranged; in a popular sense, any class or order in which certain things are embraced (ibid., p. 128). This definition is close to what can be found in philosophy: a category is a reverberation in the human mind of the most general properties of objects. Categories are derived from observation of the objects and their properties, they are rational abstractions and generalisations of the human mind. Thus, **categorisation** is the process of discovering and explaining the fundamental concepts of a science, the first step in the elaboration of a general scientific theory. Categorisation is closely related to a methodology of a science, the way of interpreting scientific facts, including language, its ontology and epistemology.

In philosophy, the categories of matter, time, space, motion, negation etc are the most general concepts that are the reverberations of

phenomena of objective world in our consciousness, they are the result and the steps in the process of our cognition of the world around us. These categories are of universal character and reflect properties and relationships proper to all natural and social phenomena.

In every concrete field of human knowledge (language as well) categories present the result of a very specific kind of reverberation of the particular aspects of objective reality. Within the domain of language, categories are the broadest and most general characteristics of linguistic phenomena, but not necessarily permanent and stable; language is in a state of flux and its dynamic character is also reflected in the generalisations made on the categorial level.

The *-emic* character of language is not superimposed by our analytical thinking, the system of levels and the system of categories reflect the properties and the relationships which the language has acquired at a particular stage of its development. For instance, **the category of semiological relevance** may be considered to characterise the feature level of the English language during the whole period of its development, while the category of taxis (or simultaneity-anteriority) reflects the properties of the English verb at a later stage in its history.

In his postulates Leonard Bloomfield explains the word *category* through the word *meaning*: "35 Definition. The functional meanings and the class meanings of a language are the categories of the language." The former is described earlier in 31: "The meaning of a position is a functional meaning". The latter is understood as in 34: "The functional meaning in which the forms of a form class appear constitutes the class meaning." Thus, it can be deduced that a category is a meaning of a form in a certain position.

It's worth repeating that language is primarily a means of communication, the most important aim of it consisting in the passing on of information, in exchanging the "shared meanings". By **linguistic meaning** is understood the specific kind of content engendered by the process of reverberation in human consciousness of objective, extralinguistic world, the latter forming the inner structure of linguistic units and with respect to which their expression, the sounds in which they are materialised, as it were, is the outer, phonetic structure. As has already been mentioned, there are two types of linguistic meaning: the concrete, lexical one and the abstract, grammatical one.

The category of linguistic meaning cannot be understood or expressed unless an insight is gained into the nature of linguistic expression, the form, the vocal activities. Phonetics-phonology realised very soon that in terms of meaning the sounds (and even phonemes) do not possess or express meanings themselves, but they only help to differentiate meanings. By establishing the category of semiological relevance the phonetics-phonology has made the great stride that rapidly raised this branch of linguistics to the status of a theoretical discipline.

Accordingly, investigations on the semantic level are to show how phonemes and morphemes are used to express meaning.

The relations between language, thought and reality can well be illustrated by quoting from David Abercrombie: "The naive or common-sense view is that language reflects the world and our thinking about it, that to the categories of language correspond the categories of the real world. Modern linguistics, however, inclines to the view that language is not a passive reflection of, but rather an active practical approach to, the world — a sorting out of it for the purpose of acting on it. Experience is dissected, split up, along lines laid down by nature." (*The Social Bases of Language*, 1963)

Compare this judgement to what Benjamin Whorf wrote in his *Language, Thought and Reality*: "Formulation of ideas is not an independent process, strictly rational in the old sense, but is part of a particular ***grammar***, and differs from slightly to greatly, between grammars. We dissect nature along lines laid down by our native languages. ... The world is presented in a kaleidoscopic flux of impressions which has to be organised by our minds and this means largely by linguistic systems in our minds. We cut nature up, organise it into concepts, and ascribe significances as we do, largely because we are parties to an agreement to organise it in this way — an agreement that holds throughout our speech community and is codified in the patterns of our language." (*Science and Linguistics*, 1956, pp. 460—68)

There is very much along these lines which as yet remains unexplained and has to be taken for granted. Exact historical information about how this or that unit or peculiarity of form and meaning had come into being, while others had been discarded, is in many cases not available.

But this does not mean at all that this is, in principle, inexplicable. On the opposite, language itself is cognisable, open to our cognition as everything else around us. The facts of language are explained by the interplay of a great number of factors which came in action jointly or separately at different times and under different circumstances.

Thus, colour terms are known in all human languages including *red*, the colour seen at least refracted end of spectrum, it is also said of shades varying from *crimson* to *bright brown* and *orange*, especially those seen in blood, sunset clouds, rubies, glowing coals, human lips and fox's hair; *red* is of bright warm colour, and as a general term is applied to many different shades and hues, as *crimson*, *scarlet*, *vermillion*. At the same time, people belonging to different cultures may differently appreciate the colour references even, generally speaking, "sharing the same colour system". Thus, for a Russian speaker of English *red* when said about somebody's hair will be associated with *reddish-yellow*, while for an English speaker it will imply *reddish-brown* (or *auburn*). Interestingly, *auburn* came to English from Latin *albus* (= white, light), this original meaning has changed over the centuries to "golden-brown" or "reddish-brown colour".

Another attempt in categorising linguistic units can be seen in words with **-ster** suffix, non-productive suffix in Modern English. There are the words that can be brought together as denoting a person belonging to a particular group (***youngster*** — "youth", ***gangster*** — "a member of armed criminals", ***spinster*** — "a woman who remains single after the convenient age of marrying"), or being abnormal in size, shape, function (***monster***, ***gangster***; perhaps ***spinster*** as violating generally accepted conventions of social behaviour). In other words, there may exist different dimensions of categorisation and different groups, classes, systems established and singled out.

The scientific view that linguistic categories are not the same as logical or psychological ones but highly specific **categories to be accounted for by the cultural and historical background of the different speech communities** was formed comparatively recently. The unpredictability and imaginativeness of grammatical categories with their specific but always **compulsory** character are now generally acknowledged. The new outlook has also brought it home to the students of language that all languages are "classifying languages" with no exceptions made. The words of language are the ultimate components of sentences, which could not be constructed if words did not fall into **classes**. These classes are often described as functional or "focus" ones. From a broader linguistic standpoint, words of different classes are regarded as fulfilling particular syntactic functions because such are the properties of the class in question, the class being set up or constituted by a given set of grammatical-morphological categories.

The words of a language are not categories, they have categories, and the similar categorial properties bring the words together into lexical-grammatical classes of words called "parts of speech".

2.2. Grammatical categories

A grammatical category is connected with a certain expression of a certain meaning which is systemically, recurrently rendered. To understand the process of establishing a grammatical category it is very important to introduce the concept of opposition. Grammatical categories are the reverberations of the most general properties possessed by word-forms and lexical-grammatical classes of words as a whole.

In terms of categories, a lexical-grammatical class of words may be said to be well-determined, or even over-determined like verbs, or under-determined like nouns in Modern English.

A grammatical category is constituted by the opposition of no less **than two mutually incompatible grammatical forms**, like in: *Let sleeping **dogs** lie*, or *It doesn't stand even a **dog's** chance*, where the noun in question is either used in the singular or the plural form, the two making the category of number; besides, *dogs* and *dog's* appear as

the realisations of another category — of case. This type of grammatical opposition is called a binary one.

There may exist in any class of words rudiments and relics of earlier stages of grammatical development. Thus, some nouns refuse to be used in the plural (*coffee*, *money*), or in the singular form (*news*, *means*, *trousers*, *scissors*), they may take other grammatical inflections for the plural: *ox — **oxen***, *goose — **geese***, *child — **children***, *analysis — **analyses*** etc.

A grammatical-inflectional form carries at least one categorial form and thus of necessity belongs to some morphological-grammatical category. In other words, in an inflectional form at least one grammatical-morphological category is manifest. According to prof. A. I. Smirnitsky **the minimal unit of grammatical meaning in its unity of minimal units of content and expression** is called **a categorial form**.

According to a definition of a grammatical category there must be no less than two categorial forms of the same category systemically and recurrently rendered in a language, these categorial forms must be mutually incompatible, that is, mutually exclusive. They are dissimilar units of the morphological level that cannot appear simultaneously in an utterance. For example, in *We **met** to discuss our plans* — all units are syntagmatically dissimilar, but they are not mutually opposed, we may take other class members from nouns, verbs to make an utterance, like *Students **met** to discuss their plans*, or even *Students **have already met** to discuss their plans* etc. These changes are less obligatorial than the grammatical, paradigmatic ones. We cannot produce anything like **Students has met*, or **We meets have discussed...* without violating the fundamental rules of grammatical morphology and syntax. An action or an event either is shown as singular or plural, past or present, indefinite or continuous, real or problematic etc.

The opposition of no less than two mutually incompatible categorial forms is the only possible realisation of a grammatical-morphological category which exists only in the categorial forms, by means of them, through them. It would be wrong to assume that the term "category" can be used to refer to a categorial form, i.e. to denote a common case form, the singular number form, — a category means to reduce the concept of category to that of a "generalised meaning".

The grammatical-morphological category is of a passing nature; the number of the categories of a particular word-class, the number of categorial forms can change in the course of time. The number of case forms in the English nouns is less today than it used to be in Old English, the number of oppositions in the English verb system has drastically increased since that time.

Suppose the independent use of **'s** to express possessivity and some other qualifications would become a recurrent growing and then a domineering tendency, if so, there would be no grammatical-morphological opposition and the category of case would disappear altogether,

thus, cf: *Mr Morrison's translation; all Balzak's characters; many of those R.A.'s painters admitted to* (*Royal Academy*); *uncle Jack's brother; Mary and Joan and Jane's room; the man I saw yesterday's daughter* etc, where the relation of *'s* to the qualified subject is becoming looser in every given instance.

All categorial properties of a word as a representative of a particular lexical-grammatical class of words of a given language are shown (**either overtly or covertly**) in each of its grammatical forms. But if a certain meaning can be immediately observed in all forms of the same word, then this meaning is to be assigned to a certain lexical or lexical-grammatical category: the meaning of **repeated action** as rendered by ***re***-prefix in ***re**-write*, ***re**-arrange* is compatible with the meanings of all other grammatical forms of these words and cannot be included into the system of grammatical-morphological oppositions. Cf in *repeat* the meaning of "something said or done many times, or regularly" becomes fully lexicalised; Latin *re* (= again) and *peto* (= to seek) also seen in ***petition***.

In a witty poem by Lewis Carroll we find many instances of ***-let*** used as a suffix to denote an object or thing of small size:

Manlet

In stature the Manlet was dwarfish —
No big burly Blunderbore he.
And he wearily gased on the crawfish
His wifelet has dressed for his tea.
Now reach me, sweet Atom, my gunlet
And hire the old shoelet for luck.
Let me hie to the bank of the runlet,
And shoot thee a Duck...

The meaning of *manlet, wifelet, gunlet, shoelet* etc is easily accessible because there are in English the words *runlet* and *rivulet* denoting "a small brook" or "a stream".

If the regularity and productivity of this pattern could have been established outside this brilliant poem, it would have been possible to single out a lexical-morphological category of size. So far this category has been discussed here as a potential one, not yet embracing a considerable number of nouns as part of speech. In other words, there cannot exist word-forms which cannot be analysed in terms of categorisation. Within the verbal system there are *do*-forms, the existence of which became crucial for rendering the meaning of the negative, non-performed, non-fulfilled, non-accomplished action, event etc:

don't }
doesn't } *speak*
didn't }

And it is the existence of *do*-forms in the negative that gave every reason to establish a category of negation within the system of

grammatical-morphological categories of the English verb. Of course, the degree of grammaticalisation is not the same in all negative forms that exist today, thus, there co-exist fully grammaticalised and only partially grammaticalised ways of expressing negation in Modern English:

1) in the domain of auxiliary verbs:

*be: He **is** a student.*	*He **isn't** a student.*
	*He **is not** a student.*
*He **is** coming.*	*He**'s not** coming.*
	*He **isn't** coming.*
do: I know him.	*I **don't** know him.*
*I **do** know him.*	*I **do not** know him.*

2) in the domain of modal verbs:

*will: I **will** repulse you.*	*I **won't** repulse you.*
	***I'll not** repulse you.*
	*I **will not** repulse you.*
*shall: I **shall** forgive him.*	*I **shan't** forgive him.*
	*I **shall not** forgive him.*
*can: I **can** do it.*	*I **can't** do it.*
	*I **cannot** do it.*
*have: I **have** to come.*	*I **don't have** to come.*
	*I **do not have** to come.*
	*I **have not** to come.*
*dare: **Dare** you tell him the news?*	*I showed him my new blouse but **I didn't dare**/(formal) **I dared not** tell him how much it cost.*
*I don't think she **dare/dares**.*	*I **wouldn't dare** have a party in my flat in case the neighbours complain.*
*need: He **needs** to lose a bit of weight.*	*You **needn't** worry.*
*I don't think we **need** ask him.*	*I **didn't need** to buy any extra material (but I did it).*
***Need** I say more?*	*You **needn't** have washed all those dishes, you know.*
	*No, you **needn't**.*

3) in the domain of lexically full-fledged verbs, like *know* and *hope*, either acceptable are: ***I don't know*** and ***I know not***, ***I don't hope*** and ***I hope not***. It should be noted in this connection that a grammatical form of a word appears as a bundle of categorial properties, some of which can become strengthened, or neutralised etc. For example, the forms *know* and *do know* in: ***I know** this story. **I do know** this story. **I knew** this story long before. **I did know** this story long before* — stand in opposition to each other as being neutral vs expressive; in the negative this distinction becomes replaced by the negative meaning

which, in its turn, can be shown as more intensive and more casual, ordinary:

I do know. }
I know. } *I don't know this story.*

I did know. }
I knew. } *I didn't know this story.*

It is within the negative forms themselves that we can speak of greater or less expressivity as being additionally prosodically brought out. Cf:

***I know** not this story.*
***I don't know** this story.*
***I do not know** this story.*

2.3. On dialectical unity of synchrony and diachrony in a morphological analysis

So far we have been presenting a general picture of what is generally known as morphology: the branch of linguistics that studies word-formation, including **the origin** and function of inflections and derivations. (*The American Heritage Dictionary*, New Laurel Edition, 1989). And here one of the questions which immediately arises is that how far does any student of English succeed in actually tying up together a description of **what is now** with **what happens** to **a whole system** in question at different synchronic stages which have already been singled out. Furthermore, how those well-established stages that had been singled out with a varying degree of accuracy and precision — how do they interact, interface in the overall development of the English language?

True, our goal will be now in narrowing down the immediate subject of discourse so that with a chosen part of morphological domain it could become feasible to demonstrate everlasting interface of synchrony and diachrony.

From what has already been said in great detail about morphology, its ultimate and basic units, the processes in which they are found to be interwoven it follows that it is the concept of **analytical form** of a word that remains one of the most arguable, disputatious, questionable and at the same time it is the analytical form that so far has been used all along as the mainstay of all morphological disquisitions at Moscow State University.

To this day, there are various kinds of periphrastic expressions of grammatical meanings in English that can be approached through the prism of above claimed **unity of synchrony and diachrony** so that to be properly placed in the **system of grammatical-morphological oppositions**.

The expression of the future in English is a case in point. On the one hand, there is a clear-cut triad of forms relating an action/event, state etc to a particular moment in the past, present or future: *went — goes — 'll go*; on the other, we have an excessive amount of possibilities of a reference to a moment/period of time following the moment of speech: *Now we realise* ***they will need*** *a strong central government. A speculation is growing that at least our hostages* ***may be released*** *soon. You believe the CIAgency* ***should be restricted****? We* ***are going to be*** *fair to him. We* ***have to realise*** *that the Agency is entirely the job of American people. We'll* ***have to re-design****, to reshape CIA. But sooner or later F. Castro* ***is to face it****. We* ***are looking into*** *it so that Iraq comply with the resolution. This is a harbinger for things* ***to come****. Crown Butte* ***plans to operate*** *for 15 years and hire 140 people. This week the Senate* ***is expected to vote*** *one-year moratorium. But advocates* ***predict*** *economic growth. A second major airport could be a cornerstone for the future vitality of the region. King Co* ***expects*** *that conditions* ***will*** *only* ***worsen*** *with new mining ventures.*

If for operational purposes we put aside all those cases when a future reference is shown through obviously lexical semantics of categorematic words (*to expect, to predict*) and those which are overburdened with a modal meaning of necessity, possibility or strong recommendation (*is to face, have to realise, could be* etc), we will find it only natural to start with the phenomenon of *shall/will* future reference.

Obviously, the only correct approach here is to begin with the facts of Old English. As is known from the literature on the subject in question, it all began in the Old English period when there arose a necessity of translating from Latin some sacred and sacrosanct bits and pieces of Biblical texts or Scrolls.

As to *sculan*, it had no rivals and stood both semantically and grammatically-morphologically alone among other verbs of modal semantics: *azan, cunnan, durran, mazan, unnan, motan* and *witan*.

The verb *wylan* was used and described in Old English grammar books against a background of two other semantically related words: *willan* and *wylnian*. It still remains a linguistic parable of that period and we take it as a fact without any more serious justification that it was *wylan* that superseded its rivals and survived till now in the system of modal verbs (as a syncategorematic verb).

As we shall see later, more attention should be paid to semantic values of these verbs and their involvement in the grammatical system, more attention to various shades of meaning they are apt to bring into discourse.

Now, let us turn back to the following cases: *sculan specan, sculan cuman, wyllan sinȝan* had the meaning of *to be compelled (to be determined) to come/to speak; to intend (to wish) to sing*. In many cases reference to futurity was taking the form of prediction, the future

event remaining hidden, unseen, not directly perceivable. Only chosen people had a supernatural power to carry the "message" about the future. They were called "prophets". In Jerusalem only priests and judges in synagogues (which in Greek means "assembly"; cf *demagogue* — "popular leader") could raise up the curtain off the unknown, in Judea — a Teacher of Righteousness — a Messiah, a "messenger" was teaching New Covenant to men who dedicated themselves to love of God, of virtue, and of men.

Acts 2, 16, 17. *But this is that which was spoken by the prophet Joel;...*

*And **it shall come to pass** in the last days, saith God, **I will pour out** of my Spirit upon all flesh: and your sons and your daughters **shall prophesy**, and your young men **shall** see visions, and your old men **shall dream** dreams:...*

19. *And **I will** shew wonders in heaven above, and signs in the earth beneath; blood and fire, and vapour and smoke;...*
20. ***The sun shall be turned** into darkness and the moon into blood, before that great and notable day of the Lord come;...*
21. *And **it shall come to pass**, that **whosoever shall call** on the name of the Lord **shall be saved**.*

In this chapter of the *Book of the Acts of the Apostles* (Greek: messenger, singular) we find words of address to people of Jerusalem to fulfil the scriptures about Jesus as supported by the reference to the King of Jews — David who had been given the same knowledge by the Holy Spirit (although physically David was dead long before). But not everybody among Pharisees believed in Jesus, the first, his own brother James who at this time was the main judge in Jerusalem. Thus, David as the witness:

25. *For David speaketh concerning him, I forsaw the Lord always before my face, for he is on my right hand, that I should not be moved:...*
26. *Therefore did my heart rejoice, and my tongue was glad; moreover also my flesh **shall** rest in hope:...*
27. *Because thou **wilt not** leave my soul in hell, neither **wilt** thou **suffer** thine Holy One to see corruption....*

Thus, *shall* and *will* semantically-functionally **parted**, the first to refer to the actions to come as independent of anybody's will, the second — to refer to the cause, or to causal force immediately reflecting the outside will. The hierarchy of engendered powers was strongly stamped on in the social life of many generations with a noticeable shift towards the man's own capacities in the world. We find in W. Shakespeare:

*There **shall** not be one minute in an hour wherein **I will** not kiss my sweet love's flower.*

At this time both $will_1$ and $will_2$ are often used:

The mother ***wills*** *it so.*
They ***willed*** *me say so.*
What custom ***wills****, in all things should we do it.*
God's mother ***willed*** *me to have my base vocation.*
Who ***willed*** *you?*
We do not otherwise than we are ***willed****.*

He craves a parley ***willing you to demand*** *your hostages.*
I'll send them *all as* ***willing*** *as I live.*
What you ***will have, I'll give****, and* ***willing*** *too* (i.e. ***willingly***).

To see how *will / 'll* relationship can be used in *Hamlet* we refer you to Act 1, Scene 4. As far as *will* is concerned, it can be said that already in the Old English period we could observe well-authenticated instances of *will*-predicates which cease to be mere word-combinations of two semantically independent words. To be more precise, there are some instances of non-intentional, non-volitional use of *will*.

Let us compare what we find in modern usage to that of earlier times: *But Philippi says he hopes Ford realises that* ***competition*** *against the new car* ***will be stiff****.* (TV programme) *But Baker is betting that* ***Shamir won't want*** *history to mark him as the man who blew a chance for Israel to negotiate with its Arab neighbors in search of peace.* (Am press) ***The hearings will clear up*** *it all.* (TV programe)

In Old English *Heptateuch*: *ða cwæð sēo nædre eft tō ða wife: Ne* ***bēo*** *gē* ***nateshwon dēade****, ðeah ðe ge of ðam trēowe eton.*

In Wycliffite (Purvey) Text: *Ge* ***schulen*** *not die bi deeth... goure igen schulen be* ***opened****, and ge shulen be as Goddis, knowynge good and yuel.*

In King James *Bible*: *Ye* ***shal not eate*** *of it, neither* ***shall*** *ye* ***touch*** *it, lest ye die. Ye* ***shal*** *not surely* ***die****... then your eyes* ***shall be*** *opened: and yee* ***shall bee*** *as Gods, knowing good and euill.*

In Modern American: *You* ***are not to eat*** *from any tree of the garden. You* ***would not die*** *at all. Your eyes* ***will be opened****, and you* ***will be*** *like gods who know good from evil.*

These instances recount the same story from *Genesis* and as time went on, the human cognition of their own postures changes from what was rendered as objectively predestined: *Ne* ***beo*** *ye nat eshowon* ***deade****; Ye* ***schulen not die*** *bi deeth — It was the Devil who told the first lie to a human being: Ye* ***shal not*** *surely* ***die****.* And in Early New English *shall* carries on a very strong assurance on the part of the speaker who is competing his own powers on a par with God.

In American English, prophetic-predictive *shall* ceases to be used and everywhere is found to be replaced by conditioning modal structure or *will*. If all the subsequent developments of *sculan* and *willan* could be traced forth up to now, it would be possible without any special and far-

fetched interpretation to say that what happened to them is simple and straightforward "desemantisation", a loss of their lexical meaning and a mere dwindling into two props — syntactic, syncategorematic form words. In other words, these two verbs simply shed their meanings and since then stand in a clear-cut opposition to full-fledged, semantically loaded categorematic verbs. And this line at first sight doesn't seem to require any special comment.

But this rather conventional and simplistic explanation had to be abandoned in the light of recent observations and Modern English usage.

What actually happened to *sculan* and *willan* was not desemantisation in the strict sense, nor grammaticalisation if viewed as a process of steady shedding the burden of their inherent modal content.

The verbs *shall* and *will* have always been and still are modal auxiliaries in their own right. And there is nothing against them to be included into an overall list of modals even in *An Extensive Grammar of English* published in 1985 by R. Quirk and his co-authors.

In Old English:

1) *Þeos bōc* ***sceal*** *to Wioʒeraceastre.* In this function *sceal* is close to *must* + *to* to denote direction.

2) *Ge* ***nyton*** *on hoylcere tide eower Hlaford cuman* ***wyle***. (***ne*** + ***witon***: *you know not at what hour Your Lord will come*) *The mannes Sunu* ***wyle*** *cuman.* (*The Son of man will come.*)

In Middle English:

And for to make yow the moore myry,
I ***wol*** *myselven goodly with yow ryde;*
Right at myn owene cost, and be youre gyde,
And who so ***wole*** *my juggement withseye*
Shal *paye al that we spenden by the weye.*
(J. Chaucer, *Canterbury Tales*)

The regular occurrence of *wol*-construction in the beginning and in the very end of many tales speaks to their credit as text-building word-combinations.

In Middle English:

Now I ***wol*** *passe as lightly as I kan.*
Now ***wol*** *I torne to my tale again;*
For I ***wol*** *speke or elles go my wey.* (ibid.)

Cf with *shal* constructions:

For this ye knowen al so ***wel*** *as I:*
Who so ***shal*** *telle a tale after a man,*
He moot reherce, as neigh as evere he kan.
or *Lat see now who* ***shal*** *telle the firste tale.*
Lat se now who ***shal*** *tell another tale.* (ibid.)

Other examples of volitional *will*:

1) *If ye* ***wol***$_1$ *any more of it* (*wol* = *wish*)
To telle it ***wol***$_2$ *I fonde.*

2) *And if that... verray angel be*
Than ***wol*** *I doon as thou hast preyed me,*
And if thou love another man, for soothe
Right with this swerd than ***wol₂ I slee*** *yow bothe.* (ibid.)

In New English some of the above-illustrated meanings and functions survived in proverbial phrases or popular quotations:

The murder ***will*** *out.*

Speed how it ***will, I shall*** *ere long have knowledge of my success.*

As ***will*** *the rest so* ***willeth*** *Rochester.*

Accidents ***will*** *happen in the most regulated families.*

He that ***will*** *not when he may, when he* ***will*** *he* ***shall*** *have nay.*

Thou ***shalt*** *not kill.*

A man ***shalt*** *not live by bread alone.*

Some other quotations from *Henry V* by W. Shakespeare:

Desire them all to my pavilion.

We ***shall*** *my Lord.* (*shall* — determination to fulfil the action)

Collect them all together at my tent: I'll be before thee. (The speaker is in power, there is no need to emphasise his intentions.)

I shall *do't my Lord.* (determination of a loyal subject)

Fear not my Lord, your servants ***shall*** *do so.* (the same as in the previous example)

Thus, you could have noticed that much the same applies to *sculan* although in a totally different way.

When the idea of being obliged or determined to do something is no longer there, it is found to be changed into something very different — so ideally on its way to becoming an analytical form of the word — a categorial form of the future within the categorial forms of tense.

One more example, from W. Scott's poem:

> ***If****, maiden, thou* ***wouldst*** *wend with me*
> *To leave both tower and town,*
> *Thou first* ***must*** *guess what life lead we,*
> *That dwell by dale and down:*
> *And* ***if*** *thou* ***canst*** *that riddle read*
> *As read full well you may,*
> *Then to the Green-wood* ***shalt*** *thou speed*
> *As blithe as Queen of May.*

From this context a reader got the evidence in favour of a conditioned advice on the part of a young lover given to his mistress so that to avoid a direct establishment of his authority or his anticipation of her response under any pressure or obligatoriness — hence a variety of modals paving an easier way for her to follow.

If now we would try to put everything so far said in a nutshell, we have to come to the conclusion that **the challenge made by two opposites — a word-combination and an analytical form is a reality of Modern English usage**.

It would be well justified then to proceed with another, methodologically important question.

In many branches of a linguistic science, the study so far has been reduced to what is wittily labelled as "paper" linguistics, and as a result, for years the prosodic characteristic features and the prosodic peculiarities of enunciation which have been accompanying above-mentioned processes were hardly ever taken into serious consideration.

All phonetic manifestations of *shall/will* forms in Modern English speech may be outlined in the following schematic way: [wɪl, l, ʃæl, ʃəl, ʃl] and the first question that we have to try to find an answer to is: what are those **salient** features that we have been trying to systematise and demonstrate? First and foremost, verbs *shall* and *will* are used in a variety of registers and speech situations revealing their **individual** modal semantics. Besides, there are cases when their modal loading becomes more elusive, more difficult to define, because new factors move into play, some of them pertaining to style of speech or to the rhythmical and prosodic organisation of a text.

Look at a poem by George Herbert (1593—1633):

Lord, who createdst in wealth and store
*Though foolishly he **l**ost the same,*
Decaying more and more
*Ti**ll** he became*
Most poor;
With thee
*Oh, **l**et me rise*
*As **l**arks harmonious**l**y*
And sing this day thy victories;
*Then sha**ll** fa**ll** further the flight in me.*

My tender age in sorrow did begin;
*And sti**ll** with sickness and shame*
Thou didst so punish sin
That I became
Most thin.
With thee
Let me combine
*And fee**l** this day thy victory:*
For if I imp my wing on thine,
*Affliction sha**ll** advance the flight in me.*

The reduplication of sonants and [l] in particular together with fricative [f] speaks for itself. This is an example of variation of form and sound in inflexional morphology.

And another example from Lewis Carroll's whimsical poetry; namely, a well-known verse of didactic author Mary Howitt so wittily out-parodied by L. Carroll:

Mary Howitt

Will you walk into my palor? said the spider to the Fly,
'Tis the prettiest little parlor that ever you did spy;
The way into my parlor is up a winding stair,
And I have many curious things to show you are there.
Oh, no, no, said little Fly, to ask me is in vain;
For who goes up your winding stair can ne'er come down again.

Lewis Carroll

Will you walk a little faster? said a whiting to a snail,
There's a porpoise close behind us, and he's treading on my tail.
See how eagerly the lobsters and the turtles all advance!
They are waiting on the shingle — will you come and join the dance?
Will you, won't you, will you, won't you join the dance?
Will you, won't you, will you, won't you, won't you join the dance?

1) Both are the examples of variation of form and sound in analytical morphology.

2) In the original we see "an example of item and arrangement", in its parody — a grotesque "item and process".

The stylistic potential of these verbs is best shown, of course, in the books of King James *Bible*. In this respect, one of them — *The Revelation of St. John Divine*, stands out far beyond their average occurrence in any piece of verbal art written since then. (See Komova T.A.: *Модальный глагол в языке и речи*. — М.: МГУ, 1990.)

Still, there is another tendency, first, to avoid the use of *shall*, especially in American English, second, to use *will* in sentences with no animate subject, third, to use a variety of periphrastic expressions, forms of aspect or modal constructions with *could*, *may* and *might*. In other words, **we here observe a growing tendency to modal understatement**.

At this point it is necessary to make a reference to at least two authoritative *Grammars*: *Grammar in Use* by R. Murphey (1988) and *A COBUILD English Grammar* ed. by J. Sinclair (1990), where **modality, futurity and negation are shown to be interfacing categories**.

So far we have been analysing the situation within the declarative, affirmative or assertive statements. Little information is usually given about **the negative verbal forms**. Presumably because they are supposed to be **in one-to-one correspondence with the affirmative ones**. True, a line of similarity, analogy or parallelism can well be observed. Striking differences come with frequency of occurrence (1 : 10, 1 : 30, 1 : 40), with a predilection for a limited group of lexical verbs, and a growing tendency to be reproduced as ready-made structures. Their plane of expression (sound-caul) varies, thus revealing **different degrees of fusion and grammaticalisation within a predicate of a sentence**. Besides, a

diachronic slicing becomes a rewarding procedure shedding light on the paradigmatic relations of negative forms.

For example, for *will* in the negative there is *will not* — demonstrating a main tendency, *won't* — dating back to Middle English, when *wol* functioned on a par with *wil* (see Chaucer's *Canterbury Tales*) and *'ll not* — which is a logical, but somewhat side-form in terms of usage today. Cf with other modals: *can* [æ] — *can't* [ɑ:] (ME phonetic shape); *shall* [æ] — *shan't* [ɑ:] (ME phonetic variant). Even with *must* there is a vowel change in the negative form: *must* [məst] — *mustn't* [mʌsnt].

2.4. On categorisation as a dynamic process in terms of synchrony

By many linguists the English vocabulary is, roughly speaking, divided into two major classes: names (nominatives, substantives) and verbs. The main principle on which this division rests is the principle of similarity and contrast. As has already been said, within each part of speech there can be observed words in which their class meaning is expressed both lexically and grammatically.

Thus, in *black* the class meaning of a quality coincides with the grammatical-categorial nature of an adjective with its main function of an attribute; in *black**en*** the same semantics of a quality is given a new grammatical-categorial expession of a verb denoting the process of acquiring this quality. In *beauti**ful***, however, the categorial meaning of quality is not primary when compared to the same semantics in a noun denoting a very abstract and elusive concept of beauty.

If now we take a closer look at two major classes: name and verb — we will, possibly, come to the idea of "shared territory", "no man's land" peacefully possessed by two proprietors.

Nouns can be easily recruited to fulfil the attributive functions: "*Hello, there, Joshua,*" *he said or rather shouted, that being part of the **theatrical** pose.* — where the metaphorical reference to theatrical performance became a part of semantics to denote artificiality of human behaviour. Cf: "*You haven't **a theatre** then? We have a very good Little **Theatre** in Warley,*" *Mrs Thompson said.* In the first case there is a reference to *theatre* as cultural centre with a company of actors, while in the second what is meant is an entertainment rather than art. *I don't, of course, care whether that young man looking at the **theatre bill** was wiser or kinder or more innocent. Oh, **theatregoing**'s all right. It's reading that you should beware of.*

Sometimes derivatives differ in a very subtle way, showing and realising different combinatorial preferences:

1) "*I heard the Librarian **laughing**. He had a high-pitched, rather effiminate **laugh**. That's his dirty joke **laugh**,*" *Reggie said.* "*He has*

a special one for every occasion. A respectful ***laugh****, a refined* ***laugh****, a derisive* ***laugh*** *when I say something he doesn't agree with."*

to laugh *v* — to produce inarticulate sounds expressive of mirth, joy, or derision; *n* — 1. the sound or act of laughing; 2. something amusing or ridiculous. (Old English *hloehan*)

2) *We all* ***burst out laughing****. It was one of those remarks which aren't funny in black and white but irresistably comic in actuality; our* ***shared laughter*** *had an effect of drawing me into their circle.*

laughter *n* — the act or sound of laughing (Old English *hleahtor*): *We all* ***burst*** *into* ***laughter*** *again.*

But to name an act of laughing only the simple root is used: *"That's a good idea. I feel quite sorry for those poor men." She* ***laughed****. "I've never seen any of those taxis in use..."*

The inhoative meaning of the verbal form in the last case is equal to (or, at least, similar to) that shown in the previous one. The question remains whether *laugh* is always associated with one person, and *laughter*, with many, or both are indifferent to the number of those who may act correspondingly or produce the sound in question either individually or collectively. More examples of the stem that may be converted into a nounal and verbal paradigms:

A. *You had only to hear him* ***lecture*** *to be convinced of his sincerity. He was fond of* ***lecturing*** *upon the younger writers of England and America. Not only did he make successful tours of the United States, but he* ***lectured*** *up and down Great Britain. Now and then he revised his* ***lectures*** *and issued them in neat little books.* (S. Maugham)

B. *Speakers of the language* ***know*** *when to use which (Water!, Away!, Ow!, Help!, Fine, No!) and in what sense: This* ***knowing*** *what to say makes a unity of the very different parts of language by making sense of their contrasts and connections.* (J. Robinson)

Noun and verb, both have markers of their own: the article for the noun, *to*-particle for the verb. At first sight both markers behave in a similar fashion: allow another word to split and specify their meaning, or can be dropped altogether, as in: ***The Greeks*** *built the Trojan horse* ***to trick*** *the Trojans.* ***The*** *greatest Greek* ***warriors*** *hid in the belly of the large hollow wooden* ***horse****. They hid there in* <zero> *order* ***to jump*** *out and* <zero> ***kill*** *the Trojans when they came* ***to*** *examine* ***the*** *peculiar* ***creature****,* ***a decoy*** *left them as* ***a gift****. From which derives* ***the*** *warning: "Beware of* <zero> ***Greeks*** *bearing* <zero> ***gifts****."* (C. Cleveland)

These two markers remain, however, ontologically different: the deictic orientation is strongly felt in the choice of one of three articles — *the*, *a*, zero; while reference to a case form in an infinitive (as a nounal form) is altogether lost and *to* functions as a formal boundary between an auxiliary or a modal verb and the main one in a compound predicate, like in:

*You **used to be** a stronger backer of him.*
*We **are not going to be** unfair.*
*We **have to realise** that CIA is entirely the job of American people.*

This boundary may not be observed at all in some other cases, like in:

Is there anything that will cause the senator's rejection?
I'm pretty sure what I should do etc.

The grammatical markers can be "creatively" used and the capacities of grammar could be exploited for aesthetic, artistic purposes:

The Rich arrived in pairs
And also in Rolls Royces
They talked of their affairs
In loud and strident voices.
The Husbands and the Wives
Of this select society
Lead independent lives
Of infinite variety.

The Poor arrived in Fords
Whose features they resembled
They laughed to see so many lords
And Ladies all assembled.
The People in Between
Looked underdone and harassed
And out of place and mean
And horribly embarrased.

(H. Bellock)

Sometimes in fiction the ambiguity of form may be clarified or left unspecified to satisfy the analytical tastes of a knowing reader: *The weather broke suddenly; it grew chilly and heavy rain fell. It put an end to our excursions. I was not sorry, for I did not know how I could look Mrs Driffield in the face now **that I had seen her meeting with** George Kemp.* (S. Maugham) The distinction between nounal and verbal property of the word is wholly dependent on the pause after *her*. The ambiguity may arise from two possibilities of phrasing the last part of this passage, with *her* understood either as personal or as possessive pronoun in reference to *meeting* — a non-finite verbal form or a noun.

2.5. On categorematic vs syncategorematic words in Modern English

By introducing this dichotomy we want to attract your attention to the fact that words, first and foremost, are categorematic, that is, they lend themselves to categorisation, and, second, that there are words that do not share some general, well-established categorial properties of a class they belong to.

It's common knowledge that all words of a given language can be systematised according to some principles or dimensions of categorisation, for example, according to their class meaning (words denoting objects, substances etc, words denoting qualities, words denoting actions); their individual meanings (like in personal or demonstrative pronouns *he, she/his, her*); their grammatical-morphological

categories (of number in nouns, of person in verbs, of degrees of comparison in adverbs and adjectives); their derivational lexical-morphological patterns **-ness** for nouns; **-less** for adjectives; **-ing** for participles as verbals; conversion for verbs; compounding for nouns and adverbs etc).

According to these principles, parts of speech — as lexical-grammatical classes of words — have been established. Within each part of speech there can be singled out the bulk and the periphery areas. Words on the periphery of the class do not share all the categorial properties of the whole class, even may be called defective, like a group of present-preterite modals in English. But "defectiveness" is that meaning of irregularity, individuality of this or that word or word group that can be observed not only in words but also in word-forms.

Individual properties of words can be observed in all parts of speech. This is closely related to what can be called **productivity** in form- and word-building. Thus, in a class of nouns *trousers*, *scissors* do not have the singular form; *means* takes a verb in the singular form; *child — children* differ from *kid — kids* in reference to the expression of plurality; the adjectives *front* and *right* have no morpheme to show a greater degree of a quality or property they denote, but they do render the meaning of the highest degree, like in *frontmost* and *rightmost* etc.

Whatever exceptions or irregularities can be, nevertheless, by **syncategorematicity** we do understand something which is fundamentally different and should be kept clearly apart from lexical/grammatical polysemy or homonymy.

Let us take some examples from *Angel Pavement* by J. B. Priestley (p. 69), where the participle in **-ing** performs the function of adverbial attribute in contrast to two other syntactic functions:

1. ***Waiting*** *for his train that night, he bought two evening papers instead of one, and read neither of them.*

2. *She hurried over to the entrance to N17 platform and looked over the barrier down the* ***waiting*** *room.*

3. *He was always catching himself* ***grumbling*** *about the children now and he did not want to be a* ***grumbling*** *father.*

One may well ask about the connection between what is seen in the given examples and the problem of discriminating **syncategorematic** words.

First, we must realise that there are not only the words which do not share the general, common to all other words (of the same class) properties, but also within a set of grammatical forms of the same words **there are units which may acquire some features of a neighbour class words**, just like in the above examples: a participle which is recognised for millennia as a verbal form (verbal, verbid, non-finite etc) is somewhat on the periphery of the verbal paradigm and shares the qualifications of an adjective and even those of a noun.

Traditionally, the analysis of **categorematic words** begins with those that possess the general meaning of a class and the particular meaning of their own as seen in words like *blacken* and *whiten* — "to make or become black" in contrast to "to make or become white", both sharing the same meaning of an action, a process. The same applies to many languages, Russian including: *белеть, чернеть; белить, чернить.*

Their general, class meaning is a meaning of relation expressed by means of grammatical inflections distinguishing these words from other names of objects, or qualities. Division into parts of speech is a **qualitative classification** of words per se. Noun, adjective, adverb, verb — **are categorematic classes of words**. This division is accounted for by what we think of a phenomenon of extralinguistic reality as shown through a word under consideration. There are concepts and notions which are subservient to others rendered in a word, which help to link ideas together or show the logic of our reasoning. Corresponding words are **prepositions**, **conjunctions**, **particles**, **articles**, and even **interjections**.

A question may be asked whether they are words, that is, do they possess a class meaning, an individual meaning, inflections to render the grammatical meanings, or what are their functions and derivational patterns?

It should be noted, however, that their identity as words remains unbroken among the linguists. Thus, for example, the class meaning of a preposition is that of a relation between the nouns denoting inanimate or animate objects, pronouns (which are pro-words and stand for the nouns in our speech).

At the same time each particular preposition possesses its own individual meaning, like ***in** a house* stands opposed to ***from** a house*, and ***on** a desk* is different from ***above*** and ***beneath** a desk*. True, their meaning is more abstract and less concrete, and cannot be immediately referred to a particular object of extralinguistic world. But they point out to relations between phenomena and objects which we perceive as existing or as being realised at the moment of speaking.

Their functions are fixed, and positionally bound, their derivational capacities [are] rather limited. Still, there are noticeable possibilities to extend their number as time goes on: *and*, *or*, *but* — are simple conjunctions, *whereas*, *nevertheless*, *because*, *concerning*, *provided* — are not structurally simple.

Their syncategorematicity, then, is shown against the background of the inflectional system of the categorematic words. It may be concluded, then, that the division into categorematic and syncategorematic words is **quantitative** in principle.

The first are often referred to as open classes, the second — as closed system because they cannot be extended by creating new members.

However, all classes, closed ones including, have been steadily developing and changing in the course of time due to the dynamic character of any of living languages. That is why the number of helpers

(determiners, operators, auxiliaries) can be enlarged at the expense of some other categorematic classes.

Let us look at some of these cases.

Thus, due to a particular functional shift, the word that is a derivative of the (categorematic) verbal stem *concern* — *concerning* joined the class of prepositions with a meaning of "about"; *during* is a word of a similar structure, with a meaning of "throughout the duration of"; *regarding* has a meaning of "about"; *notwithstanding* is used with a meaning of "in spite of".

The last in this series fulfils also the functions typical of conjunctions and adverbs:

notwithstanding — *cj* although; *adv* nevertheless

There is an opinion that the syncategorematic words do not have their own lexical meaning, but only syntactic, grammatical, formal meanings. With the material just adduced we tried to come to the point that the particular relational meaning in a preposition is its own lexical individual meaning, although incomparably more abstract than that in a verb or an adjective.

Abstractness of meaning, however, is not a reliable criterion because in every word-class there are units which carry a very abstract general idea: *simplicity*, *rigidness*; *could* (in ***could** have been*); *elusive*, *obscure; never*; *one* (human being); *future* etc.

As Prof. A. I. Smirnitsky wrote in his *Morphology of the English Language*, "... it's very important to keep in mind that the relational meaning not always should be a grammatical one." (See: Смирницкий А. И. *Морфология английского языка*. — М., 1959. — С. 182.) Grammatical units carrying grammatical meanings are not words but only units and meanings which are subservient, additional to the basic meanings rendered by the word as a whole. To reach the status of a grammatical meaning it must become additional to the lexical meaning of the same word: the meaning of inflection in a declined noun, or conjugated verb is grammatical, because it is not independent, primary, like a lexical meaning of a word in question. When this relational meaning **becomes central** and not subservient in the word semantic structure, it may be regarded as its lexical meaning: in a genitive case form: *bird's song* — the inflection expresses the grammatical meaning as additional to the lexical meaning of the word-form *bird*, while the similar relational meaning in *a song of a bird* becomes its central, lexical meaning associated with. Prof. A. I. Smirnitsky turned to this question two years earlier in 1957 when he wrote: "A definition of a grammatical unit must, above all, take into account two very important aspects, the inner side of the word, e.g. its relational meaning, and its outer side — the way this relational meaning is expressed through or in this linguistic unit." (See: Смирницкий А. И. *Синтаксис английского языка*. — М., 1957. — С. 40.)

If we go on claiming that the syncategorematic words do not have the lexical meaning of their own, then we should agree and admit that they cease to be **words**: this, however, seems to be downright wrong if we take a closer look at the English language.

The categorial (class) meaning in a syncategorematic word (for example, prepositions) does not stand out very noticeably. This meaning may be enhanced, or diminished as being dependent on its function in a particular collocation, that is, within a lexical-phraseological unit it helps to specify.

In prepositions, specifying spatial relations, it is strongly felt: *on*, *under* etc. In some prepositional verbal phrases its meaning may become incorporated into the meaning of the whole word: *to make up one's mind*; in some other cases the grammatical content and grammatical function come to the fore: *in respect **to** — irrespective **of**, to depend **on** — independent **of*** etc.

Many scholars believe that there is every reason to think that prepositions should be included into a larger class of adverbs (Smirnitsky, among them)*.

2.6. Categorisation in open-class system

It is traditional to speak of lexical-grammatical classes of words as either open or closed ones. Open classes are open to new membership, while closed classes are not so. Open classes may exploit different morphological devices to extend their membership, thus, **in nouns** suffixation, compounding, conversion and substantivisation serve this purpose:

suffixation: *blackness, outness; outgoer, yesser*;

compounding: *postscript, postage-stamp, man-servant*;

conversion: *shake-up, break-up, break-down, break-through; convert; support*;

substantivisation: *the rich, the poor*.

In adjectives compounding is a very productive way of word-formation, for example, *blue-eyed, well-dressed, never-ending, tight-fitting, duty-free, sugar-free, record-breaking* etc, on a par with suffixation, as in: *timeless, shameless, thoughtless, spotless* etc.

In terms of space-membership nouns and adjectives can be presented as follows:

a) To the core of the class of nouns belong *apple, table, time, salt*, that possess all the categorial properties of a class in question, those that do not are placed in a direction to the periphery of the class space:

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* A. Hornby includes prepositions, conjunctions and articles into the group of "particles"; see: A.S. Hornby, *Oxford Advanced Learner's Dictionary of Current English*. Oxford, 1982, vol. 2, p. 106.

salt	*money*	*the poor*
wine		
	man	
means	***apple***	*time*
blackness	***chair***	
break-through	*scissors*	*trousers*
yesser	*absent-mindedness*	*the rich*
b) *front* (*frontmost*)	*bad — worse — worst*	*jealous* (*more jealous,*
right (*rightmost*)	*good — better — best*	*most jealous*)
upper (*uppermost*)		*creamy*
ridiculous	***black*** (***blacker, blackest***)	*silky*
wooden	***blue*** (***bluer, bluest***)	*thoughtless*
doable		*early*
eatable	*spoonful*	*blue-eyed*

Adjectives that have all three forms of degrees of comparison (positive, comparative and superlative) form the core of a class, those lacking one of the forms: positive, or comparative demonstrate non-productive deriving stems, while productive ones show the way the elements of other classes step over the border to become adjectives.

2.7. On deixis as a category

Deixis is of Greek origin and in *deikava*, means "to point out, to show", cf *dexomai, to salute, to greet, to welcome*. It is through the phenomenon of deixis that the relationship between language and context is reflected in the linguistic structures. Deixis as a category of language is egocentrically organised and its centre coincides with the speaker, its location and time of speaking. Accordingly, the personal pronouns *I, we, you*, the demonstrative pronouns, tense forms and adverbs of time and place, as well as a variety of other linguistic units, form the categorial space of this linguistic category. If we place *I* in the centre of this space, from the pronominal point of view we will get the following picture:

I/we — you ***here*** **and** ***now***
non-*you*
(*he/she/they/it*)
this/these ***there*** **and** ***then***
that those

on the border of the visible world open to our senses there are

who, what, where, when

and further from the central point we find most distant and less definable references to *any, some, one, anywhere, somewhere, anybody, somebody, any time*; and even least known and most categorical

references to participants of discourse, or its place and time: *everybody, everywhere, always, ever; nobody, none, nothing, nowhere, never.*

In between there are numerous proximal and distal place and time references shown lexically or lexically-grammatically, like in: *since, before, after, so far, just now, now and then, recently, lately, as early as, long before, long ago, ahead, aside, behind* etc.

Tense forms encode time of the action as being tightly anchored to the time of the utterance, or speech situation; having placed the present tense, 1st person word-form in the centre of the imaginative sphere, we will get a space with the indicative mood forms closer to the centre, and all oblique mood forms scattering around: *I/we* — (fact-mood forms) *go — you go* ***here*** **and** ***now***.

It is with the 3rd person singular that the grammatical form of the English verbs needs and acquires special grammatical expression: *He/she/it goes; they go; 'm going; we/they are going* ***there*** **and** ***now***; *went; were going; was going; has gone; have gone; had gone* ***there*** **and** ***then, just now, before then***.

On the border of fact-mood and thought-mood (indicative vs non-indicative mood forms) there are located the forms with a more certain reference to futurity: *'ll go* and its equivalents: *will go, shall go, is about to go, have to go, must go (immediately, soon, next minute)*; and less certain futurity: *can go, may go, could/might go, would/should go (this afternoon, next year, any time, anywhere)*; less certain in the past: *could have gone, must have been, can't have done, should have seen, would have made (before now, long before, then* and *there)*.

In terms of time specification it is possible to present the above-mentioned tense forms in the following linear way:

irreal in the past (Subjunctive II, Conditional II forms);

real in the past (indicative past tense forms);

real in the present (indicative present tense forms);

real intention (*will/shall/'ll* forms, *is to, is about to, is* + **-ing** *to, will have* + Participle II);

problematic in the future (modal word-combinations, Conditional I, Subjunctive I).

On the border of these two divisions to the right, **the imperative forms** with *let*, and *do*-forms must be placed: *Go*, ***Do*** *go*, ***Let's*** *go*, ***Let*** *him go*, thus embracing a variety of references to the speaker's intention from direct command to a kind of less categorical instruction or demand.

2.8. Closed-system classification

When the number of the members of a class is countable and finite, then it can be said to belong to one of the closed classes. In English these are pro-words, conjunctions, prepositions, particles, articles, interjections, auxiliary verbs and modals.

2.8.1. Articles

Thus, the group of articles as a separate class of words of deictic semantics consists of *a* (*an*) as positional variants of the indefinite article, the definite article — *the* and the *zero*-article (or its meaningful absence). Being opposed to the *zero*-article, other two forms of the article carry on a very important information about a noun they define or classify.

***A* (*an*)** is used to refer to single things or units when you do not want to particularise your information: *Can I have **a** banana, please?*

A (*an*) is used when you single out one of many objects or people: *Is he **a** friend of yours?*

A (*an*) is used when you want to refer a person or an object in question to a class, category or group, as one representative of this: *She wants to be **a** doctor when she grows.*

Sometimes its use is a conventional one for rendering a positive connotation: *That's **an** idea! = That's **a** good idea.*

A (an) is used to refer to one example of an action denoted by a noun: *I'm just going to have **a** wash.*

A (*an*) is used to limit the meaning of an uncountable noun: *He has **a** great love of music. There was **a** fierceness in her voice.*

A (*an*) is used to attribute something to somebody: *Experts think that the recently discovered painting may be **a** Picasso* (*= by Picasso*).

A(*an*) is used before a personal (proper) name if you don't know the person you are referring to: *There's **a** Ms Evans to see you.*

A (*an*) is used before a proper name when you want to specify that the person in question doesn't have the qualities of a person meant: *She may look good on the cinema screen but she'll never be **a** Greta Garbo.*

A (*an*) is used to relate a person to a family: *I'd never have guessed he was **a** Wilson.*

The [ði:, ðə] is used when a listener or a reader knows what is being referred to. The immediate context can be of great help: *I have just bought a new shirt and a pair of gloves. **The** shirt was quite expensive, but **the** gloves weren't.*

The is used to refer to a particular place, institution without any further specification: *Where are **the** toilets? Shall we go to **the** bank immediately?*

The is used where there are in an utterance some other words of reference to the same thing meant: *Do you know well **the** other students in your class?*

The is used to refer to an object which is unique and the only one at the moment of speaking: ***The** sky was absolutely blue. I hardly know what will happen in **the** future.*

The is used when a noun takes an adjective in the superlative degree of comparison: *What's **the** highest mountain in Europe?*

The is used when a position of a noun in terms of ordering, arrangement is specified: *Who is **the** first to answer my question? Today is **the** 24th of May* (British); *May **the** 24th.*

The is used to refer to a very famous person, unmistakingly understood by a listener: *You don't mean to say you met **the** Richard Gere, do you?*

The is used for converting the adjectives into nouns: ***the** deceased, **the** poor, **the** inevitable*; in a structure like: ***the** former, **the** latter*; *the sooner **the** better.*

The is used to refer to a married couple: ***The Smiths** are coming to our party tonight.*

The is used to refer to the whole class of objects in question: *It is **the** car that is responsible for causing a lot of damage to our environment.*

The is used to refer to some musical instruments, dances etc: *He's learning to play **the** violin. Can you do **the** waltz?*

The is used to refer to a period of time: ***the** twenties, **the** nineties* etc.

The is used for emphasis like in: *Andrew's got a new job, **the** lucky devil!*

The is used with the names of the countries: ***The** USA, **The** United Kingdom, **The** Commonwealth.*

The may or may not be used with (***the***) *Lebanon*, (***the***) *Gambia*, (***the***) *Ukraine*, (***the***) *Sudan.*

The is used with a name of the country when limited by time: ***The** Spain of today.*

The is used with mountain chains: ***The** Rockies*; with group of islands: ***The** West Indies*; with the names of rivers: ***The** Volga*; with the names of oceans: ***The** Pacific*; with the names of seas: ***The** Mediterranean*; with the names of gulfs, bays and straits: ***The** Gulf of Mexico, **The** Bay of Biscay*; with the names of currents: ***The** Gulf Stream.*

The ***zero***-article is observed when the countable noun is used in the plural: *Articles deposited must be paid for in advance. Tickets must be purchased before boarding the train. Children are requested not to deposit litter in the play-area.*

No article is used with abstract nouns. There are a number of suffixes which are used to derive abstract nouns: **-ment**, **-ion**, **-ness**, **-ity**. The suffixes **-ment** and **-ion** are used to derive a noun from a verbal stem: *achieve**ment**, amaze**ment**, retire**ment**; act**ion**, collect**ion**, illus**ion***; **-ness** and **-ity** are used to derive nouns from adjectives: *aggressive**ness**, bitter**ness**, permissive**ness**; absurd**ity**, anonym**ity**, generos**ity**, prosper**ity**.*

There are some other less common suffixes used to produce abstract nouns: **-ship**, **-dom**, **-th**, **-hood**: *companion**ship**, owner**ship**, relation**ship**; martyr**dom**, star**dom**, wis**dom**; bread**th**, dep**th**, warm**th**, wid**th**; adult**hood**, mother**hood**, neighbour**hood**, sister**hood**.*

No article is used with the nouns that occur only in the plural form: ***Looks** are less important than personality in a partner. When I move to London I'll have to find **lodgings**.*

2.8.2. Articles with uncountable vs countable nouns

A noun can be used countably when what we are thinking of are **specific** things. A noun can be used uncountably when what we are thinking of is stuff, material, or the idea of a thing in general.

Drink *was the cause of all his problems (alcohol).*	*Did you buy* ***a paper*** *(a newspaper)?*
Trade *with China has increased (imports and exports).*	*There's* ***a hair*** *in my cup, it must be yours.*
I like both ***coffee*** *and* ***tea****.*	***A coffee*** *and two* ***teas****, please.*
Would you like some ***chocolate****?*	*Would you like* ***a chocolate****?*
I prefer a hot dog with ***onion****.*	*Will you pass me* ***an onion****, please?*
Can I have some ***light****?*	*Can I have* ***a light****?*
Iron *is a common, very hard metal used to make steel.*	*I can recommend you* ***a new branding-iron*** *(for marking cattle).*
Recent research has shed new ***light*** *on the causes of this disease.*	***The light*** *was beginning to fail (it was getting dark).*
	Far below us we could see ***the lights*** *of the city.*

To conclude:

The use of an article or its absence may become lexically-grammatically pertinent; extending or limiting the meaning of a word it specifies, changing the syntactic agreement of a noun and a corresponding form of a predicate in a sentence, transposing a noun from the class of uncountable nouns into the class of countable ones and vice versa, the latter being differently grammatically-morphologically determined.

2.8.3. Syncategorematic vs categorematic verbs

In the domain of English verbs the so-called lexical ones (*to cry, to believe, to die, to imagine, to speculate* etc) belong to the open-classes subsystem admitting new membership and demonstrating some productive ways in word-building, the new words sharing all the grammatical-morphological distinctions of a verb.

There are **suffixes:**

-ify — *typ**ify**, cod**ify**, spec**ify**, person**ify**, clar**ify*** etc;
-ize (-ise) — *epitom**ize**, minim**ize**, symbol**ize**, econom**ize**, special**ize***;
-en — *strength**en**, black**en**, redd**en***;
-ate — *specul**ate**, demonstr**ate**, appreci**ate**, captiv**ate**, cultiv**ate**, activ**ate**, dedic**ate**, encapsul**ate***.

There are **prefixes**:

en- — ***en**danger*, ***en**gender*, ***en**dure*;

ex- — ***ex**pose*, ***ex**press*, ***ex**tend*, ***ex**plore*, ***ex**tract*;

in- — ***in**form*, ***in**herit*, ***in**stall*, ***in**struct*, ***in**vent*, ***in**vest*;

out- — ***out**come*, ***out**lay*;

over- — ***over**estimate*, ***over**run*, ***over**price*, ***over**look*, ***over**do*, ***over**cook*;

de- — ***de**compose*, ***de**monstrate*;

re- — ***re**introduce*, ***re**act*, ***re**call*, ***re**cord*, ***re**cover*, ***re**cycle*, ***re**imburse*, ***re**inforce*, ***re**place*, ***re**novate*, ***re**view*, ***re**wind* etc;

un- — ***un**bend*, ***un**do*, ***un**dress*, ***un**load*, ***un**lock*, ***un**veil*, ***un**wrap*, ***un**zip*.

When viewed upon synchronically, the so-called closed classes in the English verb system appear to be stable, fixed and actually closed.

The auxiliary verbs *do*, *have*, *be* demonstrate a striking flexibility and dynamism of functions. They can be used independently thus revealing the properties of full-fledged lexical verbs: *How do you **do**? To **be** or not to **be** — that is the question. I **have** remembrances of yours that I have longed long to redeliver.* They take the infinitive of the lexical verbs and function as modals do: *to be to*, *to have to*.

To be to can express:

1) instructions: *You **are to** report to the police.*

2) arrangement: *They **are to** be married in June.*

3) destiny: *He **was** never **to** see his wife again.*

To have to can express:

1) obligation: *I **have to** answer the phone, wait a minute, please.*

2) necessity: ***Have** we **to** make our own way to the conference?*

3) advice: *You simply **have to** get a new job.*

4) drawing a logical conclusion: *There **has to** be a reason for his strange behaviour.*

5) sth as inevitable (ironically): *It **had to** start raining as soon as I'd hung all the washing out!*

Have is collocationally bound in *have got to* expressing:

1) obligation: *I've **got to** pay some bills today.*

2) necessity: *How many of these tablets **have** you **got to** take each day?*

3) advice: *You've **got to** try this recipe — it's delicious.*

Be takes different units thus demonstrating different degrees and stages of grammaticalisation in:

be + Participle I — an analytical form of aspect;

be + Participle II — an analytical form of voice;

be + *to* **V** — a modal word-combination;

be + *going to* **V** — a modally-coloured word-combination;

be + *about to* **V** — a modally-coloured word-combination.

Have also takes different units thus demonstrating different degrees of grammaticalisation in:

have + Participle II — an analytical form of taxis;
have been + Participle II — an analytical form of voice;
have + *to* **V** — a modal word-combination.

Do takes different types of infinitive and accompanied by a corresponding prosody expresses the following meanings:

do + **V** (without *to*): ***Do go!*** — an analytical form of the imperative;

does + **V** — an emphatic analytical form of the present tense, indicative: *He **does know** it himself*;

did + **V** — an emphatic analytical form of the past tense, indicative: *He **did answer** this letter in time!*

There is a group of semi-auxiliary verbs, that are only approaching the system of grammatical-morphological oppositions and are placed on the borderline between the auxiliaries proper and the lexical verbs: *It's **getting** dark. He **went** scarlet. She **turned** pale. It **seemed** quite realistic. They **remained** silent. It suddenly **turned** very cold. I'm **getting** tired. He **became** angry. Divorce **is becoming** more common.*

These examples point out to the dynamic processes that characterise the grammatical system of English. The English modals embrace a variety of linguistic units the main function of which is to additionally characterise an action from the point of view of its necessity, possibility, determination, unavoidability, inevitableness, preparedness, time of accomplishment, reality-irreality as caused by the circumstances, and reality-irreality as dependent on the will and capacities of the doer of the action and the one who reported about this action to the listeners. As a result, there are different approaches to their categorisation. The first approach is based on the grouping of different meanings that are rendered by corresponding forms, for example: willingness, intention, insistence, prediction — for *will*; willingness, insistence, probability — for *would*. The second approach is aimed at establishing the grammatical-morphological properties of the modals similar to those observed in the full-fledged lexical ones. The tense of modals is illustrated as follows:

Present	**Past**
can	*could*
may	*might*
shall	*should*
will/'ll	*would/'d*
must	(*had to*)
—	*used to*
ought to	—
need	—
dare	*dared*

The properties of the modals will be discussed in detail in section *3.8. Verbs...*, however, it should be specially noted that although closed, this subclass, or subsystem has always demonstrated a noticeable degree of

dynamism, with the admission of *had to* as a substitute of *must* in the past, or permitting the use of *need* and *dare* with different types of the infinitive. The latter helps us to differentiate between the modal semantics of *dare* in *dare + to* V structure, and grammaticalised modality of *dare* in *dare* + V (without *to*) structure becoming fully analogous to *can/may/must* + V type: ***Can** you **call** back tomorrow? **May** I **come** in? **Must** you **go** so soon? How **dare** he **take** my bicycle without even asking? **Need** we really **leave** so soon?* At the same time, *need* and *dare* behave differently in: *I **dare** you to tell your mother! Churchill **dared** not go against Americans. Nobody **dares** (to) criticise his decisions. They didn't **dare** (to) disobey.*

P.S. *To* shows that its use is optional. *Do we really need **to** leave so early?* (more formal) *You don't need **to** go home yet. We don't need a car in a city* vs *We need not a car in a city. I didn't need **to** wait very long for the bus.* It is due to *do*-formations and negative forms that we can see the difference between a grammatical-lexical or purely lexical way of expressing modality in *need* and *dare* predicates.

Chapter 3
PARTS-OF-SPEECH CLASSIFICATION

3.1. Pronouns. Pro-words. Their definition and specificity. Types of pronouns and their grammatical categories

A pronoun is used as a substitute for a noun or another pronoun. As a term, it comes from Latin *pronomen*: *pro* (= for), and *nomen* (= name). Traditionally, grammar describes a pronoun as a representative of a class of "pro-words": *he* — instead of *a man*, similarly to *here* — instead of *in this room*, or *there — at the window*; *one* or *ones* — instead of repeating words used in the preceding part of a sentence etc. Pro-words may be differently grouped. Thus, if to take into account a similarity in their structure, the following words can be brought together: ***once***, ***whence***, ***hence***, ***thence***, ***since***; ***who***, ***where***, ***what***, ***when***, ***why***, ***whether***, ***whither***, ***whence***; ***myself***, ***himself***, ***herself***, ***yourself***, ***oneself***, ***themselves***, ***itself***.

In structure, they may be simple and derivative, fused and agglutinative: *never* (*no + ever*), *nobody* (*no + body*). Having placed the 1st-person pronoun in the centre of an imaginative space, it is possible to arrange "pro-words" from the point of view of their distance from *I*, so that to show the way they reflect the process of human cognition and perception of the world around a man: from the visible, cognisable, known — to the less visible, less known, remoter world:

visible world (yes-words)

a well-defined area

I

me, my, mine, myself

you

you, your, yours, yourself

we

us, our, ours, ourselves

he

him, his, himself, his, henceforth, herein, here, hence, hereby, herafter

she

her$_1$, *her*$_2$, *hers, herself*

inanimate

it

it, its, itself

they

them, their, theirs, themselves, thou, this, that, these, those, thenceforward, there, thence, then, thither, thenceforth, thee, thy, thine, therabout, thereby, thereafter, thereto, thereupon, therefrom, therof, therein

an indefinite area

one, a, an, any, anyone, anybody, once, anywhere, ever, ever since

inanimate

anything

a questionable area

who, when, whence, why, whether, where, whither, whatever, whenever, wherever

inanimate

what

an unknown world (*no*-words)

no one, none, no, not, nowhere, never, nonetheless, neither, nay, nought, naught, nobody, nonentity (=of no importance), *nonesuch* (=without equal), *nevermore, nevertheless, nonevent* (=anticipated, but doesn't occur)

The elements of this system bring together morphology and syntax, these two parts of grammar. Some of them have the properties of categorematic words, personal pronouns, reflexive pronouns, demonstrative pronouns; differ in person, case, number (personal); only in person and number (reflexive); only in number (demonstrative); in case form – pronouns in **-one**, **-body**. The demonstrative group reveals another important dimension of categorisation — a reference to a distance from a speaker. If an object is closer to a speaker, the choice is with *this/these*; if an object is at a greater distance, the choice is with *that/those*.

The pro-words are deictic in their function and are spatially-temporally-directionally bound: if *I — am now here, hence* etc; if *that — is there, then* etc. Interestingly, this logic is violated by speech practice and gives a user of English a great number of variables. From the tabular representation given above, it becomes clear how categorematic and syncategorematic words approach each other: adverbs, pronouns, on the one hand, and conjunctions, on the other, for example there are adverbs: *here, there, hence, henceforth, thence, thenceforth,* ***since, that*** etc; conjunctions: *whether,* ***that, since***; prepositions: ***since***; pronouns: ***that,*** *this, one* etc; numerals: *one*.

In other words, it can be seen how categorematic words become less so and turn into syntactic, functional words: prepositions and conjunctions, thus giving way to homonymy of forms and/or polysemy of functions.

These cases, however, are exceptional and do not violate a more general line of differentiation between categorematic and syncategorematic words in English.

A pro-word may be used as a substitute for a phrase, like in: *Oh, yes, I'll be there, of course. — Oh, yes, I **shall**.* Or ***Does** Peter speak English?* may result in a positive answer *Yes, he **does*** or in a negative one *No, he **doesn't*** or even ***Yes*** or ***No***. All these words: *he, there, yes, shall, does, no* fulfil a similar function, they stand for the words that are their antecedents; they stand for the words that a speaker or a writer does not want to repeat; they are all referents that a speaker or a writer does not want to denote again by a noun, a proper name, a verb, a phrase etc. The pro-words are most frequently used in speech and writing. Cf; *"**The** book," says Vallins, "tries to make **the** reader sensitive to good English by giving examples of bad English — bad, **that** is, in the sense, **that** for **one** reason or **another**, **it** does not exactly express the meaning intended. The gross faults are illustrated **here**, and so are the subtle **ones**.* (M.A.K. Halliday, *What's the English We Use*, p.115)

The pronouns are usually classified according to their meaning and function under the heads of 1) personal, 2) possessive, 3) reflexive, 4) relative, 5) interrogative, 6) demonstrative, 7) universal, 8) indefinite, 9) negative; some of them are sometimes referred to as adjective pronouns, or pronominal adjectives.

3.1.1. Personal pronouns

A personal pronoun is used to refer to the person speaking, the person spoken to, or the person spoken about. In contrast to all other types of pronouns personal pronouns possess the grammatical-morphological categories of person, number, case.

		Nominative case	Possessive case	Objective case	Absolute case
1st person	singular	*I*	*my*	*me*	*mine*
2nd person	singular	*you*	*your*	*you*	*yours*
	(obsolete)	*thou*	*thy*	*thee*	*thine*
3rd person	singular masculine	*he**	*his*	*him*	*his*
	feminine	*she**	*her*	*her*	*hers*
	neuter	*it*	*its*	*it*	
1st person	plural	*we*	*our*	*us*	*ours*
2nd person	plural	*you*	*your*	*you*	*yours*
3rd person	plural (all genders)	*they*	*their*	*them*	*theirs*

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* *He* and *she* are said to be the words that "may cause offence", and to avoid causing this offence, one can use "culturally correct" expressions such as *he/she, s/he*, or *him-/herself* in writing. In conversation, to avoid any reference to sex, one may say *they, them, their* instead of *he, she, her, his, her, him*. (See: *Macmillan English Dictionary for Advanced Learnes*. Oxford, 2002, p. 657.)

The pronouns in the nominative case form function as a subject, the pronouns in the possessive case form function as adjectives, the pronouns in the objective case form function, accordingly, as objects, while the pronouns in the absolute-form function as a nominative group. For example, *This book is mine* (= *my book*). These forms are always accented in speech and prosodically are brought out.

Reflexive pronouns embrace indefinite *oneself*, thus slightly extending the membership: *myself, yourself, himself, herself, itself, oneself, ourselves, yourselves, themselves.* They possess a category of number, and sometimes, when a mixture of persons is involved, the **reflexive** pronoun conforms to the 1st person, or to the 2nd person (expressed in a subject): *You, John and I mustn't deceive* ***ourselves****. You and John mustn't deceive* ***yourselves****.* ***One*** *mustn't fool* ***oneself****.* But: ***Nobody*** *must fool* ***himself****.*

Relative pronouns possess the categorial distinctions of gender (inanimate or animate in the antecedent), and case:

1) *who, whom, whose: I met a friend* ***who*** *was at school with you.*

2) *which, whose: A war broke out* ***which*** *lasted forty years.*

That is a relative pronoun of a more general semantics: *The letter* ***that*** *came this morning was from my father. The woman* ***that*** *spoke to me in the bus used to live near me in Exeter. All* ***that*** *I have is yours. It was only much later* ***that*** *I started to feel better.*

3.1.2. Interrogative pronouns

Interrogative pronouns are very close in their function to other *wh*-words:

who	in:	***Who*** *is that?*
what	in:	***What*** *did you say?*
which	in:	*There are two books,* ***which*** *is yours?*
whose	in:	***Whose*** *are those books?*
		Whose *window was broken?*

Cf: ***Why*** *did it happen?* ***Where*** *did they go?* ***When*** *did it happen?* etc.

Questions on the pattern ***Who*** *did you give it to?* are frequently heard, ***To whom*** *did he give it?* sounds more formal.

3.1.3. Reciprocal pronouns

Reciprocal pronouns stand very close to the reflexive ones; *each other* pattern is used when there are two antecedents; when there are more than two involved, *one another* is used: *John likes Mary and Mary likes John — John and Mary like* ***each other****. All their children*

are fond of ***one another****. He put his books beside* ***one another****. The students borrowed* ***each other's*** *notes.* The last example shows that reciprocal pronouns do possess a grammatical-morphological category of case, being used in the genitive case form: *other — other's.*

3.1.4. Demonstrative pronouns

Demonstrative pronouns share the category of **number** and, besides, differentiate between relative immediacy and relative remoteness of the object they point out to.

	"near"	"remote"
Singular	*this*	*that*
Plural	*these*	*those*

The use of *this/that, these/those* doesn't exclusively depend on the objectively-perceived distance. By "bringing" an object of reference closer to himself, a speaker may express some emotional, expressive, evaluative connotations and attitudes: *I like* ***these*** *apples better than* ***those*** *bought last week. They approved of* ***this*** *idea of mine and rejected* ***that*** *other one I spoke to you about recently.* Cf: *I turned around and saw at some distance* ***this*** *lovely girl. Here comes* ***that*** *awful Jack and all* ***those*** *children of his.* There are universal pronouns including *each, every, all* and *every*-compounds *everyone, everybody.* The last two possess the **case** category:

Nominative case	Genitive case
everyone	*everyone's*
everybody	*everybody's*
everything	

You eat the olives, ***everybody*** *else hates them. I never remember* ***everybody's*** *name. How's* ***everything*** *with you? Money isn't* ***everything****. I've talked to nearly everyone concerned.*

Each is a pronoun that points out to every person, thing, group, it agrees with nouns in the singular and the plural form and agrees in number with a verb: ***Each*** *day passed without any news. I looked into* ***each*** *corner of the room.*

Each points out to every individual member of a group: ***each*** *of the boys,* ***each*** *of the students.* ***Each*** *of them phoned to thank me.* As a subject: ***Each*** *of us has a company car. We* ***each*** *have a company car.* As an object: *I'll see* ***each*** *of you very soon. He gave us an ice cream* ***each****.*

Every is used with countable nouns to refer to individual people or things belonging to a certain group of people or things: ***Every*** *child in the class passed the examination. I've got* ***every*** *record she has ever made.*

Every is used to emphasise the meaning of a noun it specifies and the whole message: *I could hear **every** sound, **every** word they whispered. I had to work for **every** single penny I earned.*

Every is used to specify the time interval: *The buses go **every** 10 minutes. Every* is collocationally bound in *every other* (*=all the other*) *people or things*: ***Every other** girl except me is wearing jeans.*

All is used with plural nouns: ***All** horses are animals, but not **all** animals are horses.*

All takes the position before the article: ***All** the people you invited are coming.*

All takes the position before numerals: ***All** five guests were in black and white.*

All is used either with uncountable nouns, or the countable nouns in the singular form. ***All** silk tends to shrink. He has lost **all** his money. She was abroad **all** last summer.* (period of time)

All is used emphatically: *She was **all** kindness.*

All is used as "any", "whatever": *He denied **all** knowledge of the crime.*

3.1.5. Indefinite pronouns

Indefinite pronouns present a group of words of various semantics and structure. They may be structurally simple: *some*, *any*; complex: *either*; compound: *something*, *anything*. In meaning, pronouns belonging to this group can be divided into partitive: *some*, *any*; assertive: *some*, *somebody*, *both*, *either*; non-assertive: *any*, *anyone*, *anybody*, *another*; negative: *none*, *no one*, *neither*, *nobody*.

In terms of definiteness-indefiniteness, *both* and *either* are less indefinite and stand aside (cf with reflexive pronouns). Quantifying indefinite pronouns are: *enough*, *few*, *little*, *many*, *much* and *several*.

These pronouns are brought together on the basis of their functional similarity as pro-words, like all nouns they can be used as the subject, direct object, or indirect object of a clause, or the object of a preposition.

Some indefinite pronouns function equally to the nominative case of the noun they replace, some other pronouns can occupy a syntactic position typical only of a possessive case form of a personal pronoun (for example, *other*).

Thus, positionally *any*, *another* behave like nouns and pronouns, whereas *other* can be equated with a possessive case form of a personal pronoun, or an adjective and is positionally bound.

Not all pronouns of this group share the same grammatical-morphological properties and distinctions:

few		*fewer*
little	are declinable	*less*
much		*more, most*
many		

Semantically, all these pronouns imply plurality of objects, mass, people they replace and refer to. This reference is supported grammatically-syntactically by the corresponding form of a verb, singular or plural.

Some is used:

1) with uncountable nouns: *Would you like* ***some*** *milk in your coffee?*

2) with countable nouns: *Didn't you borrow* ***some*** *records of mine?* ***Some*** *man at the door is asking to see you.*

3) for negative emphasis: ***Some*** *kind of expert you are!*

4) for positive emphasis: *That's* ***some*** *achievement — you must be very proud.* ***Some*** *will disapprove of the idea.*

Someone: ***Someone*** *from your office phoned. You must marry* ***someone*** *— and you mustn't marry just anyone.*

Somebody: *He thinks he's really* ***somebody*** (a very important person). *Will* ***somebody*** *open the door? Did* ***somebody*** *phone last night?* (a call is expected)

Anybody: ***Anybody*** *could dress well with as much money as he's got. Did* ***anybody*** *phone last night?* (a call is not expected)

Anyone: *Freud contributed more than* ***anyone*** *to the understanding of dreams. I had not spoken to* ***anyone*** *all day.*

Any: ***Any*** *offer would be better than this. I don't think there'll be* ***any*** *snow this Christmas.* ***Any*** *moment there's going to be a quarrel between these two.*

Any is used in the collocation in *any case* equal to *whatever happens*: *You should be able to catch a bus at midnight, but* ***in any case*** *you can always take a taxi.*

Any is morphologically-syntactically bound in the negative and interrogative sentences: *Can't you run* ***any*** *faster? None of us is getting* ***any*** *younger. This radio isn't any good.* (= *in the least*)

Both is used as an attribute: ***Both*** *my parents are journalists.*

Both is used as part of prepositional collocations: *Her interest in history came from her parents* ***both*** *of whom were historians. He has written two novels,* ***both*** *of which have been made into television series.*

Both is used in combination with a conjunction: *I feel* ***both*** *happy and sad.*

Either means "one" or "the other of two", it can be used in an adjectival function: ***Either*** *person would be fine for the job. You can get there by train or by bus — in* ***either*** *case it'll take an hour.*

Either can be used in combination with a conjunction *or*: *We can eat* ***either*** *now* ***or*** *after the show.*

Few can be used independently as the subject, as part of the complex subject: *Of the 150 passengers,* ***few*** *escaped injury.* ***Fewer*** *than 50 students applied for the course.*

Few can be used with countable nouns in an adjectival function: *The police have very* ***few*** *clues to the murderer's identity. The last* ***few*** *years have been very difficult.*

Little is used to refer to a small amount: *I understood **little** of what he said. The **little** that I have seen of his work is excellent.*

It is used to refer to distance, time: *You may wait a **little** while.*

It is used to refer to age: *I had curly hair when I was **little*** (= *young*).

It is used with uncountable nouns: *There was **little** doubt in this case.*

Comparative and superlative forms with *little* are very rare. It is more common to use *smaller* and *smallest*: *a **little** purse*; *a **little** group of tourists*; *She gave a **little** movement of impatience.*

Little may express a favourable opinion in collocations with *nice*, *pretty*: *a **nice little** room*, *a **pretty little** cottage* etc.

Much is used to refer to a large amount or quantity: *Is there any mail? Not very **much**. I've got far too **much** to do.*

It is used in negative and interrogative sentences with uncountable nouns: *Take as **much** time as you like.*

Many is used with the singular form of the verb: ***Many** a young person has experimented with drugs. I've been there **many** a time.*

Many is used with countable nouns: *How **many** children have you got? Do you know **many** of the people at the conference?*

Many is used in lexically-bound collocations: *a good/great many* for an emphatic function: *I've known him for **a good many** years.*

As many as: *There were **as many as** 200 people at my first lecture, you know.*

3.1.6. Negative pronouns

None/nobody is equal to *not anyone*, *no person*: ***Nobody** was at home. When I arrived, there was **nobody** there.*

Nobody is used to refer to a person of no importance: *They are just a bunch of **nobodies**.*

Nothing is equal to *not anything*, *no single thing*. ***Nothing*** (*else*) *matters to him apart from his job. There's **nothing** you can do to help.*

Nothing is used emphatically: *I used to love him but he's **nothing** to me any more.*

Nothing is used as part of lexically-bound collocations: *not for nothing* equals *a very good reason*: ***Not for nothing** was he called the king of rock'n'roll.*

It is used emphatically in *nothing less than*: *His negligence was **nothing less than** criminal.*

3.2. Prepositions. Semantics and functions of prepositions

Prepositions are syncategorematic words, they are limited in number, nevertheless, they fulfil a variety of functions, and are morphologically simple: *at*, *by*, *on*, *of*, *down*, *for*, *from*, *per*, *since*, *with*

etc; complex: *about*, *around*, *above*, *across*, *after*. This structural type lends itself to morphological analysis, revealing different types of deriving stem: prefixal in *between*, *betwixt*, *along*, *behind*; suffixal in *among — amongst*, *again — against*. There are prepositional word-combinations like *out of*, *in front of* etc.

In the process of functional transposition and desemantisation, categorematic words became prepositions thus extending the membership of this class: *concerning*, *considering*, *regarding*, *during* etc.

Prepositions are said to denote a relation of one noun (or its substitute, that precedes it) to another noun (or its substitute that follows): *One approach* ***to*** *answering this question is to look* ***at*** *the largest dictionary* ***of*** *currently used English. All the definitions* ***of*** *(say) "give" appear* ***under*** *that entry. It provides separate entries* ***for*** *irregular forms, such as "gave" and "given", crossreferring them* ***to*** *the main entry.* There are prepositions which are closely related to adverbs, it makes it very difficult to tell one from another: *In the first week of March, Father had a third attack. Helen was* ***out*** *(adverb) shopping at the time. He was not* ***out*** *of the top drawer (= not a gentleman).*

Desemantisation affected a preposition as well, turning it into a particle. Historically, *to* was a marker of the case form of a noun, later on giving rise to an infinitive of the verb. Cf: ***To*** *answer this question we are* ***to*** *look at the dictionary. Children like* ***to*** *read and* ***to*** *be read to.* Lexicalisation also affected some prepositional word-combinations, turning them into adverbs: *today*, *tomorrow*.

Considering is a preposition in: ***Considering*** *his age, he has made an excellent progress.* ***Considering*** *the weather, we got here quite quickly.* Cf *considering* as a participle in: ***Considering*** *conditions in the office, she thought it wise not to apply for a job.*

*Considering** is a part of a conjunction in: ***Considering*** *that he is rather young, his parents have advised him not to apply for that job.* ***Considering*** *(that) she eats so much chocolate, her figure is wonderful.* ***Considering*** *what nice parents they've got, they're horrible children.*

Concerning is a preposition stylistically marked as formal in: *If you have any information* ***concerning*** *the incident at the station, please contact the police. I've got a letter from the tax authorities* ***concerning*** *my tax payments.*

During can refer to a period of time from the beginning to the end: *They work* ***during*** *the night and sleep by day.*

During may refer to a period of time between two points of time: *I woke up several times* ***during*** *the night. This programme will be shown on television during the weekend.*

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* *Considering* is said to be a function word approaching adverb when used at the end of a sentence in spoken English: *He does very well,* ***considering*** *how old he is.* (See: *Macmillan English Dictionary of Advanced Learners*. Oxford, 2002, p. 295.)

Regarding is close in its meaning to a) "about": *The company is being questioned* ***regarding*** *its employment policy*; b) "concerning": *She said nothing* ***regarding*** *your request.*

In terms of semantic differentiation, prepositions may be used "directly" and "metaphorically", like *into* in *into the house — into the fashion*. As part of the former, it renders the spatial relation, as part of the latter — a temporal one.

Some prepositions function exclusively as prepositions, for example, *by*; some other prepositions exist on a par with conjunctions: ***after*** *he spoke*, ***after*** *speaking to him —* ***after*** *his speech*.

Prepositional word-combinations are numerous: *in the light of, in aid of, in need of, in front of, in charge of, in lieu of, in quest of, in respect of, in spite of, in line with, in contrast to, in favour of, in view of, in compliance with*.

Some prepositions are semantically simple, like *as*: *He went to the fancy-dress party dressed* ***as*** *a banana*.

The majority of prepositions render a number of references:

At — to space, time, goal, target, stimulus, standard: ***at*** *home*, ***at*** *8 o'clock, look* ***at*** *me!, to laugh* ***at*** *one's joke, to be* ***at*** *war, to buy shoes* ***at*** *$150, to be good* ***at*** *getting on with people, to play* ***at*** *one's best* etc.

By — to space, time, means, instrument, stimulus etc: ***by*** *the fire*, ***by*** *midnight, to be amazed* ***by*** *what one said*, ***by*** *train, their wages were increased* ***by*** *12 %, day* ***by*** *day*.

Prepositions induce different implications in a corresponding noun:

1) *The frost made patterns* ***on*** *the window* (as a flat glass surface).
   An unknown face appeared ***in*** *the window* (as a framed area).
2) *Players were practising* ***on*** *the field* (as a flat ground for sports).
   Bisons were gazing ***in*** *the field* (as an enclosed area).
3) *She was sitting* ***on*** *the grass* (as cut short grass).
   Children were playing ***in*** *the grass* (as long grass).
4) *He works* ***in*** *Buffalo but lives* ***in*** *Amherst* (as a resident).
   The plane was re-fuelled ***at*** *Washington (Dallas International Airport) on its way from Florida to Newfoundland* (only staying there for a short time).

Prepositions govern a choice of a pronoun in: *He is bigger and stronger* ***than*** *me*. (Cf: *He's bigger and stronger* ***than*** *I'm*.) *Like* always takes an oblique case form of a pronoun: *She is a teacher just* ***like*** *you and me. No one can write* ***like*** *her*.

To conclude:

The meanings of prepositions may be free, easily understood (***in*** *a boat*, ***under*** *the table*); lexically-morphologically bound (*dependent* ***on*** *— independent* ***of****; with respect* ***to*** *— irrespective* ***of***); metaphorically transposed (***beside*** *himself* ***with*** *grief*). Although syncategorematic, prepositions are singled out as a separate class of words complying with some criteria in our quest for lexical-grammatical classification into parts of speech.

3.3. Conjunctions. Conjunctions of coordination and subordination. Morphological structure of conjunctions and their semantics

Conjunctions serve to bring together words belonging to the same lexical-grammatical class, nouns, verbs, adjectives. Conjunctions fulfil the functions of coordination and subordination within a sentence and within different clauses of a complex sentence, between separate sentences: *At first the silence continued,* ***as though*** *the local persons thought I intended to elaborate further.* ***But*** *then, noticing the mirthful expression on my face, they broke into a laugh,* ***though*** *in a somewhat bemused fashion. With this, they returned to their previous conversation,* ***and*** *I exchanged no further words with them until exchanging good nights a little while later.* (K. Ishiguro, *The Remains of the Day*) *To my surprise, I saw Helena* ***and*** *Father crossing the square arm in arm; they seldom went out in the evening. I waved to them,* ***and*** *they came to join me. Father was still looking white* ***and*** *shaken.* (P. Jonson, *Too Dear to My Possession*)

Coordination is expressed by *and, or, but*.

And has a meaning of "in addition to": *The children ran in* ***and*** *out.*

— of repetition: *They tried* ***and*** *tried but without success.*

— of contrast: *He wants to go to Scotland* ***and*** *I want to go to Italy.*

And is used for emphatic purposes: *Don't worry — there are rules* ***and*** *rules.*

Or points out to an alternative: *Is it green* ***or*** *blue?*

It has a meaning of "otherwise": *Turn the heat down* ***or*** *the cake will burn.*

— of approximation: *He drank six* ***or*** *seven pints of beer.*

— of "that", an explanatory meaning in: *It concerns geology,* ***or*** *the science of the earth's crust.*

But has a meaning of contrast: *You've bought the wrong shirt. It's not the red one I wanted* ***but*** *the blue one.*

— of "however": *She cut her little finger* ***but*** *didn't cry.*

— of "at the same time" and "on the other hand" also: *He was tired* ***but*** *happy.*

But is a part of a complex syntactic structure: *not only ... but also*: *He is* ***not only*** *arrogant* ***but also*** *selfish.*

Subordinating conjunctions are numerous, they refer a subordinate clause to different parts of a main clause, for example, being a direct object of a predicate, modifying a direct object of a predicate, specifying the time of action, its reasoning and causal effect etc. Subordinating conjunctions are structurally simple: *that, who, what, for, if, yet, when, where, while*; derivative: *since, until*; complex: *on the one hand, on the other hand, except that, as if, as though, so as, as ... as, no sooner than, whether ... or* etc.

That: *They agree* **that** *she's pretty.*

Because: **Because** *the soloist was ill, they cancelled the concert.*

Than: *I love you more deeply* **than** *I can say.*

As ... as: *He is not* **as** *clever a man* **as** *I thought.*

Conjunctions of **time** include *after, before, since, until, when*: *We'll arrive* **after** *you've left. We had dinner* **before** *they arrived.*

Since is grammatically bound with a reference to **time** in the main clause: *Cath hasn't phoned* **since she went** *to Berlin. It was the first time I'd had visitors* **since I'd moved** *into the flat. How long is it* **since** *we last* **went** *together to the cinema?*

Whereupon: *She laughed at him,* **whereupon** *he walked out.*

Until is used to refer to **time**: *Let's wait* **until** *the rain stops. Drive on in the same direction* **until** *you see a sign. I won't stop shouting* **until** *you let me go.* **Until** *she spoke, I hadn't realised she was foreign.*

Conjunctions of place refer to a place or direction.

Where, wherever: *Put it* **where** *we all can see it.* It is used figuratively and emphatically: *That's* **where** *you're wrong.*

Wherever is close to *regardless of where*: *I'll find him* **wherever** *he is.* **Wherever** *she goes, there are crowds of young people waiting to see her.*

Whether is a **conjunction of an alternative choice**: *I don't know* **whether** *I'll be able to help you.*

Provided and *providing that* refer to a **condition** (= *only if*): *I will agree to go there myself* **provided** *all the expenses are paid.* **Provided** *you have the money in your account, you may withdraw up to $100 a day.*

If refers to a circumstance or a condition: **If** *you treat her kindly, she'll do everything for you.*

Although has a concessive meaning of a contrast between two circumstances: **Although** *he hadn't eaten for days, he* (*nevertheless*) *looked very fit.*

While, whereas, even if relate the meaning of the main clause to a clause of concession: **Whereas** *John seems rather stupid, his brother is very clever.*

Because, since, as relate the main clause to that of reason or cause: **As** *Jane was the eldest, she looked after the others.*

So as to, so (*that*) render the meaning of a) purpose, b) result: *John visited London* **so that** *he could see his cousin. We planted many shrubs* **so (that)** *the garden soon looked beautiful.*

The substantivised comparative degree forms of a pronoun and an adverb became syntactically bound fulfilling a function of a conjunction to express*:

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* *Little* (comparative — *less*) is said to be a function word fulfilling the functions of a determiner, a pronoun, an adverb (see: *Macmillan English Dictionary*, 2002, p. 835); *soon* adv and *sooner* adv are given as separate word entries (ibid., p. 1364).

1) proportion: *the more ... the less; the sooner the better.* ***The more*** *he thought of it,* ***the less*** *he liked the idea.*

2) preference is shown by means of *rather than, sooner than: I would take the slowest train* ***rather than*** *go there by air.*

As if points out to a comparison: *He looks* ***as if*** *he is going to be ill. He treated me* ***as if*** *he had never met me.*

As, just as point out to a manner of action specified by a clause: *Please do it* ***as*** *I instructed.*

Types of clauses and their semantics are presented in detail in *Part 2. Syntax and Discourse.*

3.4. Interjections: their referential content and classification

Etymologically, **interjection** goes back to Latin words — *inter*, meaning "between", and *jacio* (as an adjective); it means "thrown between" (any ejaculation or thrown-in word or expression). It is said **to denote emotions** directly and it **functions** in a sentence **independently** as a mere grunt and grumbling, a greeting, a warning and alike sensations: *ah, ahoy, alas, avast, aw, aye, boo, bosh, bravo, eh, dooby, grr, ha, hail, halloa, hark, he-he, heigh, hem, hey, hollo, hoy, humph, hush, indeed, mum, nay, o, oh, ooh, oomph, ouch, pshaw, psst, shoo, s'long, tch, te-hee, tut, well, what, whew, whoa, yea.* As it may be seen, there are among interjections some words that can be seen in other word-classes. Syntactically, interjections stand outside the sentence; they are specially prosodically singled out and marked in terms of punctuation — in writing they may be divided by a comma, a pause, an exclamatory mark.

Interjections may **refer to various emotions**, namely, to:

attention: *hey, ho, look, say, see*;
aversion: *foh, nonsense, ugh*;
calling: *ahoy, hallo, halloo, hello, hey, hollo*;
contempt: *fooey, humph, nonsense, poh, tut*;
detection: *aha, o-o, oho, and so, well I never*;
departure: *bye, farewell, goodbye, s'long*;
dread: *ha, hah, no-no, oh, ugh*;
expulsion: *away, off, out*;
exultation: *ah, aha, hey, hurrah, hurray, whee*;
interrogation: *eh, ha, hey, huh, really, what*;
joy: *eigh, great, io, right, thank God*;
laughter: *ha-ha, he-he, te-hee, yi-yi*;
pain: *ah, eh, oh, ouch, ow, ugh*;
praise: *brave, fine, good, O, well done*;
salutation: *greetings, hail, hello, hi, howdy, welcome*;
silencing: *easy, hist, hush, quiet, shh*;

sorrow: *ah, oh, me, oh no, woe*;
stoppage: *avast, halt, stop, wait, whoa*;
surprise: *gee, gosh, hello, man, whew, what*;
weariness: *ho-hum, O me, whew*;
wonder: *indeed, O, strange, well-well, whew*.

This list is open to new membership in a sense that in different styles of speech: professional jargon, slang and colloquial speech, there may appear new sound complexes that may accompany the expression of our thoughts, judgments and attitudes.

Ahoy is known from seamanship, *halt* — in the army, *stop* — in motor traffic, *whoa* — in riding a horse, *fore* — in golf etc.

Interjections may be clipped forms or corrupted forms of other words and phrases; thus, *lo* is short for *look* (*lo'* — earlier form), *adieu* — from Latin *ad diem* (=*To God I recommend you*); *goodbye* goes back to *Good be with you*, with later substitution of *good* for *God* after *good day* (XII c), *good night* (XIV c).

O and *Oh* are most common interjections. *O* is not divided prosodically from what follows, it points out to wishing: ***O** pride of Greece! **O** Lord, we pray thee!*

Oh indicates sorrow, hope, longing, pain, surprise. It may be singled out by a comma, an exclamation mark: ***Oh**, how **I wish** I had the wings of a dove!*; "***Hem**!" said Miss Wardle **rather dubiously**; **Hallo**! was the sound that **roused** him*; "***Why**, your friend and I," replied the host, "are going out rook-shooting before breakfast."*; "***Bless my soul**!" said Mr Winkle. "**I declare** I forgot the cap."*; "***Hush**!" said the lady. "**My brother**."*; "***Nay**," said the eloquent Pickwickian. "I know it but too well."*; "***Bless us! what**?" **exclaimed** the old lady, **alarmed** at the solemn manner of the corpulent youth*; "***Whwew-w-w-w**!" **whistled** Bertie, a widow!*

From the examples given above it is clear that the "meaning" of an interjection is very often supported by a reference-verb in the immediate context of a written text, in oral speech its emotional weight is well-specified prosodically — by loudness, pitch level and its movement, by tempo and voice — qualifications, such as creaky voice, huskiness etc.

3.5. Adjectives

Adjectives belong to an open-class system. This class is open to new membership since there are productive word-building affixes: prefixes and suffixes. The units of this class are semantically diversified and can be subgrouped along different lines of semantic classification.

The units of this class possess a grammatical-morphological category of comparison and have two types of paradigms — synthetic and analytical ones. Adjectives fulfil a clear-cut set of syntactic functions — of an attribute to a noun, of a nominative part of a predicate with a link-

verb *be*, or with semi-auxiliary verbs like *seem*, *look*, *become* etc. Adjectives are said to be a well-defined part of speech in Modern English.

Semantically, adjectives are simple and complex, concrete and abstract. The word *adjective* comes from two Latin words: *ad* (= pertaining to), and *jacio* (= throw). Thus, *adjective* denotes a quality, a property of a noun it pertains to; it can describe, qualify, specify it. For example, *green*, *red*, *round*, *young* — point out to properties easily perceivable in an object; the meaning of *obscure*, *substantial*, *versatile* — is less concrete, generally descriptive, while the meaning of *foolish*, *idiotic*, *clever*, *perfect*, *good*, *bad* is, obviously, evaluative and its content is complex.

There are adjectives that describe a person as a citizen of a country, or anything associated with it:

-ite — *Israelite*;
-(i)an — *Russian*, *Korean*, *Indonesian*;
-ese — *Chinese*, *Japanese*, *Vietnamese*;
-ish — *Finnish*, *Spanish*, *Swedish**.

There are adjectives that denote a quality of an object, or a thing as such, as typical of, or belonging to a particular field of knowledge, art, science:

-ic — *poetic*, *scientific*, *linguistic*, *heroic*;
-ical — *analytical*, *chemical*, *musical*.

In terms of lexical morphology, the adjectival suffixes are non-productive and productive, thus non-productive:

-y — *silky*, *velvety*, *slippy*, *creamy*, *bulky*, *slinky*, *catchy*, *worthy*;
-ish — *foolish*, *childish*, *sheepish*, *mannish*, *outlandish*, *oldish*, *reddish*, *bluish*, *stylish*, *selfish*;
-ly — *motherly*, *sisterly*, *lovely*, *lonely*, *priestly*, *cowardly*, *daily*, *weekly*, *yearly*.

It doesn't mean, however, that there cannot appear words with such suffixes, they do appear, but productivity is concerned with a growing tendency in word-formation. From this point of view, more productive are now in Modern English: adjectives in **-ing** — *interesting*, *amusing*, *obliging*, *erring*, *sneering*, *sneaking*, *approving*, *disapproving*, *surviving*, *surrounding*, *surprising*, *stemming*, *twisting*, *warring*, *wanting*, *whopping*. Many new adjectives may belong to colloquial speech being highly emphatic, evaluative, disapproving. **-like** is a productive suffix with a meaning of "similar to": *childlike*, *ladylike*, *animal-like*, *ball-like*, *shell-like*, *snakelike*. *Like* is mobile enough

* See the table showing the nationality words in: Leech G., Svartvik I. *A Communicative Grammar of English*. — M., 1983. — C. 628.

and may precede a deriving stem in *like-minded*, becoming functionally equated with a prefixal morpheme.

-less is found to become highly productive: ***helpless***, ***hopeless***, *hap****less***, *meaning****less***, *though****tless***, *colour****less***, *top****less***, *tree****less***, *friend****less***, *sense****less***, *use****less***, *count****less***, *sleep****less***, *shame****less***, *fruit****less***, *speech****less***, *piti****less***, *cheer****less*** etc — not all these derivatives are registered by modern dictionaries. Its opposite **-ful** is not so productive and the derivations are more familiar to a student of English: *help****ful***, *hope****ful***, *colour****ful***, *use****ful***, *beauti****ful***, *meaning****ful***, *thought****ful***, *plenti****ful***.

Some adjectives exist in two derivative forms, thus differing in style, or in an implication: *beauti****ful*** — *beaut****eous*** (= poetic), *plenti****ful*** — *plent****eous*** (= formal), *com****ic*** (= making people laugh, funny) — *com****ical*** (= amusing, often because odd or absurd), *poet****ic*** (= imaginative, said approvingly) — *poet****ical*** (= belonging to poetry).

There are many prefixal adjectives, some prefixes are adjectival proper, like **un-** in ***un****fair*, **a-** in ***a****moral*, **il-** in ***il****legal* etc. Other prefixes belong to a deriving stem of a corresponding verb or a noun: ***co-operat-ive***, ***super****-natur-****al***. There are some common prefixal adjectives:

un- — ***un****fair*, ***un****expected*, ***un****just*, ***un****assuming*;
dis- — *dis****loyal***, ***dis****sonant*, ***dis****sident*, ***dis****tasteful*, ***dis****solute*, *dissimilar*;
a- — *amoral*, ***a****cute*, ***a****brupt*, ***a****symmetrical*, ***a****bysmal*;
il- — *illegal*, ***il****logical*;
ir- — ***ir****respective*, ***ir****relevant*;
im- — *immanent*, ***im****proper*;
co- — *cooperative*, ***co****-existent*;
mal- — ***mal****odorous*;
pseudo- — ***pseudo****-intellectual*;
anti- — ***anti****-social*;
pro- — ***pro****-communist*;
super- — ***super****natural*;
sub- — ***sub****conscious*;
trans- — ***trans****atlantic*;
uni- — ***uni****lateral*, ***uni****versal*;
mono- — ***mono****lingual*, ***mono****tonous*;
bi- — ***bi****lingual*;
tri- — ***tri****partite*;
multi- — ***multi****sided*;
poly- — ***poly****syllabic*, ***poly****semantic*;
neo- — ***neo****-gothic*;
pan- — ***pan****-African*.

Compounding can as well be observed in adjectives: *snow-white*, *white-headed*, *blue-eyed*, *white-hot*, *lilly-white*, *open-hearted*, *absent-minded*, *hard-won*, *new-found*, *new-mown*, *awe-inspiring*, *ill-omened*, *all-embracing*, *all-in*, *all-purpose*, *all-important*, *all-merciful*, *all-*

powerful, their number in Modern English is growing. The degree of globality of a new unit, the degree of its lexicalisation, and desemantisation of a deriving device is reflected in its spelling. Thus, all words in **-ful** are written as one word; some words in **-like** are written without a hyphen: *lady**like**, snake**like***; while others are hyphenated: *animal-**like**, shell-**like***. The degree of globality of a derivative is also reflected in the character of a stress it carries: ***homesick**, lady**like**, **all**-embracing, **all**-in*.

As far as grammatical morphology is concerned, adjectives are said to undergo a kind of inflection in degrees of comparison. The positive degree shows that the quality exists but is not stated in any relation to a similar quality in any other being or thing; the comparative degree denotes a quality that exists to a greater degree than that observed in another being or thing; and the superlative degree denotes the greatest amount of quality existing among all beings or objects compared.

This statement holds true for many units of the class in question. The words of Anglo-Saxon origin and the words of one-syllable root-morpheme form their degrees of comparison synthetically with the help of inflections, thus in:

Positive degree (unmarked)	Comparative degree (with **-er** marker)	Superlative degree (with **-est** marker)
able	*abl**er***	*abl**est***
clean	*clean**er***	*clean**est***
long	*long**er***	*long**est***
rich	*rich**er***	*rich**est***
wet	*wett**er***	*wett**est***
young	*young**er***	*young**est***

There are no striking changes on the morpheme boundaries and no difficulties in deriving new forms in terms of phonetics, in writing there can be the omission of a vowel of a root: *able — abl**er***, or doubling a consonant: *wet — wett**er***.

All derivative adjectives form their degrees of comparison analytically with the help of auxiliary words *more*, *most*, which, in their turn, are the forms of *many*: *When the prince saw the Russian Princess... he kissed her hand. "Your picture was beautiful," he murmured, "but you are **more** beautiful than your picture," and the little Princess blushed.* (O. Wilde) *One night there flew over the city a little Swallow. His friends had gone away to Egypt... but he had stayed behind, for he was in love with **the most** beautiful Reed. He had met her early in the spring.* (ibid)

The two methods are interchangeable with some words, as:

common	*common**er***	*common**est***
	***more** common*	***most** common*

There are many adjectives the comparative and superlative degrees of which have to be learned from dictionaries and the best writers. The

rule, as mentioned above, is at best variable. Both *tenderer* and *tenderest*, *more tender* and *most tender* are used and this variability is true of such adjectives as *bitter*, *clever*, *cruel*, *happy*, *likely*, *lovely*, *silly*, *tame*, *true*. The tendency is and ought to be — to make your choice comply with a rule.

Some forms are mutually suppletive, for example, positive *good* and comparative *better*, while *better* and *best* demonstrate greater formal similarity of a root.

The table of irregular comparison in adjectives

Positive degree	Comparative degree	Superlative degree
*aft** *apt*	*after*	*aftermost*
bad, evil, ill	*worse, worser* (archaic)	*worst*
*far**	*farther*	*farthest*
fore	*former*	*foremost* or *first*
*forth**	*further*	*furthest* or *furthermost*
good	*better*	*best*
hind (*posterior*)	*hinder*	*hindmost, hindest, hindermost*
	*hither***	*hithermost*
*in**	*inner*	*inmost, innermost*
*late**	*later, latter*	*latest, last*
little	*less*	*least*
low	*lower*	*lowest, lowermost*
*many, much**	*more*	*most*
near	*nearer*	*nearest, next*
	*nether***	*nethermost*
*nigh**	*nigher*	*nighest, next*
old	*older, elder*	*oldest, eldest*
*out**	*outer, utter*	*outmost, outermost, utmost, uttermost*
	*thither***	*thithermost*
	*under***	*undermost*
*up**	*upper*	*uppermost, upmost*

* These are also adverbs, or prepositions, or both, some may be pronouns, e.g. *many*.
** These have no positive form.

These have no comparative degree form:

bottom	*bottommost*
eastern	*easternmost*
end	*endmost*
front	*frontmost*
head	*headmost*
left	*leftmost*
mid, middle	*midmost, middlemost*
north	*northmost*
northern	*northernmost*
rear	*rearmost*
right	*rightmost*
south	*southmost*
southern	*southernmost*
top	*topmost*
western	*westernmost*

It should be remembered that there may be a difference in meaning and use between two forms given for the same degree: *farther* and *farthest* are used to refer to physical distance; *further* and *furthest* are used to refer to a progress of thought or condition. In fiction both are used increasingly interchangeably.

There are adjectives that are not usually gradable, for example, derived from proper nouns: *American*, *British*; but very frequently they are: *more English*, *most American*. In the main, adjectives denoting absolute qualities are not gradable: *absolute*, *boundless*, *circular*, *complete*, *definite*, *empty*, *eternal*, *enough*, *favourite*, *final*, *full*, *inevitable*, *mutual*, *perfect*, *perpendicular*, *round*, *square*, *sufficient*, *supreme*, *total*, *triangular*, *unique*, *universal*, *vacant*.

Nevertheless, *more than enough*, *more than sufficient* are idiomatically fixed and not entirely illogical in Modern English usage. But this and similar cases do not belong to grammatical morphology proper and should be looked upon as lexical-syntactic means of expressing comparison.

There are some comparatives that take *to* or *of* or some other word after them: *anterior*, *exterior*, *hinder*, *inferior*, *interior*, *junior*, *major*, *minor*; *nether*, *posterior*, *prior*, *senior*, *superior* take ***to***; *former*, *inner*, *latter*, *outer* take ***of***.

Comparison can be achieved by a variety of word-combinations, like in what follows:

1. *very good indeed*, *the best of all*
2. *very good*, *better than* 3, *not as good as* 1
3. *good*, *better than* 4, *not as good as* 2
4. *quite good*, *not as good as* 3
5. *fairly good*, *not as good as* 4

6. *rather poor, better than 7, not as good as 5*
7. *bad, not as bad as 8, worse than 6*
8. *very bad, not as bad as 9, worse than 7*
9. *very bad indeed, the worst of all*

To point out the same degree one may use

as ... as: This watch is ***as*** *cheap* ***as*** *that one.*
not as ... as: This watch is ***not as*** *expensive* ***as*** *that one.*
not so ... as: This watch is ***not so*** *expensive* ***as*** *that one.*

To point out to a lower degree, one may use word-combinations with *less* and *least*: *This watch is* ***less*** *expensive than that one. This watch is the* ***least*** *expensive of all being on sale*. A less degree is expressed not by a categorial form of the grammatical-morphological category of comparison but by a mere combination of separate words, like in *very expensive* and *highly expensive*.

The functional simulation and grammatical-morphological isolation must take place only against the background of the corresponding synthetic forms of the same word.

To be able to differentiate between adjectives and participles in **-ing**, one must remember that in a participle there is reflected a certain characteristic feature of a process as taking place now, or in the past, while in an adjective this property is understood as permanent, most characteristic attribute. *The* ***striking*** *thing about both Churchill's war speeches and his book is how constantly he had to keep coming back to work on his sense of the nature of British life, of what it was that we were defending.* (J. Robinson, *The Survival of English*)

Here *striking* does not refer to any process connected with speech production, but qualifies it as most important, essential, belonging to it per se.

Formations in **-able** were traditionally presented as an adjectival pattern: *desirable, predictable, recognisable*. In some of them the connection between a suffix and a deriving verbal stem may appear to be strongly felt under some circumstances of morhpho-syntactic character, as a result, it is sometimes possible to assign to them the properties of a modal participle, of a non-finite verbal form. Cf: *Peace is* ***easily*** *symbolisable* ***by*** *a dove in flight and an olive branch. The human brain is* ***sometimes*** *stimulatable* ***by*** *a variety of drugs. This work is* ***easily*** *doable* ***in 5 days****. John was not restrainable* ***from anger****. In Amherst telephone service is suppliable* ***to anyone who needs it****.*

Adverbial modifiers, prepositional phrases determining time, manner, agent etc point out to the verbal character of a formation in **-able**. The same type of a word can as well realise its nominative properties of an attribute (adjectival and participial): *He is one of the most deceiv****able*** *people I ever knew. Some subdued qualities become more manifest****able*** *in a man as time goes on.*

To conclude:

The formation in **-able** should be placed on the periphery of the nounal and verbal representation.

Names of colours make a very interesting semantically dense group of adjectives. Their modern forms are traceable back to Latin, Greek and other languages revealing everlasting, ever-growing cross-cultural communication. Let's take only some of them:

red, in Old English *read* (= a colour of fresh blood, lips, fox's hair); is known in all Germanic languages; in Latin *rufus*, *ruber*; in Greek *erythros*; in Sanskrit *rudhira* (= blood);

ruddy — Old English *rud* (= red);

ruby — French *rubis*; late Latin *rubinus*; Latin *rubeus* (= red);

carrot — French *carotte*; late Latin *carota* (= the colour of carrot);

salmon — Latin *salmo*, *salmonis*, from *salio* (= to leap, about a fish; when cooked it changes its natural colour into a pinkish-orange one);

crimson — from Arabic via French and Latin *kermez*, *girmiz* (= an insect used for getting the substance of red colour);

carmine — Spanish *carmesino*, from *carmes* (= a substance got from dyed insects living on a fig-tree, cochineal, diminutive of cochina);

scarlet — Old French *escarlate*, from Persian *saqalat* (= kind of cloth, bright red, crimson);

purple — Latin *purpura*, Greek *porphyra* (= a kind of shell-fish, from which a paint can be processed as a mixture of red and blue);

lilac — Spanish *lilac*, Arabic *lilak*, Persian *lilaj* (= blue);

black — Greek *phlego* (= colour of anything burnt, opposite to white);

white — Old English *hwit*, is known in all Germanic languages, in Sanskrit *cveta* (= light, pure), the same root in *wheat* (= white corn).

To conclude:

The openness of a class of adjectives can properly be appreciated and understood only if both synchrony and diachrony are taken into account, only if a lexical-grammatical class of words (a part of speech) is viewed upon as a cultural-historical phenomenon.

3.6. Adverbs

The name "adverb" comes from Latin *ad*, meaning *to*, and *verbum*, meaning "a word", "a verb". According to some definitions, **adverb** is an indeclinable part of speech, the main function of which was to limit or extend the meaning of a verb. It adds more information about place, time, circumstance, manner, cause, degree etc to a verb, adjective and another adverb: *to speak kindly*, *incredibly deep*, *just in time*, *too quickly*.

Between adjectives and adverbs there is much in common, the relation of an adverb to a verb is like that of an adjective to a noun: to qualify, to

limit, to individualise the meaning of the main word: *a **serious** remark — to remark **seriously**, a simple answer — to answer **simply**.*

Accordingly, in terms of categorisation it is possible to speak of a category of adnominative-adverbal attribute the opposed forms of which are:

simple	***simply***
right	***rightly***
open	***openly***
tight	***tightly***
expressive	***expressively***
present	***presently***

with **-ly** functioning like a grammatical inflection pointing out to a quality morphologically expressed.

Adverbs in **-ly** are called qualitative adverbs. The suffix **-ly** is agglutinatively added to any type of stem ending

in a vowel: *austere-**ly**, entire-**ly***;
in a consonant (voiced): *wise-**ly***;
in a sonant: *grim-**ly***;
in a consonant (voiceless): *spontaneous-**ly***.

In some words a final **-e** is dropped in writing: *able — **ably**, double — **doubly**, gentle — **gently**, humble — **humbly**, due — **duly**, true — **truly**, whole — **wholly*** (not to confuse with *holy*). But: ***lately, surely, strangely***.

There are cases of a closer type of agglutination with elements of fusion and reduction of a vowel, in, for example, *always*, originally Old English *alne weg*, accusative form of *all* and *way*, it was superceded in ordinary use by *always* in the 13th century, with **-s** as a productive suffix at that time. True, the difference between *simple — **simply*** does not seem to be sufficient enough for these two to be regarded as belonging to different parts of speech. Moreover, the same sound-caul of a word, the same expression may serve as a form of an adjective and an adverb in different syntactic contexts: *She spoke **kindly** to him. She is a **kindly** person.* However, in a number of cases, the differentiation of the forms in **-ly** *simple — **simply**, kindly$_1$ — **kindly**$_2$* may be not only a question of syntax, cf: *he spoke **quiet**, he spoke **quietly***. As to other semantic types of adverbs, their differentiation seems to be less involved **adverbs of**

time: *soon, tomorrow, now and then, yesterday, daily, ever, now, ago*;
frequency: *often, seldom, again, ever, rarely*;
relative place: *near, far, everywhere, thereabout, hereto*;
manner: *well, accurately, badly, arm in arm*;
negative implication: *nay, nowise, hardly, never*;
degree: *almost (perfect), good (enough), (not) altogether (bad)* etc.

There are numerous word-combinations that function like adverbs: *in time, on time, at home, in Paris, at school, arm in arm, face to face, one by one* etc.

As far as grammatical-morphological categories are concerned, we can hardly speak of them unless we give a status of a category to forms of degrees of comparison of some adverbs. Only few adverbs form them synthetically: *early — **earlier**, **earliest***; *often — **oftener**, **oftenest***; *soon — **sooner**, **soonest***; comparison can be expressed analytically by repeating a word: *again and again*, by using another adverb for emphasis: *just now*, *quite so*. More adverbs (in **-ly**) take *more* and *most* to form degrees of comparison analytically: ***more** friendly*, ***most** kindly*, cf also with ***less** friendly*, ***least** friendly*: *And it was, I think, by my generation, those who were young in the twenties, who grew up not during, but immediately after the First World War, that his (Elliot's) influence was **most** deeply felt.* (See: *The Idea of Literature* // Английский литературно-критический очерк (на англ. яз.) / сост. Д. М. Урнов — М., 1979. — С. 282.)

It may be said that cross-classes morphological analysis can demonstrate some tendencies in form- and word-building. Thus, there are words:

hap$_{\text{noun}}$ — *happy*$_{\text{adjective}}$ (noun + suffix) — *happily*$_{\text{adverb}}$
hapless$_{\text{adjective}}$ (noun + suffix) — *happiness*$_{\text{noun}}$
haply$_{\text{adverb}}$ (noun + suffix)
haphazard$_{\text{adjective/noun}}$ (noun + noun)
perhaps$_{\text{adverb}}$ (*per* + noun plural),
in Middle English *by hap*(*s*)

where *hap* means "a luck", *happiness* can be said to be "a very great hap"; *haphazard* is "a risky chance"; *happy* denotes "a lucky situation, or chance", while *hapless* denotes "an unlucky one", both positive and negative implications in adjectives result in derived nouns: positive — *happiness*, doubtful — *haphazard*.

Another possible dimension of semantic (and morphological) categorisation is a clear-cut, systemic way of referring to a more distant and less distant place, direction:

here	*there*	*where*	*nowhere*
hither	*thither*	*whither*	
ever			*never*

3.7. Nouns. Types of nouns, grammatical categories of nouns

Noun as a word comes from Latin *nomen* (= name). Noun is used to denote a thing, an event, a human being — any object of which we speak, whether animate or inanimate, material or immaterial. Accordingly, nouns can be divided as:

1) **common nouns**: *river*, *lake*, *cat*, *lion*, *baby*;

2) **proper nouns**: *the Rhine*, *the Urals*, *the Kremlin* — as geographical items; *Peter*, *David*, *John* (for men), *Julia*, *Janet*, *Emily* (for women) — as proper names;

3) **collective nouns**: *the police*, *the Army*, *the clergy*. Some of them are very specific in implications, like in:

herd — a group of animals that live and feed together;

council — a group of people elected or chosen to make decisions;

crew — a group of people who work together, work on a ship;

gang — a group of criminals, young men who spend time together and cause trouble;

government — a group of people who control a country;

mob — a large group of people involved in violent activities etc.

Some collective nouns are of generic semantics: *the aristocracy*, *the laity*, *the gentry*, *the public*, *the elite* etc, others are unique: *The Arab League*, *The Vatican*.

There are names of numerous countries: *Russia*, *Poland*, *Hungary*, *Finland*, *Scotland*; the names of citizens of some countries: *Pole*, *Irish*, *Welsh*, *British*, *American*, *Italian*, *Swede*, *Icelander*, *Luxembourger*, *New Zealander* etc.

Nouns are a) **countable**: *dog*, *duck*, *day*, *month*, *idea*, *god*, *end*, *war* etc; b) **uncountable**: *salt*, *sugar*, *water*, *beer*, *iron*, *silver*. Some proper names take the plural form but correspond to a single form of a verb: *Algiers*, *Athens*, *Naples*, *Wales*, *The United Nations*, *The United States*.

Some names of deseases take the plural form but agree with a singular form of a verb: *measles*, *mumps*, *rickets*, *shingles*. And also some names of games: *billiards*, *bowls*, *darts*, *dominoes*, *draughts*, *fives*, *ninepins* agree with a singular form of a verb.

The number of possible groupings is infinite; for purposes of a morphological analysis only those dimensions of categorisation are essential that demonstrate morphologically pertinent processes, devices and forms. Let us take, for example, family terms:

Family terms

ancestors

forefather *foremother*
grandfather *grandmother*
grandpa *granny*

grandchildren

grandson *granddaughter*

parents

father *mother*
stepfather *stepmother*

spouses

husband	*wife*
widower	*widow*
heir	*heiress*

children

son	*daughter*

child
kid
adopted child
orphan

relatives

uncle	*aunt*
nephew	*niece*

cousin

dependents

brother	*sister*
brother-in-law	*sister-in-law*

There are words that are closely related to family names: *spinster*, *bachelor*, *sibling*. Any family lives surrounded by *mates*, *friends*, *acquaintances*, *strangers*, *enemies*: these may include *boys*, *girls*, *classmates*, *groupmates*, *gays*, *guys*, *lesbians*, *homosexuals*, *heterosexuals*, *transvestites*, *blue*, *single*, *divorced*, *married couples*, *unmarried* people, *widowed* ones, *new-born babies* and those *deceased*, *dead* ones. They all can be referred to in terms of kinship as *kinsmen*, *folks*, *citizens*, *compatriots*, *community*, *nation*, *humanity*.

Structurally, nouns are **simple** — *man*, *son*, *kid*, *heir*; **derivative** — *woman*, *daughter*, *spinster*, *sibling*, *heiress*; **compound** — *brother-in-law*, *forefather*, *stepmother*, *kinsmen* etc.

Some roots are of Anglo-Saxon origin, *mann* (= person), related to Sanskrit *man* (= to think), *manas* (= mind), *manushya* (= man); some are found in Germanic languages — *kid*, Swedish *kit*, also akin to *chit* (= a child or a youngster; also about a young goat, and a leather made from skin).

The meanings of some root-morphemes is difficult to recognise as such, there was a certain shift in their semantics, as time went on: in ***bachelor***, **-or** looks like a suffix, by analogy with ***doctor***, ***traitor*** etc, while in Latin *baccalarius* pointed to a farmer, an owner of a herd of cows, a vassal, from Latin *bacca* (= cow), later "a young man in the first stage of knighthood" and then "a man who has not been married", also said of "a man who has taken the degree below that of Master or Doctor in Arts, Science etc". Thus, *bachelor* should be understood as a root-morphreme word although compound in Latin; in *sibling* the division into smaller units is not an easy matter. To accomplish this, it is

necessary to think of a series of nouns in which a part of the word is reproduced as a meaningful morpheme: **-ling** in ***duckling*** points out to "a young duck"; in ***darling***, **-ling** is added as a diminutive suffix to Old English *deorling, deore* (= dear). *Sibling* has nothing to do with *sibilant* or *sibyl*, it is defined as a formal way of referring to "each of two or more people with the same parents", "a brother or sister"; it is related to a word which one can find in an encyclopedic dictionary of English: *sib* adj (= related by blood, akin to), from Old English *sibb, gesib* (= related), thus, *sibling* denotes a "brother or sister" without any reference to sex distinction (like in *kid*). Thus, **-ling** in ***sibling*** acquires a reference to little age only within the whole system of family terms, and is not a permanent characteristic, but a relative one.

Compounding is a very productive way in word-building, and different stages of globalisation and lexicalisation can be well reflected in the form of a noun; thus, in *'forefather, 'forefinger, 'forefoot* — the stress is on the first syllable, while in *,mother-to-'be* (= a pregnant woman), *,mother-of-'pearl* — there are two stresses, the secondary stress on the first syllable, and the primary one — on the second root, bringing forth the essential property the word denotes.

If a compound noun is well established in a language, it may lose one of the stresses: *mother-in-law* carries only one stress, the same in *mother tongue, mother's boy* etc. An idiomatic expression may become the object of compounding when to be used attributively: *The feminist movement which emerged in France in 1970 was inspired with a sort of do-not-put-off-till-tomorrow-the-revolution-you-can-bring-about-today attitude*. A compound structure of a derivative may reflect the process of **conversion** from a verbal stem into a nounal one, from *start up* to *upstart*, a person who has suddenly risen to wealth or a high position, cf *uprising* (= a rebellion): *She was nobody when he married her, barely the daughter of a gentleman, but ever since her being married into a Churchill, she has outChurchilled them all in high and mighty claims, but in herself, I assure you, she is* ***an upstart***. (J. Austen, *Emma*)

There are also other possibilities of conversion: a modal *must* was "converted" to a noun: *a must. His novel is* ***a must*** *for all lovers of crime fiction*. An interjection *Yes* undergoes substantivisation and can be used as a noun in the plural form: *yes — yeses. Can't you give me a straight* ***yes*** *or no?* Other examples: *offcut*, a piece of wood remaining after the main piece has been cut; *outfall*, the place where a river flows out into the sea; another process is shown in *off-day(s)*, a day when one is unlucky, it reflects a different syntactic pattern, an adverbial relationship like in *the outdoors, the open air* and *the countryside*.

The meaning of a noun can change from concrete to abstract as in: *She wore* ***a*** *precious* ***jewel*** vs *Her speech was* ***a jewel*** *of oratory*; or from abstract to concrete: ***Beauty*** *is but skin deep*, a proverbial saying

that one cannot judge by appearances; but also: *And here is a **beauty**!* referring to someone who is so, or just pretending to be.

The History of the English word-stock reflects different waves of **borrowing** from other languages, some words became naturalised, some other still look strangers: ***biscuit***, from French *bis* (= twice) and *cuit* (Latin *coctus* = cooked) behaves as a completely naturalised word, it is countable, *biscuit — biscuits*, sharing the grammatical-morphological properties of the nouns as a class; ***spaghetti*** from Italian remains foreign, it is uncountable singular; ***plateau*** from French admits the French plural inflection **-x** and the English **-s**: *adieux/s, tableaux/s, plateaux/s*. The Hebrew word *kibbutz* retained its foreign inflection **-im**: *kibbutzim*, thus remaining lexically and grammatically a stranger.

Common prefixes of nouns

a- — *asymmetry*, ***atheist***, ***asexuality***;
non- — ***non****-smoker*, ***non****-fiction*, ***non****-event*, ***non****conformist*, ***non****agenarian* (of any age from 90 to 99);
de- — ***de****forestation*, ***deserts*** (*pl.*) (= what one deserves), ***design***, ***degree*** (related to *degrade*), ***delay***, ***delusion***;
dis- — ***dis****content*, ***dis****approval*, ***dis****favour*, ***disgrace***, ***discredit***, ***dis****interest*;
mis- — ***mis****fortune*, ***misgiving***, ***mishap***, ***misrule***;
mal- — ***mal****administration*, ***mal****content*, ***mal****function*, ***mal****information*;
pseudo- —***pseudo****nym*, ***pseudo****intellectual*, ***pseudo****science* (cf like a separate adjective in ***pseudo*** *poetry*, ***pseudo*** *variety*);
arch- — ***arch****angel*, ***arch****bishop*, ***arch****duke*, ***arch****deacon*, ***arch****-enemy*;
super- — ***super****man*, ***super****power*, ***super****market*;
co- — ***co****-pilot*, ***co****alition*, ***co****incidence*;
pro- — ***pro****clamation*, ***pro****gress*, ***pro****-government* (as an adjective), ***pro****-Common Market* (as an adjective);
inter- — ***inter****action*, ***inter****course*, ***inter****relationship*;
ex- — ***ex****-husband*, ***ex****-President*, ***ex****-convict*, ***ex****change*, ***ex****chequer*.

The list shows that in the recent formations even a prefixal morpheme can be hyphenated.

Suffixes of nouns

There are **suffixes** that are very productive in word-building and even develop various referential meanings, some other suffixes are easily recognisable as not native; some became non-productive and do not imply any noticeable tendency in derivational processes.

The application of **-ster** is limited: *young**ster**, gang**ster**, mon**ster**, spin**ster***;

- **-hood** points to status or domain: *brother**hood**, mother**hood**, sister**hood**, boy**hood***;
- **-ship**: *friend**ship**, relation**ship**, dictator**ship***;
- **-dom**: *free**dom**, bore**dom**, martyr**dom***;
- **-(e)ry**: *slave**ry**, machine**ry**, nunne**ry**.*

There are suffixes that can be observed in a greater number of derivatives:

- **-tion**: *selec**tion**, condi**tion**, repeti**tion***;
- **-ment**: *depart**ment**, develop**ment**, achieve**ment**, govern**ment**, judg**ment**, bombard**ment***;
- **-ing** is found in many formations from the verbal stem: *build**ing**, driv**ing**. His early com**ing** was a great comfort to my senses. I lent him the money on the understand**ing** that he would pay me back the next day. To our delight it was a room with fine oak paneling**;
- **-ness**: like **-ing** makes the meaning of a derivative more abstract, reflecting different stages in our conceptualisation of the world around us: *happy — happi**ness**, dry — dry**ness**, blind — blind**ness**, silly — silli**ness**, red — red**ness**, black — black**ness*** etc;
- **-er** is the most productive suffix in nouns, it may refer to the agent of an action, profession, tool, a citizen: *smok**er**, drink**er**, eat**er**; driv**er**, sing**er**; receiv**er**, comput**er**; London**er**, newcom**er**, strang**er**, villag**er**, foreign**er***. The productivity of this pattern can be illustrated by material taken from imaginative writing: *As it was I doubted it. Never was a more undisguised **schemer**, a franker looser **intriguer**. By nature he was a **feeler** and a **thinker**; over his emotions and his reflections spread a mellowing of melancholy; more than a mellowing: in trouble and bereavement it became a cloud.* (Ch. Bronte, *Villette*)

Noun in English has two grammatical-morphological categories of case and number.

3.7.1. Case

As a grammatical-morphological category, **case** is constituted by the opposition of two mutually incompatible categorial forms of

Common case	**Possessive case**
Borgia	*a Borgia's banquet*
assassin	*the assassin's bullet*
this world	*this world's existence*
the novel	*the novel's structure*
Thomas Hardy	*Th.Hardy's vision of the English country*

* *Paneling* — the AmE spelling of *panelling*.

Nouns are inflected for the possessive and sometimes for the genitive case; the nominative case and the accusative case are not shown morphologically, and instrumental and locative case forms are rendered adverbially and prepositionally. Case in grammar means the relationship of nouns and pronouns to each other in a sentence. In terms of syntax, nouns function as subjects, objects, nominative predicatives, attributes and adverbials in combination with prepositions: *Obviously, he wrote this letter with his left hand outside the office room.* ***Tolstoy*** (proper noun) *is a great* ***writer*** *of the 20th* ***century***. A noun can be used in direct address: *Bill* (proper noun), *open the door! People, fight for independence!* — and in some other functions. (See: *Part 2. Syntax and Discourse.*)

A noun is in the objective case form when it is an object of a predicate, of a participle, or when it is used as a cognate object of a predicate as in: *If we want* ***understanding*** *of the soul and heart, where else shall we find it of comparable* ***profundity****? This mind is too generous in its sympathies to allow him to spend much time in* ***making things shipshape*** *and substantial. They* ***lived*** *their routine* ***lives****. I* ***taught*** *John a good* ***lesson****.*

The possessive case form inflection can be attached not only to a single noun, but also to a group of words: *Canby and Opdycke's Good English*; *The Standard Oil Company of New Jersey's employers* etc.

It is a fact of history of English that the category of case has been persistently dwindling, and although we still speak of case forms, in actual fact, the possessive case form entirely depends on a specific behaviour of an agglutinative marker **-s** [z/s/ɪz], the degree of its attachment to the stem of a noun, or a noun-group.

3.7.2. Number

The category of **number** as a morphological-grammatical category should be kept apart from the idea of plurality or multitude shown in and through a noun.

Thus, in *scissors* (pl.) and *trousers* (pl.) there is a semantic reference to the complex structure of a thing named, the same in *lodgings* (pl.), although the last one exists in the singular form with a more abstract meaning: *I beg you to find a* ***lodging*** *for the night. It's cheaper to live in* ***lodgings*** *than in a hotel.*

The nouns *population*, *army*, *collection*, *furniture* imply plurality of objects of extralinguistic reality, chosen as the object of linguistic naming — *population* is used in the singular: *Ten per cent of the* ***population*** *lived in poverty. These measures will affect the entire* ***population*** *of the area*; *army* has both the singular and the plural forms — *Both the* ***armies*** *suffered heavy losses in the battle. He*

*has decided on a career in the British **Army***; *collection* is a countable noun, in the singular form of a more general meaning, as compared to: *The photos will be ready for **collection** on Tuesday afternoon. There are three **collections** a day from the post box on the corner* (the letters are removed three times a day); *furniture* (items like chairs, tables, sofas etc, put into a house for a comfortable living) is commonly used in the singular form: *They have a lot of antique **furniture** on sale now. We've just bought some new garden **furniture**.*

The regular plural form has an inflection, **-s** in writing, [z/s/ɪz] in oral form, attached to any kind of stem without any constraint:

-s — *daughter — daughter**s*** (after a vowel), *son — son**s*** (after a sonant);

-es — *arch — arch**es**, fox — fox**es**, topaz — topaz**es*** (after affricates, sibilants).

In some cases the alteration of consonants may take place when accompanying the formation of the plural: *calf — cal**ves**, loaf — loa**ves**, wife — wi**ves***, while in others the final consonant remains unchanged: *belief — beliefs, chief — chiefs, proof — proofs, mischief — mischiefs*. When a noun ends in **-o**, **-(e)s** is added to a stem; both **-s** and **-es**: *buffalo — buffalo**s**/**-es**, volcano — volcano**s**/**-es**, zero — zero**s**/**-es***; only **-es**: *hero — hero**es**, veto — veto**es***; only **-s**: *radio — radio**s**, ratio — ratio**s***.

In earlier English the use of vowel gradation was much commoner in some nouns: *g**oo**se — g**ee**se, t**oo**th — t**ee**th, f**oo**t — f**ee**t, m**a**n — m**e**n, wom**a**n — wom**e**n*; *child — child**ren**, ox — ox**en*** demonstrate another way of forming the plural of nouns.

Nouns of foreign origin tend to follow the general rule; the longer they remain, the better adjusted they become, for example, for *memorandum* there exist *memorand**a*** and *memorand**as***, *phenomenon — phenomen**a*** and *phenomen**as***. In the list below the English plural ending is not given when the foreign noun has not yet adopted it: *alumn**a***$_{\text{feminine}}$ — *alumn**ae***, *alumn**us***$_{\text{masculine}}$ — *alumn**i***, *analys**is** — analys**es**, append**ix** — append**ices**, ax**is** — ax**es**, dat**um** — dat**a**, ellips**is** — ellips**es**, hypothes**is** — hypothes**es**, oas**is** — oas**es**, stimul**us** — stimul**i**, synops**is** — synops**es**, thes**is** — thes**es*** etc.

In **compounds** there are three ways of referring to the plural number:

1) The first element takes the plural form: *passerby — passer**s**by, mother-in-law — mother**s**-in-law, spoonful — spoon**s**ful* (also *spoonfuls*).

2) Both elements of a compound take the plural form: *gentleman farmer — gentle**men** farmer**s**, woman doctor — wo**men** doctor**s**, manservant — menservants*.

3) The last element of a compound takes the plural form: *boy friend — boy friends, breakdown — breakdowns, grown-up — grown-ups, take-off — take-offs, forget-me-not — forget-me-nots* etc.

3.7.3. Gender*

The category of **gender** is a lexical-grammatical category in Modern English and there are four ways of indicating gender distinctions within the lexical-grammatical class of nouns:

1) Different words are used to differentiate male from female and neuter: *boy — girl, bull — cow, king — queen, bachelor — spinster, cock — hen, horse — mare* etc. Some words, like *clown*, have no feminine referent; while *amazon, dame* — have no masculine.

2) Gender distinctions can be shown by suffixes — for feminine nouns: **-ess**, **-ine**, **-trix**: *abbot — abb**ess**, actor — actr**ess**, baron — baron**ess**, emperor — empr**ess**, god — godd**ess**, governor — govern**ess**, hero — hero**ine**, prosecutor — prosecu**trix**, sultan — sultana.*

3) Gender distinctions can be shown by using the words *man, woman, master, mistress*, as in: *milk**man**, post**man**, **man** student — **woman** student, post**master** — post**mistress**, chair**man** — chair**woman**, **boy** friend — **girl** friend.*

4) Gender distinctions can be shown referentially by using personal pronouns. Referential gender is known in French, Spanish where articles are used as deictic referential words: *le, la, elle*. Ontologically, this function had been associated in English with the system of demonstrative articles *se, þ æt, seo, þ ā*; personal pronouns: *he, she, it*. The nouns in the 10th century showed grammatical inflectional gender, all dependent words had to fit one of three patterns of inflection — masculine, feminine, neuter. In the 14th century, sex-denoting compounds took place of the declining sex-denoting derivational patterns (for example, ***he**-lamb, **she**-ass*). In Modern English, gender is said to be a psychological category, a socio-cultural category. *Nurse* as a profession was associated with women, thus we find an opposition of *nurse — **male** nurse*; *engineer* — was a man's profession, hence we find *engineer — **woman** engineer.*

While parents will refer to their child as *he*, or *she*, a stranger or a visitor might possibly refer to a child as *it*.

In Russian, the same object, a car, may be referred to as *автомобиль* (of masculine gender) and *машина* (of feminine gender); in English, *car* is thought of as feminine, as well as *earth, ship, door, furniture*; while *war* — is masculine, and so is *death*.

Let us look at some examples taken from fiction:

***Soul**: Where my soul went during that swoon, I cannot tell. Whatever **she** saw, or whether **she** travelled in **her** trance on that strange night, **she** kept **her** own secret.*

***Sleep**: Sleep went quite away. I used to rise in the night, look round for **her**, beseech **her** earnestly to return. A rattle of the window, a rye of the blast only replied — sleep never came!*

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* See also: Komova T.A. *English Morpholohy as a Contrastive Study. Noun and Its Determiners.* — M., 2004. — C. 32—44.

Death: *Motive there was none why I should try to recover or wish to live; and yet quite unendurable was the pitiless and haughty voice in which Death challenged me to engage* ***his*** *unknown terrors.* (Ch. Bronte. *Villette*)

Gender distinctions in higher animals

buck (adult male for *deer*, *hare*)	*doe/does* (feminine of *deer*, *hare*)
bull	*cow* (feminine of *cattle*, *whales*, *elephants*)
cock	*hen*
dog	*bitch*
ram (male sheep)	*ewe* [ju:]
gander	*goose*
lion	*lioness*
tiger	*tigress*
stallion	*mare*
rooster (adult male of domestic fowl)	*turkey*, *duck*

Among lower organisms *bee* can be referred to as *who*, while others can be referred to with *it*: *fly*, *gnat*, *snake*, *frog*, *toad*, *bug*.

Some names of birds and animals are used figuratively to point out to different properties or moral qualities of a human being: *frog* — sounds offensive when said about a French person; *eagle* — the emblem of the United States; *hawk* — a person favouring aggressive policies, opposite to *dove* etc.

The class of nouns can be infinitely extended by producing **unstable** compounds or **string-compounds**, like: *How can a* ***two-year old*** (= *a child*) *make a train connection all by himself?*

To conclude:

The syntactic-morphological gender distinctions (from Old English till now) were losing ground with a preference given for semantic-morphological ones and categorisation there becomes a very complicated matter: there are nouns that are **unmarked** in reference to gender: *bachelor — spinster*, *brother — sister*, *mother — father*; **marked for masculine**: *bride — bridegroom*, *widow — widower*; **marked for feminine**: *host — hostess*, *god — goddess*, *doctor — doctress*, *conductor — conductress*, *duke — duchess*, *hero — heroine*; **marked for both**: *gentleman — gentlewoman*, *usher — usherette*, *emperor — empress*, *steward — stewardess*.

There are very many words of **dual gender**: *artist*, *cook*, *criminal*, *enemy*, *fool*, *guest*, *scholar*, *person*, *professor*, *speaker*, *teacher*, *writer*, *typist* etc.

Nouns are said to be obviously "underdetermined" from the point of view of grammatical morphology.

3.8. Verbs. Modals, auxiliaries, notional verbs and their grammatical-morphological categories: mood, tense, aspect, voice, taxis, person, number

Verb goes back to French *verbe*, Latin *verbum* (=a word). Thus, *word* and *verb* are etymologically biased, and *verb* as most important among other word-classes in Modern English developed many derivatives revealing its ontological semantics, e.g. *verbal* means "expressed in words, spoken"; *verbalist* — "a minute critic of words, adherent to it"; *verbalise, verbify* — "to use many words"; *verbally* — "by words, uttered, orally, word for word"; *verbatim* (also from Latin) — "word for word, in the same words"; *verbatim et literatim* — "word for word and letter for letter, precisely, with no correction or change"; *verbiage, verbosity* — "wordiness, use of many words without necessity"; *verbose* (from Latin) — "abounding in words, wordy, prolix"; *verbosely* — "in a verbose manner"; *verboseness, verbosity* — "wordiness, prolixity".

In grammar, *verb* is a word used to denote an action, process, state, condition in reference to its time, duration, completion, predictability, reality or irreality, as prior to a certain moment, or another event, or following it; in reference to the agent of an action or process involved in it as intentional or unintentional, as performed by an agent or only reported about something done etc. These and other implications are rendered both semantically and grammatically in a verb, which makes it a most powerful part of speech, in reference to:

duration — in *to continue* — semantically but in: *Sally Palmer **will be continuing** as chairperson of the committee this autumn* — grammatically, morphologically;

completion — in *to fulfil, to accomplish* — semantically but in: *I feel as if I've accomplished nothing since I left my job* — grammatically, morphologically;

prediction — in *to foresee, to foretell, to predict* — semantically while in: *It will rain soon*; *Fruit will keep longer in the fridge*; *Accidents will happen* — are rendered both lexically-grammatically and grammatically-morphologically.

Structurally, verbs are

simple: *go, come, do, be, have, take, know, wash, zip, zoom*;

prefixal derivatives: ***per**mit, **per**tain, **com**mit, **com**municate, **com**ply* (cf *apply*), ***ad**here, **ad**monish, **ad**vertise, **pre**scribe, **pre**vent, **pre**dict*, where both prefixes and roots are Latin, ***over**do, **over**look, **over**value, **over**sleep, **under**lie, **under**go, **under**estimate, **under**cut, **un**do, **un**wind, **out**shine, **out**do, **out**grow, **re**tell, **re**write, **re**think, **re**wind, **re**-run*, where prefixes are attached mainly to the roots of Anglo-Saxon origin and with these prefixes the processes of word-formation are said to be more active in the English language;

compound derivatives: *cross-reference*, *cross-examine*, *browbeat*, *broadcast*, *forecast*, *bottle-feed*, *spoon-feed*, *baby-sit*, *lip-read*, *proof-read*, *sight-read* etc in which become lexicalised various syntactic relations, adverbial, instrumental, objective etc. This process is highly productive in Modern English: *It's not wise* ***to hitch-hike*** *on your own*;

suffixal derivatives: *hyphen**ate***, *activ**ate***, *viol**ate***, *demonstr**ate***, *chlorin**ate***, *illumin**ate***, *illustr**ate***, *incorpor**ate***, *incub**ate***, *special**ise***, *activ**ise***, *dramat**ise***, *natural**ise***, *critic**ise***, *deput**ise***, *container**ise***, *computer**ise***, *hospital**ise***, *adv**ise***, *surpr**ise***, *desp**ise***, *exerc**ise***, *advert**ise***, *cod**ify***, *pur**ify***, *solid**ify***, *simpl**ify***, *intens**ify***, *beaut**ify***.

There are verbs that exist on a par with a noun of the same root, they may become mutually conversed. **Conversion** is a very dynamic way of word-production, the placement of an accent serves to differentiate between them:

act_{noun} — act_{verb}	$accent_{noun}$ — $accent_{verb}$
$account_{noun}$ — $account_{verb}$	$contract_{noun}$ — $contract_{verb}$
$access_{noun}$ — $access_{verb}$	$process_{noun}$ — $process_{verb}$
$acclaim_{noun}$ — $acclaim_{verb}$	$project_{noun}$ — $project_{verb}$

Combinability of verbs with adverbs, or adverbial prepositions is surprisingly multifarious, this is the most powerful and productive way of extending the lexical meanings of verbs, like in what follows:

word-combinations with *away*, expressing a general idea of withdrawing or separating: *break* ***away***, *get* ***away***, *give* ***away***, *keep* ***away***, *run* ***away***, *take* ***away***;

off adds to a verbal stem the meaning of leaving and beginning: *drop* ***off***, *kick* ***off***, *see* ***off***, *set* ***off***, *spark* ***off***, *take* ***off***; the meaning of stopping and cancelling: *break* ***off***, *call* ***off***, *let* ***off***, *take* ***off***;

on adds to a verbal stem the meaning of progressing: *come* ***on***, *get* ***on***, *move* ***on***, *urge* ***on***;

out — the meaning of searching and finding: *check* ***out***, *make* ***out***, *find* ***out***, *sound* ***out***, *try* ***out***, *turn* ***out***, *work* ***out***;

up — the meaning of increasing and improving: *back* ***up***, *bring* ***up***, *brush* ***up***, *build* ***up***, *cheer* ***up***, *do* ***up***, *dress* ***up***, *go* ***up***, *grow* ***up***, *pick* ***up***, *push* ***up***, *save* ***up***, *speak* ***up***, *speed* ***up***, *stir* ***up***; also the meaning of disruption and damage: *blow* ***up***, *break* ***up***, *hold* ***up***, *mess* ***up***, *mix* ***up***, *slip* ***up***;

in — the meaning of being invalid in the action: *call* ***in***, *come* ***in***, *fill* ***in***, *join* ***in***, *put* ***in***, *settle* ***in***.

The verbal meanings become even more diversified if a verb takes more than one adverb, or adverbial preposition: *get* ***away with***, *do* ***away with***, *put* ***down to***, *get* ***down to***, *go* ***in for***, *come* ***in for***, *come* ***up with***, *come* ***up against*** etc. All these numerous formations are called phrasal verbs.

Verb performs in a sentence a number of **functions**, its primary syntactic function is to establish a link between the agent of an action and the action itself, to relate an action to extralinguistic reality and to show how the action is spatially and temporally oriented, above all, a

verb establishes a relation between the agent of an action and the object of an action; directionality of an action is a very important aspect of verbal grammatical semantics. Thus, an adverb may be used as a predicate of a sentence, its predicative part (when a copulative relation is expressed), an object in relation to another verbal predicate, a subject.

Notional verbs denote actions and processes directly: *Go there at once! Bring me that book, please!*

Copulative verbs bring together the subjects and the properties attributed to these subjects: *He is so young. The stable is a mile away. Life is unfair.*

There is a group of verbs, fulfilling an alike function, in: *He seems ready*; *They go mad*; *We turned purple*; *They keep happy* etc. They are called **semi-auxiliary**: *appear, become, get, look, keep, go, grow, remain, turn*. Together with an adjective they take, they denote a condition, a state, the sudden change in the subject of a sentence.

Notional verbs can take **a direct object** expressed by a noun, a pronoun — *I know he loves **me***; *I sent **a letter** of invitation yesterday*; and an **indirect object** — *I sent it **to him**, to John.*

When a verb takes a direct object, it is said to be **transitive**: *The officer arrested **a criminal**, he struck **the thief**. She opens **the cabinet**.* When a verb does not take an object, it can function as an **intransitive** one: *The cabinet **opens***; *The dog **walks** in the park*; *The window **slams*** etc. A verb can change from intransitive to transitive due to some changes in its morphological structure:

1) *He **has grown** tall and handsome.*
2) *His brother **has outgrown** him.*
3) *They **looked** everywhere.*
4) *They **overlooked** the closet.*

Suffixation results in producing **causative** verbs — *to blacken, to shorten, to frighten, to whiten, to darken*; some causative verbs undergo vowel change in the root-morpheme: ***to raise*** from *rise*, ***to drench*** from *drink*.

The **impersonal** verb remains indifferent to the subject of the action, as in *to rain*: *It **rains** heavily all day*; *to snow*: *It **had snowed** overnight and a thick white layer covered the ground.*

Notional verbs can take other verbs, modal and auxiliary ones. A combination of a notional verb with a modal one is called **a modal predicate**, a verbal compound predicate, a combination of a notional verb with an auxiliary verb is called **an analytical form** of the verb.

3.8.1. Modals

Modal word-combinations stand outside grammatical-morphological categorisation. Modal verbs are lexically-grammatically bound, they follow a certain pattern in order and arrangement; the modal semantics

of a modal being supplementary to that of a notional verb, remains individual and easily recognisable, it is difficult to apply the concept of a paradigm to modal verbs; in this sense they are defective, have no inflection of the 3rd person singular in the present form, have no finite, nor non-finite verbal forms (or verbals, verbids); they are used to specify the action named by a notional verb as desirable, possible, necessary, obligatory, problematic, expected, intended etc.

Modal verbs *can, may, must, ought to, shall, will, need, dare* are used to establish a link between an action and its realisation in the present and immediate future, or in general, at any time:

Can: Anyone ***can*** *be good-looking, but not everyone* ***can*** *belong to a decent family. I know that you* ***can*** *act me off the stage.*

May: They ***may*** *kick you out but they never let you down. It* ***may*** *surprise you.*

Must: You ***must*** *be great comfort to your sister. If you* ***must*** *make a noise, screech like mad when you start. Then it will be all right.*

Ought to: We ***ought to*** *tidy up before we go home. She* ***ought to*** *tell him not to be so rude.*

Shall, will: I ***will*** *produce Candida at my expense and you and Janet* ***shall*** *play it alternate nights. If you* ***will*** *so far oblige me as to let me have a line naming either day, I* ***will*** *take care that the servants* ***shall*** *have orders to show him in without delay.*

Need: Before we make a decision, we ***need*** *to consider our options. I don't think we* ***need*** *ask him.*

Dare: Everyone in the office complains that he smells awful but nobody ***dare*** (*to*) *mention it to him.*

They become grammatically involved when they take the perfect infinitive to refer the action to the past, the action becoming immediately undesirable, unnecessary, improbable; different degrees of certainty and assurance are rendered:

Can: Michael, how on earth ***can*** *you have done that? What* ***can*** *have been his motive? What* ***can*** *have induced him to behave so cruelly?*

May: That ***may*** *be, — and I* ***may*** *have seen him fifty times, but without having any idea of his name.*

Must: It ***must*** *have been fun. He* ***must*** *have told her. No, surely, he can't have done that.*

Shall and *will* behave differently and relate an action as intended to be finished before certain time in coming future: *By the time we get there, Jim* ***will*** *have left. Next month I* ***shall*** *have worked here for five years.*

Need refers the action to the past as not necessary to be accomplished: *You* ***needn't*** *have worried about the dinner, it was absolutely delicious.*

Every modal has more than one meaning, extending them from a concrete one to less so, when a supposition comes into play resulting in what one may call **grammatically pertinent modality**, as in:

Can: *I take care never to do anything but what I* ***can*** *do.* (concrete) *How* ***can*** *you be so teasing?* (suppositional) *You* ***can*** *be serious,* ***can't*** *you?* (suppositional)

May: *You* ***may*** *apply in person or by letter.* (concrete) *Serious obligations* ***may*** *arise from the proposed close.* (suppositional) *He was arguing that poverty* ***may*** *be a blessing.* (suppositional)

Must: *We* ***must*** *go in the carriage to be sure. We* ***must*** *begin, we* ***must*** *go and pay over wedding visit very soon.* (concrete) *The chances are that she* ***must*** *be a gainer.* (suppositional) *It* ***must*** *be a curious thing to be a mother.* (suppositional)

Ought to: *Children* ***ought to*** *respect their parents.* (moral duty, concrete) *If he started out at nine, he* ***ought to*** *be here by now.* (supposition based on logic) *They* ***ought to*** *have arrived at lunchtime but the flight was delayed.* (logical conclusion)

Will: *I* ***will*** *finish it tomorrow, whatever happens.* (concrete) *"I'****ll*** *look out for him," he assured her frowning a little. "It'****ll*** *be all right about tonight," she said. "There'll be no trouble."* (abstract, grammatical way of referring to futurity)

Shall: *About a quarter through the night, there* ***shall*** *fall a rain so wild that never was Noah's flood half so great. This world* ***shall*** *all be drowned in less than an hour, so hideous* ***shall*** *be the downpour. Thus* ***shall*** *all mankind perish in the flood.* (J. Chaucer) — where *shall* renders a very strong modality of prediction, prophetic foretelling, while in: *Yet Ceasar* ***shall*** *go forth; for these predictions are to the world in general as to Ceasar.* (W. Shakespeare) *Shall* realises the concrete and strongly emphatic meaning of obligation and determination: *Your wife I* ***shall*** *save, I promise you.* (emphatic use, promise)

Need: *The dog* ***needs*** *a bath.* (concrete) *He asked whether he* ***need*** *send a deposit.* (obligatorial)

Dare: *How* ***dare*** *you suggest that I copied your notes?* (concrete) *I* ***dare*** *say you're British but you still* ***need*** *a passport to prove it.* (suppositional)

These modals reveal their different nature in relation to the type of the utterance they are used in. Some of them are used exclusively in a particular type of utterance or within a certain syntactic structure. *Can + have done* is used in the negative context or in the interrogative utterance (very seldom): *He* ***can't have seen*** *it coming*, or *I don't think he* ***can have seen*** *it coming.* So, in terms of combinability *can + have done* is said to be grammatically bound, "negatively" biased, while *must + have done* occurs only in the "positive" environment: *He* ***must have been*** *a little queer.* In the negative *can't have been* will function as its possible counterpart, implying some necessary lexical replacements: *He* ***can't have been*** *so queer.*

May in some contexts becomes stylistically marked, whereas *can* in the same contexts is said to be more common: *How* ***may*** *I help you?* (formal) *How* ***can*** *I help you?* (common); ***May*** *I ask you to move*

slightly aside? (more polite, when spoken disapprovingly) ***Can** I ask you to move aside?* (common)

Shall and *will* have developed in a parallel way giving rise to a grammatical-morphological affix **'ll** really added to any kind of verbal stem to refer to futurity:

*She'**ll** none of me. I'**ll** no more with thee. We'**ll** no defence. I'**ll** call thee Hamlet, king, father, Royal Dane. O, answer me. It waves me still. Go on, I'**ll** follow thee.*

Will (of wish): *What I **will** I will. **Will** you anything with it?*

Will (of intention): *Thou com'st in such a questionable shape that I **will** speak to thee.*

Shall (of obligation): *You **shall** not go, my lord.*

It developed a meaning of supposition in:

Shall (emphatic future): *If that be true, I **shall** see my boy again.*

The **emphatic** *shall* is stronger than the **emphatic** *will*: *Nay, it **will** please him, well, Kate, it **shall** please him.* Thus, *shall* and *will* are **emphatically bound** when expressing any reference to the future time of the accomplishment of an action named by a notional verb.

Can, may, must, shall, will do not take *to*-particle with an infinitive of the notional verb; while *ought to* always does so.

Need and *dare* behave as being semi-modals. It may be said that the process of their splitting up into two (notional and modal) has not yet been completed to the utmost.

Need is used as a notional verb in: *Will I **be needed** in the office tomorrow? I **need** to advise you (I want to advise you). I badly **need** some rest from all this. This room **needs** washing. Who **needs** them? I don't **need** all this hassle.*

Need is used as a modal verb in: *I don't think we **need** ask him. The accident **need** never have happened. You **needn't** laugh! It'll be your turn next!* In the negative it is either possible to say *You **needn't** go there alone* or *You **don't need** to go*, the latter will function as a verbal word-combination of *You don't propose to go alone, do you?* type. Duality of *need* makes it possible to vary the modal implications of its semantics.

Dare is used as a notional verb of modal semantics in: *I **dare** you to tell your mother! Nobody **dares** to criticise him. They **didn't dare** to disobey. Dare* is approaching the system of modal verbs when it functions like *can* and *may* in: *I **daren't** ask my boss about an extra day off. Dare* is not common in the positive sentences; in the negative ones it allows the forms with *do* as well: ***Don't** you **dare** touch that vase?* It shows clearly that *dare* is still on the boundary between the notional and modal verbs proper.

Could, might, would and *should* stand aside as a separate subgroup of modals, these verbs can be called secondary past modals, while *can, may, must, ought to, will* and *shall* are primary ones. Originally, the group of verbs of modal semantics included:

witen *owen* *dowen* *unnen*	*ought*
cunnen	*can, could*
durren	*dare, durst* (past tense and subj., poetic use), *dared*
shulen	*shall, should*
mowen	*may, might*
moten	*must* (present; past and subj. in reported speech).

Their preterite forms became lexically-grammatically isolated from the corresponding paradigms and formed a new system (different from that of past tense forms of the indicative mood) to refer to the above-mentioned characteristics of an action (*can, may, must, shall*). *Owe* remains within the system of the notional verbs of modal semantics, while its form of the subjunctive joined the group of modal verbs proper, extending the membership, as follows: *can, may, must, ought to, shall.*

Will in Earlier English (*wyllan*) existed on a par with other two verbs: *willian* and *wilnian*. *Wyllan* had two dialectal forms: *wil* and *wol*, which later on made a new paradigm of a modal *will*: two roots are seen in *will* (positive) — *won't* (negative). The presence in Modern English of a notional *will* and its modal twin is sometimes strongly felt:

1) a desemantised, emphatic *will* vs a grammaticallised, affixal *'ll* in: *A man **will** be afraid of death. ... years **will** pass and we **will** be gone forever; we'**ll** be forgotten, our faces, and our voices **will** be forgotten. Our house **will** be empty. You **will** go, the officers **will** go, my sister **will** get married and I'**ll** be all alone in this house.* (A. Chekhov, *Three Sisters*)

2) an intentional modality of a regular verb *will* (past tense — *willed*, participle — *willing*, from Old English *willian*) and that of an irregular *will* (past tense — *would*, from Old English *wyllan*) is presented in the material below:

*The mother wills so, wishes fall out as they **are willed**.*

*There's a letter sealed, and two my school-fellows, whom I **will trust**, as I **will**.*

*You **will** not extort from me what I **am willing** to keep in.*

*To what issue **will** it come?*

*Something is rotten in the state of Denmark. Heaven **will** direct it.*

Their parallel existence was, in fact, redundant and led to their mutual convergence in one modal *will*. *Willing* now is defined in a dictionary as an adjective, which is true of some patterns: *We have **willing** dames enough, most **willing** spirits, the **willingest** sin* etc. Although rarely observed, in some syntactic contexts *willing* demonstrates its verbal properties of a participle: *What you **will** have, I'**ll** give and **willing**, too.*

Could (Old English *couthe, coude*; *-l-* introduced on the analogy of *wolde, would*) was the form of the subjunctive of the verb *cunnan*. This original semantics makes the use of *could* free of any lexical-grammatical constraints: it is used to modally define an action in the past, present and future, rendering the general meanings of ability, possibility and supposition.

The combinations of *could* + infinitive, passive infinitive, or perfect infinitive are modal verbal word-combinations. In fiction some of these combinations became grammatically-phraseologically bound: *He* ***could not help feeling*** *that he too looked rather smart. Down in the reeds we* ***could make believe*** *that we were isolated, camping in the wilds.* Or morpho-syntactically bound as in: *It was a melancholy change; and Emma* ***could not but sigh*** *over it and wish for impossible things.* Some more common uses: *He owed me $100 but I* ***could pay*** *only half that amount. Before they* ***could start*** *a mist rose. There is no one among them who* ***could be accepted*** *in lieu of Miss Taylor for even half a day. I* ***could*** *even* ***have forgiven*** *him incredible vocabulary if only he had been a gentleman.* (so he did not forgive him)

Might — the form of the subjunctive of Old English *mowen* — expresses less certainty, supposition and this meaning is inherent to its semantics, which makes it possible for *might* to approach a grammatical system of the verb sooner than any other (e.g. *could*): *A degree or two lower, and a creditable appearance* ***might*** interest me. *I* ***might*** *hope to be useful to their families in some way or other. You* ***might*** *say that about anybody. Otherwise I* ***might*** *marry her. In other circumstances it* ***might*** *have caused him embarrassment.* In all above contexts "time" doesn't play a very decisive role.

In what follows *may* is used to refer to the "plane of speech" (according to E. Benveniste), while *might* does the same to the "plane of history": *He was arguing that poverty* ***may*** *be a blessing.* (argument is valid till now) *He asked if he* ***might*** *get up.* (refers a request for getting up to the moment of speaking in the past) *You* ***might*** *cut yourself by accident. You* ***would not*** *cut yourself on purpose.* (refers a supposition to the past event, it holds true in the present, at the moment of speaking)

Would — the forms of the past indicative and the subjunctive of *willen* (=to wish), in Middle English *wolde* (singular), *wolden* (plural), Participle II — *wold*. This similarity explains for the process of levelling the endings and vowel change in the root). *Would* has no lexical-semantic constraints for its combinability with different types of the infinitive of a notional verb.

In Modern English usage *would* is commonly found in two types of contexts:

1) *I wonder if you* ***would*** *care to come. I wonder whether Lady C.* ***would*** *think it odd if we asked her to present parsley crowns. I wonder whether it* ***would*** *be a good idea to give a small party?*

2) *I think it **would** be all to the good. I think it **would** be only right if little Lord Targent won something. Moreover, you will be the first to realise how impossible it **would** be for me to ask you to come and share the same home with my daughters.*

The lexical verbs *believe*, *imagine*, *wonder*, *expect* can also be used in the introductory function. Traditionally, grammar regards the use of *would* in similar environment as a modal one: *I expect that I **would** come in time. I expect that you **would** come soon. I expect that he **would** come.* The same applies in the past: *I/you/he expected that they **would** come.* (also explained as future-in-the-past use)

In a situation when there is a conditional clause, in the main clause the use of *would* + infinitive is said to belong to a grammatical way of expressing modality of the conditional mood: *If you ask me, I **would** come. If you asked me, I **would** come. If you had asked me, I **would** have come.* (but you didn't, so I did not come) It is most symptomatic that the "subjunctive" nature of *would* makes it possible to be used in any type of syntactic context: *If you **would** ask me, I **would** come. **Would** you ask me, I **would** come.* That is why *I wondered whether* (*if*) *he **would** come* does not contradict the main rule about *would*. A *would*-predicate can be used independently: ***Would** you come in?* Suppositional, mild modality of *would* and conditionally bound modality of *would* are so close, that it is very difficult to differentiate between them.

Should (Old English past indicative and past subjunctive) is differently treated in grammar when it refers its modal evaluation of an action to different types of speakers. *Should* with the 1st person singular of a pronoun renders a speaker's own attitude; modality of *should* is tentative, mild as compared to that of *must*, *ought to* or *shall*: *I do not think that I **should** be fulfilling the trust which your poor father placed in me if, in the present circumstances, I continued any allowance.*

This use of *should* + infinitive is said to belong to the conditional mood: *It's not what I **should** have chosen for myself not by a long chalk* also presupposes the omitted condition and is said to express unreal condition, as well belonging to the conditional mood.

Should + infinitive with the 2nd and 3rd persons of a pronoun are said to belong to a modal verb combination: *They **should** have warned me about Flossie, not about the fires of hell.*

Syntactically, this structure is similar to that with *would*: *If they had loved me, they **should** have warned me.* Cf: *If you knew* (subjunctive), *you **should** warn me.* (suppositional) *If you **should** know* (subjunctive, modal + infinitive), *you **should** warn me.* (suppositional) *If you **should** have known* (subjunctive modal + perfect infinitive), *you **should** have warned me.* (suppositional) ***Should** you know, you **should** warn me* — is more emphatic than the one given above. ***Should** you have known, you **should** have warned me* — sounds artificial, but doesn't contradict the subjunctive, oblique modality of *should* and the syntactic context of unrealised supposition.

Should is regularly used in some well-established contexts, becoming phraseologically-syntactically bound: *How* **should** *I know that?*; *You* **should** *only see him!*; *I know it's expensive but it will last for years. — I* **should** *hope so* (*too*) etc.

Modal verbs have only one grammatical-morphological **category of negation**. This category brings them together with all the rest members of the verb-class. The negative conjugation of modals can well be presented in a tabular form: in some of them the processes of fusion are shown better, thus:

can [kæn]	*can't* [kɑ:nt]	*cannot* ['kænɒt]
may [meɪ]	*mayn't* [meɪənt] (rare, BrE)	*may not*
must [mʌst, məst]	*mustn't* [mʌsnt]	*must not*
shall [ʃæl, ʃəl, ʃl]	*shan't* [ʃɑ:nt] (rare, AmE)	*shall not*
will [wɪl]	*won't* [wəʊnt]	*will not*
ought to [ɔ:t tə + cons.] [ɔ:t tʊ + vowel]	*oughtn't* [ɔ:tnt] (sometimes without *to* in AmE)	*ought not to*
need [ni:d]	*needn't* [ni:dnt]	*need not*
dare [deə(r)]	*daren't* [deənt]	*dare not*
could [kəd, kʊd]	*couldn't* [kʊdnt]	*could not*
might [maɪt]	*mightn't* [maɪtnt]	*might not*
should [ʃʊd]	*shouldn't* [ʃʊdnt]	*should not*
would [wəd, wʊd]	*wouldn't* [wʊdnt]	*would not*

It is not accidental that the contracted forms in the negative come first, they reflect the reality of speech and the morphological processes that affected the present forms of modal, the dropping of a final sound [l] in *will* and *shall*; the reduction of *not*, the vowel change in *will* and *shall*; the affected quality of a vowel sound in *can, shall, dare, would* are most striking phenomena in the system of verb in English.

It should also be noted that the negative forms are less recurrent than the positive ones, except for the most characteristic use of *need* and *dare* in the negative.

Had better, used to demonstrate how the membership of a closed class can be extended within the subsystem of modals. *Had better* became isolated from the rest of finite forms of *have* in its modal meaning of a recommendation and advice. Formally, *had* in *had better* functions as any other subjunctive form (Middle English past indicative *hadde* except the 2nd person, subjunctive *hadde*) of a modal verb referring to what happens in the present: *We***'d better** *hurry or we'll miss the train. It's very hot. You***'d better** *not go out without a hat*; *had better* shows the same tendency to reduction and fusion — *'d better*.

Used to (*use*, from Latin *usus* n = use, service; *utor* v = to use; akin to utility etc). In its modal meaning *used to* takes a notional verb to refer to a frequent or continuous action in the past. Like *had better, used to*

shows how separate forms of a word could become lexicalised in a particular lexical and grammatical meaning and approach the system of grammatical devices, semi-auxiliaries. Cf: *to be used to sth*, *to get used to sth* point out to a familiar, experienced thing in the present, past or future: *The people on this island* ***were used/are used/will be used to*** *tourism*.

In the negative, *used to* follows a regular pattern: ***I didn't use to*** *live in the capital*, while *usedn't* is now dated and formal in British English.

had better	[həd 'betə], [d'betə]	*didn't use to* [dɪdnt 'ju:s tʊ]
used to	['ju:st tə] — before a vowel	*usedn't to* (BrE) ['ju:snt tə]
	['ju:st 'tu:] — in a final position	['ju:snt tʊ]

The membership of a class of modals had become extended also due to the involvement of two notional verbs of general semantics: *be* and *have*.

Be in its modal uses takes *to*-infinitive and an adverbial preposition — *about*. Originally, however, *to* and *about* are both prepositions. *Be about* points out to somebody's intention to accomplish something in a very short time, very soon; being just on the point of doing it: *We're* ***about*** *to start. I'm not* ***about*** *to admit defeat*.

Be in its modal meanings uses the common forms of conjugation: *I am* ***about to***. *You are* ***about to****..., aren't you?* etc. *He isn't about to. He's not about to. He is not about to* (with a logical stress on **not** in the last two cases) etc.

Have to — ['hæv tə, 'hæf tə, 'hæd tə], ['hæz tə, 'hæs tə, 'hæt tə]. In the negative and interrogative sentences, forms with *do* are used. Historically, *have to* became isolated from the paradigm of the verb *to have* and is used to express obligation, necessity: *He* ***has to*** *pass all examinations before we can start our work*; recommendation: *You simply* ***have to*** *start afresh*; logical conclusion: *This* ***has to*** *be part of the original manuscript*. Also *have got to* in: *How many tablets* ***have*** *you* ***got to*** *take each day? Have got to* — is a case of lexical-grammatical isolation of a single grammatical form of *get*, a word of general semantics, that allowed it to be used as semi-auxiliary in: *It's* ***getting*** *dark*.

The global modal meaning of *have to* can be well appreciated against a background of a free word-combination with *have*: ***I have*** *a bus to catch*; ***I have got*** *a family to feed*, their discrimination becomes rather involved.

3.8.2. Auxiliary verbs

By **auxiliary** is understood a secondary, subservient function or meaning: outside grammar, auxiliary is applicable in the meaning of additional, supporting as in: *medical auxiliaries*, *auxiliary troops*, *an auxiliary nurse*, *an auxiliary generator in case of power cuts* etc.

A system of **auxiliary verbs** includes *be*, *have*, *do*, these three became fully grammaticalised to show various categorial properties of notional verbs.

Unlike modals, *be*, *have*, *do* had a more general meaning and became isolated not in their single forms, but as words (in the unity of their grammatical forms), their conjugation is presented below:

Be (from Old English *beon*) is an existential verb, its meaning is of a more general character than that of *to exist* → an auxiliary verb: [æm, əm, m; əm ʹnɒt, mnɒt; ɑːnt, eɪnt; ɑː, ə; ɑːnt, ə ʹnɒt; ɪz, z, ɪz ʹnɒt, znɒt, ɪznt; wɒz, wəz, wɒz ʹnɒt, wɒznt; weə, weə ʹnɒt, wənt; zero].

In the paradigm of *be* can be observed the forms that were borrowed from another paradigmatic set.

Bēon had the forms of the infinitive, participle and subjunctive, today present in: *be*, *being*, *been* as part of a paradigm.

Wesan was used more often in the passive constructions and the forms *was*, *were* point out to their source.

Be as a word of very general meaning developed in two directions as an **auxiliary** and as a **modal** one: *He's coming — He's to come.*

Be$_1$ functions in Modern English as a copulative verb: *She* ***is*** *a teacher.*

Be$_2$ functions as an auxiliary verb: *He* ***was asked*** *to come.*

Be$_3$ functions as a modal verb: *He* ***is*** *about to come. He* ***is*** *to come*, differing in modal overtones: a) on the point of doing something, intending to do something in a very short time; b) expressing duty, necessity, arrangement, instructions received, possibility and even destiny: *They're to be married in June.*

Be in its relation to the expression of grammatical-morphological oppositions will be discussed later (see: *3.8.3. Notional verbs and their grammatical-morphological categories*).

An auxiliary *be*-forms refer the action to the negative and have a set of negative forms, negative conjugation (see below).

Have as an auxiliary verb developed from *habban* (= to have, to possess, to obtain), it participates in the formation of the grammatical forms of the category of simultaneity-anteriority (taxis), participial forms. Within these structures *have*, *having* became desemantised and render only a corresponding grammatical reference, secondary, subservient, additional to that shown in the notional stem.

Have can occupy a distant position from it, nevertheless, retaining the global grammatical meaning of the whole.

Have/had + Participle II are said to be global in their grammatical referential semantics. Thus: *He (Soames) simply could not speak. He* ***had never thought*** *that the sight of this woman whom he* ***had once*** *so passionately* ***desired***, *so completely* ***owned***, *and whom he* ***had not seen*** *for twelve years, could affect him in this way. "You* ***have not changed***," *he said. "What* ***have*** *you* ***come*** *for?"* (J. Galsworthy)

Had thought, had desired are used in the context of narration, while *have changed, have come* — in the context of a dialogue. ***Never, once, not*** function in a similar way, as insertions dividing but not breaking the analytical forms of taxis that are used as a predicate.

Having + Participle II refers to a previous action: ***Having** accordingly **disposed** of what remained of the ale, they finally made a bolt for the street.* (E. Poe)

Do (Old English *dōn* transitive and intransitive) in Modern English is presented in two verbs, do_1 — a notional verb of general semantics if compared to *make, accomplish, fulfil* etc. It is conjugated to refer the action to subject, time, negation, expressivity and other verbal distinctions: *It's a sort of thing that you can **do** better than anybody else. It seems so funny that all of a sudden you would run around all over the place with a clerk in the firm that **does** your accounts.*

Do is used in some phraseologically stable and isolated structures: *How **do** you **do**? It wouldn't **do**, I suppose* etc.

Do (also developed from Old English *dōn*) is exclusively used as an auxiliary verb to refer the action, named by the notional stem, to the type of the utterance — statement (when emphatic), negative statement, imperative command, interrogative utterance, including tag questions. Its paradigm looks as follows:

I You } ***do***		***don't***	
He She } ***does*** It	***did***	***doesn't***	***didn't***
We You } ***do*** They		***don't***	

Do as **an auxiliary verb** plays a very important role in the grammatical system of the English verb bringing together two parts of grammar — inflectional morphology and syntax, through the concept of **the utterance**. Forms without *do* function as **unmarked** within the indicative mood for the utterance in the affirmative: *I know him*. Forms with *do* are **marked** in relation to **negation** and **question**: *I **don't** know him. **Do** I know him?*

Forms with *do* are **marked** as **emphatic** in the indicative mood system in the present tense form: *I **do** know him too well.* In the past tense form: *I **did** know all about him.*

Forms with *do* are additionally **marked** within **the imperative mood**, from the point of view of **greater categoricity** shown in the analytical form:

Go there! — ***Do** go there!*
Bring it! — ***Do** bring it!*

In the history of English *do*-forms are said to have ousted the negative forms without *do*. Cf:

O, call me not to justify the wrong
That thy unkindness lays upon my heart;
Wound me not with thine eye, but with thy tongue;
Use power with power and slay me not by art.
(W. Shakespeare, *Sonnets*, Sonnet 139)

and:

Be wise as thou art cruel; ***do not press***
My tongue tied patience with too much disdain.
(ibid., Sonnet 140)

In faith, I ***do not love*** *thee with mine eyes,*
For they in thee a thousand errors note.
(ibid., Sonnet 141)

Who hateth thee that I ***do call*** *my friend?*
On whom frown'st thou that I do fawn upon?
Nay, if thou lour'st on me, ***do I not spend***
Revenge upon myself with present moan?
(ibid., Sonnet 149)

In terms of oppositional morphology the positive synthetic and negative analytical forms stand in a binary opposition to each other and are mutually exclusive; while non-emphatic synthetic and emphatic analytical forms of the notional verbs are not absolutely exclusive and are said to stand in gradual relation to each other, to be in equipollent opposition, in the imperative forms: *Go! Do go!*

Be (existential-copulative, modal, auxiliary) forms:

*I **am**.*	*I'm.*	*I **am not**.*	*I'm **not**.*
*You **are**.*	*You're.*	*You **are not**.*	*You're **not**.*
He / She / It ***is.***	*He's. / She's. / It's.*	*He / She / It* ***is not.***	*He / She / It* ***isn't.***
We / You / They ***are.***	*We're. / You're. / They're.*	*We / You / They* ***are not.***	*We / You / They* ***aren't.***

*I **was**.*	*I **was not**.*	*I **wasn't**.*
*You **were**.*	*You **were not**.*	*You **weren't**.*
He / She / It ***was.***	*He / She / It* ***was not.***	*He / She / It* ***wasn't.***
*They **were**.*	*They **were not**.*	*They **weren't**.*

Have (notional, modal, auxiliary) forms:

I have.	***I haven't.***	***I don't have.***	***I don't have to + V***
You have.	***You haven't.***	***You don't have.***	***You don't have to.***
He / *She* / *It* } ***has.***	*He* / *She* / *It* } ***hasn't.***	*He* / *She* / *It* } ***doesn't have.***	*He* / *She* / *It* } ***doesn't have to.***
We / *You* / *They* } ***have.***	*We* / *You* / *They* } ***haven't.***	*We* / *You* / *They* } ***don't have.***	*We* / *You* / *They* } ***don't have to.***

In the past:

I / *You* / *He* / *She* / *It* / *We* / *You* / *They* }	***had***	***hadn't***	***didn't have*** ***(haven't got)***	***didn't have to + V***

In the future:

will have + Participle II — to refer to anteriority

will/shall have
won't/shan't have
'll not have (rare)
} to refer to a future action with different modal connotations

will have to + **V**
will not have to + **V**
won't have to + **V**
'll not have to (rare emphatic)
} to refer to a modal meaning of obligation, necessity, advice etc in the future

3.8.3. Notional verbs and their grammatical-morphological categories

Verb in English is the most dynamic class of words extensively developing lexically, semantically, structurally and grammatically-morphologically. From what has been said about noun, pronoun, adjective and adverb in terms of parts-of-speech classification it is clear that they are grammatically-morphologically underdetermined, their grammatical-morphological categories being, as it were, on the wane. On the contrary, verb as a lexical-grammatical class of words proves to develop most sufficiently and acquire, as time goes on, more and more categorial properties.

A system of categories established by A. I. Smirnitsky in the fifties of the 20th century remains valid as a most exhaustive one:

1. Representation. 2. Mood. 3. Tense. 4. Person. 5. Number. 6. Voice. 7. Aspect. 8. Taxis. 9. Negation. 10. Interrogation. 11. Expressivity.

Grammatical morphology rests entirely on the principles of morphological categorisation, the latter being exclusively dependent on the principle of mutual (binary, privative) opposition, i.e. incompatibility within the same syntactic structure (within the same grammatical function) of different categorial forms of the same category by which it is constituted.

The category of verbal representation is constituted by the opposition of sets of grammatical categorial forms in which a process, in a broader sense, may be shown to a less or greater degree: in finite forms (conjugated verbal forms) to its full, and in non-finite forms (participle, infinitive, gerund) only partially, not realising all categorial properties of a verb.

VERBAL REPRESENTATION

Finite forms

He ***goes***, *We* ***went***, ***I'll go***, *They* ***would go*** etc refer the action to mood, tense, aspect, taxis, person, number, i.e. to all 11 categories:

He saw a gathering of his junior officers in the bar. He hesitated to go in.
They were enjoying themselves, and they would not want a senior officer with them.
Give a thief enough rope and he'll hang himself.
Had they not been intoxicated beyond moral sense, their reeling steps must have been palsied by the horrors of their situation.
The dusk was falling.
Are you teasing me now?
This door won't open.

Non-finite forms

Doing — Participle I active; ***having done*** — perfect active participle; ***being done*** — passive participle; ***doing*** — gerund, ***done*** — participle; ***having been done*** — passive participle name the action, view it as qualifying another action in a very general way:

Learning foreign languages is a very interesting thing.
It isn't difficult to give up smoking. I did it several times.
He couldn't write a sentence without making a mistake.
I saw a vase broken into small bits.
Having finished his essay, the student attended to the experiment.
The bus being very crowded, we had to stand near the door.
Having succeeded twice, he wanted to try again.
My friend having left, I went to the studio alone.

Finite forms	
I do. He does. *We did.* *We'll do.* *I was doing.* *They were doing.* *It was done.* *It will be done.* *I have done.* *He has done.* *They had done.*	indicative mood
They would do.	indicative-subjunctive mood
They would have done.	conditional mood
Do! Don't do!	imperative mood

Non-finite forms

Active	*Passive*
doing — present participle	***being done*** — present participle
having done — perfect participle	***done*** — past participle
doing — gerund	***having been done*** — perfect participle
to do — infinitive	
to have done — perfect infinitive	***to be done*** — passive infinitive

3.8.4. The category of mood

Mood as a category is constituted by sets of forms of the indicative mood opposed to the imperative, the conditional, the subjunctive and the suppositional. The number of the categorial forms in each of them is not in one-to-one correspondence and what is in opposition is the categorial meaning of correlation between the action named and the extralinguistic reality.

Indicative mood

When the action in question is said to be in correspondence to reality in terms of its actualisation in the past, in the present (and partially) in the future, we speak of **the indicative mood**. The core of this mood subsystem is constituted by the forms of the present, the past and the future (*'ll* + infinitive). The analytical forms with *will* and *shall* remain on the periphery of this grammatical subsystem, revealing so often their modal semantics. For example:

	Indicative mood	**Imperative mood**
In the present:	I/You/We/They ***go***. He/She/It ***goes***.	***Go!*** ***Let*** him/me/us ***go!***
In the past:	all persons ***went***	***Do go!***

In the future:	all persons *'**ll go*** *there '**ll be*** etc.	***Don't go!*** ***Don't let*** him ***go!***
In the aspectual forms:	***I'm going,*** ***are going,*** ***were going,*** ***will be going***	
In the taxis forms:	***has/have/had gone***	

It is against the background of the synthetic grammatical forms that the whole system of the analytical forms is established.

Imperative mood

The imperative mood embraces the synthetic and analytical forms of notional verbs, thus expressing command, warning, encouragement or prohibition. This function implies the speaker, the one who commands, encourages or prohibits. It also implies an addressee, a listener, a partner to whom the command or warning is addressed, without always naming him/her directly. For example:

a) ***Look! Mind** the steps, please. **Do** up your laces or you'll fall over. **Put** your pairs of socks on — this floor is very cold. **Give** three examples of imports that most countries impose custom duties on.*

b) ***Don't eat** that orange, I need it for a recipe. **Don't worry**, there's plenty of time. **Don't forget** to wind your watch.*

The word-combinations with *let* do not belong to the imperative mood as a grammatical category, but they render the imperative meaning when it is necessary to point out directly: ***Let me explain** my motives. **Let's play** draughts. **Let's go** into the garden — I need some fresh air. **Let him do** it all by himself.*

There are some other lexically-grammatically bound structures that are used to express a recommendation, advice in a more tentative way: ***Don't you see** that it is downright wrong and stupid? **Can you feed** the cat, please? What about* + gerund: ***What about going** somewhere together this Friday evening?*

There are cases when the expression of hopes, wishes is approaching the imperative and likewise the subjunctive:

1) *Long live the king!* The structure is used when the object of your wishes is much higher in social rank and you cannot directly address this object;

2) *May you both be very happy!* is equal to direct and straightforward *Be happy, you both*, but is a socially-culturally established convention, a form of social linguistic behaviour, a sign of respect;

3) *Long they may live to enjoy their good fortune* may also be pronounced either in the presence of those for whom this good wish is meant, or in their absence; the use of the 3rd person plural pronoun is a sign of understatement, of politeness, when it is pronounced in public, with more than two listeners present.

Subjunctive mood

A grammatical form that denotes an action or state as supposed or imagined, or as contingent or contrary to fact is said to belong to the subjunctive mood.

Subjunctive as a word means "joined under, subjoined", this original meaning accounts for the use of subjunctive forms in a particular type of syntactic clauses. However, the categorial forms of the subjunctive are used independently as well.

Subjunctive I (bare infinitive):

*Thy heart **be**$_{subj.}$ **hearted**.* (wish, prayer)

*Speak$_{imp.}$ slowly that you **be**$_{subj.}$ better **understood**.*

*They are$_{ind.}$ frightened lest they **be**$_{subj.}$ **struck** by lightning.*

In dependent clauses the forms of Subjunctive I are introduced by the conjunctions *that, lest, though, till, unless, whether, except*: *If the day **be**$_{subj.}$ rainy, we will stay $_{ind.}$ at home.*

When the subjunctive clause is introduced by *if, though, lest*, they are correlated with the forms of the indicative mood.

When the subjunctive form expresses the meaning of an indefinite supposition, not-contradictory to its actualisation, **Subjunctive II** is said to be used: *If I **were** you, I should try it. If I **had** time, I would go with you. If I **knew** all this before, I would never believe him.*

Except for the always exceptional *be* that has a special form *were* to be used with any referential subject, either in the singular or in the plural, the other notional verbs use a form homonymous to the past indefinite.

When the above-mentioned conditions are contrary to fact in the past, the forms of the unreal subjunctive come into play. Formally, they are homonymous to those of the past perfect of the indicative mood: *If I **had known** of your arrival, I should have met you.*

Also emphatic: ***Had I known** of your arrival, I should have met you. If you **had asked** him in person, he would have done it. If you **had spoken** all these languages, you would have been a great success in your business.*

The retention of the subjunctive forms in English is supported by the necessity to differentiate between real, problematic and unreal conditions.

Conditional mood

This form of the mood is closely related to the subjunctive mood; **the conditional mood** is sometimes said to be a subgroup of positionally conditioned forms rendering the idea of the action that is thought to be real, possible and contradictory to reality — unreal.

The set of the categorial forms of this category is based on two auxiliary verbs, originally modal in their semantics: *should* and *would*.

Conditional mood forms refer not to the action (in the present and in the future) but to the possible conditions in the present or in the future

that do not contradict, do not cancel the realisation of the action in question. In other words, the grammatical semantics of analytical forms with *should* and *would* point out to the possibility of the realisation of the action: *If he asked me, **I should give** him the best answer I know. If you recommended me another doctor, **I should be much obliged** to you. If they told him to go away, he **would leave** immediately.*

If a condition is shown to be unreal, the forms of **Conditional II** are used: *If I had known that rule, **I shouldn't have made** that mistake twice. If they had left earlier, they **would have caught** the last train.* It ***would've been*** *better if they hadn't come. If the poor children had been able to swim, they **wouldn't have been drowned*** etc.

All other possible ways of rendering the idea of uncertainty, possibility, intention with the help of the modal word-combinations (*could have done, might have been* etc) remain outside the system of mood as a grammatical-morphological category, they retain both their form and their individual modal semantics (see: *3.8.1. Modals*).

Suppositional mood (potential mood, putative mood)

Semantically, the meaning of supposition can be rendered independently by some notional verbs: *to suppose, to believe, to hope, to wish*. The suppositional semantics does not contradict the subjunctive use of English modals which makes it so difficult to differentiate between grammaticalised and non-grammaticalised expression of supposition.

There are some syntactic positions that demand the use of a particular form of the auxiliary *should* + infinitive. The difference between the suppositional mood form and the indicative form lies in the fact that the former refers to the very idea of the action or state under consideration, while the latter directly denotes that action, event or state as a fact.

The categorial suppositional meaning is rendered by some phraseologically and idiomatically bound utterances:

1) *How **should** I **know**?*
*Why **should** he **be** resigning?*
*That he **should dare** to attack me!*
*Who **should come** in but the movie star herself!*

2) *should* + infinitive is used in *that*-clause after a number of introducing clauses like:

It's surprising
It's a pity
It's remarkable
It's disgraceful } *that he **should leave** so early.*
It's unthinkable
It worries me
I'm surprised

3.8.5. Indicative mood. The category of tense

The category of tense is constituted by the opposition of three categorial forms, by this a time relation is established between the process denoted by the grammatical form of a verb and the moment of speaking.

The present tense form refers to the action as coterminous with the moment of speaking, **the past tense form** — to the action as preceding the moment of speaking and **the future tense form** — to the action as following the moment of speaking. The verb in Modern English is inflected to show these distinctions: "*My house **looks** well, doesn't it?*" *he **demanded**.* "*See, how the whole front of it **catches** the light.*" *I **agreed** that it **was** splendid.* "***I'll telephone** for a taxi to take you home.*" "*Thanks. **I'll wait** outside.*" Thus, [-s, -z, -ɪz], [-d], [l] are the grammatical markers of the category of tense.

This categorial meaning has acquired special grammatical expression only for the 3rd person singular of the subject (a noun, a pronoun) in the present tense, and **-ed** suffix — for all persons of the subject in the past, similarly ***'ll*** — affixal inflection for all persons of the subject (noun, pronoun) — in the future.

In the present:

I 1st psn singular	***do*** + zero marker
you 2nd psn singular	***do*** + zero marker
he/she/it 3rd psn singular	***does***
we/you/they plural	***do*** + zero marker

In the past:

I/you/he/she/it/we/you/they — ***did/went/looked***, where the grammatical forms are marked exclusively for the tense distinction, disregarding all other distinctions (including mood, number etc.)

In the future:

I/you/he/she/it/we/you/they — ***'ll*** marked only for the grammatical reference to the future, disregarding all other verbal distinctions, which remain covert.

It should be specially emphasised that there can be present a reference to **the time** of action in some other grammatical forms of the verb, but there this meaning is always additional, subservient to the main categorial meaning (aspect or taxis, for example).

As to the forms with *shall* and *will* — they retain their modal semantics almost in all uses, even when predicting about the coming future: ***It will** rain soon*. Cf: *It's going to rain* — is devoid of any modal colouring.

In form-building there are two ways: one regular is observed in verbs that in Old English belonged to the class of weak-verb conjugation with a dental suffix added to the stem: **-ed** [-d, -t, -ɪd] in three

morphonological realisations being positionally determined. In irregular (strong) verbs there can be seen different types of vowel change in the root of the forms of the past tense and the past participle or Participle II. There are known many attempts to classify them, or present them alphabetically listed, in what follows one possible way to arrange some most common irregular verbs is presented:

Infinitive	Past tense form	Participle II
1. The vowel is the same:		
bet	*bet*	*bet*
bid	*bid*	*bid*
burst	*burst*	*burst*
forecast	*forecast*	*forecast*
hit	*hit*	*hit*
let	*let*	*let*
put	*put*	*put*
set	*set*	*set*
shed	*shed*	*shed*
shut	*shut*	*shut*
split	*split*	*split*
2. In the past tense and the past participle the vowel is the same:		
abide	*abode*	*abode*
bind	*bound*	*bound*
bring	*brought*	*brought*
burn	*burnt*	*burnt*
dwell	*dwelt*	*dwelt*
keep	*kept*	*kept*
lay	*laid*	*laid*
learn	*learnt*	*learnt*
leave	*left*	*left*
light	*lit*	*lit*
meet	*met*	*met*
read	*read* [e]	*read* [e]
tell	*told*	*told*
3. In all three forms the vowel or the vowel-group in the root is different:		
arise	*arose*	*arisen*
begin	*began*	*begun*
blow	*blew*	*blown*
drink	*drank*	*drunk*
eat	*ate*	*eaten*
fall	*fell*	*fallen*
forget	*forgot*	*forgotten*
give	*gave*	*given*

*go**	*went*	*gone*
grow	*grew*	*grown*
see	*saw*	*seen*
stride	*strode*	*stridden*

In gnomic expressions, proverbial sayings the meaning of the present becomes extended, too general, in fact, indefinite:

As you sow, so ***shall*** *you* ***reap****!*

What is bred in the bone ***will never come*** *out in flesh.*

If you sing before breakfast, you ***will cry*** *before night.*

The future reference becomes as well neutralised and has only a sequential meaning. Neutralisation of one of the meanings in a grammatical form can be observed in the uses of *won't*: *This wood* ***won't*** *polish. The key* ***won't*** *go in.*

These are truncated, clicheed utterances registered by all dictionaries of Modern English. In fiction they are sometimes used as emphatic equivalents of *do* in the negative: *When I have found the right thing to say, it says itself instantly, yet when I want frightfully to ringle-jingle with words, they* ***won't*** *come that way.* (B. Shaw)

Another example: *I don't smoke because my wife* ***won't*** *let me.*

It is the negative meaning that comes to the fore in these and similar cases.

3.8.6. The category of aspect

The grammatical-morphological category of **aspect** in English is constituted by the opposition of sets of forms: of **non-continuous**, unmarked, and **continuous**, specially morphologically marked for the expression of this categorial meaning. This categorial meaning shows the way the speaker views the action, or process, as being in progress, development, while other forms express other categorial meanings irrespective of this distinction.

When the continuous aspect form is used, what the writer or the speaker really means is something that is actually taking place, something serving as a background for another action, or presentation of ideas, or unfolding thoughts, expounding the concepts that evolve, emerge or develop.

It's most appropriate for referring to natural phenomena, and when so used, they add to a narration a mood of reflection, meditation etc. Otherwise stated, the continuous form may fulfil a poetic pictorial function of visualising the situation. The aspectual meaning does not contradict the reference to the future, the system of marked forms of this category looks as follows:

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* The forms of the verb *be* are suppletive, as well as those of *go*. Two paradigms of *bēon* and *wesan* converged into one; it is also true of *gon* and *wendan* for *go*.

The present time of action	The past time of action	The future time of action
I'm going.	*I **was going**.*	
You're going.	*You **were going**.*	all persons:
*He/She/It **'s going**.*	*He/She/It **was going**.*	***'ll be going***
*We/You/They **'re going**.*	*We/You/They **were going**.*	

The reference to the time of action is shown in these forms synthetically, while the meaning of aspect is shown analytically, outside this structure Participle I has a meaning of its own, which is not the same as one can see in the continuous form: *The fine autumn afternoon **was loosing** its bright gold and **turning** into smoke and distant fading flame, so that it seemed for a moment as if all London bridges **were burning down**.* (J. Priestley)

Or one sensation is shown as prior to another one: *Left to himself Mr Golspie ruminated for a minute or two, then climbed to the upper desk, perhaps, to decide what it was that **had been waiting** so long.* (ibid.)

In *The Fugitives* Persy Bysshe Shelley describes the turbulent stormy weather with the continuous forms giving rhythm and roary music to the whole poem, especially when it becomes broken by the fifth dissonant line:

The waters are flashing,
The white hail is dashing,
The lightnings are glancing,
The hoar-spray is dancing —
Away!

The whirlwind is rolling,
The thunder is tolling,
The forest is swinging,
The minster is ringing —
Come away!

Another mood was created by Elizabeth Barrett* in *The Cry of the Children*:

Do ye hear the children weeping, O my brothers,
Ere the sorrow comes with years?
They are leaning their young heads against their mothers
And that cannot stop their tears,
And the young lambs are bleating in the meadows,
The young birds are chirping in the nest,
The young fawns are playing with the shadows,
The young flowers are blowing towards the west —
But the young, young children, O my brothers,
They are weeping bitterly! — etc.

It can be said that semantically different verbs will differ in terms of frequency of occurrence in the categorial form of the continuous aspect. The status of a grammatical-morphological category presupposes its

* Elizabeth Barrett — an English poet, the wife of the poet Robert Browning.

general obligatory character and this statement still holds when applied to aspect.

Stative verbs are said not to be used in the aspect. When they are used, they add to the utterance the modal connotations of expressivity, emphasis:

Be: *You **are being** too naughty.*

Have: ***I'm** still **having** my breakfast.*

Belong is not normally used in the continuous, if only in the form of the present participle: *A helicopter **belonging** to the oil company has crashed. I have no sense of **belonging** here.*

Concern, *deserve* are not used in the continuous.

The verbs of mental activity *assume*, *believe*, *consider*, *expect*, *know*, *like*, *think* etc are said not to be common in the negative, although in: "*What **are** you **thinking** so earnestly?" Catherine coloured and said, "I **was not thinking** of anything.*" – the use of *think* is not altogether out of style of the speech situation in question.

*God was witness to all their calamities. He **was seeing** them robbed day by day. He **was seeing** them famish hour by hour. He **was seeing** them die.* The verb *to see* although not commonly used in the continuous is adding to the content of the Biblical text an appropriate dramatism.

Begin: *I read on for some time. I **was beginning** to blink with sleepiness, the day's sun had made my forehead burn.*

With other verbs, there is a certain predilection for being used in the continuous form (see the example given above from J. Priestley). One more example:

*They **were enjoying** themselves, and they would not want a senior officer with them. "Internal cheek," Todd **was saying**. They **were** probably **talking** about poor Wilson. Beside the bookshelves Louise **was talking** happily to Wilson but he could feel the malice and snobbery of the world padding up like wolves around her.* (G. Greene)

To conclude:

The choice of the categorial form of aspect must be appropriate to the context of communication, it's most natural when applied to the description of nature and somebody's feelings, it may produce undesirable effect of intimacy when used not to the purpose.

3.8.7. The category of voice

This category establishes a very important relation between a doer of an action and the object of this action. **Voice** is directional in a sense that it can render a meaning directed either to the subject or to the object. This category is constituted by the opposition of sets of forms: indefinite forms which are unmarked for the voice and the so-called **passive voice forms**, which are specially marked. The expression of the categorial

meaning of voice becomes central in the categorial semantics of the grammatically marked forms, other meanings are additional, subservient, concomitant in this respect.

Voice forms

Indicative mood (unmarked)	**Indicative mood (marked)**
Present indefinite	
*I **write** a letter.* *You **write** a letter.* *He/She/It **writes** a letter.* *We/You/They **write** a letter.*	*The letter is **written** by me/you/him etc.*
Past indefinite	
*I/You/He/She/It/We/You/ They **wrote** a letter.*	*The letter **was written** by me/you/him etc.*
Future indefinite	
*I/You/He/She/It/We/You/ They **'ll write** a letter.*	*The letter **'ll be written** by me/you/him etc.*

In the negative:
*The letter **isn't written/is not written**...*
*The letter **wasn't written/was not written**...*
*The letter **won't be written/'ll not be written**...* (rare)
Will not be written — is typical of narrated speech.

In the system of taxis:
*The letter **has not** yet **been written**.*
*The letter **had** already **been written**.*
*The letter **will have been written** by 3 p.m.*

The passive forms are most commonly used when it is more important, more convenient to stress the thing done, result achieved etc, than the actual doer of it, or when the doer is unknown. This fact makes them very appropriate in the register of a scientific discourse: *For a resolution of R hertz, data **must be collected** for 1/R second. We need to know both the communicative choices offered by grammar, and also the structural grammatical choices through which communication **must be challenged**.*

The expression of this categorial meaning is determined by the lexical-syntactic properties of a notional verb, transitive verbs can become passivised, the object of the predicate thus becoming the subject of a new utterance: *These letters **will be mailed** tomorrow. Last year 5,000 cars **were produced**. The house **was built** in 1840. Purchases **are paid** in cash.*

The categorial meaning of voice is compatible with the expression of other categorial meanings, but remains the central one in the marked

form of the category of voice: *The bridge **is being repaired**.* (aspect and voice) *That joke **has been laughed** at for many years now.* (taxis and voice) *Your diploma **will be discussed** next week.* (future time of action and voice)

The choice of the passive voice is sometimes idiomatically biased, i.e. the use is probable in terms of grammar, and not very natural in terms of usage. Cf: *John **likes** Mary. Mary **is liked** by John. John **likes** swimming. Swimming **is liked** by John.*

The impersonal predicate with *that*-clause is formal and less idiomatic than the personal passive predicate with the infinitive: *It is said that he's coming. He is said to come/to be coming.*

3.8.8. Taxis. The category of simultaneity-anteriority

The term "taxis" is used there to refer to the categorial meaning of simultaneity-anteriority in showing the action, its progress in relation to another one in the immediate context.

Taxis as a word comes from Greek *taxis*, and means "a certain arrangement of units"; outside grammar is known in biology. Perfect, Perfectiveness, Perfective Aspect, The Perfect Tense — all these labels are traditionally used to describe two actions correlated in time, or one single action as prior to a certain moment of time in the past, in the present, in the future.

This category is constituted by the opposition of two sets of forms — non-perfective **indefinite** forms and **perfective** — the marked ones. The categorial meaning of this category is connected with a reference to **the time** of the action in question, but this categorial meaning should not be confused with the categorial meaning of the category of tense. The reference to time is shown synthetically in the form of the auxiliary *have*, while the categorial meaning of taxis is shown analytically, by the combination of *have* + participial stem of Participle II, i.e. taken as a whole.

Tense	Taxis
Indefinite present:	The meaning of simultaneity:
He comes.	*He's **come**/**has come**.*
Indefinite past:	The meaning of anteriority:
*He **came**.*	*He **had come**.*
Indefinite future:	The meaning of sequence of actions:
*He'**ll come**.*	*He **will have come**.*

The categorial forms of this category may be used independently of each other, but may as well be used within one general context of speech or narration.

The use of **the present perfect** (simultaneity) can be adverbially biased: *till now, by now, up to the present, in the last few years, since 19.., so far, yet* establish a time limit within which this form can operate.

It can be used with adverbials like *this morning, this afternoon* etc, if the morning has not yet passed.

Non-biased use of the present perfect: *Who* ***has broken*** *the window? I* ***have*** *(just)* ***spoken*** *to George about this project.*

Adverbially biased use of the present perfect: ***I haven't seen*** *George since Monday.* ***I haven't*** *yet* ***been*** *to Tokyo.*

Contextually introduced: *I don't wish to be like the people outside, I don't even wish that I had some weakness, some foolishness to immobilise me amongst the envious coolie faces, to let in the rain and the smell of defeat. But I sometimes wish that I wished it. What* ***has happened*** *to me is exactly what I willed to happen.*

And it is not accidental that the shift in the choice of the verbal forms coincides with the beginning of a new paragraph, by this form the speaker brings into prominence the idea that the importance of what happened was appreciated as valid at the moment of narrating it.

Another example, where the forms of the present perfect are used to introduce a very important additional information, revealing the emotional state of a narrator, something that was really annoying him.

Emphatically inserted: *We were on a basis of intimacy — if the Sunday papers* ***haven't dirtied*** *the word beyond use — because they were the sort of people with whom one couldn't live on any other basis.*

To better understand the peculiarity of **a choice between the present perfect tense form and the past indefinite** it is useful to bring together situationally and semantically similar contexts, having taken the same notional verb happen.

1) First come the uses with *has happened* in American fiction:

"*Of course I remember her perfectly. Devoted to dogs and excellent at reading aloud. What's happened to her? Not in distress, I hope.*"

"*It's a great pity about Taffy Gower.*"

"*What's happened? I didn't see him after the match.*"

"*You wouldn't. They've taken him after the match for an X-ray. Gone to hospital. I heard it was a broken nose.*"

"*What's happened to him? Didn't he say? He's cracked a bone in his ankle.*"

2) Now let us turn to the uses with the past indefinite:

"*What happened about the car? The police have been informed. What more can I do?*"

"*Did you ring Garcia?*"

"*No, I didn't. I left him in blissful ignorance.*"

"*But what happened about the horses? This morning Diego came and offered a large sum of money for the hire of two horses.*"

"*What happened?*" *I asked quickly, wanting to hear the rest of the story.* "*They say the police have been here all night.*"

The interrogative context of a sentence or of a dialogue implies the interest on the side of those who ask a question, sometimes this interest

is additionally stressed in the author's/speaker's remarks, as in: *I asked quickly, wanting to hear the rest of the story.*

The important criterion for the choice is said to be the personal view on the action, event, phenomenon.

The similar correlation of two forms in general question gave following results of prosodic analysis:

1. ***Have** you **found** out who brought these beautiful roses?*
***Have** you **forgotten** we are going to the cinema?*
***Has** anybody **heard** about this common core?*
*Where's Peter? **Have** you **looked** upstairs?*

The use of the present perfect in general questions is characterised prosodically by the following parameters: the high register of diapason, reduced tempo and normal or lowered loudness.

***Did** you **stir** the tea properly?*
***Did** you **hear** that loud laugh?*
***Did** you **come** down to tell him that?*
***Did** you **notice** what I did with my lighter?*
*"There!" said Dartie. "**Did** you see the beast's face?"*

The use of the past indefinite in general questions is characterised prosodically by the following parameters: a stretch of speech is pronounced within the low register of diapason, tempo is quicker than in questions with the present perfect, loudness is reduced.

2. ***Hasn't** she **heard** of the Welfare State?*
*You **haven't congratulated** me yet, Doctor. **Haven't** you **heard**? (of the engagement)*

In the negative-interrogative sentences some new moments in prosodic characteristics are as follows: the shift of voice to the higher register of diapason, the final falling tone on the words *state* and *heard* makes these questions similar to exclamations.

***Did** you **notice** what I did with my lighter?*
***Didn't** you **put** it back into your bag?*
*Yes, I **did**.*

The general shift of diapason to its lower register.

The past perfect tense form (of anteriority) is used to make it clear which event or process, action or mood precedes which in a sequence of events or actions: *I **had swooned**; but still **will not say** that all of consciousness **was lost**. What of it there remained I **will not attempt** to define, or even to describe; yet all **was not lost**.* (E. A. Poe)

These three planes of narration are well shown in this extract — the **remotest** action — through the form of the past perfect (a form of anteriority in reference to another action in the past), **another plane of**

narration in the past at large is rendered with the past indefinite: *was lost*, *there remained*, they are central for any teller of a story; **a reference to the present** time is shown through the modal *will* + infinitive — this form of a predicate points out to the moment of speaking, to the particular speech situation, when the speaker himself reveals his own attitude to what he is talking about.

This personal touch in telling a story is rendered by means of the present perfect: *There* ***have been*** *moments when I* ***have dreamed*** *of success; there* ***have been*** *brief, very brief periods when I* ***have conjured up*** *remembrances which the lucid reason of a later epoch assures me could* ***have had*** *reference only to that condition of seeming unconsciousness.* The narrated feelings remain with the speaker till now. In the context of the past *so far* can also signal the use of the past perfect form: *So far, I* ***had not opened*** *my eyes. I felt that I lay upon my back, unbound.*

Not only the actions can be shown as prior, but also the sensations and moral or physical state. Sometimes the semantics of the subjunctive and the form of the past perfect indicative become very closely intertwined:

a) *I saw clearly the doom which* ***had been prepared*** *for me, and I congratulated myself upon the timely accident by which I had escaped.* (past perfect)

b) *Another step before my fall and the world* ***had seen*** *me no more.* In this context we have an unrealised condition and if to use the classical pattern, it would be as follows: *If I* ***had made*** *another step, the world* ***would have never seen*** *me again.* In the original, two actions are shown in a linear way, as one prior to another.

Within the context of the general past there can be shown in succession unfolding events and stages, the number of these stages is up to the choice of a writer or speaker, grammatically, however, all these events are to be shown as developing from the remotest to the nearest in terms of time. Thus, in an abstract that will be presented below there is a typical case of a string of events framed with the help of the past indefinite forms being the general background for the whole picture: ***I read*** *on for some time. I was beginning to blink with sleepiness, the day's sun had made my forehead burn; perhaps I should soon have gone to bed. But then, through the open window, I* ***heard*** *a well-known voice.*

The impossibility of direct reference to the future accounts for the choice of modal word-combinations with the perfect infinitive to render the idea of *would-be* event.

The categorial meaning of taxis can be shown as independent of all concomitant features in the forms of the participles. **The present participle** shows the action as coterminous with the action of the main predicate: *I heard her* ***singing****. The students went* ***laughing****.* ***Raising*** *his hand, he pointed to the top of the tower.*

The **past participle** is used attributively to point out to a property, quality or state already achieved, possessed, obtained: *The children **frightened** by the light sat still. **Irritated** by the constant heat, the tourists decided to look for another place to go.*

The perfect participle points out exclusively to the fact that the action it denotes happened before the action shown by the predicate: ***Having succeeded** twice, he wanted to try again. **Having been exhausted** by the interview, Helen went straight to bed.*

Now, in the context of fiction: *In fact, **having** once **satisfied** themselves that no egress could have been made in this quarter, they **would** naturally **bestow** here a very cursory examination.*

The form of the perfect participle establishes a link between the past feeling (satisfaction) and the expressed possibility about another action in the future, shown through the modal word-combination — modal compound predicate.

3.8.9. The functional-semantic intersection of the categories of tense and taxis in Modern English

At the systemic level of grammatical-morphological representation, two verbal categories, i.e. of tense and taxis are kept clearly apart to show two different types of structural semantic oppositions: to show the reference to time of action inflectionally (*goes*, *went*; *'ll go*) and to establish simultaneity-anteriority relationship of different planes of reference in time, or of different actions and events in time (including the moment of speaking), the latter can well be illustrated by way of examples, given below:

1. *The servant told me there's been a man hanging about the place all night.*

2. *Have you ever been sent to Coventry? I have. In fact, you sent me there.*

3. *I have reached the age when most of my friends in the University are dons... It set me wondering whether Oxford had been worthwhile.*

The speech event related in the first example belongs to the immediate past (*the servant told me*); the narrated event is a bit further from now, but still it is very close (*all night a man has been hanging about the place*). There are two signs of this immediate past — a lexical unit — *all night*; a grammatical form of the present perfect continuous, the last of the three properties of this form is valid for the present moment and thus is left outside our consideration as a phenomenon of lexical-phraseological combinability of the verbal phrase: *to hang around the house*.

In the second case, the speech event belongs to "now" domain, of which there are two references: *I have* and *you*$_1$/*you*$_2$. At the same time the reported/narrated event belongs to a **distant** past, of which we have

also two indications: *ever*; *in fact, you sent me there*. And it is in this syntactic-lexical (conceptual) environment that the same form of the verb *to send* is used.

In the third, the situation changes considerably in linguistic terms. The speech event belongs to the same speaker and relates his own considerations. There are two different although closely connected narrated events, one belonging to the present: *I have reached the age*, *friends are dons*. At the same time this present situation is further sliced so that to differentiate two consequent stages: now and due to this more general concept and as a result of my present situation I realise something which set me wondering: what is closer to us, to real time turns out to be more distant in linguistic expression: *set me wondering*. This use of the verbal forms helps to establish a link between "now" and another "narrated event" prior to above-mentioned considerations of age — *whether Oxford had been worthwhile* (all the previous years spent there, at Oxford).

Obviously, in the last case we have a clear-cut example of simultaneity-anteriority of different events being mutually correlated in time.

Despite this, manifestation of a unique capacity of the English verbal system to relate different events as coterminous or/and prior to it escaped the attention of many linguists who, with a perseverance beyond any shadow of doubt, remained constant to already a well-established pair of perfect tense forms, thus extending the subsystem of tense forms. And the question immediately arises whether the perfect tense is so perfect as it seems to be.

What is disguised here by the "perfectiveness" is well known in many languages as "aspectuality": the concept relating to a number of possibilities to view action as in progress or completion. And very often this idea is directly carried on by the lexical semantics of the verb: some of them are by definition, inhoative, durative, or terminative. Thus, for instance, the following verbal forms are identical in their structure sharing the same grammatical-morphological expression, the same grammatical-morphological referential meaning, while their actual lexical semantics remains different in terms of **naming** a corresponding action. It is in the name of action itself that different characteristic features of events reign supreme: *Last weekend I* ***went*** *down to Oxford for a party. They* ***replied*** *to polite inquiries about their progress. I* ***said*** *that six years ago. I* ***got*** *a third*. For the grammatical-morphological expression the references to an instant, or prolonged, completed or continuous action remains invalid, inward and incongruent.

In language we find various examples of another sort, when the lexical meaning in question becomes, say, supported grammatically-morphologically: *The truth is that Oxford is simply a very beautiful city in which it is convenient to segregate a certain amount of the young*

of the nation while they (a) ***are growing up****. It gives them another four years in which (b)* ***to grow up*** *gradually*. In (a) a lexical meaning and a grammatical meaning go hand in hand; in (b), however, the lexical one is likewise additionally supported (*gradually*).

From this we can conclude that it is the presence of *growing* in the analytical form of the verb *to grow* that is mainly responsible for the categorial meaning in question and not the form of the first auxiliary (verbal form), like in: *It* ***was*** *now 1917, the cost of living* ***was*** *climbing, and my mother* ***was*** *poor to an extent she had never known*. In the same passage we find another opposition, too. The forms of the verbs *to climb* and *to know* have that in common, that they both relate the corresponding event as belonging to the past. In their original semantics there is not much to identify the action they name as terminative, but rather a state of a body or of a mind. (*The American Heritage Dictionary*, p. 131)

climb *v* 1. to move up or ascend especially by using the hands and feet; 2. to rise in rank or fortune; 3. to slope upward; 4. to grow upward

know *v* 1. to perceive directly with the senses or mind; be aware of as true or factual; 2. to be capable of...; 3. to have a practical understanding etc. (ibid., p. 384).

The above-mentioned physical state of a body of a climbing person is grammatically formally carried on in its figurative meaning and in relation to a war-time inflation through the categorial meaning of aspect. In the second case, however, the perception of a new financial status quo is not shown as a final, terminative process, first, because there is an adverb *never* the meaning of which contradicts finality, besides, we have the meaning of the context which is open to new unpleasant perceptions of mind and does not give us an idea that the person remained ignorant about the then situation (*никогда не узнала, так и не узнала*). It means then that the meaning of the known as such remained hidden, or neutralised by a more important relational meaning of priority of two related states, two facts of their lives: the cost of living was climbing to an extent they had not known before. Paradoxically, it is due to two grammatically identical forms of *was* and *had* that we have to recognise the difference between **-ing** form and **-ed** form.

This conclusion needs further justification and more reasoning.

Thus, if we look at the **-ing** form and **-ed** form from the point of view of "perfectiveness", completion of the action — both actions remain incomplete and non-perfective — *was losing, was climbing, had never known, had not known*.

"Perfectiveness" may appear and disappear like a ghost, like a shadow, and shadow it is; an additional shade of meaning can spring from nowhere:

1. *Then, the very next day, on Monday of all days, it happened.* ***It happened*** *in the afternoon. Somebody came in, as Stanley was out,*

Turgis dashed to the other side of the frosted glass partition. There stood a girl in bright green.

2. *Writing, too, must reflect the changes that* ***happen*** *to words in meaning and use.*

Thus, what is imperfective in one grammatical form may become perfective in another (both belonging to the same category of tense. Perfectiveness, completion of the action remains irrelevant to the basic meaning of the grammatical form).

Even the contrast of two analytical forms *was climbing* and *had not known* did not help much to establish the identity of the meaning under consideration as part of grammatical semantics of the English verb.

Would it be then correct to assume that the meaning of completion of the action does not find its grammatical-morphological (i.e. categorial) expression at all?

So far we have been examining the inflectional finite verbal forms.

Let us turn now to that part of a verbal paradigm which is best known as verbals, verbids, non-finite verbal forms.

A very close inspection of two forms, for example, *is written* and *has written* standing in opposition in terms of active-passive voice forms displays a somewhat new and very important similarity-dissimilarity. They have the common element **-ed** form. Do they both relate an event to the present on the ground of *is/has* in their structure? Can the **active** forms be associated with perfectiveness of the action, while the **passive** one with its opposite? Cf:

1. *He took a letter* ***written*** *on the thickest possible paper.*

2. *First he must endure poverty and the world's indifference; then,* ***having achieved*** *a measure of success, he must submit with a good grace to its hazard.*

3. *... he has only to put it down in black and white,* ***using*** *it as the theme of a story..., to forget all about it.*

If we look now at the given examples through the prism of the categories that have just been discussed, we will notice that 1 and 2 are both prior to the related time: a taxis meaning is present in both; 2 and 3 are very close in their time reference — they render a very general idea of the present, where actions take place in succession onwards; 1 carries on the meaning of something which is done on the letter, the letter being the object of the action and the subject of a sentence is a recipient of this letter. Thus, there is the passive voice form of the participle; while 2 and 3 are the active forms. The relationship between 1 and 2 is difficult to define, because it is the meaning of the active and the passive that come to the fore. That is why it is easier to tell 2 from 3 in terms of completeness-incompleteness of an action. It is here where the meaning of the completion, or perfectiveness of the action stands out as the

central, basic meaning of the form, remaining uncomplicated, unobscured in any other way (by the lexical semantics of the verb, in the first place).

Due to the fact that we *have written* and *having achieved*, we realise too, that the idea of perfectiveness has to be initially ascribed to the **-ed** form, while passivity-activity to the opposition of *be-* and *have*-forms: *it* ***being written*** *long ago ... —* ***having written*** *it all by myself, I...*.

Prof. A.I. Smirnitsky gives a detailed tabular representation of all above categorial properties (See: Смирницкий А.И. *Морфология английского языка*. — М., 1959. — С. 289.):

Active voice				Passive voice				
having }		*having* }			*gone*		*written*	*having been* }
has }	*written*	*has* }	*gone*	*is*	*gone*	*is*	*written*	*has been* } *written*
had }		*had* }		*was*	*gone*	*was*	*written*	*had been* }

His arguments are as follows:

Participle II is responsible for the expression of perfectiveness in the constructions of *have written* and *is written* if compared to *is writing*, where *be*-forms have nothing to do with the expression of the perfective meaning.

If so, the structures *has written* and *is written* differ as **perfective form** of the active voice of transitive verbs, and **non-perfective** of the passive voice of the same verbal type: *is written — has written*.

In complex forms like *having been written, having been taken* as a whole relates to perfectiveness as a process, while in *written* it is shown as a state.

It is only natural that the idea of "completion" or "perfectiveness" is associated with the "idea" of the past time, or priority of action in the sphere of intransitive verbs. Cf: *gone, the risen sun, the fallen leaves.*

is gone (=dead)	*has gone*	*have fallen*
is risen	*has risen*	

The same is true even of the substantivised forms of nouns: *the fallen, the deceased*. In the passive this distinction holds true: *written, wounded, bought/the lost, the wounded, the bought*.

That is why **-ed**-participle is often described as the past participle, and the so-called "present perfect" is closer to the past despite the presence of the present form marker in it. The difference becomes a striking one if we take a pair, like *He will have* ***finished*** *it* and *He* ***finished*** *it* — the marker of the past is in both, but in the first it is rather **consequential** than purely temporal.

The role of adverbial modifiers of time should be discussed separately and a necessary reference may be made to the study accomplished by V. Repina in 1989 in Moscow State University. In her dissertation there is a special mention of isolated, idiomatic phraseological units based on the forms of tense and taxis. Thus, for example, *to have/to see one's*

day, to take Holland, to be through the mill etc are used in the form of taxis: *have had one's day; one's day has gone; the Dutch have taken Holland; has been through the mill/in the sun/in the wars; have been, have done, have gone.*

Other phrases realise the tense forms: *The cat did it! That did it. Did you ever?*

It is generally believed that the present perfect forms are most characteristic of an oral form of speech, while the past perfect ones are the marker of narrated/written speech. In reality, however, this general observation may be further complicated by factors of style and rhetoric.

Take as an example the text of the Declaration of Independence of the USA. While studying the text, pay attention to the difficulties of its rendering in the Russian language.

3.8.10. The category of person

The category of person is shown in the notional verbs only as the opposition of third/non-third person singular of the subject, within the system of the indicative mood; it is shown as a form of agreement between the subject and the predicate. The categorial meaning of person is present in the categorial forms of the present indefinite, affirmative, negative and interrogative, in the forms of the present continuous, present passive.

The categorial forms of aspect and voice based on the auxiliary *be*, the present indefinite forms of *be*, as a copulative and modal, render the distinctions of person regularly for the first person singular, the second person singular and plural, the third person singular. The opposition of the non-third/third person in the singular is also shown in taxis.

The third person singular: ***It seems** to be something which genuinely **troubles** him.*

The non-third person: ***I believe** my judgment proved quite sound on the question of timing. I'm surprised **you have** nothing better to do than stand in the corridor all day.*

In the negative:

The third person: ***It**'s a shame more sun **doesn't** get in here. The walls are even a little damp, are they not, Mr Stevens?*

The non-third person: ***I do** not understand you. **Don't you see** we can't go on like that?*

Be (copulative, auxiliary):

The first person singular: ***I'm** serious, Stevens.*

The second person plural: *You fellows, **you're** always locked up in these big houses.*

The first person plural: ***We are** all well prepared, sir.*

The third person singular: ***The fact is**, over the past few years I have been responsible for a series of small errors in carrying out of my duty.*

No person distinctions are shown in the past forms: ***I was*** *expected to laugh heartily.* ***He was*** *really enjoying himself.*

In the plural form: ***We were*** *all very upset over that.* ***You were*** *probably in a hurry too.* (second person singular, second person plural) ***Those were*** *strangely inviting moments* etc.

3.8.11. The category of number

The categorial meaning of number is closely intertwined with the expression of the categorial meaning of person. Its grammatical-morphological expression becomes relevant for the third person, when the subject is in the singular form and accomplishes something now, in the present.

The importance of the reference to number in the past disappeared in the notional verbs, and is still present in the conjugation of *be*. In *be*-forms in the past this reference is the central one, because the reference to person lost its prominence and is not shown any longer.

It can be said that it is due to the existence of those residual forms of number and person that we can speak of grammatical-morphological categorisation at large. These two distinctions are supporting all other categorial distinctions of the English verb. It is the form of the verb that differentiates meanings of collective nouns when this form is in the singular or in the plural; for example, in political discourse.

But the very fact that ***the French were*** *the most intransigent as regards releasing Germany from the cruelties of the Versailles treaty made all the imperative the need to bring at least one French gentleman.* (K. Ishiguro)

Our ***government has*** *no power except that granted it by the people. It is time to check and reverse the growth of government which shows signs of having grown beyond the consent of* ***the governed.*** (R. Reagan)

3.9. Numerals. Cardinal and ordinal numerals, their morphological structure and syntactic properties: numerals and nouns, numerals and adjectives. Idiomaticity of collocations based on numerals. Numerals and major mathematic operations of addition, subtraction, multiplication and division. Fractions, percentage and interest

Numerals are symbols representing numbers, i.e. units which form part of the system of counting and calculating. Numeral has a form of an adjective, it corresponds to Latin *numeralis* (= pertaining to number,

expressing number, representing number). Also in Greek *number = nemo* means "to distribute". Like in *humble* and *nimble*, *b* in *number* is inserted (cf to *l* in *could*). Number of objects, things can be shown by means of figures, characters and words. In grammar we speak of numerals as words expressing a number (*one*, *two*, *three* etc). Numerals that represent amount are called **cardinal** numerals, those that point out to the position of an object in a list of items, or define a thing's position in a series are called **ordinal** numerals. As words, numerals are in a class of their own. In Old English, cardinal numerals 1, 2, 3 had the categorial distinctions of gender and case, the ordinal ones like adjectives had the case forms of the nominative, genitive, dative, accusative and instrumental.

In numerals, like in other words, one can observe various processes, **suppletivism** in pairs *one — first*, *two — second*, where *first* is the form of the superlative degree of *fore*, *most to the fore*; while *second* was borrowed from Latin *secundus*, a form of Latin *sequor*, *secutus* (= to follow), also observed in *sequence*; *second* means "immediately following the first; next to the first in order of place or time".

In *three — third* (words found in all Germanic languages, as well as in Latin — *tertius*, Greek — *tritos*, Russian — *три*, Sanskrit — *tritiya*) we see **a vowel gradation in the root and a suffix**. There are many words in English with a reference to *three*: *triangle* (Latin *triangulum*), a term in geometry denoting a figure bounded by three lines and containing three angles; *Triarchy*, Greek *treis* and *arche* (= rule, a government by three persons); *tribe* — from Latin *tribus* (= one of the three bodies the Romans were originally divided); *tricolour*, French *tricolore* (= a flag, adopted in France as the national ensign during the first revolution, the colours being blue, white and red, divided vertically).

In *four — forth* one can see an agglutinative suffix **-th** added, while in *five — fifth* this process is accompanied by the devoicing of a final consonant. In *twenty-one*, *thirty-eight* we can speak of compounding.

Syntactically, numerals function like nouns and adjectives, their position in a nominative group is fixed. They may take the article, when used as a substitute of a noun: *Who was **the first** (person) to finish? She was **one of the first** (guests) to arrive at the party. She got **a first** (first-class degree)*. When used as an adverbial modifier, *first* is used without an article: *When did you **first** meet each other?* A numeral can be used as a nominative part of the predicate: *Iraq's oil reserves are **second** only of Saudi Arabia's.*

Numerals can be found in **phraseologically bound collocations**: *a second-rate film*, *second sight* (unusual natural ability to know without being told); *a third-degree burn*, *a third-world country* or *economy* etc.

Modern English numerals have developed from the Anglo-Saxon forms, and the only borrowing from French known since Middle English, is *million* (*millioun*). Thus,

Cardinal numerals	Ordinal numerals
1 one	*1st first*
2 two	*2nd second*
3 three	*3rd third*
4 four	*4th fourth*
5 five	*5th fifth*
6 six	*6th sixth*
7 seven	*7th seventh*
8 eight	*8th eighth*
9 nine	*9th nineth*
10 ten	*10th tenth*
11 eleven	*11th eleventh*
12 twelve	*12th twelfth*
13 thirteen	*13th thirteenth*
14 fourteen	*14th fourteenth*
15 fifteen	*15th fifteenth*
16 sixteen	*16th sixteenth*
17 seventeen	*17th seventeenth*
18 eighteen	*18th eighteenth*
19 nineteen	*19th nineteenth*
20 twenty	*20th twentieth*
30 thirty	*30th thirtieth*
40 forty	*40th fourtieth*
50 fifty	*50th fiftieth*
60 sixty	*60th sixtieth*
70 seventy	*70th seventieth*
80 eighty	*80th eightieth*
90 ninety	*90th ninetieth*
100 hundred	*100th hundredth*
1,000 thousand	*1,000th thousandth*
1,000,000 million	*1,000,000th millionth*

Numerals can combine with other words pointing out to measurement: length, duration, age, time (*hour, half an hour, minute, second*), distance (*mile*), amount (*quarter, pint*), depth (*feet, foot*), money, fractions of the whole etc like in:

1. *I brought* ***two hundred and sixty*** *(260)* ***copies*** *of the record for the presentation.*
2. *She received a video camera for* ***her fourteenth birthday.***
3. *Her sister is only* ***six years old.***
4. *He was about* ***six feet tall.***
5. *The rains are* ***two months late.***
6. *There was only* ***one gate*** *into the park.*
7. ***A third*** *of the American forces* ***were*** *involved in the conflict.*
8. ***Half of us have lost*** *our jobs.*

9. ***Nine tenths*** *of them* ***live*** *on the land of the people who work here,* ***half are*** *French and* ***half are*** *English.*

10. ***One fifth are*** *appointed by the Local Education Authority.*

Agreement of the numerals with the verb as the predicate depends on the form of the noun used as a nominative part of the predicate: *Three hundred pounds* ***is*** *a lot of* ***money****; Ten years* ***is*** *a long* ***time****; 90 miles an hour* ***is*** *much too fast* (***speed***).

Numerals *dozen, hundred, thousand, million* denote plurality but are used in the singular form in: *a* ***hundred*** *dollars; six* ***hundred*** *and forty miles; a* ***thousand*** *billion pounds; several* ***hundred*** *people arrested; a few* ***thousand*** *cars stolen* etc; for emphatic purposes these numerals can be used in the plural form to denote multitude, in: ***hundreds of*** *students*, ***dozens of*** *new friends*, ***many hundreds of*** *miles*.

Numerals are used as labels to denote an address: *Room 5 of the State Olympic Hotel; Number 11 Downing Street.* Numerals are used to denote time, season, month, year etc; Army divisions: *The first of May, on August 2nd, in September 1935* (the year is usually said as two numbers like *nineteen thirty-five*); *the 1st Division of the Royal Cavalry* etc; *2* (*two*) *o'clock a.m.* (*ante meridiem*), *six o'clock p.m.* (*post meridiem*); *My birthday is on October 26th; They landed on the afternoon of July 4th.*

When writing the date in English, the day comes before the month, either the cardinal number (*1, 2, 3*) or the ordinal number (*1st, 2nd, 3rd*) can be used: *22/22nd June, 1996*; cf *22.06.96* (in oral speech: *the twenty second of June*). In American English the month is given first: *June 22, 1996 = 06.22.96.* In oral speech *the of*-frame is not used.

In: *Queen Elizabeth I reigned from 1558—1603*, a year is said as follows: *from fifteen fifty-eight to sixteen o three*; less common: *fifteen hundred and fifty-eight.*

The abbreviation *AD 55* reads as *Anno Domini fifty-five*, which means "since the beginning of Christian History". And *1000 BC = one thousand Before Christ; 1900* reads as *nineteen hundred.*

Thus, semantically, structurally and syntactically, numerals can be said to form a separate part of speech in Modern English.

To be well acquainted with numerals means to become familiar at least with the four major operations in mathematics: **addition**, **subtraction**, **multiplication** and **division**. The underlying principle of these operations is that only similar quantities can be added, subtracted, multiplied and divided.

We can add 5 hats and 3 hats and get 8 hats. The sign used to indicate this process is called *plus* (+): 5 + 3 = 8. **Addition** is the process of uniting two or more numbers to find their total called *a sum*.

If, on the contrary, one subtracts 3 from 8 it leaves 5. **Subtraction** is the operation of finding the difference between two numbers. The larger number (8) is called the *minuend*, and the smaller number is called the *subtrahend*, and the result is called the *remainder*. The sign used to

indicate the process of subtraction is called *minus* (–). To check the correctness of your operation add the remainder to the subtrahend, and if the sum is equal to the minuend, the answer is correct. Thus,

Selling price		\$ 299.99
Cost	–	\$ 150.00
Profit		\$ 149.99
Check		\$ 149.99
	+	\$ 150.00
		\$ 299.99

The sign used to indicate **multiplication** is called *times* (×). The number to be multiplied is called *multiplicand*, the number by which it is multiplied is called the *multiplier*, and the result is called the *product*. If the multiplier is 11, multiply by ten and add the multiplicand to the product. Thus, in 16 × 11 take 16 times 10 and add 16: 16 × 10 = 160 + + 16 = 176. To check the result of the multiplication, divide the product by the multiplier and if **the quotient** is equal to the multiplicand, the answer is correct.

By the process of **dividing** one number by another it is possible to determine the number of times one number is contained in another. The number to be divided is called the *dividend*, the number by which it is divided is called the *divisor*, and the result of this operation is called the *quotient*. The sign used to indicate division is called the *division sign* (:).

There are two methods of division: a) short division, where the steps in the process of division are done mentally (usually with a divisor of 10, or less, and if you know the multiplication table by heart); b) long division, where all the steps are written out. Thus, 56 : 7 = 8, is an illustration of short division.

Fractions are parts of a whole expressed numerically; the number written above the line is called the *numerator*, the number written below the line is called the *denominator*, both taken together are called *the terms of a fraction*.

If the numerator is less than the denominator, the fraction is called *proper*: $^2/_3$, $^4/_5$ etc. If the numerator is equal to, or exceeds the denominator, it is an *improper* fraction: $^4/_4$, $^5/_3$ etc. If a fraction has a whole number and a fractional part, it is called a *mixed* number: $1^2/_5$, $3^7/_8$ etc.

Percentage is the expression of numbers in terms of hundredths. The sign used in this process is called **per cent** (%); the number upon which the per cent is calculated is called **the base**; the amount of the per cent is called **the rate**; and the result of this calculation is called **the percentage**. For example: in 2 % of \$125 = 2.50, 2 % is the rate, \$125 is the base, and 2.50 — the percentage. If the base or the rate is known, divide the rate by 100 and then multiply the one by the other to find the percentage; thus, to find 2 % of \$125, multiply one hundredth part of the rate (.02) by the base (\$125):

$$\begin{array}{r l} \$\,125 & \text{base} \\ \underline{.02} & \text{rate} \\ 2.50 & \text{percentage} \end{array}$$

To find the rate, divide the percentage by the base: \$2.50/125 = .02 or 2 %. Use the following formulas in your calculations (b — base, r — rate, % — percentage):

$$1)\ b \times r/100 = \% \quad 2)\ \%/b = r/100 \quad 3)\ \%/r/100 = b$$

Try to remember some useful fractional equivalents:

$20\% = \frac{1}{5}$	$33\frac{1}{3}\% = \frac{1}{3}$	$50\% = \frac{1}{2}$	$75\% = \frac{3}{4}$
$25\% = \frac{1}{4}$	$40\% = \frac{2}{5}$	$60\% = \frac{3}{5}$	$80\% = \frac{4}{5}$

Interest is the amount of money earned by, or paid for, the use of a sum of money called the *principal*. Unless otherwise specified, interest is always calculated on the basis of one year. Use the following formulas to find the interest:

I (interest) = P (principal) × R (rate)/100 × T (time).

The interest on \$835 at 6 % for 3 years will be calculated as follows:

$$1)\ \$835\ (P) \times 6/100 = \begin{array}{r} 835 \\ \underline{.06} \\ \$50.10 \end{array} \text{ (interest for 1 year)}$$

$$2)\ \$50.10 \times 3\ (T) = \begin{array}{r} \$50.10 \\ \underline{3} \\ \$150.30 \end{array} \text{ (interest for 3 years)}$$

or

$$\begin{array}{r} \$835 \\ \underline{18} \\ \$150.30 \end{array}$$

In this solution, since 6 % for 3 years amount to 18 %, the principal is multiplied by 18.

Chapter 4
MORPHOLOGY AND SYNTAX

4.1. The category of enunciation. Tag questions

It is by establishing a category of utterance (a type of enunciation) constituted by the opposition of the positive statement, its interrogatve and negative counterparts that we so obviously bring together two major parts of grammar.

These three types of syntactic arrangement rest on particular order of elements, their mutually correlated forms and prosodic arrangement.

It is believed that: *He knows English. He doesn't know English. Does he know English?* illustrate the above said well enough.

This ideal scheme is violated by the existence of negative-interrogative utterances, like *Doesn't he know English?* — which additionally carries the expression of a speaker's doubt, surprise or some other, even subtler, concerns.

Besides, there is a set of tag questions, two planes of which — one of content and another of expression are connected with negation.

Tag questions are generally said to be used in oral speech to make communication smooth and going on, to express a speaker's opinion and to ask for confirmation of what is said in the main, superordinate clause (see: R. Quirk, S. Greenbaum, *A University Grammar of English*, London, 1973), or to show a speaker's arrival at a conclusion by inference, deductively etc. They differ prosodically, either supporting or doubting the information in the preceding statement.

The following types of tag questions are singled out:

1) positive statement with a falling tone	negative tag with a falling tone
2) negative statement with a falling tone	positive tag with a falling tone

This type of prosodic-syntactic relationships expresses **a confirmation** and **support** asked for, besides, such a response is definitely **anticipated** by the speaker.

You've met be\fore, \haven't you?
You haven't yet \met, \have you?

When a speaker is not very sure of what answer he can receive, when he also feels doubtful about the statement he is making, then the rising tone is used:

3. *You've met be\fore, / haven't you?*
4. *You've never \ met, / have you?*

A wide range of modal overtones can be introduced if there is a violation of these well-established correspondences.

5. *You've given up this idea of / yours, / have you?* (casual inquiry, hope, friendly concern)
6. *So you've given it \ up, / have you?* (scornfully, bitterly etc)

In using **tag questions** it is necessary to take into consideration the following grammatically important moments: agreement of the verb in the tag with that in the main statement:

I'm controlling it, ***aren't I?***
You're following me, ***aren't you?***
He goes there alone, ***doesn't he?***
We'll see each other very soon, ***won't we?***
They didn't answer, not yet, ***did they?***
We've never met, ***have we?***

With the notional verbs:

I like tea, ***don't you?***

To conclude:

The categorial opposition of two main types of utterance: affirmative and negative is additionally extended by the existence of a set of tag questions, asking for confirmation of what is proposed in the main clauses, the latter being a positive or a negative statement. Thus, the whole system is shown as:

The category of enunciation (utterance)

Categorial form of affirmation	**Categorial form of negation:**
He goes home.	*He doesn't go home./He does not go home.*
Interrogative:	**Interrogative**:
Does he go home?	*Doesn't he go home?*
Where does he go?	*Does he not go home?*
Who goes home?	
Tag question:	**Tag question**:
He goes \ home, \ doesn't he?	*He doesn't go \ home, \ does he?*
He goes \ home, / doesn't he?	*He doesn't go \ home, / does he?*
So, he goes / home, / does he?	
Oh, he goes \ home, / does he?	

Both categorial forms of this category permit variation. Cf the plane of expression and content revealing a number of expressive-evaluative overtones, which become grammatically supported: *Let's go there together, shall we? Let's go there!*

Imperative-exclamatory: *Go!*
Exclamatory: *That's marvellous! Hush!*

The use of *let* as inviting or suggesting to do something implies the use of the tag with *shall*: ***Let****'s go there together,* ***shall*** *we?*

The use of the imperative, prohibitive modality in the main part implies the use of mild *will* in the tag: *Look here,* ***will*** *you? Don't tell anybody, please,* ***will*** *you?*

A more involved situation can occur when the main statement has *that*-clause: *I don't suppose (that)* ***he*** *cares, does* ***he****?* The subject of the tag is in agreement with the subject of the clause, the meaning of which is obviously negative: *He doesn't care, does* ***he****?*

In replying to tags it is necessary to follow a general rule: an affirmative statement is confirmed with *yes* answer, a negative statement is confirmed with *no* answer.

You ***like*** *coffee, don't you? —* ***Yes****, I do.*
You ***haven't seen*** *him before? —* ***No****, never.*

The correspondence between affirmation and negation can further be illustrated as follows:

Affirmative-interrogative:	**Negative, negative-interrogative**:
a) *I go home.*	c) *I don't go home.*
b) *Do you go home?*	d) *Don't you go home?*
a) *We learn languages.*	c) *We don't learn languages.*
b) *Do you learn languages?*	d) *Don't you learn languages?*
a) *He is Welsh.*	c) *He isn't Welsh.*
b) *Is he Welsh?*	d) *Isn't he Welsh?*
a) *They were a great success.*	c) *They were not any success at all.*
b) *Were they a great success?*	d) *Were they not any success?*
a) *They received an invitation.*	c) *They did not recieve any invitation.*
b) *What did they receive?*	d) *Didn't they receive an invitation?*

These examples can be infinitely multiplied, they point out to the possibility of singling out one more mood — **the negative mood**, the most general meaning of which is the statement of non-being, non-existence, non-experience as apprehended by the speaker in reference to the extralinguistic reality. In terms of content, **negation** is as multifarious as it is in terms of its expression; it can be **categorical**: *I do not like you*; **tentative**: *I don't know whether I like you or not*; **emphatic**: *He won't lift a finger to help you. I won't drink a drop. I didn't sleep a wink. He didn't move a muscle. We didn't see a soul.*

Verbal negation is said to be associated with **a stylistic norm**: a lexical-prosodic shift in negation results in a shift of deictic words, in emphaticity of the message as a whole:

1) ***I don't give*** *any pocket money to any of my children at any time.*

2) *I give* ***no pocket money*** *to any of my children at any time.*

3) *I give pocket money to **none of my children** at any time.*

4) *I give pocket money to my children **at no time**.*

The meaning of the direct object is categorical and generic in 2;

the meaning of the direct object in 3 is generic and the meaning of the adverbial is redundant in 2 and 3 because money is never given;

the meaning of the indirect object in 4 must be prosodically brought out.

In terms of usage and frequency of occurrence, affirmation and negation stand, obviously, in mutual opposition as 10 : 1, 30 : 1, 40 : 1; negative forms of predication are less frequent, negative forms of predication are morphonologically more variable; negative predication is lexically-grammatically and lexically-phraseologically bound; on the whole, affirmation and negation are not said to be in one-to-one correspondence in Modern English speech. It terms of semantic differentiation, negation is connected with all sorts of derivative, morphologically-syntactically determined, and lexically-phraseologically bound meanings of the notional verbs.

The following verbs are more often used in the negative: *abide, believe, care, catch, get, give, hear, help, know* (75 uses out of 100), *like, make, say, see* (24 uses out of 100), *stand, think* (12 uses out of 100), *want* (18 uses out of 100), *wonder* (14 uses out of 100): *Ann **didn't care a pin** about him. It **will not do** to make an open breach with her. You **don't give me a chance** to be nice to you. You **can't live like a gentleman** in one of these houses. I **haven't seen** you **for ages*** etc.

Within the domain of the negative, the following data account for a tendency to idiomatisation. In the context of the novel *Theatre* by S. Maugham (the total number of uses of the negative with the syncategorematic verbs being 1,000) the most recurrent auxiliaries and modals are: *did not* + infinitive 169, *do not* + infinitive 154 (*doesn't* + infinitive 14); *could not* + infinitive 71 (*could not help* + gerund 12), *could never* + infinitive 130; *couldn't* + infinitive 35, *can't* + infinitive 62, *wouldn't* + infinitive 71. **The most frequent modal collocations**: *I can't think; I can't say so; I can't hear it; she couldn't help feeling angry; she could not but feel; I must go and pay; you must know; I must say* etc.

Two types of context are typical of the verb *to know*:

In the affirmative	**In the negative**
*I **know** that feeling.*	*I **don't know** anything about that.*
***I know**.*	***I don't know**.*
*You **know**, I'm not.*	*No one **knows** what to expect.*
*D'you **know**?*	*I won't say **I don't know**.*
*I'd like to **know**.*	
*God **knows**.*	
*Let me **know**.*	
*So far as **I know**.*	
*I don't care who **knows*** etc.	

There are cases when affirmation and negation are comparable, i.e. are less involved, for example *abandon* is marked as commonly used in the passive form in its direct nominative meaning 1) "to go away from a person/a thing without intending to return": *The fort **had** long since **been abandoned***; 2) "to withdraw support or help": *The poor **have been abandoned** to their fate*; 3) "to stop doing sth": *He urged people who smoke **to abandon** the habit* etc; cf to: *Her guiding principle, the conservation of energy **did not abandon** her in sorrow.* In the negative, the use of the active form of the verb with the inanimate subject is quite normal and natural.

The degree of idiomaticity in the negative can be variable as in: *I think I know English well enough. I didn't know you painted. He didn't know how to pass his day. I'm afraid you don't know me. "Nonsense," repeated Darty, "you don't know women, my fine lady."*

4.2. Negation and phraseology

There are many instances of idiomatic isolation of negative utterances or word-combinations. In this case they become a very special subject of **stylistics** and **translation**:

To set sth on fire means "to start something burning":

*The insurance people think that the owner himself **set the building on fire**.*

Not to set the Thames on fire means "not to do something unusual, wonderful":

*Tom's new book won't **set the Thames on fire** but it should influence thinking people in important positions.*

The negative idiom cannot be transposed into the positive one without breaking its idiomatic content: *Lightning never strikes in the same place twice. Rome was not built in a day. Don't count you chickens before they're hatched. Don't trouble trouble till trouble troubles you.*

There are two forms of the same idiom, but they are diametrically opposite in their outlook; cf *to stand on ceremony* means "to be formally polite" in AmE and BrE:

In AmE: *Make yourself at home; there's no reason **to stand on ceremony** in our home.*

In BrE: *Do please, make yourself at home here and be comfortable; we **do not stand on ceremony** in this house.*

In the *Longman Dictionary of English Idioms* (1984) there is given an idiom: *the race is to the swift* — with the following definition: "about one who can easily deal with life's troubles and who has the advantage over others" (dated).

Originally, it goes back to a passage from *The Preacher* (*Ecclesiastes*): *I returned and saw under the sun that **the race is not to the***

swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favour to men of skill; but time and chance happeneth to them all. (*Inequalities of Life*) The latter, from the point of view of cognitive processes underlying a human mind's activity, reflects a somewhat sombre world's outlook.

In *Good News Bible* which is — according to its title — today's English version, the same place is interpreted as follows:

I realised another thing, that in this world fast runners do not always win the races, and the brave do not always win the battles, wise men do not always earn a living, intelligent men do not always get rich, and capable men do not always rise to high position. Bad luck happens to everyone. You never know when your time is coming...

In the first, original text (1611) a motif of generalisation, categoricity, emphasis is strongly felt. Negation is rendered lexically (*not*), syntactically (*neither ... nor*), thus bringing all the parts into one general statement.

Obviously, negation and style are closely related. In the second sample, changes introduced as well introduce a relativistic grounding and reasoning. The use of *do not* + infinitive pattern implies the necessity of introducing an additional lexical item — *always*, rather *not always* which is not equal to *neither ... nor* — as a grammatical device.

4.3. Negation and translation

Here, a reader is referred to *Song to Men of England* by Percy Bysshe Shelley; this song consists of eight verses. The four opening lines set questions for the men of England to give answers to. These questions are emphatic accusations: *What is it you buy so dear with your pain and with your fear?* The 4th and 5th stanzas are built on negation. The poet is himself giving answers and warnings.

The seed ye sow, another reaps;
The wealth ye find, another keeps;
The robes ye weave, another wears;
The arms ye forge, another bears.

There *you* — those who work, and *another* — an usurper, an oppressor stand in opposition to each other.

In translation, it is the oppressor who turned out to become the centre — emotional, thematic centre:

Кто не сеет, — жатве рад,
Кто не ищет, — делит клад,
И мечом грозит не тот,
Кто в огне его кует.

In the Russian translation the semantic opposition of *ye* and *another* is replaced by the opposition of the affirmative and negative predication.

Negation in Russian remains basically a lexical means, and is always accompanied with a special prosody and accentuation. These changes are reflected in punctuation: comma in the original and dash in Russian, semi-colon in the end of the line and comma in the Russian text.

The next stanza demonstrates a new change, another shift in form and finally in its content:

Sow seed — but let no tyrant reap;
Find wealth — let no impostor keep;
Weave robes — let not the idle wear;
Forge arms, — in your defence to bear.

Here, comma and dash, negation and semantic contrast are rendered in a target language in a more general didactic fashion, rather optimistic, but not romantic.

Жните хлеб себе на стол,
Тките ткань для тех, кто гол,
Куйте молотом металл,
Чтобы вас он защищал.
(See: *Поэзия Европы:* в 3 т. Т. 1. — М., 1978. — С. 152.)

Negation can be artistically used for creating a new, sometimes comic effect as in the passage below from Jerome K. Jerome in *Three Men in a Boat*.

Then Harris begins. Well, ***you don't look for*** *much of a voice in a comic song.* ***You don't expect*** *correct phrasing or vocalisation.* ***You don't mind*** *if a man* ***does find out****, when in the middle of a note, that he is too high, and comes down with a jerk.* ***You don't bother*** *about time.* ***You don't mind*** *a man being two bars in front of the accompaniment, and easing up in the middle of a line to argue it out with the pianist, and then starting the verse afresh. But you* ***do expect*** *the words.*

You don't expect *a man to never remember more than the first three lines of the first verse, and to keep on repeating these until it is time to begin the chorus.* ***You don't expect*** *a man to break off in the middle of a line, and snigger, and say, it's very funny, but he's blest, if he can think of the rest of it, and then try and make it up for himself, and afterwards, suddenly recollect it, when he has got to an entirely different part of the song, and break off without a word of warning, to go back and let you have it then and there.* ***You don't*** *— well, I will just give you an idea of Harris's comic singing, and then you can judge of it for yourself.*

И вот Гаррис начинает. Конечно, для исполнения комических куплетов большой голос ***не обязателен****.* ***Никто не ждет*** *также хорошей вокальной техники и правильной фразировки.* ***Не важно****, если певец, беря ноту, вдруг обнаруживает, что забрался высоковато, и стремглав срывается вниз.* ***Не стоит***

обращать внимание на темп. Вы не упрекаете певца за то, что, обогнав аккомпанемент на два такта, он вдруг замирает на середине фразы, чтобы посовещаться с аккомпаниатором, а потом начинает все с начала. Но вы вправе рассчитывать на слова.

***Вы никак не ожидаете**, что певец знает только первые три строчки первого куплета и все время повторяет их, пока не вступит хор. **Вы не ожидаете**, что он может вдруг остановиться посредине фразы, фыркнуть и заявить, что как это ни забавно, но провалиться ему на этом месте, если он помнит, как там дальше; он несет какую-то отсебятину... **Вы не ожидаете**... Впрочем, я сейчас изображу вам, как Гаррис поет комические куплеты, и вы сможете составить об этом собственное суждение.*

One more example from the same novel:

*Each person has what he **doesn't want**, and other people have what he **does want**.*

*Married men **have wives**, and don't seem to want them; and young single fellows cry out that **they can't get them**. Poor people who can hardly keep themselves **have** eight hearty **children**. Rich old couples, with no one to leave their money to, **die childless**.*

*Then there are girls with lovers. **The girls that have lovers never want them**. They say they would rather be without them, that they bother them, and **why don't they go and make love to Miss Smith and Miss Brown, who are plain and elderly, and haven't got any lovers**? They themselves **don't want lovers**. **They never mean to marry**.*

It does not do to dwell on these things; it makes one so sad.

Such contexts present both grammatical and lexical means of expressing negation, they demonstrate not only the immediate negative content proper to a negative form as such, but also reveal **the stylistic potentialities of negative forms** and words when accumulated and interpreted within the message of the whole. In Russian there are some obvious losses both in the plane of content and that of artistic effect. Let us compare:

*Увы, так, видимо, всегда бывает в нашем мире. Каждый человек обладает тем, что ему совершенно **не нужно**, а тем, что ему **необходимо**, владеют другие.*

*У женатых мужчин имеются супруги, которые им как будто **ни к чему**, а молодые холостяки плачутся, что им **не на ком** жениться. У бедняков, которые едва сводят концы с концами, **бывает** сплошь и рядом по полдюжине здоровых **ребятишек**, а богачи умирают **бездетными**, и им **некому** оставить наследство.*

*Так же и у девушек с поклонниками. Те девушки, у которых много поклонников, вовсе в них **не нуждаются**. Они уверяют,*

что предпочли бы вовсе ***не иметь поклонников****, что поклонники надоели им до смерти и* ***почему бы этим поклонникам не поухаживать за мисс Смит или за мисс Браун, которые уже в летах, и не слишком хороши собой, и не имеют кавалеров****. А им самим поклонники совершенно* ***не нужны****. Они вообще* ***никогда не выйдут замуж****.*

Но не надо думать о таких вещах: от этого становится слишком грустно!

The predilection in English for verbal negation affects the rhythm of the sentences and that of the whole, while in Russian the narratión is obviously of a more static nature, the negation being exclusively of nominative character, with the key words: *to have* (*not to have*) and *unnecessary*.

The following text introduces us into the atmosphere of an approaching weekend. This text contains comparatively rare speaking forms of the past perfect in the negative:

It was coming to a close like any other Friday afternoon. They were short-handed, for though new boy, Gregory Thorpe from Hatcham, S.E., a lad with a singularly long face and spectacles, far more conscientious than Stanley but not so engaging, ***had been*** *with them since Friday, Turgis* ***had been absent*** *since Monday too, and his place* ***had not*** *yet* ***been filled****. Fortunately, they* ***had not been*** *very* ***busy*** *this last day or two; the rush of a few weeks before appeared to be over now; Mr Golspire* ***had not been*** *near the office since Tuesday; and* ***had not sent in*** *any new orders; and the next Anglo-Baltic boat was not due in until the following Monday; so that things were easier.* (J. Priestley, *Angel Pavement*)

Here, the accumulation of negative forms adds to the description a feeling of a suspense, uneasiness, something unnatural. It begins with a very casual mention of a new boy being *not so engaging*, another boy being *absent*, even the boss not being seen for a few days, a vacancy not filled in ... etc. There creeps in a suspicion that not only the rush of some previous weeks was over, but also over can be the whole business. This passage signals that something is going wrong. Besides, by the repetitive use of the negative form, negative predication the absurd feeling of anti-action, anti-life, pseudo-activity is created revealing the hidden purport of the author's message to the reader.

Part II
Syntax and Discourse

Chapter 1
THE SUBJECT OF SYNTAX

1.1. General remarks

Linguistic studies developed rapidly in the 20th century. It is a well-known fact that a language is an indispensable part of the human existence, it lives and develops together with people and the surrounding world. Alongside with the general growth of interest to scientific research, more and more attention is given to the study of the language as the main means of communication, as the tool for the categorisation of the world. Cooperation of different spheres of human knowledge shows the necessity of integral studies of the language, for it is directly connected with the theory of communication, pragmatics, semiotics, the theory of politeness, anthropology, sociology and many others. The main feature of recent linguistic research is the study of the functional peculiarities of linguistic units, the importance of the understanding how and why language is used in our speech, in different linguistic situations. To achieve this, not only linguistic facts should be taken into consideration, but also the extra-linguistic context which includes many different aspects.

So far functional approach to the study of linguistic facts has not received a clear-cut definition, though many linguists emphasise its importance in modern linguistics. This may be connected also with some generally stated canonical rules in the language, where the grammatical system is more or less stable, which has many similar features in different languages and which changes less rapidly than any other part of the language.

Functionalism is characteristic of the typologically oriented linguistics, it helps to deal with large numbers of data, it gives the possibility to take into consideration the information from different spheres of human knowledge, thus taking the linguistic study to the interdisciplinary level.

A new branch of linguistics emerged in the last decades of the 20th century — cognitive linguistics. The real understanding of speech is possible when many aspects are taken into consideration, not only purely linguistic ones, but everything that accompanies our speech — the whole

discourse. Discourse analysis is usually done on the material of some particular texts, but so far it has been difficult to speak about some common features which unite different texts, which belong to different registers of speech or functional styles. The term "discourse" is used in this context to denote dynamic approach to the study of texts. It is a well-known fact that different linguists treat this term differently. It is not new for linguistics and initially it was used to describe oral speech. It was introduced by American linguists, and it appeared, obviously, due to the necessity to go beyond the limits of the study of sentences, taken out of the context. Nowadays this term is used in connection with the study of the written speech as well. The peculiar feature of discourse consists in the necessity of two-way communication — first of all, it is directed to a particular addressee, but it also has the addresser who has his own peculiar features, which go back to his social status.

The more the language develops and as our knowledge of the world becomes deeper, the role of language in the life of a human being and in the society becomes more and more important. Language is in the centre of attention of many disciplines, which join efforts to penetrate deeper into the essence of the language.

Language policies differ and may be very individual depending upon the goals of these policies. Initially, they were supposed to correct language inadequacies, but nowadays, research in the field of language policies includes many problems that go far beyond the limits of linguistics.

It is a well-known fact that pragmatic studies were very popular in linguistics of the second half of the 20th century and the review of the papers in pragmatics reveals the continuing interest to it. It is shown in the papers that pragmatics is developing in very many different directions, some of which at present become separate trends in linguistic studies. One of the examples is discourse and discourse analysis.

One of the central problems of current linguistics is the study of discourse. Discourse is treated differently by different scholars and different schools. It is well known that initially this term was used for the oral discourse and only later it was applied also to the written text. At present the notions of discourse and discourse analysis are widely used in different spheres of human knowledge: linguistics, philosophy, literary criticism, history, politology etc. The terms "discourse" and "discourse analysis" are used now to denote a text which is treated within a particular intra- and extralinguistic context, within the available cultural, historical, social data.

Discourse analysis is closely connected with the syntactic studies: how we construct speech to make it understandable for the audience. The structure of a language cannot be described and explained unless we treat it from the point of view of functions it fulfils within a particular language, and the most important is the communicative function. Discourse analysis is very often associated with the communicative phenomena, which include not only the fact of its creation, but also its dependence

on many extralinguistic factors. Discourse analysis is the subject of cognitive linguistics and here pragmatic studies in fact go in the same direction with cognitive studies. If we turn to the history of linguistic studies in the second half of the 20th century, we may remember the generative grammar, where the notions of competence and performance played an important role: competence, i.e. knowledge of the system, was primary and most important, performance, i.e. how to use this knowledge to achieve the desired result, was secondary. Nowadays, performance becomes equally important.

Among other important subjects of pragmatics are speech acts and implicatures, but sociopragmatics and discourse studies are most important. On the whole, linguists point to the expansion of cross-cultural and cross-linguistic studies within the field of pragmatics.

In some manuals it is claimed that, although traditionally morphology and syntax are treated as two parts of grammar, they are very different and should be treated differently. Both are based on the principle of organisation, but the organisation of the word structure differs drastically from the organisation on the level of phrases. Morphology and syntax should be studied as different areas, but, at the same time, their subjects are so closely connected, that it may be difficult to study them as separate linguistic disciplines.

Linguistics continues to broaden its borderlines, it includes more and more aspects of the existence and functioning of the language, it obviously will continue to be central for the development of many branches of human knowledge.

1.2. Syntax and syntactic units

Traditionally, it is assumed that grammar consists of two parts — morphology and syntax. Many linguists use the term "grammar" in the meaning of syntax because they want to hold themselves aloof from the purely structural disquisition of the discourse. Nowadays, more and more scholars in the field understand the importance to study the syntactic organisation of the text as the unity of its colligational, collocational and communicative-pragmatic and cognitive aspects.

The terms "colligation" and "collocation" were introduced by the British linguist J. R. Firth. Colligation is the morphosyntactically conditioned combinability of words in speech. Collocation is the combinability of words in accordance with their lexical-phraseological relations. Syntactic research begins with the study of syntactic structure. But this is only the first step. The analysis of speech should also take into consideration the phraseological attraction between the ultimate units of speech. Also every speech event has its communicative value. It exists within some linguistic and extralinguistic context and fulfils a certain communicative function in speech.

Usually, syntactic studies concentrate on the sentence. But sentences exist only in written speech. Also it is very difficult to give a proper definition of the sentence. At present there exist more than 200 definitions of this notion, but none of them may be regarded as fully satisfactory. Although sentence has always been in the centre of syntactic attention, it exists objectively only in written speech, when we see the punctuation mark which denotes the end of the sentence. In oral speech we are using utterances, the borderlines between which are not always so clear.

Knowledge of English syntax is not acquired as simply and as efficiently as it should, mainly, because the course usually begins at the wrong end. The longer one works with students, the more convinced one becomes that the propositional approach to the utterance should come last. First and foremost, the actual flow of speech should be taken into consideration, its living succession of sounds and prosodies, and not a succession of "sentences", one sentence neatly following the other. Sentences can be singled out or "parcellated" at all only when the basic, underlying structure of a complete speech event has been analysed in its entirety.

It is essential that we should try to understand where the syntax of natural languages really comes in. Luckily, more and more people are beginning to realise that syntax of natural human languages, syntax as a branch of linguistics (not logic or semiotics) is concerned with the actual syntagmatic organisation of speech.

What has just been propounded should not be understood as putting a veto on logical analysis of propositions and relations between them. We militate against confusion of language and logic and the substitution of the latter for the former.

Natural human language exists primarily in its oral form as used by ordinary normal people when they communicate with each other. It is a firmly established fact that while doing so, people rely mostly on a variety of prosodic signals — the opposition in pitch, length etc. Without these they would be unable to arrange their thoughts and pass them on to other members of a given speech community, or members of other speech communities (as is the case with English, which is now so extensively used as a means of international communication) and pass on information across national boundaries.

In natural human languages, natural linguistic expression and linguistic content are indissolubly tied up, with expression always coming first. In syntax, too, in order that a given syntactic content may take shape and serve to pass on a given purport, the appropriate forms of syntactic bond must be realised as relevant linguistic expression. Transcendental "deep structures" have got nothing whatsoever to do with the study of natural human language. The object of linguistics as an empirical science is the sum total of systemic (semiologically relevant) units of expression as actually manifested in oral (and later, written) speech.

Briefly, there are at least six "syntaxes" or "syntactic strands" to be unravelled before we can begin to see where we really are:

1) syntax of word-combination, comprising a) collocation and b) colligation;

2) syntax of predication, which appears on the stage only when "non-syntactic predication" has been thoroughly dealt with;

3) syntax of parenthetical insertions;

4) syntax of parcellation and the sentence;

5) syntax of the printed page, including the paragraph;

6) syntax of functional perspective within the paragraph and the "global" text.

As it has been already mentioned, when we analyse speech syntactically, we must always bear in mind the dialectical unity of colligation and collocation. These terms were introduced by J. R. Firth, and it is to him, primarily, that linguistics owes a debt of gratitude for the very lucid demonstration of how they should be applied to the analysis of speech events. When we connect words in an utterance by syntactic means, when we are following certain rules of syntax and choose and sort out our syntactic bonds to suit our intention (our purport), we must never forget that the words of a language, generally speaking, either lend themselves to combination in the lexical-phraseological sense, or do not do so. It follows that there is always a contradiction between the system of syntactic bonds and the natural lexical-phraseological ties between words.

Typical (optimal) combinations of a given type of syntactic expression and a given kind of content — the optimal realisation of a syntactic bond — divide utterances into "parts of the sentences" (*члены предложения*). The system of syntactic bonds forms a hierarchy constituted by two principal oppositions: 1) the predicative bond vs different kinds of non-predicative bonds. On the level of parts of the sentence this opposition results in the opposition of principal parts vs secondary parts; 2) the attributive bond vs the completive bond — "part of part of the sentence" vs secondary parts of the sentence proper.

The parts of the sentence, which are connected by the predicative bond, are called the principle parts (subject and predicate). The non-predicative bonds are characteristic of the secondary parts (attribute, object, adverbial modifier).

Although syntax is traditionally associated with "sentence", in actual fact, people do not speak (or write) in sentences. The ultimate unit of speech is word and word-combination, the consummate unit — is the paragraph.

Language exists objectively in speech, oral and written. The number and variety of speech events for a language like English are infinite. Therefore, no positive scientific conclusions can be arrived at without first delineating the immediate sphere and scope of research which, at the outset must concentrate on the "core", the "nucleus", the "heart of the matter". For syntax, it is the properly formatted text, oral and written speech as taught at schools, diffused by official media of mass communication, required by editors and proofreaders.

Chapter 2

THE ULTIMATE AND THE CONSUMMATE UNITS OF SPEECH

"Speech" is used here in the sense of "the spoken chain", *la chaine parlee*. The chain is a concatenation; the "links" are words. They are the outcome of the first articulation, the free forms.

This does not, of course, mean to say that words are like bricks, all simple and essentially the same. When words are brought (or "strung") together in the spoken chain, all kinds of factors have to be taken into consideration — primarily the dynamic character of the word and its meaning. When a word becomes part of an utterance, it is always modified both semantically and syntactically to serve the speaker's or writer's particular intention.

Word meaning is not some sort of fixed entity, but knowledge which is dynamic in nature. It may become richer, more diversified, more specified in the course of time, but it may also become more restricted, when because of age or illness speakers begin to lose their grip on their native language.

It follows that the functioning of words as such cannot be discussed without reservation, without taking into account the additional information, the variety of specific connotations, which cling to them.

There is also "the principle of combinatorial symbolisation", the formation of word-groups or "collocations". Speakers and writers bring words together in speech (oral and written) to express and pass on meanings which are more complex than the ones contained in single words. It goes without saying that the overall underlying principle of collocation is the semantic and stylistic compatibility of the component words. Thus, for example, *to eat bread and fruit*, but not *iron bars*, *to hack something with an axe*, but not *with a boiled spaghetti* etc. But these are obvious cases, where the choice depends on ordinary common sense. Linguistically, collocation is the main obstacle on the way to linguistic proficiency: Do we perform functions the way we perform tasks? Can we employ a word, or do we use it? Do we disclose our innermost natures the way we disclose secrets? We, probably, could not describe the different shades of meaning because they would not be a long way off — to take only a few abuses of one of the most widely used patterns of collocation.

A child apprehends the surrounding world together with the linguistic labels that are attached to all the variety of objects in his mother tongue.

But the moment the child goes on to say something about the surrounding world, the moment he attempts to produce utterances (usually of a predicative character), he has to cope with all the intricacies of collocation. As he grows up, not only his word-stock (his vocabulary) becomes richer and more diversified. He also builds up, gradually, a thesaurus of collocations. When he experiments on his own, he often goes wrong. It follows that the acquisition of a stable word-stock goes hand in hand with a vast number of word-groups, which will slip off his tongue almost as "ready-made" (ready for use or prefabricated), as the words themselves. There are many contexts of situation where individual lexical items are used in habitual association with one another to such an extent that words cease to matter and are not individually apprehended by the listeners.

Studies of collocations in different registers have shown that a distinction must be drawn between collocations proper and semiotic syntagmatic sequences. The latter are apprehended globally and reproduced as wholes, especially in scientific literature. Words then dwindle into insignificance, the syntagmatic sequences coming first and overriding the would-be individual lexical units. In fiction, words tend to stand firm, realising their almost unlimited possibilities, forming new alliances with an almost unlimited variety of other lexical units.

Take the affirmation *He was a very stately man*. Around the word *stately* cluster memories and valuations of various and peculiar kinds, memories with which ethical and aesthetic judgments are inextricably mixed. In this region of speech, words are paramount and there are no real synonyms.

So much then for the "ultimate" unit of speech and its complex *razdel'nooformlennye* equivalents, the "combinatorial symbolisations", function as global nominative units.

Until comparatively recently, people would say that the consummate unit of speech is **the sentence** (mainly the compound or complex one as the case may be). The sentence should be carefully distinguished from the proposition or affirmation. It is deplorable that even today they are so often confused. We cannot assume the sentence to be the consummate unit of speech, as long as its nature is open to discussion and attempts at a generally acceptable definition are not forthcoming.

A sentence, in actual fact, is a conventionalised kind of "parcellation", perpetuated by finality of the period — the full stop in writing, and the final fall or rise in speech. It has been repeatedly shown that dividing the flow of speech into sentences depends on the writer/speaker choosing this or that variety of sentential phrasing or parcellation.

As time went on, more and more linguists have been focusing their attention on the supraphrasal unity (*сверхфразовое единство*), the higher level of hypersyntactic research.

It is rather difficult to pinpoint when exactly the decisive step was made, and quite a bit of additional research would have to be made if

we wanted to try and fix even the approximate date of the advent of the linguistics of the text. How and when did it happen that the old term "text", which had been used to denote a stretch of written discourse (*произведение речи, зафиксированное на письме*) should suddenly have acquired a significance far beyond its traditional acceptation? Even today it often looks as if it is a realisation of the objective idealistic trend in metalinguistics — when it is the idea or concept that comes first, while what actually happens in real life is a secondary phenomenon, a subservient realisation of a transcendental entity. As usual, in cases of this kind people try to think of likely definitions, which throng and clash!

We do not mean to say, of course, that the whole idea is groundless and futile. One does feel like setting great store by the globality of extended stretches of discourse, especially for fiction, *словесно-художественное творчество*. One of the reasons why so little progress has been made in this direction is the fact that adequate attention has not yet been given to the mutual relationship of literature (fiction) and literary criticism, on the one hand, and linguistics on the other. We might take the liberty of saying in passing that some of the difficulties may also be accounted for by the fact that not infrequently something becomes fashionable (and is considered most to be admired and imitated during a period); fashion becoming the dominant factor in the organisation of studies in this or that field of research.

Not this is the crux of the whole discussion. On the one hand, we have no doubt that linguistics (*языкознание*) is the essential, the primary part of philology. But it is not the whole of it. The aesthetic function of language, verbal art in the widest sense of the word, requires very much technical and specialised, and at the same time, general and varied knowledge. When a text is a work of verbal art, it can be studied and understood only against the backdrop of its global vertical context, which is indissolubly connected with linguistic erudition. That is why it is the complete work of verbal art which could be regarded as the consummate unit of speech.

But this could well be the case if the philological approach to a work of verbal art had reached the stage of concrete analyses. True, for quite a while one heard a lot about structural patterning. Nevertheless, workable and generally acceptable philological analyses of global works of verbal art still remain to be discovered and explained. Generally accessible and productive philological methods of investigation such as, for example, the functional perspective of extended stretches of speech are only beginning to emerge, although more and more people begin to understand the all-important difference between "the language we speak with" and "the language we speak about" (or in terms of the more sophisticated — not to say "jargon-ridden" parlance, "the basic interpersonal communicative skills" and "the cognitive academic language proficiency").

It follows, then, that very much remains to be done before we gain the right to treat the global *произведение речи* as the "consummate" unit of speech and call it "text" if we like.

When applied to words and their complex nominative equivalents, the term "unit" appears to be well-grounded, if not actually foolproof. From the sentence upwards we have to be much more cautious and see what it is we are dealing with now; not units of speech, certainly, but syntactic means (*синтаксические средства*) or syntactic devices. Put differently, we suddenly find ourselves in the realm of syntactic semiotics, the system of semiologically relevant signs with regular one-to-one correspondence between a given syntactic expression and a given syntactic content.

We are, therefore, bound to understand that we can produce (and apprehend) intelligible speech as a dialectical unity of its oral and written form because we are fully (though often subconsciously) aware of the underlying semiotic system. Nobody can begin to speak or write unless he or she has as full a command as possible of the actual syntactic signs — syntactic expression regularly coupled with its corresponding syntactic content.

The syntactic-semiotic device by means of which speech is parcellated on sentence level is the period. The supraphrasal unity in the flow of oral speech is neatly marked off by a low terminal fall plus a three-unit pause, the last terminal contour being noticeably more terminal than the sentential ones. The beginning of the next supraphrasal unity is spoken more loudly, with increased range and slower tempo. In written speech all these are taken care of by the indented line — the most important punctuation mark of all.

The user of language draws upon different syntactic devices to suit his particular purport, very much depending on the degree of his syntactic-stylistic sophistication. The realisation of syntactic devices in this or that *произведение речи* characterises the syntactic style, *слог*, *slog* of the writer/speaker.

Let us compare two extracts from texts, belonging to two different registers. The first text belongs to the intellective prose:

A separation of texts into broadly spoken and written categories is one way of dividing up the world of language and texts. Language courses also divide upon teaching programmes between speaking and writing, between, for example, "intermediate conversation" and "advanced writing" classes. Beyond this, teachers and learners are conscious of a whole range of texts — simultaneously exciting and bewildering in their variety — which can enter the classroom in various forms and on which teaching can be based. Making appropriate selections from this rich and diverse textual world requires careful judgment if students are to extract maximum linguistic benefit from their contact with the selected texts. For some teachers the

selections can be conveniently constrained. Students may, for example, be specialising in particular fields and may wish to learn English only in order to read material on banking and economics or to understand the language of air-traffic control. By contrast, mother-tongue students of English may be judged to benefit from exposure to as eclectic but balanced a variety of texts as possible. However, most groups of language learners and their teachers do have to make selections. One of the main criteria for selection is that of usefulness. In this connection a key question is: Will the types of texts presented or studied in class be of maximum benefit to a developing competence in using the language?

As we have seen, two of the main categories into which language may be divided are speech and writing. Another main way in which language may be segmented is according to **subject matter** *or* **topic**. *In educational settings, in particular, a wide range of textbooks exists with titles such as "The Language of Banking", "The Language of Motor Engineering", "The Language of Biology" — all offering a reassuring promise of demystification of specialised terms.* (P. Strevens)

The text is quite clear to the reader, it is well-punctuated, which helps to understand the purport of the paragraph.

Now a text from the book by the well-known modern British writer Fay Weldon *The Heart of the Country:*

Natalie didn't tell the children anything about the rumour that their father had run off with a beauty queen. She was not that kind of mother. Now me, I used to tell my children everything, because there was no one else to tell and I'm a blabbermouth. This may be part of the reason they've taken the children away from me. People think kids ought to be spared the truth: it really upsets them when they're not. Though I don't see why the mere fact of their childhood could earn them this special concession. What happens happens; and when the bailiffs come, what's the use of telling the children it's the ratcatcher? The television goes and the rats stay, and the kids are the first to notice. But that's another story.

What Natalie did, on the way home from Coombe Barrow School, was to pass me, Sonia, filing home with my three little girls, Teresa, Bess and Edwina. And she actually stopped to give us a lift. Too late for me to lift the curse, of course, but better than nothing.

Young Ben was horrified at his mother's act of kindness. Young Ben, at twelve, looked like his father, admired his father and made a special effort to be like his father. He had really enjoyed life in the Gambea, where Harrix had operated when he was small. But then his father had packed up and come home rather suddenly: it doesn't do in some countries to leave too many bills unpaid. Ben had really appreciated swimming pools and servants and the sense of superiority that being white gives a child. (It had just made his mother feel too

hot and absurdly pink and sweaty.) Alice had been rather more in favour of coming home. Alice was a softie: she'd wept at the sight of flies crawling over baby's eyes.

The comparison of the two extracts from two different functional styles — the intellective text and the text of fiction — shows how different they may be. When we are dealing with intellective communication of all the syntactic devices, be it punctuation on paper or prosodic signals in oral speech, the task of the researcher is, comparatively speaking, simple: in investigating intellective communication it is easy to see whether the writer is an educated person and uses speech clearly or the reverse. But when it is fiction, the situation becomes much more complex. For it is not merely a question of passing on information to the reader or listener. It is a realisation of the art of evoking aesthetic-emotional-evaluative responses.

Chapter 3
MINOR SYNTAX

3.1. What is "word-combination"

It is important to understand the interdependence between the syntactic and the syntagmatic analysis. To fully convey the purport of an utterance, it is necessary to penetrate into the lexical-phraseological connections between the ultimate meaningful units of the language. Thus, the difference between the syntagmatic and the syntactic analysis of speech may be explained by means of the following example: *He had learned to look after himself from an early age.* If one analyses this sentence syntagmatically, it is clear that here *to learn to look after oneself* and *early age* — are word-combinations, functionally, they are equivalent to a word. From the point of view of syntax, *had learned* is a predicate, *to look after* — an adverb, *age* — an object, *early* — an attribute.

To understand the division of the sentence into the parts, it is important to first see the syntagmatic relationships between the elements. Word-combination is a unit of both, syntagmatics and syntax. But syntax as a science of ordered speech deals with two basic problems: 1) what those ultimate units that constitute speech are and 2) how these units are organised in actual speech. In the previous chapter we discussed the problem of the ultimate and the consummate units of speech and tried to show that words and their functional equivalents — word-combinations — are the "building material" for syntax.

A word-combination is a compound nominative unit of speech, which is semantically both global and articulated. It should be noted that in connection with the units under discussion there exist some differences in the terminology in the Russian- and the English-speaking linguistic tradition. We use the term *словосочетание* to denote the unit mentioned above. In the English terminological system this term is used to denote any combination of words, but the usual term, which corresponds to our approach to *словосочетание*, is *collocation*.

The unity of colligation and collocation which is so important for syntactic study in general, has no less importance for the study of word-combinations.

Syntactic relationships may restrict the collocability of one word with another. Thus, the word *much* may be used before *prefer* in a sentence like *Some people much prefer wine.* But it is a mistake if the word *much* is used at the end of the sentence. Colligation and collocation may put

intralinguistic restriction upon the freedom with which the speaker chooses the combination of words. First of all, a speaker while bringing words together should obey some grammatical rules. At the same time the process of combining words is restricted by the lexical-phraseological valences of the words.

It is important to understand the difference between a word-combination and a combination of words. A combination of words presupposes the possibility of combining words together in the process of speech production. A word-combination should be regarded as a free equivalent of a phraseological unit.

The "building material" for the construction of sentences consists of 1) word, 2) phraseological unit, 3) word-combination. Thus, *to pay a call* is a phraseological unit, which is equivalent to the word *to visit. To go to see* is a word-combination, which is a free equivalent of the phraseological unit and of the word *to visit.*

3.2. Types of word-combinations

There exist the following types of word-combinations in the English language:

1) **nominal** word-combinations:
   adjective + noun: *poor Jorick*;
   noun + preposition + noun: *room at the top*;
   noun + preposition + adjective + noun: *a girl with blue eyes*;
   noun + preposition + verbal **-ing**: *difficulty in understanding*;
   noun + infinitive: *a book to read*;
2) **verbal** word-combinations:
   verb + noun: *to read a book*;
   verb + infinitive: *to forget to post*;
   verb + verbal **-ing**: *to stop talking*;
   verb + preposition + verbal **-ing**: *to insist on going*;
   adverb + verb: *completely forgot*;
   verb + adverb: *to forget completely*;
3) **adjectival** word-combinations:
   adjective + infinitive: *glad to see*;
   adjective + preposition + noun: *full of water*;
   adjective + preposition + verbal **-ing**: *fond of reading*.

All the above-mentioned word-combinations function as global wholes, as "the prefabricated units" in speech. The syntactic bond that connects the elements of word-combinations is very tight, usually it is the attributive bond or the closest types of the completive bond.

A very important parameter in the study of the expression plane of word-combinations is prosody.

3.3. Methods of study of word-combinations

There exist different methods of study of word-combinations, but bearing in mind the idea of the unity of collocation and colligation, the categorial method seems to be most fruitful. This method is based on the opposition of the marked and unmarked element of the category.

There exist five categories of word-combinations in English:

1) **The category of connotativeness**.

The opposition here is connotative word-combinations vs non-connotative word-combinations. Connotative word-combinations fulfil the function of impact, they possess expressive-emotional-evaluative connotations. Non-connotative word-combinations are neutral, they fulfil the function of message. Thus, in the sentence *In her tone, she made the understanding clear — they were of the same kind, he and she, a sort of diabolic free-masonry subsisted between them* the word-combination *diabolic free-masonry* is connotative, while in the sentence *He speaks English fluently* the word-combination *to speak fluently* is non-connotative.

There are two main parameters which help to understand the real meaning of word-combinations — context and prosody. Thus, a word-combination may be quite neutral, taken in isolation, for example, *to break the vessel*. But within a context it becomes connotative: *He knew how near to breaking was the vessel that held his life.*

In connection with the category of connotativeness it is important to note that connotations may be inherent, i.e. belonging to the word-combinations and independent of the context, and adherent, i.e. contextually dependent.

In oral speech, connotative word-combinations are usually emphasised by prosody.

2) **The category of reproducibility**.

This category is also called the category of "clicheed expressions". The opposition here is clicheed vs non-clicheed word-combinations or usual vs occasional word-combinations. In ordinary speech people hardly ever coin word-combinations of their own, usually they use the already existing ones. For example, in the sentence: *My favourite book was written by the famous writer*, the word-combinations *favourite book* and *famous writer* are quite usual word-combinations for our speech.

As for the non-clicheed word-combinations — they should be created anew or for the nonce, usually they are not reproducible. For example, in the sentence *Nurse placed her in my lap, a squiggling bundle of life* the word-combination *a squiggling bundle of life* is a creation of the writer of the book. This kind of word-combinations is usually very connotative.

Word-combinations that belong to this category are characterised by the non-idiomatic globality. These word-combinations may be

segmented into separate words, but depending on the reproducibility they tend to fuse into a global concept.

3) **The category of idiomaticity**.

This category is based on the opposition of idiomatic phraseological units, on the one hand, and word-combinations whose meaning is deducible from the meanings of the component words, on the other.

Idiomatic expressions possess the idiomatic globality of nomination, their meaning cannot be deduced from the meanings of the component words. Idioms are the reproducible units of speech, at the same time, they are highly connotative. In connection with this, it is important to remember the difference between the members of this category and the previous one, where the reproducible word-combinations are usually stylistically neutral.

Thus, word-combinations like *good student, long speech, pretty girl* are non-idiomatic. The word-combinations *once in a blue moon, to call a spade a spade, to pull sb's leg* are idiomatic. They are characterised by the semantic globality of nomination, their meaning is not deducible from the meaning of their constituents.

4) **The category of conceptual determination**.

This category is based on the opposition of word-combinations which reflect the combination of concepts which, in their turn, correspond to the context of extralinguistic reality and word-combinations the conceptual basis of which is violated, they are produced for some special reason, usually they are artificial. In other words, a word-combination should have some conceptual motivation. Conceptually undetermined word-combinations are connotative, they are used to produce the function of impact. For example: *Together they had seen a forlorn man's figure in a melancholy overcoat.* Here the word-combination *a melancholy overcoat* is not conceptually determined. Usually, we speak of *black overcoat, long overcoat* etc. This word-combination was coined by the writer to produce the function of impact. Conceptually, the words *melancholy* and *overcoat* are undetermined. The same may be said about word-combinations like *clean dirt, noiseless smile* etc. Most often word-combinations of this type are used in fiction.

5) **The category of sociolinguistic determination**.

The members of the opposition of this category are sociolinguistically determined vs sociolinguistically undetermined word-combinations. In some cases it is not only the lexical-phraseological or conceptual factors, which are very important to understand a word-combination, but also social, cultural, historical factors. It is necessary to know the context of the situation in which a particular word-combination was produced: who were the participants of communication, when and where the communication took place etc.

Certainly, one needs to have some background knowledge to understand the sociolinguistic aspect of the word-combination. Thus, for

example, a word-combination *cold war* is sociolinguistically determined: one must know the historical period when this word-combination appeared, the political situation in Russia of that period of time, its relationships with other countries etc. Even such simple word-combinations as *the white men* or *a blue sky* may be sociolinguistically determined within some particular context. For example, *Every mother wants a blue sky for her children*, or *This club is only for the white men.* But again, to fully understand these word-combinations, one must know the vertical context, which includes not only linguistic, but also extralinguistic knowledge.

It is important to remember that all the categories of word-combinations are very closely interconnected. Practically every word-combination may be either marked or unmarked member of each category. The categorial approach to the study of word-combinations helps to understand their collocational, colligational, conceptual, metasemiotic peculiarities, their place and role in the creation of sentences and discourse.

Chapter 4
SYNTAX AND PROSODY

Language exists in speech. Speech may be oral or written. Oral speech is primary. In this respect, prosody is most important for the organisation of speech. But even if we deal with written speech, we reproduce it in our inner speech, so "inner prosody" reflects its construction.

The most important **prosodic parameters** are: pausation, tonicity, tempo, loudness.

4.1. Pausation

There exist five types of **pauses**:

1) **A one-unit pause** is used to divide speech into syntagms within a sentence: *It is unlikely | that any account of a language | will be appropriate for all purposes.*

2) **A two-units pause** is used to separate sentences or utterances in speech; it is longer than a one-unit pause: *It's a bright clear day, | unseasonably warm. || It's a Tuesday.*

3) **A three-units pause** is used to single out the borderline between paragraphs (supraphrasal units).This pause is longer than the previously mentioned ones: *On the far side of Queen Street | the hustle and bustle of city noise and traffic | can easily be forgotten. ||| Within a few minutes walk of Exeter's city centre | there are two adjacent public open spaces | — Rongemont Gardens and Northemhay Park — | both of which have much to commend them as wonderful retreats for peace and quiet.* |||

Of course it is possible to speak only of the relative length of pauses. Each pause may become longer or shorter depending upon the rhythm of speech and the physical abilities of the speaker.

Sometimes it is difficult to say whether the pause was realised in speech, also some pauses although potentially should be used in actual case are not realised. In these cases we deal with

4) **A potential pause**: *At the bottom of Southernhay + is an area known as Trinity Gree.*

5) **Hesitation phenomena** represent vocalised pauses which accompany our speech. These pauses are usually realised by the following sounds: [ə], [ɜ:], [m], [n], [mm]. These pauses are sometimes caused

by the necessity to remember something or to find a suitable word. Sometimes they are used to attract the attention of the listeners, but sometimes it is simply a bad habit of speech.

4.2. Tonicity

For syntax it is important to realise two main tone structures in English: **regular** and **irregular**.

Regular tone does not change in the course of phonation. Irregular tone may be simple if it changes in one direction, or complicated if it changes in different directions. Cf: *The wheels had 'not begun to \ turn. The / wheels had 'not begun to \ turn.*

In the first sentence the regular scale is used. The second sentence exemplifies the irregular scale.

4.3. Tempo

There exist five types of tempo:

1) **Allegro**, when the utterance is pronounced more quickly than usual: *Oh, he couldn't overhear me at the door.*

2) **Allegrissimo**, when the utterance is pronounced very quickly: *It is only fright and foolish fear that's all.*

3) **Slow** tempo is defined as **lento**: *I am not sure whether he is not at the door this moment.*

4) Very slow tempo is defined as **lentissimo**: *And the world lay spread before me.*

5) An utterance can be pronounced with the **normal** tempo.

4.4. Loudness

There are five types of loudness:

1) **normal**;
2) **forte** — louder than normal;
3) **fortissimo** — very loud;
4) **piano** — softer than normal;
5) **pianissimo** — very soft.

In the following chapters it will be shown how important the above-mentioned prosodic parameters are for the construction of speech in general and for the understanding of the functions of some of its particular parts.

Chapter 5
SYNTAX AND PUNCTUATION

In the previous chapter it was mentioned already that speech exists in two main forms: oral and written. Prosody is very important for the understanding of oral speech. For written speech, punctuation marks are of equal importance. Prosody and punctuation function in speech as semiotic systems — the systems of signs, which help to organise speech into logical and semantic order. Prosody and punctuation may also function on the metasemiotic level, thus fulfilling the function of impact.

There exist different systems of punctuation for different languages. In Russian, for example, punctuation is logical and obligatory. This type of punctuation is called "German type". One must follow strictly the rules of punctuation. In the English language, punctuation is much more free. It has not only formal-grammatical functions, but also semantic-stylistic ones. This does not mean, of course, that there are no rules of punctuation in English, but these rules leave much freedom of choice for the writer of the text. This type of punctuation is called "French type".

There are two **main functions of punctuation**: **division** and **specification**. By means of punctuation marks we divide the text syntactically into meaningful syntactic units. Punctuation marks may also help to specify, to single out, to emphasise some elements within a text.

For syntax the following marks are most important: period (or full stop), indented line (paragraph), comma, semicolon, colon, dash, question mark, exclamation mark, parentheses.

A full stop is used to mark off the borderlines between sentences. It is very difficult to give a precise definition of a sentence, but as many linguists note, sentences should be rather short and should have unity of thought. That will make their meaning plain.

It is even more difficult to give any recommendation as far as the use of an **indented line** (or **a paragraph**) is concerned. A paragraph is usually defined as a stretch of written speech between two indented lines which function as the supraphrasal unity, the global syntactic whole. A paragraph is not only a unit of language, but also of thought. The length of a paragraph should be reasonable and reflect its unity.

Let us now concentrate on the rest of the above-mentioned punctuation marks and try to understand their function in speech.

5.1. Comma

There exist two types of rules in connection with the use of **a comma**: 1) the rules which should more or less be followed and which are rather conventional and 2) those recommendations which may be used depending upon the preference of the author of the text. The first group includes the following:

— **adverbial constructions**;
— **homogeneous parts** or **homogeneous constructions**;
— **appositions**;
— **tag questions**;
— **names of ranks** in the case of address;
— **separation** of the utterance from the words with the meaning of speaking;
— **references** in the bibliographies.

For example:

This is the way in which grammarians spend time explaining the older states of a language as a preliminary to their description of the modern language, implying that the older information will be useful in understanding the modern state of affairs.

Magic formulae, incantations, rhythmical listening of proper names, and many other rites exemplify the intensifying power of words.

But this field, language pathology, is perhaps a rather special justification for language study.

As Robert Graves said, "The poet has got to master the rules of English grammar, before he attempts to bend or brake them."

As for the second type of recommendations, here the following ones can be mentioned:

A comma is used to mark the borderline between two clauses within compound sentences with the conjunction. In this case a comma may or may not be used, or a semicolon may be used instead of a comma:

In all kinds of discourse one can trace prepositional development through cohesion and illocutionary development, and all discourse can be characterised in terms of the relationship between propositions and illocutionary acts.

Subjects like history, geography, general science, art and so on draw upon the reality of the child's own experience, and there seems no reason why a foreign language should not relate to the "outside world" indirectly through them.

The recognition of the INTER/INTRA distinction was important in itself; but the lessons learned during the process of its birth, so to speak, were also of great importance.

A comma is used to single out parenthetical insertions. In this case the author of the text may choose between commas, brackets and dashes:

In short, *the greater theoretical rigour of Chomskyan linguistics, quite apart from its preoccupation with syntax and with an orientation towards cognitive psychology, led to a reduction in the immediate practical relevance of linguistics for language teachers.*

Thus, the "language awareness" material — ***if we may use this label to refer to the kinds of reference works we are referring to*** *— which the teacher on the Bloomfieldian "linguistic" line was expected to use consisted of main stream analyses of phonetics, phonemics, and morphemics. In retrospect, we can see that original success of the audio-lingual method was not its basis in linguistics and psychology (i. e. Bloomfieldian Linguistics and Skinnerian Psychology).*

5.2. Semicolon

This punctuation mark is used for separation. Usually, it occurs between sentences, but this punctuation mark is stronger than a comma, at the same time its use instead of a full stop brings the separated sentences closer, they are apprehended as one global whole: *Weary learners learn little; weary teachers teach little.*

Semicolons may divide sentences not only without, but also with a conjunction: *Stops should be used as sparingly as sense will permit; but in so far as they are needed for an immediate grasp of the sense or for the avoidance of any possible ambiguity, or occasionally to relieve a very lengthy passage, they should be used as freely as need be.*

A semicolon helps the writer to emphasise the important idea, the conclusion of the utterance: *The Company is doing some work on this; it may need supplement.*

A semicolon is very often used before the words *namely* and *that is.*

5.3. Colon

A colon is used before explanation, conclusion, development of the idea presented in the previous part of the sentence: *For the linguist, language is both the end and means of his investigation: he has to analyse language, using language.* Or: *Three countries were represented: England, France and Belgium.*

In cases of this kind, parts which follow a colon are usually pronounced with a specific prosody: the tempo is diminished, the loudness is increased.

A colon may be used to introduce homogeneous parts of the sentence: *In considering them, the syllabus designer will bear in mind several different aspects of the content: linguistic, situational, notional, functional, and communicative.*

Also a colon is used to introduce direct speech: *Another news report, even more recently, began as follows: "The Prime Minister, when it suits him, may speak the broadest Huddersfield he can manage."*

5.4. Dash

A dash is a strong punctuation mark which is usually brought out prosodically in speech.

A dash may be used within a compound sentence to separate its two parts, especially in cases when the second part of the sentence contains explanation, paraphrase, diversification of the previous thought: *For a linguist, then, considering two alternative usages, one is not "right" and the other "wrong" — the two are merely different.*

This case is very close to the situation when a generalisation is introduced into the context by means of the dash: *By materials we mean textbooks, readers workbooks, flashcards, recordings, games, songs, reference books — all the vast range of pedagogical tools that teachers and learners make use of.*

A dash may also be used to introduce a construction of the parenthetical origin, an afterthought: *Just because a community happens to be, anthropologically speaking, primitive, is no reason for arguing that its language is primitive also — for it never is.*

A dash may also be used to introduce a paradoxical ending to a sentence: *He makes mistakes, as I do, though not so many or so serious — he has not the same opportunities.*

5.5. Exclamation and question marks

Naturally, any exclamation or question needs an exclamation or a question mark.

An exclamation mark may also be used to attract the attention of the reader to some idea, expressed in the narrative sentence: *James IV of Scotland is reputed to have carried out an identical investigation, and it is reported that at the end the children spoke very good Hebrew!*

This is the expressive function of the exclamation mark which may also be performed by **the question mark**: *But surely, the study of this system of rules is ultimately more important than the study of the actual sentences themselves?*

Such cases of the use of the question mark are characteristic of the situations when the author of the text wants to show hesitation, doubt, uncertainty. In this situation these marks naturally require an emphatic prosody, they immediately attract the attention of the reader.

5.6. Parenthesis

Parenthetical insertions are usually accompanied by commas, brackets or dashes. Short, almost imperceptible insertions are usually marked off by commas: *In other words, you, the reader, will receive some samples of language taken out of the context through the written medium.*

Brackets separate longer insertions, or they may be used in the sentence which already contains some commas to single out the insertion more obviously. The use of brackets presupposes the stronger degree of separation of the insertion: *Viewers use their genre knowledge (not necessarily consciously) to know what to expect when they look at the TV magazine and decide what to watch.*

Dashes are usually more expressive. Although they may also introduce insertions into the text, these insertions are usually rather important for the context:

Tony goes outside with some plastic garbage bags — Chans knows plastic is bad, but she's found no alternative — and collects up the dead chickens.

The reasonable use of punctuation in English is very important. As Aldus Manutius wrote, "if ideas that are difficult to understand are properly separated, they become clearer; and that, on the other hand, through defective punctuation, many passages are confused and destorted to such a degree, that sometimes they can with difficulty be understood, or even cannot be understood at all." (Aldus Manutius, *Interpungend Ratio*, 1466, from the translation in *Punctuation, Its Principles and Practice* by T. F. and M. F. A. Husband, Routledge, 1905)

Chapter 6
SIMPLE SENTENCE AND ITS PARTS

6.1. Simple and multiple sentences

There exist simple and multiple sentences: *The schools began teaching English about 1300. English was at last permissible in the law courts in 1362.* In this case we are dealing with two **simple sentences**. Two sentences may be combined by putting *and* between them: *The schools began teaching English about 1300* ***and*** *English was at last permissible in the law courts in 1362.* The connecting word *while* may be used before the first sentence: ***While*** *the schools began teaching English about 1300, English was at last permissible in the law courts in 1362.*

In the last two cases we are dealing with **multiple sentences**. These are sentences which contain another sentence or sentence-like construction. The last ones are usually called **clauses**.

6.2. Types of simple sentences

There exist four main types of sentences:

1) **Declaratives** (or declarative sentences): *The grammar and vocabulary of the English language conform a most engrossing study. English pronunciation varies not only between the different English-speaking countries but also between the different regions of the United Kingdom.*

Declarative sentences are used as **statements**, they convey some information.

2) **Interrogatives** (or interrogative sentences): *What is good English? Where do we go?*

Interrogative sentences are used as **questions**, their function is to request information.

3) **Imperatives** (or imperative sentences): *Open the books. Translate into Russian.*

Imperative sentences are used as **directives**, they request action.

4) **Exclamatives** (or exclamative sentences): *What an interesting book! How well you translated this article!*

Exclamative sentences function as exclamations and express strong feelings.

Sentences may be **active** or **passive**.

Active: *I translated this book. He wrote a letter.*

Passive: *This book was translated by me. A letter was written by him.*

Sentences may be **positive** or **negative**.

Positive: *I like this book. She reads this article.*

Negative: *I don't like this book. She did not read this article.*

If a sentence has a negative word, it is also negative: *He never reads the books by this author. I have no idea about his work. Nobody wants to write this letter.*

Active and positive sentences are more often used than passive and negative ones.

6.3. Simple sentence and its parts

Traditionally, grammars single out two main parts of the sentence: **the subject** and **the predicate**. We understand predicate as a unit which consists of the verb and any other element apart from the subject:

Subject	Predicate
"*Commercial English*"	*bristles with cliches.*
Many of these types of mistakes	*have already been referred to in earlier chapters.*

As it is clear from the examples, the predicate of the sentences may include several words. It may consist of **the main verb**, in the last example it was *referred*, and **auxiliary verbs** (or auxiliaries), which in our case were the words *have already been*.

Verbs in a sentence may be **transitive** and **intransitive**. The transitive verb requires the direct object. The notion of transitivity presupposes the "transition" of some action from one person to the other person or thing: *Kate took my pen. They have read all the books.*

The main verbs which do not require any other element to complete them are called **intransitive verbs**: *I understand. They are coming.*

A verb may require **a subject complement** to complete the sentence. In this case we are dealing with **a linking verb**. The main function of the subject complement is to identify or characterise a person or a thing denoted by the subject: *This book is **very interesting**. He should be **more attentive**. The work seems **to be done already**.*

From what has been expounded above it is clear that there are three main structural types of sentences in English:

1) subject + (transitive) verb + (direct) object (SVO);
2) subject + (linking) verb + (subject) complement (SVC);
3) subject + (intransitive) verb (SV).

But there exist optional elements, which may be introduced into these structural types. They are **adverbials** which give the information about the situation described in the main sentence-structure: *This is a **purely** personal matter. **Obviously**, the best source of news is other people.*

Sometimes the adverbials may become obligatory elements within the structure of the sentence, because the main verb is not complete without them. These obligatory elements are called **adverbial complements**: *These books are **for Nick**. All my friends were **with me**. He is **in the library** at the moment.*

Another element which may be introduced into the structure of the sentence is **the indirect object**. The person is usually affected indirectly in this case, he may receive something or benefit from something: *I want to show **you my new book**. She gave her article **to the editor**.*

There exist sentences in which the direct object is followed by an object complement: *Many misprints in her letter made the **understanding difficult**. The conference participants elected **her chair**.*

Also, the direct object may be followed by an adverbial complement: *You should put the books **on the shelves**. He may bring his friends **next time**.*

In this part of the manual we discussed the following basic structural types of sentences in English:

1) subject + (intransitive) verb (SV);

2) subject + verb + adverbial complement (SVA);

3) subject + (linking) verb + subject complement (SVS);

4) subject + (transitive) verb + (direct) object (SVO);

5) subject + (transitive) verb + (indirect) object + (direct) object (SVOO);

6) subject + (transitive) verb + (direct) object + adverbial complement (SVOA);

7) subject + (transitive) verb + (direct) object + object complement (SVOO).

6.4. Syntactic diarhemes

As has been expounded above, it is very important to understand the dialectical unity of oral and written speech. In the oral form of speech, the expression plane of syntactic relationships is **diarhemes**. In the *Dictionary of Linguistic Terms* one can find the following definition of the term "diarheme": *Ритмо-мелодические особенности данного языка, а также появление определенной фонемы или определенного дифференциального признака в определенной точке речевого отрезка.* (See: Ахманова О.С. *Словарь лингвистических терминов.* — М., 1969. — С. 158—159.)

All the main syntactic relations are expressed primarily by the prolongation of the diarhemic pause to express different syntactic relations. Otherwise stated, text consists of parts which are separated from each other by different kinds of juncture. The realisation of syntactic diarhemes is accompanied usually by the change in the melodic contour; syntactic diarhemes should be kept clearly apart from all the other

different types of pauses: rhetorical pauses, pauses which function as insertions etc.

Thus, according to its construction the sentence may be divided into segments in the following way: *The basic requirement | for a consistent and reliable theory | is a sound metataxonomy.*

But this does not mean that the same sentence cannot be divided/segmented in a different way: it may consist of two syntagms: *The basic requirement for a consistent and reliable theory | is a sound metataxonomy.*

The same sentence may even be pronounced as one global whole, without any realisation of a syntactic bond: *The basic requirement for a consistent and reliable theory is a sound metataxonomy.*

The last way of the presentation of the sentence seems to be rather artificial; it may be pronounced like that only in a very rapid speech, or when it is used as a parenthetical insertion within a text.

As we shall see later, diarhemes are two-sided units: their expression plane always corresponds to some certain content plane. A. I. Smirnitsky singled out four types of syntactic bonds: 1) attributive — the closest type of syntactic bonds which exists between the attribute and the noun. This type of syntactic bonds is practically never realised in speech; 2) the completive; 3) the copulative and 4) the predicative bonds.

6.4.1. Completive bond

The completive bond functions between the secondary parts of the sentence, and between the main and the secondary parts. There are different types of completive bond, which are differently realised in speech. These types are: 1) direct-object completive bond; 2) indirect-object completive bond; 3) adverbial completive bond.

The direct-object completive bond is practically never realised in oral or in written speech: *Coleridge will be all in favour of dropping the capital letter.*

The indirect-object completive bond is looser: *The students've been working all day in the library with the materials.*

Still looser is **the adverbial completive bond**: *Poetical or archaic words are not used in English speech today.*

6.4.2. Copulative syntactic bond

The copulative syntactic bond connects the homogeneous parts of the sentence: *Those brown velvet sofas, those portieres always absorbing sunlight and smelling of pepper, those mahogany wardrobes, those high beds with their carved headboards and their feather eiderdowns, those sideboards, that long ancestral dining table — all this she would sweep away.*

The copulative bond introduces into the sentence all kinds of parenthetical insertions: *Teachers and learners are conscious of a whole range of texts — simultaneously exciting and bewildering in their variety — which can enter the classroom in various form and on which teaching can be used. The amount of language produced in one day, whether in written or spoken form, by even a relatively small number of people (for example, the population of one-medium-sized town) is vast.*

The copulative bond is almost always realised in speech by prosody or punctuation.

6.4.3. Predicative bond

The most complicated and important is the **predicative syntactic bond**. There are at least three types of predicative syntactic bonds: the formal-grammatical predicative bond connects the main parts of the sentence — it is the loosest type of syntactic bonds. It is practically never realised in speech by means of any diarhemes.

The lexical-phraseological predicative bond is the bond between the lexical subject and the lexical predicate. Usually it is realised by means of a diarheme.

But the most important for the text is the communicative-dynamic predicative bond which is realised between communicatively most important parts of the paragraph. All the above-mentioned syntactic bonds and their diarhemic expression will be presented in the following chapter of the book.

6.4.4. Content plane

There are four types of **content-plane** characteristics of syntactic bonds: 1) process — between the process and the subject which fulfils this process; 2) subject or object — between the subject and the process or between the two subjects; 3) qualificative — between the indication and the indicated subject or the process; 4) adverbial — between the situation in which a particular process takes place or the subject and the process or the subject. Thus, the predicative bond in combination with qualificative relations gives the qualificative predicate which defines the subject: *Little John, from whom it had been kept, was inconsolate for an afternoon. Everything he did, was right. Everything he said, was clever.*

The predicative bond in combination with the process relation gives the process predicate which determines the process produced by the subject: *Soames, who had turned his back on her, spun round. Julia, who had been standing still and silent, suddenly moved.*

The predicative bond in combination with the object relationship gives the objective predicate which determines the relation of the subject to the object: *She, who had named a love-match which had been successful, had a horror to unhappy marriages. This spirit required support.*

The predicative bond in combination with the adverbial relationship gives the adverbial predicate which expresses the attitude of the subject to some circumstances: *Old Jolyon, who had heard her entrance, was in the dining-room doorway. Harriet had been at Hartfield, as usual, soon after breakfast.*

6.4.5. Prosody and punctuation as the reflection of the syntactic construction of speech

In connection with what has been expounded above, a very important question of syntactic prosody arises. As is well known, major syntax is mainly concerned with what we describe as properly formatted utterances, the thoroughness of formatting being an indication of the degree of "culturedness" of language. A written text in a "cultured" language, like English or Russian, is formatted in accordance with the grammatical and orthographic tradition. On the graphemic level the formatting relies on letters, spaces and punctuation marks, the latter being, so far, the only device for **supra-syntactic** (as opposed to formal grammatical) formatting of written speech.

What we mean, then, is that the two functions of **punctuation** — **rhetorical** and **grammatical** — must be considered together, as parts of the whole. At the same time the view that prosodic formatting has nothing to do with the written text and that punctuation marks are designed mainly for the silent reader is not inconceivable. It would, then, be assumed that when reading, people need not to concern themselves with pauses, stresses, lifts-and-drops-of-the-voice etc. There is, certainly, something in that. When reading aloud, we do not normally try and seek to reproduce all the subtleties of the prosody of oral speech; but even silent reading is impracticable in the full or proper sense of the word if the reader is not conscious of at least the main lines of the rhythmical-melodic arrangement of the text.

Punctuation is the code of rules on the use or placement of punctuation marks. Each of the existing literary traditions has its own conventions, its own set of rules as to where, how and what punctuation marks must be placed. When properly used, punctuation marks should help the reader to grasp the purport of sentences and greater-than-sentence chunks of discourse without reading them over several times.

It follows, then, from what has just been expounded, that in order to present the text in a readable form, a correlation between the prosodic expression of syntactic phenomena and their graphic representation

should be firmly established. This, however, is by no means always the case — with even the most competent writers. In the text, given below, punctuation marks are used to the best advantage, i. e. in such a way as to bring out the author's well-considered purport. The phrasing in this text is excellent. It is easy to enunciate, the syntactic structure of the complex syntactic units is lucid. This text is from Ch. Dickens's *A Child History of England.*

If you look at the Map of the World, you will see, in the left-hand corner of the Eastern Hemisphere, two Islands lying in the sea. They are England, Scotland and Ireland. England and Scotland form the greater part of these Islands. Ireland is the next in size. The little neighbouring islands, which are so small upon the Map as to be mere dots, are chiefly little bits of Scotland — broken off, I dare say, in the course of a great length of time, by the power of ruthless water.

Chapter 7
MULTIPLE SENTENCES

As it was mentioned already in the previous chapter, multiple sentences contain other sentences or sentence-like constructions. There exist two types of multiple sentences: compound sentences and complex sentences.

7.1. Compound sentences

Compound sentences contain two or more clauses connected by coordination. The function of coordination is fulfilled by conjunctions (or coordinators). The most frequently used are: *and, but, or: Atomistic activities are more easily examined and graded,* ***and*** *the pressure on many students and teachers of language to substitute the goal of examination success for that communicative competence is perhaps another reason for their elevation. To say that discourse has beginnings, middles and ends may seem a rather otiose statement,* ***but*** *it is the complexity and variety of such phenomena that interest us here. You may bring these books now,* ***or*** *you may keep them for a week.*

It is clear from the examples, adduced above, that compound sentences, consist of two independent clauses, each of them representing a separate sentence.

Very often one may come across sentences which are coordinated, but do not have any coordinator between them, coordination being signalled only by punctuation: *These texts are very frequent in British English newspapers and radio and TV news bulletins; they are frequently used in class by teachers because of their shortness and (usually) human interest. We often repeat the words of others; we notice repetitions in everything from political speeches to TV and radio news broadcasts: we accept repetition as basic components of songs and poetry.*

7.2. Complex sentences

A complex sentence contains one or more subordinate clauses. Usually, the subordinate clauses are embedded by means of a subordinator (or subordinating conjunction), especially in the case of finite clauses:

Linguists in Britain generally pride themselves on being aware of schools of thought in linguistics throughout the world, no matter which theoretical position the individual linguist may prefer. The sisters found a little place where a tiny stream flowed into the lake, with reeds and flowery march of pink willow herb, and a gravelly bank to the side.

There also exist non-finite and verbless clauses (**reduced clauses**): *Hearing voices coming from the sitting-room, Hattiday talking to Libideninow, he went to the door and glanced in. Used in a general way, the terms "failure" and "success" are imprecise and emotive.*

Non-finite clauses usually do not contain a subject. **Verbless clauses** lack a verb: *Though very tired, they decided to continue their work.*

As one could already see from the examples adduced above, a compound sentence may contain a subordinate clause within one of the main clauses: *The little dark boats had moved nearer, people were crowding curiously along the Redge by the high-road, to see what was to be seen.*

A complex sentence may have a hierarchy of subordinate clauses: *It is commonly accepted that the English language is vastly more used nowadays than it was in the past, and that the expansion of its use continues apace.*

The example adduced above also shows the coordination of the subordinate clauses within a complex sentence.

7.3. *There*-sentences

In the case of this kind of sentences, *there* occupies the initial position within the sentence, i. e. the position of the subject. The subject is postponed in these sentences, which, together with the rest of the sentence represent a new, more prominent information. Thus, the sentence obtains more prominence: *There exist many definitions of the term "sentence" in linguistics.*

7.4. Cleft sentences

Sentences which are divided into two parts, one part having more prominence than another, are called **cleft sentences**: *It was J. Firth who introduced the terms "colligation" and "collocation".*

The sentence begins with *It*, which is followed by the verb *was*, after that the emphasised part is introduced. The rest of the sentence is introduced by *that*.

There also exist **pseudo-cleft** sentences. The difference between them and the cleft sentences consists in the emphasised part coming at the end. The first part is introduced by *what*. The two parts of the sentence are linked by the verb *is*: *What you need is a good book. What I want is a trip to Italy.*

Chapter 8
PREDICATION

8.1. Main units of predication

In the chapter devoted to static syntax (see *Chapter 6*), syntactic relationships between different parts of sentences were discussed. It became clear that neither the completive bond, nor the attributive one are uniform, for, as has been shown above, there are degrees of looseness or closeness of connection between the parts of the sentences, traditionally covered by the same syntactic term. Nevertheless, however different they may be, they are in clear contrast to the bond we are going to discuss now — the predicative bond.

The fact is that sentences do not necessarily include secondary parts and can, consequently, be realised without some, at least of the non-predicative bond. Thus, for example, *She smiles, but I laugh* is a compound sentence which consists of two simple sentences, each with one subject and one predicate, there are no secondary parts, which does not prevent the sentence from "existing", that is, making sense.

It is usually and correctly assumed that the predicative bond is established in the sentence together with the expression of predication and thus constitutes the sentences as such. In other words, the predicative bond is the core of the sentence. No sentence can ever exist without the predicative bond being realised one way or another.

The parts of the sentence which — it is believed — are connected by means of the predicative bond are **the subject** and **the predicate**. There is, however, something amounting almost to a hitch. As we know, syntax is the science of constructing speech — *наука о построении речи*. When speech is actually "constructed", it becomes obvious that the most important factor is not the relationship between the grammatical subject and the predicate, but the way the utterance is oriented with regard to a particular speech situation, how it is organised from the point of view of dynamic "perspective".

Before we proceed any further, we must hasten to repeat that the predicative bond could be mentioned and discussed together with the non-predicative ones, on the level of "static" syntax only if abstraction was made of its form, its expression plane. Thus, for instance, in the compound sentence above the predicative syntactic relation between *she* and *smiles*, *I* and *laugh* finds no regular "diarhemic" expression. To understand the nature of non-predicative bond, it is necessary to take a broader view of speech and its organisation.

To begin with, a sentence (or "utterance") is a unit of communication. It follows that side by side with its formal grammatical segmentation into formal grammatical parts — such as the subject, the predicate, the secondary parts of the sentence — there is always the distinction between something already known to the communicating parts, something to be used as its starting point, and that part of the utterance which conveys information proper, and is the unit of dynamic communication.

The two are usually distinguished in terms of the "actual division of the sentence" as **the theme** and **the rheme**. The theme is that part of the utterance which is given or "implied" by the context of situation. It is always, so to speak, backward looking, oriented towards the previous part of the text. The rheme "looks ahead". It is the dynamic part of the sentence, conveying as it does the most important part of the information. It "develops" the utterance.

It follows that the sentence normally falls into two parts: that which is assumed known and that which conveys the "information proper". Recent investigation in the field has shown that there is no direct connection between the theme-rheme relationship within the sentence and its formal grammatical arrangement. True, there are many instances where the division of the sentence into the group of the subject and the group of the predicate coincides with its division into the theme and the rheme. But this is by no means always the case. A few examples from *Pride and Prejudice* by Jane Austen: *Mr Collins was not a sensible man and the deficiency of nature had been but little assisted by education or society. The subjection in which his father had brought him up had given him originally great humility of manner.*

In this extract the formal division invariably coincides with the dynamic or the actual division of the sentences. *Mr Collins* is the "subject" in the first sentence and also the "theme". (It was chosen as the starting point in the "perspective" because Mr Collins had already been introduced to the reader.) *Was not a sensible man* is both the predicate and the "rheme".

8.2. The expression of predication

It had already been explained that a syntactic bond is a regularly recurring unity of syntactic expression and syntactic content. So far we have gone by content to the exclusion of expression. The expression for the predicative bond is the "predicating pause". Why has it not been realised in our original example with simple "two-member" sentences? Is it realised in the present case with a longish compound predicate? Is it *Mr Collins | was not a sensible man* or *Mr Collins was |...* ?

It is often believed that the realisation of the predicating pause depends on the length, or the "rhythmical weight" of the subject

group. Let us examine one extract from this point of view. *Mr Collins* as subject consists of only four syllables; *the deficiency of nature* is longer, while *the subjection in which his father had brought him up* is longer still. It appears, therefore (given that the predicating pause is realised in all the three instances) that the principal factor is coincidence of the grammatical division with the "dynamic" or "lexical" one.

Another example: *Her father had been an attorney in Meryton.* Here, again, the use of the predicating pause combines the two approaches: the formal-grammatical approach and the dynamic one, the grammatical subject and the grammatical predicate (units of the formal grammatical division of the sentence) and the lexical subject and the lexical predicate — units of dynamic syntax or of the actual division of the sentence (*актуальное членение*). The term "lexical subject" is thus equated with the "theme" of the utterance, while "the lexical predicate" with its "rheme". One more example: *Long hours of work in her youth, authority in middle life, repose and security in her age, | had set their stamp on her lines and serene face.*

We began with cases where the lexical and grammatical subjects and predicates coincided. This is by no means always so. We find very many instances where the lexical subject in no way coincides with the grammatical one, thus: *On the very last day of the regiment's remaining in Meryton, | he dined with others of the officers at Longbourne.*

Here *on the very last day of the regiment's remaining in Meryton* is the lexical subject (the "theme"). In terms of the formal division of the sentence, *on the very last day of the regiment's remaining in Meryton* is the adverbial modifier of time. The grammatical subject is *he*, while the grammatical predicate is *dined.* When analysed in terms of dynamic syntax, the important observation to make is that *on the very last day of the regiment's remaining in Meryton* is the less dynamic part of the communication. The more dynamic part is *he dined... at Longbourne*, which is said to "develop" the communication. It is "forward looking", because in the following sentences it will be further developed and discussed. The theme is expressed by the adverbial modifier of time, the dynamic structure as a whole being thus based on an "adverbial theme". The whole of *he dined... at Longbourne* is, therefore, the "lexical subject". More examples:

After we had had an hour of this wild dissipation, | Aunt Isabel said she wanted to go home.

In the light of what Rocky had been telling me, | this struck me as sinister. || The table was a large one | but the March Hare, the Doormouse and the Mad Hatter were all crowded together at one corner of it. ||

The letter she wrote on this occasion | gave Elizabeth some pain. || His first book of poems | was written with Coleridge in 1798.

8.3. Syntactic dynamism on the level of discourse

So far we have confined our analysis to separate sentences to give the reader an idea of the two main approaches to syntactic analysis. It should, however, be borne in mind that actual discourse does not consist of separate sentences, but of greater-than-sentence unities. We shall, therefore, in what follows, discuss our problem not within the limits of one sentence — it is very often difficult to do so because we must know the context to be able to show that this or that part of the sentence is the theme, it is connected with what had been said above. The syntactic unit under consideration is the paragraph:

They descended the hill, crossed the bridge and rode to the door. And while examining the nearer aspect of the house, all her apprehensions of meeting its owner returned. On applying to see the place, they were admitted into the hall.

While examining the nearer aspect of the house is the theme, the lexical subject, because it is closely connected with the previous part of the paragraph. *They descended the hill, crossed the bridge and rode to the door* — is the basis for the next sentence.

Now, the next sentence: *On applying to see the place* (again is the theme, the lexical subject, because the place, the house, is mentioned in the previous sentence), *they were admitted into the hall.* The lexical subject is expressed here by means of the group of words which on the level of the static analysis is the adverbial modifier of time, and *they were admitted into the hall* is the more dynamic part of this sentence, for it conveys "information proper", — the "lexical predicate".

In connection with this, it would be interesting to return to the examples which we discussed from the point of view of punctuation, some with the comma to mark the predicating pause, some without it. In formally identical cases the author appeared to be responsible for the choice. In the above example the theme is divided from the rheme by a comma, to signal the presence of the predicating pause.

Some more examples to show that the lexical predicate — the rheme — can be expressed by any secondary part of the sentence whatsoever. Thus, for example: *She could not conceal from her any longer his share in Lydia's marriage.* In terms of parts of the sentence *his share in Lydia's marriage* is the direct object. But on the level of dynamic syntax it is the "rheme". (*She* is not the theme, with *could not conceal from her any longer* — the rheme; they are the grammatical subject and the predicate.) The presence of the comma to indicate the realisation of the predicating pause shows that *his share in Lydia's marriage* is the more dynamic (or "informative") part of the utterance. This is also borne out by the context of the novel. In the following sentence the lexical predicate is expressed by means of the indirect object: *Her sister, however, assured her, of being perfectly well. Of being perfectly well* is again "information proper".

Other examples: *He troubled not to lay all the consequences of Lydia's flight on her own folly alone. With the mention of Derbyshire, there were many ideas connected. There were many ideas connected* is the lexical predicate, because *Derbyshire* had already been discussed in detail above. *There were many ideas connected* qualifies as the rheme also because constructions with *there is* always tend to be the mark of the rheme, for they introduce new elements into utterances.

Another example with *there to be*: *She blushed at the very idea; and thought it would be better to speak openly to her aunt, than to run such a risk. But against this there were objections.*

So, probably, we can draw the following very important conclusion: the predicating pause is a semiological device used by the speaker, in accordance with his intention, to present certain elements of the utterance as the starting point, the background for the more dynamic ones, the ones that effect "communication proper". It follows that the predicating pause is semiologically relevant and depends in very many instances on the intention of the speaker. The "intention of the speaker" has already been discussed in connection with the secondary parts of the sentence. On the level of dynamic syntax it plays a still more important role, for here the speaker is completely free to organise the utterance. It is entirely up to him to decide how to present the information he is planning to convey. He lays stress on what he thinks is more important and mellows down what he thinks should serve as the background. We must repeat that he would be unable to decide if he spoke in separate "context-free" sentences. The proper placement of the predicating pause is discoverable only if the context is both extensive and clear. It follows that analysis in terms of dynamic syntax requires that we should concern ourselves not with the "actual division" (актуальное членение) of the sentence, but the "actual division" of the text. For it is the broader context, which enables us to discover the intention of the author. When the text is the analyst's own, an instance of his (or her) own enunciation, we are supposed to know in advance what our intention is and how we are planning to realise it. Syntactic analysis of separate sentences is worthless because without a broader context we do not know what kinds of pauses should be realised where.

8.4. Predicative or predicating?

A few words about the metalanguage: the "predicative" or the "predicating pause". The former is of long standing, the latter was introduced later. Is there any difference between them? As used in the present manual, they are interchangeable, because to us the actual segmentation of the utterance comes first. Both — the predicating and the predicative pauses — refer to the expression of the predication, the actual division of the theme from the rheme — both can be used.

Preference can be given to "predicating" pause because it is more clearly connected with **the process** of dividing the utterance, because it makes for greater dynamism and displays its semiotic nature. The predicating pause is used by the speaker when he wants to "predicate". The "predicative" pause is the virtual expression of the relation between the grammatical subject and the grammatical predicate. It is, potentially, part of the system of syntactic pauses: predicative, attributive, completive. Incidentally, coincidence of the grammatical and lexical predication can be observed in less than 50 per cent of all registered cases.

This certainly does not mean to say that we are not concerned with coincidences in this section. Here are some examples: *I only fear that the sort of cautiousness, to which you, I imagine, have been alluding, is merely adopted on his visits to his aunt, of whose good opinion and judgment he stands much in awe. His fear of her | has always operated when they were together.* In this extract, *his fear of her* is both the grammatical subject and the theme of the sentence while *has always operated when they were together* is both the predicate and the rheme. *His wish of introducing his sister to her | was the compliment of the highest kind. His wish* with the complement is both the "group" of the grammatical and lexical subject. *Wickham's affection for Lydia | was just what Elizabeth had expected to find it | not equal to Lydia's for him.*

The reason why *Pride and Prejudice* was selected as material for analysis is not only its popularity, but also the fact that Jane Austen is explicit in her use of punctuation marks. With her, punctuation marks serve not only to express grammatical relations (or syntactic diarhemes proper). She also uses commas, as well as other punctuation marks, rhetorically, so to speak, to indicate "actual division" of the sentence, in terms of the present approach to linguistic semiotics, her commas are a semiotic device, signalling this or that kind of meaningful disjuncture. It follows that, as far as Jane Austen is concerned, it is not a question of length of the subject or length of the predicate, for sometimes she uses a comma to mark off a very short subject group. In other cases she does not use a comma when the group of the subject is fairly long. The important point to make in this connection is the following: the comma is properly used to mark the predicating pause when the group of the subject coincides with the theme. Interestingly, in this case a semicolon is used to introduce what may be described as "the development of the rheme" (*not equal to Lydia's for him*), which again shows how proficient Jane Austen was in the employment of these semiotic devices.

More examples to show that the use (or non-use) of the predicating pauses, and the concomitant punctuation marks is semiotically conditioned: *His air was grave and stately and his mode was very formal.* In this case, neither in the first nor in the second part of this complex sentence is the subject divided from the rest of the utterance. The overall phonation is very simple, compare this with *The father |*

had been an attorney, where the brevity of the subject does not interfere with the realisation of the pause. There is, however, no comma to prove that the pause is there. Nevertheless, the presence of the pause can be proved by the length of the stress interval: there are five unstressed syllables between two stressed ones. As a result, it is very difficult to pronounce a sentence like that without the realisation of a juncture.

It follows that there are several kinds of non-predicative bonds: the attributive bond, the completive bond with its subdivisions and the copulative bond. They all make contrast with the predicative bond, because they serve to introduce the secondary parts of the sentence. However important they may be, the sentence comes into existence only if predication is realised. Sentences can be produced without secondary parts; but predication is a must, it constitutes the sentence. The predicative bond is the heart of the sentence.

8.5. Grammatical vs dynamic approach to the study of the sentence

There is a contradictory relationship between the grammatical and the dynamic analyses of a sentence. On the level of parts-of-the-sentence analysis, the predicative bond serves to establish and express the relationship between the grammatical subject and predicate, called the "principal parts of the sentence". On the level of dynamic syntax, it is the predicating bond that is at the heart of the matter. It serves to express predication — refer the content of a given utterance to reality. It achieves and presents the actual division of the sentence, dividing, as it does, the theme from the rheme. Terminologically, the two levels (or approaches) are best described as **the grammatical subject** and **grammatical predicate** on the one hand, and the lexical subject and lexical predicate — on the other. The theme-rheme (lexical subject/lexical predicate) arrangement of the sentence does not always coincide with the grammatical division. When it does, the predicating pause is usually realised. When the grammatical subject is not simultaneously the lexical one, the predicative relationship remains diarhemically unexpressed. It goes without saying that the realisation (or non-realisation) of the predicating pause is also influenced by the rhythmical organisation of the sentence.

All in all, the predicating pause is a semiological device employed by the speaker and/or writer to indicate the particular dynamic relationship between the parts of an utterance.

There is also one more thing that should be mentioned in connection with the level of dynamic syntax. The analysis of the material shows that the place of the predicating pause in a sentence may be occupied by a parenthetical insertion, which in this case functions as

signal of the actual division (fulfils the same semiotic function as that of a predicating pause).

Pity, they said, was akin to love!

It was exactly what James, as we know, had come for.

...the storm, it appeared, had the form of a ring...

The disgrace of his first marriage might, perhaps, as there was no reason to suppose it perpetuated by offspring, have been got over, had he not done worse.

The situation which at this stage might seem, and especially to Forsyte eyes, strange — not to say "impossible" — was, in view of certain facts, not so strange after all.

They were, as he expected, having supper!

He could not, however, remain indifferent to this new and dangerous scheme.

She had, then, only to convince him that her future could not be happy without John.

Chapter 9
PARENTHESIS

9.1. The notion of parenthetical insertion

In our speech there is a great variety of phenomena which make it "non-smooth". All these phenomena may be united under the name of "**parenthetical insertions**" — i.e. elements, which syntactically and semantically are secondary, additional to the main discourse. The term "parenthetical insertions" embraces a great variety of syntactic phenomena — from pauses to lengthy parenthetical interpolations.

The status of parenthesis cannot be regarded as fully defined within the corpus of syntax. There exist a lot of different points of view on the existence and functioning of different kinds of phenomena which only in very general terms may be called **parenthesis** (French — *parenthese*, German — *Parenthese*). This term in a very general way describes the process of the incorporation into sentence of words, word-combinations or other sentences which are grammatically not connected with the main sentence, in the English-speaking tradition there is no differentiation between such notions as "*vvodnost*" and "*vstavnost*" which until recently existed in the Russian linguistics, but now more and more often in the Russian grammatical studies the two are united under the category of "parenthesis". The tendency is justified by the presence of the common features in two: 1) the meaning of both — *vvodnije* and *vstavlennije* elements — is additional to the semantic meaning of the main part of the utterance and 2) the form of these units is isolated, which is marked by punctuation in written speech and prosody in oral speech.

The difficulty in the study of parenthetical insertions is also complicated by the following reason: it is a well-established fact that the syntactic organisation of the sentence in the Indo-European languages is fully based on the connection of words with the help of morphological markers. This fact has led to the predominant idea that there exist only three types of **grammatical junctures** in the sentence: agreement, government and parataxis. But parenthetical insertions cannot be described with the help of any of these junctures.

Traditionally, parenthetical insertions have been studied from two points of view: 1) from the point of view of the modal characteristics of the inserted elements and 2) their syntactic status. But the last one still remains to be less investigated. This fact may be explained by the restriction of the investigation by the limits of a sentence. But the very specific semantic connection of parenthetical insertions with the main

sentence, on the one hand, and their understanding as alien elements which are inserted into the sentence, on the other, makes it necessary to treat the problem of parenthesis on the level of units longer than sentences and the method of their investigation should be based on the communicative-dynamic approach to the problem.

9.2. Categories and types of parenthesis

In the oral form of speech we very often come across pauses — voiceless and voiced — which intrude into the smooth flow of speech. Alongside with pauses, there exists a large variety of "one-word insertions" (однословные внесения): *again, anyway, doubtless, hence, however, indeed, moreover, nevertheless, of course, perhaps, probably, therefore* etc. There are many clicheed expressions, also used as insertions: *at any rate, by and large, in any case, in a way, no doubt, so to speak, that is to say* etc. Very often we come across the so-called predicative insertions: *I believe, I suppose, I think, in my opinion, it seems to me, we believe* etc.

The analysis of the material shows that practically all the insertions may be divided into three categories:

1) **deliberation**: *anyway, doubtless, indeed, moreover, of course, perhaps, say, at any rate, by and large, in a sense, it seems, no doubt* etc;

2) **reference**: *hence, then, thenceforward* etc;

3) **exemplification**: *thereby, thus, for example, for instance, that is* etc.

Syntagmatic parenthetical insertions are usually introduced into speech by means of the copulative syntactic bonds. Their prosodic arrangement is different from that of the rest of the utterance: the range is narrowed, the tempo is faster, loudness is diminished.

9.3. Functions of parenthetical insertions

In the written form of speech parenthetical insertions are usually singled out by doubled commas, dashes and brackets. Parenthetical insertions may belong to the whole sentence, or to one part of it. Their place within a sentence depends on their function in the process of the communicative-dynamic organisation of the sentence (its actual division) and on the function of the sentence in the communitive-pragmatic orientation of the text. If parenthetical insertion belongs to the sentence as a whole, it usually occupies either the initial or the final position; if it belongs to a part of the sentence, it is used in the position immediately preceding or following the part to which it belongs: ***Certainly***, *"made rules" present no problem. A scientific classification of linguistic*

facts — ***as well as a classification or arrangement into groups, families etc of the languages themselves*** — *could not be effected without a sound linguistic taxonomy* (***a systematic comparison and description of similar phenomena within the same and in different languages***).

In the interposition, parenthetical insertions usually fulfil a very important communicative function — they help to emphasise the division of the sentence into the theme and the rheme: *Well, it can,* ***I believe,*** *be effectively argued that this proposed reform would not really be rational at all.*

Parentheses are very important in the general pragmatic orientation of the text. Although parenthetical insertions introduce into the text some information of secondary importance, this information may develop the sentence either vertically or horizontally. And here it is necessary to return to the beginning of this chapter and try to look more attentively into the problem of division of parenthetical insertions into two groups following the Russian grammatical tradition: 1) *vvodnost*, which may be described by the term "incidental elements" and 2) *vstavnost*, which may be described by the term "inserted elements". This division reflects the function of parenthetical insertions in the presentation of the information they possess. The difference between the two consists in the following: incidental elements are usually represented by short, clicheed expressions, which do not introduce any secondary information, while inserted elements are represented by the non-clicheed units which possess additional information. Short and more or less clicheed expressions develop usually the sentence vertically, they introduce a certain modal element into the utterance. Thus, the elements which belong to the category of reference help to achieve the effect of impartiality of the facts: *It now has,* ***on the published statistics****, the lowest income per head in the Community, the lowest productivity, the highest inflation and the biggest external debt.*

Parentheses, which belong to the category of exemplification, usually introduce some example or specification into the text, thus producing the effect of persuasiveness: ***That is,*** *Toyota produced 70 cars per worker and G. M. produced 11.*

Deliberative parentheses reflect the author's estimation of the facts: ***Probably****, all the arguments are correct.* ***Obviously****, water sources need to be protected.* ***Alas****, this has come too late to prevent a couple of potentially serious mistakes.*

It seems important to note that deliberative incidental elements usually occupy the initial position within a sentence. This permits the author of the text to influence the readers' (or listeners') appreciation of the facts.

Longer parenthetical insertions fulfil practically the same functions within the text. But because of the fact that they may introduce more information, they develop the text horizontally. Thus, exemplifying

insertions of this type present an illustrative complex, which consists of the incidental elements (the signalling part) and the example itself (the illustrative part). Incidental element introduces the vertical information, which signals that the preceding idea will be illustrated by means of an example. The example itself widens the meaning of the sentence, giving some additional facts: *It argues that good packaging reduces other kinds of waste* (***by preventing food from going bad or goods from getting broken in transport, for instance***).

9.4. Stylistic functions of parenthesis

The phenomenon of parenthesis not only helps to considerably widen the information of the text, thus being a means of linguistic economy. Parenthetical insertions are very often used as figures of speech. This, certainly, is more characteristic of texts of fiction. Writers use parenthesis to produce different implicit meanings (allusions, irony, play upon words): *Now picture the scene, as I try to, impartially.* (*Practise looking, as my psychiatrist says, on your own life. Not looking out. See yourself as others see you!*) *Teresa Bess and Edwina piled into the back seat next to Ben and Alice and Sonia eased her pneumatic bulk in next to Natalie. Sonia didn't eat more than anyone else. Honestly. It was just depression and unhappiness made her blow up.* (*I know what he's going to say even before he says it: "Blow up?" my shrink will say. "Interesting you should use that word. Perhaps what you're talking about is not depression after all, not unhappiness, but rage." Too bad!*) *Right or wrong, and be that as it may, Sonia, once an eight stone stripling, was now a twelve-stone bubble. Now let's overhear the conversation.*

In conclusion, it is important to emphasise again the communicative function of parenthesis, which is practically the same in the majority of European languages. The use of parenthesis reflects the thinking activity in the communicative process. The appearance and distribution of parenthesis in the text depends on the pragmatic factors of communication. The nature and function of parenthesis may be fully understood only against the background of the text, but not separate sentences.

Chapter 10

THE PRAGMATIC APPROACH TO THE STUDY OF GRAMMAR

10.1. Grammar in use

The term "grammar" is used here in the sense of "syntax", for it is the syntactic arrangement of words which is most important in the process of the organisation of a text and which reflects the pragmatic orientation of an utterance.

Although syntax traditionally concentrates its attention on sentences, and their parts, the consummate unit of syntax is the paragraph in writing and the supraphrasal unity (SPU) in speech. It is the text which is longer than a sentence that gives us the possibility of understanding the role and functions of the constituent sentences, to see their communicative importance. Recent works in the field show that this point of view is becoming more and more popular among linguists.

There is no doubt about the generally accepted opinion that the process of learning grammar (in our case — English grammar) begins with the "static" or formal level: one must first understand how words are used within the sentence, how they colligate and collocate. But the next, more advanced step in grammatical studies should consist in trying to learn what function is fulfilled by this or that particular syntactic construction.

The terms "functions" and "functional syntax" are very overloaded and very often defined differently by different scholars. But if we try to analyse some of the best known works on the subject, it will become clear that it is very close to linguistic semiotics. The main issue of functional syntax is how rules of grammar operate to make the process of communication more effective and productive. In this respect, problems of canonical, traditional grammar become secondary. The functional approach treats language from the point of view of the social use. By means of language communicative relationships between the speaker and the listener are established. It is important to mention in this connection that the functional approach treats a sentence within a certain context, for it considers a sentence as just an element within the general process of communication.

10.2. Grammar and pragmatics

By contrast with functional linguistics, linguistic pragmatics studies **meaning within a context**. This problem is one of the most important for linguistic communication and it determines common features of

functional and pragmatic approaches to linguistics, in general, and grammar, in particular.

Usually, pragmatics is discussed alongside syntactics and semantics. The difference between the three was defined by Ch. Morris in 1936. Thus, syntax was associated with the purely formal study of semiotic relationships, semantics was considered as a certain relation of the sign to its user including the psychological, biological and social aspects of the sign; pragmatics included such components as discourse, strategy, sociolinguistics.

As we know, semantics studies the binary opposition of form and meaning. Pragmatics deals with the triple relationship between the speaker, the form and the meaning. In the pragmatic approach it is also important to remember about the addressee for whom a particular utterance is meant. A speaker and his listener (or writer and reader, as the case may be) should possess the same background knowledge to be able to understand the context of a particular speech event, and its communicative value in the general discourse.

10.3. Making texts

Many linguists think that pragmatics stands beyond the system of language. Linguistics exists as a system and pragmatics studies how this system is used. In pragmatics the semantic meaning is viewed from the point of view of a particular speech situation and includes the participants in the communication. Thus, G. Leech defines pragmatics as the study of meaning in connection with the situation of speech.

It is important to reiterate that the study of grammar should begin with the elements which belong to the system of the English language. But later, it becomes important to teach the students how to operate these rules, how to use different utterances depending upon a certain speech situation. To illustrate the point, it is possible to remind of the universal grammar and the more recent cognitive grammar trends in linguistics, where the system of cognitive grammatical categories is presented. In particular, it is known that the central construction of the English language is S + V + O and the following example illustrates this point: *I like him*. This sentence illustrates the basic construction of a sentence in English. It is grammatically perfect. But at the same time there is nothing wrong in the construction *Him I like*, but in this case some special situation of speech is in operation. So, in a case like this a learner of English, especially a foreign learner, should know in what particular situation he or she may use this construction, and whether or not it is just a bad grammatical mistake, and whether or not it sounds natural for a native speaker of English.

This example demonstrates the fact that in the case of *Him I like* the situation for a non-native speaker is rather difficult to construe unless

we know it exactly. But of course, there may be cases when the situation may be construed rather easily, as for example, in the case of an exclamation: *Fire!* But still this kind of sentence is more spontaneously used by a native speaker than by a foreign student of English who is not so advanced in his knowledge of English. In this connection one immediately remembers an example which was discussed by the German linguists Paul and Wundt. They introduced a sentence: *The lion roars* (*Der Lowe brullt*). Sir Alan Gardiner later explained that although this sentence is syntactically correct, it is hardly ever used in actual speech, because the natural reaction to the situation when a person sees or hears the lion will be something like *Look!* or *The lion!* etc. So, the grammatically perfect sentence *The lion roars* belongs only to the manuals which discuss the problems of canonical grammar.

There may be even more complicated cases when it is difficult to understand the communicative value of the sentence unless one knows the exact context. In this connection the following example can be introduced: *You be quiet.* This sentence can be understood as ***You*** *be quiet* or *You be* ***quiet****.* Both variants are possible. But only the knowledge of the context makes it possible to choose the correct variant. For example: *Don't tell* ***me*** *to be quiet.* ***You*** *be quiet.* Although we understand that in another context the second variant is also possible.

Things become even more difficult when we are dealing with cases of grammatical omission or ellipsis. By the word "difficult" we mean the problem for non-native speakers of English. As we know from grammar books, in the case of ellipsis the omitted words should be recoverable: *She can't sing tonight, so she won't* (*sing tonight*). *Visit me tomorrow, if you wish* (*to visit me tomorrow*).

Very often elliptical constructions are used in conversations:

"*Let us not discuss all these matters now.*"

"*Why not?*"

"*Who did the work?*"

"*Andrew.*"

Nowadays ellipsis is registered as part of the general syntax of Modern English.

Chapter 11

DISCOURSE AND SYNTAX

11.1. Phrasing

As we have repeatedly said, our speech exists not in the form of separate sentences but as discourse. Discourse analysis examines how stretches of language are used in their full textual, social and psychological context, what meaning they do possess. To understand speech, it should be divided into meaningful units by means of **phrasing**. Phrasing is the division (or segmentation) of utterances with both the static and the dynamic analysis (or "articulations") simultaneously in mind. To understand what it is all about, let us turn to an example. Thus: *In actual fact, however, the concrete unit of speech — as created by the individual speaker — is the only directly accessible object of study.* The obvious "static" junctures are the following: *In actual fact, | however, | the concrete unit of speech | — as created by the individual speaker — | is the only directly accessible object of study.* Paramount importance of proper phrasing is usually demonstrated by adducing instances of potential ambiguity. The classical Russian example, quoted by V. V. Vinogradov: *Казнить | нельзя помиловать. Казнить нельзя | помиловать.* But, of course, large quantities of Russian examples can be found much nearer home: *Кабинет истории | Московского университета. Кабинет | истории Московского университета.*

It would be a mistake to think that the choice of proper phrasing is mainly important for philological phonetics because in intellective communication all we need is mere phrasing of matter-of-fact information. It is no less important for the scientific register, for here, too, the speaker is supposed to pass on the information the optimal way and must, therefore, take care of the dynamic aspect of the utterances. The process of phrasing is based upon the division of speech into **syntagms**. In the *Dictionary of Linguistic Terms* we find the following definition of "syntagms": "*Синтагма — кратчайшая знаменательная часть фразы, выделяемая интонационными средствами.*" In connection with this definition a question arises. When we say that a syntagm is the ultimate meaningful unit of speech singled out prosodically — what do we mean when we say "singled out" — is it the unit which, actually speaking, can be singled out and remain meaningful? Very much depends on the answer, for there are parts or segments of speech which have not been singled out in a particular enunciation.

Do we classify them as "syntagms" (emically) or are "syntagms" only those parts of the utterance which in a given utterance have been factually singled out?

The division of speech into its ultimate meaningful parts is something that has been the concern of all linguistic sciences — "brute" phonetics, phonotactics, minor syntax, major syntax, linguostylistics, phraseology. The concept of "ultimate meaningful units" is indissolubly connected with that of "sense group". It follows that in the often cited example *The King of England opened Parliament* certain segmentations are ruled out from the start — such as, for instance: *The King | of England opened Parliament.* Nevertheless, the expression plane can never be disregarded. The sense groups here are *The King of England | opened Parliament.* The fact being borne out by "phonetics" — the distribution unifying prosodic stresses. Thus, a "sense group" is also a "tone group". It follows that the definition of "syntagm" should be further developed.

The ultimate purpose of phrasing is to single out the shortest syntagmatic parts of the utterance. On the level of phrasing one must take into consideration all the syntactic diarhemes that are usually realised in the text. But not only that: all kinds of stylistic, rhetorical and extralinguistic factors should also be taken into consideration while doing phrasing. To illustrate this statement, let us take the following text:

That there are moral rules, | in some sense, | seems readily admissible; | namely, | there are made rules. || There are cases, | in which people have | or at any rate are taken to have, | authority over other people | of a sort that extends to concern for their moral well-being | and one way in which such authority may be exercised | is in the making of rules on matters of morality | which it would seem quite natural to speak of as moral rules. || I do not know | whether it would be accurate to say | that Popes (actually) do this, | but it seems to be something | that | in principle | a Pope could do; | and it is often said, | reasonably enough, | that the moral education of children at any rate | may include, | at a certain stage, | the promulgation to them by parents and teachers | of rules for their conduct on certain moral matters, | which | also | it would be natural to speak of as moral rules. || It is | perhaps | by a sort of analogy with such cases | that a person | may be said to make moral rules for himself, | though I may have no authority over the conduct of others, | it seems that I could always make it a rule for myself, | that I am or am not to do this or that | qnd sometimes, | such a rule would be a moral rule. ||

In this extract *in some sense* is singled out, because it is a parenthetical insertion. A pause should be certainly made after a semicolon. After the word *namely* there is also a pause, which helps to specify the main idea of the sentence. We did not put a pause before *made rules*, but it is possible, because *made rules* is not a common sequence of words.

In the next sentence there is a pause between the main clause and the subordinate one. Pauses before *or* and after *have* single out a parenthetical insertion. A pause after *people* divides two syntagms. The next pause divides the two parts of the compound sentence. A pause after *be exercised* is the predicating one, it singles out the most important part of the sentence. And the last pause in this sentence is used on the borderline between the main and the subordinate clause.

In the next sentence the following parenthetical insertions are singled out: *in principle*; *reasonable enough*; *at a certain stage*; *also*, and all the subordinate clauses are marked off by pauses. There is naturally a pause in the place where a semicolon is used. A pause between *at any rate* and *may include* is quite justified, because it draws the attention of the listener to the fact that the education of children really may include the promulgation to them of some certain rules. *Parents and teachers* may be divided from *of rules for their conduct* for the sake of convenience and better understanding of this part of the sentence.

The parenthetical insertion *perhaps* is singled out in the next sentence and a pause after *cases* signals the appearance of the subordinate clause. A pause between *a person* and *may be said* signals the lexical-phraseological division; the next pause divides the two subordinate clauses, the last one belongs to *it seems that I could always make it a rule for myself*, and it is divided from this clause by a pause. The pause before *that I am or am not* is used, because this clause is homogeneous with the previous one and shows the borderline between the two clauses, such a rule is singled out for the sake of emphasis.

That is the basic division of the paragraph into syntagms.

In the case of the written text, it is divided into syntagms in the inner speech of the reader, and here the problem of under- and over-stopping becomes very important. The text which is properly punctuated is very easy to read and to understand. Thus, the following text may be regarded to be "correct" from the point of view of its punctuation: *Her hair is long, and the idea of a woman ever frequenting a barber's shop would never occur to her. If you have forgotten what the general public thought of short hair in those days, listen to the remark of the manager of Palm Garden in New York when reporters asked him, one night in November, 1918, how he happened to rent his hall for a pro-Bolshevist meeting which had led to a riot. Explaining that a well-dressed woman had come in a fine automobile to make arrangements for the use of the auditorium, he added, "Had we noticed then, as we do now, that she had short hair, we would have refused to rent the hall."*

Thus, as can be clearly seen, the problem of phrasing is closely connected with the style of the text. This problem actually connects syntax and style and it is difficult to say, where syntax ends and style begins here.

11.2. Rhythm

The notion of syntagm is also very important for the phenomenon of **rhythm**. The overall "dictionary" definition of "rhythm" runs as follows: the regular alternation of acceleration and slowing down, of intensification and relaxation, of length and brevity, of similar and dissimilar elements within speech events.

There exist different approaches to the study of rhythm. One of them singles out six **rhythmical patterns**: if an utterance is built up or consists of syntagms which are approximately equal in length, the rhythmical structure of an utterance is described as **monotonous**. The rhythm "rambles" — **rambling** rhythm — if there is no regularity whatsoever in alternation of syntagms. In the case of **grading** rhythm the length of syntagms gradually increases; with **enclosing** rhythm — the utterance begins with eight-syllable (octosyllabic) syntagms; towards the middle they are reduced to four-syllable ones to become longer again at the end, equalling in length the initial syntagms. For rhythm to be called **alternating**, long and short syntagms must alternate regularly, while it becomes **jerky** when the utterance consists entirely of short syntagms of equal length. These are the six types of rhythmical structure in terms of syntagmatic arrangement of utterances.

A text is described as monotonous or rambling or whatever if there is a predominance of monotonous, rambling etc utterances in it. Neither of these varieties is number one in terms of evaluation or absolute "quality" of structure. What we are aiming at is **properly balanced variety**.

Recent investigations in the field of rhythmical organisation of the text show, however, that for intellective texts two types of rhythm are preferable: straight-forward informational rhythm and deliberative rhythm.

Here is an example of the first rhythmical type.

What is it that actually happens when a work of fiction, literate prose is "translated" into another language? Usually, it amounts to a retelling of the story by the natural user of the target language in his own words. In the case of a "good" translation the "reteller" of the story 1) is himself a good enough writer to be able to write well in his own language and 2) has enough talent to catch the spirit of the original, to retell the story plausibly and somehow approximate it to the original. As far as linguistic equivalence is concerned, it is simply not there confronting any two texts of this kind will immediately reveal the fact that the functional perspective of the source is hardly ever retained in the target variant, that no attention whatsoever is given to the general rhythmical structure of the original, that no attempt is actually made to try and preserve its lexical and phraseological layout. As far as morphology is concerned, the state of affairs is even less satisfactory because here the two systems diverge too widely even in cognate languages for the translator to be able to do justice to the structure of the original text.

From the example adduced above we see that speech "flows" here more or less smoothly without many interruptions.

Now, the next type of rhythm: *The aim of the prolonged discussion of the "presupposition situation" consisted in showing that to the linguist it all looks very strange. Why should one persist in taking a term (an abstract concept) engendered by a representative of mathematical logic, and going out of one's way to try and find (at all costs) some sort of use for it is the study of natural human languages? The only answer I can find to this question is that it is now fashionable (or "glamorous") for linguists to be conversant with mathemátical logic, mathematics, and philosophy. Even more avant guarde and chic — to go about talking of a "linguistic theory" of unbounded "explanatory power", which, like Humpty-Dumpty can explain all the sentences that were ever invented (by generation and transformation) — and a good many that haven't been invented yet.*

Here the rhythm is absolutely different. The author uses a lot of insertions, interruptions, which break the smooth flow of speech. Certainly, it depends upon the willing or the purpose of the text, or its subject, what type of rhythm should be chosen.

If already established facts, conclusions are presented, then one should choose the first rhythmical type. If the author presents different points of view, commentaries, tries to introduce his students or readers into his scientific laboratory, then deliberative rhythm is preferable.

There exists another approach to the study of rhythm which singles out three main **rhythmical types** of sentences: loose, balanced and periodic.

In the **loose** sentences, fact is stated after fact: *Rhythmless speech or writing is like the flow of liquid from a pipe or a tap; it runs with smooth monotony from when it is turned on to when it is turned off, provided it is clear stuff; if it is turbid, the smooth flow is queerly and abruptly checked from time to time and then resumed.*

Balanced sentences are usually symmetrical: they may express similar thoughts or the opposing ones: *If a free society cannot help the many who are poor, it cannot save the few who are rich.*

In the **periodic** sentences the most important, climax part comes to a close: *The rolling period, the stately epithet, the noun rich in poetic association, the subordinate clauses that give the sentence weight and magnificence, the grandeur like that of wave following wave in the open sea; there is something inspiring.*

11.3. Parcellation

In this part we shall return to the notion of a sentence, and try to determine its place in the process of speech-construction. By the term "parcellation" we mean the process of the division of the chain of speech into sentences.

Speech becomes at all possible because the speaker has at his or her command a certain vocabulary (a set of words and their equivalents, or "monemes"), acquisition of which begins in early childhood. When a child begins to apprehend the objective reality of the surrounding world, this process would be counted unproductive if it hadn't been for the indissoluble connection between the surrounding objective world and the world of the child's native language. In the beginning he learns words from grown-ups. Quite soon, complex word-equivalents, phraseological units etc are added to the thesaurus of words proper. But repeating these words as such, even when accompanied by appropriate intonations, is only the first step. Quite soon the child learns to string words together into sequences, these sequences becoming gradually more and more complex, their complexity growing together with the general linguistic progress of the child. Gradually, the child becomes proficient in constructing not only utterances, in which separate words or their phraseological equivalents are linked together, but also "sentences". He becomes really conscious of this new stage in his linguistic development mainly because he is now expected to be able not only to speak, but also to write in the language. This is an advanced stage in the individual's linguistic development and it is borne out by the fact that, comparatively speaking, few people become really proficient in using written speech. Otherwise stated, pragmatically, the two activities are as different as can be. There are millions of people who use spoken language, but who are absolutely incapable of writing — either because of illiteracy, or (although they have been taught to read and write on an elementary level) because of inability to choose and arrange words within an acceptable written text. The latter is an art, which is practically never attained by very many vernacular speakers.

But again, where does the sentence come in? Is it as organic a part of discourse as the overall segmentation of the spoken chain by means of diarhemes into ultimate syntactic units? The answer to this question is an emphatic "no". The basis of the activity called "speech" is, of course, a succession of syntactic bonds, which objectively signal syntactic relationships between the ultimate constituents of discourse. Why, how and for what purpose should the speaker want to superimpose on a well-established basic segmentation a much more abstract one which is not inherent in the use of speech, which comes over and above the basic syntactic division, as described above?

The study of words and their complex equivalents of ultimate syntagmatic unities the speaker uses in order that he might convey information — has usually been and is profitably described as the sphere of "minor syntax". The constituent elements of minor syntax would, however, be of little use if the speaker did not have at his service an adequate knowledge of the principles which underlie the construction of speech. What we mean is that, having singled out the ultimate parts of the utterance, we cannot go very far unless we understand very clearly how

these ultimate parts are combined together. After an analysis into words and their equivalents, the next step is the investigation of syntactic bonds as such. A glance at "sententially non-ordered" speech is sufficient to show **conclusively** that all the basic **syntactic** bonds are actually independent of the more extended syntactic unities. Otherwise stated, there is all the difference in the world between the division of utterances into syntagmatic sequences and the place of the sentence in the study of speech. The main concern of the syntaxician is the syntagms which exist as part of the English language, irrespective of whether they function as separate sentences or form the core of subordinate clauses. This point is all important in so far as the present book is concerned. Sentences are singled out later, or for special purposes: the division of speech into sentences is something that is in a sense secondary or even artificial. One does not begin by dividing one's speech into sentences before one has made up one's mind as to the choice of ultimate units and the syntactic bonds, which will be used to bring these units together to ensure a reliable underlying background as a prerequisite to appropriate sentential arrangement. At that stage the means of division are no longer syntactic bonds. They are intonation patterns in oral speech and punctuation marks in the written one. It is very important to remember, in this connection, that practically every piece of discourse can be divided into sentences at will. We can rearrange these in different ways to suit the speaker's purports: both syntactic and stylistic.

Very long sentences (compound or complex, as the case may be) have to be written and/or read: they are hardly ever spoken or apprehended by ear before their final shape has been decided upon. The division of speech into sentences is not what the child naturally learns. It is a proficiency which is acquired much later in life, if at all. It involves going through the school curriculum, learning various rules and familiarising oneself with various constraints, which have already been established for the "litterati".

In conclusion, we shall now try to offer a synoptic picture of what we mean by syntactic analysis, and how and when does the concept of sentence, or division into sentences become important or necessary. A syntactic analysis begins with the first stage or level of analysis, which is the division of speech in terms of syntactic bonds which signal the primary formal syntactic relationships between the segments (or syntagms) into which speech naturally falls. The second level is the exclusion of those elements of speech which are not connected syntactically with the rest of the utterance. By this we mean the different phenomena which interrupt (or disrupt) smoothly flowing speech. The next stage is the functional perspective of utterances as longer stretches of discourse. Only when these stages have been dealt with, does the sentence and its place in the overall syntactic analysis come into play. It follows from what has been expounded above that a sentence is syntactic-stylistic unit which is used by a speaker or writer to organise his speech

in the way he thinks it would be most comprehensible. Let us turn to one more example from fiction: *Bentham, in fact, first put forward his criterion of Utility as a standard for the appraisal, and where necessary reform, of system of law; it was to determine the merits, that is, not of act, but of rules. So one may think — as some of Bentham's successors certainly did think, though waveringly at times — that the problem of morality is an analogous problem; here too, there are rules, and the problem is that of determining their merits.*

The style of constructing sentences in this extract is quite different from that expounded above. Sentences are quite long here, a lot of insertions are used in the text, which interrupt the smooth flow of speech. Different punctuation marks are used by the author, which cause the corresponding changes in the prosodic arrangement of the whole text.

It follows from what has been said above that sentences are of stylistic nature, more than of the syntactic one. They reflect the intention and the individuality of the author. The use of different punctuation marks also serves the purpose to produce a specific stylistic effect upon the reader, who always reproduces the text in his inner speech.

11.4. Syntactic division of a text as the stylistic device

By manipulating the sentences and paragraphs a very strong impact can be achieved. The rhythm changes considerably, which may result in a certain effect. Thus, in the following story by Evelyn Waugh a strong satiric effect is achieved by using different sentences in the different parts of the story.

S.S. Glory of Greece

Darling,

Well I said I would write and so I would have only goodness it was rough so didnt. Now everything is a bit more alright so I will tell you. Well as you know the cruise started at Monte Carlo and when papa and all of us went to Victoria we found that the tickets didnt include the journey there so Goodness how furious he was and said he wouldnt go but Mum said of course we must go and we said that too only papa had changed all his money into Liri or Franks on account of foreigners being so dishonest but he kept a shilling for the porter at Dover being methodical so then he had to change it back again and that set him wrong all the way to Monte Carlo and he wouldnt get me and Bertie a sleeper and wouldnt sleep himself in his through being so angry Goodness how Sad.

Then everything was much more alright the purser called him Colonel and he likes his cabin so he took Bertie to the casino and he lost and Bertie won I think Bertie got a bit plastered at least he made a noise going to bed he's in the next cabin as if he were being sick

and that was before we sailed. Bertie has got some books on Baroque art on account of his being at Oxford.

Well the first day it was rough and I got up and felt odd in the bath and the soap wouldnt work on account of salt water you see and came into breakfast and there was a list of so many things including steak and onions and there was a corking young man who said we are the only ones down may I sit there and it was going beautifully and he had steak and onions but it was no good I had to go back to bed just when about a girl as her being a good sailor Goodness how sad.

The thing is not to have a bath and to be very slow in all movements. So next day it was Naples and we saw some Bertie churches and then that bit that got blown up in an earthquake and a poor dog killed they have a plaster cast of him goodness how sad. Papa and Bertie saw some pictures we weren't allowed to see and Bill drew them for me afterwards and miss P. tried to look too. I havent told you about Bill and miss P. have I? Well Bill is rather old but clean looking and I don't suppose his very old not really I mean and he's had a very disillusionaty life on account of his wife who he says I wont say a word against but she gave him the raspberry with a foreigner and that makes him hate foreigners. Miss P. is called Miss Phillips and is lousy she wears a yachting cap and is a bitch. And the way she makes up to the second officer is no ones business and its clear to the meanest intelligence he hates her but its part of the rules that all the sailors have to pretend to fancy the passengers. Who else is there? Well a lot of old ones... .

S. S. Glory of Greece

Darling,

Hope you got P.C. from Sicily. The moral of that was not to make chums with sailors though two I've made a chum of is the purser who's different on account he leads a very cynical life with a gramophone in his cabin and as many cocktails as he likes and welsh rabbits sometimes and I said but do you pay for all these drinks but he said no that's all right.

So we have three days at sea which the clergyman said is a good thing as it makes us all friendly but it hasn't made me friendly with Miss P. who won't leave poor Bill alone not taking any more chances of being left alone when she goes ashore. The purser says theres always someone like her on board in fact he says that about everyone except me who he says quite rightly is different goodness how decent.

So there are deck games they are hell. And the day before we reach Haifa there is to be a fancy dress dance. Papa is very good at the deck game especially one called shuffle board and eats more than he does in London but I daresay its alright. You have to hire dresses for the ball from the barber I mean we do not you. Miss P. has brought

her own. So I've thought of av. cleaver thing at least the purser suggested it and that is to wear the clothes of one of the sailors I tried his on and looked a treat. Poor Miss P.

Bertie is madly unpop. he wont play any of the games and being plastered the other night too and tried to climb down a ventilator and the second officer pulled him out and the old ones at the captains table look askance at him. New word that. Literary yes? No?...

S. S. Glory of Greece

Darling,

Well the Ball we had to come in to dinner in our clothes and everyone clapped as we came downstairs. So I was pretty late on account of not being able to make up my mind whether to wear the hat and in the end did and looked a corker. Well it was rather a faint clap; for me considering so when I looked about there were about twenty girls and some women all dressed like me so how cynical the purser turns out to be. Bertie looked horribly dull as an apache. Mum and Papa were sweet. Miss P. had a ballet dress from the Russian ballet which couldnt have been more unsuitable so we had champagne for dinner and were jolly and they threw paper streamers and I threw mine before it was unrolled and hit Miss P. on the nose. Ha ha. So feeling matey I said to the steward isnt this fun and he said yes for them who hasnt got to clear it up goodness how Sad.

Well of course Bertie was plastered and went a bit far particularly in what he said to Lady M. then he say in the cynical pursers cabin in the dark and cried so Bill and I found him and Bill gave him some drinks and what do you think he went off with Miss P. and we didn't see either of them again it only shows into what degradation the Demon Drink can drag you him I mean.

Then who should I meet but the young man who had steak and onions on the first morning and is called Robert and said I have been trying to meet you again all the voyage. Then I bitched him a bit goodness how Decent.

Poor Mum got taken up by Bill and he told her all about his wife and how she had disillusioned him with the foreigner so tomorrow we reach Port Said d.v. which is latin in case you didn't know meaning God Willing and all to go up the nile and to Cairo for a week.

Will send P. C. of Sphinx.

S. S. Glory of Greece

Darling,

Well so we all came back from Egypt pretty excited and the cynical purser said what news and I said news well Im engaged to Arthur and Bertie is engaged to Miss P. and she is called Mabel now which is hardest of all to bear I said and Robert to a lousy girl and Papa has had a row with Lady M. and Bill has had a row with Bertie and Roberts lousy girl was awful to me and Arthur was sweet but the

cynical purser wasnt a bit surprised on account he said people always get engaged lightly thank you and he said I wasnt apparently in the habit of going to Egypt so I wont speak to him again nor will Arthur. All love.

S. S. Glory of Greece

Sweet,

This is algiers not very eastern in fact full of frogs. So it is all off with Arthur I was right about him at the first but who I am engaged to is Robert which is much better for all concerned really particularly Arthur on account of what I said originally first impressions always right. Yes? No? Robert and I drove about all day in the Botanic gardens and Goodness he was Decent. Bertie got plastered and had a rows with Mabel — Miss P. again — so that all right too and Robert's lousy girl spent all day on board with second officer. Mum bought a shawl. Bill told Lady M. about his disillusionment and she told Robert who said yes we all know so Lady M. said it was very un-reticent of bill and she had very little respect for him and didn't blame his wife or the foreigner.

Love.

(Evelyn Waugh, *Cruise* (*Letters from a Young Lady of Leisure*))

These are the letters of a young girl, who is writing to her friend. She is so excited by the events that she has no time to punctuate her letters properly, especially in the second half of her tour. Her excitement can be felt by the reader when he reads the story and this impression is achieved by the manipulation with sentences which are practically absent in the last letters in the story.

The device of the certain division or non-division of the text into sentences is characteristic of many writers. Thus, James Joyce in his *Ulysses* uses the device of the non-stop text to present the inner state of one of the main characters of his novel:

...she wrote to say she was married to a very rich architect if Im to believe all I hear with a villa and eight rooms her father was an awfully nice man he was near seventy always good humour well now Miss Tweedy or Miss Gillspie theres the pyannyer that was a solid silver coffee service he had too on the mahogany sideboard then dying so far away I hate people that have always their poor story to tell everybody has their own troubles that poor Nancy Blake died a month ago of acute pneumonia well I didnt know her so well as all that she was Floeys friend more than mine its a bother having to answer he always tells me the wrong things and no stops to say like making a speech your sad bereavement sympathy I always make that mistake and newphew with 2 double yous in I hope hell write me a longer letter the next time if its a thing he really likes me O thanks be to the great God I got somebody to give me what I badly wanted to put some

heart up into me youve no chances at all in this place like you used long ago I wish somebody would write me a loveletter his wasnt much and I told him he could write what he liked yours ever Hugh Boylan in Old Madrid silly women believe love is sighing I am dying still if he wrote it I suppose therd be some truth in it true or no it fills up your whole day and life always something to think about every moment and see it all around you like a new world I could write the answer in bed to let him imagine me short just a few fores not those long crossed letters Atty Dillon used to write to the fellow that was something in the four courts that jilted her after out of the ladies letter-writer when I told her to say a few simple words he could twist how he liked not acting with precipit precipitancy with equal candour the greatest earthly happiness answer to a gentlemans proposal affirmatively my goodness theres nothing else its all very fine for them but as for being a woman as soon as youre old they might as well throw you out in the bottom of the ashpit. Mulveys was the first when I was in bed that morning and Mrs Rubio brought it in with the coffee she stood there standing when I asked her to hand me and I pointing at them I couldnt think of the word a hairpin to open it with ah horquilla disobliging old thing and it staring her in the face with her switch of false hair on her and vain about her appearance ugly as she was near 80 or a 100 her face a mass of wrinkles with all her religion domineering because she never could get over the Atlantic fleet coming in half the ships of the world and the Union Jack flying with all her carabineros because 4 drunken English sailors took all the rock from them and because I didnt run into mass often enough in Santa Maria to please her with her shawl up on her except when there was a marriage on with all her miracles of the saints and her black blessed virgin with the silver dress and the sun dancing 3 times on Easter Sunday morning and when the priest was going by with the bell bringing the Vatican to the dying blessing herself for his Majestad...
(J. Joyce, *Ulysses*)

It may be clearly seen from the examples that were adduced above that syntax may serve the function of impact thus being a part of the general linguopoetic characteristics of the work of verbal art.

Chapter 12
COGNITIVE APPROACH TO THE STUDY OF LANGUAGE

12.1. General remarks

In the *Dictionary of Literary Terms* (see: Akhmanova O. S. *Словарь лингвистических терминов.* — М., 1969) *philology* is defined as the combination of humanities — linguistics, literary criticism, history etc, which study the history and essence of the spiritual culture of mankind through the linguistic and stylistic analyses of the written text. As can be seen from this definition, initially, philology is based on the cooperation of different branches of human knowledge. In the English-speaking tradition, philology is connected mainly with literary studies and also historical studies of language. In our country linguistics has always been an indispensable part of philology, which has long-standing fundamental traditions. Tradition has always been very important for philology, but nowadays it becomes more and more democratic and it is possible to speak about some certain philological traditions, which are continued in some schools, but also some new tendencies which are based on the scope of the already existing knowledge.

Analysing the main tendencies in the development of linguistics in the end of the 20th century, E. S. Kubriakova mentions the following four: functionalism, explanatory character, anthropocentrism, cognitivism. Obviously, all these trends are closely connected.

Functionalism is one of the main characteristic features of linguistics on the brink of the 21st century. This tendency predetermined the study of language not only as a system, but also as the really functioning mental phenomenon, together with linguistic consciousness, which helps a human being to categorise and perceive the outer world, understand his place inside it. Functionalism has not been clearly defined yet, it has many different trends inside itself, but the majority of scholars emphasise its importance for modern linguistics. Functionalism develops in different directions and, as the theoretical preconception, is treated differently by different scientific schools. This may be explained by the fact that among different functions of the language one or many are announced to be the leading ones — communicative or cognitive, or both of them, together with expressive emotional or poetic. Functional approach shows the leading role of the category of meaning in linguistics. Semantically and pragmatically oriented investigations are directly connected with functionalism as the central principle in the linguistic

research. Not everybody recognises its legitimate use — in grammar, for example, the systemic character of which is regarded to be a priority by many scholars. In many ways this is connected with the already established postulates in the linguistic study, when the grammatical system is regarded to be more or less stable part of the language, it changes more slowly than any other part, and has many similar features in different languages.

In spite of the conservative character of grammar, functional approach to the linguistic study becomes there more and more active. Already in the middle of the 20th century grammarians started to try to widen the limits of separate sentences, there appeared such notions as functional perspective, non-smooth speech, phrasing and parcellation etc. The traditional division of syntax, according to the structural and semantic principles, goes back to the philosophy of language. According to M. Halliday, grammar is formed by syntax, vocabulary and morphology. In order to show that syntax and vocabulary belong to the same level, Halliday suggests a special term — "lexicogrammar". Functional background of grammar is revealed in the language use — any utterance, any text is connected with the context in which they are used. Language serves human needs and the way it is organised should obey those needs. Functional grammar is the natural grammar, all of its phenomena may be explained by the language use. The system of a language serves two purposes: to understand the outer world and for the communication of people; here the "textual" component is very important, because it makes the use of language a living phenomenon.

Functionalism is more actively discussed in the field of lexicology, this is connected with the problem of a word and its meaning, the use of words in different languages and their notional background, the volume of knowledge, represented by the word, which leads to a cognitive approach to the linguistic study.

Functional approach to the study of language gave birth to the new trend in linguistics — cognitive linguistics, which, in its turn, became a part of cognitive science. Cognitive science started to be developed in the American linguistics in the 60s of the 20th century. It is a well-known fact that it was also the time when generative grammar was developing very actively. In very many respects these two trends were parallel, and, of course, they influenced each other greatly. Two names are usually mentioned in connection with cognitive science — Miller and Chomsky, the first was a psychologist, the second — a linguist. Of course, psychology and linguistics had a lot of common points of study before, but the connection has become really obvious and important since the 60s.

Cognitive science started to develop when more and more attention was given to the inner organisation of human consciousness. Cognitive psychology has drastically changed the approach to the human being, who, from this point of view, should be studied as the system of adaptation of information which comes to him.

A very important role in the study of the human mind belongs to the language, but linguistics may deal only with those spheres of the human mind which are connected with the speaking ability of a human being, the possibility to speak and to understand what is being said and also with the other spheres of cognitive abilities of a human being.

Of course, the unity of linguistics and psychology is not enough to lay the foundations for the science about a human being, data from other scientific branches are necessary here — the theory of information, modelling of the artificial intellect, computer science etc. All this makes cognitive science interdisciplinary.

Initially, the term "cognitive" meant "perceiving, something that belonged to perception", now it acquires the meaning of "internal", "mental", "interior", connected with cognition. The term "cognitive" is the key one for cognitive science and cognitive linguistics as its branch. This term is not new, that is why some linguists think that there is nothing new in its content plane, but new terminology, which comes together with it, like "frame", "scenario", "inference" etc, — just new terms for the already existing units. Nobody denies the fact that a human being has been the subject of attention of many scientific branches for a very long time, but now the time has come when representatives of very different branches try to join their efforts to penetrate into the essence of the problem. Thus a new paradigm in human knowledge has been formed.

A new paradigm usually emerges when a considerable knowledge about some phenomenon, which forms a certain approach to its study, has already been acquired by different schools of thinking. A paradigm cannot appear from nowhere, it is never an absolutely new, unknown, unfamiliar approach. A paradigm is based upon the previous experience and data of the previous research.

The emergence of cognitive science has become a very important event in the twentieth-century linguistics, it gives the possibility to treat linguistic phenomena from the cognitive point of view. E. S. Kubriakova writes that cognitive science is not just an interdisciplinary branch, it unites or tries to unite some long-existing, traditional fundamental sciences: mathematics, philosophy, linguistics and psychology, on the one hand, and new and parallel developing branches, such as the theory of information, different methods of mathematical modelling, computer science, neurology, on the other. Thus, it may be concluded that linguistics is a branch of natural sciences.

Cognitivism is a part of functionalism, cognitive function is one of the anthropocentric functions, in which language plays a very important role. The study of language inside itself and for itself is being substituted by the study of language **for** a human being. The main problem of a cognitive approach to the study of language is the functioning of language and what the shared knowledge of the speakers should be to be able to understand the language. The internal possibilities of the speaker, the

ability to speak and to understand what is said — that is the most important aspect of the current linguistic research. A human being is in the centre of any fundamental science, but cognitive approach makes linguistics the leading one, which characterises human intellective abilities. All the cognitive activities of a human being are integrated by the language. Within the scope of cognitive linguistics, language is treated as a means of realisation of the work of the human mind, it reveals the processes which are going on there.

Nowadays there is a lot of proponents of cognitive approach to the study of language, at the same time, there is a lot of those who think that there is nothing new there: we have psycholinguistics, which goes back to Vigotsky's *Language and Thinking*, we have sociolinguistics, which studies social processes, reflected in the language, and so on. The problem is that all the previous investigations were directed outward — language is the window to the outer world. Cognitive approach helps to penetrate inside the human mind.

Cognitive science denotes the basics of human behaviour, which may be explained by human experience and knowledge which are represented in the human mind. Cognitive linguistics concentrates on the representation of this knowledge and experience in the human mind.

Cognitive science has developed in very many respects under the influence of the linguistic research. The traditional point of view is: as science it appeared in the 80s of the 20th century as the result of the conference in Germany, where the Cognitive Linguistics Association was organised.

Cognitive linguistics is closely connected with cognitive science as its part. The task of cognitive science is to study all the possibilities of the human mind, the task of cognitive linguistics is first to define what is meant by the linguistic ability of a human being and what its place is among other human abilities. It is important to show the correlations between these abilities and the language. For example, we construct sentences according to some rules of grammar, but in their construction we try to present the communicative value of the utterance, thus, the already mentioned thematic/rhematic relationship is singled out because of our deliberate placement of words, and, of course, our interlocutor — a reader or a hearer — must possess some shared background knowledge to be able to decode the information adequately.

Cognitive science studies the imaginary potentials of language, the emotional world of a human being, this means that cognitive linguistics must study and describe the linguistic representations of these emotions, their description in the language. Cognitive science deals with the conceptualisation and the categorisation of the world by a human being, this means, that cognitive linguistics should investigate these processes in the language. Cognitive science deals with mental representations and language formats and mental representations are semiotic entities, cognitive linguistics must define the specific features of the linguistic

conventional sign with respect to the non-conventional and subjective representations of the world which exist in our head. Cognitive science studies the way from information to knowledge and meaning — the sphere where linguistics has always been very important. Cognitive science was established to unite the data and efforts of different branches of knowledge, which are dealing with similar problems, connected with the design, organisation and the activity of the human mind. Is this interdisciplinary approach justified in linguistics, to what extent may linguists operate not only linguistic information, but also data from other spheres of human knowledge?

In the English-speaking linguistics, cognitive approach presupposes some neurological studies. But linguistics is not a branch of biology. Neurolinguistics can exist, but only as a limited area of interdisciplinary study. Linguists must rely on such areas as philological hermeneutics, vertical context, literary studies. The information is transmitted in the course of the discourse activity of a human being. Speech activity or discourse activity forms the foundation for any new paradigm, without its study it is impossible to understand how language really functions.

12.2. Discourse as the important subject of cognitive study

It is necessary to say some words in connection with discourse and discourse studies. The term "discourse" appeared in the middle of the 50s of the 20th century. Initially, it was associated with oral speech, but later it started to be used very widely in different branches of human knowledge — philosophy, sociology, politology and ideology, literary studies etc. Due to this fact, the attitude of many scholars to this term is very cautious. But "discourse" is a very important notion for cognitive linguistics, here it is very voluminous and primarily it gives the possibility to treat human language on a broad dynamic basis which includes all kinds of contextual variations. It also includes into the process of study the human being itself with all his objective and subjective data. Many factors take part in the creation of a discourse — social, communicative-pragmatic, cultural etc. We come across such things as political, cultural, artistic and many other types of discourses. But recently the attention of scholars has been attracted more and more to a new type of discourse, which comprises the internet materials. Everybody who uses the Internet knows that it is possible to find there different types of texts: fiction, scientific texts, mass media, advertisement and so on. The so-called electronic language worries linguists more and more. The question that arises in this connection is: how may the internet materials influence our languages? Of course the basic one for the Internet was the English language. This fact, besides others,

influenced the role of English in the world as the leading language for international communication in all spheres of human activity. But changes connected with the internet language may be observed not only in the English language, but in other languages as well which borrow terms and words, when a language acquires a new form of some kind of codification. It is a well-known fact that this kind of worries existed when printing was introduced and also when telephone communication, radio and television appeared. Time shows that in very many respects these worries were justified.

Sometimes the language of the Internet as the language of international communication is compared to the artificial languages like, for example, Esperanto. But there is a drastic difference between them: the net language is based on the real living language — English, or, in our case, Russian, it is not created anew, and by the time of the emergence of the Internet it had already existed, had rich vocabulary, culture and history, had become the language of international communication.

The language of the Internet combines oral and written speech, we may find *websites*, *e-messages*, *chatgroups*, it may have limits in time and space or may not, the reactions of the communicators cannot be seen: no facial expression, no gestures.

People are no more "the children of Nature", they have rich experience, they have history, their knowledge about the world has been considerably widened in the recent century. The internet phenomenon is not only the result of technological achievements of mankind, it is also the social factor where the main role is played by the language. And again we can see how the changes in our life are reflected in the language and how the changes in the language are reflected in the everyday life and activity of people.

Here a question may arise: do these changes show the changes in the consciousness of people, those changes that take place now in the cognitive picture of the world? The mobile communication is also a part of the general communicative Net, it is quite common for their users to send SMS notes to their friends and relatives. These messages are usually written with the help of special slang, where words are shortened, figures and their combinations with words are used, and even some special marks showing the emotions. In these cases, oral and written speech are very close to each other. In fact, here oral speech is imitated, this happens very often in chats, which are very similar in English and in Russian: they have a lot of misprints, the rules of grammar may not be followed — the last is, however, practically impossible in Russian.

It is interesting to note that the word *Internet* appeared quite recently, in 1994! But, in 1998 it was mentioned in the dictionaries already. It is really surprising how the word has become a part of the language vocabulary within such a short period of time. Practically at the same time this word was introduced into the Russian language, without changing its form and spelling. Internet slang is used by many people in

the world now. It has an international status, its words are borrowed by many languages in the world. Thus, in the Russian language the combination "*си ю*" (the English *See you*) is becoming more and more common. "*И-мейл*" (*e-mail*) has become the usual word in Russian. The same may be said about many other words and expressions which are used in Russian and which are quite common for the Russian ear now: *сайт*, *портал*, *файл*, and many others. Interestingly, the Russian language computer very often regards these words to be native ones.

The punctuation in the English language differs drastically from the Russian punctuation: it is much more free and individual, writers choose their ways of punctuation, grammatical rules give only recommendations, not prescriptions. In Russian, punctuation is much more strict, the observation of the rules is absolutely important. Research shows that this is not true for the electronic messages in the Russian language, where rules are not followed. The same may be said about spelling. There are a lot of long words in the Russian language which are substituted by the shortened versions, where usually vowels are omitted. On-line communication makes the syntactic structures shorter as well.

E-mail is very important, in many respects it is different from traditional letters. E-mail operates beyond the limits of time, which influences the use of language in the electronic mail: traditional forms of letter disappear, the elements of oral speech penetrate into the texts, emotional elements are used more and more often. One feature of traditional mail has disappeared — the logical structure of the message.

While discussing the problems connected with the net discourse, it is stated, that it is a new phenomenon of the language, which has its own characteristic features. Probably further research will show that there exist some particular kinds of discourse within the limits of the net texts.

The problems of the net language attract more and more attention of linguists and this is absolutely justified. Attention to the future is important not only in the cases of some particular languages, but also for the general language policy, which is directly connected with the life of the society and in very many respects defines its future.

A well-known British linguist David Crystal asks a rhetorical question: Will the electronic revolution bring revolutionary changes into a language? The answer will most probably be positive. The phenomenon of the net discourse may change drastically our understanding of the language. Although it has some features of oral and written speech, it is quite a new phenomenon. If earlier it was possible to speak of the triad: language — speech — sign, now the computer language should be added to it. It is obvious that the importance of the net language will grow in all of its communicative and cognitive complexity. Can it be regarded as a threat to the living languages, such as Russian or English? Scholars, who dealt with this problem, think that, on the contrary, it will bring new forces to the development of

languages, help to reflect new realities which correspond to the new vistas in the general picture of the world.

In the beginning of the present part we adduced the definition of philology where the study of the **written** texts was the core problem. But many philologists, those who are dealing with the study of the real life of the language in speech — oral and written — will agree that modern philology deals with speech in all of its realisations: oral and written. Language exists in and through speech, this statement, which has been repeated in many different manuals, is well known, as well as the statement of the unity of colligation and collocation — terms that were introduced by J. R. Firth, the founder of the London linguistic school.

It is a well-known fact that language develops under the influence of speech. Something that was impossible in language some time ago becomes the norm later (take elliptical constructions or nominative sentences in English, for example). The study of speech, which has a long history, shows the importance of going beyond the limits of the sentence. The investigation of speech requires the use of many spheres of human knowledge, it is impossible to do without the communicative-pragmatic approach.

To conclude:

Cognitive approach presupposes the cooperation of different branches of human knowledge, only this may permit to penetrate into the processes of cognition. There is no contradiction in that to the general definition of philology, given in the very beginning of the present chapter. At the same time, there exists some danger: the borderlines between linguistics and other disciplines may be blurred out, linguistics may lose its contours. Also, some traditional areas of linguistic studies may lose the linguistic interest. The empiric data about languages must continue to be central for the linguistic studies.

The cognitive-discourse paradigm comprises some cognitive postulates, on the one hand, and their correction by the postulates of the communicative paradigm, on the other. In fact, two functions are the leading ones here — cognitive and communicative. Any study of the linguistic data must take into consideration the content plane and the form. Cognitive linguistics permits not only to correlate the linguistic form and its cognitive analogy, cognitive and conceptual structures and also the reasons for the choice of a particular form for a particular content.

To really understand the aims of cognitive linguistics, it is necessary to see the differences of this trend from other linguistic trends, to penetrate into its theoretical significance, its terminological system and methods of the cognitive analyses of the linguistic facts.

Cognitive linguistics presupposes the so-called experiencial approach to the language, which is based on the experience of collaboration with the outer world. There exist some common, objective features of this knowledge, which are universal, but there also exists some subjective,

personal experience, the way a human being perceives the outer world and communicates with it.

The correlation of language and thinking is treated by cognitive linguistics in contrast to the previous studies in this field, not as a notional sphere, but in connection with complex processes which are going on in the human mind, which are closely connected with the speaking activity of a human being. The aim of cognitive linguistics is to penetrate into different structures of knowledge in order to describe their interdependence with the language.

QUESTIONS AND TASKS FOR SELF-CONTROL

Part 1

Chapter 1

1. "Accidence" and "morphology" – where do the terms come from? Explain the original meaning of these words.

2. What is a minimal unit of the morphological level? Give more than one definition of a morpheme.

3. What are the distinctive features of grammatical morphemes?

4. How does a morpheme differ from an allomorph?

5. Explain the phenomenon/a of agglutination and fusion.

6. Illustrate the processes that affect a plane of expression of the grammatical units.

Chapter 2

1. What is the difference between a grammatical form and a categorical one?

2. What does the term "opposition" imply in and outside grammatical theory?

3. Consult different dictionaries of English (etymological, terminological and of general use) so that to explain the difference between "category" and "concept" in linguistics.

Chapter 3

1. How does a category correlate with a concept?

2. What are the main principles of categorisation and classification as applied to parts-of-speech system in Modern English theory?

3. Show the difference between the auxiliary words and auxiliary verbs in English.

4. How many grammatical-morphological categories of the English verb have been established by different linguistic schools' representatives, how can it be accounted for?

5. Describe the specificity of gender distinctions in Modern English.

6. What is meant by "core" and "periphery" of a part of speech in this manual?

7. Explain the difference between "time" and "tense" in terms of categorisation.

8. How to make it possible to differentiate between grammatical homonyms? Give examples of that.

9. Demonstrate the phenomenon of polysemy within the framework of morphology.

Chapter 4

1. Which grammatical categories are discussed as phenomena of morphology and syntax and why?

2. Compare the phenomenon of tagging in English and Russian, give examples of tags in Russian.

3. Look at poetic contexts demonstrating the difficulties of translation of negatives and negative phrases from English into Russian; find your own examples with negation fulfilling a very important communicative function or that of artistic impact.

Part 2

Chapter 1

1. What is the subject of syntax?
2. What is the difference between formal and functional approaches to the language?
3. Explain the terms "colligation" and "collocation".

Chapter 2

1. What are the ultimate and the consummate units of speech for syntax?
2. What is the major difference between functional styles from the point of view of their construction?
3. Give your own illustrations of texts from different functional styles.

Chapter 3

1. What is meant by "minor syntax"?
2. What is the difference between "word-combination" and "collocation"?
3. What types of word-combinations exist in English?
4. What categories of word-combinations do you know? How are they organised?

Chapter 4

1. Why is prosody so important for syntax?
2. Expalain the prosodic parameters and show their use in the text.

Chapter 5

1. What are the two main forms of speech and how do they differ?
2. What are the peculiar features of English punctuation?
3. What are the functions of different punctuation marks in the English language?

Chapter 6

1. What are the types of simple sentences in English?
2. What is the correlation between parts of speech and parts of sentences?
3. What are the syntactic bonds that introduce different parts into the sentence?

Chapter 7

Illustrate different types of multiple sentences in English.

Chapter 8

1. What is predication?
2. What are the main units of predication?
3. Why is discourse analysis so important for predication?

Chapter 9

1. What are the special functions of parenthetical insertions?
2. Why can parenthetical insertions be treated as a special level of syntactic analysis?
3. What types of parenthetical insertions may be singled out?
4. What are the prosodic and punctuational parameters of parenthetical insertions?

Chapter 10

1. What is the subject of pragmatics?
2. Why is pragmatics so important for syntax?
3. What is the difference between functional and static approaches to syntax?

Chapter 11

1. What is phrasing?
2. What is the difference between phrasing and parcellation?
3. What is the role of prosody and punctuation in the process of phrasing?
4. Expalin different approaches to the study of rhythm.
5. What rhythmical patterns are most characteristic of English speech?

Chapter 12

1. What is the difference between functional and cognitive approaches to the study of the language?
2. Why cognitive approach is becoming so important nowadays?
3. Why is discourse in the centre of cognitive studies?
4. How can you define the notion of discourse?
5. What is the major difference between "text" and "discourse"?

TERM EXAMINATION QUESTIONS

Морфология

1. Определение морфологии как раздела грамматики. Единицы морфологического уровня.

2. Понятие оппозиции в морфологии. Виды оппозиций.

3. Синтетические и аналитические формы в грамматической системе английского языка.

4. Понятие вариативности в грамматической морфологии: морфы и алломорфы.

5. Грамматическое значение. Когнитивная природа грамматического значения.

6. Категория и категоризация как динамический процесс в грамматике. Виды категорий и принципы их выделения.

7. Лексико-грамматические классы слов и принципы их выделения.

8. Междометие как часть речи. Особенности его описания.

9. Имя существительное и его окружение. Общие категории имени существительного и местоимения. Артикль как средство перекатегоризации существительного.

10. Прилагательное и наречие как категория атрибута в современной грамматической теории.

11. Глагол как часть речи: семантика, форма и функции. Понятие служебности и полнозначности в грамматике на примере английского глагола.

12. Модальность и отрицание в грамматической системе английского языка.

13. Функционально-прагматические особенности использования модальности и отрицания в тексте и дискурсе.

Синтаксис

1. Синтаксис как наука о построении речи. Основные единицы синтаксиса.

2. Синтаксис в составе других лингвистических дисциплин. Синтаксис и фонетика, лексикология, морфология, стилистика.

3. Малый синтаксис. Роль словосочетания в построении речи. Словосочетание и слово как минимальные составляющие построения речи.

4. Малый и большой синтаксис. Взаимодействие словосочетания и предложения. Предложение и высказывание.

5. Системные связи в составе предложения. Члены предложения и части речи. Содержание и выражение основных видов синтаксической связи в английском языке.

6. Проявление языкового динамизма на уровне синтаксиса. Функциональный подход к изучению языка.

7. Семиотические системы в составе языковой системы английского языка. Просодия и пунктуация как семиотические системы.

8. Текст и дискурс. Статичность и динамика развертывания речи. Абзац и сверхфразовое единство. Когезия и когерентность в составе текста. Когнитивный подход к изучению языковых процессов.

9. Фразировка речи. Понятие синтагмы. Процесс членения речи на синтагмы и фразы. Фразировка как основа ритмической организации речи. Виды ритмической организации речи. Фразировка и парцелляция речи.

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