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ТЕОРЕТИЧНИЙ КУРС СУЧАСНОЇ АНГЛІЙСЬКОЇ МОВИ

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Навчальний посібник «Теоретичний курс сучасної англійської мови» спрямовано на підвищення у студентів інтересу до теоретичної фонетики та теоретичної граматики сучасної англійської мови, у культивуванні в них особистісної потреби в оволодінні знань з цієї навчальної дисципліни, що є певною складовою формування професійної компетенції майбутніх фахівців.

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ПРЕДМОВА

Мета навчального посібника «Теоретичний курс сучасної англійської мови» – ознайомити студентів з основними принципами та особливостями фонетичної та граматичної будови сучасної англійської мови. Контент навчального посібника містить як загальні тлумачення мовних та мовленнєвих явищ сучасної англійської мови, так і різні точки зору на певні дискусійні питання, вивчення яких супроводжується аргументованим коментарем.

Навчальний матеріал, представлений у посібнику, активізує процес опанування студентами наступними компетентностями:

– проводити ґрунтовний аналіз і критичне зіставлення різних підходів та поглядів на вивчення теоретичних положень і проблем фонетики та граматики сучасної англійської мови;

– оперувати загальнолінгвістичною термінологією та термінологією з теоретичної фонетики та теоретичної граматики під час вивчення й обговорення тематичних питань;

– інтегрувати та використовувати систематизовані теоретичні та практичні знання з практичної фонетики та практичної граматики англійської мови, а також знання з суміжних теоретичних та практичних філологічних дисциплін з метою комплексно вивчати лінгвістичні явища в опозиційній кореляції “мова :: мовлення”;

– декодувати явища фонетики та граматики сучасної англійської мови у порівнянні з аналогічними явищами в українській мові;

– самостійно опрацьовувати науково-методичну літературу за тематикою матеріалу, що вивчається, висувати аргументовані судження, ставити та вирішувати наукові завдання.

За своєю структурою навчальний посібник складається з двох розділів (Chapter I “Theoretical Phonetics”, Chapter II “Theoretical Grammar”), що містить систематизовану інформацію про теми, які вивчаються.

Видання переслідує насамперед навчальні цілі, спрямовані на вирішення завдання теоретичної підготовки майбутніх філологів. Навчальний посібник спрямовано на підвищення у студентів інтересу до теоретичної фонетики та теоретичної граматики сучасної англійської мови, у культивуванні в них особистісної потреби в оволодінні знань з цієї навчальної дисципліни, що є певною складовою формування професійної компетенції майбутніх фахівців.

CHAPTER I

THEORETICAL PHONETICS

Theme 1. Theoretical phonetics: Generalities

List of Issues Discussed:

1. Phonetics as a Branch of Linguistics.
2. Connection of phonetics with other branches of linguistics.
3. The Components of the Phonic Structure of a Language.

1. Phonetics as a Branch of Linguistics

Phonetics, from the Greek word *fōnḗ*, is the branch of linguistics that deals with the physical production and reception of sound. We call these distinct sounds **phones**. Phonetics is not concerned with the meaning of sounds but instead focuses on the **production, transmission**, and **reception** of sound. Phonetics studies the sound system of the language, i. e. segmental phonemes, word stress, syllabic structure and intonation. It is primarily concerned with expression level. However, phonetics takes the content level into consideration too. Only meaningful sound sequences are regarded as speech, and the science of phonetics, in principle at least, is concerned only with such sounds produced by a human vocal apparatus as are, or may be, carriers of organized information of language. In other words, phonetics is concerned both with the expression level of phonetic units and their ability to carry meaning. No kind of linguistic study can be made without constant consideration of the material and functional levels.

Phonetics is subdivided into ***practical*** and ***theoretical***. ● *Practical* or *normative phonetics* studies the substance, the material form of phonetic phenomena in relation to meaning. *Practical phonetics* (*applied phonetics*) deals with functioning of phonetic units in speech. It is connected with all the practical applications of phonetics, which are especially important when learning a certain language. ● *Theoretical phonetics* applies the theories worked out by general phonetics to the language it analyses. *Theoretical phonetics* is mainly concerned with the functioning of phonetic units in the language.

Theoretical phonetics is itself divided into two major components:

– *Segmental phonetics*, which is concerned with individual sounds, i. e. "segments" of speech; segments consist of vowels and consonants that are central to conveying the meanings of words.

– *Suprasegmental phonetics* (supra – something above) whose domain is the larger units of connected speech: syllables, words, rhythmic units, phrases, intonation groups, and texts. Suprasegmental system always exists with the segmental system.

The sound substance is a medium in which the whole system of the language is embodied. Segmental and prosodic units serve to form and differentiate units of other subsystems of language: lexical and grammatical. The modification of words and their combination into utterances are first of all sound phenomena. The grammatical form of a word can be changed only by changing the sounds which compose it (e. g. cat – cats).

By changing the prosodic structure one can change the meaning of the utterance (e. g. 'well /done? 'Well \done!).

Phonetics studies speech sounds from different viewpoints and is broken down into four categories that are studied in linguistics:

- Articulatory phonetics: the production of speech sounds
- Acoustic phonetics: the physical way speech sounds travel
- Auditory phonetics: the way people perceive speech sounds
- Functional phonetics: functional (linguistic, social) aspect of speech sound

●***Articulatory phonetics*** is concerned with the way sounds are created and aims to explain how we move our speech organs (**articulators**) to produce certain sounds. Generally speaking, articulatory phonetics looks at how aerodynamic energy (airflow through the vocal tract) is transformed into acoustic energy (sound). Humans can produce sound simply by expelling air from the lungs; however, we can produce (and pronounce) a large number of different sounds by moving and manipulating our speech organs (articulators). This branch of phonetics refers to speech production, giving the basic understanding of speech anatomy. Articulatory phonetics employs experimental methods.

Our speech organs are:

- Lips
- Teeth
- Tongue
- Palate
- Uvula (the teardrop-shaped soft tissue that hangs at the back of your throat)
- Nasal and oral cavities
- Vocal cords

Usually, two speech organs make contact with each other to affect the airflow and create a sound. The point where the two speech organs make the most contact is named *the place of articulation*. The way in which the contact forms and then releases is named *the manner of articulation*.

Let's look at the **[p]** sound as an example.

To produce the **[p]** sound, we join our lips together tightly (***place of articulation***). This causes a slight build-up of air, which is then released when the lips part (***manner of articulation***), creating a burst of sound associated with the letter P in English.

In English, there are two main sounds we create: **consonants** and **vowels**.

Consonants are speech sounds created by the partial or total closure of the vocal tract. In contrast, **vowels** are speech sounds produced without **stricture** in the vocal tract (meaning the vocal tract is open and the air can escape without generating a fricative or plosive sound).

Let's take a look at the production of consonant and vowel sounds.

► Consonants

"A consonant is a speech sound which is pronounced by stopping the air from flowing easily through the mouth, especially by closing the lips or touching the teeth with the tongue." (Cambridge Advanced Learner's Dictionary)

The study of the production of consonant sounds can be divided into three areas: **voice, place of articulation,** and **manner of articulation.**

■ **Voice** In articulatory phonetics, voice refers to the presence or absence of vibration of the vocal cords.

There are two types of sound:

Voiceless sounds – These are made when the air passes through the vocal folds, with no vibration during the production of sounds, like [s] as in sip.

Voiced sounds – These are made when the air passes through the vocal folds, with vibration during the production of sounds like [z] as in zip.

■ **Place of Articulation** The place of articulation refers to the point where the construction of airflow takes place.

There are seven different types of sounds based on the place of articulation:

Bilabial – Sounds produced with both lips, such as [p], [b], [m].

Labiodentals – Sounds produced with the upper teeth and the lower lip, such as [f] and [v].

Interdental – Sounds produced with the tongue in between the upper and lower teeth, such as [θ] (the 'th' sound in *think*).

Alveolar – Sounds produced with the tongue at or near the ridge right behind upper front teeth, such as [t], [d], [s].

Palatal – Sounds produced at the hard palate or the roof of the mouth, such as [j], [ʒ] (measure), [ʃ] (**sh**ould).

Velars – Sounds produced at the velum or soft palate, such as [k] and [g].

Glottals – Sounds produced at the glottis or the space between the vocal folds, such as [h] or the glottal stop sound [ʔ] (as in *uh-oh*).

■ **Manner of Articulation** Manner of articulation examines the arrangement and interaction between the articulators (speech organs) during the production of speech sounds.

In phonetics, speech sounds can be divided into five different types based on the manner of articulation.

Plosive – sounds made by the obstruction and release of the air stream from the lungs. Plosive sounds are harsh sounds, such as [p, t, k, b, d, g].

Fricative – sounds formed when two articulators come close but don't touch, forming a small gap in the vocal tract. Since the airflow is obstructed, this small gap generates audible friction, such as [f, v, z, ʃ, θ].

Affricate sounds – these sounds are the result of plosive and fricative sounds happening in rapid succession. For example, the affricate [tʃ] represents [t] plus [ʃ], just as the affricate [dʒ] results from [d] plus [ʒ]. The first of these is unvoiced and the second is voiced.

Nasal sounds – produced when the air passes through the nasal cavity instead of out through the mouth, such as [m, n, ŋ].

Approximant – sounds made with partial obstruction of the airflow from the mouth. This means some sounds are coming out of the nose and some from the mouth, such as [l, ɹ, w, j].

► Vowels

"A vowel is a speech sound produced when the breath flows out through the mouth without being blocked by the teeth, tongue, or lips". (Cambridge Learner's Dictionary)

Linguists describe vowel sounds according to three criteria: *Height*, *Backness* and *Roundness*.

■ **Height** Height refers to how high or low the tongue is in the mouth when producing a vowel. For example, consider the vowel sounds, **[ɪ]** (as in *sit*) and **[a]** (as in *cat*). If you say both of these vowels in succession, you should feel your **tongue going up and down**. In terms of height, vowels are either considered: **high vowels, mid vowels,** or **low vowels.**

- [ɪ] as in *bit* is an example of a **high** vowel.
- [ɛ] as in *bed* is an example of a **mid** vowel.
- [ɑ] as in *hot* is an example of a **low** vowel.

■ **Backness** Backness focuses on the horizontal movement of the tongue. Consider the two vowels **[ɪ]** (as in *sit*) and **[u]** (as in *umbrella)* and pronounce them one after the other. Your tongue should be moving **forward** and **backwards**. In terms of backness, vowels are either considered: **front vowels, central vowels,** or **back vowels.**

- [i:] as in *feel*, is an example of a **front** vowel.
- [ə] as in *again*, is an example of a **central** vowel.
- [u:] as in *boot*, is an example of a **back** vowel.

■ **Roundedness** Roundedness refers to whether or not the lips are **rounded** or **unrounded** when producing the vowel sound.

- When we pronounce **rounded vowels**, our lips are open and extended to some degree. An example of a rounded vowel is [ʊ] as in *put*.
- When we pronounce **unrounded vowels,** our lips are spread and the corners of the mouth are pulled back to some degree. An example of an unrounded vowel is [ɪ] as in *bit*.

● ***Acoustic phonetics*** is the study of how speech sounds travel, from the moment they are produced by the speaker until they reach the listener's ear. Acoustic phonetics looks at the physical properties of sound, including the *frequency*, *intensity*, and *duration*, and analyses how sound is transmitted. When sound is produced, it creates a *sound wave* that travels through the acoustic medium (this is usually the air, but it could also be water, wood, metal etc., as sound can travel through anything except a vacuum!). When the sound wave reaches our eardrums, it causes them to vibrate; our auditory system then converts these vibrations into neural impulses. We experience these neural impulses as *sound*.

Sound wave – A pressure wave that causes particles in the surrounding acoustic medium to vibrate. Linguists examine the movement of sound by studying the sound waves that are created during speech. There are four different properties of sound waves: *wavelength (*The wavelength refers to the distance between the crests (highest points) of the sound wave. This indicates the distance the sound travels before it repeats itself.*)*, *period (*The period of a sound wave refers to the amount of time it takes for the sound to create a complete wave cycle.*)*, *amplitude (*The amplitude of a sound wave is represented in height. When the sound is very loud, the amplitude of the sound wave is high. On the other hand, when the sound is quiet, the amplitude is low.*)*, and *frequency (*The frequency refers to the number of waves produced per second. In general, low-frequency sounds produce sound waves less often than high-frequency sounds. The frequency of sound waves is measured in Hertz (Hz).*)*.

Thus, acoustic phonetics studies the physical properties of speech sound, as transmitted between the speaker's mouth and the listener's ear with the help of spectrograms (quality, length, intensity, pitch, and others). This branch of phonetics refers to speech physics, it is interdisciplinary. It also employs experimental methods.

● ***Auditory phonetics*** is the study of how people hear speech sounds. It is concerned with speech perception. This branch of phonetics studies the reception and response to speech sounds, mediated by the ears, the auditory nerves, and the brain. While the properties of acoustic phonetics are objectively measurable, the auditory sensations examined in auditory phonetics are more subjective and are typically studied by asking listeners to report on their perceptions. Thus, auditory phonetics studies the relationship between speech and the listener's interpretation, its interests lie more in the sensation of hearing, which is brain activity, than in the psychological working of the ear or the nervous activity between the ear and the brain. The means by which we discriminate sounds – quality, sensations of pitch, loudness, length, are relevant here. This branch of phonetics refers to speech perception. Auditory phonetics also employs experimental methods.

● ***Functional phonetics*** is concerned with the range and function of sounds in specific languages. It is a purely linguistic branch, typically referred to as ***phonology***. The human vocal apparatus can produce a wide range of sounds; but only a small number of them are used in a language to construct all of its words and utterances. *Phonology* is the study of those *segmental* (speech sound types) and *prosodic* (intonation) features which have a differential value in the language. This branch of phonetics studies the units serving people for communicative purposes. It studies the way in which speakers systematically use a selection of units – *phonemes* or *intonemes* – in order to express meaning. It investigates the phonetic phenomena from the point of view of their use.

The primary aim of phonology is to discover the principles that govern the way that sounds are organized in languages, to determine which phonemes are used and how they pattern – the *phonological structure* of a language. The properties of different sound systems are then compared, and hypotheses developed about the rules underlying the use of sounds in particular groups of languages, and in all the languages – phonological universals.

2. Connection of phonetics with other branches of linguistics

Phonetics and Lexicology

The connection of *phonetics* with *lexicology* lies in the fact that distinction of words is realized by the variety of their appearances. The phonetic course of a given language determines the sound composition of words. The importance of the connection between lexicology and phonetics stands explained if we remember that a word is an association of a given group of sounds with a given meaning, so that *top* is one word, and *tip* is another. Phonemes have no meaning of their own but they serve to distinguish between meanings. Their function is building up morphemes, and it is on the level of morphemes that the form-meaning unity is introduced into language. We may say therefore that phonemes participate in signification.

Discrimination between the words may be based upon stress: the word *'import* is recognised as a noun and distinguished from the verb *im'port* due to the position of stress. Stress also distinguishes compounds from otherwise homonymous word-groups: *'blackbird : : 'black 'bird*. Each language also possesses certain phonological features marking word-limits. Homographs can be differentiated only due to pronunciation, because they are identical in spelling (e. g. lead [lɪ:d], [led], wind [wɪnd], [waɪnd]). The importance of the phonemic make-up may be revealed by the substitution test which isolates the central phoneme of *hope* by setting it against *hop, hoop, heap* or *hip.*

Phonetics and Grammar

Sound interchange is a very vivid manifestation of a close connection of phonetics with *morphology*. It can be observed in the category of number (man – men; goose – geese; foot – feet). Sound interchange also helps to distinguish basic forms of irregular verbs (sing-sang-sung), adjectives and nouns (strong-strength), verbs and nouns (to extend-extent). Through the system of reading rules phonetics helps to pronounce correctly singular and plural forms of nouns, the past tense forms and past participle of English regular verbs. (e. g. begged [d], stopped [t], wanted [ɪd]).

Phonetics is closely connected with *syntax*. Any partition of a sentence is realized with the help of pauses, sentence stresses, melody. Changes in pausation can alter the meaning of an utterance. For example: *One of the travelers / said Mr. Parker / was likeable* (direct speech). If the pause is after "said", then we have another meaning of this sentence: *One of the travelers said / Mr. Parker was likeable*. The rising/falling nuclear tone determines the communicative type of the sentence: *You know him* – statement / *You know him?* – general question. The connection is also seen through intonation. Sometimes intonation alone serves to single out the communicative centre of the sentence (e. g. *He came home*). In affirmative sentences, the rising nuclear tone may show that this is a question.

Phonetics and Stylistics

Phonetics is also connected with stylistics through repetition of sounds, words and phrases. Repetition of this kind creates the basis of rhythm, rhyme, onomatopoeia, assonance and alliteration (sound repetition): for example, repetition of consonants, which is *alliteration*, together with the words to which the repeated sounds belong, helps to create a melodic effect and to express particular emotions. It is mostly used in poems, e. g.:

'Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before …'

(Edgar Allan Poe)

The repetition of sound *[d]* reinforces a melodramatic mood of the poem and emphasizes the main character's grief and loss.

Assonance is a stylistically motivated repetition of stressed vowels. The repeated vowel sounds stand close together to create a euphonious effect and rhyme:

'The rain in Spain falls mainly on the plain.'
'We love to spoon beneath the moon in June.'

Onomatopoeia is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder), by things (machines or tools), by people (sighing, laughter, patter of feet) and by animals. Combinations of speech sounds of this type will inevitably be associated with whatever produces the natural sound ('*ding-dong'*, '*cuckoo'*, '*tintinnabulation'*, '*mew', 'hissing', 'splashing', 'rustling',* etc.).

Phonetics and Sociolinguistics

Sociolinguistics studies the ways in which pronunciation interacts with society. It is the study of the way in which phonetic structures change in response to different social functions and the deviations of what these functions are. Society here is used in its broadest sense, to cover a spectrum of phenomena to do with nationality, more restricted regional and social groups, and the specific interactions of individuals within them. Here there are innumerable facts to be discovered, even about a language as well investigated as English, concerning, for instance, the nature of the different kinds of English pronunciation we use in different situations – when we are talking to equals, superiors or subordinates; when we are "on the job", when we are old or young; male or female; when we are trying to persuade, inform, agree or disagree and so on.

Phonetics and Psycholinguistics

Psycholinguistics as a distinct area of interest developed in the early sixties, and in its early form covered the psychological implications of an extremely broad area, from acoustic phonetics to language pathology. Nowadays no one would want to deny the existence of strong mutual bonds of interest operating between linguistics, phonetics in our case and psychology. The acquisition of language by children, the extent to which language mediates or structures thinking; the extent to which language is influenced and itself influences such things as memory, attention, recall and constraints on perception; and the extent to which language has a certain role to play in the understanding of human development; the problems of speech production are broad illustrations of such bounds.

Phonetics and Phonostylistics

Phonostylistics studies the way phonetic means are used in this or that particular situation. The aim of phonostylistics is to analyse all possible kinds of spoken utterances with the purpose of identifying the phonetic features, both segmental and suprasegmental, which are restricted to certain kinds of contexts, to explain why such features have been used and to classify them according to their function.

3. The Components of the Phonic Structure of a Language

Language is shaped into a spoken message by means of its phonic structure which is traditionally treated as a combination of *four components*:

- *segmental/phonemic component*;
- *syllabic structure;*
- *accentual structure/word stress/lexical stress;*
- *intonation*.

The *accentual structure* and *intonation* can be treated together under the heading suprasegmental or prosodic component because these effects are superimposed on the segmental chain of sounds and carry the information which the sounds do not contain.

1. The segmental/phonemic component. Each speech sound can be analyzed in terms of its phonetic features, the parts of the sound that can each be independently controlled by the articulators. Segments are the individual speech sounds, each of which gets transcribed with an individual symbol in the IPA (International Phonetic Alphabet). Any given segment can influence the segments that come before and after it, through coarticulation and other articulatory processes. Segments can be grouped together into syllables. A spoken message/an utterance can be thought as a succession of the smallest, further indivisible *segments* which are easily singled out in the flow of speech as separate discrete elements. They are called *sounds of a language* or *speech sounds*. Definite sequences of speech sounds constitute the material forms of morphemes, words and utterances.

Sounds function as *phonemes*, i.e. linguistically distinctive, relevant units capable of differentiating the meanings of morphemes, words, sentences. Phonemes are abstract representations of those speech sounds which can differentiate the meaning – i. e. 'sounds in the mind' (the term suggested by Peter Roach). Each language has its own set of

phonemes – the ABC (alphabet) of speech sounds. Realizations of a definite phoneme in definite positions in words are called *allophones/variants*, i. e. 'sounds in the mouth' (the term suggested by Peter Roach).

The segmental/phonemic component is manifested in the following ways:

a) it can be reflected in various classifications of its phonemes which are divided first into two fundamental sound types – *vowels* (V) and *consonants* (C) with further subdivision of each type;

b) each segmental phoneme of a language has a definite number of allophones which occur in definite positions in words. The occurrence of the *allophones* of a phoneme in different positions in a word is called their *distribution*. Typical combinations or sequences of sounds are governed by certain regulations and occur in definite positions;

c) the articulations of allophones within words and at the junctions of the words in the flow of speech merge and interpenetrate each other. Thus there are specific rules for joining the sounds together in every language. These rules affect articulatory V+C, C+C, and V+V transitions. Thus, the segmental component of a language phonic structure can be studied and described as: a system of phonemes; certain patterns of allophones and their distribution; a set of methods of joining speech sounds/allophones together in words and at their junctions – coarticulatory/adjustment phenomena.

2. The syllabic structure.

Every language manifests a particular way of combining its sounds to form meaningful words or parts of words, called *syllables*. Each language puts certain restrictions on these possible combinations. For example, in English we can't have a word which begins with a consonant sequence *bfj, zbf* or *tzp*. When we analyse what restrictions (and regularities) are found in the language under study, we are studying the *syllable structure* of that language. We can divide words into one or more syllables. For example, *tin* has one syllable, *brother* has two, *important* has three and *computer* has four syllables each.

A syllable is a group of one or more sounds. The essential part of a syllable is a vowel sound (V) which may be preceded and/or followed by a consonant (C) or a cluster of consonants (CC or CCC) (see below). Some syllables consist of just one vowel sound (V) as in *I* and *eye*/*aɪ*/, *owe*/*ə*/. In English, a syllable can consist of a vowel preceded by one consonant (CV) as in *pie*/*paɪ*/, or by two consonants (CCV) as in *try*/*traɪ*/, or by three consonants (CCCV) as in *spry*/*spraɪ*/. The vowel of the syllable may also be followed by one consonant (VC) as in *at*/*æt*/, or by two consonants (VCC) as in *its*/*ɪts*/, or by three consonants (CVCCC) as in *text*/*tekst*/or by four consonants (CVCCCC) as in *texts*/*teksts*/.

Articulatorily a word may be pronounced "syllable at a time", e.g. un-der-'stand; so the syllable is the smallest further indivisible unit of speech production.

Auditorily the syllable is the smallest unit of perception: the listener identifies the whole of the syllable and only after that the sounds contained.

The syllabic structure of words has two inseparable aspects:

a) syllable formation;

b) syllable division/separation.

Both aspects are sometimes covered by the term *syllabification*. The study and description of how syllables are formed and separated is part of the description of phonic substance of a language.

3. Word stress.

Word stress is the emphasis we place in a specific syllable of a word when pronouncing it.

Stress is a cover term for three main features, any of which may result when extra effort is expended in producing a syllable and any of which may give an impression of perceptual prominence. These are: *duration*, or length; *intensity*, or loudness; and *pitch*, or fundamental frequency. The English stressed syllable – especially its vocalic nucleus – tends to have a greater degree of length, loudness and pitch associated with it than the unstressed syllable. The problem of word stress has three aspects: – the physical nature of word stress; – the position of word stress in disyllabic and polysyllabic words; – the degrees of word stress.

When we stress syllables in words, we use a combination of five different features:

- **It is l-o-n-g-e-r** – com p-u-ter
- **It is LOUDER** – comPUTer
- **It has a change in pitch** from the syllables coming before and afterwards. The pitch of a stressed syllable is usually higher.
- **It is said more clearly** –The vowel sound is purer. Compare the first and last vowel sounds with the stressed sound.
- **It uses larger facial movements** – Look in the mirror when you say the word. Look at your jaw and lips in particular.

In English words that have more than one syllable, we usually don't pronounce every syllable with the same weight, so each syllable in a word can be stressed or unstressed. *Stressed syllables* are louder than the others, i.e. air comes out of our lungs with more power; but they might also be longer, or pronounced with higher or lower in pitch. Syllables that are not pronounced with such emphasis are usually referred to as *unstressed syllables*, and they are usually not pronounced as clearly as the others.

Some longer words may have more than one 'strong syllables', but one of them tends to stand out more than the other. They are referred to as primary and secondary stress, the former being the strongest.

Stress is usually represented in the phonemic chart and transcription by the symbol /ˈ/ placed before the stresses syllable. In words that have secondary stress, we include the symbol /ˌ/ before the appropriate syllable (e.g. everybody: /ˈev.riˌbɒd.i/).

Unlike sentence stress, that frequently changes position according to the speakers' intention, word stress tends to be fairly invariable. As a result, even when we want to emphasise a word over all others in an utterance, we tend to stick to the usual word stress pattern, making the stressed syllable even longer, louder or more high-pitched.

Because of this relative invariability, mistakes in word stress may lead to more problems with intelligibility than other errors related to pronunciation, so it is crucial that students are made aware of how the word is usually pronounced. Luckily, the same

regularity makes stress patterns fairly easy to teach, and it helps students recognise words with less effort.

4. Supra-segmental/prosodic features/intonation.

Words in speech are not used in isolation but in phrases and sentences where they are organized according to grammar rules, get different degrees of prominence, each syllable of a word is pronounced with a different degree of pitch and loudness of the voice, and tempo/speed of utterance. Variations in pitch, prominence/stress, and tempo are considered to be *suprasegmental* or *prosodic*. They are traditionally termed *intonation*. *Intonation* is a significant variation in pitch from one part of an utterance to another. The meaning of an English utterance, for example, derives not only from its changing sound pattern and the contrastive, accentual prominences already referred to, but also from associated patterns of intonation.

The most important intonation/supra-segmental effects in a language are provided by:

a) the linguistic use of *pitch*, or *speech melody*. Different levels of pitch (tones) are used in particular sequences (contours) to express a wide range of meanings. For example, all languages seem to differentiate between a falling and a rising pitch pattern. This distinction is used to express a contrast between 'stating' and 'questioning';

b) the linguistic use of *utterance-level/sentence stress*. It is the amount of perceptual prominence given to particular words or syllables in an utterance because of the particular meaning the speaker wishes to convey in a particular situation. That perceptual prominence is principally achieved by pitch change accompanied by greater loudness, duration and more clearly defined vowel qualities. It is also termed accent by some phoneticians;

c) the linguistic use of *speech tempo*. It is possible to speed up or slow down the rate with which syllables, words, and sentences are produced to convey several kinds of meaning. In many languages, a sentence spoken with extra speed conveys urgency. Rapidly pronounced, clipped syllables may convey irritation; slowly uttered ones – greater personal involvement, etc.

Pitch, loudness and tempo together create the *rhythm* of a language; loudness is the basis of rhythmical effects in English. *English rhythm* is believed to preserve roughly equal intervals of time between stressed syllables irrespective of the number of unstressed syllables that come between them.

NB:

Prosody is derived from an ancient Greek word that meant a song, accompanied by music. It is particular tone or accent given to an individual syllable.

The term '***prosody***' may not be as well known as ***phonetics*** or ***phonology***, but it's an essential part of understanding speech. ***Prosody*** is the study of how language **sounds,** and sound can provide a lot of important information beyond what is literally being said!

Prosody meaning. In linguistics, prosody, also known as prosodic or suprasegmental phonology, is concerned with the way connected speech **sounds**. Because of this, some people refer to prosody as the 'music' of

language. **Prosodic features** are a set of linguistic features (also known as suprasegmentals) that are used to convey meaning and emphasis in spoken language.

Some of the main prosodic features are **intonation, stress, rhythm**, and **pauses**. These are an important part of speech as they can help structure the things we say and affect meaning.

Consider the following utterance, '*oh, how romantic!*' (We can determine whether the speaker actually thinks something is romantic, or if they are being sarcastic, based on the use of certain prosodic features, such as intonation and stress).

Prosody of speech. As discussed before, prosodic features are the **suprasegmental** elements of speech. This means they accompany consonant and vowel sounds and are extended across whole words or sentences rather than being limited to single sounds. Prosodic features typically appear in connected speech and often occur naturally. For example, when we say just one or two words, we're far less likely to hear prosody than when we speak for an extended period of time. Prosodic features are comprised of different **prosodic variables**, such as **tone, length of sounds, voice pitch, duration of sounds**, and **volume**.

Prosody examples – prosodic features.

Let's look at some of the main prosodic features in more detail.

Intonation

Intonation usually refers to the rise and fall of our voices. However, there's a little more to it than that, and our intonation is based on a few different factors. These are:

- Dividing speech into units.
- Changes in pitch (high or low).
- Changing the length of syllables or words.

Stress

Stress refers to the emphasis we place on certain words or syllables. Stress can be added to a word by:

- Increasing the length.
- Increasing the volume.
- Changing the pitch (speaking in a higher or lower pitch).

Pauses

Pauses can help add structure to our speech and often functions in the same way a full stop does in written text. Pauses can also signal that we are hesitant about what we're about to say or can be used for emphasis and dramatic effect.

Rhythm

Rhythm is less of a prosodic feature itself and more the result of the combination of other prosodic features and variables. Rhythm refers to the 'movement' and flow of speech determined by the stress, length, and number of syllables.

Functions of prosody. Prosody is an important part of speech and has many functions, namely showing what the speaker actually means in comparison to what they are saying.

Prosody is another way of adding meaning to the things we say. This is because the way in which we say things can change their intended meaning. Prosodic features have no meaning on their own and instead we must consider the use and context of prosody in relation to the utterance (units of speech) (Look at the following sentence ***'I didn't take the letter.'*** Read the sentence out loud, each time adding stress to a different word. See how it can change the meaning? E.g. When we say '***I*** *didn't take the letter*' (stress on 'I') it suggests that perhaps someone else took the letter. When we say '*I didn't take the* ***letter***' (stress on 'letter') it suggests we perhaps took something else).

Another good example of prosody being used to add meaning is the use of **sarcasm** and **irony**. When people are being sarcastic or ironic, there is usually a contradiction between what they say and what they actually mean. We can interpret the intended meaning by placing the utterance into context and paying attention to the prosodic features (You do a terrible job parking your car and your friend says '*nice one*'. Perhaps they have lengthened the words, raised their pitch, or said it louder than usual. Any of these changes in prosody can indicate the use of sarcasm). There is no specific way to sound sarcastic. You can usually tell someone is being sarcastic based on the context and the **change** in their prosody.

The prosodic features we use can say a lot about how we're feeling. We can often tell whether someone is feeling sad, happy, scared, excited etc. based on the way their voice **sounds** (A friend might tell you they're 'fine', but they say it quickly and quietly when they're usually quite a loud person). Quite often the prosodic features that give away our emotions happen involuntarily; however, we can also adjust our prosody on purpose to indicate to others how we really feel.

Theme 2. THE SYSTEM OF ENGLISH PHONEMES

List of Issues Discussed:

1. Phoneme: General Characteristics.
2. Notation.
3. Methods of Phonological Analysis.
4. Vowels and Consonants.

1. Phoneme: General Characteristics

The ***phoneme*** is a minimal abstract linguistic unit realized in speech in the form of speech sounds opposable to other phonemes of the same language in order to distinguish the meaning of morphemes and words.

According to this definition the *phoneme* is a dialectal unity of three aspects:

● 1) material, real and objective (*The phoneme is a material, real and objective unit because it really exists in actual speech in the material form of speech sounds which*

have definite articulatory and acoustic features, independent of the will of individual members of a given language community.);

● 2) abstractional and generalized (*The phoneme is an abstractional and generalized unit as it is an abstraction from and a generalization of a number of speech sounds, which are its variants. This abstraction and generalization has been unconsciously made by and unconsciously exists in the mind of each member of a language community. No matter how different the articulation of variants may be, they function as the same linguistic unit.*);

● 3) functional, which determine one another and are thus interdependent (*The phoneme is a functional unit because in speech it serves to perform three functions: constitutive, recognitive and distinctive, as sounds constitute, help to recognize and distinguish morphemes, words and sentences.*).

It should be emphasized that three aspects mentioned above can be separated from one another only for purposes of analysis and description.

A *phoneme* may have more than one variant, called an ***allophone***. *Allophone* is used for sounds which are variants of a phoneme. The occurrence of one allophone rather than another is usually determined by its position in the word (initial, final, medial, etc.) or by its phonetic environment. The phonetic differences between allophones of the same phoneme do not serve to distinguish one word from another. In the English language the *t* sounds in the words *"hit," "tip," and "little"* are allophones; phonemically they are considered to be the same sound although they are different phonetically in terms of aspiration, voicing, and point of articulation.

The native speaker is quite readily aware of the phonemes of his/her language but much less aware of the allophones: it is possible, in fact, that he/she will not hear the difference between two allophones like the alveolar and dental consonants [d] in the words *bread* and *breadth* even when a distinction is pointed out; a certain amount of ear-training may be needed.

The reason is that the phonemes have an important function in the language: they differentiate words like *tie* and *die* from each other, and to be able to hear and produce phonemic differences is part of what it means to be a competent speaker of the language. Allophones, on the other hand, have no such function: they usually occur in different positions in the word, i. e. in different environments, and hence cannot be opposed to each other to make meaningful distinctions.

If an allophone of some phoneme is replaced by an allophone of a different phoneme the mistake is called *phonological*, because the meaning of the word is inevitably affected, e. g.: *beat – bit*.

If an allophone of the phoneme is replaced by another allophone of the same phoneme the mistake is called *phonetic*. It happens when the invariant of the phoneme is not modified and consequently the meaning of the word is not affected.

Allophones often show up when people have different accents. One good example is the word "butter". Some native speakers will say [ˈbʌɾɚ]. Others will say [ˈbʌtɚ]. You can see here that [t] and [ɾ] are allophones of the same phoneme. Whatever way you say it, the meaning of the word does not change. It's still a pale yellow, fatty solid made from cream that is spread on bread or used in cooking.

2. Notation

Anyone who wants to represent speech sounds in writing has to use *the system of phonetic notations*, which is generally termed as "*transcription*". The *phonetic transcription* is a representation of discrete units of speech sound through symbols. Over the years, multiple writing systems and computer symbol sets have been developed for this purpose. The most common is perhaps the International Phonetic Alphabet. The International Phonetic Association (IPA, an organization that promotes the scientific study of phonetics and the various practical applications of that science) has given accepted values to an inventory of symbols, mainly alphabetic but with additions.

There are two general types of transcription – *broad* and *narrow*.

The first type of notation, the *broad* or *phonemic transcription*, provides special symbols for all the phonemes of a language. The difference among present-day sets of broad transcription of British English is mainly due to the varying significance which is attached to vowel quality and quantity. The transcription introduced by D. Jones aims at reducing the number of symbols to a minimum, so this type does not reflect the difference in vowel quality, but states only the difference in vowel quantity and gives the same symbols for the following pairs of vowels: [i: - i], [u: - u], [ɔ: - ɔ], [ə: - ə]. This type of notation ignores the qualitative difference between these vowels, though most phoneticians nowadays agree that the vowel length is not a distinctive feature of the vowel. The other type of broad transcription is most frequently used in English publishing. It provides special symbols for all the English vowel phonemes: [i: - ɪ], [u: - ʊ], [ɔ: - ɒ], [ɜ: - ə]. Besides this type of notation is a good visual aid and is especially useful in teaching the pronunciation of English.

Narrow or *phonetic transcription* is mainly applied in research work. It provides special symbols for all the allophones of the same phoneme, so it is much more accurate in phonetic detail and contains much more information than a phonemic transcription. For example: [ɬ] indicates the hard variant of [l]; [k^h] shows that [k] is aspirated; [d^r] means post-alveolar [d], etc.

3. Methods of Phonological Analysis

To study the sounds of a language from the functional point of view means to study the way they function, that is to find out which sounds a language uses as part of its pronunciation system, how sounds are grouped into functionally similar units. The final aim of phonological analysis of a language is the identification of the phonemes and finding out the patterns of relationships into which they fall as parts of the sound system of that language.

There are two ways of analyzing speech sounds: if we define /s/ from the phonological point of view it would be constrictive forelingual fortis, this would be quite enough to remind us of the general class of realization of this segment; for articulatory description we would need much more informa-tion, that is: what sort of narrowing is formed by the tip of the tongue and the alveolar ridge, what is the shape of the tongue when the obstruction is made (a groove in the centre of the tongue while the sides form a closure with the alveolar ridge), and so on. So if the speech sounds are studied from the articulatory point of view it is the differences and similarities of their production that

are in the focus of attention, whereas the phonological ap-proach suggests studying the sound system which is actually a set of rela-tionships and oppositions which have functional

The aim of the phonological analysis is, firstly, to determine which differences of sounds are phonemic (i.e. relevant for the differentiation of the phonemes) and which are non-phonemic and, secondly, to find the inventory of the phonemes of this or that language. A number of principles have been established for ascertaining the phonemic structure of a language. For an unknown language the procedure of identifying the phonemes of a language as the smallest language units has several stages. The first step is to determine the minimum recurrent segments (segmentation of speech continuum) and to record them graphically by means of allophonic transcription. To do this an analyst gathers a number of sound sequences with different meanings and compares them. For example, the comparison of [stik] and [stæk] reveals the segments (sounds) [i] and [æ], comparison of [stik] and [spik] reveals the segments [st] and [sp] and the further comparison of these two with [tik] and [tæk], [sik] and [sæk] splits these segments into smaller segments [s], [t], [p]. If we try to divide them further there is no comparison that allows us to divide [s] or [t] or [p] into two, and we have therefore arrived at the minimal segments. From what we have shown it follows that it is possible to single out the minimal segments opposing them to one another in the same phonetic context or, in other words, in sequences which differ in one element only.

The next step in the procedure is the arranging of sounds into functionally similar groups. We do not know yet what sounds are contrastive in this language and what sounds are merely allophones of one and the same phoneme. There are two most widely used methods of finding it out. They are the *distributional method* and the *semantic method*.

Distributional method (grouping speech sounds pronounced by native speakers into phonemes according to two laws of phonemic or allophonic distribution):

1st law – allophones of different phonemes occur in the same phonetic context;

2nd law – allophones of the same phoneme never occur in the same phonetic context.

The sounds of a language combine according to a certain pattern characteristic of this language. Phonemic opposability depends on the way the pho-nemes are distributed in their occurrence. That means that in any language certain sounds do not occur in certain positions, like [h] never occurs word finally while [ŋ] never occurs word initially. Such characteristics permit identification of phonemes on the grounds of their distribution. If a sound occurs in a certain phonetic context and another one occurs in a different phonetic context no two words of a language can be distinguished solely by means of the opposition between those two. The two sets of phonetic contexts are complementing each other and the two sounds are classed as allophones of the same phoneme. They are said to be in *complementary distribution*. Consider the following: if we fully palatalize [l] in the word "let" it may sound peculiar to native speakers but the word is still recognized as "let" but not "bet" or "pet". The allophones lack distinctive power because they never occur in the same phonetic context and the difference in their articulation depends on different phonetic environment. To be able to distinguish the

meaning the same sounds must be capable of occurring in exactly the same environment like [p] and [b] in "pit" and "bit". Thus two conclusions follow:

1. If more or less different sounds occur in the same phonetic context they should be allophones of different phonemes. In this case their distribution is *contrastive*.

2. If more or less similar sounds occur in different positions and never occur in the same phonetic context they are allophones of one and the same phoneme. In this case their distribution is complementary. There are cases when allophones are in complementary distribution are not referred to the same phoneme. This is the case with the English [h] and [ŋ]: [h] occurs only initially or before a vowel while [ŋ] occurs only medially or finally after a vowel. In this case distribution is modified by addition of the criterion similarity/dissimilarity. Articulatory features are taken into account.

So far we have considered cases when the distribution of sounds was either or complementary. There is a third possibility, namely, that both sounds occur in the language but the speakers are inconsistent in the way they use them, like in the case of the following Ukrainian words: *уболівальник – вболівальник*. In such cases we must take them as free variants of a single phoneme. In the framework of the example suggested the reason for the variation in the realization of the same phoneme is rooted in the grammar standards of the Ukrainian language; the variation in the realization of the same phoneme could be also accounted for by dialect or other social factors .

Semantic method. The semantic method is applied for phonological analysis of both unknown languages and languages already described. In case of the latter it is used to determine the phonemic status of sounds which are not easily identified from phonological point of view. The method is based on a phonemic rule that phonemes can distinguish words and morphemes when opposed to one another. The semantic method of identifying the phonemes of a language attaches great significance to meaning. It consists in systematic substitution of the sound for another in order to ascertain in which cases where the phonetic context remains the same such substitution leads to a change of meaning. It is with the help of an informant that the change of meaning is stated. This procedure is called the commutation test. It consists in finding minimal pairs of words and their grammatical forms.

For example, an analyst arrives at the sequence [pin]. He/she substitutes the sound [p] for the sound [b] or [s], [d], [w]. The substitution leads to the change of meaning, cf.: *pin, bin, sin, din, win*. This would be a strong evidence that [p], [b], [s], [d], [w] can be regarded as allophones of different phonemes.

4. Vowels and Consonants

If speech sounds are studied from the point of view of their production by man's organs of speech, it is the differences and similarities of their articulation that are in the focus of attention. A speech sound is produced as a result of definite coordinated movements and positions of speech organs, so the articulation of a sound consists of a set of articulatory features. Here we have to deal with the words 'vowel' and 'consonant'.

In general, a *vowel* is a speech sound produced by comparatively open configuration of the vocal tract, with the vibration of the vocal cords but without audible friction. Vowel sounds allow the air to flow freely, causing the chin to drop noticeably,

whilst consonant sounds are produced by restricting the air flow. All words in the English language have at least one vowel sound in them so the written version must have at least one vowel letter in it.

A *consonant* is a basic speech sound in which the breath is at least partly obstructed. Consonant sounds are made (produced) when the air flow is being restricted in some way, for example, changes in tongue position resulting in the mouth not opening as wide. This means that the jaw doesn't drop noticeably, which is different to vowel sounds.

In order to pronounce the sounds of English correctly, you should have a general notion of organs of speech (or articulators) and know what position they take in producing different sounds. The most important organs of speech include *the lips*, *teeth*, *tongue*, *alveolar ridge*, *hard palate*, *soft palate (or velum)*, *uvula* and *glottis*.

When we speak, our **lungs** push air up past the **vocal cords** and through the rest of the **vocal tract** (the space in the throat, mouth and nose where sound is produced).

The **vocal cords** are in the larynx. In the production of voiceless consonants the vocal cords are relaxed and apart. When the vocal cords are stretched tight and close together, they vibrate rapidly, and their vibration produces voice we hear in articulating vowels and voiced consonants. Try to touch the larynx and pronounce any vowel or voiced consonant, and you can feel the vocal cords vibration. If you pronounce a voiceless consonant like [k] or [s], you don't feel any vibration.

The organs of speech (or articulators) used to produce sounds:

The **tongue** is a very important organ of speech. It is involved in producing almost all the sounds of English and usually divided into four parts: *the tongue tip*, *the blade*, *the front* and *the back of the tongue*.

The **lips** are used in the production of several consonant sounds [p], [b], [m, [w], [f] and [v]. The way we move our lips also influences on the production of some vowel sounds.

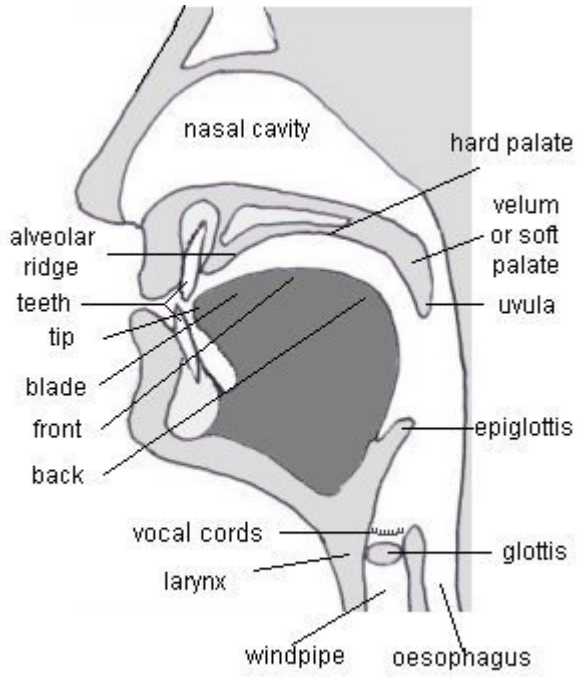
The **teeth** are used when we pronounce [f], [v] and [θ], [ð].

The **alveolar ridge** is the slightly rough area just behind the top teeth. It is also called *the tooth ridge* or *the gum ridge*. This organ of speech is used in the production of the sounds [t], [d], [s], [z], [l] and [n]. The tongue touches or almost touches the alveolar ridge when we say these sounds.

The **hard palate**, also called *the roof of the mouth*, is the hard part at the top of the mouth. It begins just behind the alveolar ridge.

The **soft palate** (or *velum*) is the softer part of the roof of the mouth, farther back than the hard palate. If you touch the roof of your mouth with your tongue and then keep moving your tongue farther back, you'll find that softer area. The last part of the soft palate is called **uvula**.

The space between the vocal cords is called the **glottis**.



The Organs of Speech and Their Work

If we say that the difference between vowels and consonants is a difference in the way that they are produced, there will inevitably be some cases of uncertainty or disagreement; this is a problem that cannot be avoided. It is possible to establish two distinct groups of sounds (vowels and consonants) in another way. Consider English words beginning with the sound [h]; what sounds can come next after this [h]? We find that most of the sounds we normally think of as vowels can follow it (e. g. *e*) in the word '*hen*'), but practically none of the sounds we class as consonants, with the possible exception of [*j*] in a word such as '*huge*'. Now think of English words beginning with the two sounds [bɪ]; we find many cases where a consonant can follow (e. g. [d] in the word 'bid', or [1] in the word 'bill'), but practically no cases where a vowel may follow. What we are doing here is looking at the different contexts and positions in which particular sounds can occur; this is the study of the *distribution* of the sounds, and is of great importance in phonology. Study of the sounds found at the beginning and end of English words has shown that two groups of sounds with quite different patterns of distribution can be identified, and these two groups are those of vowel and consonant. If we look at the vowel-consonant distinction in this way, we must say that the most important difference between vowel and consonant is not the way that they are made, but their different distributions. It is important to remember that the distribution of vowels and consonants is different for each language.

Basically, there are 1) articulatory, 2) acoustic and 3) functional differences between vowels (V) and consonants (C) (*we have briefly introduced these aspects in Lecture 1*).

1. The most substantial **articulatory** difference between vowels and consonants is that in the articulation of V the air passes freely through the mouth cavity, while in making C an obstruction is formed in the mouth cavity and the airflow exhaled from the lungs meets a narrowing or a complete obstruction formed by the speech organs. For example, in the case of [t], there is direct contact between the tip of the tongue (active

articulator) and the alveolar ridge (passive articulator), so that the airflow coming from the lungs can leave the mouth cavity only when the obstruction is removed.

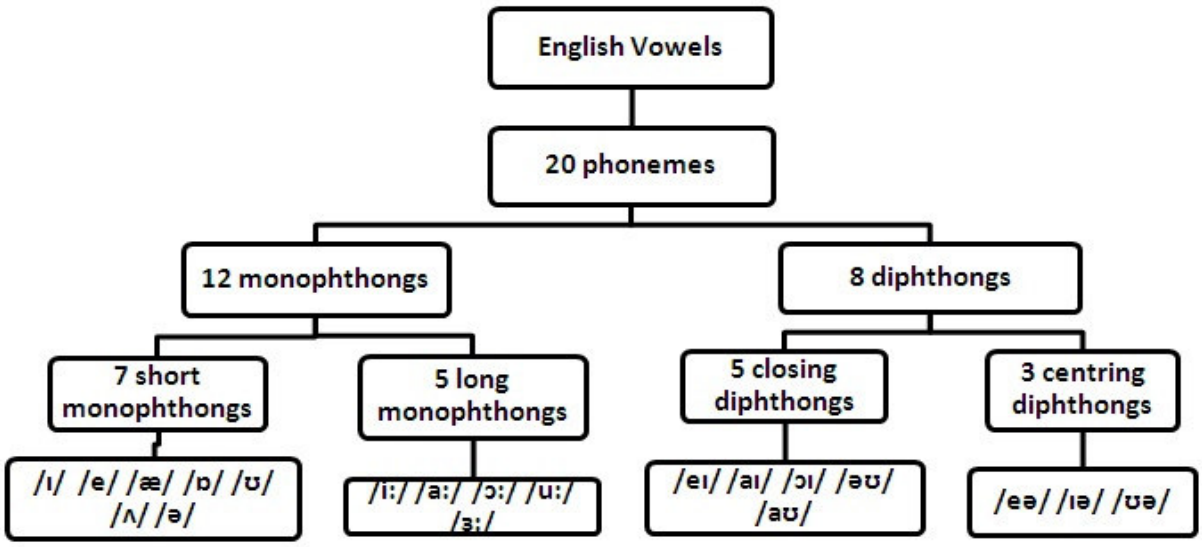
In the case of [i:], there is a gap within the mouth that is determined by the position of the tongue, and the airflow can escape relatively freely.

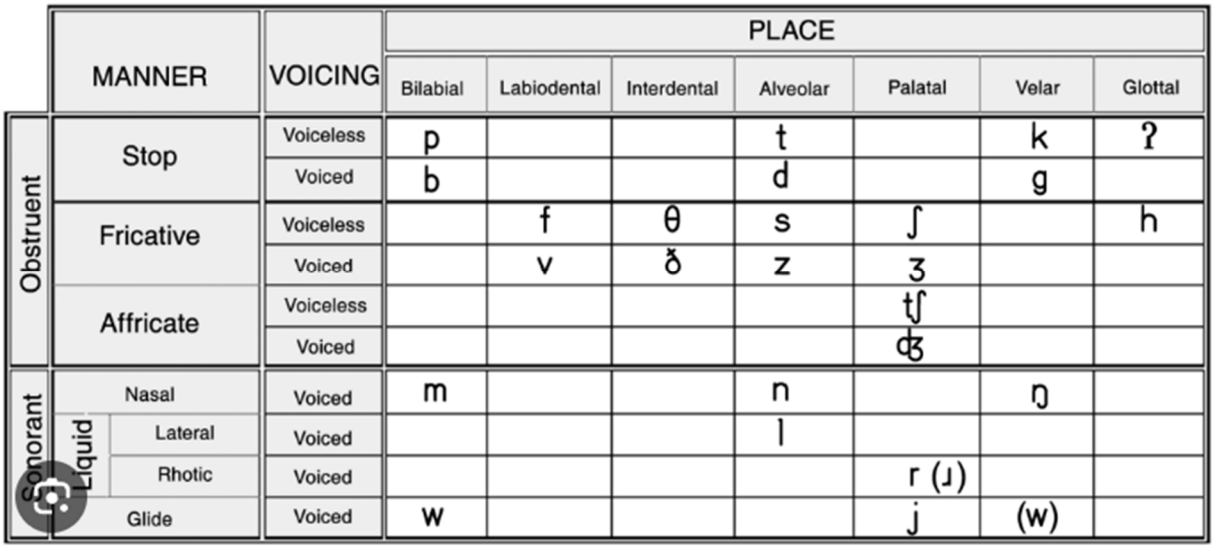
Another difference between consonants and vowels is that vowels are generally voiced, i.e. the vocal cords are set vibrating by the outgoing airflow. Consonants, by contrast, can be voiced or voiceless: The vocal cords are either far apart and do not vibrate, as in *fan*, or they are relatively closed and vibrate as in *van*.

The particular quality of Vs depends on the volume and shape of the mouth resonator, as well as on the shape and the size of the resonator opening. The mouth resonator is changed by the movements of the tongue and the lips. The particular quality of Cs depends on the kind of noise that results when the tongue or the lips obstruct the air passage. The kind of noise produced depends in its turn on the type of obstruction, on the shape and the type of the narrowing. The vocal cords also determine the quality of consonants.

2. From the **acoustic** point of view, vowels are called the sounds of voice, they have high acoustic energy, consonants are the sounds of noise which have low acoustic energy.

3. **Functional** differences between Vs and Cs are defined by their role in syllable formation: Vs are syllable forming elements, Cs are units which function at the margins of syllables, either singly or in clusters. These differences make it logical to consider each class of sounds independently. Below the system of English sounds is illustrated.





	MANNER	VOICING	PLACE						
			Bilabial	Labiodental	Interdental	Alveolar	Palatal	Velar	Glottal
Obstruent	Stop	Voiceless	p			t		k	ʔ
		Voiced	b			d		g	
	Fricative	Voiceless		f	θ	s	ʃ		h
		Voiced		v	ð	z	ʒ		
	Affricate	Voiceless					tʃ		
		Voiced					dʒ		
Sonorant	Nasal	Voiced	m			n		ŋ	
	Liquid: Lateral	Voiced				l			
	Liquid: Rhotic	Voiced					r (ɹ)		
	Glide	Voiced	w				j	(w)	

Theme 3. English consonants. English vowels

List of Issues Discussed:

1. The system of consonants.
2. The system of vowels.
3. Modifications of speech sounds in connected speech.

1. The system of consonants

What makes one consonant different from another?

Producing a consonant involves making the vocal tract narrower at some location than it usually is. We call this narrowing a **constriction**. Which consonant you're pronouncing depends on where in the vocal tract the constriction is and how narrow it is. It also depends on a few other things, such as whether the vocal folds are vibrating and whether air is flowing through the nose.

We classify consonants along three major dimensions:

- place of articulation
- manner of articulation
- voicing

The **place of articulation** dimension specifies where in the vocal tract the constriction is. The **voicing** parameter specifies whether the vocal folds are vibrating. The **manner of articulation** dimension is essentially everything else: how narrow the constriction is, whether air is flowing through the nose, and whether the tongue is dropped down on one side.

For example, for the sound [d]:

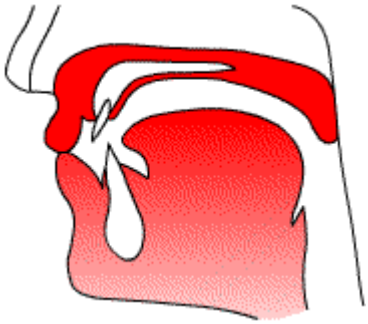
- Place of articulation = alveolar. (The narrowing of the vocal tract involves the tongue tip and the alveolar ridge.)

- Manner of articulation = oral stop. (The narrowing is complete – the tongue is completely blocking off airflow through the mouth. There is also no airflow through the nose.)
- Voicing = voiced. (The vocal folds are vibrating.)

Places of articulation

The place of articulation (or POA) of a consonant specifies where in the vocal tract the narrowing occurs. From front to back, the POAs that English uses are:

Bilabial

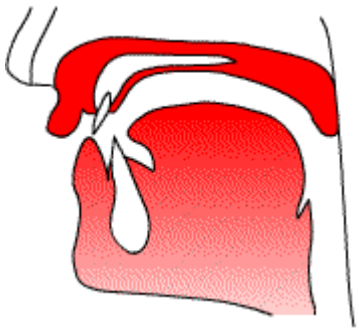


In a bilabial consonant, the lower and upper lips approach or touch each other. English [p], [b], and [m] are bilabial stops.

The diagram to the right shows the state of the vocal tract during a typical [p] or [b]. (An [m] would look the same, but with the velum lowered to let out through the nasal passages.)

The sound [w] involves two constrictions of the vocal tract made simultaneously. One of them is lip rounding, which you can think of as a bilabial approximant.

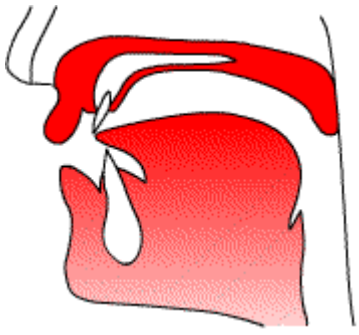
Labiodental



In a labiodental consonant, the lower lip approaches or touches the upper teeth. English [f] and [v] are bilabial fricatives.

The diagram to the right shows the state of the vocal tract during a typical [f] or [v].

Dental



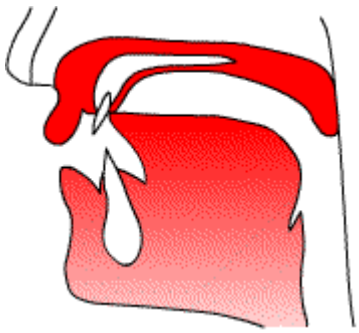
In a dental consonant, the tip or blade of the tongue approaches or touches the upper teeth. English [θ] and [ð] are dental fricatives. There are actually a couple of different ways of forming these sounds:

- The tongue tip can approach the back of the upper teeth, but not press against them so hard that the airflow is completely blocked.

- The blade of the tongue can touch the bottom of the upper teeth, with the tongue tip protruding between the teeth -- still leaving enough space for a turbulent airstream to escape. This kind of [θ] and [ð] is often called **interdental**.

The diagram to the right shows a typical interdental [θ] or [ð].

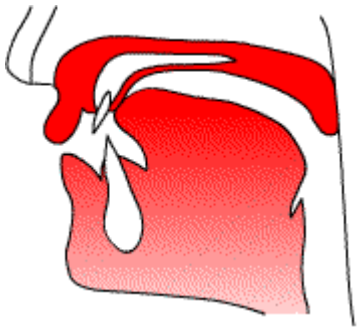
Alveolar



In an alveolar consonant, the tongue tip (or less often the tongue blade) approaches or touches the alveolar ridge, the ridge immediately behind the upper teeth. The English stops [t], [d], and [n] are formed by completely blocking the airflow at this place of articulation. The fricatives [s] and [z] are also at this place of articulation, as is the lateral approximant [l].

The diagram to the right shows the state of the vocal tract during plosive [t] or [d].

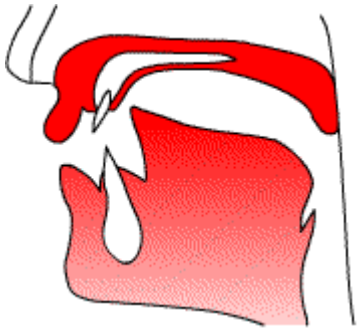
Postalveolar



In a postalveolar consonant, the constriction is made immediately behind the alveolar ridge. The constriction can be made with either the tip or the blade of the tongue. The English fricatives [ʃ] and [ʒ] are made at this POA, as are the corresponding affricates [tʃ] and [dʒ].

The diagram to the right shows the state of the vocal tract during the first half (the stop half) of an affricate [tʃ] or [dʒ].

Retroflex



In a retroflex consonant, the tongue tip is curled backward in the mouth. English [ɹ] is a retroflex approximant -- the tongue tip is curled up toward the postalveolar region (the area immediately behind the alveolar ridge).

The diagram to the right shows a typical English retroflex [ɹ].

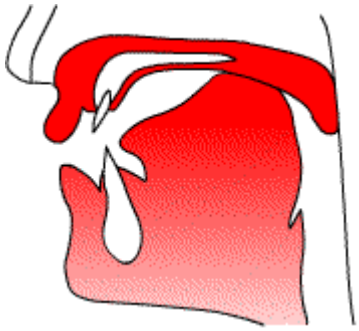
Both the sounds we've called "postalveolar" and the sounds we've called "retroflex" involve the region behind the alveolar ridge. In fact, at least for English, you can think of retroflexes as being a sub-type of postalveolars, specifically, the type of postalveolars that you make by curling your tongue tip backward.

(In fact, the retroflexes and other postalveolars sound so similar that you can usually use either one in English without any noticeable effect on your accent. A substantial minority North American English speakers don't use a retroflex [ɹ], but rather a "bunched" R – sort of like a tongue-blade [ʒ] with an even wider opening. Similarly, a few people use a curled-up tongue tip rather than their tongue blades in making [ʃ] and [ʒ].)

Palatal

In a palatal consonant, the body of the tongue approaches or touches the hard palate. English [j] is a palatal approximant – the tongue body approaches the hard palate, but closely enough to create turbulence in the airstream.

Velar



In a velar consonant, the body of the tongue approaches or touches the soft palate, or velum. English [k], [g], and [ŋ] are stops made at this POA. The [x] sound made at the end of the German name *Bach* or the Scottish word *loch* is the voiceless fricative made at the velar POA.

The diagram to the right shows a typical [k] or [g] – though where exactly on the velum the tongue body hits will vary a lot depending on the surrounding vowels.

As we have seen, one of the two constrictions that form a [w] is a bilabial approximant. The other is a velar approximant: the tongue body approaches the soft palate, but does not get even as close as it does in an [x].

Glottal

The glottis is the opening between the vocal folds. In an [h], this opening is narrow enough to create some turbulence in the airstream flowing past the vocal folds. For this reason, [h] is often classified as a glottal fricative.

Manners of articulation

Stops

A stop consonant completely cuts off the airflow through the mouth. In the consonants [t], [d], and [n], the tongue tip touches the alveolar ridge and cuts off the

airflow at that point. In [t] and [d], this means that there is no airflow at all for the duration of the stop. In [n], there is no airflow through the mouth, but there is still airflow through the nose. We distinguish between

- **nasal stops**, like [n], which involve airflow through the nose, and
- **oral stops**, like [t] and [d], which do not.

Nasal stops are often simply called **nasals**. Oral stops are often called **plosives**. Oral stops can be either voiced or voiceless. Nasal stops are almost always voiced. (It is physically possible to produce a voiceless nasal stop, but English, like most languages, does not use such sounds.)

Fricatives

In the stop [t], the tongue tip touches the alveolar ridge and cuts off the airflow. In [s], the tongue tip approaches the alveolar ridge but doesn't quite touch it. There is still enough of an opening for airflow to continue, but the opening is narrow enough that it causes the escaping air to become turbulent (hence the hissing sound of the [s]). In a **fricative** consonant, the articulators involved in the constriction approach get close enough to each other to create a turbulent airstream. The fricatives of English are [f], [v], [θ], [ð], [s], [z], [ʃ], and [ʒ].

Approximants

In an approximant, the articulators involved in the constriction are further apart still than they are for a fricative. The articulators are still closer to each other than when the vocal tract is in its neutral position, but they are not even close enough to cause the air passing between them to become turbulent. The approximants of English are [w], [j], [ɹ], and [l].

Affricates

An affricate is a single sound composed of a stop portion and a fricative portion. In English [tʃ], the airflow is first interrupted by a stop which is very similar to [t] (though made a bit further back). But instead of finishing the articulation quickly and moving directly into the next sound, the tongue pulls away from the stop slowly, so that there is a period of time immediately after the stop where the constriction is narrow enough to cause a turbulent airstream. In [tʃ], the period of turbulent airstream following the stop portion is the same as the fricative [ʃ]. English [dʒ] is an affricate like [tʃ], but voiced.

Laterals

Pay attention to what you are doing with your tongue when you say the first consonant of [li:f] *leaf*. Your tongue tip is touching your alveolar ridge (or perhaps your upper teeth), but this doesn't make [l] a stop. Air is still flowing during an [l] because the side of your tongue has dropped down and left an opening. (Some people drop down the right side of their tongue during an [l]; others drop down the left; a few drop down both sides.)

Sounds which involve airflow around the side of the tongue are called **laterals**. Sounds which are not lateral are called **central**.

[l] is the only lateral in English. The other sounds of English, like most of the sounds of the world's languages, are central.

More specifically, [l] is a lateral approximant. The opening left at the side of the tongue is wide enough that the air flowing through does not become turbulent.

Voicing

The vocal folds may be held against each other at just the right tension so that the air flowing past them from the lungs will cause them to vibrate against each other. We call this process **voicing**. Sounds which are made with vocal fold vibration are said to be **voiced**. Sounds made without vocal fold vibration are said to be **voiceless**.

There are several pairs of sounds in English which differ only in voicing -- that is, the two sounds have identical places and manners of articulation, but one has vocal fold vibration and the other doesn't. The [θ] of *thigh* and the [ð] of *thy* are one such pair. The others are:

voiceless	voiced
[p]	[b]
[t]	[d]
[k]	[g]
[f]	[v]
[θ]	[ð]
[s]	[z]
[ʃ]	[ʒ]
[tʃ]	[dʒ]

The other sounds of English do not come in voiced/voiceless pairs. [h] is voiceless, and has no voiced counterpart. The other English consonants are all voiced: [ɹ], [l], [w], [j], [m], [n], and [ŋ]. This does not mean that it is physically impossible to say a sound that is exactly like, for example, an [n] except without vocal fold vibration. It is simply that English has chosen not to use such sounds in its set of distinctive sounds. (It is possible even in English for one of these sounds to become voiceless under the influence of its neighbours, but this will never change the meaning of the word.)

Summary of English consonants

[p]	voiceless	bilabial	plosive
[b]	voiced	bilabial	plosive
[t]	voiceless	alveolar	plosive
[d]	voiced	alveolar	plosive
[k]	voiceless	velar	plosive
[g]	voiced	velar	plosive
[tʃ]	voiceless	postalveolar	affricate
[dʒ]	voiced	postalveolar	affricate
[m]	voiced	bilabial	nasal
[n]	voiced	alveolar	nasal
[ŋ]	voiced	velar	nasal
[f]	voiceless	labiodental	fricative
[v]	voiced	labiodental	fricative
[θ]	voiceless	dental	fricative
[ð]	voiced	dental	fricative
[s]	voiceless	alveolar	fricative
[z]	voiced	alveolar	fricative
[ʃ]	voiceless	postalveolar	fricative
[ʒ]	voiced	postalveolar	fricative
[ɹ]	voiced	retroflex	approximant
[j]	voiced	palatal	approximant
[w]	voiced	labial + velar	approximant
[l]	voiced	alveolar	lateral approximant
[h]	voiceless	glottal	fricative

2. The system of vowels

As was mentioned earlier, vowels unlike consonants are produced with no obstruction to the stream of air, so on the perception level their integral characteristic is tone not noise.

The dimensions for vowels

Height and frontness/backness

The most important property in the traditional classification scheme for vowels is the highest point reached by the body of the tongue, on both the front/back and high/low dimensions. Vowels are conventionally arranged on a two-dimensional diagram, where the vertical dimension indicates the distance of the tongue body from the roof of the mouth, and where the horizontal dimension indicates the forward or backward displacement of the tongue body (with left representing further forward). The four vowels [i], [u], [æ], and [ɑ].

[i] [u]

[æ] [ɑ]

Other vowels can be specified by the position of the tongue body relative to these four corners. In [e], for example, the tongue body is pushed forward, as it is during [i] and [æ], but it is further away from the roof of the mouth in [e] than in [i], and closer to the roof of the mouth than in [æ]. So we can place [e] on a vowel chart between [i] and [æ].

Including all the vowels of English, our diagram looks like:

[i] [u]
[ɪ] [ʊ]
[e] [ə] [o]
[ɛ] [ʌ] [ɔ]
[æ] [a] [ɑ]

We distinguish three major degrees of height: high, mid, and low. We also distinguish three major degrees on the front/back dimension: front, central, and back. (Don't confuse this use of "central" with the "central" that is the opposite of "lateral".)

The schwa [ə] is in the exact centre of this chart. Schwa is often referred to as the **neutral vowel**, the vowel in which the vocal tract is in its neutral state and most closely resembles a perfect tube. All the other vowels require that the vocal tract be deformed by moving the tongue body away from its neutral position, either up or down, backward or forward.

Tense/lax

We can distinguish most English vowels from each other in terms of the high/mid/low dimension and the front/central/back dimension. But the chart above still has four cells which contain two full (non-schwa) vowels apiece. So far we have no way to tell apart the following four pairs of vowels:

- [i] and [ɪ]

- [e] and [ɛ]
- [u] and [ʊ]
- [o] and [ɔ]

In each pair, one of the vowels is higher and less centralized (further front if a front vowel, further back if a back vowel), while the other is lower and closer to the position of [ə] on the horizontal dimension. Within each of these cells, the higher and less centralized vowel is referred to as **tense**; the lower and more centralized vowel is referred to as **lax**.

- Tense: [i], [e], [u], [o]
- Lax: [ɪ], [ɛ], [ʊ], [ɔ]

(Those speakers who don't have [ɔ] in their dialect can try to produce one by lowering and centralizing an [o] .)

Rounding

There is another important difference among the vowels of English. When you say [u], your lips are rounded. When you say [i], your lips are spread. Vowels can be categorized according to whether they are **rounded** or **unrounded**. In English, the mid and high back vowels are rounded, the front and central vowels unrounded.

- [u], [ʊ], [o], [ɔ]
- [i], [ɪ], [e], [ɛ], [æ], [ɑ], [ʌ], [ə]

The [ɑ] vowel of the word [ˈfɑðɻ] is unrounded in most dialects of English, though in Canadian English it is often rounded at least a little.

Glides and diphthongs

Glides

When the tongue body is pushed up and forward for the high front vowel [i], it ends up underneath the hard palate. If we were to try to classify [i] as if it were a consonant, we would have to call it a voiced palatal approximant: the vocal tract is made narrower by the tongue body approaching the hard palate, but not close enough to cause a turbulent airstream. But we already have a symbol, [j], for a voiced palatal approximant.

In fact, there is very little real difference between [i] and [j]. Both can be made with the tongue in the same position. [i] acts as the central part of a syllable, and typically lasts somewhat longer than a [j]. [j] does not act as the central part of a syllable and is typically fairly short. Essentially, [j] is simply an [i] that is acting as a consonant instead of a vowel.

There is a similar relationship between the vowel [u] and the consonant [w]. The high back position of [u] puts it directly under the soft palate, where you would expect

to find the velar half of a [w]. A [w] is essentially an [u] that is acting as a consonant rather a vowel.

Glide is the general term for a consonant which corresponds in this way to a vowel.

Monophthongs

The English monophthongs are traditionally divided into two classes according to their length:

a) short vowels: [ɪ], [e], [æ], [ʊ], [ʌ], [a], [o];

b) long vowels: [i:], [a:], [ɔ:], [3:], [u:].

Diphthongs

Three of the English vowels introduced earlier required a sequence of two IPA symbols: [aj], [aw], and [ɔj]. This might seem like a violation of the principle that there should be a one-to-one relationship between sounds and IPA symbols. But we can now see why [aj], [aw], and [ɔj] do not really act as single, simple vowels. For a vowel like [ɑ], the tongue body moves into a low and back position and remains there for the duration of the vowel. During [aj], on the other hand, the tongue body does not remain in one place – it is (almost constantly) in motion from one position to another.

Complex vowels like [aj] which involve a movement of the tongue body from one position to another are called **diphthongs**. Simple vowels like [ɑ] which maintain a relatively constantly position throughout are called **monophthongs**.

In the transcription of a diphthong, the first symbol represents the starting point of the tongue body and the second symbol represents the direction of movement. (It is also position to use a vowel symbol for the second half of a diphthong, with a half-circle "non-syllabic" diacritic, to indicate the exact position of the tongue body at the end of the diphthong.)

In the diphthong [aj], the tongue body begins in a low, central position, represented by the symbol [a]. The tongue body almost immediately begins to move upward and forward, toward the position for an [i]. Usually, especially in facter speech, the tongue body does not have time to get all the way to the [i] position, so the diphthong often ends nearer to [ɪ] or even [e]. In a narrower transcription, we could record the precise ending position, as in [aɪ̯], [aɪ̯], or [ae̯]. None of these differences can change the meaning of an English word, so in a broad transcription we simply use [j], the symbol for the glide corresponding to [i], to represent the direction and approximate end-point of the diphthong.

In the diphthong [aw], the tongue body again begins in the low central position, [a], and then moves upward and backward toward the position of [u]. Often, the tongue body only manages to get part-way. We could transcribe the diphthong

narrowly, as [aʊ̯], [aʊ̯̃], or [aʊ̯̊], or broadly as [aw], using the symbol for the glide corresponding to [u].

In the diphthong [ɔj], the tongue body begins in the position of the lax mid back vowel [ɔ]. It moves upward and forward, toward the position of [i].

In most dialects of English, even the vowels of *bait* and *boat*, which we have been transcribing with the single symbols [e] and [o], are really diphthongs. They begin in the tense mid position but then proceed to move upward toward the position for [i] and [u] respectively. For this reason, you will often see [e] transcribed as [ej], [eɪ̯], or [ei̯], and [o] t**ranscribed as [ow], [oʊ̯], or [ou̯].**

Diphthongoid

Diphthongoid is a vowel that is midway between a monophthong and a diphthong.

3. Modifications of speech sounds in connected speech

Sound modifications are allophonic variations of speech sounds caused by their position in a word. They are usually quite regular and can be stated in the form of rules which predict the use of certain allophones in each position. Sound modifications are observed both within words and at word boundaries. There are different types of sound modification in modern English, which characterize consonants, vowels, or both.

Modifications of consonants in connected speech

Consonants are characterized by the following types of sound modifications: ***assimilation***, ***accommodation***, ***elision***, and ***inserting***.

I. Assimilation is the adaptive modification of a consonant by a neighbouring consonant within a speech chain. There are different types of assimilation.

1. According to the direction of sound modification assimilation is divided into:

— progressive (dogs — voiced [z], cats — voiceless [s]);

— regressive (width — [d] becomes dental);

— reciprocal (tree — [t] becomes post-alveolar, [r] is partly devoiced).

2. According to the degree of sound modification assimilation can be:

— complete, when two sounds become completely alike or merge into one another (sandwich ['sænnwɪʤ] → ['sænwɪʤ] →['sænɪʤ]);

— incomplete, when the adjoining sounds are partially alike (sweet [w] is partially devoiced).

These types of assimilation may result in different modifications of the place of articulation, the manner of articulation, and the force of articulation.

1) Assimilation affecting the place of articulation includes the following modifications of consonants:

— alveolar [t, d, n, l, s, z] become dental before interdental [ð, θ] (eighth, breadth, on the, all the, guess that, does that);

— alveolar [t, d] become post-alveolar before post-alveolar [r] (true, dream);

— alveolar [s, z] become post-alveolar before apical forelingual [ʃ] (this shelf, does she);

— alveolar [t, d] become fricative before palatal mediolingual [j] (graduate, congratulate);

— nasal [m, n] become labiodental before labiodental [f, v] (com- fort, infant);

— nasal [n] becomes dental before interdental [θ] (seventh);

— nasal [n] becomes velar before backlingual [k] (think);

— nasal [n] becomes palato-alveolar before palato-alveolar [tʃ, dʒ] (pinch, change).

2) Assimilation affecting the manner of articulation includes the following modifications of consonants:

— loss of plosion in the sequence of two stops [p, t, k, b, d, g] (and dad, that tape, fact) or in the sequence of a stop and an affricate (a pointed chin, a sad joke);

— nasal plosion in the combination of a plosive consonant and a nasal sonorant (sudden, happen, at night, submarine, let me);

— lateral plosion in the sequence of an occlusive consonant and a lateral sonorant (settle, please, apple);

— anticipating lip-rounded position in the combination of consonants [t, d, k, g, s] and a sonorant [w] (quite, swim, dweller).

3) Assimilation affecting the work of the vocal cords includes the following modifications of consonants:

— progressive partial devoicing of the sonorous [m, n, l, w, r, j] before voiceless [s, p, t, k, f, θ, ʃ] (small, slow, place, fly, sneer, try, throw, square, twilight, pure, few, tune, at last, at rest);

— progressive voicing or devoicing of the contracted forms of the auxiliary verbs *is*, *has* depending on the preceding phoneme (That's right. Jack's gone. John's come.);

— progressive voicing or devoicing of the possessive suffixes -'s /-s', the plural suffix -(e)s of nouns or the third person singular ending -(e)s of verbs according to the phonetic context (Jack's, Tom's, Mary's, George's; girls, boys, dishes, maps; reads, writes, watches);

— progressive voicing or devoicing of the suffix -ed depending on the preceding sound (lived, played, worked);

— regressive voicing or devoicing in compound words (gooseberry, newspaper);

— regressive voicing or devoicing in closely connected pairs of words, which usually include two functional words or a combination of a notional and a functional word (I have to do this. She's fine. Of course.).

It's important to mention that English consonants are not subjected to voiced-voiceless or voiceless-voiced assimilation within non-compound words (anecdote, birthday, obstinate) or in free combinations of two notional words (sit down, this book, these socks, white dress).

II. Accommodation is the adaptive modification of a consonant under the influence of a neighbouring vowel which includes the following changes:

— labialization of consonants under the influence of the following back vowels [ɔ, o:, u, u:, a:], resulting in lip rounding (pool, rude, ball, car);

— labialization of consonants under the influence of the following or preceding front vowels [ɪ, i:], resulting in lip spreading (tea — eat, feet — leaf , keep — leak, pill — tip);

— palatalization of consonants under the influence of front vowels [ɪ, i:] (cf: part — pit, top — tip, far — feet, hard — hit, chance — cheese).

III. Elision is a complete loss of sound in the word structure in connected speech. The following examples of consonant elision are observed in modern English:

— loss of [h] in personal and possessive pronouns he, his, her, hers and the forms of the auxiliary verb have (What has he done?);

— loss of [l] when preceded by [o:] (always);

— loss of plosives [p, t, k, b, d, g] in clusters followed by another consonant (next day, just one, last time, old man);

— loss of [θ, ð] in clusters with [s, z, f, v] (months, clothes, fifth, sixth);

— loss of [v] before other consonants in rapid speech (give me your pen).

IV. Insertion is a process of sound addition to the word structure. There are the following cases of this consonant modification type in English:

— linking [r], which reveals its potential pronunciation (car‿owner);

— intrusive [r] pronounced in word combinations with vowels in the word-final and word-starting positions (china‿and glass);

— inserted [j] after word-final diphthongs gliding to [ɪ] (saying, trying);

— inserted [w] after word-final diphthongs gliding to [u] (going, allowing);

— inserted [tʃ, dʒ] instead of word-final [t, d] before [j] (could you).

Modifications of vowels in connected speech

The main types of sound modifications characterizing vowels are ***reduction*** and ***elision***.

I. Reduction is the weakening of vowels in unstressed positions, determined by the position of a vowel, the stress structure of a word or the tempo of speech. This type of vowel modification may be *qualitative*, *quantitative*, or *both*.

1. Quantitative reduction is the decrease of vowel quantity when its length is shortened under the influence of the following factors:

— word stress: vowels in unstressed positions are usually shorter (cf:

Is / he [hi:] or \ she to blame? vs. At 'last he [hi] has \ done it.);

— position of a vowel in a word: the positional length of English vowels is the longest in the end, shorter before a lenis consonant, and the shortest before a fortis consonant (cf: he [hi:] — heel [hi·l] — heat [hit]).

2. Qualitative reduction is the loss of vowel quality (colour) which generally results in the following changes:

— reduction of the vowels of full value to the neutral sound [ə] in unstressed positions (analyze ['ænəlaız] — analysis [ə'nælısıs]);

— slight nasalization of vowels preceded or followed by nasal consonants [n, m] (no, my, can, come).

II. Vowel elision (zero reduction) is the complete omission of the unstressed vowel which is realized in connected speech under the influence of tempo, rhythm and style of speech. It usually occurs:

— in notional words within a sequence of unstressed syllables (his- tory ['hıstk̆rı] → ['hıstrı], territory ['terıtk̆rı] → ['terıtrı]);

— in notional words within unstressed syllables preceding the stressed one (correct [kə'rekt] → [k'rekt], suppose [sə'pəuz] → [s'pəuz]);

— in unstressed form words within a phrase (Has he done it? [hæz hi· / dʌn ıt] → [həz hı / dʌn ıt] → [əz ı / dʌn ıt] → [zı / dʌn ıt]).

Complex vowel and consonant modifications

Contemporary modifications of sounds in English include the cases of complex sound modifications with both vowels and consonants. They are quite difficult to classify.

For example, here belong the pronunciation of the construction ‘be going to’, the Infinitive after the verb ‘want’, and the verbal form ‘have got to’ in rapid speech:

I want to drink. [aɪ 'wɔnə 'drɪnk]

We’ve got to go there. [wɪv 'gɔtə 'gəu ðɛə]

He’s going to come. [hɪz 'gɔnə 'kʌm]

Theme 4. Syllabic structure of English words

List of Issues Discussed:

1. **The Syllable: Generalities.**
2. **Syllable Formation.**
3. **Syllable Division (Phonotactics).**
4. **Functional Aspect of the Syllable.**

1. The Syllable: Generalities

It is generally known that speech is a continuum. However it can be broken into minimal pronounceable units into which sounds show a tendency to cluster or group themselves. These smallest phonetic groups are given the names of syllables. Being the smallest pronounceable units, the syllables are capable of forming language units of greater magnitude, i. e. morphemes, words and phrases. Each of these units is characterized by a certain syllabic structure. Consequently we might say that a meaningful language unit has two aspects: *syllable formation* and *syllable division* which form a dialectical unity.

The study of the syllable has for a long time occupied an important place in linguistics as a field of theoretical investigation.

Since ancient times great interest has been paid to syllabic structure of utterances in connection with the problems of rhetoric, public speeches and the art of versification. The first attempt to examine syllables was made by ancient Greeks. Linguistic investigations of the problems of nature of the syllable, the questions of syllable structure and division of words into syllables were not studied and even neglected. At the beginning of the 20th century the outstanding representatives of physiological experimental phonetics G. Panconcelli and Scripture E. W. wrote that the syllable was a fiction created by linguists and psychologists, that all the attempts to understand and represent it phonetically were and would remain fruitless. At the end of the 19th and at the beginning of the 20th century there appeared the first laboratories of experimental phonetics. Syllables began to be studied with the help of electroacoustic devices and apparatuses — electric kymographs, oscillographs, spectrographs, etc. Various theories of syllable production and the division of words into syllables appeared.

One of the first theories brought up for discussion was the so-called ***expiratory syllabic theory***. According to expiratory theory each syllable is accompanied by an independent uninterrupted act of exhalation push. The number of syllables and the

number of exhalations are equal. At the same time E. Sievers didn't reject the effect of variations in the degree of sonority. Expiratory theory was often criticized by different scientists. It was mentioned the number of syllables and the number of expiratory pushes may coincide, but not obligatory. Experimental data proved that there were many cases when two or more syllables were pronounced within one act of exhalation.

Rather widespread, especially was ***the sonority theory*** of syllable production and syllable division. According to this theory the main characteristic feature of the syllable is sonority. The most sonorous sound in the syllable forms the peak of sonority, while the other sounds in the syllable have minimum of sonority. The theory of sonority was rather popular as it made it possible to distinguish syllables in a word. But it is to be taken into consideration that the degree of sonority of vowels varies in different positions in the word and this theory does not help to define the boundary between the syllables in a word. The ***theory of muscular tension*** was universally acknowledged and supported by many scientists. The core of the theory of muscular tension was the affirmation of the leading role of pronouncing effort in the formation of a syllable. This theory was completed and logically set forth by some scientists. Sounds in connected speech are pronounced with alternative intensification and slackening of muscular tension. Each peak of intensification with the following slackening of tension forms a syllable. Sounds that are pronounced with intensification of muscular tension are termed pitch sounds. Thus an articulatory syllable is an arc of tension. The pitch sound is the centre of the syllable and of the arc of tension. The tension in this arc is gradually increasing from the beginning to the centre of the syllable and then is gradually decreasing to its end. It was possible to assume that sounds might have different functions in fusing a syllables into a solid, complete speech unit and in dividing words into syllables.

The point is that the syllable is a fairly complicated phenomenon and like the phoneme it can be studied on four levels: acoustic, articulatory, auditory and functional and so it can be approached from different points of view. This fact gave rise to a number of theories the most consistent of which are: the so-called expiratory theory, experimentally proved by R. H. Stetson; the sonority theory put forward by O. Jespersen; the theory of muscular tension which was sketched by L. V. Shcherba and modified by V. A. Vasilyev, and the loudness theory, worked out by N. I. Zhinkin. Each of these theories is (in either explicit or implicit way) based on the idea of pulses the structure of which form what can be called an arc which correlates with the level of speech production and can be identified on the level of perception. Since the syllable is not a simple concept no phonetician has succeeded so far in giving an exhaustive and adequate explanation of what the syllable is. In short, there exist *two points of view*:

1. Some linguists consider the syllable to be a purely articulatory unit which lacks any functional value. This point of view is defended on the grounds that the boundaries of the syllable do not always coincide with those of the morphemes.

2. However the majority of linguists treat the syllable as the smallest pronounceable unit which can reveal some linguistic function.

NB!!! The articulatory level of analysis suggests the existence of universals, that is categories applicable for all languages, while the functional level of analysis suggests treating each language separately, because as A. Gimson points out a similar sound sequence can be defined differently in different languages.

While spoken language words can be decomposed into phones, there seem to be other layers of structure that are relevant to how spoken languages function. One such layer is made up of units called **syllables**. Thus, words can contain multiple syllables, and each syllable can contain multiple phones. Of course, some words may have only one syllable, such as the English words [bæt] *bat* and [prɪnts] *prints*, and some syllables may have only one phone, such as the English words [o] *owe* and [ɔ] *awe*.

As a unit of structure, syllables are often abbreviated with the Greek letter **sigma σ**, and within a transcription, the boundaries between syllables are notated with the IPA symbol [.], as in the transcription [kæ.nə.də] *Canada*. Note that the syllable boundary mark [.] is only needed between syllables; nothing extra is needed to mark the beginning of the first syllable or the end of the last syllable.

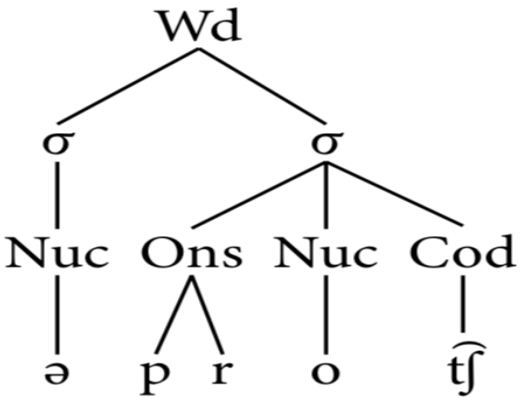
The definition of the syllable from the functional point of view makes it possible to single out the following features of the syllable: a) the syllable is a chain of phonemes of varying length; b) the syllable is constructed on the basis of contrast of its constituents (which is usually of vowel consonant type); c) the nucleus of the syllable is a vowel, the presence of consonants is optional; there are no languages in which vowels are not used as syllable nuclei, however there are languages in which this function can be performed consonants; d) the distribution of consonants in syllable structure follows the rules which are specific for a particular language.

The loudest, most prominent position within a syllable is called the **nucleus** (abbreviated here as **Nuc**), which is usually filled by a vowel in most languages. However, some languages, like English, allow **syllabic consonants** in the nucleus, as in the English word [bɹ̩d] *bird* and the second syllables of [bɒ.tl̩] *bottle* and [bɒ.tm̩] *bottom*.

The remaining phones in the syllable (if any) make up the **margins**: the **onset (Ons)** on the left of the nucleus and the **coda (Cod)** on the right. The margins of the syllable can each be empty, or they may contain one or more consonant phones. A margin with only one phone is called **simple**, and a margin with two or more phones is called **complex**.

Thus, in the English word [ə.pro͡ʧ] *approach*, the first syllable [ə] has no onset or coda, while the second syllable [pro͡ʧ] has a complex onset [pr] and a simple coda [t͡ʃ] (recall that an affricate counts as a single phone not two).

Syllable structure is often shown graphically in a tree diagram, with each syllable having its own σ node, connected down to the next level of onsets, nuclei, and codas, which are in turn connected down to the level of the phones that they contain. Sometimes, the word level is also shown explicitly above the syllables, abbreviated here as **Wd**.



A tree diagram: Syllable structure for the English word approach.

The most common analysis of syllables is that every syllable must have a nucleus, which always contains at least one phone. Though affricates count as a single phone in margins, diphthongs usually count as two phones, but the details of how to treat such complex phones depend on the language and the assumptions underlying the analysis.

Note that while speakers often have consistent intuitions about how many syllables a word has and where the boundaries are, the physical reality of their speech does not always match these intuitions. For example, some English speakers claim that the word *hire* has one syllable [haɪr], while *higher* has two [haɪ.ɻ̩], and yet, when these speakers hear recorded samples of their own pronunciation of these two words, they often cannot reliably distinguish one from the other. Many other English speakers think both words have one syllable or both have two syllables. There are lots of similar English words with this murky behaviour, mostly words with a diphthong followed by an approximant: [aʊr]/[paʊr] *hour/power*, [aʊl]/[taʊl] *owl/towel*, [vaɪl] *vile/vial*, etc.

Because of these and other issues, syllables have a somewhat questionable status. It seems that they are more abstract and conceptual rather than concrete and physical. They seem to be a way for speakers to organize phones into useful linguistic units for the purposes of production or processing, which may not necessarily have a consistent measurable impact on the actual pronunciation. That is, syllables may have psychological reality without having physical reality.

Syllable structure can be notated in plain text without tree diagrams using **CV-notation**, with one C for each phone in the margins and one V for each phone in the nucleus (note that V is typically used in the nucleus even if it represents a syllabic consonant). Thus, the syllable structure of [ə.pro͡ʧ] could be represented as V.CCVC rather than with a full tree diagram.

A syllable with no coda, such as a CV or V syllable, like English [si] *see* and [o] *owe*, is often referred to as an **open syllable**, while a syllable with a coda, such as CVC or VC, like English [hæt] *hat* and [it] *eat*, is a **closed syllable**. A syllable with no onset, such as V or VC, like English [o] owe and [it] eat, is called **onsetless**. There is no special term for a syllable with an onset.

2. Syllable Formation

In English syllable formation is based on the phonological opposition vowel – consonant. Vowels are usually syllabic while consonants are not with the exception of [l], [m], [n], which become syllabic if they occur in an unstressed final position, proceeded by a noise consonant, as in *[ga:dn] garden*.

The structure of the syllable is known to vary because of the number and arrangement of consonants. In English four types of syllables are distinguished:

1) open – *no* [nəʊ] CV

2) closed – *odd* [ɒd] VC

3) covered – *note* [nəʊt] CV(C)

4) uncovered – *oak* [əʊk] V(C)

Here we should point out that due to its structure the English language developed the closed type of syllable as the fundamental one. The structure of the English syllable reveals variations in the number of prevocalic consonants from 1 to 3 and post vocalic consonants from 1 to 5.

As to the number of syllables in the English word it can vary from one to eight, like in [kʌm] come, [ˈsɪtɪ] city, [ˈfæməlɪ] family, [sɪmˈplɪsɪtɪ] simplicity, [ʌnˈnætʃrəlɪ] unnaturally, [ɪnkəmˌpætəˈbɪlətɪ] incompatibility, [ʌnɪnˌtelɪdʒɪˈbɪlɪtɪ] unintelligibility.

3. Syllable Division (Phonotactics)

Syllabic structure of a language is patterned like its phonemic structure, which means that the sounds of a language can be grouped into syllables according to certain rules. The part of phonetics that deals with this aspect of a language is called ***phonotactics***. Phonotactic possibilities of a language determine the rules of syllable division.

What are phonotactic constraints? Phonotactics is a part of Phonology and deals with the possibilities in which syllables can be created in a language. Phonotactics take care of the rules and restrictions which define what types of sounds are allowed to occur next to each other, in terms of syllable structure, consonant clusters and vowel sequences. Therefore, words in languages aren't just randomized segments of sounds, the sound sequences a language follows are a systematic and predictable part of its structure. All languages have a set of constraints. Every language differs in what is accepted as a well-formed consonant cluster. In English, for example, no word begins with /kn/ nowadays. Nasal consonants are not allowed to occur as the second consonant in an onset consonant cluster, unless the cluster starts with an /s/. In times of Anglo-Saxon, this consonant cluster was permissible, which made words like "knot" or "knight" originate, but drop out later in time.

The English language has a set of fourteen constraints on phonotactics. Firstly, a well-formed English word has to be made up of at least one syllable. The English language allows to have one or more consonants in the onset or coda, but without any consonants, a vowel is still eligible to be a syllable by itself (as the first syllable in *apart*). Hence, all English words must contain at least one syllable and have to contain at least

one vowel. Another example for a constraint is the rule of three-consonant clusters that have to start with an /s/. Three-consonant clusters are the highest number of consonants that are allowed next to each other in English onsets. Unless the cluster starts with an /s/, it is not possible to create an eligible onset. The second consonant should be a voiceless stop, such as [p], [t] or [k] and the third consonant must be a liquid or a glide, such as [1], [r], [j] or [w].

The amount of syllables which can be perceived by the listener from a given sequence of phonemes, and the limits on the talker's ability on how to pronounce segments of sounds as one syllable, are the main reasons why phonotactic constraints exist. Therefore, we not only want the listener to perceive the amount and types of phonemes in the word, but also that it consists of a certain amount of syllables. What a speaker wants to convey with the production of a word like "trump" is not only the amount and types of phonemes that it consists of, it is also the fact that it happens to be monosyllabic. The Onset of "trump" /tr/ is a voiceless plosive followed by a liquid. It is not a problem to pronounce this sequence for English speakers. However, if both phones in the onset swapped positions, resulting in /rt/, it would be hard to pronounce this segment and additionally, it cannot be pronounced in a way which results in the segment being monosyllabic before the vowel.

How Languages build Syllables To define whether a syllable is eligible for the language concerned, the so-called sonority comes into use. Sonority is about the relative loudness of a spoken sound. The sonority is basically the tool for syllable creation, it defines a loudness hierarchy on which words are based on. The hierarchies are especially important when analysing the structures of syllables. It shapes the form of both onsets and codas. An example is the loudness of [a] compared with the loudness of [t], A vowel like [a] is an open vowel, meaning that the vocal tract is open during pronunciation and that large amounts of acoustic energy can be emitted. On the flipside are voiceless oral stops since it is impossible to emit large amounts of acoustic energy when the vocal tract is closed during the pronunciation. If both of the examples would be screamed, it should be clear that [a] is definitely higher ranked in the hierarchy than [t], since [t] can't be screamed.

Next is the sonority hierarchy, to get an insight of the loudness ranking. The hierarchy can be split in the middle, differentiating between sonorants (Low vowels [a, ae], high vowels [i, u], glides [j w] and liquids [1 r]) and obstruents (Voiced fricatives [v z], voiceless fricatives [f s], voiced plosives [b d g] and voiceless plosives [p t k]). Sonorants are typically voiced, making approximants, nasal stops and vowels fall into the louder category. The less sonorant phonemes are called obstruents, which are usually oral stops and fricatives. Generally, phonemes gain more or less sonority depending on their acoustic properties. The most sonorous sounds are vowels which are pronounced with an open mouth, such as [a] and [ae]. The least sonorous vowels are vowels that are pronounced with the mouth closed like [i] or [u]. Followed by the vowels, are the consonants. The most sonorous consonants are the liquids [1 r], the least sonorous, and therefore the bottom of the hierarchy, are the voiceless plosives [ptk].

The phonotactic principle that aims to outline the structure of the syllable in terms of sonority is called the "Sonority Sequencing Principle". To create a syllable, a few things must be considered. The center of a syllable is always the nucleus, which is usually a vowel. This leads the center of the syllable to a peak of loudness, which is

called “The Sonority Peak”, the most sonorous segment of a syllable. In addition, the peak has to be preceded and, or followed by a sequence of consonantal segments, with a progressive decrease in the sonority hierarchy and therefore in loudness.

An example for a monosyllabic word is “trump [trʌmp]”. The words scheme is *CCVCC,* a therefore has a double consonant onset, a single vowel as the nucleus and a double consonant coda. This graph displays the sonority of each phone during the pronunciation of the given word. At first, the sonority is at its lowest due to the voiceless plosive [t], which belongs to the obstruents and the least sonorous sounds in the hierarchy. Next, is [r], which belongs to the sonorants. In the centre of the word is the low vowel [ʌ], which produces the most sonorous sound in the monosyllabic word “trump”. After that, a nasal [m] is followed by another voiceless plosive [p], which makes the sonority decrease towards the edge of the graph. Finally, the sonority peak can be seen during the pronunciation of the nucleus, with decreasing sonority towards both edges of the graph. The first and last consonants are both ranked at the bottom of the sonority hierarchy.

The sonority sequencing principle has an exception, and that is the behaviour of /s/. An /s/ is one of the English consonants, which cannot become the nucleus, or syllabic. The exception states the behaviour of three consonant clusters. First, all three consonant clusters have to start with an /s/. Additionally, nasals cannot occur as the second consonant in a consonant cluster at the onset, unless the first consonant is /s/, as in “snot”. If it is not a nasal, the second consonant has to be a voiceless oral stop like [p], [t], or [k]. At last, the third consonant has to be a liquid or a glide like [1], [r], [j] or [w]. Due to this, there are no words in English that begin with /bm/ or /dn/. Other languages do not have this kind of constraint, like the German “Knoten” for example. However, the English vocabulary contains words like “knot” or “knight”, which show clusters that should be forbidden. The reason for words like these, is the time of Old English, which was around the 13th century. “Knight” was actually pronounce as /kniht/, until it became /najt/ in Modern English. Old English also allowed an /h/ finally and before consonants, Modern English does not. As a result of this change, the /h/ disappeared in words like “night”, “bought” and “sigh” and became an /f/ in words like “tough” or “enough”.

4. Functional Aspect of the Syllable

Now we shall consider two very important functions of the syllable.

The first is the *constitutive function*. It lies in the ability of the syllable to be part of a word or a word itself. Syllables form language units of greater magnitude, that is words, morphemes and utterances. In this respect two things should be emphasized. First, the syllable is the unit within which the relations between the distinctive features of the phonemes and their acous-tic correlates are revealed. Second, within a syllable (or a sequence of syllables) prosodic characteristics of speech are realized which form the stress pattern of a word and the rhythmic and intonation structure of an utter-ance. In sum, the syllable is a specific minimal structure of both segmental and suprasegmental features. The other function of the syllable is its *distinctive function*. The syllable is

characterized by its ability to differentiate words and word-forms. To illustrate this a set of minimal pairs should be found so that qualitative and/or quantita-tive peculiarities of certain allophones should indicate the beginning or the end of the syllable.

So far only one minimal pair has been found in English to illustrate the word distinctive function in the syllable, i. e. [ˈnaɪtreɪt] nitrate – [naɪt-ˈreɪt] night-rate. The distinction here lies in:

a) the degree of aspiration of [t] sound which is greater in the first mem-ber of opposition than in the second;

b) allophonic difference of [r], in the first member of opposition it is slightly devoiced under the influence of initial [t];

c) length of the diphthong [al], in the second member of the opposition it is shorter because the syllable is closed by a voiceless plosive So the syllable division changes the allophonic contents of the word be-cause the realization of the phoneme in different syllable positions is different.

So the syllable division changes the allophonic contents of the word because the realization of the phoneme in different syllable positions is different. The analogical distinction between word combinations can be illustrated by many more cases: *an aim – a name*, *an ice house – a nice house*, *peace talks – pea stalks*, *plate rack – play track*.

Sometimes the difference in syllabic structure might differentiate the semantic structure of an utterance: *I saw her eyes. – I saw her rise. I saw the meat. – I saw them eat.*

Thus, on the functional level of description the syllable could be considered as the smallest pronounceable unit with potential linguistic importance. That is why it reveals its functional value occasionally. By way of conclusion the following peculiarities of the syllabic structure of English are emphasized: 1) syllabic boundary is inside intervocalic consonant preceded by a short checked vowel; 2) the sonorants [1], [m], [n] are syllabic, if they are preceded by noise consonants: *little, blossom, sudden*; 3) the typical and most fundamental syllable structure is of (C)CVC-type.

Learners of English are highly recommended to be aware of the regularities govern-ing the structure of monosyllabic and polysyllabic words. Wrong syllable division on the articulatory level may lead to inadequate perception of phrases and consequently to misunderstanding.

Theme 5. Accentual structure of English words

List of Issues Discussed:

1. **The Nature of Stress.**
2. **Placement of Stress within the Word.**
3. **Functional aspect of word stress.**

1. The Nature of Stress

The ability of understanding speech involves the ability of controlling the sound system. One of the important elements of the sound system is stress.

P. Ladefoged and K. Johnson in their book "A Course in Phonetics" state that stress is "*A suprasegmental feature of utterance. It applies not to individual vowels and consonants but to whole syllable wherever they might be. A stress syllable is pronounced with a greater amount of energy than an unstressed syllable and is more prominent in the flow of speech*".

The problem with stress is that if a non-native speaker produces a word with the wrong stress pattern, an English listener may have difficulty in understanding the word. This fact is emphasized by O'Conner when he states that stressing the wrong syllable damages the form of the word and may make it very difficult to hear and understand.

Stress is defined as the degree of force used in the pronunciation of a certain syllable; as a capacity of the pronunciation for the speaker and the higher sound for the listener. There is a strong relationship between stress and syllable: stressed syllable is produced with strong energy which makes it unique.

The essential characteristic of stressed syllable is prominence. This prominence is affected by *four important factors*:

1. *Loudness* is a component of stressed syllable. Stresses syllables are all louder than unstressed ones. This is a direct result of speech production factors. Most people seem to feel that stressed syllables are louder than unstressed syllables; in other words, loudness is a component of prominence. In a sequence of identical syllables, if one syllable is made louder than the others, it will be heard as stressed. However, it is important to realise that it is very difficult for a speaker to make a syllable louder without changing other characteristics of the syllable such as those explained below (2-4); if one literally changes only the loudness, the perceptual effect is not very strong.

2. *Length* is one of the affective component in the prominence. A stressed syllable has a longer duration and strong vowels than unstressed syllable. If one of the syllables is made longer than the others, there is quite a strong tendency for that syllable to be heard as stressed.

3. *Pitch* is a very important part of perceptual characteristic of speech sound. Each syllable of the word is produced either as low or high pitched. Stressed syllable is resulted as higher pitch which makes it prominent. Every voiced syllable is said on some pitch; pitch in speech is closely related to the frequency of vibration of the vocal folds and to the musical notion of low- and high-pitched notes. It is essentially a perceptual characteristic of speech. If one syllable is said with a pitch that is noticeably different

from that of the others, this will have a strong tendency to produce the effect of prominence. For example, if all syllables are said with low pitch except for one said with high pitch, then the high-pitched syllable will be heard as stressed and the others as unstressed. To place some movement of pitch (e. g. rising or falling) on a syllable is even more effective in making it sound prominent.

4. *Vowel quality* is one of the affective part in determining the prominence of stressed syllable. Stressed syllable contains a vowel that is different from other syllables around it. So that, the prominence of stressed syllable can be showed by comparing it with other syllables near it. A syllable will tend to be prominent if it contains a vowel that is different in quality from neighbouring vowels. This effect is not very powerful, but there is one particular way in which it is relevant in English: the previous unit explained that the most frequently encountered vowels in weak syllables are [ə], [i], [u] (syllabic consonants are also common). We can look on stressed syllables as occurring against a "background" of these weak syllables, so that their prominence is increased by contrast with these background qualities.

Generally, these four factors work together in combination, although syllables may sometimes be made prominent by means of only one or two of them. Experimental work has shown that these factors are not equally important; the strongest effect is produced by pitch, and length is also a powerful factor. Loudness and vowel quality have much less effect.

Up to this point we have talked about stress as though there were a simple distinction between "stressed" and "unstressed" syllables with no intermediate levels; such a treatment would be *a two-level analysis of stress*. Usually, however, we have to recognise one or more intermediate levels. It should be remembered that in this unit we are dealing only with stress within the word. This means that we are looking at words as they are said in isolation, which is a rather artificial situation: we do not often say words in isolation, except for a few such as 'yes', 'no', 'possibly', 'please' and interrogative words such as 'what', 'who', etc. However, looking at words in isolation does help us to see stress placement and stress levels more clearly than studying them in the context of continuous speech.

Let us begin by looking at the word 'around' [ə'raʊnd], where the stress always falls clearly on the last syllable and the first syllable is weak. From the point of view of stress, the most important fact about the way we pronounce this word is that on the second syllable the pitch of the voice does not remain level, but usually falls from a higher to a lower pitch. We can diagram the pitch movement as shown below, where the two parallel lines represent the speaker's highest and lowest pitch level. The prominence that results from this pitch movement, or tone, gives the strongest type of stress; this is called *primary stress*.

In some words, we can observe a type of stress that is weaker than primary stress but stronger than that of the first syllable of 'around'; for example, consider the first syllables of the words 'photographic' [fəʊtogræfik], 'anthropology' [ænθrəpɒlədʒi]. The stress in these words is called *secondary stress*. It is usually represented in transcription with a low mark (ˌ) so that the examples could be transcribed as [ˌfəʊtoˈgræfik], [ˌænθrəˈpɒlədʒi]. Thus two levels of stress are identified: primary and secondary; this also implies a third level which can be called unstressed and is regarded as being the absence of any recognisable amount of prominence. These are the three levels that will

be used in describing English stress. However, it is worth noting that unstressed syllables containing [o], [i], [u], or a syllabic consonant, will sound less prominent than an unstressed syllable containing some other vowel. For example, the first syllable of 'poetic' [pəʊ 'etik] is more prominent than the first syllable of 'pathetic' [pə 'θetik]. This could be used as a basis for a further division of stress levels, giving us a third ("tertiary") level. It is also possible to suggest a tertiary level of stress in some polysyllabic words. To take an example, it has been suggested that the word 'indivisibility' shows four different levels: the syllable [bil] is the strongest (carrying primary stress), the initial syllable [in] has secondary stress, while the third syllable [viz] has a level of stress which is weaker than those two but stronger than the second, fourth, sixth and seventh syllable (which are all unstressed). Using the symbol to mark this tertiary stress, the word could be represented like this: [ˌindi◌̩vˌizə'biləti].

2. Placement of Stress within the Word

In order to decide on stress placement, it is necessary to make use of some or all of the following information: 1) whether the word is morphologically simple, or whether it is complex as a result either of containing one or more affixes (i.e. prefixes or suffixes) or of being a compound word; 2) what the grammatical category of the word is (noun, verb, adjective, etc.); 3) how many syllables the word has; 4) what the phonological structure of those syllables is.

There are the following word stress rules:

1. *Nouns and adjectives with two syllables*

The rule: When a noun (a word referring to a person, thing, place or abstract quality) or an adjective (a word that gives information about a noun) has two syllables, the stress is usually on the first syllable.

Examples:
table /TA-ble/
scissors /SCI-ssors/
pretty /PRE-tty/,
clever /CLE-ver/

Exceptions: Unfortunately, there are exceptions to this rule. It could be that a word was borrowed from another language or it could be totally random. You just have to learn these “outsiders” by heart. Here are three words you can start with:

hotel /ho-TEL/
extreme /ex-TREME/
concise /con-CISE/

2. *Verbs and prepositions with two syllables*

The rule: When a verb (a word referring to an action, event or state of being) or a preposition (a small word that comes before a noun, pronoun or the “-ing” form of a verb, and shows its relation to another word or part of the sentence) has two syllables, the stress is usually on the second syllable.

Examples:
become / be-COME
provide / pro-VIDE
aside /a-SIDE/
between /be-TWEEN/

3. *Words that are both a noun and a verb*

The rule: Some words in English can be both a noun and a verb. In those cases, the noun has its word stress on the first syllable, and with the verb, the stress falls on the second syllable.

If you've been paying attention, you'll see that this rule is a derivation from the prior two sections. However, this is a separate section since these pairs of words are relatively common in English and they're likely to cause misunderstanding due to the same spelling.

Examples:
a present /PRE-sent/ (a gift) vs. to present /pre-SENT/ (give something formally)
He gave me a present.
He presented the prize.

a suspect /SU-spect/ (someone who the police believe may have committed a crime) vs to suspect /su-SPECT/ (to believe that something is true, especially something bad)
The suspect was caught by the police.
They suspect him of a crime.

There are, however, exceptions to this rule. For example, the word "respect " has a stress on the second syllable both when it's a verb and a noun.

4. *Three syllable words ending in "er" and "ly"*

The rule: Words that have three syllables and end in "-er" or "-ly" often have a stress on the first syllable.

Examples:
orderly /OR-der-ly/
quietly /QUI-et-ly/
manager /MA-na-ger/

5. *Words ending in "ic," "sion" and "tion"*

The rule: When a word ends in "ic," "sion" or "tion," the stress is usually on the second-to-last syllable. You count syllables backwards and put a stress on the second one from the end.

Examples:
creation /cre-A-tion/
commission /com-MI-ssion/

photographic /pho-to-GRA-phic/

6. *Words ending in "cy," "ty," "phy," "gy" and "al"*

The rule: When a word ends in "cy," "ty," "phy," "gy" and "al," the stress is often on the third to last syllable. Similarly, you count syllables backwards and put a stress on the third one from the end.

Examples:
democracy /de-MO-cra-cy/
photography /pho-TO-gra-phy/
logical /LO-gi-cal/
commodity /com-MO-di-ty/
psychology /psy-CHO-lo-gy/

7. *Compound nouns*

The rule: In most compound nouns (a noun made up of two or more existing words), the word stress is on the first noun.

Examples:
classmate / CLASS-mate
armchair / ARM-chair
goldfish / GOLD-fish

8. *Compound adjectives and verbs*

The rule: In most compound adjectives (a single adjective made of more than one word and often linked with a hyphen) and compound verbs (a multi-word verb that functions as a single verb), the stress is on the second word.

Examples:
old-fashioned /old-FA-shioned/
understand /un-der–STAND/

9. *Words made from a basic word form (which we will call the stem), with the addition of an affix*

Affixes are of two sorts in English: prefixes, which come before the stem (e. g. prefix 'un-' + stem 'pleasant' → 'unpleasant') and suffixes, which come after the stem (e. g. stem 'good' + suffix '- ness' → 'goodness'). Affixes have one of three possible effects on word stress: 1) the affix itself receives the primary stress (e. g. 'semi-' + 'circle' [sɜ:kl] → 'semicircle' ['semsɜ:kl]; '-ality' + 'person' ['pɜ:sn] → 'personality' ['pɜ:sn'ælәti]); 2) the word is stressed as if the affix were not there (e. g. 'pleasant' ['pleznt], 'unpleasant' [ʌn'pleznt]; 'market' ['mɑ:kit], 'marketing' ['mɑ:kitiŋ]); 3) the stress remains on the stem, not the affix, but is shifted to a different syllable (e. g. 'magnet' ['mægnәt], 'magnetic' [mæg'netik]).

Suffixes. One of the problems that we encounter is that we find words which are obviously complex but which, when we try to divide them into stem + affix, turn out to have a stem that is difficult to imagine as an English word. For example, the word

'audacity' seems to be a complex word – but what is its stem? Another problem is that it is difficult in some cases to know whether a word has one, or more than one, suffix: for example, should we analyse 'personality' from the point of view of stress assignment, as [pɜ:sn+æləti] or as [pɜ:sn+æl+əti]? In the study of English word formation at a deeper level than we can go into here, it is necessary for such reasons to distinguish between a stem (which is what remains when affixes are removed), and a root, which is the smallest piece of lexical material that a stem can be reduced to. So, in 'personality', we could say that the suffix '-ity' is attached to the stem 'personal' which contains the root 'person' and the suffix 'al'. The suffixes are referred to in their spelling form.

There is a strong relationship between the placement of stress and the meaning, for example, there is a huge difference in meaning between ('address vs. add'ress) and ('content vs. con'tent). The difference of meaning can appear when these words are put in the sentences as below:

● Address

/ 'ædres /(n.) Do you know Ali's address? (The name of the place)

/ ə'dres / (v.) You are not allowed to address the president. (to direct speech to someone)

● Content

/ 'kɒntent /(n.) The content of your essay is fine. (what it contains)

/ kən'tent /(adj.) She was sitting reading a book , looking very content. (relaxed , peaceful)

One of the important functions of stress is to distinguish between compounds and phrases. Compounds generally have a primary stress on the first word while phrases have a primary stress on the second word. The difference in stress placement gives a clear indication of the meaning changes. Let's analyse the following examples. For the first example, there is a semantic difference between 'greenhouse / 'gri:nhaʊs /, a compound (a building used to growing plants) vs. green'house / gri:n'haʊs / a phrase (a house that its color is green). The second example includes 'Whitehouse / 'waɪthaʊs/, a compound noun which means (the house where the U.S president lives) which has a different meaning from white'house / waɪt'haʊs /, a phrase which means (the house that its color is green). The last one is 'blackbird / 'blækbɜ:rd /, a compound (a type of bird) which has a different meaning from black'bird / blæk'bɜ:rd / a phrase (a bird that its color is black).

Concerning sentence stress, some words seem to be more prominent than others depending on the information the speaker wants to convey. Stressing different word in the same sentence each time can completely change the meaning of it. Commenting on the fact above, M. Reed and J. M. Levis argue that sentence stress is "manipulated by the speaker, and is strongly related to the structuring of information in discourse". The information that is indented to be conveyed by the speaker must match with what the listener has in his mind. This view is supported by M. Reed and J. M. Levis who state

that “the placement of sentence stress reflects what a speaker assumes is in the consciousness of the hearer at the same time…”

For instance, P. Roach presents a sentence (You didn’t say anything about rates.) that can be explained in four ways:

1. You didn’t say anything about rates.

2. You didn’t say anything about rates.

3. You didn’t say anything about rates.

4. You didn’t say anything about rates.

The first utterance where the main sentence stress is placed on (you) is not you but maybe somebody else. The second utterance means that you didn’t want to say. The third one refers that you didn’t say (say) not (see or hear). The last one means that you didn’t say anything about (rates) not about models or colors.

3. Functional aspect of word stress

Word stress in a language performs three functions.

1. Word stress constitutes a word, it organizes the syllables of a word into a language unit having a definite accentual structure, that is a pattern of relationship among the syllables; a word does not exist without the word stress. Thus the word stress performs the constitutive function. Sound continuum becomes a phrase when it is divided into units organized by word stress into words.

2. Word stress enables a person to identify a succession of syllables as a definite accentual pattern of a word. This function of word stress is known as identificatory (or recognitive). Correct accentuation helps the listener to make the process of communication easier, whereas the distorted accentual pattern of words, misplaced word stresses prevent normal understanding.

3. Word stress alone is capable of differentiating the meaning of words or their forms, thus performing its distinctive function. The accentual patterns of words or the degrees of word stress and their positions form oppositions. There are about 135 pairs of words of identical orthography in English which could occur either as nouns (with stress on the penultimate syllable) or as verbs (with stress on the final syllable), the location of word stress alone being the differentiating factor.

Theme 6. Intonation in the English language: fundamentals

List of Issues Discussed:

1. Structure and Functions of Intonation.
2. Components of intonation.
3. The structure of intonation pattern.
4. Sentence Stress and rhythm.

1. Structure and Functions of Intonation

The flow of speech does not consist only of segmental units (speech sounds); there are also other phonetic means that characterize a sequence of speech sounds. They are called suprasegmental or prosodic means. Intonation is a complex unity of these prosodic features of speech: melody (pitch of the voice); sentence stress; temporal characteristics (duration, tempo, pausation); rhythm; timber (voice quality).

The term "prosody" is widely used in linguistic literature alongside with the term "intonation" but in the broad sense. Intonation organizes a sentence, determines communicative types of sentences and clauses, divides sentences into intonation groups, gives prominence to words and phrases, expresses contrasts and attitudes. There are no sentences without a particular intonation and we cannot express any meanings without it.

Intonation is a language universal. There are no languages which are spoken as a monotone, i.e. without any change of prosodic parameters, but intonation functions in various languages in a different way.

Intonation can be described on the acoustic level (in terms of its acoustic characteristics), on the perception level (in terms of the characteristics perceived by a human ear) and on the linguistic level (in terms of meanings expressed by intonation).

On the *acoustic level* pitch correlates with the fundamental frequency of the vibration of the vocal cords; loudness correlates with the amplitude of vibrations; tempo is a correlate of time during which a speech unit lasts. Each syllable of the speech chain has a special pitch colouring. Pitch movements are inseparably connected with loudness. Together with the tempo of speech they form an *intonation pattern* which is the basic unit of intonation. An intonation pattern contains one nucleus and may contain other stressed or unstressed syllables normally preceding or following the nucleus. The boundaries of an intonation pattern may be marked by stops of phonation that are temporal pauses. Intonation patterns serve to actualize syntagms in oral speech. The syntagm is a group of words which is semantically and syntactically complete. In phonetics actualized syntagms are called *intonation groups*.

It is very important to make the point that we are not interested in all aspects of a speaker's pitch; the only things that should interest us are those which carry some linguistic information. If a speaker tries to talk while riding fast on a horse, his or her pitch will make a lot of sudden rises and falls as a result of the irregular movement; this is something which is outside the speaker's control and therefore cannot be linguistically significant. Similarly, if we take two speakers at random we will almost certainly find that one speaker typically speaks with lower pitch than the other; the difference between

the two speakers is not linguistically significant because their habitual pitch level is determined by their physical structure. But an individual speaker does have control over his or her own pitch, and may choose to speak with a higher than normal pitch; this is something which is potentially of linguistic significance.

Not all stressed syllables are of equal importance. One of the syllables has the greater prominence than the others and forms the *nucleus* of an intonation pattern. Formally the nucleus may be described as a strongly stressed syllable which is generally the last strongly accented syllable of an intonation pattern and which marks a significant change of pitch direction that is where the pitch goes distinctly up or down.

We will begin by looking at intonation in the shortest piece of speech we can find – the single syllable. At this point a new term will be introduced: we need a name for a continuous piece of speech beginning and ending with a clear pause, and we will call this an *utterance*. We are going to look at the intonation of one-syllable utterances. These are quite common, and give us a comparatively easy introduction to the subject.

2. Components of intonation

The components of intonation can be viewed on the acoustic level. Each of them has its own acoustic correlate and can be objectively measured.

Pitch correlates with frequency of the vibrations of the vocal cords, loudness correlates with intensity, tempo correlates with time (duration) during which a speech unit lasts. Pitch is usually described as a system of tones (fall, rise, fall-rise and so on), pitch levels (keys, registers), which can be high, medium and low, and pitch ranges (intervals 2 between the highest and the lowest pitched syllables), which can be wide, normal and narrow.

Pitch performs the constitutive function within a sentence. It manifests itself in the fact that each syllable in a sentence has certain pitch and cannot exist without it. Simultaneously pitch performs the delimitative function both within a sentence and at its end. Within a sentence it consists in delimiting from each other its portions, which are known as sense-groups or intonation groups or syntagms. Variations of pitch at the end of a sentence delimit it from the following sentence.

Loudness is described as normal, increased or low.

Tempo includes rate of speech and pausation. The rate of speech can be normal, slow and fast. The parts of the utterance which are particularly important are usually pronounced at a slow rate, while in less important parts the rate of speech tends to be faster.

Any stretch of speech can be split into smaller segments by means of pauses. A *pause* is a complete stop of phonation. Pauses are classified according to their length, their position in the utterance and their function. In teaching English intonation, it is sufficient to distinguish the following types of pauses: − short pauses which may be used to separate intonation groups within a phrase; − longer pauses which normally manifest the end of the phrase; − very long pauses which are used to separate bigger phonetic units. Pauses made between two sentences are obligatory. They are longer than pauses between sense-groups and are marked by two parallel bars (||). Pauses made between sense-groups are shorter than pauses made between sentences. They are marked by one

bar (|). Pauses are usually divided into filled and unfilled, corresponding to voiced and silent pauses.

Functionally there may be distinguished syntactic pauses (which separate phonopassages, phrases, intonation groups), emphatic pauses (which serve to make some parts of the utterance especially prominent) and hesitation pauses (which are mainly used in spontaneous speech to gain some time to think over what to say next). Besides the segmentation of the speech continuum, pauses contribute to the temporal and rhythmical organization of speech (constitutive function).

All the components of intonation are closely interconnected in the processes of speech production and speech perception.

3. The structure of intonation pattern

The basic unit of intonation is an intonation pattern: pitch movements (which are inseparably connected with variations of loudness) and tempo. The **intonation pattern (intonation group/tone group**) is a word or a group of words characterized by a certain intonation pattern and is generally complete from the point of view of meaning.

A phrase (a sentence actualized in oral speech) can contain one or several intonation groups. The number of intonation groups depends on the length of the phrase and the semantic importance given to various parts of the phrase:

This ˈbed was ˈnot ˈslept ˌin.

ˌThis bed | was ˈnot ˈslept ˌin.

The **intonation pattern** consists of one or more syllables of various pitch levels and bearing a larger or smaller degree of prominence. Those intonation patterns that contain a number of syllables consist of the following parts:

The *pre-head* (includes unstressed and half-stressed syllables preceding the head);

The *head* (consists of the syllables beginning with the first stressed [1]syllable up to the last stressed syllable);

The *nucleus* (the last stressed syllable);

The *tail* (the unstressed and half-stressed syllables that follow the nucleus).

The head and the pre-head form the pre-nuclear part of the intonation pattern. According to the changes in the voice pitch pre-heads can be rising, mid and low.

Heads (scales) can be descending (when the pitch gradually descends to the nucleus), ascending (when the syllables form an ascending sequence) and level (when all the syllables are more or less on the same level). According to the direction of pitch movement within and between syllables, descending and ascending heads (scales) can be stepping, sliding and scandent.

The most important part of the intonation pattern is the nucleus, which carries nuclear tone. The intonation pattern cannot exist without it. The nucleus can be described as a syllable which is marked by a significant change in pitch direction (where pitch goes

distinctly up or down). It has greater prominence than the other syllables. The nucleus indicates the communicative centre of the intonation group, it defines the communicative type of the sentence and determines the semantic value of the intonation group. The communicative centre is associated with the most important word of the intonation group.

The nuclear tones are generally classified into simple (Low Fall, Low Rise, High Fall, High Rise), complex (Fall-Rise, Rise-Fall) and compound (Rise + Fall + Rise). Different phoneticians distinguish different nuclear tones which are considered to be the most important from their point of view. It is possible to give a very general overview of the basic nuclear tones.

The falling tones of any level and range convey completeness, finality, certainty and independence; they are categorical in character: Where is John? – He ˈhasn't ˌcome yet. The rising tones of any level and range are incomplete, uncertain and non-categorical. They convey the impression that the conversation is not finished and something else is to follow.

The rising tone is used when the speaker wants to encourage further conversation: ˈAre you ˌready? The rising tones are frequently used in polite requests, invitations, greetings, farewells and other cases of social interaction.

The Fall-Rise (it consists of a fall in pitch followed by a rise) is often used in English and expresses a variety of meanings. When used at the end of the phrase it asserts something and at the same time suggests that there is something else to be said: It's very interesting. – ˇYes.

This tone can also be used in non-final intonation groups. It indicates that another point is to follow: ˈWhen I ˈcome ˇback | we will ˈtalk about it again.

The Fall-Rise is also chosen by speakers when they want to refer to something already mentioned in the conversation or to the information shared by the interlocutors.

Level tone is used in short utterances when it conveys a feeling of saying something routine, uninteresting and boring. It also frequently used in intonation groups boundaries to convey non-finality.

Mid-level tone is particularly common in spontaneous speech. It may convey hesitation and uncertainty.

Rise-Fall and Rise-Fall-Rise tones add refinement to speech, but it is generally recommended to introduce them at the advanced level, when foreign learners have already mastered the basics of English intonation.

The tone of a nucleus determines the pitch of the tail. After a falling tone the rest of the intonation pattern is at a low pitch. After a rising tone the rest of the intonation pattern is in an upward pitch direction. The nucleus and the tail form what is called terminal tone.

The head, the pre-head and the tail are optional elements of the intonation pattern. An intonation pattern can consist of only one syllable, which is its nucleus.

The meaning of the intonation group is the combination of the meanings conveyed by the terminal part, the pre-nuclear part, the pitch level and the pitch range. Obviously the elements of the intonation pattern can be combined in various ways and express a variety of meanings.

4. Sentence Stress and rhythm

► ***Sentence Stress*** is actually the "music" of English, the thing that gives the language its particular "beat" or "rhythm". In general, in any given English sentence there will be particular words that carry more "weight" or "volume" (stress) than others. Words which provide most of the information are called *content/notional words*, and those words which do not carry so much information are called *function/structure/form words*. Content words are brought out in speech by means of *sentence-stress* (or *utterance-level stress*).

Sentence stress/utterance-level stress is a special prominence given to one or more words according to their 179 relative importance in a sentence/utterance. The general rule in all languages is that the most important information in a phrase or longer utterance will be highlighted, that is will receive prominence through some kind of accentuation of a particular word or a group of words.

Under normal, or unmarked, conditions, it is the *content words* (nouns, verbs, adjectives, adverbs) that are accentuated by pitch, length, loudness or a combination of the prosodic features. *Function words* (prepositions, articles, pronouns) and affixes (suffixes and prefixes) are <u>deemphasized</u> or backgrounded informationally by destressing them. When any word receiving stress has more than one syllable, it is only the word's most strongly stressed syllable that carries the sentence stress.

Function words usually have strong forms when they are:

a) at the end of the sentence, e. g. What are you looking <u>at</u>? Where are you <u>from</u>?

b) used for emphasis, e. g. Do you want this one? No. Well, which one <u>do</u> you want? <u>That</u> one.

c) used for contrast, He is working so hard. <u>She</u> is but not <u>he</u>. In ordinary, rapid speech such words can occur much more frequently in their weak form than in their strong form.

The main function of sentence stress is to single out *the focus/the communicative centre* of the sentence which introduces new information

Sentence Focus. Within a sentence/an intonation unit, there may be several words receiving sentence stress but only one main idea or prominent element. Speakers choose what information they want to highlight in an utterance/sentence. The stressed word in a given sentence which the speaker wishes to highlight receives prominence and is referred to as the (information) focus/the semantic center.

When a conversation begins, *the focus/the semantic center* is usually on *the last content word*, e. g. Give me a HELP. What's the MATTER? What are you DOING?

Words in a sentence can express *new information* (i. e. something mentioned for the first time (*<u>rheme</u>*)) or *old information* (i. e. something mentioned or referred to before (*<u>theme</u>*)). Within an intonation unit, words expressing old or given information (i. e. semantically predictable information) are unstressed and are spoken with lower pitch, whereas words expressing new information are spoken with strong stress and higher pitch. Here is an example of how prominence marks <u>new</u> versus <u>old</u> information. Capital letters signal new information (strong stress and high pitch):

A. I've lost my HAT.
B. What KIND of hat?

A. It was a SUN hat.
B. What COLOR sun hat?
A. It was YELLOW. Yellow with STRIPES.
B. There was a yellow hat with stripes in the CAR.
A. WHICH car?

So, to sum up, sentence stress helps the speaker emphasize the most significant information in his or her message.

► ***Speech rhythm***. In phonetics, *rhythm* is the sense of movement in speech, marked by the stress, timing, and quantity of syllables.

Etymology: rhythm (n.) 1550s, from L. rhythmus "movement in time," from Gk. rhythmos "measured flow or movement, rhythm," related to rhein "to flow," from PIE root sreu- "to flow".

Speech rhythm is traditionally defined as recurrence of stressed syllables at more or less equal intervals of time in a speech continuum. We also find a more detailed definition of speech rhythm as the regular alternation of acceleration and slowing down, of relaxation and intensification, of length and brevity, of similar and dissimilar elements within a speech event. In the present-day linguistics rhythm is analysed as a system of similar adequate elements.

To acquire a good English speech rhythm, the learner should: 1) arrange sentences into intonation groups; 2) then into rhythmic groups; 3) link every word beginning with a vowel to the preceding word; 4) weaken unstressed words and syllables and reduce vowels in them; 5) make the stressed syllables occur regularly at equal periods of time.

Maintaining a regular beat from stressed syllable to stressed syllable and reducing intervening unstressed syllables can be very difficult for Ukrainian learners of English. Their typical mistake is not giving sufficient stress to the content words and not sufficiently reducing unstressed syllables. Giving all syllables equal stress and the lack of selective stress on key/content words actually hinders native speakers' comprehension. The more organized the speech is the more rhythmical it appears, poetry being the most extreme example of this. Prose read aloud or delivered in the form of a lecture is more rhythmic than colloquial speech. On the other hand, rhythm is also individual – a fluent speaker may sound more rhythmical than a person searching for the right word and refining the structure of his phrase while actually pronouncing it. It should be also noted that there are many factors which can disrupt the potential rhythm of a phrase. The speaker may pause at some points in the utterance, may be interrupted, may make false starts, repeat a word, correct oneself and allow other hesitation phenomena.

The ability to process, segment, and decode speech depends not only on the listener's knowledge of lexicon and grammar but also on being able to exploit knowledge of the phonetic means. It has been proved that the incoming stream of speech is not decoded on the word level alone. There are the following four strategies (holding the stream of speech in short-term memory) which the speakers employ to process incoming speech: 1) listeners attend to stress and intonation and construct a metrical template – a distinctive pattern of strongly and weakly stressed syllables – to fit the utterance; 2) they attend to stressed vowels (it should be noted, however, that errors involving the perception of the stressed vowels are rare among native speakers); 3) they

segment the incoming stream of speech and find words that correspond to the stressed vowels and their adjacent consonants; 4) they seek a phrase – with grammar and meaning – compatible with the metrical template identified in the first strategy and the words identified in the third strategy.

These exemplified strategies suggest that in decoding speech listeners perform the following processes related to pronunciation: 1) discerning intonation units; 2) recognizing stressed elements; 3) interpreting unstressed elements; 4) determining the full forms underlying reduced speech.

5. The functions of intonation

The functions of intonation can be summarized as follows:

■ 1. *Emotional*. To express a wide range of attitudinal meanings – excitement, boredom, surprise, friendliness, reserve, etc. Here, 177 intonation works along with other prosodic and paralinguistic features to provide the basis of all kinds of vocal emotional expression.

■ 2. *Grammatical*. To mark grammatical contrasts. The identification of such major units as clause and sentence; and several specific contrasts such as question and statement, or positive and negative, may rely on intonation. Many languages make the important conversational distinction between 'asking' and 'telling' in this way, e.g. She's here, isn’t she! (where a rising pitch is the spoken equivalent of the question mark) vs She's here, isn't she! (where a falling pitch expresses the exclamation mark).

■ 3. *Information structure*. To convey what is new and what is already known in the meaning of an utterance – what is referred to as the ‘information structure’ of the utterance. If someone says I saw a BLUE car, with maximum intonational prominence on blue, this presupposes that someone has previously asked about the colour; whereas if the emphasis is on I, it presupposes a previous question about which person is involved. It would be very odd for someone to ask Who saw a blue car!, and for the reply to be: I saw a BLUE car!

■ 4. *Textual*. To construct larger than an utterance stretches of discourse. Prosodic coherence is well illustrated in the way paragraphs of information are given a distinctive melodic shape, e. g. in radio news-reading. As the news-reader moves from one item of news to the next, the pitch level jumps up, then gradually descends, until by the end of the item the voice reaches a relatively low level.

■ 5. *Psychological*. To organize language into units that are more easily perceived and memorized. Learning a long sequence of numbers, for example, proves easier if the sequence is divided into rhythmical 'chunks'.

■ 6. *Indexical.* To serve as markers of personal identity – an 'indexical' function. In particular, they help to identify people as belonging to different social groups and occupations (such as preachers, street vendors, army sergeants).

Theme 7. Varieties of English pronunciation

List of Issues Discussed:

1. Pronunciation: Fundamentals.
2. Geographically conditioned variation in pronunciation.
3. Other criteria of Variation.

1. Pronunciation: Fundamentals

Pronunciation, in a most inclusive sense, the form in which the elementary symbols of language, the segmental phonemes or speech sounds, appear and are arranged in patterns of pitch, loudness, and duration. In the simplest model of the communication process in language—encoding, message, decoding—pronunciation is an activity, shaping the output of the encoding stage, and a state, the external appearance of the message and input to the decoding stage. It is what the speaker does and what the hearer perceives and, so far as evaluation is called for, judges. It is so basic to language that it has to be considered in any general discussion of the topic.

In a narrower and more popular use, questions of pronunciation are raised only in connection with value judgments. Orthoepy, correct pronunciation, is parallel to orthography, correct spelling. “How do you pronounce [spell] that word?” is either a request for the correct pronunciation (spelling) by one who is unsure or a probing for evidence that the respondent does not pronounce (spell) correctly or speaks a different dialect or has an idiosyncrasy of speech. Only mispronunciations are noticeable, therefore distracting; they introduce “noise” into the communication system to reduce its efficiency.

The act of pronunciation The production of speech is basically the same as the production of any other sound, with an apparatus for setting up vibrations in the air which affect the organs of perception in the ear of the hearer. The sound of speech differs from the sound of a noise- or music-producing instrument because the organs of speech can change the quality of the sound produced as well as alter its pitch, loudness, and duration. It is as though speech were played on a number of instruments, one for ah, another for sh, etc., each one in operation for only a few hundredths of a second at a time, all smoothed out into a continuous flow.

The term *pronunciation* is usually restricted to differentiation in the qualities of the speech sounds and in stresses and tones where pertinent. Voice quality, such as nasality or breathy voice, is not included unless it is a differentiating feature of the sounds of the language. The term is only vaguely applied to stretches of speech longer than a word, such as the intonation of sentences, and it may be said that someone has an excellent pronunciation but poor intonation.

The study of the production of speech is phonetics, often defined as the *science of pronunciation*. It is here to be noted only that, whereas adjustments of the organs of speech may be monitored by the speaker’s tactile, kinesthetic, and even visual senses, primary monitoring is by ear, and hearing children learn to speak the language of the group with which they grow up, without any directions as to articulation. For languages like English, the consonant articulations are comparatively neat and stable,

the vowel articulations less so. For other languages, such as Spanish, it is the other way around. For some languages the general pattern of articulation is comparatively precise, for others not so. The pronunciation of English cannot be made better, but only obnoxiously conspicuous, by a precision of articulation which is contrary to the essence of the language.

The system and the pronunciation The systematic function of pronunciation is to make those distinctions among the consonants and vowels in the flow of speech, and, for some languages, among quantities, stresses, and pitches, which have to be made in order to distinguish meanings in sentences. The simplest illustration shows one critical point only in the sentence: "I've been writing/riding." "Ich will die andere Seite/Seide." ("I want the other page/silk."). "No es nata/nada." ("It is not cream./It is nothing."). For the pronunciation to satisfy the ear of the native speaker, however, the way in which the distinctions are made (the qualities of the consonants and vowels and the way in which they are run into the flow of speech) is fully as important as the fact that the distinctions called for are made. In the terminology of linguistics, the systematic function is said to be phonemic and the qualitative propriety phonetic.

For all examples above the phonemic statement is very simple:/t/ ≠ /d/That is, the distinction between /t/ and /d/ may be used to mark a distinction in meaning in English, German, or Spanish. By other similar operations each /t/ and /d/ can be shown to be in opposition to all other phonemes in its language. It is general practice, although not strictly phonemic, to group phonemes into phonetic-named classes or identify them as intersections of classes.

The description of the phones, or speech sounds as sounds, is another matter. These [t]s (phones rather than phonemes) are voiceless except that in some varieties of English the [t] in this environment is voiced. In German it is aspirated, in French and Spanish not. The [d]s are stops except that the Spanish phone is a fricative. Both are strictly alveolar in standard English, dental with the tongue touching the edges of the incisors in Spanish, and differently intermediate for German and French. There are other small differences in articulation in this environment and still others in other environments. It is possible to describe phonetically dozens of varieties of [t] for General American English; some of them may be achieved only by straining the apparatus of description, but for most of them any different articulation will produce a pronunciation not quite right.

Language systems The pronunciations of various languages may be compared in a general way by noting the inventory of phonemes by classes. English has one of the most frequently occurring stop systems, /p/ /t/ /k/, with an affricate, /č/: *pin*, *tin*, *kin*, *chin*. Other languages have as few as two stops (Hawaiian) to as many as six (Yuma), with none to three affricates. Examples of the English fricatives or spirants include /f/ /*θ*/ /s/—*fin*, *thin*, *sin*. Scots has also a /x/, *loch*, as in older English and present German and Spanish. Some languages have uvulars or pharyngals. Chinese has an aspirated-unaspirated system for stops, Hindi four kinds of stops. The English and German nasal systems correspond to the simple stops, while other languages have between zero and four nasals. The *l* and *r* types are not contrasted in Japanese and furnish two phonemes each in Castilian Spanish. English /r/ may well be put into the semivowel system, /j/ /r/ /w/ /h/, *yea*, *ray*, *weigh*, *hay*. Russian has a

double system of plain and palatalized consonants, Italian a complete system of geminates.

Spanish has a five-vowel system, /i/ /e/ /a/ /o/ /u/. Tagalog has three vowels. The American English system is variously interpreted as 9 simple vowels plus complex vocalic nuclei or as about 15 vowels plus diphthongs. German and French have front-rounded and French has nasalized vowels, as English and Spanish do not. Some languages have long vowels contrasting with short, as Middle English did.

There are also systems which include types not used in English and the nearby languages. Burmese has vowels with breathy voice in contrast to not breathy. Igbo has inspired voiced stops. Georgian has glottalized stops (air-compressed by raising the closed glottis). Khoekhoe has clicks (with mouth-air suction). There are many tone languages for which the relative pitch level or direction of pitch turn of a syllable is part of the phonemic system, the pronunciation as distinguished from the intonation. Chinese is the best-known example. There are other Asian and many African and American Indian tone languages. Swedish and Norwegian have limited tone systems.

Dialects and standards of pronunciation In a technical sense, without deprecatory or romantic connotations, a dialect is any form of a language peculiar to any community of speakers of the language. Every native speaker speaks a dialect and every native hearer assigns the speaker to a pigeonhole cross-labeled by region and social class. A language is the sum of its dialects or a generalization based on them.

For the hundreds of local dialects to be found wherever a language has been spoken by many people over a large area for a long time, the pronunciation is bound up in a total complex, including also morphology, syntax, and lexicon. The attitude toward dialect in this sense—avoided as a lower-class marker in Great Britain, used by many upper-class speakers in Germany in intimate situations—is an attitude toward the dialect as a whole, not particularly the pronunciation. The emphasis on pronunciation in dramatic literature, as in George Bernard Shaw's *Pygmalion* and *My Fair Lady*, is presumably to suggest the dialect without making it incomprehensible. In the United States, where there are few strictly English dialects of this sort—as there are, for example, few such dialects of Spanish in Argentina—the nearest equivalent is the assimilation of foreign words.

Among regional dialects of the standard language, distinctions are made primarily in pronunciation and intonation, what are sometimes called "accents" rather than "dialects," where the morphology and syntax vary almost not at all and the lexicon not much more. Standard English is differently pronounced in London and Edinburgh and in Chicago and Sydney, standard French in Paris and Marseilles and Quebec, standard Spanish in Madrid and Buenos Aires, standard German in Berlin and Munich. In some cases the phonemic system varies, as notably among English, Scots, and American dialects and those of Spain and Central and South America.

American English dialects

There are of course dialects intermediate between strictly local and strictly regional in the larger sense and between social classes. Pronunciation is sometimes a more, sometimes a less, prominent sign. In the United States, where "accent" and "dialect" are interchangeable terms and "dialect speaker" does not occur, pronunciation is the primary regional marker. What is called grammar is the class marker where there is any.

The concept of a standard pronunciation—that is, of one pronunciation of the standard language with greater prestige than others and the only proper basis for the concept of correctness—seems to be common to most cultivated languages. For the French the standard is said to be "celle de la bonne société parisienne" ("that of high Parisian society"); for Spanish, "la que se usa corrientemente en Castilla en la conversación de las personas ilustradas" ("that which is commonly used in the conversation of cultivated Castilians"). For German the base is a style of speech developed for the stage, which serves as "ein Ideal, das als Ziel und Masstab für alles gebildete Sprechen aufgestellt ist" ("an ideal that is established as goal and norm for all educated speech"). In all these cases the standard may be modified in practice; few Germans outside theatrical circles speak the regionless ideal standard, and Argentinians are proud of their non-Castilian standard.

The situation is different in Great Britain, where there is a nonregional, strictly upper-class dialect of enormous prestige, *Received Pronunciation* (RP), spoken by those who learned it at home and in the public schools. It is said that only an RP speaker can surely identify RP speech. For those outside the RP circle, the regional "accents" are a practical standard. In the United States there can hardly be said to be, and is said not to be, any definable standard. With American philologist John S. Kenyon's "familiar cultivated colloquial" as a reference, some Americans speak of Eastern, Northern or General, and Southern standards. American English is as loose a term as British English.

Changes in pronunciation It is accepted as a truism that pronunciation changes more or less continuously. Since there is no inheritance of language and every hearing child learns to speak by listening, it is to be expected that the learning will not be perfect in every detail. Most individual eccentricities are discouraged by the conservatism of the community and are not passed on to the succeeding generation. By and large the language corrects itself. From time to time, however, what might be called a mistake in pronunciation seems to catch on and a change gets under way, sometimes so gradual in development as to be recorded only in retrospect.

A change which affects one phone or a group of related phones without apparent influence by the environment is known as isolative or independent. Thus the Great Vowel Shift in English was a gradual change in the pronunciation of all long vowels wherever they occurred. The only explanation that can be made of this shift is that it did not materially alter the system, either as to number of phonemes or distribution. The new diphthongal vowels, in line and cow, were not easier to produce than the simple vowels that were lost, to be reintroduced later in calm and law. For this and other isolative changes in English and in other languages, it is hard to say why they took place or why they happened when they did.

Vowel shifts in London English

*Expressed in the International Phonetic Alphabet. **Two syllables.

Chaucer's spelling	Chaucer's pronunciation*	Shakespeare's pronunciation*	present pronunciation*	present spelling
lyf	li:f	leif	laif	*life*
deed	de:d	di:d	di:d	*deed*
deel	dɛ:l	de:l	di:l	*deal*
name	na:mə**	nɛ:m	neim	*name*
hoom	hɔ:m	ho:m	houm	*home*
mone	mo:nə**	mu:n	mu:n	*moon*
hous	hu:s	hous	haus	*house*

Changes which affect certain phones or groups of phones only in certain environments are known as combinative or dependent. The general pattern is one of ease of pronunciation, the speaker tending to make the least effort; this tendency is countered by the demand of the hearer for easy intelligibility. Thus the i-umlaut or i-mutation in English and other languages results when the speaker, anticipating the articulation for a front [i] or [j] in the next syllable (later lost), shifts the articulation of the vowel in question from back to front; thus *fill* (compare with the Gothic *fulljan*) beside *full*.

The most obvious effort-reducing change is assimilation of consonants. The term is itself an example, from *ad-* ("to") + *simil-* ("similar"), the forms *adsimil-* and *assimil-* both attested in Classical Latin. Assimilations may or may not be accepted by the community. Thus [ʃ], representing a reciprocal assimilation of [s] + [j], prevails in *issue* in America but [sj] in England; [č] is usual in *literature* but [tj] occurs, sometimes taken as a sign of affectation; *can't you* may be pronounced with [tj] or [č], the latter subject to social sanctions. Most such assimilations merely shift the distribution of phonemes. When [z] + [j] became [*3*], *vision*, the new phoneme filled a

gap in the English system which British lexicographer John Hart had pointed out half a century earlier.

The change in English which had the greatest effect was the obscuration of vowels in unaccented syllables. As direct consequence the neutral vowel came to be the most frequently occurring syllabic in the language, and as indirect consequence many inflectional endings earlier marked by vowel contrasts became non-discriminating and then were simplified or lost. The number of reconstructions in the system of English brought about by changes in pronunciation is reported, by Charles Hockett, as approximately 100.

Graphic representation of pronunciation The principal way of holding pronunciation still for examination or for transmitting it through time and space is alphabetic, or syllabic, writing. The written word is not coordinate with, much less superordinate to, the spoken word. A Chinese ideograph may correspond in a way with an English word, but the first is a first-order symbol, the other a second-order symbolization of the composition of a first-order symbol.

In a way it may be said that any language can be phonemically written with any alphabet and that, as Leonard Bloomfield said, "A language is the same no matter what system of writing may be used to record it, just as a person is the same no matter how you take his picture." Roman and Cyrillic and Arabic and other alphabets are used for the writing of quite dissimilar languages, and it is not to be expected that they will work equally well for all. Nor does writing often keep up with changes in pronunciation. Thus, although the early writing of English in an augmented Roman alphabet was adequate, most of the later phonemic changes have not been recorded. Moreover, useless new spellings were introduced, by Anglo-French scribes, as were analogical and etymological spellings—some of the latter encouraging spelling pronunciations. Similarly, for other languages, if on a smaller scale, the long-established writing has come to be less than satisfactory. The languages now having adequate phonemic writing are those which have recently adopted a new alphabet or reformed the spelling.

To correct the deficiency, individuals and organizations have developed phonetic alphabets, either for spelling reform, in English quite unsuccessful, or for special purposes such as language learning. Nonalphabetic systems with symbols descriptive of articulations, such as that of Alexander Melville Bell, have not found favour, although some such symbols are used for teaching the deaf.

Investigation of pronunciation The study of the distribution of linguistic forms over an area is known as linguistic, or dialect, geography. The usual systematic technique is direct investigation by trained field workers, who go into selected communities and interview typical informants according to a fixed scheme, recording the findings in phonetic notation. Postal questionnaires may be used rather than, or as supplementary to, direct interviews. Recordings are usually made when possible, to serve either as the basis for phonetic interpretation or as a supplementary check. The number of communities investigated, the number of informants used in a community, and the length and coverage of the worksheets vary according to special conditions, especially the number of investigators and amount of funds and time available. Large-scale investigations are rarely limited to data on pronunciation, and the number of strictly phonetic items on a worksheet may be small. As a rule the phonetic

recording of morphological, syntactical, and lexical data is trustworthy and can be used as data on pronunciation.

Some variations on the general plan of investigation are noteworthy. One is the quantitative investigation of a limited number of items with many randomly or systematically selected informants in a community, the results expressed in percentages. Another is the use of a single informant on the basis of whose speech the pattern of pronunciation, the phonemic system, and other features of the dialect or language are described. The letter method is particularly useful when informants are hard to come by and more frequently used for individual studies than in large-scale undertakings.

2. Geographically conditioned variation in pronunciation

For a long time, the study of variation in accents was part of the subject of dialectology, which aimed at identification of all the ways in which a language differed from place to place. Dialectology in its traditional form is therefore principally interested in geographical differences; its best-known data-gathering technique was to send researchers (usually called "field workers") mainly into rural areas (where the speakers were believed to be less likely to have been influenced by other accents), to find elderly speakers (whose speech was believed to have been less influenced by other accents and to preserve older forms of the dialect) and to use lists of questions to find information about vocabulary and pronunciation, the questions being chosen to concentrate on items known to vary a lot from region to region. Surveys of this kind have provided the basis for many useful generalizations about geographical variation, but they have serious weaknesses: dialectology concentrated too much on rural varieties, tended to be interested in archaic forms of the language and took little notice of variation due to social class, education and other such factors. More recent research has tended to be carried out within the framework of sociolinguistics, and has tried to cover urban speech with a balanced coverage of ages and social classes. Studies of different accents often concentrate on small communities, but for our purposes it will be more useful to look briefly at differences between some of the largest groups of speakers of English. A word of caution should be given here: it is all too easy to talk about such things as "Scottish English", "American English", and so on, and to ignore the variety that inevitably exists within any large community of speakers. Each individual's speech is different from any other's; it follows from this that no one speaker can be taken to represent a particular accent or dialect, and it also follows that the idea of a standard pronunciation is a convenient fiction, not a scientific fact.

Phonological variation – differences between accents – comes in a variety of forms. Some speakers might be difficult to place geographically, while others who speak with a broader accent might use a number of localized pronunciation features. This might include the articulation of certain consonant or vowel sounds. It might be apparent in so-called **connected speech processes** – the way certain sounds are pronounced in particular combinations of words or phrases. Or it might be revealed in characteristic intonation patterns.

Terms like 'Yorkshire accent' are often surprising to people who live in Yorkshire, as locals will insist quite rightly that there are several different types of Yorkshire accent. A Sheffield accent is different from a Hull accent, which is in turn

different from a Leeds accent, but there are numerous features that unite speakers from all three cities. In most cases, an accent enables others to place you in a large geographic area, so the terms 'northern accent' or 'Welsh accent' are reasonably useful descriptors. In a small number of cases a speaker might have an accent that enables listeners to be even more specific, such as Liverpool accent (aka Scouse) or Rhondda Valley's accent.

One of the most recognizable differences in England's accents is the distinction between speakers in the north and Midlands who generally pronounce the vowel in words such as *cup, love* and *under* with rounded lips and those in the south, who use a vowel with lips in a more neutral position. If a speaker pronounces the words *bull, full* and *pull* to rhyme with *cull, gull, hull* and *skull* then they are likely to be from the north or Midlands. For speakers in this part of England, pairs such as *stood* and *stud* or *could* and *cud* are indistinguishable, *blood* and *flood* rhyme with *hood* and *wood* and pairs such as *book/buck, hook/huck, look/luck, rook/ruck, shook/shuck* and *took/tuck* might well be homophones. In some parts of the north and Midlands, however, speakers with a very broad accent might have a distinctive pronunciation of words ending orthographically in <–ook>. For these speakers, *luck* is pronounced with the same vowel as *duck*, but *look* might well sound the same as *Luke*.

There are a number of aspects of this speaker's accent that immediately identify him as Scottish. Above all he is a **rhotic** speaker – that is he pronounces the <r> sound after a vowel, at one time a feature of speech throughout the UK. Listen carefully to the way he pronounces the words *there, were, other, more, sport* and *farming*: in each case we can clearly hear the presence of an <r> sound. In England this pronunciation is increasingly restricted to the West Country and the far South West and a small area of Lancashire to the north of Manchester, but it remains a feature of most speakers in Scotland and Ireland, although the way in which the <r> sound is articulated varies from area to area. Speakers in some rhotic areas of the UK might make a three-way distinction between words such as *paw, pour* and *poor*, while non-rhotic speakers might pronounce all three the same.

An instantly recognisable feature of London speech is **L-vocalisation** – a process whereby speakers pronounce the <l> at the end of a syllable using a sound more like a vowel or a <w> sound. Listen carefully to the way this speaker pronounces the words *older, all, child* and *single*. This feature only applies to a syllable final <l>, but it can be heard across the whole of southern England, extending into the East Midlands and East Anglia. It is also a feature of some speakers in Scotland, notably around Glasgow and Edinburgh.

3. Other criteria of Variation

Age-criterion. Everybody knows that younger people speak differently from older people. This seems to be true in every society, and many people believe that younger people do this specially to annoy their parents and other people of the older generation, or to make it difficult for their parents to understand what they are saying to their friends. We can look at how younger people speak and guess at how the pronunciation of the language will develop in the future, but such predictions are of limited value: elderly professors can safely try to predict how pronunciation will change over the coming decades because they are not likely to be around to find themselves proved wrong.

The speech of young people tends to show more elisions than that of older people. This seems to be true in all cultures, and is usually described by older speakers as "sloppy" or "careless". A sentence like the following: 'What's the point of going to school if there's no social life?' might be pronounced in a careful way as (in phonemic transcription) [wɒts ðə pɔint əv gəʊiŋ tə sku:l if ðəz nəʊ səʊʃl laif], but a young speaker talking to a friend might (in the area of England) say it in a way that might be transcribed phonetically as There is an aspect of intonation that has often been quoted in relation to age differences: this is the use of rising intonation in making statements, a style of speaking that is sometimes called "upspeak" or "uptalk". Here is a little invented example*: I was in Marks and Spencer's. In the food section. They had this chocolate cake. I just had to buy some.* A typical adult pronunciation would be likely to use a sequence of falling tones, like this:

But the "upspeak" version would sound like this:

I was in ˈMarks and ↗Spencers | In the ↗food section | They had this ↗chocolate cake | I just ˈhad to ↘buy some

It has a falling tone only on the last tone-unit. It is widely believed that this style of intonation arose from copying young actors in Australian and American soap operas. One thing that keeps it alive in young people's speech is that older people find it so intensely irritating. It is believed to be a passing fashion that will not last long.

Social and class criteria. We can find differences in pronunciation (as well as in other fields of linguistic analysis) resulting from various factors including (in addition to geographical origin) one's age and sex, social class, educational background, occupation and personality. In addition, various situational factors influence pronunciation, such as the social relationship between speaker and hearer, whether one is speaking publicly or privately, and the purposes for which one is using language. Some people (who usually turn out to do well in phonetic training) find that in speaking to someone with a different accent their pronunciation gets progressively more like that of the person they are speaking to, like a chameleon adapting its colour to its environment.

Style criterion. Many linguists have attempted to produce frameworks for the analysis of style in language. There is not space for us to consider this in detail, but we should note that, for foreign learners, a typical situation – regrettably, an almost inevitable one – is that they learn a style of pronunciation which could be described as careful and formal. Probably their teachers speak to them in this style, although what the learners are likely to encounter when they join in conversations with native speakers is a "rapid, casual" style. We all have the ability to vary our pronunciation to suit the different styles of speech that we use. Speaking to one's own children, for example, is a very different activity from that of speaking to adults that one does not know well. In broadcasting, there is a very big difference between formal news-reading style and the casual speech used in chat shows and game shows. Some politicians change their pronunciation to suit the context: it was often noticed that Tony Blair, when he was prime minister, would adopt an "Estuary English" style of pronunciation when he wanted to project an informal "man of the people" style, but a BBC accent when speaking on official state occasions. In the former style, it was not unusual to hear him say something like 'We've got a problem' with a glottal stop replacing the [t] in 'got':

wiv gɒʔ ə prɒbləm.

Rhythm forms an important part of style: careful, deliberate speech tends to go with regular rhythm and slow speed. Casual speech, as well as being less rhythmical and faster, tends to include a lot of "fillers" – such as hesitation noises (usually written 'um' or 'er') or exaggeratedly long vowels to cover a hesitation. It should now be clear that the pronunciation described in this course is only one of a vast number of possible varieties. The choice of a slow, careful style is made for the sake of convenience and simplicity; learners of English need to be aware of the fact that this style is far from being the only one they will meet, and teachers of English to foreigners should do their best to expose their students to other varieties.

CHAPTER II

THEORETICAL GRAMMAR

Theme 1. INTRODUCTION TO THE COURSE OF THEORETICAL GRAMMAR

List of Issues Discussed:

1. **Grammar as a Branch of Linguistics. Subject of the Theory of Grammar, its Aim and Purpose.**
2. **Language as a Semiotic System. Basic Units of Language and Speech.**
3. **Dialectical Unity of Form and Content. Correspondence between the Planes of Expression and Content.**
4. **Syntagmatic and Paradigmatic Relations of Lingual Units.**
5. **Relation of Theoretical Grammar to other Branches of Linguistics.**

1. Grammar as a Branch of Linguistics. Subject of the Theory of Grammar, its Aim and Purpose

Linguistics is the scientific study of human languages which is characterized by the systemic approach to the object of its investigation. Grammar is one of the main linguistic disciplines which studies the grammatical system of language. Traditionally grammar is determined as the system of rules of changing of the words and the rules and regulations of their combining in sentence. That is why it is divided into two parts: morphology (rules of words changing) and syntax (rules of words combining in sentences). Grammar has a practical and theoretical purpose. A practical description is aimed at providing the student with a manual of using the language in a proper way without making mistakes in oral and written speech. *The aim of theoretical grammar of a language* is to present a theoretical description of its grammatical system, i.e. to scientifically analyze and define its grammatical categories and study the mechanisms of grammatical formation of the utterances out of word and the process of speech making.

The following principles in the course "Theory of Grammar" will be taken into account:

1) the inseparable connection of language and speech;
2) the dialectical unity of form and content;
3) The interdependence and interconnection between language and thinking.

2. Language as a Semiotic System. Basic Units of Language and Speech

Language is a means of forming and storing ideas as reflections of reality and exchanging them in the process of human intercourse. Language is social by nature; it is inseparably connected with the people who are its creators and users; it grows and develops together with the development of society.

There existed various views of human languages, but now the accepted view of language is that of its being a complex semiotic system, consisting of several subsystems ("levels"), each being inherent in it by virtue of its social nature. These levels are the phonological level, the lexical level, the grammatical level. Only the unity of these three forms a language; without any one of them there is no human language in the above sense. These levels constitute the so-called "hierarchy of linguistic levels".

Each of the levels mentioned above is characterized by the presence of the basic segmental unit. Thus,

– The basic unit of the lowest, phonological level is the phoneme. It is the smallest differential unit of language system, which has no meaning of its own and serves only to distinguish words: *card – hard – lard*. In speech phonemes are represented by allophones.

– The level located above the phonemic one is the lexical level that comprises, in its turn, two sublevels, namely, the morphemic sublevel and the lexemic sublevel.

The basic unit of the morphemic sublevel is the morpheme. The morpheme is the smallest meaningful unit of language since, unlike the phoneme, it always carries some lexical, lexico-grammatical or purely grammatical meaning. In speech morphemes are represented by allomorphs.

The lexemic sublevel introduces the word, as different from the morpheme. The word is a directly naming (nominative) unit of language: it names things and their relations. In speech words are always represented by word-forms. Word-combinations are also considered to be naming units, though of a more complicated nature, than separate words: *a table – a wooden table*. From the word-combination we move on to the sentence. The sentence is the smallest unit of human communication since we usually communicate with one another with the help of sentences but not separate words or word-combinations. In speech sentence patterns are represented by utterances. Many scholars also mark out the so-called supra-sentential (or: textual) level.

– Grammatical rules and grammatical regularities expose the grammatical level.

3. Dialectical Unity of Form and Content. Correspondence between the Planes of Expression and Content

The nature of grammar as a constituent part of language is better understood in the light of explicitly discriminating the two planes of language, namely, the plane of content and the plane of expression.

The plane of content comprises the purely semantic elements contained in language, while the plane of expression comprises the material (formal) units of

language taken by themselves, apart from the meanings rendered by them. The two planes are inseparably connected, so that no meaning can be realized without some material means of expression. Grammatical elements of language present a unity of content and expression (or, in somewhat more familiar terms, a unity of form and meaning). In grammar the correspondence between these two planes is clearly illustrated by the phenomena of polysemy, homonymy, and synonymy.

In cases of *polysemy*,

	Plane of Content	**Plane of Expression**
Grammatical Polysemy	– **Grammatical Meanings of the Present Indefinite**: 1) to express a recurrent or permanent action in the present; 2) to express an action permanently characterizing the subject in the present; 3) action taken as a general truth; 4) to express a planned future action mostly with verbs denoting motion.	– **Grammatical ending -*(e)s*** in the verbal form of the present indefinite for the 3d person singular.
	4 Grammatical Meanings → **1** Form (*four* units of the plane of content correspond to *one* unit of the plane of expression)	

In cases of *homonymy*,

	Plane of Content	**Plane of Expression**
Grammatical Homonymy	– **Grammatical Meanings of** 1) the third person singular of the verbal present tense; 2) the plural of the noun; 3) the possessive form of the noun.	**– The Morphemic material element** *-s/-es/-'s*

	3 Grammatical Meanings → **1** Form (*three* units of the plane of content correspond to *one* unit of the plane of expression)

In cases of *synonymy*,

	Plane of Content	**Plane of Expression**
Grammatical Synonymy	– **Grammatical Meaning of** futurity	– the form of the Future Indefinite – the form of the Future Continuous – the forms of the Future Perfect and the Future Perfect Continuous (these two are used, or very rarely, or not at all used. Construction of these times is quite bulky and heavy, so the speaker to rephrase the sentence easier than creating «indigestible» option) – the form of the Present Continuous Tense – the form of the Present Indefinite Tense – "*to be going* + Infinitive" – "*to be about to do something*"
	1 Grammatical Meaning → **7** Forms (*one* unit of the plane of content correspond to *seven* units of the plane of expression)	

Taking into consideration the discrimination between the two planes, we may say that the purpose of grammar as a linguistic discipline is to disclose and formulate the regularities of the correspondence between the plane of content and the plane of expression in the formation of utterances out of the stocks of words as part of the process of speech production.

4. Syntagmatic and Paradigmatic Relations of Lingual Units

Language in the narrow sense of the word is a system of means of expression, while speech in the same narrow sense should be understood as the manifestation of the system of language in the process of intercourse.

The system of language includes, on the one hand, the body of material units: sounds, morphemes, words, word-groups; on the other hand, the regularities or "rules" of the use of these units.

Speech comprises both the act of producing utterances, and the utterances themselves, i.e. the text.

Language and speech are inseparable, they form together an organic unity. As for grammar, it dynamically connects language with speech, because it categorially determines the lingual process of utterance production.

Thus, we have the broad philosophical concept of language which is analysed by linguistics into two different aspects: the system of signs (language proper) and the use of signs (speech proper).

The sign (meaningful unit) in the system of language has only a potential meaning. In speech, the potential meaning of the lingual sign is "actualized", i.e. made situationally significant as part of the grammatically organised text.

Lingual units stand to one another in two fundamental types of relations: syntagmatic and paradigmatic.

Syntagmatic relations are immediate linear relations between units in a segmental sequence (string). Syntagmatic relations can be determined on the level of Syntax, Morphology and Phonetics.

The combination of two words or word-groups one of which is modified by the other forms a unit which is referred to as a syntactic "syntagma".

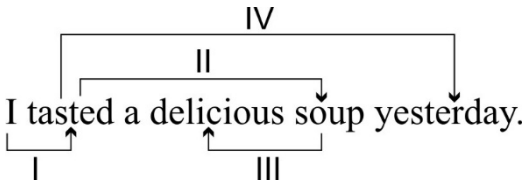
The analysis of the sentence "*I tasted a delicious soup yesterday*" illustrates four main types of notional syntactic syntagmas:

predicative (the combination of a subject and a predicate) – "*I tasted*";

objective (the combination of a verb and its object) – "*tasted … soup*";

attributive (the combination of a noun and its attribute) – "*a delicious soup*";

adverbial (the combination of a modified notional word, such as a verb, adjective, or adverb, with its adverbial modifier) – "*tasted … yesterday*".



Morphemes within the words are also connected syntagmatically. E.g.: *tast*/*ed*; *delici/ous.*

Since syntagmatic relations are actually observed in utterances, they are described by the Latin formula as relations "in praesentia" ("in the presence").

The other type of relations, opposed to syntagmatic and called "paradigmatic", are such as exist between elements of the system outside the strings where they co-occur. These intra-systemic relations and dependencies find their expression in the fact

that each lingual unit is included in a set or series of connections based on different formal and functional properties. Unlike syntagmatic relations, paradigmatic relations cannot be directly observed in utterances, that is why they are referred to as relations "in absentia" ("in the absence").

Paradigmatic relations coexist with syntagmatic relations in such a way that some sort of syntagmatic connection is necessary for the realisation of any paradigmatic series. This is evident in a classical grammatical paradigm which presents a productive series of forms each consisting of a syntagmatic connection of two elements: one common for the whole of the series (stem), the other specific for every individual form in the series (grammatical feature – inflexion, suffix, auxiliary word). Grammatical paradigms express various grammatical categories. The minimal paradigm consists of two form-stages. This kind of paradigm we see, for instance, in the expression of the category of number: *boy – boys.*

5. Relation of Theoretical Grammar to other Branches of Linguistics

Theoretical grammar is related to other branches of linguistics. First of all theoretical grammar is related to practical grammar, but their purposes are different: the purpose of practical (or prescriptive) grammar is to prescribe the rules how to correctly build sentences or tense forms etc., while the main purpose of theoretical grammar (scientific, descriptive) grammar is to give a scientific description and analysis of the structure of Modern English and its grammatical categories.

Theoretical grammar is also connected with phonology, which can be proved by the fact that a change of a sound presents another grammatical form (*(a) man* (s) – *men* (pl); *(to) build* (infinitive) – *built* (past simple) – *built* (past participle)); word stress may change a part of speech (*to im**port*** (v) – ***im**port* (n); *to con**test*** (v) – ***con**test*); a change of intonation may change the communicative type of a sentence (We surrender. (a declarative sentence) – We surrender?! (an interrogative-negative emotional sentence).

Theoretical grammar is also related to lexicology. It is not indifferent as to the meaning of words: the meaning of a word may change the type of the predicate in a sentence: *He made a good report*. – *He made a good reporter*. The lexical meanings of the words *report* and *reporter* predetermine the type of the predicates in the sentences. In the first sentence we observe a simple verbal predicate while in the second sentence we see a compound nominal predicate.

Theme 2. THE WORD AND ITS MORPHEMIC STRUCTURE

List of Issues Discussed:

1. Morpheme and Word as Segmental Units of Morphology.
2. Morphemic Structure of the Word. Classification of Morphemes.
3. Concepts of "Allo-emic" Theory. Distributional Analysis and its Application to the Morphemic Level.

1. Morpheme and Word as Segmental Units of Morphology

The morphological system of language reveals its properties through the morphemic structure of words. It follows from this that morphology as part of grammatical theory faces the two segmental units: the morpheme and the word.

The word is the main object of morphology and we begin with a definition of the word. It should be mentioned, that even by the present there exists no generally accepted definition of the word. It is very difficult to give a rigorous and at the same time universal definition to the word, i.e. such a definition as would unambiguously apply to all the different word-units of the lexicon. This difficulty is explained by the fact that the word is an extremely complex and many-sided phenomenon. Within the framework of different linguistic trends and theories the word is defined as the minimal potential sentence, the minimal free linguistic form, the elementary component of the sentence, the articulate sound symbol, the grammatically arranged combination of sound with meaning, the meaningfully integral and immediately identifiable lingual unit, the uninterrupted string of morphemes, etc. None of these definitions, which can be divided into formal, functional, and mixed, has the power to precisely cover all the lexical segments of language without a residue remaining outside the field of definition. Therefore here we shall have to content ourselves with the following conceptions: the word is

– a minimal unit of language characterized by positional independence;
– a nominative unit of language;
– a unit of information in the communication process;
– it is formed by morphemes;
– it enters the lexicon of language as its elementary component;
– together with other nominative units the word is used for the formation of the sentence.

The morpheme is a meaningful segmental component of the word; the morpheme is formed by phonemes; as a meaningful component of the word it is elementary (i.e. indivisible into smaller segments as regards its significative function).

Summing up what has been said we may state that the properties of the morpheme and the word mentioned above are fundamental from the point of view of their systemic status and therefore require detailed investigations and descriptions.

2. Morphemic Structure of the Word. Classification of Morphemes

In traditional grammar, the study of the morphemic structure of the word is based on two criteria: the positional criterion – the location of the morphemes with regard to

each other, and the semantic (or: functional) criterion – the contribution of the morphemes to the general meaning of the word.

In accord with the traditional classification, morphemes on the upper level are divided into root-morphemes (roots) and affixal morphemes (affixes). The roots express the concrete, "material" part of the meaning of the word, while the affixes express the specificational part of the meaning of the word, the specifications being of lexico-semantic and grammatico-semantic character.

So, according to the semantic criterion affixes are further subdivided into lexical, or word-building (derivational) affixes, which together with the root constitute the stem of the word, and grammatical, or word-changing affixes, expressing different morphological categories, such as number, case, tense and others. With the help of lexical affixes new words are derived, or built; with the help of grammatical affixes the form of the word is changed.

According to the positional criterion affixes are divided into prefixes, situated before the root in the word, e.g.: *under-estimate*, and suffixes, situated after the root, e.g.: *underestim-ate*. Prefixes in English are only lexical: the word *underestimate* is derived from the word *estimate* with the help of the prefix *under-*. Suffixes in English may be either lexical or grammatical: e.g. in the word "*underestimates*" *-ate* is a lexical suffix, because it is used to derive the verb "*estimate*" (v) from the noun "*esteem*" (n), and *-s* is a grammatical suffix making the 3rd person, singular form of the verb "*underestimate*". Grammatical suffixes (they express different morphological categories) are also called inflexions (inflections, inflectional endings).

Grammatical suffixes in English have certain peculiarities, which make them different from inflections in other languages: since they are the remnants of the old inflectional system, there are few (only six) remaining word-changing suffixes in English: *-(e)s*, *-ed*, *- ing*, *-er*, *-est*, *en*; most of them are homonymous, e.g. *-(e)s* is used to form the plural of the noun (*dogs*), the genitive of the noun (*my friend's*), and the 3rd person singular of the verb (*works*).

Lexical affixes are primarily studied by lexicology with regard to the meaning which they contribute to the general meaning of the whole word. In grammar word-building suffixes are studied as the formal marks of the words belonging to different parts of speech; they form lexical (word-building, derivational) paradigms of words united by a common root, e.g.: *to decide – decision – decisive – decisively*; *to incise – incision – incisive – incisively*.

The roots of notional words are classical lexical morphemes. The root, according to the positional content of the term (i.e. the border-area between prefixes and suffixes), is obligatory for any word, while affixes are not obligatory.

Thus, the abstract complete morphemic model of the common English word is the following: Prefix + Root + Lexical Suffix + Grammatical Suffix (UNDERESTIMATES).

Besides prefixes and suffixes, some other positional types of affix are distinguished in linguistics: for example, regular vowel interchange, which takes place inside the root and transforms its meaning "from within" can be treated as an infix, e.g.: a lexical infix (*blood* (n) – *(to) bleed* (v)); a grammatical infix (*tooth* (s) – *teeth* (pl). Grammatical infixes are also defined as inner inflections as opposed to grammatical suffixes which are called outer inflections. Since infixation is not a productive (regular) means of word-building or word-changing in modern English, it is more often seen as

partial suppletivity. Full suppletivity takes place when completely different roots are paradigmatically united, e.g.: *good – better – best*; *I – me*, etc.

Let us illustrate the material mentioned above with the following scheme (see Fig. 1):

Typology of Morphemes

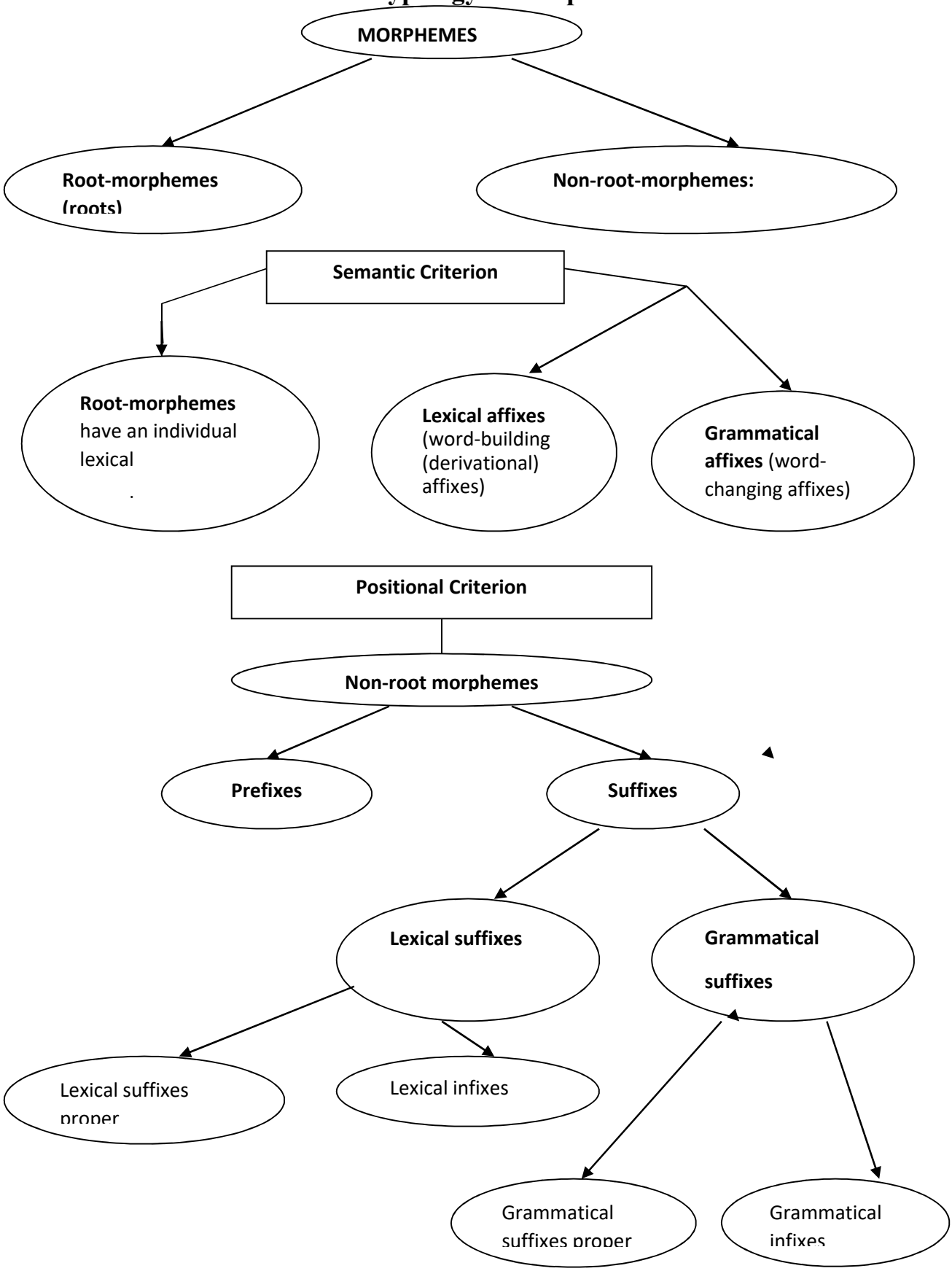


Fig. 1

In order to enlarge information about the classification of morphemes in Modern English we will introduce the view exposed in I. K. Kharitonov's manual "Theoretical English Grammar".

Theoretical considerations cited in his work show that morphemes in Modern English may be classified in accordance with the two main principles:

1) in accordance with the mode of their functioning morphemes may be classified into free and bound. The free morphemes are also called "word-morphemes" (L. Bloomfield). The free morphemes may function as separate words. Root words, auxiliary and modal verbs, link verbs and adverbial postpositives (up, off, etc.) are free morphemes (or, simply, word-morphemes). Bound morphemes also comprise the so-called inner inflexions (infixes) and zero-morphemes. The inner inflexion (as it has been mentioned above) is a vowel or consonant change within a word to signal a grammatical meaning (of plurality, tense, etc.). The zero-morpheme is a meaningful absence of an inflexion: the absence of an inflexion in the word-form "*boy*" signals the singular number.

2) According to the meaning morphemes may be subdivided into a) lexical, b) lexico-grammatical, c) purely grammatical morphemes.

Lexical morphemes are also referred to as root-morphemes. The roots of notional words are classical lexical morphemes. They are directly connected with the thought; they are at the core of the lexical meaning of words. Lexical morphemes may often function as free morphemes coinciding in form with underived words, e.g.: *boy*, *nice*, *go*, *fast*, *you*, etc.

To lexico-grammatical morphemes belong modal verbs, link-verbs, postpositives (they are free lexico-grammatical morphemes) and suffixes and prefixes (they are bound lexico-grammatical morphemes). Morphemes of this type preserve some lexical meaning, though it is not concrete but rather vague, generalized. For instance, the suffix *-er* is characterized only by the generalized lexico-grammatical meaning of "a doer of an action" (*(a) teacher*, *(a) painter*). The prefix *re-* in verbs has the generalized meaning of "doing something anew" (*(to) rewrite*, *(to) reconstruct*, *(to) review*).

To purely grammatical morphemes belong auxiliary verbs (free grammatical morphemes) and inflexions (bound grammatical morphemes). Grammatical morphemes are deprived of any lexical meaning, they only signal some grammatical meaning (of number, case, degree of comparison, tense, aspect, etc.), e.g.: *boys, boy's*, *smaller*, *looked*, *will come*. To the bound grammatical morphemes grammarians also refer the so-called "inner-morphemes" and "zero-morphemes".

3. Concepts of "Allo-emic Theory". Distributional Analysis and its Application to the Morphemic Level

Further insights into the correlation between the formal and functional aspects of morphemes within the composition of the word may be gained in the light of the so-called "allo-emic" theory put forward by Descriptive Linguistics and broadly used in the current linguistic research.

In accord with this theory, lingual units are described by means of two types of terms: *allo*-terms and *eme*-terms. Eme-terms denote the generalised invariant units of

language characterised by a certain functional status: phonemes, morphemes. Allo-terms denote the concrete manifestations, or variants of the generalised units dependent on the regular co-location with other elements of language: allophones, allomorphs.

The allo-emic identification of lingual elements is achieved by means of the so-called "distributional analysis". The immediate aim of the distributional analysis is to fix and study the units of language in relation to their textual environments, i.e. the adjoining elements in the text. The environment of a unit may be either "right" or "left", *e.g.: un-pardon-able*.

In this word the left environment of the root is the negative prefix *un-,* the right environment of the root is the qualitative suffix *-able.* Respectively, the root *-pardon-* is the right environment for the prefix, and the left environment for the suffix.

The distribution of a unit may be defined as the total of all its environments; in other words, the distribution of a unit is its environment in generalised terms of classes or categories.

In the distributional analysis on the morphemic level, phonemic distribution of morphemes and morphemic distribution of morphemes are discriminated. The study is conducted in two stages.

At the first stage, the analysed text (i.e. the collected lingual materials, or "corpus") is divided into recurrent segments consisting of phonemes. These segments are called "morphs", i.e. morphemic units distributionally uncharacterised, e.g.: *the/boat/s/were/gain/ing/speed*.

At the second stage, the environmental features of the morphs are established and the corresponding identifications are effected.

Three main types of distribution are discriminated in the distributional analysis, namely, contrastive distribution, non-contrastive distribution, and complementary distribution.

Contrastive and non-contrastive distributions concern identical environments of different morphs. The morphs are said to be in contrastive distribution if their meanings (functions) are different. Such morphs constitute different morphemes. For instance, the suffixes *-(e)d* and *-ing* in the verb-forms *returned, returning.* The morphs are said to be in non-contrastive distribution (or free alternation) if their meaning (function) is the same. Such morphs constitute "free alternants", or "free variants" of the same morpheme. For instance, the suffixes *-(e)d* and *-t* in the verb-forms *learned, learnt.*

As different from the above, complementary distribution concerns different environments of formally different morphs which are united by the same meaning (function). If two or more morphs have the same meaning and the difference in their form is explained by different environments, these morphs are said to be in complementary distribution and considered the allomorphs of the same morpheme. For instance, the allomorphs of the plural morpheme /-s/, /-z/, /-iz/ (*desks*, *girls*, *glasses*), which stand in phonemic complementary distribution; the plural allomorph *-en* in *oxen, children,* which stands in morphemic complementary distribution with the other allomorphs of the plural morpheme.

As we see, for analytical purposes the notion of complementary distribution is the most important, because it helps establish the identity of outwardly altogether different elements of language, in particular, its grammatical elements.

As a result of the application of distributional analysis to the morphemic level, different types of morphemes have been discriminated, which can be called the "distributional morpheme types". It must be stressed that the distributional classification of morphemes cannot abolish or in any way depreciate the traditional morpheme types. Rather, it supplements the traditional classification, showing some essential features of morphemes on the principles of environmental study.

We shall survey the distributional morpheme types arranging them in pairs of immediate correlation.

On the basis of the degree of self-dependence, "free" morphemes and "bound" morphemes are distinguished. Bound morphemes cannot form words by themselves, they are identified only as component segmental parts of words. As different from this, free morphemes can build up words by themselves, i.e. can be used "freely".

For instance, in the word *handful* the root *hand* is a free morpheme, while the suffix *-ful* is a bound morpheme.

There are very few productive bound morphemes in the morphological system of English. Being extremely narrow, the list of them is complicated by the relations of homonymy. These morphemes are the following:

1) the segments *-(e)s* [-z, -s, -ɪz]: the plural of nouns, the possessive case of nouns, the third person singular present of verbs;
2) the segments *-(e)d* [-d, -t, -ɪd]: the past and past participle of verbs;
3) the segments *-ing:* the gerund and present participle;
4) the segments *-er, -est:* the comparative and superlative degrees of adjectives and adverbs.

The auxiliary word-morphemes of various standings should be interpreted in this connection as "semi-bound" morphemes, since, being used as separate elements of speech strings, they form categorial unities with their notional stem-words.

Theme 3. CATEGORIAL STRUCTURE OF THE WORD

List of Issues Discussed:

1. Rendering of Correspondence between "Grammatical Meaning" and "Grammatical Form".
2. Oppositional Theory. General Notions. Types of Grammatical Opposition.
3. Oppositional Reduction and its Types.
4. Means employed for building up Member-forms of Categorical Oppositions.

1. Rendering of Correspondence between "Grammatical Meaning" and "Grammatical Form"

Notional words, first of all verbs and nouns, possess some morphemic features expressing grammatical (morphological) meanings. These features determine the grammatical form of the word. Grammatical meanings are very abstract, very general. Therefore the grammatical form is not confined to an individual word, but unites a whole

class of words, so that each word of the class expresses the corresponding grammatical meaning together with its individual, concrete semantics.

For instance, the meaning of the substantive plural is rendered by the regular plural suffix -(e)s, and in some cases by other, more specific means, such as phonemic interchange and a few lexeme-bound suffixes: faces, branches, books, wives, thieves, leaves; feet, geese, men, women; oxen, children, brethren; data, errata, strata, addenda, memoranda; crises, bases, analyses, axes; phenomena, criteria; sheep, deer etc.

As we see, the grammatical form presents a division of the word on the principle of expressing a certain grammatical meaning.

2. Oppositional Theory. General Notions. Types of Grammatical Opposition

The most general notions reflecting the most general properties of phenomena are referred to as "categorial notions", or "categories". The most general meanings rendered by language and expressed by systemic correlations of word-forms are interpreted in linguistics as categorial grammatical meanings. The forms themselves are identified within definite paradigmatic series.

The grammatical category is a system of expressing a generalised grammatical meaning by means of paradigmatic correlation of grammatical forms. The ordered set of grammatical forms expressing a categorial function constitutes a paradigm.

The paradigmatic correlations of grammatical forms in a category are exposed by the so-called "grammatical oppositions". The opposition (in the linguistic sense) may be defined as a generalised correlation of lingual forms by means of which a certain function is expressed. The correlated elements (members) of the opposition must possess two types of features: common features and differential features. Common features serve as the basis of contrast, while differential features immediately express the function in question.

The oppositional theory was originally formulated as a phonological theory. Three main qualitative types of oppositions were established in phonology: "privative", "gradual", and "equipollent". The same three main qualitative types of oppositions are exposed in morphology.

By the number of members contrasted, oppositions are divided into binary (two members) and more than binary (ternary, quaternary, etc.).

The most important type of opposition is the binary privative opposition, the other types of oppositions are reducible to the binary privative opposition.

The binary privative morphological opposition is formed by a contrastive pair of members in which one member is characterised by the presence of a certain morphological differential feature ("mark"), while the other member is characterised by the absence of this feature. The member in which the feature is present is called the "marked", or "strong", or "positive" member, and is commonly designated by the symbol + (plus); the member in which the feature is absent is called the "unmarked", or "weak", or "negative" member, and is commonly designated by the symbol – (minus).

For instance, the nounal form *cats* expresses the seme of plurality, as opposed to the form *cat* which expresses, by contrast, the seme of singularity. The two forms constitute a privative opposition in which the plural is the marked member. In order to stress the negative marking of the singular, it can be referred to as "non-plural". It should

be noted that the designation of the weak members of privative morphological oppositions by the "non-" terms is significant not only from the point of view of the plane of expression, but also from the point of view of the plane of content. It is connected with the fact that the meaning of the weak member of the privative opposition is more general and abstract as compared with the meaning of the strong member, which is, respectively, more particular and concrete. Due to this difference in meaning, the weak member is used in a wider range of contexts than the strong member.

Gradual oppositions in morphology are not generally recognised; in principle, they can be identified as a minor type on the semantic level only. The gradual morphological opposition is formed by a contrastive group of members which are distinguished not by the presence or absence of a certain morphological feature, but by the degree of it.

An example of the gradual morphological opposition can be seen in the category of comparison: "*strong* :: *stronger* :: *strongest*".

Equipollent oppositions in the system of English morphology constitute a minor type and are mostly confined to formal relations only.

An example of such an opposition can be seen in the correlation of the person forms of the verb *be*: "*am* :: *are* :: *is*".

Both equipollent and gradual oppositions in morphology can be reduced to privative oppositions within the framework of an oppositional presentation of some categorial system as a whole.

3. Oppositional Reduction and its Types

In various contextual conditions, one member of an opposition can be used in the position of the other, counter-member. This phenomenon should be treated under the heading of "oppositional reduction" or "oppositional substitution".

The first version of the term ("reduction") points out the fact that the opposition in this case is contracted, losing its formal distinctive force.

The second version of the term ("substitution") shows the very process by which the opposition is reduced, namely, the use of one member instead of the other.

By way of example, let us consider the following case of the singular noun-subject "*man*" in the following sentence:

Man conquers nature.

The noun *man* in the quoted sentence is used in the singular, but it is quite clear that it stands not for an individual person, but for people in general, for the idea of "mankind". In other words, the noun is used generically, it implies the class of denoted objects as a whole. Thus, in the oppositional light, here the weak member of the categorial opposition of number has replaced the strong member.

Consider another example: Tonight we *start* for London.

The verb in this sentence takes the form of the present, while its meaning in the context is the future. It means that the opposition "present :: future" has been reduced, the weak member (present) replacing the strong one (future).

The oppositional reduction shown in the two cited cases is stylistically indifferent, the demonstrated use of the forms does not transgress the expressive conventions of ordinary speech. This kind of oppositional reduction is referred to as "neutralization" of oppositions. The position of neutralization is, as a rule, filled in by the weak member of the opposition due to its more general semantics.

Alongside of the neutralising reduction of oppositions there exists another kind of reduction, by which one of the members of the opposition is placed in contextual conditions uncommon for it; in other words, the said reductional use of the form is stylistically marked.

E.g.: That man *is* constantly *complaining* of something.

The form of the verbal present continuous in the cited sentence stands in sharp contradiction with its regular grammatical meaning "action in progress at the present time". The contradiction is, of course, purposeful: by exaggeration, it intensifies the implied disapproval of the man's behaviour.

This kind of oppositional reduction should be considered under the heading of "transposition". Transposition takes place in cases where one member of the opposition preserves to a certain extent its original functional meaning alongside the meaning of its counterpart; the two functional meanings are actually combined. This type of oppositional reduction is stylistically marked. Because of the combination of meanings and the additional stylistic colouring created, transposition can be treated as a grammatical mechanism of figurativeness, or a grammatical metaphor. In most cases it happens when the strong member of the opposition is used with the meaning of the weak one. E.g.: *the waters of the ocean*, *the sands of the desert* – the plural, the strong member of the number category opposition, is used instead of the singular, the weak member.

4. Means employed for building up Member-forms of Categorical Oppositions

The means employed for building up member-forms of categorical oppositions are traditionally divided into *synthetical* and *analytical;* accordingly, the grammatical forms themselves are classed into synthetical and analytical, too.

Synthetical grammatical forms are realised by the inner morphemic composition of the word, while analytical grammatical forms are built up by a combination of at least two words, one of which is a grammatical auxiliary (word-morpheme), and the other, a word of "substantial" meaning. Synthetical grammatical forms are based on inner inflexion, outer inflexion, and suppletivity; hence, the forms are referred to as inner-inflexional, outer-inflexional, and suppletive.

Inner inflexion, or phonemic (vowel) interchange inside the root, is not productive in modern Indo-European languages, but it is peculiarly employed in some of their basic, most ancient lexemic elements. Since the corresponding oppositions of forms are based

on phonemic interchange, the initial paradigmatic form of each lexeme should also be considered as inflexional.

E.g.: "take – took – taken", "drive – drove – driven", "keep – kept – kept";
"(a) man – men", "(a) brother – brethren", "(a) goose – geese";
"five – (the) fifth".

Suppletivity, like inner inflexion, is not productive as a purely morphological type of form. It is based on the correlation of different roots as a means of paradigmatic differentiation. In other words, it consists in the grammatical interchange of word roots, and this unites it in principle with inner inflexion (or, rather, makes the latter into a specific variety of the former). Suppletivity is used in the forms of the verbs *be* and *go,* in the irregular forms of the degrees of comparison, in some forms of personal pronouns.

E.g.: "be – am – are"; "is – was, were"; "go – went"; "good – better"; "bad – worse"; "more – much"; "little – less"; "I – me"; "we – us"; "she – her".

In a broader morphological interpretation, suppletivity can be recognized in paradigmatic correlations of some modal verbs, some indefinite pronouns, as well as certain nouns of peculiar categorical properties (lexemic suppletivity). *E.g.:* "can – be able"; "must – have (to), be obliged (to)"; "may – be allowed (to)"; "one – some"; "man – people"; "news – items of news"; "information – pieces of information".

Outer inflexion is formed with the help of adding grammatical suffixes to the stems of the words, e.g.: "cat – cats"; "go – goes"; "work – worked"; "small – smaller".

Analytical forms are so typical of modern English. The traditional view of the analytical morphological form recognizes two lexemic parts in it, stating that it presents a combination of an auxiliary word with a basic word. However, there is a tendency with some linguists to recognize as analytical not all such grammatically significant combinations, but only those of them that are "grammatically idiomatic", i.e. whose relevant grammatical meaning is not immediately dependent on the meanings of their component elements taken apart. Considered in this light, the form of the verbal perfect where the auxiliary "*have*" has utterly lost its original meaning of possession, is interpreted as the most standard and indisputable analytical form in English morphology. Its opposite is seen in the analytical degrees of comparison which, according to the cited interpretation, come very near to free combinations of words by their lack of "idiomatism" in the above sense.

Alongside of the classical analytical forms of verbal perfect or continuous, such analytical forms should also be discriminated as the analytical infinitive *(go – to go),* the analytical verbal person (verb plus personal pronoun), the analytical degrees of comparison of both positive and negative varieties *(more important – less important),* as well as some other, still more unconventional form-types.

Theme 4. GRAMMATICAL CLASSES OF WORDS

List of Issues Discussed:

1. Parts of Speech and Approaches to their Classification suggested by Prescriptive Grammarians and Non-Structural Descriptive Grammarians.
2. Principles of Classification as Used by Structural Descriptive Grammarians.
3. The Classification of Words in Post-Structural Traditional Grammar.
4. Notional and Functional Parts of Speech. General Description of their Features on the Bases of Semantic, Formal and Functional Criteria.

1. Parts of Speech and Approaches to their Classification suggested by Prescriptive Grammarians and Non-Structural Descriptive Grammarians

Prescriptive grammarians, who treated Latin as an ideal language, described English in terms of Latin forms and Latin grammatical constraints.

Similar to Latin, words in English were divided into declinables (nouns, adjectives, pronouns, verbs, participles) and indeclinables (adverbs, prepositions, conjunctions, interjections, articles). The number of parts of speech varied from author to author: in early grammars nouns and adjectives formed one part of speech; later they came to be treated as two different parts of speech. The same applies to participles, which were either a separate part of speech or part of the verb. The article was first classed with the adjective. Later it was given the status of a part of speech and toward the end of the 19th century the article was integrated into the adjective. The underlying principle of classification was morphologic and syntactic form, of the word.

Non-structural descriptive grammarians adopted the system of parts of speech worked out by prescriptivists and elaborated it further. Henry Sweet, similar to his predecessors, divided words into declinable and indeclinable.

To declinables he attributed noun-words (noun, noun-pronoun, noun-numeral, infinitive, gerund), adjective-words (adjective, adjective-pronoun, adjective-numeral, participle), verb (finite verb), verbals (infinitive, gerund, participle) and to indeclinables (particles), adverb, preposition, conjunction, interjection. Henry Sweet speaks of three principles of classification: form, meaning, and function. However, the results of his classification reveal a considerable divergence between theory and practice: the division of the parts of speech into declinable and indeclinable is a division based on form. Only within the class can we see the operation of the principle of function.

Otto Jespersen, another well-known descriptivist, also speaks of three principles of classification: “In my opinion everything should be kept in view, form, function and meaning...”. On the basis of the three criteria, the scholar distinguishes the following parts of speech: substantives, adjectives, pronouns, verbs, and particles (adverbs, prepositions, conjunctions, interjections).

Although Non-structural descriptive grammarians spoke of form, function and meaning, in practice they gave preference to form.

2. Principles of Classification as Used by Structural Descriptive Grammarians

The traditional classification of words into parts of speech was rejected by structural grammarians who bitterly criticized it from two points. First, in their opinion, traditional grammar relies heavily on the most subjective element in language, meaning. The other is that it uses different criteria of classification: it distinguishes the noun, the verb and the interjection on the basis of meaning; the adjective, the adverb, the pronoun, and the conjunction, on the basis of function, and the preposition, partly on function and partly on form. One of the noted representatives of American structuralism, Charles Fries, rejected the traditional principle of classification of words into parts of speech replacing it with the methods of distributional analysis and substitution. Words that exhibit the same distribution (which is the set of contexts, i.e. immediate linguistic environments, in which a word can appear) belong to the same class. Roughly speaking, the distribution of a word is the position of a word in the sentence. To classify the words of English, Charles Fries used three sentences called substitution frames. He thought that the positions, or the slots, in the sentences were sufficient for the purpose of the classification of all the words of the English language.

Frame A: The concert was good.
Frame B: The clerk remembered the tax.
Frame C: The team went there.

The position discussed first is that of the word *concert*. Words that can substitute for *concert* (e.g. food, coffee, taste, etc.) are Class 1 words. The same holds good for words that can substitute for *clerk*, *tax* and *team* – these are typical positions of Class 1 words.

The next important position is that of *was*, *remembered* and *went*; words that can substitute for them are called Class 2 words.

The next position is that of *good*. Words that can substitute for good are Class 3 words. The last position is that of *there*; words that can fill this position are called Class 4 words.

According to the scholar's view, these four parts of speech contain about 67 per cent of the total instances of the vocabulary. He also distinguishes 15 groups of function words set up by the same process of substitution but on different patterns. These function words (numbering 154 in all) make up a third of the recorded material. Charles Fries does not use the traditional terminology. To understand his function words better, we shall use, where possible, their traditional names: Group A words (determiners); Group B (modal verbs); Group C (the negative particle "not"); Group D (adverbs of degree); Group E (coordinating conjunctions); Group F (prepositions); Group G (the auxiliary verb "to") Group H (the introductory "there"); Group I (interrogative pronouns and adverbs); Group J (subordinating conjunctions); Group K (interjections); Group L (the words "yes" and "no"); Group M (the so-called attention-giving signals: look, say, listen); Group N (the word "please"); Group O (the forms "let us", "lets" in request sentences). It will be obvious that in classifying words into word-classes Charles Fries in fact used the principle of function, or combinability (the position of a word in the sentence is the syntactic function of word). Being a structuralist, he would not speak of

function: function is meaning while position is not. His classification is not beyond criticism, because, first, not all relevant positions were tested; second, his functional classes are very much 'splintered', i.e. broken into small groups; third, being deprived of meaning, his word-classes are "faceless", i.e. they have no character.

3. The Classification of Words in Post-Structural Traditional Grammar

In post-structural linguistics parts of speech are discriminated on the basis of three criteria: semantic, formal and functional. The lexemes of a part of speech are united by their meaning. This meaning is a category-forming one. Therefore, it is referred to as categorical meaning. Lexemes that have the meaning of substance or thingness are nouns, those having the meaning of property are adjectives; those having the meaning of process are verbs; those having the meaning of circumstantial property are adverbs. As categorical meaning is derived from lexemes, it is often called lexico-grammatical meaning. In the surface, lexico-grammatical meaning finds outward expression. For instance, the meaning of substance, or thingness, is realized by the following lexico-grammatical morphemes:-*er*,-*ist*,-*ness*,-*ship*, -*men*t. It is also realized by specific grammatical forms constituting the grammatical categories of number and case. These outward features are a formal criterion of classification. The functional criterion concerns the syntactic role of a word in the sentence.

In accordance with the said criteria, we can classify the words of the English language into notional and functional.

To the notional parts of speech belong the noun, the adjective, the numeral, the verb, and the adverb. To the functional parts of speech belong the article, the pronoun, the preposition, the conjunction, the particle, the modal words, and the interjection.

The notional parts of speech present open classes while the functional parts of speech present closed classes, i.e. the number of items constituting the notional word-classes is not limited while the number of items constituting the functional word-classes is limited and can be given by the list. This distinction is to some extent reflected in the phenomenon of substitution: notional words usually have substitutes, e.g.:

I saw a cat in the street. – It was shivering with cold.
He gave me an interesting book. – He gave me this book.
John has ten friends. – John has many friends.
He speaks English better than you do. She lay down. Her eyes closed.
It was thus (i.e. in this manner) *that Robert saw her.*

The lexical meaning of functional words is usually so week and general that these words can hardly be replaced by substitutes, words whose meaning is even more general. Function words have other roles in the language: their duty is to 'service' the notional words by restricting the reference of a notional word (the article), by substituting for them (the pronoun), by expressing a relation between notional words or predications (the preposition and the conjunction), by intensifying the meaning of a notional word (the particle). As for the modal words and interjections, they function as restricters of predications: modal words help to remove the directness of a statement or express the presence or absence of an obligation and interjections serve to colour our statement emotionally. Consider a few examples:

A

The dog is man's best friend (the dog refers to the whole class).

I need a dog (a dog refers to an unspecified member of the class).

I saw a dog running across the street (a dog refers to a specific, i.e. concrete member of the class).

The dog came to our house again (the dog refers to a particular member of the class: you know what dog I'm talking about).

B

He was a member of a famous golf club.

I came here 1972 and I have lived here ever since.

C

Even Anthony enjoyed it.

The video is to be used for teaching purposes only.

D

There are perhaps fifty women here.

If nothing is done, there will certainly be an economic crisis.

E

"He refused to marry her the next day!" "Oh!" said Scarlett, her hopes dashed (M. Mitchell).

Oh dear, I'm late.

It will be obvious that the system of English parts of speech as presented here is not the only one possible. All depends on which feature we want to base our classification. So, for instance, if the classifying criterion is the variability of a form, we shall have to unite prepositions, conjunctions, interjections and particles into one class (cf. H. Sweet's and O. Jespersen's classifications). If we classify words in accordance with the criterion of meaning, we shall distinguish only four word-classes: nouns, adjectives, verbs and adverbs. Besides, linguists do not agree on the number of features needed to distinguish a part of speech.

Of all the parts of speech, the noun and the verb are the most important: they form the nucleus of the sentence, i.e. a subject-predicate structure. However, of the two parts of speech, the central role in the sentence is played by the verb: it is 'responsible' for both its meaning and structure. Consider the verb *break*. The verb expresses a 'doing' situation. This type of situation typically includes the following obligatory participants: *Agent*, *Affected* (Patient):

Peter (*Agent*) broke (*Process*) the window (*Affected*).

Thus the meaning of this sentence is the situation as represented by the *Agent* Peter, the *Process* broke and the *Affected* the window. Syntactically, the *Agent* here is the Subject, the *Process* the Predicate and the *Affected* the Objective Complement.

It should be stressed, however, that the number of constituents in the semantic structure and the syntactic structure may not coincide: the context and the paradigmatic properties of a linguistic unit may render the use of a constituent redundant. Consider a few examples:

Who broke the window? Peter vs. *(You) get out of here!*

The verb does not only shape the semantic and syntactic structures but also expresses grammatical information, without which the sentence would only have a propositional structure.

Peter broke the window (sentence) – *Peter + break + the window* (proposition).

The grammatical information which turns a proposition into a sentence is: person, number, tense, aspect, voice, mood, order.

We should not underestimate the role of the noun: in the semantic (propositional) structure the noun performs the role of a participant; in the syntactic structure the noun is a constituent. In other words, in both types of structure the noun serves as a building-block. Although it is the verb that is responsible for the form of the sentence, the noun makes its own contribution: it determines the person and the number of the verb. E.g.:

The student is in the lecture-room vs. *The students are in the lecture room.*

The remaining notional parts of speech – the adjective, the numeral and the adverb are satellites of the noun (adjective, numeral) and the verb (adverb): they serve as their restricters, or concretisers. As for the functional parts of speech, some serve as satellites of the noun (article, pronoun, preposition), others serve as satellites of the verb (modal words, interjections). Some functional parts of speech – the conjunction, the particle – serve two masters – the noun and the verb.

4. Notional and Functional Parts of Speech. General Description of their Features on the Bases of Semantic, Formal and Functional Criteria

As it has been mentioned above the words of a language, depending upon various formal and semantic features, are divided into grammatical classes (sets) which are traditionally called "parts of speech".

In modern linguistics parts of speech are distinguished on the basis of the following main criteria: semantic, formal and functional (on the level of the sentence and word combination). Grammatical combinability of words in word combinations is also taken into consideration.

The semantic criterion presupposes the evaluation of the general implicit lexico-grammatical meaning (i.e., the meaning of "thingness" (substance) for nouns, the meaning of "action, process" for verbs, etc.), which is characteristic of all the words constituting a given part of speech.

The formal criterion reveals some specific inflexional and word-building (derivational) features of the words constituting an analyzed part of speech (for instance, we often can easily identify the noun by its derivational suffixes, such as *-dom*, *-hood*, *ship*, *-(i)ty*, etc.) even if we don't know the meaning of a word).

The functional criterion concerns the syntactic function of words in the sentence typical of this or that part of speech.

Grammatical combinability may be illustrated by the patterns of the following types: *left- and right-hand combinability*, *left-hand combinability* and *zero combinability* (i.e., the noun is characterized by its left- and right-hand combinability with verbs and adjectives, left-hand combinability with articles and zero combinability with adverbs).

In accord with the criteria mentioned above the words of Modern English are classified into notional and functional ones.

It is commonly recognized that the notional parts of speech are nouns, pronouns, numerals, verbs, adjectives, adverbs; the rest of the parts of speech belong to the so-called functional and semi-functional parts of speech.

In accord with the described criteria (*semantic*, *formal* and *functional*) each notional part of speech possesses the set of features.

Thus, *the features of the noun* within the identificational triad "meaning – form – function" are, correspondingly, the following: 1) the categorial meaning of substance ("thingness"); 2) the changeable forms of number and case; the specific suffixal forms of derivation (prefixes in English do not discriminate parts of speech as such); 3) the substantive functions in the sentence (subject, object, substantival predicative); prepositional connections; modification by an adjective.

The features of the adjective: 1) the categorial meaning of property (qualitative and relative); 2) the forms of the degrees of comparison (for qualitative adjectives); the specific suffixal forms of derivation; 3) adjectival functions in the sentence (attribute to a noun, adjectival predicative).

The features of the numeral: 1) the categorial meaning of number (cardinal and ordinal); 2) the narrow set of simple numerals; the specific forms of composition for compound numerals; the specific suffixal forms of derivation for ordinal numerals; 3) the functions of numerical attribute and numerical substantive.

The features of the pronoun: 1) the categorial meaning of indication (deixis); 2) the narrow sets of various status with the corresponding formal properties of categorial changeability and word-building; 3) the substantival and adjectival functions for different sets.

The features of the verb: 1) the categorial meaning of process (presented in the two upper series of forms, respectively, as finite process and non-finite process); 2) the forms of the verbal categories of person, number, tense, aspect, voice, mood; the opposition of the finite and non-finite forms; 3) the function of the finite predicate for the finite verb; the mixed verbal – other than verbal functions for the non-finite verb.

The features of the adverb: 1) the categorial meaning of the secondary property, i.e. the property of process or another property; 2) the forms of the degrees of comparison for qualitative adverbs; the specific suffixal forms of derivation; 3) the functions of various adverbial modifiers.

Contrasted against the notional parts of speech are words of incomplete nominative meaning and non-self-dependent, mediatory functions in the sentence. These are functional parts of speech:

The article expresses the specific limitation of the substantive functions.

The preposition expresses the dependencies and interdependences of substantive referents.

The conjunction expresses connections of phenomena.

The particle unites the functional words of specifying and limiting meaning. To this series, alongside of other specifying words, should be referred verbal postpositions as functional modifiers of verbs, etc.

The modal word, occupying in the sentence a more pronounced or less pronounced detached position, expresses the attitude of the speaker to the reflected situation and its parts. Here belong the functional words of probability (probably, perhaps, etc.), of qualitative evaluation (fortunately, unfortunately, luckily, etc.), and also of affirmation and negation.

The interjection, occupying a detached position in the sentence, is a signal of emotions.

Theme 5. NOUN

List of Issues Discussed:

1. Noun: Generalities.
2. Noun: Gender.
3. Noun: Number.
4. Noun: Case.
5. Noun: Article Determination.

1. Noun: Generalities

The noun as a part of speech has the categorical meaning of "substance" or "thingness". It follows from this that the noun is the main nominative part of speech, effecting nomination of the fullest value within the framework of the notional division of the lexicon. The noun has the power, by way of nomination, to isolate different properties of substances (i.e. direct and oblique qualities, and also actions and states as processual characteristics of substantive phenomena) and present them as corresponding self-dependent substances. E.g.:

Her words were unexpectedly *bitter.* – We were struck by the unexpected *bitterness* of her words. At that time he was *down* in his career, but we knew well that very soon he would be *up* again. –

His career had its *ups* and *downs.*

The cable arrived when John was *preoccupied* with the arrangements for the party. – The arrival of the cable interrupted his *preoccupation* with the arrangements for the party.

This natural and practically unlimited substantivisation force establishes the noun as the central nominative lexemic unit of language.

Structurally English nouns may be mono- as well as polysyllabic. The number of monosyllabic nouns in which the root, the stem and the word proper overlap, is quite

considerable. Nevertheless, noun-forming derivational means are rather numerous. Grammatically, it is important, since suffixes, besides their semantic function, also serve as part-of-speech indicators.

The suffixational structure is found mainly in two large groups: in personal nouns and in abstract nouns. On the whole, nouns may be derived by means of the following suffixes: *-age*, *-ance/ence*, *-ant/ent*, *-dom*, *-ee*, *-eer*, *-er*, *-ess*, *-hood*, *-ing*, *-ion/sion/tion/ation*, *-ism/icism*, *-ist*, *-ment*, *-ness*, *-ship*, *-(i)ty*. However, only some of them may be called productive in modern English. For instance, personal nouns tend to be derived by means of the suffixes *-er*, *-ist*, *-ess*, *-ee* (e.g. *interpret**er***, *econom**ist***, *poet**ess***, *train**ee***), whereas abstract nouns are, as a rule, coined by adding the suffixes *-ness*, *-ion* (*-ation*, *-ition*), *-ity*, *-ism*, *-ance* and *-ment* (e.g. *kind**ness***, *prohib**ition***, *solidar**ity***, *opportun**ism***, *allow**ance***, *move**ment***).

Nouns may be derived by means of the following prefixes: *a-*, *non-*, *de-*, *dis-*, *mis-*, *mal-*, *pseudo-*, *arch-*, *super-*, *co-*, *pro-*, *inter-*, *ex-* (***a****symmetry*, ***non-****smoker*, ***de****lay*, ***dis****grace*, ***mis****fortune*, ***mal****content*, ***pseudo****intellectual*, ***arch****bishop*, ***super****power*, ***co****incidence*, ***pro****clamation*, ***inter****course*, ***ex-****husband*).

Compounding is a very productive way in word-building, e.g.: *forefinger*, *mother-of-pearl*, *merry-go-round*, *mother tongue*.

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.

It is also noteworthy that English abounds with conversion. In the cases of conversion, the process or shifting a word into a different word class without adding an affix, words of other parts of speech acquire syntactic and morphological properties of nouns in speech. E.g.:

She's thought of renovating him and about the before and after, but not about seeing him walk off with the girl in the crosswalk.

Blending is one of the most beloved of word formation processes in English. It is especially creative in that speakers take two words and merge them based not on morpheme structure but on sound structure. The resulting words are called blends. In blending, part of one word is stitched onto another word, without any regard for where one morpheme ends and another begins. For example, *advertisement + inflation = adflation*; *high + technology = hi-tech*; *International + police = Interpol*. The earliest blends in English go back to the 19th century, with wordplay coinages by Lewis Carroll in Jabberwocky. For example, he introduced to the language "*slithy*", formed from *lithe* and *slimy*, and "galumph" – from *gallop* and *triumph*. It's an interesting fact that *galumph* has survived as a word in English, but now it means "*walk in a stomping, ungainly way*". Some blends that have been around for quite a while include "*brunch*" (*breakfast + lunch*), "*motel*" (*motor + hotel*), "*electrocute*" (*electric + execute*), "*smog*" (*smoke + fog*) and "*cheeseburger*" (*cheese + hamburger*). These examples of blends go back to the first half of the 20th century. Others, such

as "*stagflation*" (*stagnation + inflation*), "*spork*" (*spoon + fork*), and "*carjacking*" (*car + hijacking*) arose since the 1970s.

Some other ways of word formation are also typical for English nouns, such as clipping (it is a shortening of a word by the omission of one or more syllables, e.g.: *bike (bicycle), decaf (decaffeinated coffee)*, *memo (memorandum)*, *pub (public house), maths (mathematics)*); acronyms as an abreviatory device (*ECU* (*European Currency Unit*), *scuba* (*self-contained underwater breathing apparatus*), *email* (*electronic mail*); blends (*camcorder* "*camera+recorder*", *motel* "*motor+hotel*", *smog* "*smoke+fog*", *transistor* "*transfer+resistor*").

• As a part of speech, the noun is also characterized by a set of formal features determining its specific status in the lexical paradigm of nomination. It has its word-building distinctions, including typical suffixes, compound stem models, conversion patterns. It discriminates the grammatical categories of gender, number, case, article determination.

The cited formal features taken together are relevant for the division of nouns into several subclasses, which are identified by means of explicit classificational criteria. The most general and rigorously delimited subclasses of nouns are grouped into four oppositional pairs. They are the following:

1) The first nounal subclass opposition emerges on the basis of "type of nomination". The oppositional pair differentiates "*proper nouns*" :: "*common nouns*".
2) The second nounal subclass opposition emerges on the basis of "form of existence".
   The oppositional pair differentiates "*animate nouns*" :: "*inanimate nouns*".
3) The third nounal subclass opposition emerges on the basis of "personal quality".
   The oppositional pair differentiates "*human nouns*" :: "*non-human nou*ns".
4) The forth nounal subclass opposition emerges on the basis of "quantitative structure".
   The oppositional pair differentiates "*countable nouns*" :: "*uncountable nouns*".

Somewhat less explicitly and rigorously distinguished is the division of English nouns into "*concrete*" and "*abstract*".

The oppositional pairs mentioned above are not permanently stable. They are influenced by such phenomenon as "oppositional substitution", when one member of the oppositional pair can be used in the position of the other, counter-member. Various contextual conditions, stylistic needs, individual author's intention can be considered as the reasons for so-called "grammatical demolition" within the oppositional pair. This phenomenon will be analysed in some examples given below.

The noun "wind" is an inanimate noun. But it can to be used in the position of its counter-member, i.e. an animate noun, when it creates the personified image: *The wind was whispering the secret of serene happiness.*

The noun "hyena" belongs to the subclass of non-human nouns. But being used in the stylistic function of antonomasia it is transferred into the subclass of human ones: *Hyena* (in stead of Doris) *entered the room.*

The personal name “Byron” can be employed as a common noun also in the condition of antonomasia: *He is the Byron of our days.* Quite opposite situation is possible when a common noun is used instead of a proper name. This transposition is stylistically approved, because antonomasia exposes its main function, i.e. to characterize a person simultaneously with naming him/her: *My Dear Simplicity, let me give you a little respite.*

The noun “hair” that is considered to be the uncountable noun, in some context acquires the property of countability: *There are two hairs in your soup.*

The noun “beauty” belongs to the subclass of abstract nouns. But it can be successfully used in the position of its counter-member, i.e. a concrete noun, when it denotes “a woman who is very beautiful”: *We expect our three beauties arrive in time.*

The categorical functional properties of the noun are determined by its semantic properties (the noun denotes thingness and substantiality).

The chief functions of the noun in the sentence are those of the subject and object in the sentence, but the noun may also function as an attribute, as an adverbial modifier (when used with a preposition) or as a predicative:

1. The ***children*** were playing in the yard.
2. I have bought the ***book***.
3. They saw a ***stone*** wall.
4. Yesterday I met him ***in the park***.
5. She is a ***historian***.

• The noun is characterized by some special types of combinability.

Nouns may combine with adjectives (left- and right-hand combinability); with adjectives (left- and right-hand combinability); with verbs (left- and right-hand combinability); with articles (left-hand combinability). The noun is characterized by zero combinability with the adverb and interjection. The described variants of combinability can be shown on the following diagram (see Fig. 2).

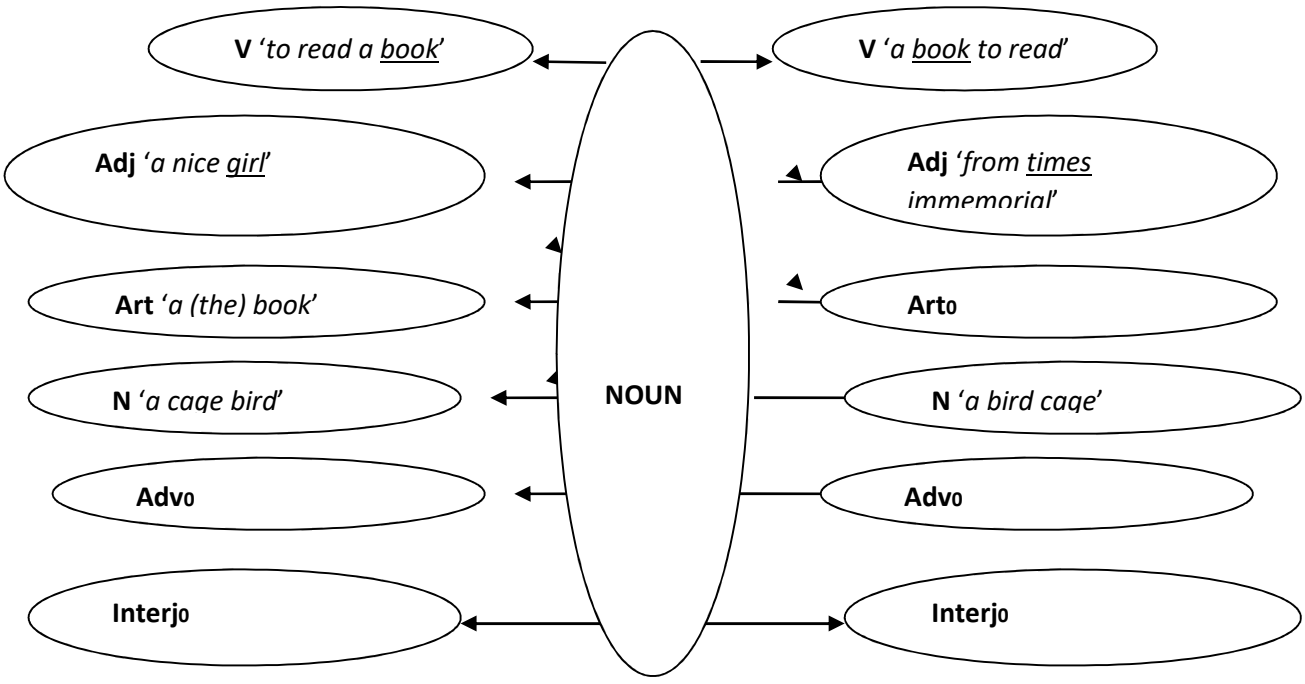


Fig. 2

Typical of the noun is also the prepositional combinability with another noun, a verb, an adjective, an adverb.

Noun1 + Preposition + Noun2 ("*the entrance to the house*")
Verb + Preposition + Noun ("*to turn round the corner*")
Adjective + Preposition + Noun ("*red in the face*")
Adverb + Preposition + Noun ("*far from destination*")

2. Noun: Gender

The category of gender is expressed in English by the obligatory correlation of nouns with the personal pronouns of the third person. These serve as specific gender classifiers of nouns, being potentially reflected on each entry of the noun in speech.

The category of gender is strictly oppositional. It is formed by two oppositions related to each other on a hierarchical basis.

One opposition functions in the whole set of nouns, dividing them into person (human) nouns and non-person (non-human) nouns. The first, general opposition can be referred to as the upper opposition in the category of gender. The strong member of the upper opposition is the human subclass of nouns, its sememic mark being "person", or "personality". The weak member of the opposition comprises both inanimate and animate non-person nouns. Here belong such nouns as *rainbow*, *meadow*, *puppy*, *sparrow*, *insect*, *government*, *crowd*, *society*, *joy*, *love*, *water*, *sugar* etc.

The other opposition functions in the subset of person nouns only, dividing them into masculine nouns and feminine nouns. The second, partial opposition can be referred to as the lower opposition in this category. The strong member of the lower opposition is the feminine subclass of person nouns, its sememic mark being "female sex" (the feminine-gender-forming suffixes such as *-ess*, *-ine* (*-en*, *-in*), *-a* – actress, goddess, heroine, comedienne, donna, sultana –functioning as morphological differential features mark the feminine gender as a strong member of opposition). The masculine subclass of person nouns makes up the weak member of the opposition.

As a result of the double oppositional correlation, a specific system of three genders arises, which is represented by the traditional terminology: the neuter (i.e. non-person) gender, the masculine (i.e. masculine person) gender, the feminine (i.e. feminine person) gender.

The oppositional structure of the category of gender can be shown schematically on the following diagram (see Fig. 3).

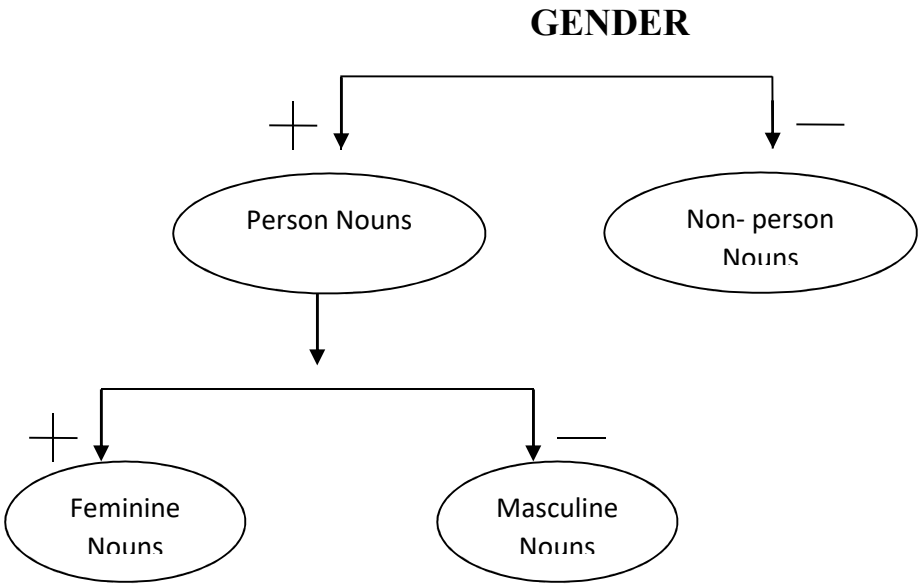


Fig. 3

In cases of oppositional reduction, non-person nouns and their substitute (*"it"*) are naturally used in the position of neutralization.

E.g.: Suddenly *something* moved in the darkness ahead of us. Could *it* be a man, in this desolate place, at this time of night?

A great many person nouns in English are capable of expressing both feminine and masculine person genders by way of the pronominal correlation in question. These are referred to as nouns of the "common gender". Here belong such words as *politician*, *veterinarian*, *musician*, *cousin*, *doctor*, etc.

In the plural, all the gender distinctions are neutralized in the immediate explicit expression, though they are rendered obliquely through the correlation with the singular.

Alongside the demonstrated grammatical (or lexico-grammatical, for that matter) gender distinctions, English nouns can show the sex of their referents lexically, either by means of being combined with certain notional words used as sex indicators, or else by suffixal derivation: *boy-friend*, *girl-friend*; *man-producer*, *woman-producer*; *father-in-law*, *mother-in-law*; *cock-sparrow*, *hen-sparrow*; *he-bear*, *she-bear*; *actor*, *actress*; *hero*, *heroine*; *executor*, *executrix*; *sultan*, *sultana*; etc.

One might think that this kind of the expression of sex runs contrary to the presented gender system of nouns, since the sex distinctions inherent in the cited pairs of words refer not only to human beings (persons), but also to all the other animate beings. On closer observation, however, we see that this is not at all so. In fact, the referents of such nouns as *jenny-ass,* or *pea-hen,* or the like will in the common use quite naturally be represented as *it,* the same as the referents of the corresponding masculine nouns *jack-ass, pea-cock,* and the like. This kind of representation is different in principle from the corresponding representation of such nounal pairs as *woman – man, sister – brother,* etc.

On the other hand, when the pronominal relation of the non-person animate nouns is turned, respectively, into *he* and *she,* we can speak of a grammatical personifying transposition, very typical of English. Through the figurative use of the personal

pronouns the author may achieve metaphorical images and even create sustained compositional metaphors.

Thus using the personal pronoun *she* instead of the word «sea» in one of his best works *The Old Man and the Sea* Ernest Hemingway imparts to this word the category of feminine gender that enables him to bring the feeling of the old man to the sea to a different, more dramatic and more human level.

He always thought of the sea as 'la mar' which is what people call her in Spanish when they love her. Sometimes those who love her say bad things about her but they are always said as though she were a woman. (Hemingway)

In the same book he calls a huge and strong fish a *he:*

He is a great fish and I must convince him, he thought. I must never let flint learn his strength. (Hemingway)

Such recurrent use of these pronouns throughout the novel is charged with the message of the old man's animating the elemental forces of the sea and its inhabitants and the vision of himself as a part of nature. In this case the use of the pronouns becomes a compositional device.

This kind of transposition affects not only animate nouns, but also a wide range of inanimate nouns, being regulated in everyday language by cultural-historical traditions. Compare the reference of *she* with the names of countries, vehicles, weaker animals, etc.; the reference of *he* with the names of stronger animals, the names of phenomena suggesting crude strength and fierceness, etc.

3. Noun: Number

The category of number is expressed by such forms of the noun which formally signal whether the speaker means one object or more than one. The inflexion **-s** is such a signal. The category of number is based on a two-member (binary) opposition of the singular number against the plural number. The strong member of this binary opposition is the plural, its productive formal mark being the suffix -(e)s [-z, -s, -iz] as presented in the forms *dog – dogs, clock – clocks, box – boxes.* The productive formal mark correlates with the absence of the number suffix in the singular form of the noun. The semantic content of the unmarked form, as has been shown above, enables the grammarians to speak of the zero-suffix of the singular in English.

The other, non-productive ways of expressing the number opposition are vowel interchange in several relict forms *(man – men*, *woman – women*, *tooth – teeth*, etc.), the archaic suffix *-(e)n* supported by phonemic interchange in a couple of other relict forms *(ox – oxen, child – children, brother – brethren),* the correlation of individual singular and plural suffixes in a limited number of borrowed nouns *(formula – formulae, phenomenon – phenomena,* etc.). In some cases the plural form of the noun is homonymous with the singular form *(sheep, deer, fish,* etc.).

According to the essence of the binary privative opposition the singular form is the unmarked (weak) member of the opposition, while the plural form is the marked (strong) member of the opposition.

The most general quantitative characteristics of individual words constitute the lexico-grammatical base for dividing the nounal vocabulary as a whole into countable nouns and uncountable nouns. The constant categorial feature "quantitative structure" is directly connected with the variable feature "number", since uncountable nouns are treated grammatically as either singular or plural. Namely, the singular uncountable nouns are modified by the non-discrete quantifiers *much* or *little,* and they take the finite verb in the singular, while the plural uncountable nouns take the finite verb in the plural.

The two subclasses of uncountable nouns are usually referred to, respectively, as singularia tantum (only singular) and pluralia tantum (only plural). In terms of oppositions we may say that in the formation of the two subclasses of uncountable nouns the number opposition is "constantly" (lexically) reduced either to the weak member (singularia tantum) or to the strong member (pluralia tantum).

The singularia tantum subclass may also be referred to as the "absolute" singular, and is different from the "common" singular of the countable nouns in that the absolute singular excludes the use of the modifying numeral *one,* as well as the indefinite article.

The absolute singular is characteristic of the names of abstract notions (*peace, love*, *joy*, *courage*, *friendship*, etc.), the names of the branches of professional activity *(chemistry, architecture*, *mathematics*, *linguistics*, etc.), the names of mass-materials (*water*, *snow, steel, hair*, etc.), the names of collective inanimate objects (*foliage*, *fruit*, *furniture*, *machinery*, etc.). Some of these words can be used in the form of the common singular with the common plural counterpart, but in this case they come to mean either different sorts of materials, or separate concrete manifestations of the qualities denoted by abstract nouns, or concrete objects exhibiting the respective qualities. E.g.:

Joy is absolutely necessary for normal human life. – It was *a joy* to see her among us.

Helmets for motor-cycling are nowadays made of plastics instead of *steel.* – Using different modifications of the described method, super-strong *steels* are produced for various purposes.

The lexicalising effect of the correlative number forms (both singular and plural) in such cases is evident, since the categorial component of the referential meaning in each of them is changed from uncountability to countability. Thus, the oppositional reduction is here nullified in a peculiarly lexicalising way, and the full oppositional force of the category of number is rehabilitated.

Common number with uncountable singular nouns can also be expressed by means of combining them with words showing discreteness, such as *a bit* (*a bit of information*), *a piece* (*a piece of furniture*), *an item* (*items of news*).

E.g.: The last two *items of news* were quite sensational. Now I'd like to add one more *bit of information.* You might as well dispense with one or two *pieces of furniture* in the hall.

This kind of rendering the grammatical meaning of common number with uncountable nouns is, in due situational conditions, so regular that it can be regarded as special suppletivity in the categorical system of number.

On the other hand, the absolute singular can be used countable nouns. In such cases the nouns are taken to express either the corresponding abstract ideas, or else the meaning of some mass-material correlated with its countable referent. E.g.:

Waltz is a lovely dance. There was dead *desert* all around them.

The refugees needed *shelter.*
Have we got *chicken* for the second course?

Under this heading comes also the generic use of the singular. E.g.:
Man's immortality lies in his deeds.
Wild *elephant* in the Jungle can be very dangerous.

In the sphere of the plural, likewise, we must recognise the common plural form as the regular feature of countability, and the absolute plural form peculiar to the uncountable subclass of pluralia tantum nouns. The absolute plural, as different from the common plural, cannot directly combine with numerals, and only occasionally does it combine with discrete quantifiers *(many*, *few*, etc.).

The absolute plural is characteristic of the uncountable nouns which denote objects consisting of two halves (*trousers*, *scissors*, *tongs*, *spectacles,* etc.), the nouns expressing some sort of collective meaning, i.e. rendering the idea of indefinite plurality, both concrete and abstract (*supplies*, *outskirts*, *clothes*, *parings*; *tidings*, *earnings*, *contents, politics*; *police*, *cattle*, *poultry*, etc.), the nouns denoting some diseases as well as some abnormal states of the body and mind (*measles*, *rickets*, *mumps*, *creeps*, *hysterics*, etc.). As is seen from the examples, from the point of view of number as such, the absolute plural forms can be divided into set absolute plural (objects of two halves) and non-set absolute plural (the rest).

The necessity of expressing definite numbers in cases of uncountable pluralia tantum nouns has brought about different suppletive combinations specific to the plural form of the noun, which exist alongside of the suppletive combinations specific to the singular form of the noun shown above. Here belong collocations with such words as *a pair* (*a pair of pincers*, *three pairs of bathing trunks*), *a set* (*two sets of dice*), *a group* (*a few groups of police*) and some others.

The absolute plural, by way of functional oppositional reduction, can be represented in countable nouns having the form of the singular, in uncountable nouns having the form of the plural, and also in countable nouns having the form of the plural.

The first type of reduction, consisting in the use of the absolute plural with countable nouns in the singular form, concerns collective nouns, which are thereby changed into "nouns of multitude". E.g.:
The family were gathered round the table.
The government are unanimous in disapproving the move of the opposition.
This form of the absolute plural may be called "multitude plural".

The second type of the described oppositional reduction, consisting in the use of the absolute plural with uncountable nouns in the plural form, concerns cases of stylistic marking of nouns. Thus, the oppositional reduction results in expressive transposition. E.g.: *the sands of the desert*; *the snows of the Arctic*; *the waters of the ocean*; *the fruits of the toil*.

This variety of the absolute plural may be called "descriptive uncountable plural".

The third type of oppositional reduction concerns common countable nouns used in repetition groups. The acquired implication is indefinitely large quantity intensely presented. The nouns in repetition groups may themselves be used either in the plural ("featured" form) or in the singular ("unfeatured" form). E.g.:

There were *trees and trees* all around us.

I lit *cigarette after cigarette.*

This variety of the absolute plural may be called "repetition plural". It can be considered as a peculiar analytical form in the marginal sphere of the category of number.

4. Noun: Case

Case is the immanent morphological category of the noun manifested in the forms of noun declension and showing the relations of the nounal referent to other objects and phenomena. Thus, the case form of the noun is a morphological-declensional form. This category is expressed in English by the opposition of the form in *-'s* [-z, -s, -iz], usually called the "possessive" case, or more traditionally, the "genitive" case, to the unfeatured form of the noun, usually called the "common" case. The apostrophised -s serves to distinguish in writing the singular noun in the genitive case from the plural noun in the common case. E.g.*: the man's duty*, *the President's decision*, *Max's letter*, *the boy's ball*, *the clerk's promotion*, *the Empress's jewels*.

In the course of linguistic investigation the category of case in English has become one of the vexed problems of theoretical discussion. Four special views advanced at various times by different scholars should be considered as successive stages in the analysis of the problem of number of cases in English.

The first view may be called the "theory of positional cases". This theory is directly connected with the old grammatical tradition, and its traces can be seen in many contemporary text-books for school in the English-speaking countries. Linguistic formulations of the theory, with various individual variations may be found in the works of M. Bryant, M. Deutschbein, J. C. Nesfield and other scholars.

In accord with the theory of positional cases, the unchangeable forms of the noun are differentiated as different cases by virtue of the functional positions occupied by the noun in the sentence. Thus, the English noun, on the analogy of classical Latin grammar, would distinguish, besides the inflexional genitive case, also the non-inflexional, i.e. purely positional cases: nominative, vocative, dative, and accusative. The uninflexional cases of the noun are taken to be supported by the parallel inflexional cases of the personal pronouns. The would-be cases in question can be exemplified as follows:

The nominative case (subject to a verb): *Rain* falls.

The vocative case (address): Are you coming, my *friend?*

The dative case (indirect object to a verb): I gave *John* a penny.

The accusative case (direct object, and also object to a preposition): The man killed a *rat.*

The earth is moistened by *rain.*

It should be mentioned that the fallacy of the positional case theory is quite obvious. The cardinal blunder of this view is, that it substitutes the functional characteristics of the part of the sentence for the morphological features of the word class, since the case form, by definition, is the variable morphological form of the noun. In reality, the case forms as such serve as means of expressing the functions of the noun in the sentence, and not vice versa. Thus, what the described view does do on the positive lines, is that within the confused conceptions of form and meaning, it still rightly illustrates the fact that the functional meanings rendered by cases can be expressed in language by other grammatical means, in particular, by word-order.

The second view may be called the "theory of prepositional cases". Like the theory of positional cases, it is also connected with the old school grammar teaching, and was advanced as a logical supplement to the positional view of the case.

In accord with the prepositional theory, combinations of nouns with prepositions in certain object and attributive collocations should be understood as morphological case forms. To these belong first of all the "dative" case (to+Noun, *for*+Noun) and the "genitive" case *(of*+Noun). These prepositions, according to G. Curme, are "inflexional prepositions", i.e. grammatical elements equivalent to case-forms.

The prepositional theory, though somewhat better grounded than the positional theory, nevertheless can hardly pass a serious linguistic trial. As is well known from noun-declensional languages, all their prepositions, and not only some of them, do require definite cases of nouns (prepositional case-government); this fact, together with a mere semantic observation of the role of prepositions in the phrase, shows that any preposition by virtue of its functional nature stands in essentially the same general grammatical relations to nouns. It should follow from this that not only the *of-, to-,* and *for*-phrases, but also all the other prepositional phrases in English must be regarded as "analytical cases". As a result of such an approach illogical redundancy in terminology would arise: each prepositional phrase would bear then another, additional name of "prepositional case", the total number of the said "cases" running into dozens upon dozens without any gain either to theory or practice.

The third view of the English noun case recognises a limited inflexional system of two cases in English, one of them featured and the other one unfeatured. This view may be called the "limited case theory". The limited case theory is at present most broadly accepted among linguists both in this country and abroad. It was formulated by such scholars as O. Jespersen, H. Sweet, and has since been radically developed by the Soviet scholars L. S. Barkhudarov, A. I. Smirnitsky and others.

The limited case theory in its modern presentation is based on the explicit oppositional approach to the recognition of grammatical categories. In the system of the English case the functional mark is defined, which differentiates the two case forms: the possessive or genitive form as the strong member of the categorial opposition and the common, or "non-genitive" form as the weak member of the categorial opposition. The opposition is shown as being effected in full with animate nouns, though a restricted use with inanimate nouns is also taken into account.

The fourth view of the problem of the English noun cases sharply counters the theories hitherto observed. This view approaches the English noun as having completely lost the category of case in the course of its historical development. All the nounal cases, including the much spoken of genitive, are considered as extinct, and the lingual unit

that is named the "genitive case" by force of tradition, would be in reality a combination of a noun with a postposition (i.e. a relational postpositional word with preposition-like functions). This view, advanced in an explicit form by G. N. Vorontsova, may be called the "theory of the possessive postposition" ("postpositional theory").

Of the various reasons substantiating the postpositional theory the following two should be considered as the main ones.

First, the postpositional element -*'s* is but loosely connected with the noun, which finds the clearest expression in its use not only with single nouns, but also with whole word-groups of various status. E.g.: *somebody else's daughter*; *the man who had hauled him out to dinner's head*.

Second, there is an indisputable parallelism of functions between the possessive postpositional constructions and the prepositional constructions, resulting in the optional use of the former. This can be shown by transformational reshuffles of the above examples: *somebody else's daughter → the daughter of somebody else*; *the man who had hauled him out to dinner's head → the head of the man who had hauled him out to dinner*.

One cannot but acknowledge the rational character of the cited reasoning. Its strong point consists in the fact that it is based on a careful observation of the lingual data. For all that, however, the theory of the possessive postposition fails to take into due account the consistent insight into the nature of the noun form in -*'s* achieved by the limited case theory. The latter has demonstrated beyond any doubt that the noun form in -'s is systemically, i.e. on strictly structural-functional basis, contrasted against the unfeatured form of the noun, which does make the whole correlation of the nounal forms into a grammatical category of case-like order, however specific it might be.

As the basic arguments for the recognition of the noun form in -*'s* in the capacity of grammatical case, besides the oppositional nature of the general functional correlation of the featured and unfeatured forms of the noun, we will name the following two.

First, the broader phrasal uses of the postpositional -*'s* like those shown on the above examples, display a clearly expressed stylistic colouring; they are stylistically marked, and it proves their transpositional nature. In this connection we may formulate the following regularity: the more self-dependent the construction covered by the case-sign -'s, the stronger the stylistic
mark (colouring) of the resulting genitive phrase. This functional analysis is corroborated by the statistical observation of the forms with -*'s* in the living English texts. According to the data obtained by B. S. Khaimovich and B. I. Rogovskaya, the -*'s* sign is attached to individual nouns in as many as 96 per cent of its total textual occurrences. Thus, the immediate casal relations are realised by individual nouns, the phrasal, as well as some non-nounal uses of the -*'s* sign being on the whole of a secondary grammatical order.

Second, the -*'s* sign from the point of view of its segmental status in language differs from ordinary functional words. It is morpheme-like by its phonetical properties; it is strictly postpositional unlike the prepositions; it is semantically by far a more bound element than a preposition, which, among other things, has hitherto prevented it from being entered into dictionaries as a separate word.

As for the fact that the "possessive postpositional construction" is correlated with a parallel prepositional construction, it only shows the functional peculiarity of the form,

but cannot disprove its caselike nature, since cases of nouns in general render much the same functional semantics as prepositional phrases (reflecting a wide range of situational relations of noun referents).

The solution of the problem, then, is to be sought on the ground of a critical synthesis of the positive statements of the two theories: the limited case theory and the possessive postposition theory.

A two case declension of nouns should be recognised in English, with its common case as a "direct" case, and its genitive case as the only oblique case. But, unlike the case system in ordinary noundeclensional languages based on inflexional word change, the case system in English is founded on a particle expression. The particle nature of *-'s* is evident from the fact that it is added in post-position both to individual nouns and to nounal word-groups of various status, rendering the same essential semantics of appurtenance in the broad sense of the term. Thus, within the expression of the genitive in English, two subtypes are to be recognised: the first (principal) is the word genitive (*Mary's book*); the second (of a minor order) is the phrase genitive (*the man who had hauled him out to dinner's head*). Both of them are not inflexional, but particle caseforms.

Within the general functional semantics of appurtenance, the English genitive expresses a wide range of relational meanings specified in the regular interaction of the semantics of the subordinating and subordinated elements in the genitive phrase. Summarizing the results of extensive investigations in this field, the following basic semantic types of the genitive can be pointed out.

First, the form which can be called the "genitive of possessor". Its constructional meaning will be defined as "inorganic" possession, i.e. possessional relation (in the broad sense) of the genitive referent to the object denoted by the head-noun. *E.g.:* Christine's living-room; the assistant manager's desk; Dad's earnings; Kate and Jerry's grandparents; the Steel Corporation's
hired slaves. The examples of the genitive of possessor cited above can be transformed into constructions that explicitly express the idea of possession (belonging) inherent in the form. *E.g.*: Christine's living-room → the living-room belongs to Christine; the Steel Corporation's hired slaves → the Steel Corporation possesses hired slaves.

Second, the form which can be called the "genitive of integer". Its constructional meaning will be defined as "organic possession", i.e. a broad possessional relation of a whole to its part. *E.g.:* Jane's busy hands; Patrick's voice; the patient's health; the hotel's lobby. This genitive can be decoded as: ...→ the busy hands as part of Jane's person; ...→ the health as part of the patient's state; ...→ the lobby as a component part of the hotel, etc.

Third, the "genitive of agent". The general meaning of the genitive of agent is explained in its name: this form renders an activity or some broader processual relation with the referent of the genitive as its subject. *E.g.:* the great man's arrival; Peter's insistence; the hotel's competitive position. The genitive of this type can be transformed into the following forms: ...→ the great man arrives; ...→ Peter insists; ...→ the hotel occupies a competitive position, etc.

A subtype of the agent genitive expresses the author, or, more broadly considered, the producer of the referent of the head-noun. Hence, it receives the name of the "genitive of author". *E.g.:* Beethoven's sonatas; John Galsworthy's "A Man of

Property"; the committee's progress report. This genitive can be decoded as: ... → Beethoven has composed (is the author of) the sonatas; ...→ the committee has compiled (is the compiler of) the progress report, etc.

Fourth, the "genitive of patient". This type of genitive, in contrast to the above, expresses the recipient of the action or process denoted by the head-noun. *E.g.:* the champion's sensational defeat; Erick's final expulsion; the meeting's chairman. The genitive of this type can be transformed into the following forms: ...→ the champion is defeated (i.e. his opponent defeated him); ...→ Erick is expelled; ...→ the meeting is chaired by its chairman, etc.

Fifth, the "genitive of destination". This form denotes the destination, or function of the referent of the head-noun. *E.g.:* women's footwear; children's verses; a fishers' tent. Diagnostic test: ...→ footwear for women; ...→ a tent for fishers, etc.

Sixth, the "genitive of dispensed qualification". The meaning of this genitive type, as different from the subtype "genitive of received qualification", is some characteristic or qualification, not received, but given by the genitive noun to the referent of the head-noun. *E.g.:* a girl's voice; a book-keeper's statistics. Diagnostic test: ...→ a voice characteristic of a girl; ...→ statistics peculiar to a book-keeper's report.

Under the heading of this general type comes a very important subtype of the genitive which expresses a comparison. The comparison, as different from a general qualification, is supposed to be of a vivid, descriptive nature. The subtype is called the "genitive of comparison. This term has been used to cover the whole class. *E.g.:* the cock's self-confidence of the man; his perky sparrow's smile. Diagnostic test: ...→ the self-confidence like that of a cock; ...→ the smile making the man resemble a perky sparrow.

Seventh, the "genitive of adverbial". The form denotes adverbial factors relating to the referent of the head-noun, mostly the time and place of the event. Strictly speaking, this genitive may be considered as another subtype of the genitive of dispensed qualification. Due to its adverbial meaning, this type of genitive can be used with adverbialised substantives. *E.g.:* the evening's newspaper; yesterday's encounter. Diagnostic test: ...→ the newspaper issued in the evening; ...→ the encounter which took place yesterday.

Eighth, the "genitive of quantity". This type of genitive denotes the measure or quantity relating to the referent of the head-noun. For the most part, the quantitative meaning expressed concerns units of distance measure, time measure, weight measure. *E.g.:* three miles' distance; an hour's delay; two months' time; a hundred tons' load. Diagnostic test: ...→ a distance the measure of which is three miles; ...→ a time lasting for two months; ...→ a load weighing a hundred tons.

The given survey of the semantic types of the genitive is by no means exhaustive in any analytical sense. The identified types are open both to subtype specifications, and inter-type generalizations.

5. Noun: Article Determination

The article presents many difficulties to linguists. The problem of its grammatical meaning and its place in the language system is one of the most complicated in English grammar.

Firstly, it is not quite clear whether the article should be treated as a separate word and what exactly its relation to the noun is.

Secondly, the number of articles spurs debates among linguists.

Thirdly, if the article is classified as a word, it is necessary to clarify whether it constitutes a specific part of speech.

There are two points of view as to the first question. According to some researchers, the article is a specific morpheme; consequently, the article is regarded as similar to auxiliary verbs used in analytical verb forms. The arguments in favour of this point of view are as follows: the article is a morphological marker of the noun; the article has no lexical meaning.

The opponents of this viewpoint believe that these arguments are not sufficiently convincing: though the main formal function of the article is to be a morphological marker of the noun, still the article and the noun do not comprise an inseparable unit (compare, for instance, the indivisibility of analytical verb forms). It is first of all a determiner of the noun, i.e. between the article and the noun there is a syntactic relation unthinkable for components of an analytical form. The article may be treated as a separate word due to its possibility of distant position, which is regarded as its main formal feature, though some linguists, add that the article is a means of analytical morphology, somewhat analogous to a morpheme.

To back up the status of the article as a word, linguists point out that the article may be replaced by a pronoun: the definite article corresponds to the demonstrative pronouns *this*, *that*, the indefinite article – to the indefinite pronoun *some*. Therefore, considering the article as a morpheme would lead to considering combinations of the noun with other determiners (e.g. *any*, *my*, *this*, *every*) to be analytical forms.

Some linguists who grant the article the "word status" suppose that, functionally, the article is identical to the adjectival pronoun. As a result, the combination "atticle+noun" is equaled to attributive word combinations. However, this approach to the "article+noun" combination is hardly justified, since the article lacks its independent lexical meaning, and consequently has no independent syntactic position. Appearing in the sentence without a noun is impossible for the article, which proves that the article cannot be treated as equivalent to pronouns and other determiners.

Thus, the article should obviously be regarded as a phenomenon that cannot be fully referred either to morphology or to syntax. On the one hand, it is a part-of-speech marker of the noun, which makes it close to the morpheme. On the other hand, the article is a function-word that has no lexical meaning and does not have its independent syntactic function.

Different points of view on the number of articles stem from the different interpretations of their linguistic status. Traditionally, two articles are recognized: the definite article *the* and the indefinite *a(n)*. However, if the article is regarded as a

morpheme, then the term "zero-morpheme" may be applied to cases when the noun is used without the article. As a result, linguists have worked out a theory of three forms of the article: zero-form, a-form and the-form:

Form of the article	*Singular*	*Plural*
zero-form	book	books
a-form	a book	–
the-form	the book	the books

Thus, if one regards the article as a morpheme, then one has to recognize the three-member system of the article. The notion of the zero-article would not result in any inconsistence, since the term "zero-morpheme" is widely used in linguistics to differentiate inflected word forms with uninflected ones.

The opponents of the three-member system, i.e. those who classify the article as a word, exclude the possibility of the notion "zero-article" since it is equivalent to "zero-word", which is unacceptable. Within this approach, it is more consistent to characterize these cases as "absence of the article" and contrast them to cases when the article is used.

As to the third controversial issue, that is the part-of-speech status of the article, there is no unanimous viewpoint either. Some scientists, though treating the article as a word, do not consider it a part of speech. Sometimes the article is analyzed within some other part of speech (usually pronouns), which is the typical approach of British and American grammarians. Slavic linguists, as a rule, distinguish the article as a part of speech, since the article has a specific semantic, morphological and syntactic function.

As soon as we have elucidated the most important theoretical problems, let us turn to functions of the article. Like any other part of speech, the article has its peculiar morphological, syntactic and semantic features. As to its grammatical meaning, the majority of authors believe that the category formed by the article is usually called the category of determination, or "definiteness" - "indefiniteness".

Morphologically, the article is the main determiner, or formal marker, of the noun. The article modifies the noun, though it may be separated from the noun by other modifiers.

Syntactically, the function of the article is to mark the left-hand boundary of a noun-group, e.g.: *the dress*, *the long silk dress*, *the lovely expensive long silk dress*.

The main semantic function of the article is that of correlation of a notion with the world described in a text (or with the situation of communication). Obviously the speaker's choice of the article is situation-dependent. Specifically, the definite article *the* and the indefinite article *a(n)* have three meaningful characterizations of the nounal referent: one rendered by the definite article, one rendered by the indefinite article, and one rendered by the absence of the article.

The definite article individualizes or identifies the referent of the noun: the use of the definite article shows that the object referred to is known to the hearer and is taken in its concrete, individual quality. This observation is confirmed by a substitution test:

the definite article may be replaced by a demonstrative determiner *this*, *that*, *these*, *those* without any change in the general implication of the construction.

The identification takes place when the referent is mentioned for the second time.

E.g.: *I see a house. Let's come up to the house.*

The definite article is used with nouns that are modified by attributive constructions.

E.g.: *But what happened to the people I knew in college? Or in high school? Amy Darrow – the girl who had her engagement party the night I met Joe, remember?*

The definite article may also be used with the noun whose referent is mentioned for the first time but is so much common for a given situation that it does not require any special introduction. E.g.: *Mary and Bob sat in silence, the engine still running while Bob banged impatiently with one hand on the steering-wheel.*

The definite article is used with nouns that denote unique referents: *the earth*, *the sun*, *the moon*, *the East*, *the world*, *the universe*.

In contrast to the identifying meaning of the definite article, the indefinite article is associated with a classifying meaning. The indefinite article may point out a concrete referent but in doing so it does not single out this referent among similar referents of the class and it does not identify the referent as already known. As a result, it is used to introduce a new element in the sentence. Since a new element is always the most prominent and attracts attention, a noun with the indefinite article frequently becomes the center of the utterance and as such is marked by strong stress.

E.g.: *"Hello-o-o!" Biddy called, and the clatter of catering trays followed the slam of the door.*

Then Binstock arrived with the flowers, and a woman phoned to arrange an office cocktail party, and the plasterer showed up to mend the hole in the dining-room ceiling.

The indefinite article may express a classifying generalization of the nounal referent. E.g.: *"I'm thinking of taking a trip," she told Zeb on the phone. She threw away an entire sheet of postage stamps, three-cent postage stamps.*

It should be pointed out that both the definite and the indefinite articles express generalization, when used with a noun in singular: *The (a) whale is a mammal.* Meanwhile, the indefinite article is preferable in sentences describing some situational qualities: *A whale is dangerous when defending its whale-calf.*

As to their relation with the various classes of nouns, depending on the situation, both the definite and the indefinite articles are used without any particular restrictions with common nouns denoting concrete objects or living beings, e.i. countable nouns: *The book was returned. The books were re-turned.* The indefinite article is not used with nouns in plural, since it retains its vestigial meaning "one".

The definite article is, in its turn, absent with abstract and material nouns. However, it is used with abstract and material nouns if they are modified by attributes.

E.g.: *At the sight, and at the relief it brought him, he realized how anxious he had been. The policeman, if such he was, seemed to be moving towards him and Walter suddenly became alive to the importance of small distances…*

The indefinite article may sometimes occur with abstract nouns denoting feelings. In these cases, the article implies that the noun denotes some particular kind or new

manifestation of the feeling. E.g.: *After all, most of his happiness was in his home, and it was a very considerable happiness.*

As for the various uses of nouns without an article, from the semantic point of view they all should be divided into two types. In the first place, there are uses where the articles are deliberately omitted out of stylistic consideration. Such uses can be found in titles and headlines, in various notices, in e-mails, mobile phone text messages, diaries, etc.

E.g.: *LOST CHILDREN DATABASE GOES LIVE* – headline

"SLEEPY" TOWN REELING AFTER DOUBLE MURDER – headline

Wanted 2 leave 2day but couldn't buy ticket. M leaving 2morrow. – text message

Cannot believe what has happened. At half past eleven, youth came into office bearing enormous bunch of red roses and brought them to my desk. – diary

The purposeful elliptical omission of the article in cases like these is quite obvious, and the omitted articles may easily be restored in the constructions in the simplest "back-directed" refilling procedures.

Alongside of free elliptical constructions, there are cases of the semantically unspecified absence of the article in various combinations of fixed type, such as prepositional phrases (*in debt*, *on purpose*, *at hand*, *from scratch*, *on foot*), fixed verbal collocations (*make use*, *give rise*, *take sides*), descriptive coordinative groups and repetition groups (*man and wife*, *day by day*, *from time to time*), and the like. The article is also missing when the word man has the generalizing meaning "mankind". These cases of traditionally fixed absence of the article are quite similar to the cases of traditionally fixed uses of both indefinite and definite articles (*in a hurry*, *at a loss*, *out of the question*, *to give a smile*, *to have a talk*).

Besides the elliptical constructions and fixed uses, however, there are cases of semantic absence of the article that stands in immediate meaningful correlation with the definite and indefinite articles as such. These cases are not homogeneous; nevertheless, they admit of an explicit classification founded on the countability characteristics of the noun. For example, the meaningful absence of the article before the countable noun in the singular signifies that the noun is taken in an abstract sense, expressing the most general idea of the object denoted. This meaning may be called the meaning of "absolute generalization".

E.g.: *Culture (in general) could be a factor that explains psychological and behavioral differences among people and societies.*

Acculturation, the gradual adaptation to the target culture (particular culture) *without necessarily forsaking one's native language identity, has been proposed as a model for both the adult entering a new culture* (certain culture) *and the child in the bilingual program in a public school.*

Thus, the article is a means of correlation of a notion with ongoing communication process. The indefinite article introduces something new, not mentioned before, whereas the definite article identifies notions already mentioned. Identification is possible even if the referent has not been mentioned yet but the situation implies its existence and involvement. Abstract nouns and material nouns may be used with the article if they are

modified by attributive elements. Proper nouns are usually used without any article. However, the definite article accompanies generalizing naming (denoting a whole family – *the Smiths*, *the Browns*).

E.g.: *For over a year Sandy entered into the spirit of this plan, for she visited the Lloyds frequently, and was able to report to Miss Brodie how things were going…*

It also may be used to make emphasis on a particular person: *It was not the John we used to have long conversations with five years ago. He had changed dramatically.* The use of the indefinite article is possible in order to emphatically introduce a referent as a new one.

E.g.: *From time to time he wondered if there could, possibly, be a Mr. Palgrave, but there was no way of asking her this.*

… Sandy, who was now some years Sister Helena of the transfiguration, clutched the bars of the grille as was her way, and peered at him through her little faint eyes and asked him to describe his schooldays and his school, and the Edinburgh he had known. And it turned out, once more, that his was a different Edinburgh from Sandy's.

Passing to the situational estimation of the article uses, we must point out that the basic principle of their differentiation here is not a direct consideration of their meanings, but disclosing the informational characteristics that the article conveys to its noun in concrete contextual conditions. Examined from this angle, the definite article serves as an indicator of the type of nounal information which is presented as the "facts already known", i.e. as the starting point of the communication. In contrast to this, the indefinite article or the meaningful absence of the article introduces the central communicative nounal part of the sentence, i.e. the part rendering the immediate informative data to be conveyed from the speaker to the listener. In the situational study of syntax the starting point of the communication is called its "theme", while the central informative part is called its "rheme".

In accord with the said situational functions, the typical syntactic position of the noun modified by the definite article is the "thematic" subject, while the typical syntactic position of the noun modified by the indefinite article or by the meaningful absence of the article is the "rhematic" predicative.

E.g.:*The day* (subject) *was drawing to a close, the busy noises of the city* (subject) *were dying down.*

How to handle the situation was a big question (predicative). *The sky was pure gold* (predicative) *above the setting sun.*

Another essential contextual-situational characteristic of the articles is their immediate connection with the two types of attributes to the noun. The first type is a "limiting" attribute, which requires the definite article before the noun; the second type is a "descriptive" attribute, which requires the indefinite article or the meaningful absence of the article before the noun.

E.g.: *The events chronicled in this narrative took place some four years ago.* (A limiting attribute)

She was a person of strong will and iron self-control. (A descriptive attribute)

He listened to her story with grave and kindly attention. (A descriptive attribute)

The role of descriptive attributes in the situational aspect of articles is particularly worthy of note in the constructions of syntactic "convergencies", i.e. chained attributive-repetitional phrases modifying the same referent from different angles.

E.g.: *My longing for a house, a fine and beautiful house, such a house I could never hope to have, flowered into life again.*

Oppositionally, the article determination of the noun should be divided into two binary correlations connected with each other hierarchically.

The opposition of the higher level operates in the whole system of articles. It contrasts the definite article with the noun against the two other forms of article determination of the noun, i.e. the indefinite article and the meaningful absence of the article. In this opposition the definite article should be interpreted as the strong member by virtue of its identifying and individualising function, while the other forms of article determination should be interpreted as the weak member, i.e. the member that leaves the feature in question ("identification") unmarked.

The opposition of the lower level operates within the article subsystem that forms the weak member of the upper opposition. This opposition contrasts the two types of generalisation, i.e. the relative generalisation distinguishing its strong member (the indefinite article plus the meaningful absence of the article as its analogue with uncountable nouns and nouns in the plural) and the absolute, or "abstract" generalisation distinguishing the weak member of the opposition (the meaningful absence of the article).

The described oppositional system can be shown schematically on the following diagram (see Fig. 4)

ARTICLE DETERMINATION

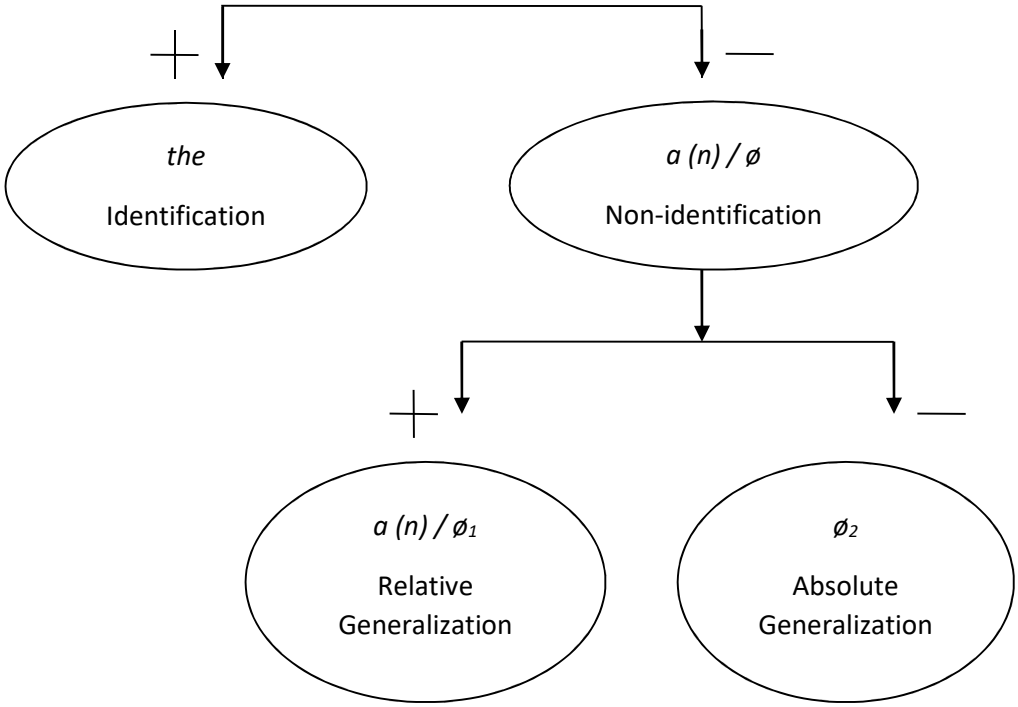


Fig. 4

The best way of demonstrating the actual oppositional value of the articles on the immediate textual material is to contrast them in syntactically equivalent conditions in pairs. E.g.:

Identical nounal positions for the pair "the definite article – the indefinite article": *The train* hooted (that train). – *A train* hooted (some train).

Correlative nounal positions for the pair "the definite article – the absence of the article": I'm afraid *the oxygen* is out (our supply of oxygen). – *Oxygen* is necessary for life (oxygen in general, life in general).

Correlative nounal positions for the pair "the indefinite article – the absence of the article": Be careful, there is *a puddle* under your feet (a kind of puddle). – Be careful, there is *mud* on the ground (as different from clean space).

Correlative nounal positions for the easily neutralised pair "the zero article of relative generalisation – the zero article of absolute generalization": *New information* should be gathered on this subject (some information). – *Scientific information* should be gathered systematically in all fields of human knowledge (information in general).

Thus, the English noun, besides the variable categories of number and case, distinguishes also the category of determination expressed by the article paradigm of three grammatical forms: the definite, the indefinite, the zero.

Theme 6. ADJECTIVE

List of Issues Discussed:

1. Adjective: Generalities.
2. Adjective: Category of Comparison.
3. Substantivization of Adjectives. Adjectivization of Nouns.

1. Adjective: Generalities

The Adjective is a part of speech with the categorial meaning of a relatively permanent property of a substance: *a thick book*, *a beautiful city*.

The Adjective denotes a property that does not evolve in time and it is this static character that is meant under the notion of relative permanence: *high quality* and *improved quality* (the latter phrase contains the property that has sustained a certain modification).

Adjectives express a qualitative property that may be objectified, in which case a noun is derived from an adjective by means of the suffixes *-ness*, *-(i)ty* etc. (*white – whiteness*, *rough – roughness*, *regular – regularity, certain – certainty*).

If an adjective expresses some relation, i.e. some relative quality, it is as a rule derived from a noun by means of the suffixes *-y*, *-al*, *-ous*, *-ly*, *-en* (e.g. *rain – rainy*, *commune – communal*, *suspicion – suspicious*, *week – weekly*, *wool – woollen*).
Adjectives as a rule have a suffixational structure and, on the ground of their derivational pattern, are divided into base adjectives and derived adjectives.

Base adjectives are usually monosyllabic, which influences their formal qualities: they form the degrees of comparison by taking inflections *-er* and *-est* or by undergoing morphophonemic changes, i.e. they have developed suppletive forms as, for instance, *good –better – the best*, *bad – worse – the worst*. It should also be noted that base adjectives serve as stems from which nouns and adverbs are formed by the derivational suffixes *-ness* and *-ly*. However, some base adjectives may consist of two syllables but these are not numerous: *common*, *human*.

Derived adjectives are formed with the help of derivational suffixes added to free or bound stems. They usually form so-called analytical comparatives and superlatives by means of the qualifiers *more* and *most*. Some of the important adjective-forming suffixes are:

-able (*-ible*) – *capable*, *visible*, *comprehensible*, *possible*;
-(i)al – philosophical, *electrical*, *typical*;
-ish – Swedish, *yellowish*, *childish*;
-ic – basic, poetic, domestic;
-ous – famous, *dangerous*
-y – juicy, *milky*, *bony*, *hilly*.

Other adjective-forming suffixes are *-ful* (*doubtful*, *careful*, *resentful*) and *-less* (*blameless*, *shameless*, *jobless*) that are usually added to noun-stems; *-ive* (*excessive*, *permissive*, *adhesive*) is used to derive adjectives from verbs.

To the adjective-forming prefixes belong *un-* (*unprecedented*), *in-* (*inaccurate*), *pre-* (*premature*).

Among the adjectival affixes should also be named the prefix *a-,* constitutive for the stative subclass. Here belong lexemes like *afraid, agog, adrift, ablaze.* In traditional grammar these words were generally considered under the heading of "predicative adjectives" (some of them also under the heading of adverbs), since their most typical position in the sentence is that of a predicative but they are occasionally used as objective predicatives, particularly after the verbs "*find*" or "*have*" (*He found his sister alone.*) and as pre-positional attributes to nouns. Such linguists as B. S. Khaimovich and B. I. Rogovska refer to these words as "adlinks". Acad. L. V. Shcherba calls such words "the words of the category of state". Here belong a number of words with the meaning of temporary state (physical or psychical) of a thing or a person: *to be awake* (*afire*, *ajar*, *afloat*, *aloof*, etc.).

But other grammarians (S. H. Barkhudarov, M. Y. Blokh, V. V. Burlakova, I. P. Ivanova) present well-grounded objections to the view that the stative is a separate part of speech. They state that some clear-cut adjectives (*angry*, *sad*, *upset*, *hopeful*, *expectant*, etc.) also denote a temporary state but nevertheless they are not treated by anybody as a separate part of speech. They consider statives (adlinks) to be a sub-group of ordinary adjectives.

As for the variable (demutative) morphological features, the English adjective, having lost in the course of the history of English all its forms of grammatical agreement with the noun, is distinguished only by the hybrid category of comparison.

Its categorial combinability comprises such parts of speech as the Noun (mostly right-hand combinability); the adverbs of degree (mostly left-hand combinability). The Adjective does not combine with the Verb, rarely the Adjective combines with other adjectives: *deep brown fabric*, *deep green water*, *red hot iron*.

According to their semantic properties, adjectives fall into two large groups: qualitative and relative.

Qualitative adjectives denote qualities of size, shape, colour, etc. They admit of degrees of comparison exist in different proportion. The measure of a quality can be estimated as high or low, adequate or inadequate, sufficient or insufficient, optimal or excessive (*big*, *interesting*, *broad*).

Relative adjectives express qualities which characterize an object through its relation to another object: *wooden furniture – furniture made of wood*, *Nigerian gold – gold from Nigeria*. One should bear in mind that it is impossible to draw a rigid line of demarcation between the two classes, for in the course of language development the so-called relative adjectives have gradually developed qualitative meanings.

Besides the division into the qualitative and the relative classes, some grammars distinguish also a class of quantitative adjectives: e.g. *numerous*, *enormous*, *much*, *many*, *little*, *few*. However, the status of *much*, *many*, *little, few* remains disputable. On the one hand, these words are morphologically close to adjectives, since they have the degrees of comparison. On the other hand, they have much in common with numerals and pronouns. Obviously these words belong to some periphery formed by overlapping areas of these three fields – those of adjectives, numerals, and pronouns.

It should be mentioned that some grammarians (L.Valeika, J.Buitkienė) introduce the classification of adjectives according to their semantic properties in the following way:

All the adjectives can be divided into two large groups: gradable and non-gradable. Gradable (also called descriptive, or qualitative) adjectives denote properties of entities that can be estimated quantitatively, or measured. So, for instance, the property *beautiful* can be estimated as high (*very beautiful*) or low (*not very beautiful*), adequate (*beautiful enough*) or inadequate (*not beautiful enough*). To put it otherwise, entities may have a different amount of property: some may have more than others ("*She is more beautiful than Mary*", i.e. "*She has more of the property beauty than Mary*"); some have the most ("*She is the most beautiful of the other girls*"). As already mentioned, to gradable adjectives linguists generally attribute qualitative, or descriptive adjectives. However, not all such adjectives are gradable, i.e. not all of them are variable with respect to the quantity of the property, e.g. *extinct*, *extreme*, *genuine*, *final*, etc. They denote the highest degree of the properties, e.g. *an extinct fire* cannot be less or more extinct.

Gradable adjectives can be further divided into stative and dynamic, e.g. "*He is tall*" (stative property) – "*He is being careful*" (dynamic property).

The stative property of an entity is a property that cannot be conceived as a developing process, and the dynamic property of an entity is a property that is conceived

as active, or as a developing process, e.g. "*John is very tall*" (stative property) – "*John is being very tall*" (dynamic property). Dynamic adjectives closely resemble activity verbs: like activity verbs, they can be used in the progressive form (e.g. "*John is being careful today*"). The progressive form is used when the speaker wishes to give greater prominence to the relevance of the process to the moment of speaking. In this usage such constructions are comparable to "*John is always talking in class*". Both are used to express emotions – positive and negative.

Non-gradable adjectives constitute three groups: *1)* relative; *2)* intensifying; *3)* restrictive, or particularizing. *Relative adjectives* express the property of an entity related to some other entity. For instance, *wooden* is related to *wood*, *chemical* to *chemistry*, *coloured* to *colour*, etc. Relative adjectives express non-gradable properties. If entities have such properties, they cannot be said to have less or more of such properties as compared to other entities having the same properties. So, if *a house is made of wood*, it cannot be *more wooden* than the other house: *both are made of wood*. However, if *a house is built of wood and concrete*, we can say that *the house is more wooden than the other house*.

Intensifying adjectives constitute two groups: *1)* emphasizers; *2)* amplifiers. Emphasizers have a heightening effect on the noun (*clear*, *definite*, *outright*, *plain*, *pure*, *real*, *sheer*, *sure*, *true*); amplifiers scale upwards from an assumed norm (*complete*, *great*, *firm*, *absolute*, *close*, *perfect*, *extreme*, *entire*, *total*, *utter*).

Restrictive adjectives restrict the noun to a particular member of the class (*chief*, *exact*, *main*, *particular*, *precise*, *principal*, *sole*, *specific*).

From a syntactic point of view, adjectives can be divided into three groups: *1)* adjectives which can be used attributively and predicatively; *2)* adjectives which can be used attributively only; *3)* adjectives which can be used predicatively only.

Gradable adjectives denoting a permanent property, or state, belong to the first group, e.g. "*a big house*"– "*The house is big*".

Intensifying and restrictive adjectives are usually used attributively only, e.g. "*a complete fool*" – "*The fool is complete*" or "*a particular child*" – "*The child is particular*".

Adjectives denoting a temporary property, or state, are used predicatively only, e.g. "*She is being very clever today*" does not yield "*She is a very clever girl*".

2. Adjective: Category of Comparison

• There are two theoretical problems concerning the adjective: the problem of the number of degrees of comparison of qualitative adjectives and the problem of analytical degrees of comparison.

Some grammarians are prone to hold the view that there are only two degrees of comparison: the comparative and the superlative degree, the positive degree being only the starting point for comparison. But this view does not receive much support among linguists, because, as A. I. Smirnitsky rightly pointed out, all the three degrees of comparison represent three different degrees of the same quality (of "whiteness", "hotness").

Another disputable question concerning the adjective is the problem of the grammatical status of the words *more* and *most* in the comparative and superlative degree forms: whether these words are auxiliary words for forming analytical degrees of comparison or full-fledged notional words. In other words, the question arises: whether the comparative and superlative forms with these words are analytical forms of adjectives or whether they are free syntactical phrases (like the phrases with words *less* and *(the) least*).

The view that formations of the type *more difficult* and *(the) most difficult* are analytical degrees of comparison may be considered as a traditional view held both by practical and theoretical grammars. It is supported by the following considerations: (1) The actual meaning of formations like *more difficult, (the) most difficult* does not differ from that of the degrees of comparison *larger, (the) largest.* (2) Qualitative adjectives, like *difficult,* express properties which may be present in different degrees, and therefore they are bound to have degrees of comparison.

Now the view is predominant that the forms with the words *more* and *most* followed by an adjective do not essentially differ from the phrases of the type *somewhat difficult*, *very difficult*, which, of course, nobody would treat as analytical forms. Besides, the words *more* and *most* in the word combinations with adjectives seem to have the same meaning as in nounal word combinations, such as: *more water*, *more people*, *more time*, etc. To crown it all, there seems to be no sufficient reason for treating the sets of phrases with *less* (*less difficult*) and *least* (*(the) least difficult*) and with *more* and *most*, as it were, in different planes. So, most probably, the word groups with the words *more* and *most* followed by an adjective are free syntactical word combinations but not analytical forms of degrees of comparison.

Some adjectives "organize" their forms of degrees of comparison from different roots, that is, without any inflexion. Such forms are called suppletive forms: *good – better – the best*, *bad – worse – the worst*.

3. Substantivization of Adjectives. Adjectivization of Nouns

In Modern English the adjectives display the ability to be easily substantivized through conversion, i.e. by zero-derivation, and to function in syntactic roles typical of nouns – those of the predicate and the object. Adjectives may be either wholly or only partly substantivized.

Wholly substantivized adjectives completely converted into nouns. They acquire all characteristics of countable nouns, namely: they may be preceded the article; may take the plural form inflexion *-s* and may be used in the possessive case: *savage* (adjective) – a savage (substantivized adjective) – *two savages – a savage's character*.

Partly substantivized adjectives only take the definite article: *the rich*, *the poor*, *the English*, *the happy*, where, for instance, "*the happy*" means "*happy people in general*". As Prof. N. M. Rayevska rightly points out, such substantivized adjectives preserve much of their adjectival nature, which may be illustrated by the possibility of qualifying them by means of adverbs: e.g. *the really happy*. Such nouns belong to collective nouns.

The opposite phenomenon – the phenomenon of "adjectivization" of nouns gave rise to many discussions. It concerns the cases of attributive use of nouns as in: *(a) stone wall*, *(a) brick wall*, *(a) leather shoe*, *peace struggle*, etc. The question arises: does the first component of such phrases remain a noun or does it become an adjective? O. Jespersen states that in such cases the words "*stone*", "*brick*", "*leather*", "*peace*" automatically become adjectives, but H. Sweet asserts that these words remain nouns, while Prof. E. P. Shubin considers that they have become a separate part of speech – the attributive noun. But the fact that such nouns can have neither number nor case distinction and do not denote quality or property suggests the conclusion that the first component in the word combinations mentioned above remains a noun though in a special (namely: in the attributive) function, like the infinitive in the word combination "*a book to read*" remains an infinitive (that is, a verb) though used in the function of an attribute.

Theme 7. VERB

List of Issues Discussed:

1. **Verb: Generalities.**
2. **Morphological Classification of English Verbs.**
3. **Semantic Classification of English Verbs.**
4. **Functional Classification of English Verbs.**
5. **Combinatorial Classification of English Verbs.**
6. **Grammatical Category of Person and Number.**
7. **Verb: Grammatical Category of Tense.**
8. **Verb: Grammatical Category of Aspect.**
9. **Verb: Grammatical Category of Voice.**
10. **Verb: Grammatical Category of Mood.**

1. Verb: Generalities

The verb is a part of speech that conveys a categorial meaning of an action, i.e. of a dynamic quality developing in time. Here, the categorial meaning of an action is stretched: it is understood not only as "action" proper but also as a state of existence of an object, or as a statement of its belonging to a class of similar objects: "*A pear is a fruit*", "*He ran a mile*", "*He will soon wake up*". It should be emphasized that the verb conveys the meaning of an action dynamically, i.e. the action develops within a certain time span (though this time span may be unlimited).

The verb can be called the most complicated unit of language, the keystone of the utterance and, consequently, the keystone of communication in general.

In Modern English, verbal forms convey not only subtle shades of time distinction but also deliver other meanings; they are marked for person and number, for mood, voice and aspect.

The grammatical categories of the English verb find their expression in synthetic and analytical forms. The formative elements expressing these categories are grammatical affixes, inner inflection and auxiliaries. Some categories have only synthetic forms (person, number), others – only analytical (voice distinction). There are also categories expressed by both synthetic and analytical forms (mood, time, aspect).

The complexity of the verb is inherent not only in the intricate structure of its grammatical categories, but also in its various subclass divisions, as well as in its falling into two sets of forms profoundly different from each other: the finite set and the non-finite set.

From the point of view of their outward structure, verbs are characterised by specific forms of word-building, as well as by the formal features expressing the corresponding grammatical categories.

The verb stems may be simple, derivatives, sound-replacive, stress-replacive, expanded, composite, and phrasal.

The original simple verb stems are not numerous, such verbs as *go, take, read,* etc. But conversion (zero-suffixation) as means of derivation, especially conversion of the "noun – verb" type, greatly enlarges the simple stem set of verbs, since it is one of the most productive ways of forming verb lexemes in modern English. *E.g.: a cloud – to cloud*, *a house – to house*, *a man – to man*; *a park – to park*, etc.

The verb is characterized by a set of specific word-building affixes. The typical suffixes expanding the stem of the verb are: *-ate (cultivate), -en (broaden), -ify (clarify), -ise(-ize) (normalise).*

The verb deriving prefixes of the inter-class type are: *be- (belittle, befriend, bemoan)* and *en-/em- (engulf, embed).*

Some other characteristic verbal prefixes are: *re- (remake), under- (undergo), over- (overestimate), sub- (submerge), mis-(misunderstand), un- (undo),* etc.

The sound-replacive type of derivation and the stress-replacive type of derivation are unproductive. *E.g.:* food – to feed, blood – to bleed, import – to import, transport - to transport.

The composite (compound) verb stems correspond to the composite non-verb stems from which they are etymologically derived. Here belong the compounds of the conversion type *(blackmail n. –blackmail v.)* and of the reduction type *(proof-reader n. – proofread v.).*

The phrasal verb stems occupy an intermediary position between analytical forms of the verb and syntactic word combinations. Among such stems two specific constructions should be mentioned. The first is a combination of the head-verb *have, give, take,* and occasionally some others with a noun; the combination has as its equivalent an ordinary verb. *E.g.:* to have a smoke – to smoke; to give a smile – to smile; to take a stroll – to stroll.

The second is a combination of a head-verb with a verbal postposition that has a specificational value. *E.g.:* stand up, go on, give in, be off, get along, etc.

2. Morphological Classification of English Verbs

All English verbs are divided into two groups on the basis of their morphological peculiarities, i.e. on the basis of the forms of the Participle II and past tenses: these are regular and irregular verbs.

The most numerous group within this division is that of regular verbs: regular verbs form their main forms by means of adding a dental ending to their stems. The ending has three phonetic variants that depend on the final sound of a verb stem:

– /d/ after a voiced consonant or a vowel (*e.g.:* saved, followed);
– /t/ after a dental consonant (*e.g.:* looked, stopped);
– /ɪd/ after a dental consonant (*e.g.:* loaded, spotted).

In writing the ending is delivered by the only form *-ed*. The ending *-ed* is a productive pattern, so verbs borrowed or coined in the Middle English period or later belong to the group of regular verbs almost without exceptions.

The second group is formed by irregular verbs. It may be further divided into smaller subclasses. The first subclass contains the verbs that display ablaut, i.e. root vowel interchange, in their past forms (to swim (swim – swam – swum); to sing (sing – sang – sung); to shrink (shrink – shrank – shrunk)).

The second subgroup of irregular verbs is formed by verbs that remain unchanged throughout the paradigm: to put (put – put – put), to let (let – let – let), to hit (hit – hit – hit), to cost (cost – cost – cost), to cut (cut – cut – cu).

In the third subclass, the so-called "mixed" subgroup of irregular verbs, the vowel interchange is combined with the dental suffix: to keep (keep – kept – kept), to weep (weep – wept – wept), to sweep (sweep – swept – swept).

The fourth subgroup is formed by the only verb to be that is characterized by suppletive forms in past tenses: to be (be – was/were – been).

Irregular verbs are formed with unproductive patterns. However, their forms are quite settled. Though some irregular verbs have acquired parallel regular forms, these forms may hardly be called grammatical doublets, since, as a rule, regular and irregular forms of a verb differ semantically (to speed (speed – sped – sped, speed – speeded – speeded; to learn (learn – learnt – learnt, learn – learned – learned).

3. Semantic Classification of English Verbs

All English verbs fall into a number of subclasses distinguished by different semantic and lexico-grammatical features.

On the upper level of division two unequal sets are identified: the set of verbs of full nominative value (notional verbs), and the set of verbs of partial nominative value (semi-notional and functional verbs). Notional verbs have full nominative value and are independent in the expression of the process, e.g*.: to work, to build, to lie, to love, etc.*; these verbs are derivationally open, they comprise the bulk of the verbal lexicon (*to read*, *to cook*, *to publish, to influence*). The most typical feature of notional verbs is their isolatability (i.e., an ability to make a sentence alone. E.g.: *Read! Come in!*).The second

set is derivationally closed, it includes limited subsets of verbs characterised by individual relational properties.

Semi-notional and functional verbs serve as markers of predication in the proper sense, since they show the connection between the nominative content of the sentence and reality in a strictly specialized way. These "predicators" include auxiliary verbs, modal verbs, semi-notional verbid introducer verbs, and link-verbs.

Auxiliary verbs constitute grammatical elements of the categorial forms of the verb. These are the verbs *be, have, do, shall, will, should, would, may, might.*

Modal verbs are used with the infinitive as predicative markers expressing relational meanings of the subject attitude type, i.e. ability, obligation, permission, advisability, etc. By way of extension of meaning, they also express relational probability, serving as probability predicators. These two types of functional semantics can be tested by means of correlating pure modal verb collocations with the corresponding two sets of stative collocations of equivalent functions: on the one hand, the groups *be obliged, be permitted,* etc.; on the other hand, the groups *be likely, be probable,* etc.

E.g.: Tom *may* stay for the show if he will. → Tom is *permitted* to stay.

The storm *may* come any minute, you had better leave the deck. → The storm *is likely* to come any minute.

Link-verbs introduce the nominal part of the predicate (the predicative) which is commonly expressed by a noun, an adjective, or a phrase of a similar semantic-grammatical character. It should be noted that some grammarians treat link-verbs as altogether devoid of al lexical meaning or meaningful content. If it were so, there would be no difference between the following sentences:

He is old. He seems old. He becomes old.

Performing their function of connecting ("linking") the subject and the predicative of the sentence, they express the actual semantics of this connection, i.e. expose the relational aspect of the characteristics ascribed by the predicative to the subject.

The linking predicator function in the purest form is effected by the verb *be;* therefore *be* as a link-verb can be referred to as the "pure link-verb". It is clear from the above that even this pure link-verb has its own relational semantics, which can be identified as "linking predicative ascription". All the link-verbs other than the pure link *be* express some specification of this general predicative linking semantics, so that they should be referred to as "specifying" link-verbs.

The common specifying link-verbs fall into two main groups: those that express perceptions and those that express nonperceptional, or "factual" link-verb connection.

The main perceptional link-verbs are *seem, appear, look, feel, taste, sound*, etc.

The main factual link-verbs are *become, get, grow, go, remain, keep, etc*.

There are some notional verbs in language that have the power to perform the function of link-verbs without losing their lexical nominative value. In other words, they perform two functions simultaneously, combining the role of a full notional verb with that of a link-verb.

E.g.: "*The soup tasted delicious.*" – "*Yesterday we tasted a delicious soup.*"

"*The meadows grow green*." – "*We grow bio vegetables*."

Due to the double syntactic character of the notional link-verb, the whole predicate formed by it is referred to as a "double predicate".

Semi-notional verbid introducer verbs are distributed among the verbal sets of discriminatory relational semantics *(seem, happen, turn out,* etc.), of subject-action relational semantics *(try, fail, manage,* etc.), of phrasal semantics *(begin, continue, stop,* etc.). The predicator verbs should be strictly distinguished from their grammatical homonyms in the subclasses of notional verbs. As a matter of fact, there is a fundamental grammatical difference between the verbal constituents in such sentences as, say, "*They began to fight*" and "*They began the fight*". Whereas the verb in the first sentence is a semi-notional predicator, the verb in the second sentence is a notional transitive verb normally related to its direct object. The phrasal predicator *begin* (the first sentence) is grammatically inseparable from the infinitive of the notional verb *fight,* the two lexemes making one verbal-part unit in the sentence. The transitive verb *begin* (the second sentence), on the contrary, is self-dependent in the lexico-grammatical sense, it forms the predicate of the sentence by itself and as such can be used in the passive voice, the whole construction of the sentence in this case being presented as the regular passive counterpart of its active version.

E.g.: They *began* the fight. → The fight *was begun* (by them).

They *began* to fight. → *To fight was begun* (by them). – Such transformation is unacceptable!!!

The semantic approach to classification of verbs is also enlarged with the division of English verbs into stative and active, that has been offered by modern Western linguistics. The main peculiarity of active verbs is their use in the progressive tense*: they are speaking*, *she is painting*. Stative verbs, such as *to know*, *to understand*, *to see*, cannot be used in the progressive tense. There are, however, verbs of dual nature. In different contexts they may distinguish either an active- or stative-verb type.

E.g.: "I *know* the truth" (stative verb). – "We *are telling* the truth now" (active verb).

"I *have cut* my finger" – "I *have been cutting* the hedge for two hours" (verb of dual nature).

4. Functional Classification of English Verbs

Modern linguist I. O. Alexeyeva introduce the subdivision of all English verbs into notional verbs, auxiliary verbs, link verbs, substitute verbs and verbs-intensifiers in the light of their functional properties. Thus, the functional classification presupposes differentiation of verbs according to their ability to form a certain type of the predicate. This ability stems from the lexical meaningfulness of a verb. Notional verbs are lexically meaningful verbs that denote an action or a state and perform in the sentence an independent function.

In contrast, functional verbs exist only within a compound predicate delivering only grammatical meanings. Functional verbs are further divided into

1) auxiliary verbs;
2) link verbs (or copula verbs);
3) substitute verbs;
4) verbs-intensifiers.

Auxiliary verbs are used as purely grammatical means to form analytical forms of the verb; their lexical meaning is completely lost.

The grammatical function of link-verbs is realized within compound nominal predicates where link-verbs indicate a relation between an entity and its quality. It should be noted that link-verbs are also characterized by a somewhat weakened lexical meaning. For example, such link-verbs as *to be*, *to keep*, *to remain* denote preservation of some quality; the verbs *to become*, *to get*, *to turn*, *to go* denote some changes that an entity undergoes: E.g.: "*His hair is grey.*" vs "*His hair goes grey.*"

Verbs used in the function of substitutes replace any notional verb that has already appeared in the immediate context:

E.g.: "Nobody knows him better than I do."
"Cindy wrote better letters than her sister ever did."

The true substitute-verb in Modern English is the verb *to do*. As a word of a most generalized meaning, *do* can stand for any verb, except *be* and *have* and *modal verbs*.

E.g.: "You should not try to appear better than you are."
"Don't bring up the money issue. – But I already have!"
"John can ignore your indifference but I can't."

The verb *to do* may function as an intensifier of the verbal idea.

E.g.: "She does know where the treasures are."
"They did search everywhere."
"Do take care of yourself!"

Besides the verb *to do*, mention should be made of the idiomatic use of the verb *to go* in such patterns as "*He went and did it*." ("*Взяв і зробив*"); "*He went and bought this incredibly expensive car*." ("*Взяв і купив неймовірно дорогу машину*."). It is obvious that in patterns with *to go* and followed by *the infinitive* there is no idea of real motion attached to the verb *to go*.

A special kind of affective grammatical idiom will be found in patterns with *the ing-form* following the verb *to go* when the latter does not signify motion either but is used idiomatically to intensify the meaning of the notional verb, e.g.: "Don't go spreading gossips!"; "She will go blaming me for all her failures."

Modal verbs express attitude or relation of the agent to the action. This relation – possibility, obligation, volition, prohibition, permission, etc. – is a grammatical meaning of modal verbs. The question whether this meaning may be considered a lexical one remains the topic to debate. It is quite possible that in modal verbs lexical and grammatical meanings are merged. It should also be added that modal verbs are characterized by a deficient paradigm. Their forms lack the categories of person and number (though notional verbs also have only rudimentary traces of these categories); some modal verbs have no past forms (e.g. *must*, *ought to*).

5. Combinatorial Classification of English Verbs

Verbs may be classified on the ground of their combinatorial characteristics. One of them is transitivity (intransitivity) of English verbs. In Modern English, however, the notions transitivity and intransitivity have lost their relevance, since traditionally transitive verbs are defined as those followed by an object in the accusative case. As the English noun paradigm does not have the accusative case, the notion of transitivity has acquired a different meaning. Modern grammar interprets intransitive verbs as verbs followed by a prepositional object, whereas transitive verbs are followed by non-prepositional objects. Consequently, in modern English the notions "transitivity" and "intransitivity" have turned into combinatorial features of the verb. Some linguists believe that this feature should be interpreted not so much as a combinatorial feature but as a lexico-semantic characteristic of the verb. In doing this, the scholars interpret the dichotomy "transitivity – intransitivity" as a lexical rather than grammatical notion.

However, in different contexts and combinatorial encirclements one and the same verbs can expose the nature of both, transitive and intransitive ones.

E.g.: He runs a hotel successfully. – He runs very quickly.

Besides the groups mentioned above, verbs may also be divided into terminative and non-terminative. Terminative verbs contain in their meaning some indication of a completed action. Moreover, the state that will occur after the action is completed is quite predictable. For example, the result that follows the completion of the action denoted by "*to catch*", is "*that something will be caught*", there is no other result. Analogous are the verbs *to fall*, *to die*, *to find*, *to arrive*, *to destroy*, *to subdue*, etc.

Non-terminative verbs are those expressing an action as an endless process whose next stage is unpredictable. For example, *to sit* can be terminated by any other state, or *to be*, *to exist*, *to know*, *to believe*.

There are, however, verbs of dual nature. In different contexts they may denote either a terminative action or a non-terminative one. Here the interpretation depends mainly on the tense and the aspect of the verb.

Another classification in modern linguistics is based on the ability of a verb to have a certain number of dependent sentence parts (subjects, objects). Clearly, the number of possible "places" depends on semantic characteristics of a verb. Thus, the verbs *to rain*, *to snow* are one-place predicates, since only one position (that of a subject) is possible in the sentences "*It rains.*", "*It snowed.*"

The verb "*to be*" (as a link verb) is *a two-place predicate*, since it may have only two related elements ("*Jack is an actor.*").

The verbs "*to give*", "*to offer*", "*to present*" describe actions of giving and presuppose *three participants* ("*James gave a book to Lesley.*"), i.e. these verbs are three-place predicates.

One may notice that the "valency" of a verb correlates with syntactic and morphological characteristics, in that one-place predicates are the nucleus of impersonal sentences, two-place predicates are intransitive, and three-place predicates belong to transitive ones.

This classification is grounded not only on the number of participants required for an action but also on the semantic relations that exist between a certain verb and a required participant.

6. Verb: Grammatical Category of Person and Number

Traditionally, the category of number is treated as the correlation of the plural and the singular, and the category of person as the correlation of three deictic functions, reflecting the relations of the referents to the participants of speech communication: the first person – the speaker, the second person – the person spoken to, and the third person – the person or thing spoken about. But in the system of the verb in English these two categories are so closely interconnected, both semantically and formally, that they are often referred to as one single category: the category of person and number.

First, the semantics of both person and number categories is not inherently "verbal", these two categories are reflective: the verbal form reflects the person and number characteristics of the subject, denoted by the noun (or pronoun) with which the verb is combined in the sentence. And in the meaning of the subject the expression of number semantics is blended with the expression of person semantics; for example, in the paradigm of personal pronouns the following six members are distinguished by person and number characteristics combined: first person singular – *I*, first person plural – *we*, second person singular – *you* (or, archaic *thou*), second person plural – *you*, third person singular – *he*/*she*/*it*, third person plural – *they*. Second, formally, the categories of person and number are also fused, being expressed by one and the same verbal form, e.g.: *he speaks*; this fact supports the unity of the two categories in the system of the verb.

In Old English the verb agreed with the subject in almost every person and number, like in Russian and other inflectional languages: singular, 1st person – *telle*, 2nd person – *tellest*, 3d person – *telleð*, plural – *tellað*. There were special person and number forms in the past tense, too. Nowadays most of these forms are extinct.

In modern English all verbs can be divided according to the expression of this category into three groups. Modal verbs distinguish no person or number forms at all. The verb *to be*, on the contrary, has preserved more person-number forms than any other verb in modern English: *I am*; *we are*; *you are*; *he/she/it is*; *they are*; in the past tense the verb *to be* distinguishes two number forms in the first person and the third person: *I*, *he/she/it was* (sing.) – *we*, *they were* (pl.); in the second person the form *were* is used in the singular and in the plural.

The third group presents just the regular, normal expression of person with the remaining multitude of the English verbs, with each morphemic variety of them. From the formal point of view, this group occupies the medial position between the first two: if the verb *be* is at least two-personal, the normal personal type of the verb conjugation is one-personal. Indeed, the personal mark is confined here to the third person singular *-(e)s* [-z, -s, -iz], the other two persons (the first and the second) remaining unmarked, *e.g. comes – come, blows – blow, slops – stop, chooses – choose.*

The bulk of the verbs in English have a distinctive form only for the third person singular of the present tense indicative mood. Thus, the category of person and number

in modern English is fragmental and asymmetrical, realized in the present tense indicative mood by the opposition of two forms: the strong, marked member in this opposition is the third person singular (*speaks*) and the weak member embraces all the other person and number forms, so, it can be called "a common form" (*speak*).

The deficient person-number paradigm of the verb in English makes syntagmatic relations between the verbal lexeme and the lexeme denoting the subject obligatory for the expression of this category. This fact is reflected by practical grammar textbooks where the conjugation of the verb is presented through specific semi-analytical pronoun-verb combinations, e.g.: *I speak*, *you speak*, *he/she/it speaks*, *we speak*, *you speak*, *they speak*. One can say that the category of person and number is expressed "natively" by the third person singular present indicative form of the verb, and "junctionally", though the obligatory reference to the form of the subject, in all the other person and number forms.

Deficient as it is, the system of person and number forms of the verb in English plays an important semantic role in contexts in which the immediate forms of the noun do not distinguish the category of number, e.g., singularia tantum nouns or pluralia tantum nouns, or nouns modified by numerical attributes, or collective nouns, when we wish to stress either their single-unit quality or plural composition, e.g.: "*The family was gathered round the table. – The family were gathered round the table.*"; "*Ten dollars is a huge sum of money for me. – There are ten dollars in my pocket.*". In these cases, traditionally described in terms of "notional concord" or "agreement in sense", the form of the verb reflects not the categorial form of the subject morphemically expressed, but the actual personal-numerical interpretation of the referent denoted.

The category of person and number can be neutralized in colloquial speech or in some regional and social variants and dialects of English, e.g.: *Here's your keys*; *It ain't nobody's business*.

7. Verb: Grammatical Category of Tense

The immediate expression of grammatical time, or "tense" *(Lat.* tempus), is one of the typical functions of the finite verb. It is typical because the meaning of process, inherently embedded in the verbal lexeme, finds its complete realization only if presented in certain time conditions. That is why the expression or non-expression of grammatical time, together with the expression or non-expression of grammatical mood in person-form presentation, constitutes the basis of the verbal category of finitude, i.e. the basis of the division of all the forms of the verb into finite and non-finite.

When speaking of the expression of time by the verb, it is necessary to strictly distinguish between the general notion of time, the lexical denotation of time, and the grammatical time proper, or grammatical temporality.

The dialectical-materialist notion of time exposes it as the universal form of the continual consecutive change of phenomena. On the other hand, like other objective factors of the universe, time is reflected by man through his perceptions and intellect, and finds its expression in his language. It is but natural that time as the universal form of consecutive change of things should be appraised by the individual in reference to the moment of his immediate perception of the outward reality. This moment of immediate perception, or "present moment", which is continually shifting in time, and the linguistic

content of which is the "moment of speech", serves as the demarcation line between the past and the future.

All the lexical expressions of time, according as they refer or do not refer the denoted points or periods of time, directly or obliquely, to this moment, are divided into "present-oriented", or "absolutive" expressions of time, and "nonpresent-oriented", "non-absolutive" expressions of time.

The absolutive time denotation distributes the intellective perception of time among three spheres: the sphere of the present, with the present moment included within its framework; the sphere of the past, which precedes the sphere of the present by way of retrospect; the sphere of the future, which follows the sphere of the present by way of prospect.

Thus, words and phrases like *now, last week, in our century, in the past, in the years to come, very soon, yesterday, in a couple of days,* giving a temporal characteristic to an event from the point of view of its orientation in reference to the present moment, are absolutive names of time.

The non-absolutive time denotation does not characterise an event in terms of orientation towards the present. This kind of denotation may be either "relative" or "factual". The relative expression of time correlates two or more events showing some of them either as preceding the others, or following the others, or happening at one and the same time with them. Here belong such words and phrases as *after that, before that, at one and the same time with, some time later, at an interval of a day or two, at different times,* etc.

The factual expression of time either directly states the astronomical time of an event, or else conveys this meaning in terms of historical landmarks. Under this heading should be listed such words and phrases as *in the year 1066, during the time of the First World War, at the epoch of Napoleon,* etc.

In the context of real speech the above types of time naming are used in combination with one another, so that the denoted event receives many-sided and very exact characterisation regarding its temporal status.

In Modern English**,** the grammatical expression of verbal time, i.e. tense, is effected in two correlated stages.

At the first stage, the process receives an absolutive time characteristic by means of opposing the past tense to the present tense. The marked member of this opposition is the past form.

At the second stage, the process receives a non-absolutive relative time characteristic by means of opposing the forms of the future tense to the forms of no future marking.

Since the two stages of the verbal time denotation are expressed separately, by their own oppositional forms, and, besides, have essentially different orientation characteristics (the first stage being absolutive, the second stage, relative), it stands to reason to recognise in the system of the English verb not one, but two temporal categories.

Both of them answer the question: "What is the timing of the process?" But the first category, having the past tense as its strong member, expresses a direct retrospective evaluation of the time of the process, fixing the process either in the past or not in the

past; the second category, whose strong member is the future tense, gives the timing of the process a prospective evaluation, fixing it either in the future (i.e. in the prospective posterior), or not in the future. As a result of the combined working of the two categories, the time of the event reflected in the utterance finds its adequate location in the temporal context, showing all the distinctive properties of the lingual presentation of time mentioned above.

In accord with the oppositional marking of the two temporal categories under analysis, we shall call the first of them the category of "primary time", and the second, the category of "prospective time", or, contractedly, "prospect".

The formal sign of the opposition constituting the category of primary time is, with regular verbs, the dental suffix *-(e)d* [-d, -t, -id], and with irregular verbs, phonemic interchanges of more or less individual specifications. The suffix marks the verbal form of the past time (the past tense), leaving the opposite form unmarked. Thus, the opposition is to be rendered by the formula "the past tense :: the present tense", the latter member representing the non-past tense, according to the accepted oppositional interpretation.

The specific feature of the category of primary time is, that it divides all the tense forms of the English verb into two temporal planes: the plane of the present and the plane of the past, which affects also the future forms. Very important in this respect is the structural nature of the expression of the category: the category of primary time is the only verbal category of immanent order which is expressed by inflexional forms. These inflexional forms of the past and present coexist in the same verb-entry of speech with the other, analytical modes of various categorial expression, including the future. Hence, the English verb acquires the two futures: on the one hand, the future of the present, i.e. as prospected from the present; on the other hand, the future of the past, i.e. as prospected from the past. The following example will be illustrative of the whole four-member correlation:

E.g.: Jill *returns* from her driving class at five o'clock.
At five Jill *returned* from her driving class.
I know that Jill *will return* from her driving class at five o'clock.
I knew that at five Jill *would return* from her driving class.

The fact that the present tense is the unmarked member of the opposition explains a very wide range of its meanings exceeding by far the indication of the "moment of speech" chosen for the identification of primary temporality. Indeed, the present time may be understood as literally the moment of speaking, the zero-point of all subjective estimation of time made by the speaker. The meaning of the present with this connotation will be conveyed by such phrases as *at this very moment,* or *this instant,* or *exactly now,* or some other phrase like that. But an utterance like "now while I *am speaking*" breaks the notion of the zero time proper, since the speaking process is not a momentary, but a durative event. Furthermore, the present will still be the present if we relate it to such vast periods of time as *this month, this year, in our epoch, in the present millennium,* etc. The denoted stretch of time may be prolonged by a collocation like that beyond any definite limit.

Still furthermore, in utterances of general truths as, for instance, "Two plus two *makes* four", or "The sun *is* a star", or "Handsome *is* that handsome *does*", the idea of time as such is almost suppressed, the implication of constancy, unchangeability of the truth at all times being made prominent. The present tense as the verbal form of generalised meaning covers all these denotations, showing the present time in relation to the process as inclusive of the moment of speech, incorporating this moment within its definite or indefinite stretch and opposed to the past time.

Thus, if we say, "Two plus two *makes* four", the linguistic implication of it is "always, and so at the moment of speech". If we say, "I *never take* his advice", we mean linguistically "at no time in terms of the current state of my attitude towards him, and so at the present moment". If we say, *"In our millennium* social formations *change* quicker than in the previous periods of man's history", the linguistic temporal content of it is "in our millennium, that is, in the millennium including the moment of speech". This meaning is the invariant of the present, developed from its categorial opposition to the past, and it penetrates the uses of the finite verb in all its forms, including the perfect, the future, the continuous. Indeed, if the Radio carries the news, "The two suspected terrorists *have been taken* into custody by the police", the implication of the moment of speech refers to the direct influence or after-effects of the event announced. Similarly, the statement "You *will be informed* about the decision later in the day" describes the event, which, although it has not yet happened, is prospected into the future from the present, i.e. the prospection itself incorporates the moment of speech. As for the present continuous, its relevance for the present moment is self-evident.

Thus, the analysed meaning of the verbal present arises as a result of its immediate contrast with the past form which shows the exclusion of the action from the plane of the present and so the action itself as capable of being perceived only in temporal retrospect.

Worthy of note, however, are utterances where the meaning of the past tense stands in contrast with the meaning of some adverbial phrase referring the event to the present moment. E.g.: "*Today* again I *spoke* to Mr. Jones on the matter, and again he *failed* to see the urgency of it."

A case directly opposite to the one shown above is seen in the transpositional use of the present tense of the verb with the past adverbials, either included in the utterance as such, or else expressed in its contextual environment. E.g.: "*Then* he *turned* the corner, and what do you think *happens* next?"; "He *faces* nobody else than Mr. Greggs accompanied by his private secretary!" The stylistic purpose of this transposition, known under the name of the "historic present" *(Lat.* praesens historicum) is to create a vivid picture of the event reflected in the utterance. This is achieved in strict accord with the functional meaning of the verbal present, sharply contrasted against the general background of the past plane of the utterance content.

The second verbal tense category, which may be called "prospective", or "relative", is formed by the opposition of the future and the non-future separately in relation to the present or to the past. The strong member of the opposition is the future, marked by the auxiliary verbs *shall*/*will* (the future in relation to the present) or *should*/*would* (the future in relation to the past). It is used to denote posterior actions,

after-actions in relation to some other actions or to a certain point of time in the present or in the past.

The category of prospect is also temporal, in so far as it is immediately connected with the expression of processual time, like the category of primary time. But the semantic basis of the category of prospect is different in principle from that of the category of primary time: while the primary time is absolutive, i. e. presentoriented, the prospective time is purely relative; it means that the future form of the verb only shows that the denoted process is prospected as an after-action relative to some other action or state or event, the timing of which marks the zero-level for it. The two times are presented, as it were, in prospective coordination: one is shown as prospected for the future, the future being relative to the primary time, either present or past. As a result, the expression of the future receives the two mutually complementary manifestations: one manifestation for the present time-plane of the verb, the other manifestation for the past time-plane of the verb. In other words, the process of the verb is characterised by the category of

prospect irrespective of its primary time characteristic, or rather, as an addition to this characteristic, and this is quite similar to all the other categories capable of entering the sphere of verbal time, e.g. the category of development (continuous in opposition), the category of retrospective coordination (perfect in opposition), the category of voice (passive in opposition): the respective forms of all these categories also have the past and present versions, to which, in due course, are added the future and non-future versions. Consider the following examples: (1) I *was making* a road and all the coolies struck. (2) None of us doubted in the least that Aunt Emma *would* soon *be marveling* again at Eustace's challenging success. (3) The next thing she wrote she sent to a magazine, and for many weeks worried about what *would happen* to it. (4) She did not protest, for she *had given* up the struggle. (5) Felix knew that they *would have settled* the dispute by the time he could be ready to have his say. (6) He *was being watched, shadowed, chased* by that despicable gang of hirelings. (7) But *would* little Jonny *be being looked* after properly? The nurse was so young and inexperienced!

The oppositional content of the exemplified cases of finite verb forms will, in the chosen order of sequence, be presented as follows: the past non-future continuous non-perfect non-passive (1); the past future continuous non-perfect non-passive (2) the past future non-continuous non-perfect non-passive (3); the past non-future non-continuous perfect non-passive (4); the past future non-continuous perfect non-passive (5); the past non-future continuous non-perfect passive (6); the past future continuous non-perfect passive (this form not in practical use) (7).

As we have already stated before, the future tenses reject the forms of the indefinite aspect, which are confined to the expression of the present and past verbal times only. This fact serves as a supplementary ground for the identification of the expression of prospect as a separate grammatical category.

One more problem is to be tackled in analyzing the English future tenses: the status of the verbs *shall*/*will* and *should*/*would*. Some linguists, O. Jespersen and L. S. Barkhudarov among them, argue that these verbs are not the auxiliary verbs of the analytical future tense forms, but modal verbs denoting intention, command, request, promise, etc. in a weakened form, e.g.: *I'll go there by train. = I intend (want, plan) to*

go there by train. On this basis they deny the existence of the verbal future tense in English.

As a matter of fact, *shall*/*will* and *should*/*would* are in their immediate etymology modal verbs: verbs of obligation (*shall*) and volition (*will*). But nowadays they preserve their modal meanings in no higher degree than the future tense forms in other languages: the future differs in this respect from the past and the present, because no one can be positively sure about events that have not yet taken place or are not taking place now. A certain modal coloring is inherent to the future tense semantics in any language as future actions are always either anticipated, or foreseen, or planned, or desired, or necessary, etc. On the other hand, modal verbs are treated as able to convey certain future implication in many contexts: *I may/might/ could travel by bus*.

This does not constitute sufficient grounds to refuse *shall*/*will* and *should*/*would* the status of auxiliary verbs of the future. The homonymous, though cognate, verbs *shall*/*will* and *should*/*would* are to be distinguished in contexts, in which they function as purely modal verbs, e.g.: "*Payment shall be made by cheque*"; "*Why are you asking him? He wouldn't know anything about it*", and in contexts in which they function as the auxiliary verbs of the future tense forms with subdued modal semantics, e.g.: "*I will be forty next month*".

Older grammar textbooks distinguish the auxiliary verbs *shall*/*will* and *should*/*would* from their modal homonyms in connection with the category of person in the following way: the auxiliary *shall*/*should* are used with first person verbal forms, while the auxiliary *will*/*would* – with second and third persons verbal forms to denote pure future; when used otherwise, they express pure modal meanings, the most typical of which are intention or desire for *I will* and promise or command on the part of the speaker for *you shall*, *he shall*. It is admitted, though, that in American English *will* is used as functionally equal for all persons to denote pure future and shall is used only as a modal verb. The contracted form -*'ll* further levels the difference between the two auxiliary verbs in colloquial speech.

In British English the matter is more complicated: in refined British English both verbs are used with the first person forms to denote the future. Some linguists treat them as functionally equal "grammatical doublets", as free variants of the future tense auxiliary. Still, there is certain semantic difference between *shall*/*should* and *will*/*would* in the first person verbal forms, which can be traced to their etymological origin: *will*/*would* expresses an action which is to be performed of the doer's free choice, voluntarily, and shall/should expresses an action which will take place irrespective of the doer's will: *I will come to you. = I want to come to you and I will do that*; *Shall I open the window? = Do you want me to open the window?* The almost exclusive use of the auxiliary *shall* in interrogative constructions in British English is logically determined by the difference outlined: it is quite natural that a genuine question shows some doubt or speculation rather than the speaker's wish concerning the prospective action. The difference between the two auxiliary verbs of the future in British English is further supported by the use of the contracted negative forms *won't* and *shan't*. Thus, in British English "*will + infinitive*" and "*shall + infinitive*" denote, respectively, the voluntary future and the non-voluntary future and can be treated as a minor category within the system of the English future tense, relevant only for first person forms.

8. Verb: Grammatical Category of Aspect

The aspective meaning of the verb, as different from its temporal meaning, reflects the inherent mode of the realisation of the process irrespective of its timing.

The aspective meaning can be in-built in the semantic structure of the verb, forming an invariable, derivative category. In English, the various lexical aspective meanings have been generalised by the verb in its subclass division into limitive and unlimitive sets. On the whole, this division is loose, the demarcation line between the sets is easily trespassed both ways. In spite of their want of rigour, however, the aspective verbal subclasses are grammatically relevant in so far as they are not indifferent to the choice of the aspective grammatical forms of the verb. In Russian, the aspective division of verbs into perfective and imperfective is, on the contrary, very strict. Although the Russian category of aspect is derivative, it presents one of the most typical features of the grammatical structure of the verb, governing its tense system both formally and semantically.

On the other hand, the aspective meaning can also be represented in variable grammatical categories. Aspective grammatical change is wholly alien to the Russian language, but it forms one of the basic features of the categorial structure of the English verb.

Two systems of verbal forms, in the past grammatical tradition analysed under the indiscriminate heading of the "temporal inflexion", i. e. synthetic inflexion proper and analytical composition as its equivalent, should be evaluated in this light: the continuous forms and the perfect forms.

The aspective or non-aspective identification of the forms in question will, in the long run, be dependent on whether or not they express the direct, immediate time of the action denoted by the verb, since a general connection between the aspective and temporal verbal semantics is indisputable.

The continuous verbal forms analysed on the principles of oppositional approach admit of only one interpretation, and that is aspective. The continuous forms are aspective because, reflecting the inherent character of the process performed by the verb, they do not, and cannot, denote the timing of the process. The opposition constituting the corresponding category is effected between the continuous and the non-continuous (indefinite) verbal forms. The categorial meaning discloses the nature of development of the verbal action, on which ground the suggested name for the category as a whole will be "development". As is the case with the other categories, its expression is combined with other categorial expressions in one and the same verb-form, involving also the category that features the perfect. Thus, to be consistent in our judgments, we must identify, within the framework of the manifestations of the category of development, not only the perfect continuous forms, but also the perfect indefinite forms (i.e. non-continuous).

The perfect, as different from the continuous, does reflect a kind of timing, though in a purely relative way. Namely, it coordinates two times, locating one of them in retrospect towards the other. Should the grammatical meaning of the perfect have been exhausted by this function, it ought to have been placed into one and the same categorial system with the future, forming the integral category of time coordination (correspondingly, prospective and retrospective). In reality, though, it cannot be done,

because the perfect expresses not only time in relative retrospect, but also the very connection of a prior process with a time-limit reflected in a subsequent event. Thus, the perfect forms of the verb display a mixed, intermediary character, which places them apart both from the relative posterior tense and the aspective development. The true nature of the perfect is temporal aspect reflected in its own opposition, which cannot be reduced to any other opposition of the otherwise recognised verbal categories. The suggested name for this category will be "retrospective coordination", or, contractedly, "retrospect". The categorical member opposed to the perfect, for the sake of terminological consistency, will be named "imperfect" (non-perfect). As an independent category, the retrospective coordination is manifested in the integral verb-form together with the manifestations of other categories, among them the aspective category of development. Thus, alongside of the forms of perfect continuous and perfect indefinite, the verb distinguishes also the forms of imperfect continuous and imperfect indefinite.

The first category is realized through the paradigmatic opposition of the continuous (progressive) forms and the non-continuous (indefinite, simple) forms of the verb; this category can be called the category of development.

The marked member of the opposition, the continuous, is formed by means of the auxiliary verb *to be* and *Participle I of the notional verb*, e.g.: "*I am working*". The grammatical meaning of the continuous has been treated traditionally as denoting a process going on simultaneously with another process.

The weak, unfeatured member of the opposition, the indefinite, stresses the mere fact of the performance of the action. The main argument against the idea that relative time meaning, simultaneity, is expressed by the continuous, is as follows: simultaneous actions can be shown with or without the help of continuous verbal forms: "*While I worked, they were speaking with each other.*" – "*While I worked, they spoke with each other.*". The second action, simultaneous with the first in both sentences, is described as durative, or developing in time in the first sentence and as a mere fact in the second sentence. The simutaneity is actually rendered by either the syntactic construction or the broader semantic context, since it is quite natural for the developing action to be connected with a certain time point. Besides, as we mentioned, the aspective meaning of the continuous can be used in combination with the perfect (the perfect continuous form), and the very idea of perfect excludes any possibility of simultaneity.

As with any category, the category of development can be reduced and in most cases the contextual reduction is dependent on the lexico-semantic aspective characteristics of the verbs. The neutralization of the category regularly takes place with unlimitive verbs, especially statal verbs like *to be*, *to have*, verbs of sense perception, relation, etc., e.g.: *I have a problem*; *I love you*. Their indefinite forms are used instead of the continuous for semantic reasons: statal verbs denote developing processes by their own meaning, Since such cases are systemically fixed in English grammar (as the "never-used-in-the-continuous" verbs), the use of the statal verbs in the continuous can be treated as "reverse transposition" ("de-neutralization" of the opposition): their meaning is transformed, they become actional for the nonce, and most of such cases are stylistically colored: *You are being naughty!*; *I'm loving it!* No continuous forms are used with purely limitive verbs whose own meaning excludes any possibility of development, except for contexts which specifically demand the expression of an action

in progress, e.g.: *The train was arriving when we reached the station*. The use of the continuous with limitive verbs neutralizes the expression of their lexical aspect, turning them for the nonce, vice versa, into unlimitive verbs.

The neutralization of the category of development can take place for a purely formal reason: to avoid the use of two *ing*-forms together; for example, no continuous forms are used if there is a participial construction to follow, e.g.: *He stood there staring at me.*

The classic example of stylistically colored transposition within the category of development is the use of the continuous instead of the indefinite to denote habitual, repeated actions in emphatic speech with strong negative connotations, e.g.: *You are constantly grumbling!*

The second aspective category is formed by the opposition of the perfect and the non-perfect forms of the verb; this category can be called "the category of retrospective coordination". The strong member of the opposition, the perfect, is formed with the help of the auxiliary verb *to have* and *Participle II of the notional verb*, e.g.: "*I have done this work*".

The status of this category, as well as the status of the category of development, has given rise to much dispute in grammar. The traditional treatment of the perfect as the tense form denoting the priority of one action in relation to another ("the perfect tense") was developed by H. Sweet, G. Curme, and other linguists. M. Deutchbein, G. N. Vorontsova and other linguists consider the perfect to be a purely aspective form, laying the main emphasis on the fact that the perfect forms denote some result, some transmission of the pre-event to the post-event.

Summarizing all the peculiarities of the perfect outlined within different approaches, we can characterize the opposition of the perfect and the non-perfect as a separate verbal category, semantically intermediate between aspective and temporal. The perfect forms denote a preceding action successively connected with a certain time limit or another action; the following situation is included in the sphere of influence of the preceding situation. So, the two semantic components constituting the hybrid semantics of the perfect are as follows: priority (relative time) and coordination, transmission, or result (aspective meaning). Hence the general name for the category is "the category of retrospective coordination". In different contexts prominence may be given to either of these semantic components of the perfect; for example, in the sentence *I haven't seen you for ages* prominence is given to priority, while in the sentence *I haven't seen you since we passed our last exam* prominence is given to succession or coordination. When the perfect is used in combination with the continuous, the action is treated as prior, transmitted to the posterior situation and developing at the same time, e.g.: *I have been thinking about you since we passed our last exam*.

As with any other grammatical category, the category of retrospective coordination can be reduced. Limitive verbs, which imply the idea of a certain result by themselves, are regularly used in the indefinite form instead of the perfect, e.g.: *Sorry, I left my book at home*. Colloquial neutralization of the category of retrospective coordination is also characteristic of verbs of physical and mental perception, e.g.: *Sorry, I forget your name*. The neutralization of the category of retrospective coordination is

particularly active in the American variant of English, where the use of the perfect is restricted compared with British English.

Unlimitive verbs used in the perfect form are turned into "limitive for the nonce", e.g.: *He has never loved anyone like this before*.

Both aspective categories have a verbid representation, the continuous expressing the same categorial meaning of development and the perfect expressing the meaning of retrospective coordination, e.g.: *It was pleasant to be driving the car again*; *Having finished their coffee, they went out to the porch*; *She was believed to have been feeling unwell for some time*. Additionally, both continuous and perfect forms of the infinitive acquire a special meaning of probability in combination with modal verbs, e.g.: *She must be waiting for you outside*; *The experiment must have been carried out by now*. The perfect infinitive after the modal verbs *ought* and *should* is used to denote a failed action, together with a strong negative connotation of reprimand, e.g.: *You should have waited for me! (but you didn't)*.

9. Verb: Grammatical Category of Voice

The verbal category of Voice is an expression of relationship between an action and its subject and object. Being a grammatical category Voice indicates whether the action is performed by the subject or passes on to it. As a result, Voice is connected with the sentence structure more than other verbal categories.

There are two voices in English: the Active Voice and the Passive Voice.

The Active Voice shows that the action is performed by its subject, i.e. that the subject is the doer of the action.

The Passive Voice shows that the subject is acted upon, that it is the recipient of the action.

E.g.: "James sent me a letter." – "A letter was sent to me by James."

The opposition "Active Voice :: Passive Voice" is based on the direction of an action. Active Voice is used to denote actions directed from the person or thing expressed by subject, whereas Passive Voice forms show that an action is directed towards the subject. Thus, the categorial opposition between Passive and Active Voice is based on several factors: relationships between the subject and the predicate, "inward" or "outward" direction of a verbal action and active or inactive quality of the subject.

Passive voice is expressed by analytical combinations of the auxiliary verb *to be* with the Past Participle of the notional verb.

One of the most distinct features of the English language is that passive forms are possible not only for transitive verbs (like in many other languages) but also for intransitive verbs. In English, such intransitive verbs as *to live*, *to sleep* may be used in Passive, e.g. "*The bed was not slept in.*", "*The room is not lived in.*"

Passive Voice is used in situations when the doer is not known or is not mentioned for some reason; in other cases, Passive Voice stresses inactivity of the subject, it allows to shift important information onto the semantic patient, recipient, etc., which would be totally impossible in Active.

It is noteworthy that the combination "*to be + Participle II*" has two meanings. In its first meaning, this combination expresses an action – and then this form is called a simple predicate. In its second meaning, this form denotes a psychological state (e.g., *disappointed*, *disconcerted*, *abashed*, *startled*, *amazed*, *stunned*, *irritated*, *vexed*, *alarmed*, *frightened*, *tired*), and then it is a compound nominal predicate. There are a number of criteria helping to differentiate these two meanings: 1) context, 2) lexical meaning of Participle II, and 3) the form of the verb to be.

E.g.: "When the will was read, her first reaction had been one of admiration …" – "… he was rather relieved that W.S. had given no address."

One cannot but mention another formula of Passive Voice, a so-called Passive of action, expressed by the construction "*to get + Participle II*". While the general meaning of this construction is the same, the structure "*He got wounded*" projects more stress on dynamic character of the action compared to the sentence "*He was wounded*" that emphasizes mainly the result of a certain action. Still, some linguists deny the construction with the verb *to get* the passive status and suggest that it should be analyzed as a compound nominal predicate.

Types of Passive Constructions

Direct Passive: "The letter was written yesterday."
Indirect Passive: "I was given a very interesting book yesterday."
Prepositional Passive: "The doctor was sent for."
Phraseological Passive: "Care should be taken not to aggravate the situation."
Adverbial Passive: "The house has not been lived in for many years."

Neutralization of the contrasting oppositions "passive – active" is fairly common in English. This phenomenon takes place when the passive meaning is attributed to verbs in the active form. If we consider such sentences as "The car stopped. – The car was stopped.", "The schedule changes. – The schedule is changed.", "Souvenirs are selling well. – Souvenirs are being sold well.", we may notice that the possibility of the double use is caused by the intrinsic meaning of the verbs themselves. The dual nature of the verbs leads to grammatical synonymy, i.e. the two forms – active and passive – have the same meaning.

The voice identification in English is aggravated by the problem of "medial" voices, i.e. the functioning of the voice forms in other than the passive or active meanings.

As a result, some linguists also distinguish Reflexive Voice. In case of Reflexive Voice, the doer of an action and the object of the action coincide, that is the doer experiences his own actions (e.g. "You can express yourself freely").

Some scholars distinguish so-called Reciprocal Voice. In the case with Reciprocal Voice, actions expressed by verbs are also confined to the subject, but, as different from the sentences with Reflexive Voice, these actions are performed by the subject

constituents reciprocally: e.g. “They will meet (each other) tomorrow.”; “James and Sandra married two years ago.”; “Phil and Trade are quarrelling over the washing-up again.”. Here, the verbal meaning of the action performed by the subjects on one another is clearly reciprocal. As is the case with the reflexive meaning, the reciprocal meaning can be rendered explicit by combining the verbs with special pro-nouns, namely, the reciprocal pronouns *each other* and *one another*.

The existence/non-existence of the so-called Middle Voice (e.g.: “He sells books.” – “The book sells well.”) is a disputable problem too. The meaning of the verbs in the examples is not active since the actions expressed by them do not pass from the subject to an object – on the contrary, these actions are confined only to referents of the grammatical subjects which are at the same time their own objects of the actions, in other words, the actions are represented here as if going on of their own accord, within themselves.

In this connection Prof. B. A. Ilyish proposed to give a broader definition of the Active voice so as to cover by the definition the cases like “*He sells books.*” – “*The book sells well.*”. B. A. Ilyish even proposed to give a new name to the newly defined voice – Common Voice. Such a definition, according to B. A. Ilyish, would cover under one name all the above-mentioned cases of active- passive- use of verbal forms. M. Y. Blokh holds the point of view that the “Middle Voice” uses of verbs are cases of neutralizing reduction of the voice opposition. I. O. Alexeyeva uses the term “Middle Voice” as a synonymous notion for Reflexive Voice.

10. Verb: Grammatical Category of Mood

The category of Mood is a morphological category of the verb denoting the relation of the action denoted by the predicate to objective reality as stated by the speaker, either presenting the process as a fact that really happened, happens or will happen, or treating it as an imaginary phenomenon, i.e. the subject of a hypothesis, speculation, desire. It is one of the most important means of expressing the wider category of modality which can also be expressed by modal verbs (*can*, *may*, *must*, etc.) and modal words (*maybe*, *perhaps*, *probably*, *evidently*, etc.).

Mood makes one of the most disputable problems of the English grammar theory. The main theoretical difficulties are due to the following reasons:

1) the coexistence in Modern English of both synthetical and analytical forms of the verb with the same grammatical meaning of unreality: (“I wish I were in Greece now.” – “I’d like to be in Greece now.”)

2) the fact that there are verbal forms homonymous with the Past Indefinite and Past Perfect of the Indicative Mood which are employed to express unreality: (“He knew everything and he told her about their conspiracy.” – “If he knew everything, he would tell her about their conspiracy.”)

3) the difficulty consists in distinguishing the analytical forms of the Subjunctive Mood with the auxiliaries *should*, *would*, *may* (*might*) which are devoid of their lexical meaning from the homonymous verb-groups, in which they retain their lexical meaning: (“It’s highly desirable that you should take part in this music contest.” – In the sentence the Suppositional Mood is used).

The number of moods in English is still one of the unsettled problems. It ranges from ten to a complete negation of mood form in English at all. The principle of division is based on the tendency to ascribe to each of the forms a specific grammatical meaning. For instance, in communication we can have assertion, hence we deal with a verb in the Indicative Mood. If we want to intensify the assertion, we deal with the Emphatic Mood. If the action is connected with reality as something compelled, we deal with the Compulsory Mood. If the action is permitted we deal with the Permissive Mood. If something is desired we deal with the Optative Mood. If ability is expressed we deal with the Potential Mood. This list of Moods can be expanded by the Admirative Mood, the Cohortative Mood, the Dubitative Mood, the Energetic Mood, the Eventive Mood, the Generic Mood, the Hypothetical Mood, the Jussive Mood, the Negative Mood, the Presumptive Mood, etc. Clearly, the given scheme may also be liable to subdivision, giving rise to many "moods" that would make the study of the language system unnecessarily complicated.

The analysis of the category of Mood introduced by some linguists is based largely on the historical and comparative consideration and is worked out along the notional semantic line. Hence, there exists the fact that there aren't two grammarians who would agree on the number of moods in particular. Below we'll consider views of some grammarians on the problem mentioned above.

H. Sweet in his work "A New English Grammar. Logical and Historical. Oxford" wrote: "By the moods of a verb we understand grammatical forms expressing different relations between subject and predicate". According to his opinion there are two moods in English which oppose to each other: "Fact-mood" – "Thought-form".

"Fact mood" it is a mood (grammatically unmarked) that represents the act or state as an objective fact. "Fact mood" is well-known as common mood, declarative mood or indicative mood.

"Thought-form is divided into 3 moods:

1. Conditional mood – the combination of *should* and *would* with *the Infinitive*, when used in the principle clause of conditional sentences.

2. Permissive mood – the combination of *may*/*might* with *the Infinitive*.

3. Compulsive mood – the combination of the finite form of the verb "*to be*" with the Supine.

G. Curme (A Grammar of the English Language.): "Moods are the changes in the form of the verb to show the various ways in which the action or state is thought of by the speaker".

He distinguishes the following moods:

1. Indicative Mood. This form represents something as a fact, or as in close relation with reality, or in interrogative form inquires after a fact.

2. Subjunctive Mood. There are two entirely different kinds of subjunctive forms: the old simple subjunctive and newer forms consisting of a modal auxiliary and a dependent infinitive of
the verb to be used.

The function of the Subjunctive is to represent something not as an actual reality, but as something that is formed in the speaker's mind: as desire, wish, volition, plan,

conception, thought, sometimes with more or less hope of realization. The present subjunctive is associated with the idea of hopeless, likelihood, while the past subjunctive indicates doubt, unlikelihood or unreality.

E.g.: I desire that he go at once.
I fear he may come too late.
I would have bought it if I had had money.

Although the Subjunctive, being used to establish the speaker's or writer's mood about the actuality of happening, is gradually dying out of the language, English is rich in devices for expressing one's psychological moods toward happenings that are imaginary. We can, for instance, clearly indicate whether a non-actual (i. e. unrealized) happening can be regarded as an intention, probability, possibility, necessity, hope, and so forth.

E.g.: Tomorrow, I *will* go to Boston.
Tomorrow, I *may* go to Boston.
Tomorrow, I *might* go to Boston.
Tomorrow, I *can* go to Boston.
Tomorrow, I *must* go to Boston.
Tomorrow, I *should* go to Boston.

Our apparatus for expressing mood suggests that in the use of verb word-groups, the speaker's or writer's mental attitude are of great importance.

According to professor A. I. Smirnitsky, in Modern English there are the Indicative Mood, the Imperative Mood and the so-called Oblique Moods: the Subjunctive I, the Subjunctive II, the Suppositional Mood and the Conditional Mood. A. I. Smirnitsky took the consideration both the form and meaning of the predicate as the base for his classification of Moods in Modern English. When using a form of Indicative Mood the speaker represents the action as really taking place, as a real fact; when he uses the Imperative Mood the speaker directly induces the listener(s) to produce the action required; but when he uses an oblique mood he represents the action not as a real fact but only as desirable, necessary, possible, imaginary, etc.

E.g.: I wish I were sixteen.
It is necessary that you should go there immediately.
If it were summer now we would go to the Crimea.

Information mentioned above shows that the problem of the number of moods in Modern English is the most controversial problem of English Grammar. There is only one point clear: the category of mood is realized through the opposition of the direct (indicative) mood forms of the verb and the oblique mood forms. It should be emphasized that a great variety of views is observed as to the number of the oblique moods, their meanings and their classification. The polar points of view are those of the German grammarian M. Deutschbein and the Russian scholar L. S. Barkhudarov. M. Deutchbein took the criterion of form as the base for his classification of Moods in Modern English. M. Deutschbein found 16 moods in Modern English, while L. S. Barkhudarov held it that there are no oblique moods in Modern English at all. L. S. Barkhudarov denied the existence of morphologically expressed oblique moods in Modern English on the assumption that the traditional oblique mood auxiliaries *should* and *would* are not quite auxiliaries since they still preserve their original modal meanings

of obligation and volition and may be used in free word combinations like any other full-fledged verbs (e.g.: "It is highly desirable that you should go there" (Suppositional mood is used, there is no modal meaning in the sentence) – "You should go there now" (a modal phrase)). As far as the forms like *if I knew* or *if I had known* are concerned, L. S. Barkhudarov introduces them as forms of the Past Indefinite tense and the Past Perfect tense used in the Indicative Mood but in a special contextual environment.

Such a controversy of views and opinions on the number and the very essence of the Modern English Oblique Moods, on the one hand, is caused by the fact of absence of direct correspondence between the form and meaning of the oblique mood forms. E.g.: 1. It is necessary that I *should go* there tomorrow (the Suppositional Mood). 2. If I knew about it, I *should go* there tomorrow (the Conditional Mood). 3. I *should go* there tomorrow (a Modal phrase). On the other hand, the same meaning may be rendered by different grammatical forms. E.g.: It is necessary that you should go there (the Suppositional Mood). = It is necessary that you go there (the Subjunctive I).

Theme 8. VERBIDS

List of Issues Discussed:

1. Verbids: Generalities.
2. Infinitive.
3. Gerund.
4. Present Participle.
5. Past Participle.

1. Verbids: Generalities

Non-finite forms of the verb –Verbids – are the forms of the verb intermediary in many of their lexico-grammatical features between the verb and the non-processual parts of speech. The mixed features of these forms are revealed in the principal spheres of the part-of-speech characterisation, i.e. in their meaning, structural marking, combinability, and syntactic functions. The processual meaning is exposed by them in a substantive or adjectival-adverbial interpretation: they render processes as peculiar kinds of substances and properties. They are formed by special morphemic elements which do not express either grammatical time or mood (the most specific finite verb categories). They can be combined with verbs like non-processual lexemes (performing non-verbal functions in the sentence), and they can be combined with non-processual lexemes like verbs (performing verbal functions in the sentence).

The opposition of the finite verbs and the verbids is based on the expression of the functions of full predication and semi-predication. While the finite verbs express predication in its genuine and complete form, the function of the verbids is to express semi-predication, building up semi-predicative complexes within different sentence constructions. The English verbids include four forms distinctly differing from one another within the general verbid system: the Infinitive, the Gerund, the Present

Participle, and the Past Participle. In compliance with this difference, the verbid semi-predicative complexes are distinguished by the corresponding differential properties both in form and in syntactic-contextual function.

2. Infinitive

The Infinitive is the non-finite form of the verb which combines the properties of the verb with those of the noun, serving as the verbal name of a process. By virtue of its general process-naming function, the infinitive should be considered as the head-form of the whole paradigm of the verb. In this quality it can be likened to the nominative case of the noun in languages having a normally developed noun declension. It is not by chance that A. A. Shakhmatov called the infinitive the "verbal nominative". With the English Infinitive, its role of the verbal paradigmatic head-form is supported by the fact that it represents the actual derivation base for all the forms of regular verbs.

The Infinitive is used in three fundamentally different types of functions:

- first, as a notional, self-positional syntactic part of the sentence;
- second, as the notional constituent of a complex verbal predicate built up around a predicator verb;
- third, as the notional constituent of a finite conjugation form of the verb.

The first use is grammatically "free", the second is grammatically "half-free", the third is grammatically "bound".

The dual verbal-nominal meaning of the Infinitive is expressed in full measure in its free, independent use. It is in this use that the Infinitive denotes the corresponding process in an abstract, substance-like presentation. This can easily be tested by question-transformations: "Do you really mean *to go away* and *leave* me here alone? → *What* do you really mean? It made her proud sometimes *to toy* with the idea. → *What* made her proud sometimes?"

The combinability of the infinitive also reflects its dual semantic nature, in accord with which we distinguish between its verb-type and noun-type connections.

The verb-type combinability of the Infinitive is displayed in its combining, first, with nouns expressing the object of the action; second, with nouns expressing the subject of the action; third, with modifying adverbs; fourth, with predicator verbs of semi-functional nature forming a verbal predicate; fifth, with auxiliary finite verbs (word-morphemes) in the analytical forms of the verb.

The noun-type combinability of the Infinitive is displayed in its combining, first, with finite notional verbs as the object of the action; second, with finite notional verbs as the subject of the action.

The self-positional Infinitive, in due syntactic arrangements, performs the functions of all types of notional sentence-parts, i. e. the subject, the object, the predicative, the attribute, the adverbial modifier.

E.g.: *To meet* the head of the administration and not *to speak* to him about your predicament was unwise. (Infinitive subject position)

The chief arranged *to receive* the foreign delegation in the afternoon. (Infinitive object position)

The parents' wish had always been *to see* their eldest son the continuator of their joint scientific work. (Infinitive predicative position)

Here again we are faced with a plot *to overthrow* the legitimately elected government of the republic. (Infinitive attributive position)

Helen was far too worried *to listen* to the remonstrances. (Infinitive adverbial position)

The English Infinitive exists in two presentation forms. One of them, characteristic of the free uses of the Infinitive, is distinguished by the pre-positional marker *to.* This form is called traditionally the "to-infinitive", or in more recent linguistic works, the "marked infinitive". The other form, characteristic of the bound uses of the Infinitive, does not employ the marker *to,* thereby presenting the Infinitive in the shape of the pure verb stem, which in modern interpretation is understood as the zero-suffixed form. This form is called traditionally the "bare infinitive", or in more recent linguistic works, respectively, the "unmarked infinitive".

The infinitive marker *to* is a word-morpheme, i.e. a special formal particle analogous to other auxiliary elements in the English grammatical structure. Its only function is to build up and identify the infinitive form as such. As other analytical markers, the particle *to* can be used in an isolated position to represent the whole corresponding construction syntagmatically zeroed in the text.

E.g.: You are welcome to acquaint yourself with any of the documents if you want *to.*

Like other analytical markers, it can also be separated from its notional, i.e. infinitive part by a word or a phrase, usually of adverbial nature, forming the so-called "split infinitive".

E.g.: My task is not to accuse or acquit; my task it *to* thoroughly *investigate, to* clearly *define,* and *to* consistently *systematise* the facts.

Thus, the marked infinitive presents just another case of an analytical grammatical form. The use or non-use of the infinitive marker depends on the verbal environment of the infinitive. Namely, the unmarked infinitive is used, besides the various analytical forms, with modal verbs (except the modals *ought* and *used),* with verbs of physical perceptions, with the verbs *let, bid, make, help* (with the latter – optionally), with the verb *know* in the sense of "experience", with a few verbal phrases of modal nature *(had better, would rather, would have,* etc.), with the relative-inducive *why.*

The Infinitive is a categorially changeable form. It distinguishes the following grammatical categories sharing them with the finite verb, namely, the aspective category of development (continuous in opposition), the aspective category of retrospective coordination (perfect in opposition), the category of voice (passive in opposition).

Consequently, the categorial paradigm of the infinitive of the objective verb includes eight forms: the indefinite active (*to take*), the continuous active (*to be taking*), the perfect active (*to have taken*), the perfect continuous active (*to have been taking*); the indefinite passive (*to be taken*), the continuous passive (*to be being taken*), the perfect passive (*to have been taken*), the perfect continuous passive (*to have been being taken*).

The infinitive paradigm of the non-objective verb, correspondingly, includes four forms: the indefinite active (*to go*), the continuous active (*to be going*), the perfect active (*to have gone*),
the perfect continuous active (*to have been going*).

The continuous and perfect continuous passive can only be used occasionally, with a strong stylistic colouring. But they underlie the corresponding finite verb forms. It is the indefinite infinitive that constitutes the head-form of the verbal paradigm.

3. Gerund

The Gerund is the non-finite form of the verb which, like the Infinitive, combines the properties of the verb with those of the noun. Similar to the Infinitive, the Gerund serves as the verbal name of a process, but its substantive quality is more strongly pronounced than that of the Infinitive. Namely, as different from the Infinitive, and similar to the noun, the Gerund can be modified by a noun in the possessive case or its pronominal equivalents (expressing the subject of the verbal process), and it can be used with prepositions.

Since the gerund, like the infinitive, is an abstract name of the process denoted by the verbal lexeme, a question might arise, why the Infinitive, and not the Gerund is taken as the head-form of the verbal lexeme as a whole, its accepted representative in the lexicon.

As a matter of fact, the Gerund cannot perform the function of the paradigmatic verbal head-form for a number of reasons. In the first place, it is more detached from the finite verb than the Infinitive semantically, tending to be a far more substantival unit categorially.

Then, as different from the Infinitive, it does not join in the conjugation of the finite verb. Unlike the Infinitive, it is a suffixal form, which makes it less generalised than the infinitive in terms of the formal properties of the verbal lexeme (although it is more abstract in the purely semantic sense). Finally, it is less definite than the Infinitive from the lexico-grammatical point of view, being subject to easy neutralisations in its opposition with the verbal noun in *-ing,* as well as with the Present Participle. Hence, the Gerund is no rival of the Infinitive in the paradigmatic head-form function.

The general combinability of the Gerund, like that of the Infinitive, is dual, sharing some features with the verb, and some features with the noun.

The verb-type combinability of the gerund is displayed in its combining, first, with nouns expressing the object of the action; second, with modifying adverbs; third, with certain semi-functional predicator verbs, but other than modal.

Of the noun-type is the combinability of the gerund, first, with finite notional verbs as the object of the action; second, with finite notional verbs as the prepositional adjunct of various functions; third, with finite notional verbs as the subject of the action; fourth, with nouns as the prepositional adjunct of various functions.

The gerund, in the corresponding positional patterns, performs the functions of all the types of notional sentence-parts, i.e. the subject, the object, the predicative, the attribute, the adverbial modifier.

E.g.: *Repeating* your accusations over and over again doesn't make them more convincing. (Gerund subject position)

No wonder he delayed *breaking* the news to Uncle Jim. (Gerund direct object position)

She could not give her mind to *pressing* wild flowers in Pauline's botany book. (Gerund addressee object position)

Joe felt annoyed at *being shied* by his roommates. (Gerund prepositional object position)

You know what luck is? Luck is *believing* you're lucky. (Gerund predicative position)

Fancy the pleasant prospect of *listening* to all the gossip they've in store for you! (Gerund attributive position)

He could not push against the furniture without *bringing* the whole lot down. (Gerund adverbial of manner position)

One of the specific gerund patterns is its combination with the noun in the possessive case or its possessive pronominal equivalent expressing the subject of the action. This gerundial construction is used in cases when the subject of the gerundial process differs from the subject of the governing sentence-situation, i.e. when the gerundial sentence-part has its own, separate subject.

E.g.: *Powell's being rude* like that was disgusting. How can she know about *the Morions' being connected* with this unaccountable affair? Will he ever excuse *our having interfered?*

The possessive with the Gerund displays one of the distinctive categorial properties of the gerund as such, establishing it in the English lexemic system as the form of the verb with nounal characteristics.

The formal sign of the Gerund is wholly homonymous with that of the Present Participle: it is the suffix *-ing* added to its grammatically (categorially) leading element.

Like the Infinitive, the Gerund is a categorially changeable (variable, demutative) form; it distinguishes the two grammatical categories, sharing them with the finite verb and the present participle, namely, the aspective category of retrospective coordination (perfect in opposition), and the category of voice (passive in opposition).

Consequently, the categorial paradigm of the Gerund of the objective verb includes four forms: the simple active (*taking*), the perfect active (*having taken*); the simple passive (*being taken*), the perfect passive (*having been taken*).

The gerundial paradigm of the non-objective verb, correspondingly, includes two forms. the simple active (*going*), the perfect active (*having gone*).

The perfect forms of the Gerund are used, as a rule, only in semantically strong positions, laying special emphasis on the meaningful categorical content of the form.

4. Present Participle

The Present Participle is the non-finite form of the verb which combines the properties of the verb with those of the adjective and adverb, serving as the qualifying-processual name. In its outer form the Present Participle is wholly homonymous with the Gerund, ending in the suffix *-ing* and distinguishing the same grammatical categories of retrospective coordination and voice.

Like all the verbids, the Present Participle has no categorial time distinctions, and the attribute "present" in its conventional name is not immediately explanatory; it is used in this material from force of tradition.

The Present Participle has its own place in the general paradigm of the verb, different from that of the Past Participle, being distinguished by the corresponding set of characterization features.

Since it possesses some traits both of adjective and adverb, the Present Participle is not only dual, but triple by its lexico-grammatical properties, which is displayed in its combinability, as well as in its syntactic functions.

The verb-type combinability of the Present Participle is revealed, first, in its being combined, in various uses, with nouns expressing the object of the action; second, with nouns expressing the subject of the action (in semi-predicative complexes); third, with modifying adverbs; fourth, with auxiliary finite verbs (word-morphemes) in the analytical forms of the verb.

The adjective-type combinability of the Present Participle is revealed in its association with the modified nouns, as well as with some modifying adverbs, such as adverbs of degree. The adverb-type combinability of the Present Participle is revealed in its association with the modified verbs.

The self-positional Present Participle, in the proper syntactic arrangements, performs the functions of the predicative (occasional use, and not with the pure link *be),* the attribute, the adverbial modifier of various types.

E.g.: The questions became more and more *irritating.* (Present participle predicative position)

She had thrust the crucifix on to the *surviving* baby. (Present participle attributive front-position)

Norman stood on the pavement like a man *watching* his loved one go aboard an ocean liner. (Present participle attributive back-position)

He was no longer the cocky, pugnacious boy, always *squaring up* for a fight. (Present participle attributive back-position, detached)

She went up the steps, *swinging* her hips and *tossing* her fur with bravado. (Present participle manner adverbial back-position)

And *having read* in the papers about truth drugs, of course Gladys would believe it absolutely. (Present participle cause adverbial front-position)

The Present Participle, similar to the Infinitive, can build up semi-predicative complexes of objective and subjective types. The two groups of complexes, i.e. infinitival and present participial, may exist in parallel (e.g. when used with some verbs of physical perceptions), the difference between them lying in the aspective presentation of the process.

E.g.: Nobody noticed *the scouts approach the enemy trench.* – Nobody noticed *the scouts approaching the enemy trench with slow, cautious, expertly calculated movements.* Suddenly *a telephone* was heard *to buzz,* breaking the spell. – *The telephone* was heard *vainly buzzing* in the study.

A peculiar use of the Present Participle is seen in the absolute participial constructions of various types, forming complexes of detached semi-predication.

E.g.: *The messenger waiting in the hall,* we had only a couple of minutes to make a decision. The dean sat at his desk, *with an electric fire glowing warmly behind the fender at the opposite wall.*

These complexes of descriptive and narrative stylistic nature seem to be gaining ground in present-day English.

5. Past Participle

The Past Participle is the non-finite form of the verb which combines the properties of the verb with those of the adjective, serving as the qualifying-processual name. The Past Participle is a single form, having no paradigm of its own. By way of the paradigmatic correlation with the Present Participle, it conveys implicitly the categorial meaning of the perfect and the passive. As different from the Present Participle, it has no distinct combinability features or syntactic function features specially characteristic of the adverb. Thus, the main self-positional functions of the past participle in the sentence are those of the attribute and the predicative.

E.g.: Moyra's *softened* look gave him a new hope. (Past participle attributive front-position)

The cleverly *chosen* timing of the attack determined the outcome of the battle. (Past participle attributive front-position)

It is a face *devastated* by passion. (Past participle attributive back-position)

His was a victory *gained* against all rules and predictions. (Past participle attributive back-position)

Looked upon in this light, the wording of the will didn't appear so odious. (Past participle attributive detached position)

The light is bright and inconveniently *placed* for reading. (Past participle predicative position)

In the attributive use, the past participial meanings of the perfect and the passive are expressed in dynamic correlation with the aspective lexico-grammatical character of the verb. As a result of this correlation, the attributive past participle of limitive verbs in a neutral context expresses priority, while the past participle of unlimitive verbs expresses simultaneity.

E.g.: A tree *broken* by the storm blocked the narrow passage between the cliffs and the water. (Priority in the passive; the implication is "a tree that had been broken by the storm")

I saw that the picture *admired* by the general public hardly had a fair chance with the judges. (Simultaneity in the passive; the implication is "the picture which was being admired by the public")

Like the Present Participle, the Past Participle is capable of making up semi-predicative constructions of complex object, complex subject, as well as of absolute complex.

Theme 9. ADVERB

List of Issues Discussed:

1. Adverb: Generalities.
2. Typology of Adverbs.

1. Adverb: Generalities

Semantics: The adverb is a part of speech which expresses the degree or measure of a property or a quality (*very sweet*), or the property of an action (*to run quickly*), or the circumstances under which an action takes (took) place (i.e.,) circumstances characteristic of processes): *here*, *there*, *then*, *sometimes*, *today*, etc.).

Form: As to their structure, adverbs may be non-derived, or simple (e.g. *here*, *there*, *now*, *then*, *so*, *quick*, *why*, *how*, *where*, *when*, *very*, *rather*) and derived (e.g. *slowly*, *sideways*, *clockwise*, *homewards*, *away*, *ahead*, *apart*, *across*). We can also distinguish composite forms (*sometimes*, *nowhere*, *anyhow*) and phrasal forms (*at least*, *at most*, *at last*, *to and fro*, *upside-down*) of the adverb.

A prolific source of adverbs is the adjective: many *-ly* adverbs are transformationally related to respective adjectives. Consider:

He liked Mary considerably. – He liked Mary to a considerable extent.
He spoke to John sharply. – He spoke to John in a sharp manner.
He wrote frequently. – He wrote on frequent occasions.
Politically, it is a bad decision. – From the political point of view, it is a bad decision.

The suffix *-ly* is a typical marker of the adverb. However, many adverbs related to adjectives may not be necessarily used with the suffix *-ly*, e.g. *fast*, *late*, *hard*, high, *clean*, *clear*, close, loud, tight, firm, quick, right, sharp, slow,
wide, etc. Consider:

He came late. vs. *Have you been to the cinema lately?*
Father works hard. vs. I hardly know her.
Open your mouth wide. vs. *He traveled widely.*
I clean forgot to ask him about it. vs. *The top of the ornament broke cleanly off.*
The bullet went clear through the door. vs. *I couldn't see him clearly.*
Stay close to me. vs. *She studied the photographs very closely.*
We decided to go slow (i.e. to work slowly). vs. *He was moving slowly.*

Very characteristic of English are adverbs which can be used as prepositions and conjunctive words, e.g. *before*, *after*, *round*, *within*. Consider:

We arrived just before two o'clock. vs. *Have you been to London before?*
She ran after him into the courtyard. vs. *Soon after, Faraday began his research into electricity.*
There was a wall all the way round. vs. *He now has five shops scattered (a)round the town.*

The prisoners demanded the freedom to congregate within the prison. vs. *He decorated the house within and without*.

On second thoughts, however, the said words can be regarded as prepositions in all the cited examples. So, for instance, *Have you been to London before?* may be treated as an elliptical sentence in which the noun is omitted, e.g. *Have you been to London before the present time?*

Special mention should be made of preposition-adverb like elements which form a semantic blend with verbs: *to give up*, *to give in*, *to give out*, *to give away*, *to give over*, etc.; *to set up*, *to set in*, *to set forth*, *to set down*, etc. The verb-adverb combination goes by several names: two-part verbs, composite verbs, phrasal verbs. The verbs in such combinations are mostly one-syllable words; the most common adverbs are those denoting place, e.g. *in*, *out*, *on*, *off*, *over*, *up*, *down*, *through*, etc. Some of the adverbs may be separated by objective complements, e.g. *Please hand in your papers*. vs. *Please hand your papers in*. Others are non-separable, e.g. *John called on me*. vs. *John called me on*.

In verb-adverb combinations the second element may: a) retain its adverbial properties of showing direction (e.g. *to go out*, *to go in*, *to go away*); b) change the aspect of the verb, i.e. mark the completeness of the process (e.g. *to eat – to eat up*; *to stand – to stand up*; *to sit – to sit down*; *to lie – to lie down*; to shave – to shave off; *to speak – to speak out*); c) intensify the meaning of the process (e.g. *to end – to end up*; *to finish – to finish up (off)*; *to cut – to cut off*; *to talk – to talk away*); d) lose its lexical meaning and form an integral whole, a set expression (e.g. *to fall out* 'to quarrel'; *to give in* 'to surrender'; *to come off* 'to take place'; *to leave off* 'to stop'; *to boil down* 'to be reduced in quantity').

These combinations have been treated by different scholars in different ways. Some scholars have treated the second element as a variety of adverbs, as preposition-like adverbs (A. Smirnitsky), as a special kind of adverb called adverbial postpositon (I. E. Anichkov), as postverbial particles (L. Kivimägi), as a special kind of form-word called pospositive (N. N. Amosova), a postfix or postpositive affix (Y. Zhluktenko), a separate part of speech called posposition (B.A. Ilyish). As for B. Ilyish, he later changed his view arguing that, since the second element does not indicate the circumstances in which the process takes place, the whole construction is a phraseological unit: the whole has a meaning different from the meanings of the components. M. Blokh calls the second element a special particle. Gunnar Kiviväli notes that the second element in such combinations has formally not merged with the verb: the grammatical ending is added not to the second element but to the verb (e.g. *He gets up at seven*); the second element may be separated from the verb (e.g. *Give my love to Polly and tell her to feed you up*).

All this would say that the second element looks like a loose morpheme, a postfix. The great variety of interpretations shows the complexity of the problem. At present we cannot say which interpretation is the right one: the problem requires further research.

Combinability: Adverbs can combine: 1) with verbs (right-hand combinability: *to run* → *fast*; left-hand combinability *clean*← *forgot*); 2) adverbs of degree can combine with adjectives (left-hand combinability: *very* ← *nice*, *extremely* ← *furious*); 3) with other adverbs (so-called "mutual combinability"): *extremely* ↔ *furiously*; 4) with nouns

(left and right-hand combinability: *today* ← *the world* → *today*); 5) with pronouns (left-hand combinability: *this* ← *very man*).

Function: The usual function of adverbs in the sentence is that of adverbial modifiers (of degree, time, place, condition, etc.): *here*, *there*, *then*, always, *very*, *extremely*, etc.

2. Typology of Adverbs

Adverbs are commonly divided into qualitative, quantitative and circumstantial.

By qualitative such adverbs are meant as express immediate, inherently non-graded qualities of actions and other qualities. The typical adverbs of this kind are qualitative adverbs in *-ly. E. g.: The little boy was crying bitterly over his broken toy*.

The adverbs interpreted as "quantitative" include words of degree. These are specific lexical units of semi-functional nature expressing quality measure, or gradational evaluation of qualities. They may be subdivided into several very clearly pronounced sets. The first set is formed by adverbs of high degree. These adverbs are sometimes classed as "intensifiers": *very, quite, entirely, utterly, highly, greatly, perfectly, absolutely, strongly, considerably, pretty, much.* The second set includes adverbs of excessive degree (direct and reverse) also belonging to the broader subclass of intensifiers: *too, awfully, tremendously, dreadfully, terrifically.* The third set is made up of adverbs of unexpected degree: *surprisingly, astonishingly, amazingly.* The fourth set is formed by adverbs of moderate degree: *fairly, comparatively, relatively, moderately, rather.* The fifth set includes adverbs of low degree: *slightly, a little, a bit.* The sixth set is constituted by adverbs of approximate degree: *almost, nearly.* The seventh set includes adverbs of optimal degree: *enough, sufficiently, adequately.* The eighth set is formed by adverbs of inadequate degree: *insufficiently, intolerably, unbearably, ridiculously.* The ninth set is made up of adverbs of under- degree: *hardly, scarcely.*

As we see, the degree adverbs, though usually described under the heading of "quantitative", in reality constitute a specific variety of qualitative words, or rather some sort of intermediate qualitative-quantitative words, in so far as they are used as quality evaluators. In this function they are distinctly different from genuine quantitative adverbs which are directly related to numerals and thereby form sets of words of pronominal order. Such are numerical-pronominal adverbs like *twice, thrice, four times,* etc.; *twofold, threefold,* etc.

Thus, we will agree that the first general subclass of adverbs is formed by qualitative adverbs which are subdivided into qualitative adverbs of full notional value and degree adverbs –specific functional words.

Circumstantial adverbs are also divided into notional and functional. The functional circumstantial adverbs are words of pronominal nature. Besides quantitative (numerical) adverbs mentioned above, they include adverbs of time, place, manner, cause, consequence. Many of these words are used as syntactic connectives and question-forming functionals. Here belong such words as *now, here, when, where, so, thus, how, why,* etc. As for circumstantial adverbs of more self-dependent nature, they include two basic sets: first, adverbs of time; second, adverbs of place: *today, tomorrow, already, ever, never, shortly, recently, seldom, early, late; homeward, eastward, near,*

far, outside, ashore, etc. The two varieties express a general idea of temporal and spatial orientation and essentially perform deictic (indicative) functions in the broader sense.

Bearing this in mind, we may unite them under the general heading of "orientative" adverbs, reserving the term "circumstantial" to syntactic analysis of utterances.

Thus, the whole class of adverbs will be divided, first, into nominal and pronominal, and the nominal adverbs will be subdivided into qualitative and orientative, the former including genuine qualitative adverbs and degree adverbs, the latter falling into temporal and local adverbs, with further possible subdivisions of more detailed specifications.

Similar to adjectives, adverbs can be gradable and non-gradable. Gradable adverbs are adverbs which are capable of expressing the intensivity of the process, e.g. *loudly – more loudly – the most loudly*. The number of non-gradables is much greater among adverbs than among adjectives.

Theme 10. FUNCTIONAL PARTS OF SPEECH. STRUCTURAL WORDS

List of Issues Discussed:

1. Functional Parts of Speech.
2. Structural Words

1. Functional Parts of Speech

Contrasted against the notional parts of speech are words of incomplete nominative meaning and non-self-dependent, mediatory functions in the sentence. These are functional parts of speech. Functional words are words that have little lexical meaning or have ambiguous meaning, but instead serve to express grammatical relationships with other words within a sentence, or specify the attitude or mood of the speaker. They signal the structural relationships that words have to one another and are the glue that holds sentences together. Their position is to a certain extent contradictory: being words by form, by their function they belong to the grammatical structure. It is impossible to regard them as the morphemes as they have all features characterizing words and the basic feature is their separability, as distinct from the morphemes ("boy‖*s*", "chang‖*ed*" – "men *and* women"). The conjunction *and* in the example cited can be easily removed, the speaker can avoid the using of it making a pause. The grammatical endings -*s* and -*ed* are vice versa can not be removed and replaced with other language means.

It is important to consider the conceptions of some grammarians.

H. Sweet in the sentence "*The earth is round*" differs two types of words: full words and form words or empty words: *earth* and *round* are full words while *the* and *is* are form words. He states that *the* and *is* are "form words because they are words in form only ... they are entirely devoid of meaning". "*Is*" does not have a meaning of its own but is used to connect subject and predicate. Thus, though it has no meaning of its own, independent meaning, it has a definite grammatical function – it is a grammatical form-

word. But "*the*" has not even a grammatical function and serves only to show that *earth* is to be taken as terrestrical globe and therefore it is a part of the word as the derivational prefix *un-* in *unknown*. Treating form-words H. Sweet states that very often a word combines the function of a form-word with something of the independent meaning of a full word. To this type of words he includes words like *become* (*He became a prime minister*.). As full word it has the meaning of "*change*" and the function of the form-word "*is*". The above sentence consists of "*He changed his condition + he is a prime minister*". Now his conception schematically may be shown as follows: full words – intermediate stratum – form-words.

Facts mentioned above bear the proof that it is difficult to draw a definite line between full words and form-words.

O. Jespersen suggests that adverbs, prepositions, conjunctions and interjections should be called particles. He sees a parallel in the relation between an adverb and a preposition and the relation between intransitive and transitive verb. According to his statement there is the same difference between the verbs in *He sings, He plays* and *He sings a song, He plays the piano*. O. Jespersen states: "Yet in spite of these differences in verb no one assigns them to different part of speech. Therefore why we should assign to different parts of speech words like *on* and *since*.

Put your cap *on* (adv.)

Put your cap *on* your head (preposition);

and

I have not seen her *since* (adv.)

I have not seen her *since* I arrived (preposition)

Because of these facts they may be termed by one word, i.e. "Particles"".

The use of functional words is obligatory, whereas of the notional words is not. There is not a single notional word without which the language would not work. The number of function words is very limited, and it is very easy to list them. But as to their frequency, it is very high, especially of such words as the definite article, the preposition *of* and the conjunction *and*. The use of function words does not depend on the character of the text, its style. Changes of a vocabulary of a language do not effect function words, they do not change as rapidly as full words do. They are very stable.

To the basic functional series of words in English belong the article, the preposition, the conjunction, the particle, the modal word, the interjection, the auxiliary.

The article expresses the specific limitation of the substantive functions.

The preposition expresses the dependencies and interdependences of substantive referents.

The conjunction expresses connections of phenomena.

The particle unites the functional words of specifying and limiting meaning. To this series, alongside of other specifying words, should be referred verbal postpositions as functional modifiers of verbs, etc.

The modal word, occupying in the sentence a more pronounced or less pronounced detached position, expresses the attitude of the speaker to the reflected situation and its parts. Here belong the functional words of probability *(probably, perhaps,* etc.), of qualitative evaluation *(fortunately, unfortunately, luckily,* etc.), and also of affirmation and negation.

The interjection, occupying a detached position in the sentence, is a signal of emotions.

The auxiliary serves to build up analytical forms.

2. Structural Words

Structural words have certain features in common with both: functional words and full notional words. Typical structural words are: pronouns, conjunctive pronouns, conjunctive adverbs (sentence connecting adverbs).

Pronouns are characterized by an extremely generalizing meaning: they point out objects, entities, abstract notions and their qualities without naming them. This generalizing part of speech is actualized contextually, and is deprived of any meaning outside a particular context. In other words, pronouns never name an object or its quality, pronouns only point them out and interpretations of this object and this quality depend entirely on a situation. Even the mere term "pronoun" shows that they are usually used for a noun (*Marry entered the room. = She entered the room.*).

Pronouns are more independent than articles, prepositions and conjunctions.

Syntactically pronouns share their functions with the noun and the adjective. The personal pronouns, several interrogative pronouns, the possessive pronouns in the absolute form, derivatives of *some*, *any*, *no* and *every* perform functions peculiar to the noun, whereas the possessive pronouns, some indefinite pronouns take syntactic positions typical of the adjective. The demonstrative pronouns, several interrogative pronouns, the indefinite pronouns some and any, the defining pronouns *each* and *other* may carry out both nounal and adjectival functions. Thus, structural words (pronouns as their "representatives") are used in the same way as full words, therefore their function is the same.

Conjunctive pronouns are words that do the work of both a conjunction and a pronoun. They have the connecting force: they are used to make one clause subordinate to another. But unlike the conjunction, the conjunctive pronoun not only builds up the subordination of the sentence, it also functions as a part of the sentence, as a subject for the sub-clause:

I know that she has bought the house. (The conjunction "*that*" makes the second clause subordinate to the first.)

I know who has bought the house. (On the one hand, the conjunctive pronoun "*who*" provides the subordination of the sentence, on the other – it stands for the noun and performs the function of the subject in the subordinate clause. Therefore, it is more independent that a conjunction.)

Conjunctive adverbs (sentence connecting adverbs) are used to introduce an independent clause. Because they serve to relate one clause to another clause, they are usually joined to the end of the first independent clause by the use of a semicolon or a comma.

There are many hotels; however, you will find they are all expensive.

It is possible (but less elegant) to replace the semicolon with a period and simply to begin a new sentence starting with the conjunctive adverb.

There are many hotels. However, you will find they are all expensive.

The position of conjunctives adverbs is not fixed in the sentences (*There are many hotels; however, you will find they are all expensive*. = *However, there are many hotels; you will find they are all expensive*. = *There are many hotels; you will find they are all expensive, however*.) This free (relative free) position in the sentences makes the conjunctive adverbs the structural words. The conjunctive adverbs occupy the boarder line position, they come close to both full and function words.

The number of structural words is very limited in the language. They are relatively stable. Their use or choice does not depend on the style of the text.

Theme 10. SYNTAX AS BRANCH OF GRAMMAR. THEORY OF WORD COMBINATION

List of Issues Discussed:

6. **Generalities of Syntax.**
7. **Theory of Word Combination. Definition of the Word Combination.**
8. **Classification of Word Combination.**
9. **Correlation between the Meaning of a Word Combination and the Meanings of its Components.**

1. Generalities of Syntax

The term **syntax**, originating from the Greek words *syn*, meaning "co-" or "together", and *taxis*, meaning "sequence, order, arrangement", is the branch of grammar dealing with the ways in which words are arranged to show connections of meaning within a sentence. It concerns how different words are combined into clauses, which, in turn, are combined into sentences.

For example, in '*He knows better*', there are connections of meaning among *he*, *knows* and *better* which are shown by the order of words (*he+knows+better*) and also, in part, by inflectional agreement between the verb and pronoun (*he knows*).

For the syntactic characterization of a sentence, or of any smaller unit distinguishable within it, grammarians use the equivalent Latin term **construction.** In '*They said he was cleverer*', the last three words have a construction of their own (some grammarians use the term **syntagm** to refer to such syntactic units). We can then talk of a larger construction in which this unit as a whole *(he was cleverer)* is related to *said,* which in its turn is related to *They*. Such relations may be called constructional relations.

For example, in '*She likes perfumes which smell spicy*', there is a syntactic unit, *which smell spicy,* where *spicy* and *which* stand in constructional relations to *smell.* This forms part of a larger unit, *perfumes which smell spicy,* in which the whole of *which smell spicy* stands in constructional relations with *perfumes,* that in turn construes with *likes,* which in its turn is related to *She*.

Any syntactic unit can now be looked at from two angles. Firstly, we can consider it as a whole, for it functions either in isolation or as part of a larger unit. In *perfumes which smell spicy* the last three words form what grammarians call a relative **clause** – a clause whose function is "in relation to" an antecedent noun. In *It smells nice,* we have a **main** (or **principal) clause** which in addition is declarative (having the form appropriate to a statement) as opposed to interrogative (having the form appropriate to a question).

The second characterization is in terms of a unit's internal connections. In '*It smells nice*', the relationship of *it* to *smells nice* is that of a subject to a predicate, where the predicate, in its turn, consists of the predicator *smells* and the predicative *nice.* The unit can then be said to have a "subject-predicator-predicative" pattern. Likewise, in the construction of the word combination *perfumes which smell spicy,* there are two elements which are represented by the noun *perfumes,* on the one hand, and the relative clause, on the other. This is one type of the head-modifier construction, with the clause as a modifier of the head *perfumes.*

A difference of construction can also be seen as a difference of meaning, either of the whole or in at least one relationship between elements. But not every difference of meaning is relevant. For example, '*He sounded a fool*' means that it seems that 'he is foolish'; '*He sounded a trumpet*' means that 'he held the instrument and blew it'. In the first sentence there is a compound nominal predicate, where *a fool* functions as a predicative; whereas in the second sentence we have deal with a simple verbal predicate where *a trumpet* is an object.

There are two types of syntax in the grammatical theory: **Minor syntax** (the part of syntax dealing with word-combinations (phrase)) and **Major syntax** (the part dealing with sentences).

2. Theory of Word Combination. Definition of the Word Combination

It should be pointed out that syntactic terminology varies from author to author. Thus, grammarians, alongside with the term "word combination", operate with the term "phrase". The definition given to the "phrase" ("every combination of two or more words which is a grammatical unit but is not an analytical form of some word" (B.A. Ilysh's definition)) leaves no doubt as to its equivalence to the term "word combination".

The word combination, along with the sentence, is the main syntactic unit. The smallest word combination consists of two members, whereas the largest word combination may theoretically be indefinitely large though this issue has not yet been studied properly.

It should be mentioned that the generally recognized definition of the word combination has not been agreed upon: it receives contradictory interpretations both from Ukrainian and Western linguists. The traditional point of view, dating back to Prof. Vinogradov's works (i.e. to the middle of the 20th century), interprets the word combination exclusively as subordinate unit. Meanwhile, many linguists tend to treat any syntactically organized group of words as word combination regardless the type of relationship between its elements.

As a rule, the word combination is defined negatively, i.e. such "negative" definitions point out what is not a word combination. Obviously, this is hardly an apt approach, but with no other definition at hand, it may be considered acceptable.

The first negative definition states that *the word combination is not communicatively oriented*. The observation is absolutely adequate, since absence of communicative orientation is one of the most indisputable properties of the word combination. Thus, the difference between a word combination and a sentence is a fundamental one. A word combination, just like a word, is a means of naming some phenomena or processes. Each component of a word combination can undergo grammatical changes in accordance with grammatical categories represented in it, without destroying the identity of the word combination. For instance, in the word combination '*sell Newspapers',* the first component can change according to the verbal categories of tense, mood, etc., and the second component may be modified according to the category of number. Thus, *sells a newspaper, has sold a newspaper, would have sold newspapers* are grammatical modifications of one word combination. In this respect, when the sentence is concerned, things are entirely different. The sentence is a unit with every word having its definite form. A change in the form of one or more words would produce a new sentence.

The second negative definition states that a *word combination* (just like a word) *has no intonation*. Intonation is one of the most important features of any sentence, which distinguish it from a word combination.

The third negative definition states that a *word combination has communicative purpose*.

The forth negative definition states that a *word combination* (unlike sentence) *is not characterized by the categories of predication*, *modality*, *relative completeness of thought*

Thus, despite disagreements concerning the nature of the word combination, the most convincing point of view seems to be the one that defines the **word combination** as a syntactically organized group containing a combination of either lexical words such as *to meet the requirements, happy end, very young* or function words and lexical words such as *in the sun, in the middle, by the window.* The words within a word combination must be bound by one of the types of syntactic relation.

The level of word combinations presupposes only linear distribution of language elements and forms where they have to combine in order to create a syntactic structure.

3. Classification of Word Combination

Prof. Bloch singles out three types of phrases: notional phrases (*traffic rules*, *to go fast*, *John and Marry, he writes*, etc.); formative phrases (*at the table*, *with difficulty*, *out of sight*, etc.); functional phrases (*from out of*, *so that*, *up to*, etc.).

Prof. Barchudarov classified word groups according to the way the headword is expressed. He distinguished coordinate word groups, subordinate word groups and predicative word groups.

Coordinate word groups are groups of words, which have the same function, they are joined together either syndetically or asyndetically (*you and me*, *Mary and Peter*, *a low soft voice*).

As to subordinate word groups they always have the head and the adjunct. They are further classified from the point of view of how their headword is expressed:

- Nounal word groups (*mild weather*, *a country doctor*)
- Adjectival word groups (*dark red*, *very strong*, *very nice*)
- Verbal word groups (*to hear a noise*, *to write a letter*)
- Adverbial word groups (*very well*, *pretty easily*, *very suddenly*)

A predicative word group is a special kind of word group with predicative relations between the nominal and the verbal parts. Here belong five main types of complexes:

- The Complex Object
- The Complex Subject
- The For-phrase
- The Gerundial Complex
- The Absolute Nominative Participial Construction

L. Bloomfield distinguishes two main classes of phrases: endocentric phrases (containing a head: word or centre) and exocentric phrases (non-headed).

In the sentence '*Poor John ran away*', the noun *John* may substitute for *Poor John*. – '*John ran away*'. Thus, according to Bloomfield *Poor John* is an endocentric phrase. In the sentence '*Mary and Tom ran away*', both *Tom* and *Mary* may stand for the whole phrase: *Tom ran away*, *Mary ran away*. Thus, this phrase is also endocentric.

Exocentric phrases can't stand for the whole group in a large structure: *John ran*, *beside John*, *in front of John*.

According to the modern approach phrases are subdivided into headed and non-headed. Headed phrases have the head and the adjunct. They are further classified according to:

1) the distribution of the adjunct into progressive (right-hand distribution of the adjunct), e.g. *to write a letter*, a *candidate to the prize* and regressive (left-hand distribution of the adjunct), e.g. *a country doctor*, *mild weather*

2) the way the head-word is expressed into: nounal or substantival, e.g. *sport event*; adjectival, e.g. *very beautiful*; verbal, e.g. *to write a letter*; adverbial, e.g. *very well*.

WORD COMBINATIONS WITH THE HEAD						
Progressive				**Regressive**		
1. Nounal head	**2. Adjectival head**	**3. Verbal head**	**4. Prepositional head**	**5. Adverbial head**	**6. Adjectival head**	**7. Nounal head**

Examples: 1. *expectations of success*; 2.*prone to disobedience*; 3. *paint a picture*; 4. *at a station*; 5. *very slowly*; 6. *absolutely beautiful*; 7. *a high building*.

Non-headed phrases are divided into:

1) independent (the constituents are relatively independent), e.g. *Mary and John*, he writes and dependent (the constituents depend on the context), e.g. *my own (dog)*, *his old (friend)*

2) one-class (constituents belong to the same part of speech), e.g. *Oxford and Cambridge* and different-class phrases (the constituents belong to different parts of speech), e.g. *I see*

WORD COMBINATIONS WITHOUT THE HEAD				
Independent			**Dependent**	
8. Syndetic coordination	**9. Asyndetic coordination**	**10. Interdependent primary prediction**	**11. Accumulation**	**12. Interdependent secondary predication**

Examples: 8. *black and white*; 9. *men, women, children*; 10. *they left*; 11. *old quaint (house)*; 12. *(to hear) the door slam*.

4. Correlation between the Meaning of a Word Combination and the Meanings of its Components

The meaning of a word combination does not equate to a simple sum of the meanings of its components but appears an intricate interlacement of lexical meaning of combining units.

Thus, for instance, the isolated use of the noun *axis* is associated, first of all, with a part of a construction. However, when this noun is included in a word combination, its meaning undergoes modifications. Thus, for example, in the combination *axis of evil,* the word *axis* ceases to denote *"axis"* as "a technical part", and the whole group *axis of evil* means "the countries whose governments are suspected by the USA in supporting terrorists". The word *house* denotes, under normal conditions, a building. Still, the word combination *the White House* means the US administration.

It should be noted, however, that word combinations where the main meanings of components are preserved appear considerably more typical. Still, the general meaning of a word combination contains something new compared to the meaning of each component and is not a simple sum of meanings of components.

Attributive groups, formed by two nouns, are the best illustration of the statement. Here, the meaning of the whole word combination depends not only on meanings of the

components but also on their position in relation to each other. One of the most popular examples of this statement in linguistic literature, illustrating that two groups, with identical components and different in word order, may deliver different meanings, is the combinations *a dog house* and *a house dog.* The meaning of the word combination *a dog house* may be explicated as "a house in which a dog lives" but the word combination *a house dog* does not necessarily mean "a dog that lives in a house".

Relations between an attribute and a modified noun may be diverse. For example, the word combination *meat pie* denotes a dish, whereas the combination *a meat market* exhibits different relations between the components – it is a market where meat is sold and bought. Accordingly, the combination *a Vietnam village* denotes a village in Vietnam, and the group *an Oxford man* stands for a person educated in the Oxford University.

It is also worth mentioning the correlation between two attributive word combinations formed by nouns: *horse shoes* – "U-shaped iron shoe for a horse" and *alligator shoes* – "shoes made of crocodile skin". The combination '*horse shoes*' does not mean footwear made of horse skin.

The comparison drawn between groups where the head is expressed by an animate noun also reveals different relations between their elements. Compare, for example, the word combinations *an orphan child* and *a wine waiter.* The former may be paraphrased *a child who is an orphan,* while the latter does not allow for such transformations.

Absence of identity between the meaning of a word combination and the simple sum of meanings of its components marks groups of different morphological structure as well. For example, in a group that consists of the combination "adjective + noun", the meaning of the adjective is modified by the noun. Compare, for example, the meanings of the adjective *black* in the following word combinations: *black hair, a black list, a black market, black humour.* Similarly, the same process is observed in verbal combinations: *She moved the tray, and put the table back in its* place *(move* means "change position"); *The story moved me (move* means "touch"); *Curiosity moved me to open the box (move* means "induce, impel"); *I move that we accept the proposal (move* means "suggest"); *Let's move before it's too late (move* means "act, take measures"); *The story moved far too slowly (move* means "develop"); *Booksellers moved easily The Da Vinci Code by Den Brown (move* means "sell"), etc.

Besides semantic modifications, members of a word combination acquire additional characteristics as units participating in syntactic structures and marked by certain types of syntactic relations. In the groups like *meat pie,* there is an attributive relation between the components. In groups with the verbal centre, there is either an object relation *(to move the tray, to move somebody)* or circumstantial *(to move slowly, to move south).*

Thus, when a word is introduced into a syntactic structure, it may change its properties and acquire such characteristics that are not typical when it is used in isolation. These characteristics are the status of a certain sentence part or a word combination (attribute, object, adverbial modifier, etc.).

Theme 11. SENTENCE: GENERALITIES

List of Issues Discussed:

1. **'Sentence' in the Grammatical Theory. Definition of the Sentence.**
2. **Predication. Modality.**
3. **Actual Division of the Sentence.**
4. **Classifications of Sentences.**
5. **Communicative Types of Sentences.**

1. 'Sentence' in the Grammatical Theory. Definition of the Sentence

The notion of sentence has not so far received a satisfactory definition, which would enable us by applying it in every particular case to find out whether a certain linguistic unit is a sentence or not. As a result, there are many definitions of the sentence and many new definitions still appear.

The adequate definition should refer the phenomenon to a certain genus and then point out specific features of the phenomenon that make it unique. Accordingly, it is stated, that the sentence is one of syntactic constructions. The sentence is a meaningful construction, therefore, discussing its specific features, one should characterize the sentence in terms of the three aspects of any meaningful language unit: structure, meaning and communicative function.

– Let's begin with the last aspect. The sentence is a minimal unit of communication. Structural units of a lower rank (i.e. words and word combinations) may function only as its constituents. They are not able to be used in speech independently from the sentence.

– A sentence (even comprising one word), unlike a word or a word combination, denotes some actualized situation, i.e. a situation correlated with the real world. For example, *night* as word is only a vocabulary unit naming a natural phenomenon. The noun *night* is nothing else but a language expression of the concept 'night'. The sentence '*Night*' differs from all the two. The sentence '*Night*' presents the phenomenon of night as a fact of reality. It has acquired modality (the speaker interprets the phenomenon as real), as well as certain time perspective (past, present, future). Actualization is even simpler in sentence with finite verbs: '*the day breaks*' vs '*day break*'. Actualization as syntactic phenomenon is termed predication that consists of the unity of modal and tense categories.

– Relations, binding sentence components, are restricted by sentence boundaries, which appear the most important structural peculiarity of the sentence. None of the words of a given sentence may either subordinate or be subordinated to words outside the sentence.

The list of peculiarities is not exhaustive, but it suffices to identify sentences in speech. Thus, the sentence maybe defined as a minimal syntactic construction, used in language communication, characterized by predication and a certain structural pattern.

The definition of the sentence given above includes a rather limited number of features and, therefore, many properties of the sentence are neglected, though they may in some way or the other be related to the properties mentioned in the definition. Consequently, the below-mentioned material may be treated as extended definition of the sentence. So, other properties of the sentence are the following:

– The sentence is the result of the speaker's creative activity.

Creative thought is among other abilities of the human being. Thus, since thought is closely related to speech, creativity in syntax is most natural and obvious. Speakers generate an infinite variety of new sentences. The average speaker does not store in memory sets of ready-made sentences but constructs for occasional use new sentences even in similar situations. It is the sentence that enables the speaker to react creatively and actively to ever-changing dynamic reality, to interact (with the help of language means) with new conditions (both in terms of content and participants of the communication). In the sentence the structure (i.e. structural patterns) is rigid and stable, but it is also characterized by new content and novelty of every sentence. Thus, having a certain number of words and a finite set of rules, the speaker is capable of constructing an endless number of sentences with different structure and content. (But meantime, one should bear in mind such formulas as '*Nice to meet you*', '*Take care*', '*Happy birthday*', '*See you later*').

– The sentence has a form.

The sentence, like any other meaningful language unit, has a form, though native speakers usually see the sentence form as something natural and do not pay particular attention to this sentence characteristic. However, such construction as '*A diggled woggle uggled a wiggled diggle*', (suggested by Ch. Fries), highlight the importance of the form. Some scientists believe that the sentence in question consists of a word forms rather that a sentence form. Still, the sentence is a composite sigh and its form consists of a set of signs of a definite form, variable or invariable, and positioned in a certain order. It is on the basis of formal properties that we treat *Jake owes me five pounds* as sentence and *Five me Jake pounds owes* as non-sentence. Thus, the form of the sentence presupposes many layers and components. In particular, the sentence form includes formal properties of components – sentence parts, their order as well as their number. Grammatically, the order is their mutual sequence, while, phonetically, it is their general intonation pattern.

– Every sentence is intonationally arranged.

Intonational arrangement characterizes every sentence. What is important for sentence is intonation patterns, special for different communicative types of sentences. Thus, intonational patterns are added to structural and grammatical organization of sentences. Interestingly, grammar and phonetics may interact within a sentence, which leads to neutralization of grammatical features. As a result, declarative sentences, pronounced with a certain intonation, may acquire interrogative meaning: '*You don't agree with me*?'.

2. Predication. Modality

In the sentence, the link between the logical subject and the logical predicate is regarded as predication. Predication, which may be defined as act of relating two notions expressed by independent words in order to describe a situation, an event, etc., is one of the most essential features of the sentence. Thus, the most essential difference between a sentence as an independent unit or a subordinate clause ('*Mary taught English.*', '*When Mary taught English …*') and a word combination (*Mary's teaching English*) or a word as a sentence element (*English*) lies in predication, registered in the sentence and absent in word combinations and words.

Thus, the sentence is characterised by its specific category of predication which establishes the relation of the named phenomena to actual life. The general semantic category of modality is also defined by linguists as exposing the connection between the named objects and surrounding reality. However, modality, as different from predication, is not specifically confined to the sentence; this is a broader category revealed both in the grammatical elements of language and its lexical, purely nominative elements. In this sense, every word expressing a definite correlation between the named substance and objective reality should be recognised as modal. Here belong such lexemes of full notional standing as "probability", "desirability", "necessity" and the like, together with all the derivationally relevant words making up the corresponding series of the lexical paradigm of nomination; here belong semi-functional words and phrases of probability and existential evaluation, such as *perhaps, may be, by all means,* etc.; here belong further, word-particles of specifying modal semantics, such as *just, even, would be,* etc.; here belong, finally, modal verbs expressing a broad range of modal meanings which are actually turned into elements of predicative semantics in concrete, contextually-bound utterances.

As for predication proper, it embodies not any kind of modality, but only syntactic modality as the fundamental distinguishing feature of the sentence. It is the feature of predication, fully and explicitly expressed by a contextually relevant grammatical complex that identifies the sentence in distinction to any other combination of words having a situational referent.

The centre of predication in a sentence of verbal type (which is the predominant type of sentence-structure in English) is a finite verb. The finite verb expresses essential predicative meanings by its categorial forms, first of all, the categories of tense and mood (the category of person, as we have seen before, reflects the corresponding category of the subject). However, proceeding from the principles of sentence analysis worked out in the Russian school of theoretical syntax, in particular, in the classical treatises of V.V. Vinogradov, we insist that predication is effected not only forms of the finite verb connecting it with the subject, but also by all the other forms and elements of the sentence establishing the connection between the named objects and reality, including such means of expression as intonation, word order, different functional words. Besides the purely verbal categories, in the predicative semantics are included such syntactic sentence meanings as purposes of communication (declaration – interrogation – inducement), modal probability, affirmation and negation, and others, which, taken together, provide for the sentence to be identified on its own, proposemic (sentence) level of lingual hierarchy.

3. Actual Division of the Sentence

The notional parts of the sentence referring to the basic elements of the reflected situation form, taken together, the nominative meaning of the sentence.

For the sake of terminological consistency, the division of the sentence into notional parts can be called the "nominative division" (its existing names are the "grammatical division" and the "syntactic division").

The discrimination of the nominative division of the sentence is traditional; it is this type of division that can conveniently be shown by a syntagmatic model, in particular, by a model of immediate constituents based on the traditional syntactic analysis.

Alongside of the nominative division of the sentence, the idea of the so-called "actual division" of the sentence has been put forward in theoretical linguistics.

The purpose of the actual division of the sentence, called also the "functional sentence perspective", is to reveal the correlative significance of the sentence parts from the point of view of their actual informative role in an utterance, i.e. from the point of view of the immediate semantic contribution they make to the total information conveyed by the sentence in the context of connected speech. In other words, the actual division of the sentence in fact exposes its informative perspective.

The main components of the actual division of the sentence are the theme and the rheme. The theme expresses the starting point of the communication, i.e. it denotes an object or a phenomenon about which something is reported.

The rheme expresses the basic informative part of the communication, its contextually relevant centre.

Between the theme and the rheme are positioned intermediary, transitional parts of the actual division of various degrees of informative value (these parts are sometimes called "transition").

The theme of the actual division of the sentence may or may not coincide with the subject of the sentence. The rheme of the actual division, in its turn, may or may not coincide with the predicate of the sentence – either with the whole predicate group or its part, such as the predicative, the object, the adverbial.

Thus, in the following sentences of various emotional character the theme is expressed by the subject, while the rheme is expressed by the predicate:

E.g.: *Max bounded forward.*

Again Charlie is being too clever!

Her advice can't be of any help to us.

In the first of the above sentences the rheme coincides with the whole predicate group. In the second sentence the adverbial introducer *again* can be characterised as a transitional element, i.e. an element informationally intermediary between the theme and the rheme, the latter being expressed by the rest of the predicate group.

The main part of the rheme – the "peak" of informative perspective – is rendered in this sentence by the intensified predicative *too clever.* In the third sentence the addressee object *to us* is more or less transitional, while the informative peak, as in the previous example, is expressed by the predicative *of any help.*

In the following sentences the correlation between the nominative and actual divisions is the reverse: the theme is expressed by the predicate or its part, while the rheme is rendered by the subject:

E.g.: *Through the open window came the purr of an approaching motor car.*
Who is coming late but John!
There is a difference of opinion between the parties.

The actual division of the sentence finds its full expression only in a concrete context of speech, therefore it is sometimes referred to as the "contextual" division of the sentence. This can be illustrated by the following example:

"*Mary is fond of poetry*."

In the cited sentence, if we approach it as a stylistically neutral construction devoid of any specific connotations, the theme is expressed by the subject, and the rheme, by the predicate. This kind of actual division is "direct".

On the other hand, a certain context may be built around the given sentence in the conditions of which the order of actual division will be changed into the reverse: the subject will turn into the exposer of the rheme, while the predicate, accordingly, into the exposer of the theme. Cf.:

E.g.: "Isn't it surprising that Tim is so fond of poetry?" – "But you are wrong. Mary is fond of poetry, not Tim."

The actual division in which the rheme is expressed by the subject is to be referred to as "inverted".

Among the formal means of expressing the distinction between the theme and the rheme investigators name such structural elements of language as word-order patterns, intonation contours, constructions with introducers, syntactic patterns of contrastive complexes, constructions with articles and other determiners, constructions with intensifying particles.

The actual division, since it is effected upon the already produced nominative sentence base providing for its contextually relevant manifestation, enters the predicative aspect of the sentence. It makes up the part of syntactic predication, because it strictly meets the functional purpose of predication as such, which is to relate the nominative content of the sentence to reality. This predicative role of the actual division shows that its contextual relevance is not reduced to that of a passive, concomitant factor of expression. On the contrary, the actual division is an active means of expressing functional meanings, and, being organically connected with the context, it is not so much context-governed as it is context-governing: in fact, it does build up concrete contexts out of constructional sentence-models chosen to reflect different situations and events.

One of the most important manifestations of the immediate contextual relevance of the actual division is the regular deletion (ellipsis) of the thematic parts of utterances in dialogue speech. By this syntactic process, the rheme of the utterance or its most informative part (peak of informative perspective) is placed in isolation, thereby being very graphically presented to the listener.

E.g.: “You’ve got the letters?” – “In *my bag*”.

“How did you receive him?” – “*Coldly*”.

In other words, the thematic reduction of sentences in the context, resulting in a constructional economy of speech, performs an informative function in parallel with the logical accent: it serves to accurately identify the rheme of the utterance.

4. Classifications of Sentences

Sentence structure, sentence meaning and pragmatic peculiarities are the three aspects that constitute the foundation for sentence classifications.

There are many structural characteristics that potentially may be chosen to form a structural classification.

■ Thus, one may distinguish one- and two-member sentences:

(A two-member sentence is classed as complete when it has both main members of the sentence – a subject and a predicate physically present in the sentence: ‘*They* (the subject) *speak* (the predicate) *English well*’. A two-member sentence is classed as elliptical (incomplete) when either of or even both main members of the sentence are absent from the sentence structure but can be easily recovered. Ellipsis (grammatical omission) regularly occurs in conversation in replies and questions. Here are some examples of elliptical sentences, with an indication of what has been omitted: *Who's done it*? — *Tom (has done it)*. (The predicate is missing.) *Will she come? — (I) Hope so.* (The subject is missing.) *How do you feel? — (I feel) Strange* (The subject and a part of the predicate are missing.) *Where have you sprung from? — (I've sprung from the) Back yard*. (Both the subject and the predicate are physically absent from the structure of the sentence.)

One-member sentences are mostly used in descriptions and in emotional speech. They consist of a main member of the sentence (either of nominal or verbal origin) which can be unextended or extended. For example: *Home!* (nominal unextended); *Sweet home!* (nominal extended); *To come. To see. To conquer.* (verbal unextended); *To come home! To see your folks!* (verbal extended)).

■ Complete and Incomplete sentences (A complete sentence always contains a verb, expresses a complete idea and makes sense standing alone.

‘*Andy reads quickly*’ – this is a complete sentence as it contains a verb (reads), expresses a complete idea and it does not need any further information for the reader to understand the sentence.

‘*When Andy reads*’ is an incomplete sentence. It contains a verb, but the opening word when tells us that something happens when Andy reads; we need more information to complete the idea.

‘*When Andy reads, he reads quickly*’ – this is now a complete sentence, as the whole idea of the sentence has been expressed. The following examples show the incomplete sentences in italics.

‘*There is another theory. Which should not be ignored.*’

‘There is another theory which should not be ignored.’

‘*The proposal was finally rejected. Although they considered it.*’

‘Although they considered the proposal, it was finally rejected.’

To check that you are writing in complete sentences, try reading your sentences aloud, pausing as indicated by the punctuation. Can each sentence stand alone as a complete thought? If further information is needed to complete the idea, then it is not a complete sentence.)

■ Verbal and nominal sentences (Verbal sentence contains a verb in the predicate position. Nominal sentence does not have a verbal predicate, it may contain a nominal predicate, an adjectival predicate, an adverbial predicate or even a prepositional predicate.)

These and other classifications describe objective language reality and each of them is equally valid and rightful.

According to another structural classification, sentences are divided into simple and composite: a simple sentence contains only one predication, whereas a composite sentence consists of two (or more) predications.

5. Communicative Types of Sentences

The sentence is a communicative unit, therefore the primary classification of sentences must be based on the communicative principle. This principle is formulated in traditional grammar as the "purpose of communication".

The purpose of communication, by definition, refers to the sentence as a whole, and the structural features connected with the expression of this sentential function belong to the fundamental, constitutive qualities of the sentence as a lingual unit.

In accord with the purpose of communication three cardinal sentence-types have long been recognised in linguistic tradition: first, the declarative sentence; second, the imperative (inducive) sentence; third, the interrogative sentence.

These communicative sentence-types stand in strict opposition to one another, and their inner properties of form and meaning are immediately correlated with the corresponding features of the listener's responses.

Thus, the declarative sentence expresses a statement, either affirmative or negative, and as such stands in systemic syntagmatic correlation with the listener's responding signals of attention, of appraisal (including agreement or disagreement), of fellow-feeling.

E.g.: "I think," he said, "that the author should be asked to give us his reasons for publishing that poem."

"We live very quietly here, indeed we do; my niece here will tell you the same."

The imperative sentence expresses inducement, either affirmative or negative. That is, it urges the listener, in the form of request or command, to perform or not to perform a certain action. As such, the imperative sentence is situationally connected with the corresponding "action response", and lingually is systemically correlated with a verbal response showing that the inducement is either complied with, or else rejected.

E.g.: "Let's go and sit down up there, Dinny."

"Send him back!" he said again.

Since the communicative purpose of the imperative sentence is to make the listener act as requested, silence on the part of the latter (when the request is fulfilled), strictly speaking, is also linguistically relevant. This gap in speech, which situationally is filled in by the listener's action, is set off in literary narration by special comments and descriptions.

E.g.: "Knock on the wood." The man leaned forward and knocked three times on the barrera.

The interrogative sentence expresses a question, i.e. a request for information wanted by the speaker from the listener. By virtue of this communicative purpose, the interrogative sentence is naturally connected with an answer, forming together with it a question-answer dialogue unity.

E.g.: "What do you suggest I should do, then?" said Mary helplessly. – "If I were you I should play a waiting game," he replied.

Naturally, in the process of actual communication the interrogative communicative purpose, like any other communicative task, may sporadically not be fulfilled. In case it is not fulfilled, the question-answer unity proves to be broken; instead of a needed answer the speaker is faced by silence on the part of the listener, or else he receives the latter's verbal rejection to answer.

E.g.: "Why can't you lay off?" I said to her. But she didn't even notice me.

Alongside of the three cardinal communicative sentence-types, another type of sentences is recognised in the theory of syntax, namely, the so-called exclamatory sentence. In modern linguistics it has been demonstrated that exclamatory sentences do not possess any complete set of qualities that could place them on one and the same level with the three cardinal communicative types of sentences.

The property of exclamation should be considered as an accompanying feature which is effected within the system of the three cardinal communicative types of sentences. In other words, each of the cardinal communicative sentence types can be represented in the two variants: non-exclamatory and exclamatory.

E.g.: It was a very small cabin. (non-exclamatory declarative sentence) – What a very small cabin it was! (exclamatory declarative sentence)

What do you mean? (non-exclamatory interrogative sentence) – Whatever do you mean? (exclamatory interrogative sentence)

Imperative sentences, naturally, are characterised by a higher general degree of emotive intensity than the other two cardinal communicative sentence-types. Still, they form analogous pairs, whose constituent units are distinguished from each other by no other feature than the presence or absence of exclamation as such.

E.g.: Try to speak sensibly. (non-exclamatory imperative sentence) – Francis, will you please try to speak sensibly! (exclamatory imperative sentence)

As it is seen from the given examples, all the three pairs of variant communicative types of sentences (non-exclamatory – exclamatory for each cardinal division) make up distinct semantico-syntactic oppositions effected by regular grammatical means of language, such as intonation, word-order and special constructions with functional-auxiliary lexemic elements. It follows from this that the functional-communicative classification of sentences specially distinguishing emotive factor should discriminate, on the lower level of analysis, between the six sentence-types forming, respectively, three groups (pairs) of cardinal communicative quality.

The interpretation of some of the above-mentioned types of sentences can also be given in another light, namely, taking into consideration such property of the sentence as modality. Sentence with different modality differ remarkably when their structure is concerned. The table below presents the classification.

<table>
<tr><th colspan="7">SENTENCES</th></tr>
<tr><td colspan="4">Sentences proper
They contain a message, they have (with the exception of nominal sentences) the subject and the predicate and differ from each other only when the way of their correlation with reality is concerned (Sally sings :: Sally is singing :: Sally has sung)</td><td colspan="3">Quasi-sentences
They do not contain a message and have no subject-predicate foundation. These are either forms of address (vocatives) or interjectional sentences expressing emotions or, finally, unchangeable formula-like sentences that serve to establish or to terminate verbal contact.</td></tr>
<tr><td>Declarative
Sally sings</td><td>Interrogative
Does Sally sing</td><td>Imperative
Sing</td><td>Optative
May Sally sing all the day long</td><td>Vocative
Sally</td><td>Interjectional
Oh</td><td>Meta-communicative
Hello</td></tr>
</table>

Theme 12. SIMPLE SENTENCE

List of Issues Discussed:

1. Simple Sentence: Constituent Structure. Classification of Simple Sentences.
2. Parts of a Simple Sentence.
3. Simple Complicated Sentences.

1. Simple Sentence: Constituent Structure. Classification of Simple Sentences

The basic predicative meanings of the typical English sentence are expressed by the finite verb which is immediately connected with the subject of the sentence.

This predicative connection is commonly referred to as the "predicative line" of the sentence. Depending on their predicative complexity, sentences can feature one predicative line or several (more than one) predicative lines; in other words, sentences may be, respectively, "monopredicative" and "polypredicative".

Using this distinction, we must say that the simple sentence is a sentence in which only one predicative line is expressed.

E.g.: Bob has never *left* the stadium.
Opinions *differ.*
This *may happen* any time.
The offer *might have been* quite fair.

According to this definition, sentences with several predicates referring to one and the same subject cannot be considered as simple.

E.g.: I *took* the child in my arms and *held* him.

It is quite evident that the cited sentence, although it includes only one subject, expresses two different predicative lines, since its two predicates are separately connected with the subject. The content of the sentence reflects two closely connected events that happened in immediate succession: the first – "my taking the child in my arms"; the second – "my holding him".

Sentences having one verb-predicate and more than one subject to it, if the subjects form actually separate (though interdependent) predicative connections, cannot be considered as simple, either.

E.g.: *The door* was open, and also the *front window.*

Thus, the syntactic feature of strict monopredication should serve as the basic diagnostic criterion for identifying the simple sentence in distinction to sentences of composite structures of various systemic standings.

• The simple sentence, as any sentence in general, is organized as a system of function-expressing positions, the content of the functions being the reflection of a situational event.

The nominative parts of the simple sentence, each occupying a notional position in it, are subject, predicate, object, adverbial, attribute, parenthetical enclosure, addressing enclosure.

A special, semi-notional position is occupied by an interjectional enclosure.

The parts are arranged in a hierarchy, wherein all of them perform some modifying role. The ultimate and highest object of this integral modification is the sentence as a whole, and through the sentence, the reflection of the situation (situational event).

Thus, the subject is a person-modifier of the predicate.

The predicate is a process-modifier of the subject-person.

The object is a substance-modifier of a processual part (actional or statal).

The adverbial is a quality-modifier (in a broad sense) of a processual part or the whole of the sentence (as expressing an integral process inherent in the reflected event).

The attribute is a quality-modifier of a substantive part.

The parenthetical enclosure is a detached speaker-bound modifier of any sentence-part or the whole of the sentence.

The addressing enclosure (address) is a substantive modifier of the destination of the sentence and hence, from its angle, a modifier of the sentence as a whole.

The interjectional enclosure is a speaker-bound emotional modifier of the sentence.

The traditional scheme of sentence parsing shows many essential traits of the said functional hierarchy. On the scheme presented graphically, sentence-parts connected by bonds of immediate domination are placed one under the other in a successive order of subordination, while sentence-parts related to one another equipotently are placed in a horizontal order. Direct connections between the sentence-parts are represented by horizontal and vertical lines.

By way of example, let us take an ordinary English sentence featuring the basic modifier connections, and see its traditional parsing presentation: *The small lady listened to me attentively* (see Fig. 1).

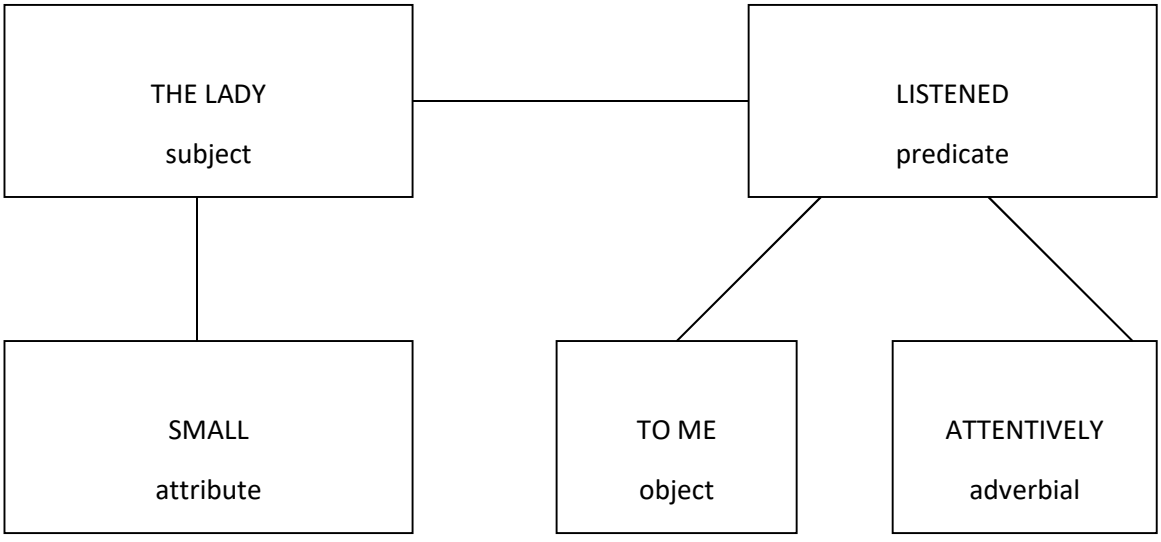


Fig. 1

The scheme clearly shows the basic logical-grammatical connections of the notional constituents of the sentence. However, observing the given scheme carefully, we must note its one serious flaw. As a matter of fact, while distinctly exposing the subordination ranks of the parts of the sentence, it fails to consistently present their genuine linear order in speech.

This drawback is overcome in another scheme of analysis called the "model of immediate constituents" (the "ICmodel"). The model of immediate constituents is based on the group-parsing of the sentence which has been developed by traditional grammar together with the sentence-part parsing scheme. It consists in dividing the whole of the sentence into two groups: that of the subject and that of the predicate, which, in their turn, are divided into their sub-group constituents according to the successive subordinative order of the latter. Profiting by this type of analysis, the IC-model explicitly exposes the binary hierarchical principle of subordinative connections, showing the whole structure of the sentence as made up by binary immediate constituents.

Thus, structured by the IC-model, the cited sentence on the upper level of analysis is looked upon as a united whole ((*The small lady listened to me attentively*) – the accepted symbol S); on the next lower level it is divided into two maximal constituents – the subject noun-phrase ((*The small lady*) – NP-subject) and the predicate verb-phrase ((*listened to me attentively*) – VP-predicate); on the next lower level the subject noun-phrase is divided into the determiner ((*The*) – det) and the rest of the phrase (*small lady*) to which it semantically refers (NP) , while the predicate noun-phrase is divided into the adverbial ((*attentively*) – D) and the rest of the verb-phrase (*listened to me*) to which it semantically refers (VP); the next level-stages of analysis include the division of the first noun-phrase into its adjective-attribute constituent ((*small*) – A) and the noun constituent ((*lady*) – N), and correspondingly, the division of the verb-phrase into its verb constituent ((*listened*) – V) and object noun-phrase constituent ((*to me*) – NP-obj), the latter being, finally, divided into the preposition constituent ((*to*) – prp) and noun constituent ((*me*) – N). As we see, the process of syntactic IC-analysis continues until the word-level of the sentence is reached, the words being looked upon as the "ultimate" constituents of the sentence.

The described model of immediate constituents has two basic versions. The first is known as the "analytical IC-diagrarm", the second, as the "IC-derivation tree". The analytical IC-diagram commonly shows the groupings of sentence constituents by means of vertical and horizontal lines (see Fig. 2).

<table>
<tr><td>THE

det</td><td>SMALL

A</td><td>LADY

N</td><td>LISTENED

V</td><td>TO

prp</td><td>ME

NP-pro</td><td>ATTENTIVELY

D</td></tr>
<tr><td></td><td colspan="2"></td><td></td><td colspan="2">NP</td><td></td></tr>
<tr><td>NP-subj</td><td colspan="2">NP</td><td colspan="4">VP

VP-pred</td></tr>
</table>

Fig. 2

The IC-derivation tree shows the groupings of sentence constituents by means of branching nodes: the nodes symbolize phrase-categories as unities, while the branches mark their division into constituents of the corresponding sub-categorial standings (see Fig. 3; 4).

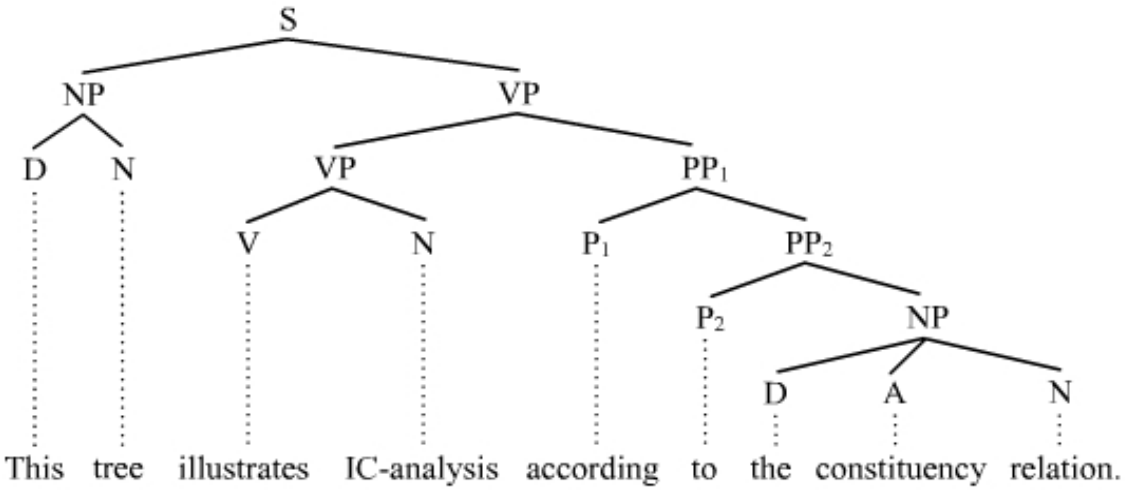


Fig. 3

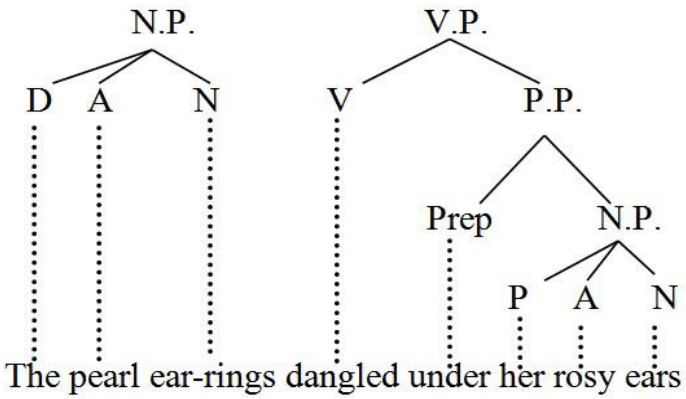


Fig. 4

Bearing in mind that the general identification of obligatory syntactic position affects not only the principal parts of the sentence but is extended to the complementive secondary parts, we define the unexpanded simple sentence as a monopredicative sentence formed only by obligatory notional parts.

The expanded simple sentence will, accordingly, be defined as a monopredicative sentence which includes, besides the obligatory parts, also some optional parts, i.e. some supplementive modifiers which do not constitute a predicative enlargement of the sentence.

Proceeding from the given description of the elementary sentence, it must be stressed that the pattern of this construction presents a workable means of semantico-syntactic analysis of sentences in general. Since all the parts of the elementary sentence are obligatory, each real sentence of speech should be considered as categorically reducible to one or more elementary sentences, which expose in an explicit form its

logical scheme of formation. As for the simple sentence, however intricate and expanded its structure might be, it is formed, of necessity, upon a single-elementary sentence-base exposing its structural key-model.

E.g.: The tall trees by the island shore were shaking violently in the gusty wind.

This is an expanded simple sentence including a number of optional parts, and its complete analysis in terms of a syntagmatic parsing is rather intricate. On the other hand, applying the idea of the elementary sentence, we immediately reveal that the sentence is built upon the key-string "The trees were shaking", i.e. on the syntagmatic pattern of an intransitive verb.

As we see, the notions "elementary sentence" and "sentence model" do not exclude each other, but, on the contrary, supplement each other: a model is always an abstraction, whereas an elementary sentence can and should be taken both as an abstract category (in the capacity of the "model of an elementary sentence") and as an actual utterance of real speech.

• The subject-group and the predicate-group of the sentence are its two constitutive “members” or its “axes” (in the Russian grammatical tradition – «составы предложения»).

According as both members are present in the composition of the sentence or only one of them, sentences are classed into “two-member” (“two-axis”) and “one-member” (“one-axis”) ones.

In a two-axis sentence, the subject axis and the predicate axis are directly and explicitly expressed in the outer structure. This concerns all the three cardinal communicative types of sentences.

E.g.: The books come out of the experiences.
What has been happening here?
You better go back to bed.

In a one-axis sentence only one axis or its part is explicitly expressed, either the subject axis or and the predicate axis isn’t directly and explicitly expressed in the outer structure of the sentence.

E.g.: “Who will meet us at the airport?” – “Mary”.

The response utterance is a one-axis sentence with the subject-axis expressed and the predicate-axis implied: → “Mary will meet us at the airport”.

E.g.: “And what is your opinion of me?” – “Hard as nails”.

The response utterance is a one-axis sentence with the predicate-axis expressed (partially, by its predicative unit) and the subject-axis (together with the link-verb of the predicate) implied: → “You are hard as nails”.

All the cited examples belong to “elliptical” types of utterances in so far as they possess quite definite “vacant” positions or zero positions capable of being supplied with the corresponding fillers implicit in the situational contexts. Summing up the information about the one-axis sentences we must stress the two things: first, they form a minor set within the general system of English sentence patterns; second, they all are related to two-axis sentences either by direct or by indirect association.

• The semantic classification of simple sentences should be effected at least on the three bases: first, on the basis of the subject categorial meanings; second, on the basis of the predicate categorical meanings; third, on the basis of the subject-object relation.

Reflecting the categories of the subject, simple sentences are divided into personal and impersonal.

The further division of personal sentences is into human and non-human; human – into definite and indefinite; non-human – into animate and inanimate.

The further essential division of impersonal sentences is into factual ("*It rains*, *It is five o'clock*) and perceptional (*It smells of hay here*).

The differences in subject categorial meanings are sustained by the obvious differences in subject-predicate combinability.

Reflecting the categories of the predicate, simple sentences are divided into process-featuring ("verbal") and, in the broad sense, substance-featuring (including substance as such and substantive quality – "nominal").

Among the process-featuring sentences actional and statal ones are to be discriminated ("*The window is opening.*" – "*The window is glistening in the sun.*"); among the substance-featuring sentences factual and perceptional ones are to be discriminated ("*The sea is rough.*" – "*The place seems quiet.*").

Finally, reflecting the subject-object relation, simple sentences should be divided into subjective ("*John lives in London.*"), objective ("*John reads a book.*") and neutral or "potentially" objective ("*John reads.*"), capable of implying both the transitive action of the syntactic person and the syntactic person's intransitive characteristic.

2. Parts of a Simple Sentence

● Main parts of a simple sentence

The subject and the predicate are the main parts of the sentence and they constitute the backbone of any sentence, they are the bearers of predicativity and modality.

The subject and the predicate modify each other, while other parts of the sentence (secondary parts of the sentence) serve only to modify the subject or the predicate, or one another, or the whole sentence. The sentence usually can exist even without secondary parts of the sentence.

So, the status of the subject and the predicate is unique, as well as their mutual relations based on interdependence, while the rest of the parts of the sentence are immediately or intermediarily dependent on the subject or/and predicate. That is why a sentence is first and foremost parsed into the subject group and the predicate group.

Subject

The subject denotes the thing (in the widest sense of the word) whose action or characteristic is expressed by the predicate. It is independent member of a two-member sentence containing the person component of predication. The subject may be expressed by different parts of speech, even by prepositions and other functional parts of speech if they are substantivized (e.g.: *'The' is an article.*). One of the characteristic features of

Modern English is that, unlike Ukrainian, there exist the so-called formal and introductory (anticipatory, provisional) subjects (the anticipatory '*it*', the introductory '*there*'): 1. *'It is raining now.'* (the pronoun 'it' is used here as a formal subject; 2. *'It is necessary to go there now.'* (the pronoun 'it' is used as an anticipatory subject); 3. *'There is a book on the table.'* (the word 'there' is used as an anticipatory subject).

NB: *The formal subject expressed by 'it' is found in two patterns of sentences: those with impersonal it and those with introductory it.*

1. The formal subject 'it' is impersonal when it is used in sentences describing various states of nature, things in general, characteristics of the environment, or denoting time, distance or other measurements.

It's spring.

It's cold today.

It's freezing.

It's still too hot to start.

It seems that he was frank.

It turned out that she was deaf.

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

2. The formal subject 'it' is introductory (anticipatory) if it introduces the notional subject expressed by an infinitive, a gerund, an infinitive/gerundial phrase, a predicative complex, or a clause. The sentence thus contains two subjects: the formal (introductory) subject it and the notional subject, which follows the predicate.

It's impossible to deny this.

It thrilled her to be invited there.

It gave him a pain in the head to walk.

It was no good coming there again.

It would be wonderful for you to stay with us.

It was lucky that she agreed to undertake the job.

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

In Modern English there also exist the so-called 'complex subjects' expressed by various predicative constructions, such as the Subject Infinitive construction, the Subjective Participial construction, the For-to-Infinitive construction: '*All students are required to pass through a medical examination*', '*He was seen crossing the street* ', '*For me to go there now is impossible*'.

It is maintained by grammarians that a secondary predication is observed between the components of complex subjects because the relations between them resemble the relations between the subject and the predicate of full-fledged sentences.

Predicate

The predicate is another main part of the sentence. It denotes the action or property of the thing expressed by the subject.

Predicates in Modern English and Ukrainian may be classified into simple and compound on the one hand and verbal and nominal, on the other hand. Predicates may be further classified into compound verbal or compound nominal predicates, compound modal or aspect predicates, etc.

The simple verbal predicate denotes an activity performed (suffered) by the object.

It is expressed by the finite form of the verb in the required tense, mood, aspect and voice. It can also be expressed by a set expression (phrase). Simple verbal predicates may be one-word predicates (the so-called simple synthetic predicates, for example, '*I like chocolate*' and more-than-one-word predicates (the so-called simple analytical predicates). Simple analytical predicates consist of the word which is the bearer of the lexical meaning of the predicate and one or more grammatical word-morphemes which are bearers of grammatical meanings (of tense, voice, etc.), for example, '*They have been in the library for two hours*'. There also exist simple phraseological predicates: '*I took care of his sister*', '*I lost sight of my friend*'.

The compound verbal predicate is a predicate consisting of two or more verbs, one of which is bearer of the lexical meaning, while another verb (verbs) is (are) lexico-grammatical word-morphemes. Modal verbs and their semantic equivalents, the link-verb '*to be*' and its semantic equivalents, and, at last, the so-called 'phrase verbs' are considered to be lexico-grammatical word-morphemes. Phrase verbs are the verbs denoting the three phases of any action: the beginning, duration and the end. To the phrase verbs belong such verbs as *to begin* and its semantic equivalents, *to continue* and its semantic equivalents, *to stop* and its semantic equivalents. The compound predicate containing a modal verb or its equivalents is called a compound modal predicate, while the compound predicates containing a phrase verb are referred to as compound aspect(ive) predicates: *We must go now* (a compound verbal modal predicate); *He is to come tomorrow* (a compound modal predicate); *We began to study (studying) English last year* (a compound verbal aspective predicate); *He stopped smoking* (a compound verbal aspective predicate) but *He stopped to smoke* (a simple verbal synthetic predicate with an adverbial modifier of purpose).

It should be mentioned that some grammarians (Prof B. Ilyish, Prof G. Potcheptsov) rightly deny the existence of compound aspective predicates alongside of compound verbal modal predicates with the verb of intention, of liking and disliking (*to intend*, *to want*, *to like, to dislike*, *hate*). For example, '*I want to sleep*', '*He intends to go there*'. According to Prof B. Ilyish, in these examples we have simple verbal predicates with objects expressed by infinitives.

Many grammarians also distinguish the so-called double (contaminated) predicates in Modern English: '*The moon rose red*' (= *the moon rose + the moon was red*); '*She married young*'; '*They go hungry*'. As can be seen from the examples, such predicates consist of a finite form of a notional verb and a predicative. Prof G. Potcheptsov calls such predicates "simple contaminated predicates". Predicates can also be mixed: '*You mustn't go hungry*'.

Like verbal predicates, nominal predicates may also be subdivided into compound and simple. Compound nominal predicates consist of a link verb or its equivalent and a predicative which can be expressed by various parts of speech: '*They are teachers* (*clever*, *here*)'.

Simple nominal predicates are nominal predicates with a missing link verb: '*Wonderful!*' (in this example both the subject of the sentence and the link verb are missing), '*He a gentleman?!*'.

● Secondary parts of the sentence

The secondary parts of the sentence severe to modify the main parts or each other. Traditionally they are subdivided into: objects, attributes, various adverbial modifiers and some other secondary parts, e.g. direct address, parentheses, insertion, sentence-modifiers. In most cases the secondary parts are optional but there are some cases when the presence of a secondary part is indispensable because without it the sentence would make no sense: '*He was a brute, though a nice kind of brute*'. As it has been mentioned above a sentence without secondary parts is called unexpected sentence: '*She is a student*', '*John is sleeping*', '*He smiled*'.

Classification of secondary parts is based both on grammatical and semantic criteria. The attribute is a secondary part of the sentence modifying a noun or a noun-pronoun and denoting its property in a wide sense of the word; the object modifies a verb, adjective or a noun; the adverbial modifier modifies a verb or an adjective.

It is not always easy to draw a hard-and-fast line between secondary parts of the sentence, especially when they are expressed by prepositional phrases. This holds true both for English and Ukrainian: '*The door of the kitchen was closed*' (*of the kitchen* – a prepositional object or an attribute?); '*The buttons are in the box*' (*in the box* – an object or an adverbial modifier?).

Such difficulties are mainly caused by the fact that by so far there exist no objective criteria for differentiating between the secondary parts besides the traditional subjective criterion of putting logical questions "What?", "On what?", "Where?", which leads to arbitrary conclusions. Such a state of things even brings some grammarians to despair. Thus, for instance, A. Peshkovsky proposed even to discard any classification of the secondary parts of the sentence. He suggested only distinguishing between the "governed" secondary parts and "non-governed" ones. B. Ilyish suggested that, perhaps, it would be better to classify the secondary parts into attributes, objects, adverbial modifiers and all the doubtful cases consider to be just "secondary parts".

Object

If an object refers to a verb, it denotes a thing (person) involved in a process and grammatically more or less closely connected with the verb it modifies. But as it has been mentioned above, it may refer to a noun or to an adjective, e.g. *a cup of tea*, *nice of manners*.

In Modern English objects may be expressed by nouns, pronouns, infinitives, gerunds, numerals and, as a matter of fact, by any substantivized part of speech. Grammatically objects may be subdivided into prepositional and prepositionless, semantically – into direct, indirect and non-directed. In case there are both direct and

indirect objects to one verb the indirect object comes first, the direct object following it: '*Tell me the truth!*' – '*Tell the truth to me!*'

Some linguists also speak of the so called object-objects, object-subjects, object-addressees: *to write a book* (object-object); *the book was written by M.V. Gogol*; *to write a letter to somebody* (object-addressee).

G. Curme and N.M. Rayevska also distinguish between the so-called cognate objects and objects of result. The cognate object is the object which is both etymologically and semantically or only semantically related to the verb to which it refers: *to smile a happy smile* (= *to smile happily*); *to live a happy life* (= *to live happily*); *to fight a heroic battle* (= *to fight heroically*). As one might have noticed, sentences with cognate objects are stylistic variants of the semantically corresponding sentences with adverbs.

If an object is expressed by an infinitive or a gerund, as B.F. Ilyish points out, there is no sense in asking whether the object is direct or indirect, since the action does not pass over onto any thing or person. The same holds true of the complex objects expressed by the Objective-with-the-Infinitive and the Objective-with-the-Participle constructions. They are non-governed.

A striking peculiarity of Modern English is the existence in it of the so-called formal (or introductory) object *it* and the complex objects mentioned above: '*I find it impossible to go there now.*'; '*I saw him running.*'; '*I like her singing.*'; '*He waited for me to come.*'.

In Modern Ukrainian and Russian one can only occasionally come across structures similar to the English Objective-with-the-Infinitive and the Objective-with-the-Participle constructions: '*Що змусило тебе прийти до мене*?'; '*Она увидела его заходившим в магазин.*'.

Attribute

Like in Modern Ukrainian and Russian, the attribute in Modern English is a secondary part of the sentence modifying a noun or noun-pronoun and denoting its property 9in a wide sense of a word).

In Modern English, as well as in Modern Ukrainian, the attribute may be expressed by adjectives, numerals, participles, nouns with prepositions, infinitives, by word groups and even by whole attributive subordinate clauses.

A striking idioethnic feature of Modern English is the fact that not only nouns in the Genitive case but also nouns in Common case may be used in it there in the function of an attribute: *Tom's book*, *stone wall*. There are many cases in Modern English, especially in newspaper headings, when not one but several nouns at a time modify the head-noun: *Kyiv street traffic regulation rules*.

The existence of complex attributes expressed by the *for-phrase* is also striking peculiarity of Modern English.

Adverbial modifier

It is a secondary part of a sentence modifying a part expressed by a verb, verbal noun or an adverb (adjective) and serving to characterize the action or property as to their quality or intensity or to indicate the circumstances under which the action takes

place or with which the manifestation of the quality is connected. It, as it were, expresses a property of an action or property of a property.

N.A. Kobrina and E.A. Korneyeva distinguish between the adverbial modifiers (adverbials) of inner quality (of actions or properties) and the adverbial modifiers of situation (to the latter belong the adverbials of place, time, cause, condition, etc.)

The situational adverbials, especially those of time and place, are much more independent of the verb they modify than objects. The adverbial modifiers of time and place may refer to several parts of the sentence simultaneously or even to the whole sentence, while the object is grammatically connected only with the verb, noun or adjective: *to read a book*, *a cup of tea*, *beautiful of face* and '*There were many flowers in the room*', '*He was very young and inexperienced at that time*'. Due to the ability the position of such adverbial modifiers in the sentence is rather free.

Adverbial modifiers in Modern English (as well as in Modern Ukrainian) may be e[pressed by adverbs, nouns with prepositions, participles and whole complex adverbial sentences.

A peculiarity of Modern English is the existence in it of various complex adverbial modifiers expressed by the so-called predicative constructions (complexes) with secondary predication, namely: the Nominative Absolute Participial construction, the For-phrase, the With-phrase: '*Weather permitting, we'll go for a walk*' (adverbial modifier of condition); '*The whistle given, the train started*' (adverbial modifier of time), '*He stepped aside for me to pass*' (adverbial modifier of purpose), '*The box is too heavy for me to lift*' (adverbial modifier of result), '*The hunter went home, (with) his dog running behind him*' (prepositional absolute participial construction in the function of an adverbial modifier of attending circumstances).

Many grammarians also point out such secondary parts of the sentence as the ***apposition***, ***direct address***, ***parenthesis*** and ***insertion***. Their status has been treated by different scholars in various ways. Thus, for instance, the apposition is often treated of as a special kind of the attribute. It is a word or phrase referring to a part of the sentence expressed by a noun which gives some other designation to the person or thing named by that noun: *Captain Smollett*, *Aunt Polly*, *President Roosevelt*, etc. B.A. Ilyish and some other grammarians rightly do not back the point of view that the apposition is a special kind of attribute. In this connection they compare such word combinations as *stone wall* and *President Roosevelt* from which it is clear that the word *stone* is an attribute because *stone wall* means '*wall made of stone*', while *President Roosevelt* means '*Roosevelt who is President*' (the meaning of identification is implied).

The direct address and parenthesis are such elements which are neither main nor (in any usual way) secondary ones and which are often considered to be 'outside' the sentence.

Parentheses are words or phrase which have no syntactical ties with the sentence and express the attitude of the speaker to what he says, a general assessment of the statement. The following modal words and expressions are generally used parenthetically: *(un)fortunately*, *perhaps*, *probably*, *evidently*, *obviously*; *to tell the truth, ...*; *to cut a long story short ...*; *to be sure ...*; *no doubt*, etc. Interjections or their equivalent phrases (unless they are sentences in themselves) can also be considered to

be a kind of parenthesis. Parentheses are used at the beginning of the sentence but, occasionally, in the middle or at the end of the sentence.

Insertions are various additional statements inserted in the sentence. They are: various additional remarks, clarifications, extra information, etc. Naturally, insertions are used in the middle of the sentence or, occasionally, at the end but never at the beginning: *And at last he came (though five minutes late, as a matter of fact) and said: "What's happening here?"*

Loose (detached) parts of the sentence are such parts which are less intimately connected with the rest of the sentence than other parts and thus have some sort of syntactical independence which finds its expression in the intonation and in the punctuation. The main parts of the sentence and the direct object cannot be loose ones, while other parts of the sentence can become detached thus acquiring various additional shades of meaning: *Unable to sit there any longer, he got up and started walking* (a loose attribute with a shade of casual meaning); *Living or dead, she could not fail him* (a loose attribute with a concessive tinge).

Adverbial modifiers are the most detachable parts of the sentence, especially the adverbial modifiers of time and place: '*On the third of June, a sudden silence fell on the wires from the North*'; '*In Aunt Polly's house, especially in summer, there always were many guests*' but '*The house was very odd, to a Forsyte eye*' (a prepositional object with a concessive tinge).

The extreme case of detachment is parceling, when the detached part is separated from the rest of the sentence by a full stop mark: '*She was very kind. To him.*'. Parceling is an effective stylistic device with some authors.

3. Simple Complicated Sentences

There also exist sentences transitional from simple to composite: these are complicated sentences. Prof. I.V. Korunetz calls them "semi-compound sentences". These are: 1. Sentences with homogeneous parts (especially with homogeneous subjects and predicates); 2. Sentences with the so-called dependent appendixes; 3. Sentences with the so-called predicative constructions (complexes) which contain secondary predication.

Homogeneous parts of the sentence are parts of the same category (e.g.: two or more subjects to one predicate or two or more predicates to one subject, etc.) standing in the same relation to other parts of the sentence. The sentences with two or more homogeneous subjects or predicates are traditionally called contrasted sentences: '*John and Peter are bosom friends*', '*He sat in an arm-chair and smoked*'. Such sentences cannot be considered either simple or complex, they are just transitional between simple and composite sentences. The reason why we cannot call such sentences compound is that they have only one subject and thus cannot be separated into two clauses.

Sentences with dependent appendixes are sentences with phrases consisting of conjunctions and nouns or pronouns, adjectives, adverbs or participles: '*Jane is more diligent than you*' (= *than you are*); '*John is as diligent as you*' (= *as you are*); '*Though wounded, he continued to fight*' (= *though he was wounded he continued to fight*); '*She was speaking slowly and vaguely, as if in a dream*' (= *as if she were in a dream*); '*Denis*

tried to escape, but in vain' (= *but he tried in vain*); '*She looked at me, as if wondering*' (= *as if she were wondering*). Sentences with a dependent appendix are structures which clearly overstep the limits of the simple sentence and tend towards the complex sentence, but which lack an essential feature of a complex sentence. They include:

1) phrases consisting of the conjunction than and a noun, pronoun, or phrase following an adjective or adverb in the comparative degree (e.g. *I have met many people much smarter than you.*);

2) sentences containing an adjective or adverb, which may be preceded by the adverb as, and an additional part consisting of the conjunction as and some other word (an adjective, a noun, or an adverb) (e.g. *Her features were as soft and delicate as those of her mother.*).

In each case a finite verb might be added at the end (either *be*, or *do*, or *have*, or *can*, etc.), and then the sentence would become a complex one, but as they are, such sentences occupy an intermediate position between complex and simples sentences.

It should be borne in mind that if we complete the appendixes thus transforming them into clauses, then we'll obtain full-fledged composite sentences.

Sentences with secondary predication. Every sentence has predication, without it there would be no sentence. In a usual two-member sentence the predication is between the subject and the predicate. There are also sentences that contain one more predication, which can be termed secondary predication.

In English there are several ways of expressing secondary predication:

1) the complex object (e.g. *I saw you take it.*) The syntactic function of the group *you take* (or of its elements) can be considered either a complex object (in this case the group is treated is a single syntactic unit) or an object and an objective predicative. The choice between the two interpretations remains arbitrary. There is no universal approach.

O. Jespersen has proposed the term "nexus" for every predicative grouping of words, no matter by what grammatical means it is realised. He distinguishes between a "junction", which is not a predicative group of words (e. g. *reading man*) and "nexus", which is one (e. g. *the man reads*). If this term is adopted, we may say that in the sentence *I saw him run* there are two nexuses: the primary one *I saw*, and the secondary *him run*. In a similar way, in the sentence *I found him ill*, the primary nexus would be *I found*, and the secondary *him ill*.

2) the absolute construction (e.g. *The sun having set they made a fire.*). The absolute construction expresses attending circumstances – something that happens alongside of the main action. This secondary action may be the cause of the main action, or its condition, etc., but these relations are not indicated by any grammatical means. The absolute construction is, as we have seen, basically a feature of literary style and unfit for colloquial speech. Only a few more or less settled formulas such as weather permitting may be found in ordinary conversation. Otherwise colloquial speech practically always has subordinate clauses where literary style may have absolute constructions.

Theme 13. COMPOSITE SENTENCE AS A POLYPREDICATIVE CONSTRUCTION

List of Issues Discussed:

1. The Definition of the Composite Sentence.
2. Compound Sentence.
3. Complex Sentence.
4. Asyndetic Sentences.
5. Semi-composite Sentence.

1. The Definition of the Composite Sentence

• The composite sentence, as different from the simple sentence, is formed by two or more predicative lines. Being a polypredicative construction, it expresses a complicated act of thought, i.e. an act of mental activity which falls into two or more intellectual efforts closely combined with one another. In terms of situations and events this means that the composite sentence reflects two or more elementary situational events viewed as making up a unity; the constitutive connections of the events are expressed by the constitutive connections of the predicative lines of the sentence, i.e. by the sentential polypredication.

Each predicative unit in a composite sentence makes up a clause in it, so that a clause as part of a composite sentence corresponds to a separate sentence as part of a contextual sequence.

E.g.: When I sat down to dinner I looked for an opportunity to slip in casually the information that I had by accident run across the Driffields; but news travelled fast in Blackstable.

The cited composite sentence includes four clauses which are related to one another on different semantic grounds. The sentences underlying the clauses are the following: *I sat down to dinner. I looked for an opportunity to slip in casually the information*. *I had by accident run across the Driffields. News travelled fast in Blackstable.*

The following characteristics should be kept in mind when discussing composite sentences:

- the type of syntactic connection (coordination or subordination);
- the rank of predicative constructions, that is, the place occupied by the predicative construction in the hierarchy of clauses;
- presence or absence of connectors and their character.

A general classification of composite sentences can be based on the first two criteria – the type of syntactic connection and the rank of predicative constructions. Here compound and complex sentences are singled out. In the compound sentence predicative constructions of the high rank are connected by means of coordination while in the complex sentence – by means of subordination.

According to the way in which parts of the composite sentence are joined together, two types can be singled out:

1) syndetic (by means of connectors);
2) asyndetic (without any connectors).

The connector can either be a conjunction, a pronoun or an adverb. If it is a conjunction, its function in the sentence is to join the clauses together. If it is a pronoun or an adverb (i.e. a relative pronoun or a relative adverb), then it serves as a part of one of the two clauses which are joined (a subject, object, adverbial modifier, etc.), and also joins the two clauses together.

There can be disputable cases when it is not quite clear a composite sentence is syndetic or asyndetic. It depends on the way we view a particular word: '*The one thing she seems to aim at is Individuality; yet she cares nothing for individuals.*'.

The second clause of the composite sentence opens with the word yet, so we may say that it is an adverb and the connection is asyndetic, or else, that it is a conjunction and the connection is syndetic.

The use of composite sentences, especially long and logically intricate ones, is characteristic of literary written speech rather than colloquial oral speech. This unquestionable fact is explained by the three reasons: one relating to the actual needs of expression; one relating to the possibilities of production; and one relating to the conditions of perception. That the composite sentence structure answers the special needs of written mode of lingual expression is quite evident. It is this type of speech that deals with lengthy reasonings, descriptions, narrations, all presenting abundant details of intricate correlations of logical premises and inferences, of situational foreground and background, of sequences of events interrupted by cross-references and parenthetical comments. Only a composite sentence can adequately and within reasonable bounds of textual space fulfill these semantic requirements.

As it has been mentioned above composite sentences display two principal types of construction: hypotaxis (subordination) and parataxis (coordination).

By coordination the clauses are arranged as units of syntactically equal rank, i.e. equipotently; by subordination, as units of unequal rank, one being categorially dominated by the other. In terms of the positional structure of the sentence it means that by subordination one of the clauses (subordinate) is placed in a notional position of the other (principal). This latter characteristic has an essential semantic implication clarifying the difference between the two types of polypredication in question.

As a matter of fact, a subordinate clause, however important the information rendered by it might be for the whole communication, presents it as naturally supplementing the information of the principal clause, i.e. as something completely

premeditated and prepared even before its explicit expression in the utterance. This is of especial importance for post-positional subordinate clauses of circumstantial semantic nature. Such clauses may often shift their position without a change in semantico-syntactic status.

E.g.: I could not help blushing with embarrassment when I looked at him. → When I looked at him I could not help blushing with embarrassment.

The board accepted the decision, though it didn't quite meet their plans. → Though the decision didn't quite meet their plans, the board accepted it.

As for coordinated clauses, their equality in rank is expressed above all in each sequential clause explicitly corresponding to a new effort of thought, without an obligatory feature of premeditation.

In accord with the said quality, a sequential clause in a compound sentence refers to the whole of the leading clause, whereas a subordinate clause in a complex sentence, as a rule, refers to one notional constituent (expressed by a word or a phrase) in a principal clause.

It is due to these facts that the position of a coordinate clause is rigidly fixed in all cases, which can be used as one of the criteria of coordination in distinction to subordination. Another probe of rank equality of clauses in coordination is a potential possibility for any coordinate sequential clause to take either the copulative conjunction *and* or the adversative conjunction *but* as introducers.

E.g.: That sort of game gave me horrors, so I never could play it. → That sort of game gave me horrors, *and* I never could play it. The excuse was plausible, only it was not good enough for us. → The excuse was plausible, *but* it was not good enough for us.

The means of combining clauses into a polypredicative sentence are divided into syndetic, i.e. conjunctional, and asyndetic, i.e. non-conjunctional. The great controversy going on among linguists about this division concerns the status of syndeton and asyndeton versus coordination and subordination. Namely, the question under consideration is whether or not syndeton and asyndeton equally express the two types of syntactic relations between clauses in a composite sentence.

According to the traditional view, all composite sentences are to be classed into compound sentences (coordinating their clauses) and complex sentences (subordinating their clauses), syndetic or asyndetic types of clause connection being specifically displayed with both classes. However, this view has been subjected to energetic criticism; the new thesis formulated by its critics is as follows: the "formal" division of clause connection based on the choice of connective means should be placed higher in the hierarchy than the "semantic" division of clause connection based on the criterion of syntactic rank.

That is, on the higher level of classification all the composite sentences should be divided into syndetic and asyndetic, while on the lower level the syndetic composite sentences (and only these) should be divided into compound and complex ones in accord with the types of the connective words used.

The cited principle was put forward by N. S. Pospelov as part of his syntactic analysis of Russian, and it was further developed by some other linguists.

In the composite sentences mentioned above the constitutive predicative lines are expressed separately and explicitly: the described sentence types are formed by minimum two clauses each having a subject and a predicate of its own. Alongside of these "completely" composite sentences, there exist constructions in which one explicit predicative line is combined with another one, the latter being not explicitly or completely expressed. To such constructions belong, for instance, sentences with homogeneous predicates, as wall as sentences with
verbid complexes.

E.g.: Philip *ignored* the question and *remained* silent.
I *have* never before *heard* her *sing.*
She *followed* him in, *bending* her head under the low door.

That the cited utterances do not represent classical, explicitly constructed composite sentence-models admits of no argument. At the same time they cannot be analysed as genuine simple sentences, because they contain not one, but more than one predicative lines, though presented in fusion with one another. This can be demonstrated by explanatory expanding transformations: ... → Philip ignored the question, (and) he remained silent.

... → I have never before heard how she sings.

... → As she followed him in, she bent her head under the low door.

The performed test clearly shows that the sentences in question are derived each from two base sentences, so that the systemic status of the resulting constructions is in fact intermediary between the simple sentence and the composite sentence. Therefore these predicative constructions should by right be analysed under the heading of semi-composite sentences.

The result of the predicative blend is terseness of expression, which makes semi-composite constructions of especial preference in colloquial speech.

Thus, composite sentences as polypredicative constructions exist in the two type varieties as regards the degree of their predicative explicitness: first, composite sentences of complete composition; second, composite sentences of concise composition. Each of these types is distinguished by its own functional specification, occupies a permanent place in the syntactic system of language and so deserves a separate consideration in a grammatical description.

There is also the problem of communicative types of composite sentences – in the case when the clauses belong to different communicative types: '*He bought a silver box, but how beautiful it was!*' (in this sentence the first clause is declarative, while the second one is an exclamatory clause), '*Why didn't you come, though you had been invited?*' (the main clause is interrogative and the subordinate clause is a declarative one). Nowadays it is held by grammarians that in compound sentences every clause is characterized by its own communicative type since the clauses in such sentences are syntactically independent. Naturally, in complex sentences the communicative type is defined in accordance with the communicative type of the main clause, since the subordinate clause

is syntactically dependent on it. So, the second of the above-given composite sentences, as a whole, is an interrogative sentence.

2. Compound Sentence

The compound sentence is a composite sentence built on the principle of coordination. Coordination, the same as subordination, can be expressed either syndetically (by means of coordinative connectors) or asyndetically.

The compound sentence is derived from two or more base sentences which, as we have already stated above, are connected on the principle of coordination either syndetically or asyndetically. The base sentences joined into one compound sentence lose their independent status and become coordinate clauses parts of a composite unity. The first clause is "leading" (the "leader" clause), the successive clauses are "sequential". This division is essential not only from the point of view of outer structure (clause-order), but also in the light of the semantico-syntactic content: it is the sequential clause that includes the connector in its composition, thus being turned into some kind of dependent clause, although the type of its dependence is not subordinative. Indeed, what does such a predicative unit signify without its syntactic leader?

The coordinating connectors, or coordinators, are divided into conjunctions proper and semi-functional clausal connectors of adverbial character.

The main coordinating conjunctions, both simple and discontinuous, are: *and*, *but*, *or*, *nor*, *neither*, *for*, *either ... or*, *neither ... nor*, etc.

The main adverbial coordinators are: *then*, *yet*, *so*, *thus*, *consequently*, *nevertheless*, *however*, etc. The adverbial coordinators, unlike pure conjunctions, as a rule can shift their position in the sentence (the exceptions are the connectors *yet* and *so*).

E.g.: *Mrs. Dyre stepped into the room, however the host took no notice of it.* → *Mrs. Dyre stepped into the room, the host, however, took no notice of it.*

Some typical fixed prepositional phrases functioning as sentence linkers are: *at least*, *as a result*, *after a while*, *in addition*, *in contrast*, *in the next place*, *on the other hand*, *for example*, *for instance*.

Coordinate connectors can established different semantic relations between clauses. Coordinate sentence linkers can be grouped in the following way:

1. Copulative, connecting two members and their meanings, the second member indicating an addition of equal importance, or, on the other hand, an advance in time and space, or an intensification, often coming in pairs, then called correlatives: *and*; *both... and*; *equally... and*; *alike... and*; *at once... and*; *not* (*or never*)... *not* (*or nor*)... *either*; *neither... nor*, etc.

2. Disjunctive, connecting two members but disconnecting their meaning, the meaning in the second member excluding that in the first: *or*, and in questions *whether... or* with the force of simple *or*; *or... either*; *either... or*, etc., the disjunctive adverbs *else*, *otherwise*, *or... or*, *or... else*, in older English *other else*.

3. Adversative, connecting two members, but contrasting their meaning: *but*, *but then*, *only*, *still*, *yet*, *and yet*, *however*, *on the other hand*, *again*, *on the contrary*, etc.

4. Causal, adding an independent proposition explaining the preceding statement, represented only by the single conjunction *for*: *The brook was very high, for a great deal of rain had fallen over night.*

5. Illative, introducing an inference, conclusion, consequence, result: *namely*, *therefore*, *on that account*, *consequently*, *accordingly*, *for that reason*, *so*, *then*, *hence*, etc.

6. Explanatory, connecting words, phrases or sentences and introducing an explanation or a particularization: *namely*, *to wit*, *that is*, *that is to say*, *or*, *such as*, *as*, *like*, *for example*, for instance, *say*, *let us say*, etc.

The length of the compound sentence in terms of the number of its clausal parts (its predicative volume), the same as with the complex sentence, is in principle unlimited; it is determined by the informative purpose of the speaker. The commonest type of the compound sentence in this respect is a two-clause construction.

On the other hand, predicatively longer sentences than two-clause ones, from the point of view of semantic correlation between the clauses, are divided into "open" and "closed" constructions. "Open" constructions may be further expanded by additional clauses, e.g.: They were sitting on the beach, the seagulls were flying above, the waves were rolling... . These are used as descriptive and narrative means in a literary text. In "closed" coordinative constructions the final part is joined on an unequal basis with the previous ones and the finalization of the chain of ideas is achieved, e.g.: He joked, he made faces, he jumped around, but the child did not smile.

The structure of the closed coordinative construction is most convenient for the formation of expressive climax.

3. Complex Sentence

• The complex sentence is a polypredicative construction built up on the principle of subordination. It is derived from two or more base sentences one of which performs the role of a matrix in relation to the others, the insert sentences. The matrix function of the corresponding base sentence may be more rigorously and less rigorously pronounced, depending on the type of subordinative connection realised.

When joined into one complex sentence, the matrix base sentence becomes the principal clause of it and the insert sentences, its subordinate clauses.

The complex sentence of minimal composition includes two clauses – a principal one and a subordinate one. Although the principal clause positionally dominates the subordinate clause, the two form a semantico-syntactic unity within the framework of which they are in fact interconnected, so that the very existence of either of them is supported by the existence of the other.

The subordinate clause is joined to the principal clause either by a subordinating connector (subordinator), or, with some types of clauses, asyndetically. The functional character of the subordinative connector is so explicit that even in traditional grammatical descriptions of complex sentences this connector was approached as a transformer of an independent sentence into a subordinate clause.

E.g.: Moyra left the room. → (I do remember quite well) that Moyra left the room. → (He went on with his story) after Moyra left the room. → (Fred remained in his place) though Moyra left the room. → (The party was spoilt) because Moyra left the room. → (It was a surprise to us all) that Moyra left the room...

This paradigmatic scheme of the production of the subordinate clause vindicates the possible interpretation of contact-clauses in asyndetic connection as being joined to the principal clause by means of the "zero"-connector.

E.g.: (How do you know) **0** Moyra left the room?

Needless to say, the idea of the zero-subordinator simply stresses the fact of the meaningful (functional) character of the asyndetic connection of clauses, not denying the actual absence of connector in the asyndetic complex sentence.

The minimal, two-clause complex sentence is the main volume type of complex sentences. It is the most important type, first, in terms of frequency, since its textual occurrence by far exceeds that of multi-clause complex sentences; second, in terms of its paradigmatic status, because a complex sentence of any volume is analyzable into a combination of two-clause complex sentence units.

• The structural features of the principal clause differ with different types of subordinate clauses. In particular, various types of subordinate clauses specifically affect the principal clause from the point of view of the degree of its completeness.

The principal clause dominates the subordinate clause positionally, but it doesn't mean that by its syntactic status it must express the central informative part of the communication. The information perspective in the simple sentence does not repeat the division of its constituents into primary and secondary, and likewise the information perspective of the complex sentence is not bound to duplicate the division of its clauses into principal and subordinate. The actual division of any construction, either it is simple or otherwise, is effected in the context, so it is as part of a continual text that the complex sentence makes its clauses into rheme-rendering and theme-rendering on the complex-sentence information level.

When we discussed the problem of the actual division of the sentence, we pointed out that in a neutral context the rhematic part of the sentence tends to be placed somewhere near the end of it. This holds true both for the simple and complex sentences, so that the order of clauses plays an important role in distributing primary and secondary information among them.

E.g.: The boy was friendly with me because I allowed him to keep the fishing line.

In this sentence the principal clause placed in the front position evidently expresses the starting point of the information delivered, while the subordinate clause of cause renders the main sentential idea, namely, the speaker's explanation of the boy's attitude. The "contraposition" presupposed by the actual division of the whole sentence is then like this: "*Otherwise the boy wouldn't have been friendly*". If the clause-order of

the utterance is reversed, the informative roles of the clauses will be re-shaped accordingly: *As I allowed the boy to keep the fishing line, he was friendly with me.*

Of course, the clause-order, the same as word-order in general, is not the only means of indicating the correlative informative value of clauses in complex sentences; intonation plays here also a crucial role, and it goes together with various lexical and constructional rheme-forming elements, such as emphatic particles, constructions of meaningful antithesis, patterns of logical accents of different kinds.

Speaking of the information status of the principal clause, it should be noted that even in unemphatic speech this predicative unit is often reduced to a sheer introducer of the subordinate clause, the latter expressing practically all the essential information envisaged by the communicative purpose of the whole of the sentence.

E.g.: *You see* that mine is by far the most miserable lot.
Just fancy that James has proposed to Mary!
You know, kind sir, that I am bound to fasting and abstinence.

The principal clause-introducer in sentences like these performs also the function of keeping up the conversation, i.e. of maintaining the immediate communicative connection with the listener. This function is referred to as "phatic". Verbs of speech and especially thought are commonly used in phatic principals to specify "in passing" the speaker's attitude to the information rendered by their rhematic subordinates:

E.g.: *I think* there's much truth in what we hear about the matter.
I'm sure I can't remember her name now.

Many of these introducer principals can be re-shaped into parenthetical clauses on a strictly equivalent basis by a mere change of position:

E.g.: There's much truth*, I think,* in what we hear about the matter.
I can't remember her name now, *I'm sure.*

• There exist two different bases of classification of subordinate clauses: the first is functional*,* the second is categorial.

According to the functional principle, subordinate clauses are divided on the analogy (though, not identity) of the positional parts of the simple sentence that underlies the structure of the complex sentence. Thus, one may distinguish between the subject subordinate clause, the predicative subordinate clause, the object subordinate clause, the attributive subordinate clause and the adverbial subordinate clause.

E.g.: What you see is what you get. – The subject subordinate clause
My only wish was that he should be altogether honest. – The predicative subordinate clause
They told us that the teacher was disappointed by his answer. – The object subordinate clause
Yesterday I met an old school fellow whom I recognized at once. – The attributive subordinate clause

She passed the course because she worked hard. – The adverbial subordinate clause

The categorical principle is based on the correlation with parts of speech. Subordinate clauses can be divided into three categorial-semantic groups: substantive-nominal, qualification-nominal and adverbial.

Substantive-nominal subordinate clauses name an event as a certain fact, e.g.: What you do is very important. (What is very important?)

Qualification-nominal subordinate clauses name a certain event, which is referred, as a characteristic to some substance, represented either by a word or by another clause, e.g.: Where is the letter that came today? (What letter?)

Adverbial subordinate clauses name a certain event, which is referred, as a characteristic to another event, to a process or a quality, e.g.: I won't leave until you come.

• The two principles of subordinate clause classification are mutually complementary: the categorial features of clauses go together with their functional sentence-part features similar to the categorial features of words going together with their functional characteristics. Thus, subordinate clauses are to be classified into three groups: first, clauses of primary nominal positions, including subject, predicative and object clauses; second, clauses of secondary nominal positions, including various attributive clauses; and third, clauses of adverbial positions.

The following types of subordinate clauses are usually differentiated based on the semantic relations between the principal and the subordinate clause:

1. Subject and Predicate Clauses

A subject clause may contain either a statement or a question. In the former case it is preceded by that: in the latter it is introduced by the same words as interrogative object clauses.

e.g. *That she wants to help us is beyond any doubt.*
When he is coming has not been decided yet.

Commoner that the patterns with the initial that are sentences introduced by it, with the that-clause in end-position.

e.g. *It is clear that he will never agree to it.*

2. Object Clauses

The simplest case of such clauses are patterns in which a sub-clause can be replaced by a noun which could be then an object in a simple sentence.

e.g. *I know what she wants.*
You can take whatever you like.

3. Attributive Clauses

Like attributive adjuncts in a simple sentence, attributive clauses qualify the thing denoted by its head word through some actions, state or situation in which the thing is involved.

It has been customary to make distinction between two types of attributive sub-clauses: restrictive and continuative or amplifying clauses ("defining" and "non-defining") This division is however too absolute to cover all patterns.

Restrictive clauses are subordinate in meaning to the clause containing the antecedent; continuative clauses are more independent: their contents might often be expressed by an independent statement giving some additional information about the antecedent that is already sufficiently defined. Continuative clauses may be omitted without affecting the precise understanding of the sentence as a whole. This is marked by a different intonation, and by a clear break preceding the continuative clause, no such break separating a restrictive clause from its antecedent. The presence or absence of such a pause is indicated in writing and in print by the presence or absence of a comma before as well as after the sub-clause.

4. Clauses of Cause

Clauses of cause are usually introduced by the conjunctions because, since, and as and indicate purely causal relations.

e.g. *I had to go home since it was getting dark.*
As we have just bought a new house, we cannot afford a new car.
I did not arrive on time because I had missed my bus.

5. Clauses of Place

Clauses of place do not offer any difficulties of grammatical analysis; they are generally introduced by the relative adverb where or by the phrase *from where*, *to where*, etc.

e.g.: *He went to the cafe where he hoped to find his friend.*

6. Temporal Clauses

Temporal clauses can be used to denote two simultaneous actions or states, one action preceding or following the other, etc.

e.g. *When we finished our lunch, we left.*

7. Clauses of Condition

Conditional sentences can express either a real condition ("open condition") or an unreal condition:

e.g. *If you ask him he will help you.* (real condition)
If you asked him, he would help you. (unreal condition)

8. Clauses of Result

Clauses of result or consequence are characterized by two patterns: – clauses introduced by the conjunction that correlated with the pronoun *such* or the adverb *so* in the main clause; – clauses introduced by the phrasal connective *so that*.

e.g. *Suddenly she felt so relieved that she could not help crying.*

9. Clauses of Purpose

Clauses expressing purpose are known to be introduced by the conjunction *that* or *lest* and by the phrase *in order that*.

e.g. *I avoided mentioning the subject lest he be offended.*

10. Clauses of Concession

The following types of concessive clauses are clauses that give information about the circumstances despite or against which what is said in the principal clause is carried out:

e.g. *I went to the party, though I did not feel like it.*

11. Clauses of Manner and Comparison

Sub-clauses of manner and comparison characterize the action of the principal clause by comparing it to some other action.

e.g. She was nursing the flower, as a mother nurses her child.

3. Asyndetic Sentences

In some composite sentences clauses are not attached to one another in any grammatical way, they simply abut against each other, they make contact but are not connected. Grammar books differ in identifying the linguistic essence of such syntactic structures. In traditional grammar asyndetic sentences, just as syndetic ones, were classified into compound and complex. For instance, the sentence '*He came to her; she did not move*' would be classed among the compound sentences, and the sentence '*I can see what you are driving*' at among complex ones.

This traditional treatment of asyndetic composite sentences was criticized by some scholars. For example, a different approach is found in N. S. Pospelov's treatments of asyndeton in Russian syntax where asyndetic sentences are viewed as a special syntactic category with no immediate relevance to subordination or coordination.

Various approaches to classifying asyndetic composite sentences have been sought, but none of them has provided an adequate interpretation of this phenomenon so far.

According to Prof. Ilyish, in some types of asyndetic composite sentences, there is a main and a subordinate clause, while the other types of asyndetic sentences do not admit of such a distinction.

e.g. *This is the most interesting book I have ever read.* – attributive clause
I think you should go there right away. – object clause
Should any problems occur, give me a call. – conditional clause
The old man felt offended; he had been treated unjustly. – causal clause
He pressed the button, something clicked inside. – clause of result

As it can be seen from the above examples, the semantic relations between clauses are signaled only by the lexical meaning of the words making up the sentence. This example is illustrative of the interaction between vocabulary and syntax which should not be overlooked in grammatical analysis.

5. Semi-composite Sentence

Both composite and semi-composite sentences are polypredicative syntactic constructions: they have two or more predicative lines. The difference between the two is in the degree of independence of predicative lines:

in a composite sentence the predicative lines are expressed separately, they are fully predicative, each with a subject and a predicate (expressed by a finite form of the verb) of its own;

in a semi-composite sentence the predicative lines are fused, blended, with at least one predicative line being semi-predicative (potentially predicative, partially predicative). In other words, in a semi-composite sentence, one predicative line can be identified as the leading, or dominant one, and the others are semi-predicative expansions.

Paradigmatically, the semi-composite sentence, being a polypredicative construction, is derived from two base sentences. E.g.: I saw her entering the room. (I saw her. + She was entering the room.). The second kernel sentence has been phrasalized, transformed into a participial phrase (*her entering the room*), and combined with the first sentence. The two predicative lines fuse, overlapping around the common element, *her*, which performs the function of the object of the leading, fully predicative part.

Thus, the semi-composite sentence can be defined as a syntactic construction of an intermediary type between the composite sentence and the simple sentence: in its "surface", syntactic structure, it is similar to a simple sentence, because it contains only one fully predicative line; in its "deep", semantic structure and in its derivational history, the semi-composite sentence is similar to a composite sentence, because it is derived from two base sentences and reflects two dynamic situations.

Semantically, the semi-composite sentence reflects the speaker's presentation of two situationally connected events as being more closely united than the events described in the clauses of a composite sentence: one of the events (usually, the one in the semi-predicative semi-clause) is presented as a by-event, as a background situation in relation to the other, dominant event (usually, the one in the fully predicative semi-clause).

Semi-composite sentences, like composite sentences of complete composition, are further subdivided into semi-compound sentences, built on the principle of coordination (parataxis), and semi-complex sentences, built on the principle of subordination (hypotaxis).

In the semi-complex sentence, one kernel sentence functions as a matrix into which the insert kernel sentence is embedded: the insert sentence is transformed into a partially predicative phrase and occupies the position of a nominative part in the matrix sentence. The matrix sentence becomes the dominant part of the semi-complex sentence and the insert sentence becomes its subordinate semi-clause.

Predicative fusion in semi-complex sentences may be effected in two ways: by the process of position-sharing (word-sharing) or by the process of direct linear expansion.

Sentences based on position-sharing fall into two types: sentences of subject-sharing and sentences of object-sharing.

Semi-complex sentences of subject-sharing are built up by means of two base sentences overlapping round a common subject, e.g.: They married young. (They married. + They were young.). The predicate in such sentences is defined as a double predicate, because it is a blend of a verbal predicate with a nominal predicate. Semi-complex sentences with double predicates express the simultaneity of two events, with the informative prominence on the semi-predicative complicator part; this can be shown by the transformation of the sentence into a correspondent complex sentence, e.g.: *When they married, they were young.*

Another type of the semi-complex sentence of subject-sharing is sentences which include the so-called complex subject constructions; in these sentences, the verb in the dominant part is used in the passive, and the complicator part includes either a participle, or an infinitive, e.g.: *She was seen to enter the room* / *entering the room*.

In semi-complex sentences of object-sharing, the common element, round which the fully-predicative and the semi-predicative parts overlap, performs the function of an object in the leading part (the matrix) and the function of the subject in the complicator semi-clause (the insert); for example, in sentences with complex object constructions, which include either a participle, or an infinitive, e.g.: I saw her entering / enter the room. (I saw her. + She was entering the room.). Such sentences express the simultaneity of two events in the same place (with verbs of perception in the dominant part) or various mental attitudes (with the verbs *to tell*, *to report*, *to think*, *to believe*, *to find*, *to expect*, etc. in the dominant part).

There are other types of object-sharing semi-complex sentences, expressing the relations of cause and result, e.g.: The fallen rock knocked him unconscious. (The fallen rock knocked him. + He became unconscious.). Some causative verbs and verbs of liking/disliking are not normally used outside of semi-complex sentences of object-sharing; such complex sentences can be described as sentences of "bound" object-sharing, e.g.: *They made me leave*; *We made him a star*; *I had my hair done*; *I want the room done*; *I like my steaks raw*. Most semi-complex sentences of the object-sharing type, though not all of them, are transformable into sentences of the subject-sharing type, e.g.: I saw her entering / enter the room. → She was seen entering / to enter the room; The fallen rock knocked him unconscious. → He was knocked unconscious by the fallen rock. As the examples show, the complicator part in semi-complex sentences of subject-sharing and of object-sharing may include non-finite forms of the verb (the Infinitive, Participle I or Participle II), nouns or adjectives.

Semi-complex sentences of direct linear expansion include sentences with attributive, adverbial and nominal complication.

Semi-complex sentences of attributive complication are built up by means of two base sentences, one of which is transformed into a semi-predicative post-positional attribute to the antecedent element in the matrix sentence, e.g.: The girl crying in the hall

looked familiar to me. (The girl looked familiar to me. + The girl was crying.) Being linear expansions, attributive semi-clauses are easily restored to the related attributive pleni-clauses with verbal or nominal predicates, e.g.: The girl crying in the hall looked familiar to me. (The girl, who was crying in the hall, looked familiar to me); You behave like a schoolboy afraid of his teacher. (You behave like a schoolboy who is afraid of his teacher).

Semi-complex sentences of adverbial complication are derived from two base sentences, one of which, the insert sentence, is predicatively reduced and embedded into an adverbial position of the other one, the matrix sentence, e.g.: When asked about her family, she blushed. (She was asked about her family. + She blushed.). Adverbial complication can be either conjoint or absolute: if the subject of the insert sentence is identical with the subject of the matrix sentence, it is deleted and a conjoint adverbial semi-clause is built, as in the example above; otherwise, the subject remains and an absolute adverbial construction is built, e.g.: The weather being fine, we decided to have a walk. (The weather was fine. + We decided to have a walk) ; I won't speak with him staring at me like that. (I won't speak. + He is staring at me.). The partial predicate in an adverbial semi-clause is expressed by a participle (in so-called participial adverbial constructions), or is dropped, if it is the pure link verb to be (except for impersonal sentences, in which the verb to be is not deleted), e.g.: A child of seven, he was already an able musician. (He was a child of seven. + He was already an able musician); I can't sleep with the radio on. (The radio is on. + I can't sleep.).

Semi-complex sentences of nominal complication are derived from two base sentences, one of which, the insert sentence, is partially nominalized (changed into a verbid phrase with an infinitive or a gerund) and embedded in one of the nominal positions of the other sentence, the matrix. Like other types of linear complication, infinitive and gerundial nominal semi-clauses are easily transformed into related fully-predicative subordinate clauses (nominal or adverbial), e.g.: I sent the papers in order for you to study them carefully before the meeting. → I sent the papers so that you could study them carefully before the meeting; We expected him to write a letter to you. → We expected that he would write a letter to you.

The specific features of nominal semi-clauses are connected with the specific features of the infinitive and the gerund; for example, the infinitive after a subordinative conjunction implies modal meanings of obligation, possibility, etc., e.g.: The question is what to do next. → The question is what we should do next; I sent the papers in order for you to study them carefully before the meeting. → I sent the papers so that you could study them carefully before the meeting; or, gerundial nominal constructions may be introduced by prepositions and may include a noun in the genitive or a possessive pronoun, e.g.: I can't approve of his hiding himself away.

• The semi-compound sentence, as was mentioned above, is a semi-composite sentence built on the principle of coordination (parataxis). Paradigmatically, the semi-compound sentence is built by two or more base sentences, which have an identical subject or an identical predicate (or both); in the process of semi-compounding, the two predicative lines overlap around the common element, the other principal parts being

coordinated. For example, sentences with coordinated (homogeneous) predicates are derived from two or more base sentences having identical subjects; they build a poly-predicate subject-sharing type of semi-compound sentence, e.g.: She entered the room and closed the door behind her. (She entered the room. + She closed the door behind her.). One of the base sentences, as the example shows, becomes the leading clause of the semi-compound sentence, and the other one is transformed into the sequential coordinate semi-clause (expansion), referring to the same subject.

As for coordinated homogeneous subjects referring to the same predicate (building a poly-subject predicate-sharing type of semi-compound sentence), not all of them build separate predicative lines, but only those which are discontinuously positioned, or those which are connected adversatively, or contrastingly, or are detached in some other way, e.g.: Tom is participating in this project, and Jack too; Tom, not Jack, is participating in this project. (Tom is participating in this project. + Jack is (not) participating in this project.). Coordinated subjects connected in a plain syntagmatic string (syndetically or asyndetically) do not form separate predicative lines with the predicate, but are connected with it as a group subject; this is shown by the person and number form of the predicate, e.g.: Tom and Jack are participating in this project.

The coordinative connections between the parts of semi-compound sentences are the same as the connections in compound sentences proper: unmarked coordination is expressed by the purely copulative conjunction and or by the zero coordinator; marked coordination includes the relations of disjunction (alteration), consequence, elucidation, adversative relations, etc..

Semi-compound sentences are transformable into related pleni-compound sentences with identical subjects or identical predicates, but such transformations show the functional differences between the two types of constructions. In particular, their actual division is different: the actual division of the compound sentence presents two informative perspectives joined in a complex, while the semi-compound sentence presents one perspective with a complex rheme. Besides, the repetition of an identical subject or predicate in a compound sentence makes it a communicatively intense, emotionally accented syntactic structure, e.g.: I can’t work, I can’t think, I can’t be, because of me.

Besides semi-composite sentences proper, there are sentences of primitivized type, which include no secondary predicative constructions, but can still be traced to two situational events (they are sometimes treated as sentences with some “traces”, or “hints” of secondary predication, or with “covert secondary predication”); for example, in cases where one of the base sentences is fully nominalized, e.g.: The victory of the team caused a sensation. (The team won. + It caused a sensation); or in cases of inner cumulation in syntactic constructions with detached nominative parts, e.g.: He was a very nice man, except with his wife. (He was a very nice man. + He wasn’t a nice man with his wife.).

Theme 14. SEMANTICS AND PRAGMATICS. EXPRESSED AND IMPLIED MEANING OF UTTERANCE

List of Issues Discussed:

1. **Semantics and pragmatics.**
2. **Indirect Meaning of the Utterance: Presupposition, Implication and Inference.**

1. Semantics and Pragmatics

Describing the ways in which sentences are formed, many scholars make reference to meaning and how sentences express it. In modern linguistics, meaning is not treated as a unitary phenomenon. The analysis of meaning is treated as divisible into two major domains. The first deals with the sense conventionally assigned to sentences independently of the contexts in which they might be uttered. This is the domain called semantics. The second deals with the way in which utterances are interpreted in context, and the ways in which the utterance of a particular sentence in a certain context may convey a message that is not actually expressed in the sentence and in other contexts might not have been conveyed. This is the domain called pragmatics.

Semantics is thus concerned with the meaning that is directly expressed, or encoded, in sentences, while pragmatics deals with the principles that account for the way utterances are actually interpreted in context. Pragmatics is concerned not with the meaning of sentences as units of the language system but with the interpretation of utterances in context. Utterances in context are often interpreted in ways that cannot be accounted for simply in terms of the meaning of the sentence uttered. A central principle in pragmatics, which drives a great deal of the utterance interpretation process, is that the addressee of an utterance will expect it to be relevant, and will normally interpret it on that basis.

One of the major problems concerning semantics and pragmatics is lack of adequate definition. The definitions that have been offered do not delimit pragmatics from semantics either clearly and neatly, or to everybody's satisfaction.

G. Leech distinguishes between three possible ways of structuring this relationship: semanticism (pragmatics inside semantics – Searle), pragmaticism (semantics inside pragmatics – Austin) and complementarism (semantics and pragmatics complement each other, but are otherwise independent areas of research – Leech).

2. Indirect Meaning of the Utterance: Presupposition, Implication and Inference

When there is a mismatch between the expressed meaning and the implied meaning we deal with indirectness. Indirectness is a universal phenomenon: it occurs in all natural languages.

There can be three types of indirect meanings conveyed by a sentence: presupposition, implication and inference.

• *Presupposition*

Presupposition is defined as an indirect proposition that can be inferred from the sentence.

The notion of presupposition has been borrowed from mathematical logic, according to which sentence *S* presupposes sentence *S'* if sentence *S'* can be inferred from sentence *S* and negating sentence *S* does not affect inferability of *S'*. Sentence *S'* must be true, otherwise sentence *S* cannot be true.

e.g. *John knows that Mary got married. John does not know that Mary got married.* (presupposition: *Mary got married*).

Do you want to do it again? (presupposition: *You have done it already, at least once*).

*My wife is pregnant. (*presupposition: *The speaker has a wife*).

In linguistics, presupposition is a background belief, relating to an utterance, that must be mutually known or assumed by the speaker and addressee for the utterance to be considered appropriate in context and will generally remain a necessary assumption whether the utterance is placed in the form of an assertion, denial, or question. Presupposition has to do with informational status. The information contained in a presupposition is backgrounded, taken for granted, presented as something that is not currently an issue.

It is important to remember that negation of an expression does not change its presuppositions: *I want to do it again* and *I don't want to do it again* both mean that *the subject has done it already one or more times*; *My wife is pregnant* and *My wife is not pregnant* both mean that *the subject has a wife*. In this respect, presupposition is distinguished from implication.

So, presupposition as a linguistic phenomenon is characterized by two features, that is,

1) it can be inferred from the sentence;

2) it does not depend on negation or questioning.

Another feature characteristic of presupposition is pragmaticism, that is, the content of presupposition is pragmatic since presupposition reflects the author's attitude towards what is stated or asked in the sentence.

So, presupposition possesses the following features: indirectness, inferability, independence of negation and pragmaticism of contents. Since the first three features do not allow any differentiation, it seems logical to classify presuppositions according to their pragmatic contents.

Factive presupposition (factiveness)

E.g. *John knows that Mary got married. John thinks that Mary got married.*

Despite the identical external structure, semantically the two sentences are different. The difference lies in the author's attitude towards what is said in the clause dependent on the predicate. In the first case, the author regards the proposition *Mary got married*

as a fact, which cannot be said about the proposition in the second sentence. The presuppositional contents contained in these two sentences is called factive presupposition, or factiveness. Predicates forming this type of presupposition are referred to as factive as well as words or word combinations expressing such predicates.

Factive words include such verbs as *to admit*, *to amuse*, *to bother*, *to confess*, *to discover*, *to ignore*, *to realise*, *to regret*, etc., adjectives *glad*, *exciting*, *important*, *lucky*, *proud*, *regrettable*, *remarkable*. The verbs *to assume*, *to believe*, *to imagine*, *to seem*, *to think* and adjectives *certain*, *eager*, *likely*, *possible*, *sure* are non-factive.

Factiveness as any other type of presupposition is important in the study of English syntax as a factor influencing the syntactic form of the sentence and determining the construction's transformation potential. For example, complex object with the infinitive can be used only after non-factive verbs of mental activity.

Emotiveness

An emotive predicate expresses a subject emotional attitude of the author towards what is being said that can be defined as corresponding or non-corresponding to the speaker's desires and expectations: *John knows that Mary got married. John regrets that Mary got married.*

Emotive verbs include such verbs as *to bother*, *to regret*, *to resent*, *to dislike*, *to hate*, etc.

Emotive predicates have some syntactic peculiarities that are absent in non-emotive ones, for example, emotive verbs can be modified by the adverb much while non-emotive verbs cannot.

So, the notion of presupposition allows systematizing and explaining some semantic and syntactic peculiarities.

• Implication and Inference

Presupposition is not the only type of indirect sentence meaning. Consider the following example: *She somehow contrived to pass the exam.*

The implied meaning of the sentence is that she passed the exam. However, it differs from presupposition as it is negation-sensitive. An indirect proposition inferred from the original utterance and dependent on negation is called implication.

In mathematical logic, implication is a logical operation joining two propositions into one by means of the logical connector "*if… then*": "*if A, then B*" where *A* is the antecedent and *B* is the consequent. In linguistics, implication is not an operation of inference, but the result of the operation.

Another type of indirect meaning is inference. Inference is an indirect proposition independent of negation that can possibly be inferred from the original utterance, but not necessarily so: *She did her best to pass the exam.*

Theme 15. TEXT AS AN OBJECT OF RESEARCH. THE PROBLEM OF THE TEXT UNIT

List of Issues Discussed:

1. **Text as an Object of Linguistic Research.**
2. **Cohesion and Coherence.**
3. **Textual Categories.**
4. **Textual Units. The Supra-Phrasal Unity and the Paragraph.**

1. Text as an Object of Linguistic Research

The text is a unit of language in use. It applies to any passage, spoken or written, of whatever length, that does form a unified whole – a semantic unit. The text is the object of studies of the branch of linguistics called text linguistics. *Text linguistics* is a relatively new branch of language studies that deals with texts as communication systems. At the early stage of its development in the 60s of the 20th century, text linguistics dealt mainly with ways of expressing cohesion and coherence and distribution of the theme and the rheme of an utterance according to the rules of the functional sentence perspective. *Its original aims lay in uncovering and describing text grammars*. The application of text linguistics has, however, evolved from this approach to a point in which text is viewed in much broader terms that go beyond a mere extension of traditional grammar towards an entire text.

Contemporary text linguistics studies *the text* and *its structure, its categories* and *components* as well as *ways of constructing texts*. Text linguistics takes into account the form of the text, but also its setting, i.e. the way in which it is situated in an interactional, communicative context. Both the author of a (written or spoken) text as well as its addressee are taken into consideration in their respective (social and/or institutional) roles in the specific communicative context. In general it is an application of linguistic analysis at the much broader level of text, rather than just a sentence or word.

Despite the fact that there are many publications devoted to problems of text linguistics, there does not exist an adequate definition of the text that would find satisfaction with all researchers. The difficulties that arise when trying to work out a universally acceptable definition of the text can be explained by the fact that scholars study the text in its various aspects: grammatical, stylistic, semantic, functional and so on.

The text can be studied as a *product* (text grammar) or as a *process* (theory of text). *The text-as-a-product approach* is focused on the text cohesion, coherence, topical organization, illocutionary structure and communicative functions; the text-as-a-process perspective studies the text production, reception and interpretation.

Text can be understood as an *instance of (spoken or written) language use* (an act of parole), a *relatively self-contained unit of communication*. As a '*communicative occurrence*' it meets *seven criteria of textuality* (the constitutive principles of textual communication): cohesion, coherence, intentionality, acceptability, informativity,

situationality and intertextuality, and three regulative principles of textual communication: efficiency, effectiveness and appropriateness.

Regulative Principles of Textual Communication

The principle of efficiency requires that a text should be used with a minimum effort – hence the use of plain (stereotyped and unimaginative) language which, however boring and unimpressive, is easy to produce and comprehend.

In contrast, *effectiveness* presumes leaving a strong impression and the creation of favorable conditions for attaining a communicative goal; this presupposes the use of creative (original, imaginative) language which, however effective, may lead to communicative breakdown.

The *principle of appropriateness* attempts to balance off the two above principles by seeking an accord between the text setting and standards of textuality.

2. Cohesion and Coherence

Cohesion can be defined as the links that hold a text together and give it meaning. The term cohesion was introduced by M. Halliday and R. Hasan in 1976 to denote the way in which linguistic items of which texts are constituted are meaningfully interconnected in sequences. Each piece of text must be cohesive with the adjacent ones for a successful communication.

There are two main types of cohesion: *grammatical*, referring to the structural content, and *lexical*, referring to the language content of the piece and a cohesive text is created through many different ways. In cohesion in English, M. Halliday and R. Hasan identify five general categories of cohesive devices that create coherence in texts: *reference*, *ellipsis*, *substitution*, *lexical cohesion*, and *conjunction*.

Reference (realized by nouns, determiners, personal and demonstrative pronouns or adverbs) either points out of the text to a real world item (i.e., to its denotate), hence exophoric reference (deixis: *Can you see that?*), or refers to an item within the text, hence endophoric reference. The two possible directions of endophoric reference are backward (anaphoric reference (r.); direct anaphora: *I met a man. He was wearing ..., indirect anaphora: It is a solid house. The walls are thick ...*) or forward (cataphoric r.: *... the house whose walls are thick*); in the case of a reference to an item of which there is (in the given situation) only one instance, we talk about homophora (e.g. *Place the books on the table please*). The relationship between two items in which both refer to the same person or thing and one stands as a linguistic antecedent of the other is called coreference (compare '*He saw himself in the mirror*' with '*He saw him in the mirror*').

Types of reference:

a. PERSONAL – lexical items replaced with personal pronouns, possessive adjectives, possessive pronouns …

b. DEMONSTRATIVE – realised by deictic terms: demonstrative adverbs (here, now …), nominal demonstratives (this, these …), definite article (the).
c. COMPARATIVE – on the basis of identity (same), similarity (such), difference (other, else), numerative (more, less), epithets (better).

Examples of types of reference:

PERSONAL: '*John has moved to a new house.*'
'*He had it built last year.*'
DEMONSTRATIVE: '*I like the push-ups and the sit-ups.*'
'*These are my favourites.*'
COMPARATIVE: '*Mary was a lady in mid-20s.*'
'*Such people can't change a flat tire.*'

Ellipsis, i.e. omission of something referred to earlier. Types of ellipsis:

a. NOMINAL – a word functioning as deictic, numerative, epithet or classifier is upgraded from the status of modifier to the status of head.
'-Did you get a first prize? – No, I got a third.'
'*His sons went into business. Neither succeeded.*'
b. VERBAL – the structure does not fully express its systemic features.
'*Have you been swimming? Yes, I have.*' (lexical ellipsis)
'*Has she been crying? No, laughing.*' (operator ellipsis)
c. CLAUSAL – clauses have a two-part structure: MODAL + PROPOSITIONAL ELEMENTS
'*Who taught you to spell? Grandfather did.*'

PRESUPPOSED CLAUSE (Has the plane landed?) | ELLIPTICAL FORM (Yes, it has.) |SUBSTITUTION FORM (Yes, it has done.) | FULL FORM (Yes, it has landed.) |

Substitution is very similar to ellipsis in the effect it has on the text, and occurs when instead of leaving a word or phrase out, as in ellipsis, it is substituted for another, more general word. For example, "*Which ice-cream would you like?*" – "I would like the pink one" where "one" is used instead of repeating "ice-cream."

Conjunction, creates cohesion by relating sentences and paragraphs to each other by using words from the class of conjunctions or numerals. Types of conjunction:

a. ADDITIVE (includes alternative and negative) – and, nor, or (else), furthermore, thus, likewise …
b. ADVERSATIVE – yet, but, however, actually, instead, at any rate …
c. CAUSAL – so, hence, consequently, because, otherwise …
d. TEMPORAL – then, finally, soon, up to now, in short, to sum up …

Examples:

He was climbing for the whole day…

a. ADDITIVE: …and in all this time he met no one.
b. ADVERSATIVE: …yet he was hardly aware of being tired.
c. CAUSAL: …so by night time the valley was far bellow him
d. TEMPORAL: …then as dusk fell, he sat down to rest.

Lexical cohesion establishes semantic (through lexical devices, such as repetition, equivalence – synonymy, hyponymy, hyperonymy, paraphrase, collocation) and pragmatic (presupposition) connectedness; in contrast with the previous types of cohesion, it operates over larger stretches of text since it establishes chains of related references.

REITERATION – the repetition of the same lexical item + the occurrence of a related item.

There's a boy climbing that tree.

a. Repetition
The boy's going to fall if he doesn't take care.
b. A synonym or near-synonym
The lad's going to fall if he doesn't take care.
c. A superordinate
The child's going to fall if he doesn't take care.
d. A general word
The idiot's going to fall if he doesn't take care.

REFERENCE: There's a boy climbing that tree.

a. Identical
The boy's going to fall if he doesn't take care.
b. Inclusive
Those boys are always getting into mischief.
c. Exclusive
And there's another boy standing underneath.
d. Unrelated
Most boys love climbing trees.

Coherence in linguistics is what makes a text semantically meaningful. The notion of coherence was introduced by linguists Vestergaard and Schroder as a way of talking about the relations between texts, which may or may not be indicated by formal markers of cohesion. Scholars define coherence as a "continuity of senses" and "the mutual access and relevance within a configuration of concepts and relations". Coherence, as a sub-surface feature of a text, concerns the ways in which the meanings within a text (concepts, relations among them and their relations to the external world) are established and developed.

Some of the major relations of coherence are logical sequences, such as cause-consequence (and so), condition-consequence (if), instrument-achievement (by), contrast (however), compatibility (and), etc. Moreover, it is the general 'aboutness', i.e.,

the topic development which provides a text with necessary integrity; even in the absence of overt links, a text may be perceived as coherent (i.e., as making sense), as in various lists, charts, timetables, menus.

Coherence is present when a text makes sense because there is a continuity of senses which holds a text together – it has to be semantically and logically OK.

'*George entered the room. He saw Mary cleaning the table.*'
John fell and broke his neck. (?) John broke his neck and fell.

4. Textual Categories

The *textual category* is a property characterizing every text, in other words, it is a typological feature of a text. Textual categories appear and function only in the text as a language unit of the highest rank. It is important to remember that the text is never modeled by one textual category but always by a totality of categories. It is sometimes regarded as a total of categories.

Today the list of textual categories is open: linguists name different textual categories because they approach the text from different angles. Most scholars differentiate between *contensive* and structural categories. However, some linguists draw a strict demarcation line between the two while others do not. The most commonly identified textual categories include:

1) *divisibility* – the text can be divided into parts, chapters and paragraphs dealing with specific topics, therefore having some formal and semantic independence;
2) *cohesion* – formal connectedness;
3) *coherence* – internal connectedness (integrity, according to I. R. Galperin);
4) *prospection* (flash-forward) – anticipation of future events;
5) *retrospection* (flash-back) – return to events in the past;
(Both prospection and retrospection break the space-time continuum of the text.)
6) *anthropocentricity* – the Man is the central figure of any text independent of its specific theme, message and plot;
7) *conceptuality* – any text has a message. Expressing some idea, that is, conveying a message is the basis of any creative work;
8) *informativity*

Prof. I. R. Galperin whose book on the text and its categories is one of the most authoritative and often quoted ones identifies three types of information:

• *content-factual information* – information about facts, events and processes taking place in the surrounding world; always explicit and verbalized;
• *content-conceptual information* conveys to the reader the author's understanding of relations between the phenomena described by means of content-factual information, understanding of their cause-effect relations, importance in social, economic, political and cultural life of people including relations between individuals. This kind of

information is deduced from the whole literary work and is a creative re-understanding of these relations, facts, events and processes; not always explicit;

• *content-implicative information* is hidden information that can be deduced from content-factual information due to the ability of linguistic units to generate associative and connotative meanings and also due to the ability of sentences conveying factual information to acquire new meanings.

9) *completeness* – the text must be a complete whole;
10) *modality* – the attitude of the author towards what is being communicated;
11) *the author's image* – way the author's personality is expressed in the text.

5. Textual Units. Supra-Phrasal Unity and Paragraph

Analyzing the structure of the text, linguists identify semantically connected sentence sequences as certain syntactic formations. One of prospective trends in modern text linguistics is describing such syntactic formations, or text units, identifying patterns according to which they are built and studying relations between them. Irrespective of their specific features, all text units are united by their common function – they represent the text as a whole integrally expressing the textual topic.

There is no universal agreement as to the term that should be used to describe text units. In the Russian tradition the following terms were used to refer to such formations: "phrase", "strophe", "prosaic strophe", "component", "paragraph", "microtext", "period", "syntactic complex", "monologue utterance", "communicative bloc", "complex syntactic unity", "supra-phrasal unity". The latter is the most commonly used one.

It should be noted that there are some scholars who do not recognize the existence of linguistic units beyond the framework of the sentence. This opinion can be explained by the lack of a complete systematic description of linguistic peculiarities of such units.

The supra-phrasal unity is a minimal text unit consisting of two or more sentences united by a common topic. In some cases the SPU can coincide with the text if it's a short one, for example, a news item in the newspaper, a miniature story, etc. However, most commonly, the SPU is a component of a larger text.

The supra-phrasal unity (SPU) consists of at least two sentences, it is characterized by topical, communicative and structural completeness and the author's attitude towards what is being communicated. The SPU is a complex semantico-structural unit, the communicative value of which does not equal the sum of meanings of its constituent sentences, it is a new semantico-structural formation.

It should be noted that sometimes it is not easy to delimit the boundaries of the SPU. In some cases it can coincide with the paragraph (this is especially typical of scientific papers and business documents), while in others the paragraph can be easily divided into several SPUs, for example, in fiction and poetry.

As for the correlation of the supra-phrasal unity and the paragraph, a few decades ago the SPU was considered to be a unit equivalent to the paragraph. In today's text linguistics there are two approaches to this problem. Some scholars still believe that the

SPU coincides with the paragraph, or rejecting the term “supra-phrasal unity”, consider the paragraph to be a complex syntactic unity.

Other researchers draw a strict demarcation line between the SPU and the paragraph saying that the former is a unit of composition while the latter is a unit of punctuation.

In the first place, the supra-phrasal unity is essentially a feature of all the varieties of speech, both oral and written, both literary and colloquial. As different from this, the paragraph is a stretch of written or typed literary text delimited by a new (indented) line at the beginning and an incomplete line at the close.

In the second place, the paragraph is a polyfunctional unit of written speech and as such is used not only for the written representation of a supra-phrasal unity, but also for the introduction of utterances of a dialogue, as well as for the introduction of separate points in various enumerations.

In the third place, the paragraph in a monologue speech can contain more than one supra-phrasal unity and the supra-phrasal unity can include more than one paragraph.

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