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ОСНОВИ АНАЛІЗУ ТЕКСТУ
=
THE BACKGROUND FOR TEXT ANALYSIS

Навчальний посібник англійською мовою

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Навчальний посібник складається з чотирьох розділів теоретичного матеріалу та розділу зразків аналізу художнього тексту з погляду граматики, історії, лексикології та стилістики англійської мови. Визначення, класифікації та опис лінгвістичних категорій, процесів і функцій у їхньому понятійному і текстовому представленні допомагають студентам: 1) усвідомити предмет, об’єкт, засоби та компоненти текстового аналізу, 2) пояснити особливості лінгвістичних категорій, засобів і прийомів за теоретичним визначенням їхньої сутності і прикладами та 3) набути знань і навичок здійснення аналізу тексту.

Посібник створений для студентів і викладачів спеціальностей, які передбачають опанування теоретичних і прикладних аспектів англійської філології. Систематизований матеріал можна використовувати за таким призначенням: 1) засвоєння окремих аспектів – граматики, історії, лексикології та стилістики англійської мови, – важливих для розуміння особливостей вираження змісту англійського тексту, 2) набуття і вдосконалення навичок аналізу тексту оригіналу для подальшого перекладу (для студентів спеціальності “Переклад”) та 3) набуття і вдосконалення навичок комплексного філологічного (лінгвістичного) аналізу англійського тексту на основі вивчення усіх відповідних мовних дисциплін (для студентів IV-V курсів, які поглиблено вивчають англійську мову).

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Preface

The Background for Text Analysis is developed to provide students with theoretical outlines and practical examples of what elements of the English language can be identified, classified, and described in speech. The textbook consists of four theoretical chapters and a chapter of sample text analyses in the framework of English grammar, language history, lexicology, and stylistics.

The chapter on English grammar specifies the essentials of the parts of speech as well as highlights the syntactic peculiarities of sentence types and their components. The constituent sentential notions such as the subject, predicate, object, attribute, and adverbial modifier are presented in terms of their grammatical and communicative classifications, expression, and functions within simple and composite sentences. The theoretical items are specified by examples and summarized in a sentence analysis outline that serves as a background for the further provided sample grammatical analysis of a literary text.

The notions of the history of the English language reflect the main historical processes that have taken place due to the history of the development of the language-using society and the standards of the contemporary English language. This could be of certain help to students in their analyzing and describing diversities in phonetic and orthographic forms of English words, explaining the grammatical rules of the modern English language, defining the influence of extralingual factors on the development of the English vocabulary, and specifying the peculiarities of the New English orthography with regard to the influence of Latin, French, and Scandinavian languages.

The chapter on lexicology focuses on the following aims: (1) to introduce the systematic character of the lexical structure of English on the basis of lingual and extralingual factors that determine its peculiarities, (2) to develop the practical skills of recognizing and analyzing lexicological phenomena such as: etymological characteristics of lexicological units; ways and models of word-building; semantic structure of lexicological units and the ways and means of their changes; cases of homonymy, synonymy, antonyms, and polysemy; phraseological units, and (3) to use the lexicological knowledge on etymology, word-building, semasiology, semantics, phraseology and the ability to analyze the text from the lexicological point of view in order to improve students' linguistic, scientific and professional competence when interpreting texts, commenting on or philologically analyzing fiction or while being engaged in linguistic research.

The chapter on English stylistics is intended to explain the essence and functions of stylistic concepts, expressive means, and stylistic devices from three perspectives—their description, a stylistic analysis outline, and, further, a sample stylistic analysis of a literary text. Stylistic notions and their semasiological characteristics are specified in terms of their contextual, phonetic, morphological, lexical, and syntactic communicative value. The guidelines help to develop the skills of stylistic research, effective rhetoric, dealing with both expressed and implied semantics of speech, evaluating the pragmatics of expression, operating both literary and figurative means of communication, and performing a thorough text interpretation.

Chapter 1. Grammatical Notions

1.1. Parts of Speech

Notional: the noun, the pronoun, the verb, the stative, the adjective, the adverb, the numeral, the modal words, and the interjection.

Functional: the preposition, the conjunction, the particle, and the article.

The Noun

The noun is a part of speech that includes words denoting living beings, things, places, abstract notions, qualities, and materials.

Semantically, nouns can be: (1) **proper** (e.g., *Sunday, Ukraine*) and (2) **common** ((a) **concrete** (**class** (e.g., *girl, tree*), **material** (e.g., *milk, water*), and the majority of **collective** nouns (e.g., *cattle, money, foliage*)) as well as (b) **abstract** (e.g., *joy, day, kindness*, including some **collective** nouns: e.g., *tidings, beginnings*).

The distinction between male, female and neuter **genders** may correspond to the lexical meaning of the noun, but it **does not** constitute a grammatical category in the English language.

Morphologically, nouns can be **count(able)** and **non-count(able)**. The latter (non-count nouns) constitute: (1) **singular invariable nouns** (**singularia tantum**, which includes nouns such as proper, material, abstract, some collective (e.g., *furniture, foliage*) as well as *s*-inflected names of sciences, diseases, and games) and (2) **plural invariable nouns** (**pluralia tantum**: both unmarked (names of multitude, e.g., *cattle, gentry*, and substantivized adjectives or participles denoting groups, e.g., *the rich, the deprived*)) and marked (some proper nouns, e.g., *the Hebrides, the Highlands*; class-nouns as names of things consisting of two halves, e.g., *glasses, scissors*; nouns denoting practical application of *s*-inflected names of sciences; some miscellaneous nouns such as, e.g., *goods, arms, wages, contents*).

Grammatically, nouns are characterized by **the categories of number and case**.

The category of number consists in a distinction between nouns in the singular versus the plural form (e.g., *window—windows*) and meaning (e.g., *deer—deer*).

The category of case shows relations of the noun with other words in a sentence. In Modern English, the distinction is made between **the common case** and **the genitive (possessive) case**. The latter can be **dependent** (e.g., *Mary's brother*) or **independent/absolute** (e.g., *His family is larger than John's*); **group** (e.g., *John and Mary's car, the British Ambassador in Berlin's daughter*) and **double** (e.g., *He is my wife's chief's son*).

The meaning of the genitive case: (1) **possession** (in the narrow sense of the word): e.g., *Nick's book*, (2) **subjective/agentive**: e.g., *the doctor's prescription*, (3) **objective**: e.g., *the film's producer*, (4) **social (personal and public) relations**: e.g., *John's brother* (personal), *John's chief* (public), (5) **authorship**: e.g., *Oscar Wilde's play*, (6) **the relation of the whole to its part**: e.g., *father's eyes, Tom's*

generation, (7) **destination**: e.g., *a children's room*, (8) **adverbial of place**: e.g., *my uncle's (house), a chemist's*, (9) **adverbial of time**: e.g., *yesterday's conversation*, (10) **adverbial of measure, quantity**: e.g., *a five minutes' walk, an hour's sleep*, (11) **qualitative**: e.g., *his idiot's smile, her angel's eyes*, and (12) **phraseological**: e.g., *at death's door, at one's wit's end*.

The Pronoun

The pronoun is a notional part of speech the words of which point to objects (both persons and non-persons) and their properties without naming them.

Semantically, pronouns can be subdivided into the following groups:

1. Personal (особові), which indicate persons and non-persons from the point of view of the speaker/writer; (a) **the nominative case**: *I, you* (the archaic form *thou*), *he, she, it, we, you, they* and (b) **the objective case**: *me, you (thee), him, her, it, us, you, them*). Besides the category of case, the personal pronouns have the categories of person (1st, 2nd, and 3rd), number (singular vs. plural) and gender (feminine, masculine, and neuter).

2. Possessive (присвійні), which denote possession by persons and non-persons; (a) **the conjoint form** (used before nouns): *my, your* (the archaic form *thy*), *his, her, its, our, your, their* and (b) **the absolute form**: *mine, yours* (archaic *thine*), *his, hers, ours, yours, theirs*). Besides the form distinction, the personal pronouns have the categories of person (1st, 2nd, and 3rd), number (singular vs. plural), and gender (feminine, masculine, and neuter).

3. Reflexive (зворотні), which point to identity between the person or non-person that they denote and the subject of the sentence (*myself, yourself* (the archaic form *thymself*), *himself, herself, itself, ourselves, yourselves, themselves, oneself*). **N.B.** Reflexive pronouns have the categories of person, number, and, in the 3rd person singular, gender.

4. Demonstrative (вказівні) (*this, that, such, (the) same*), which indicate directly persons, non-persons, or their properties. The pronouns *this* and *that* have the category of number (pl. *these* and *those*).

5. Indefinite (неозначені) (*one, some, somebody, someone, something, any, anybody, anyone, anything*), which denote persons and non-persons without defining their exact characteristics. The underlined pronouns have common vs. genitive ('s) forms.

6. Negative (заперечні) (*no, none, nothing, no one, nobody, neither*), which indicate the negation of the general meaning. *Nobody* and *no one* have common vs. genitive ('s) forms.

7. Universal (узагальнююче-особові, означальні), which denote persons or non-persons with a collective (*all, everything, everybody, everyone, both*) or individual reference (*every, each, either*). *Everybody* and *everyone* have common vs. genitive ('s) case forms.

8. Detaching (розділові) (*other* and *another*), which represent a separation of some object from other elements of the same class. Both *other* and *another* have the

category of case (*other—other's*, *another—another's*), but only *other* has the category of number (*other—others*).

9. Reciprocal (взаємні) (*each other*, *one another*), which indicate a mutual relationship between persons or non-persons and have the grammatical category of case (common vs. genitive).

10. Interrogative (питальні) (*who*, *whose*, *whoever* (personal reference), *what*, *whatever* (non-personal reference), *which*, *whichever* (dual reference), which point out in special questions the necessity to name persons, non-persons, or their properties. The pronoun *who* has nominative and objective case forms (*who—whom*).

11. Conjunctive (єднальні), which indicate persons and non-persons in subordinate clauses with their relevance to the principal clause: *who* (the objective case form being *whom*), *whose*, *whoever* (personal reference), *what*, *whatever* (non-personal reference), *which*, *whichever* (dual reference).

12. Relative (відносні), which denote persons and non-persons or their properties: *who* (personal reference), *which* (non-personal), *whose*, *that*, *as* (dual) modified by subordinate attributive clauses.

13. Adverbial quantitative pronouns (or pronominal quantitative adverbs) (кількісні) *much*, *many*, (a) *little*, (a) *few*, which indicate some quantity of personal and non-personal reference. **N.B.** the category of comparison: positive, comparative, superlative degrees.

The Verb

The verb is a part of speech that denotes action, process, or state.

Verbs (both regular (-ed) and irregular) **in the finite form** have the grammatical categories of **person** (1st, 2nd, 3rd), **number** (singular vs. plural), **tense** (present, past, future, future-in-the-past), **aspect** (common vs. continuous), **correlation** (perfect vs. non-perfect), **voice** (active vs. passive), and **mood** (indicative, imperative, and the oblique moods (subjunctive I, subjunctive II, conditional, and suppositional)).

The non-finite forms (or verbals) are: the **infinitive** (has the categories of voice, aspect, and correlation), the **gerund** (the categories of voice and correlation), **participle I** (the categories of voice and correlation), and **participle II** (no categories).

Modal verbs, unlike other verbs (such as notional, auxiliary, link-verbs, or phasal verbs), do not denote actions or states, but they only show the attitude of the speaker towards the action expressed by the infinitive in combination with which they form compound modal predicates: e.g., *You **may** take any book from the shelf*. There are basically the following 10 modal verbs: *can*, *may*, *must*, *shall*, *should*, *ought (to)*, *will*, *would*, *dare*, *need* and the so-often-called modal equivalents: *be (to)*, *have (to)/ have got (to)*, *be able (to)*, *used (to)*. In complete (non-elliptical) sentences, modal verbs occur only with the infinitive.

The Stative

The stative is a notional part of speech the elements of which denote a state of a person or a non-person.

Semantically, statives may be divided into five groups denoting: (1) **psychological states of persons**: *afraid, aghast, ashamed, aware, agog, aloof, astray*, (2) **physical states of persons**: *alive, awake, asleep, athirst*, (3) **states of motion, activity or stability of persons and non-persons**: *afoot, astir, afloat, adrift, ahead, akin, alike, alone, amiss*, (4) **physical states of non-persons**: *afire, aflame, alight, aglow, ablaze*, and (5) **the posture of non-persons**: *askew, awry, aslant, aslope, ajar*.

The Adjective

The adjective denotes a quality or state of a substance.

Semantically, adjectives fall into **qualitative** (*descriptive* (e.g., *joyful, new*) and *limiting* (e.g., *previous, medical, several*)) and **relative** (*wooden, European, daily, preparatory*).

The category of the degrees of comparison includes **positive**, **comparative** and **superlative** degrees expressed in three ways: **synthetic** (e.g., *smart—smarter—smartest*), **analytic** (e.g., *curious—more curious—most curious*), and **suppletive** (**irregular**: e.g., *good—better—best*).

The Adverb

The adverb is a notional part of speech the elements of which denote qualitative, quantitative, and circumstantial features of an action or a state.

Semantically, adverbs can be of two groups: (1) **qualifying** denoting **quality** (e.g., *slowly, well, willingly, fast, lazily*), **manner** (e.g., *upside-down, somehow, by heart, in turn*), and **quantity or degree** (*very, almost, quite, entirely, enough*) and (2) **circumstantial/ situational** denoting **time** (e.g., *now, then, before, after, once*), **frequency** (e.g., *often, never, rarely, sometimes, always*), **place or direction** (e.g., *here, there, outside, within*), and **cause or purpose** (*why*).

Many adverbs have **the category of degrees of comparison**—the **positive**, **comparative**, and **superlative** forms (e.g., *early—earlier—earliest; wisely—more wisely—most wisely; far—further/ farther—furthest/ farthest*).

The Numeral

The numeral denotes an abstract number or the order of things in succession.

Numerals can be **cardinal** (e.g., *one, two, ten*) and **ordinal** (e.g., *first, second, tenth*), which can be combined in fractions (e.g., $\frac{3}{4}$ —*three-fourth*).

Numerals do not have any grammatical categories.

Modal Words

Modal words express the speaker's evaluation of reality according to various degrees of certainty, supposition or desirability of an action expressed in the sentence (e.g., *certainly, indeed, perhaps, evidently, fortunately*).

The Interjection

The interjection is a part of speech that expresses emotions (joy, grief, approval, contempt, triumph, impatience, anger, or surprise: e.g., *alas, aha, Goodness gracious, Oh dear!*) without naming them. When used as separate exclamations, interjections are a type of non-sentence utterances.

The Preposition

A preposition is a function word that links and indicates a relation between notional words.

Semantically, prepositions can be **monosemantic** (e.g., *down, across, off, until, among, during, versus, via, plus, minus*) and **polysemantic** (e.g., *in, to, for, at, from*).

Relations expressed by prepositions may be of various types: **agentive** (e.g., *written by me*), **attributive** (e.g., *painted in oil*), **possessive or partial** (e.g., *one of his friends, a decline in production*), **indicating origin, material or source** (e.g., *made of wood, a letter from Kyiv*), **objective** (e.g., *angry with us about the disagreement*), **directional** (e.g., *instructions to the children*), **instrumental** (e.g., *write with a pen*), **subordinating** (e.g., *secretary to a Minister*), **involving** (e.g., *to cooperate with us in the project*), **respective** (e.g., *a traitor for a friend*), **di/associative** (e.g., *devoid of joy, to tell bad from worse*), **temporal** (e.g., *in good time, at or before noon*), **spatial** (e.g., *at or past the station*), **concessive** (e.g., *despite/ for all their attempts*), **of manner** (e.g., *in brief, with joy*), **of reason** (e.g., *don't quit out of fear or through your lack of experience*).

The Conjunction

A conjunction is a function word making a connection between notional words, phrase, clauses, or sentences.

Semantically, conjunctions can be **coordinating** (e.g., *and, but, or, while*) and **subordinating** (e.g., *if, that, whether, because, lest, provided, in case*). (**N.B.** See the subtypes and examples of conjunctions within the theory of compound and complex sentences.)

The Particle

The particle is a functional part of speech the elements of which emphasize or limit the meaning of other words, phrases, clauses, or sentences.

Semantically, particles are: (1) **intensifying** (*all, even, just, simply, still, yet*), (2) **limiting** (*alone, barely, but, merely, only, simply, solely*), (3) **specifying** (*exactly, just, precisely, right*), (4) **additive** (*else*), (5) **negative** (*not*), and (6) **connecting** (*also, too*).

The Article

The article is a functional part of speech the elements of which—the definite (*the*), the indefinite (*a/ an*), and the so-called zero articles—serve to classify and specify different shades of definiteness and indefiniteness of nouns and substantivized words.

The definite article has two functions: (1) **specifying (individualizing, limiting)**: e.g., *Tom was very nervous. **The** nervousness annoyed Jane; Keep off **the** grass; Are we on **the** right road?—It is **the** only road here; **The** sun was rising; **The** Tower (of London) impressed us)* and (2) **generic** (e.g., ***The** horse was domesticated many centuries ago = Horses were...; He admired **the** strong and was willing to help **the** poor and **the** needy*).

The indefinite article a (an before vowels and vowel sounds) performs such functions as: (1) **nominating** (e.g., *We saw **a** house with **a** lawn in front of it, with **a** man and **a** woman at sight and **a** dog ready to start barking*), (2) **classifying** (e.g., *He was **a** school teacher, **a** man of uncertain age and position, but **a** good friend to us*), (3) **numeric** (e.g., ***A** hundred or so men here believe that **an** apple **a** day keeps the doctor away*), and (4) **generalizing (generic)**: e.g., ***A** (= any) tram runs on rails, but **a** bus does not*).

Though there are no zero words in languages, some grammarians regard the meaningful absence of a determiner as an article, which they term “the zero article”.

The functions of the zero article are those of: (1) **stylistic omission** (telegraphic speech: e.g., *Meet at _ station*; titles, headlines: e.g., *_ Congressman makes _ statement*; notices, stage remarks: e.g., *Mr. Brown, _ pencil and _ notebook in _ hand, comes in*), (2) **collocational omission** (prepositional phrases: e.g., *at hand, in time, at school*; verbal collocations: e.g., *to take place, to take care, to pay attention*; descriptive groups: e.g., *man and woman, cart and horse*; repetition groups: e.g., *day by day, hand in hand*), and (3) **generic/semantic omission** (e.g., *_ Language is a means of communication; _ Man is born to conquer nature; _ War should be eliminated*).

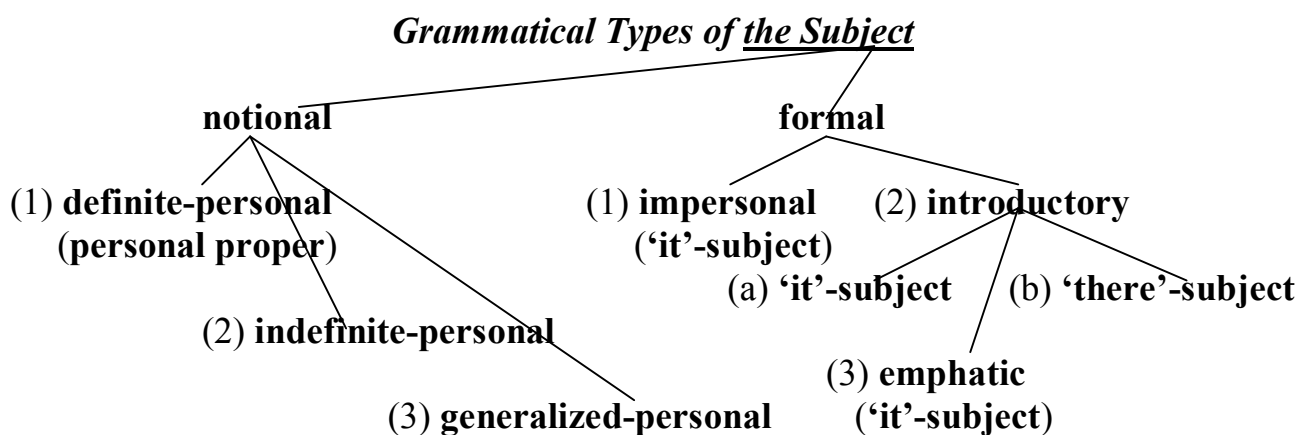
1.2. The Subject

The subject is one of the two main parts (the other is the predicate) of a two-member sentence denoting a thing in the broadest sense of the word; its action, state or property is characterized by the predicate. The subject is grammatically independent of any part of the sentence.

Structural Types of the Subject

- (1) **simple** (expressed by a single word-form or with elements of functional parts of speech): e.g., *He is an excellent story-teller. The silence was oppressive. Not a word was said about it.*
- (2) **phrasal**: e.g., *To make up one's mind is rather difficult sometimes.*
- (3) **complex** (expressed by a predicative construction):
 - (a) a subjective infinitive construction: e.g., *He is said to be fifty. They are unlikely to come.*
 - (b) a for-to-infinitive construction: e.g., *For us to know the truth is very important.*
 - (c) a subjective participial construction: e.g., *She was seen entering the house. The problem is believed solved.*

- (d) a gerundial construction: e.g., *Your coming is welcome*.
- (4) **clausal** (expressed by a subject subordinate clause): e.g., *What he told us yesterday was extremely interesting. It was demanded that everybody (should) come in time.*



The Notional Subject

- (1) **a definite-personal subject** may be expressed by:
- a noun (with a functional element): e.g., *The fog is thick. John’s is the best suggestion.*
 - a nominal phrase: e.g., *A great number of trees were felled by the storm.*
 - a noun-pronoun: e.g., *Nothing is impossible to a willing soul; Someone was knocking at the door. It (demonstrative meaning due to the previous context) was John. She was sure; The baby is crying. It must be hungry.*
 - a numeral: e.g., *Five were present. The sixth was still to come.*
 - an infinitive or an infinitive phrase: e.g., *To understand doesn’t always mean to forgive. To change one’s mind is rather difficult sometimes.*
 - a gerund or a gerundial phrase: e.g., *Talking mends no holes. Making fun of everything was rather silly.*
 - a predicative construction: e.g., *They are reported to have arrived. Your staying indifferent is quite sensible. For us to agree with them is necessary. We were heard talking about the matter.*
 - a quotation: e.g., *All his ‘how’, ‘why’ and ‘how do you do’ sounded impolite.*
 - a subject subordinate clause: e.g., *That the house has been sold remains secret.*
- (2) **an indefinite-personal subject** (*they*, the speaker is excluded): e.g., *They say, things past cannot be recalled.*
- (3) **a generalized-personal subject** (expressed by the pronouns *we*, *you*, and *one* in the meaning of a universal truth): e.g., *We cannot change anything if we don’t try. You never know what may happen next. One must do one’s duty.*

The Formal Subject

- (1) **the impersonal subject ‘it’ is used to denote:**
- (a) time: e.g., *It is about noon.*
 - (b) distance: e.g., *It is a long way home.*

- (c) a natural phenomenon: e.g., *It is raining, but it is rather warm outside.*
 (d) a general state of things: e.g., *It is so lovely here. Soon it was all over with poor Robert, discharged.*

(2) **the introductory subject:**

- (a) **the 'it'-subject** is used to introduce the notional subject expressed by:
 – a verbal (an infinitive or a gerund): e.g., *It is difficult to solve the problem. It is useless going there.*
 – a predicative construction: e.g., *It is so crazy his making the same mistake again and again. It was difficult for them to make friends.*
 – a subject subordinate clause: e.g., *It is rather strange that he doesn't believe us.*

N.B. • the subject 'it' is notional: e.g., *Her voice was quite untrained but it [the voice] was pleasant to listen to.*

• the subject 'it' is impersonal denoting time (according to N. A. Kobrina et al., in particular): e.g., *It was too late to start. It was time to take our departure.*

- (b) sentences introduced by **the formal subject 'there'** (also called a non-referential word, a particle, a predicative, a pronoun, or an adverb) are existential (they denote the existence or coming into existence of a person or a non-person expressed by the notional subject): e.g., *There was silence for a moment. There were both of them present. There is nobody in.*

(3) **the emphatic subject 'it':** e.g., *It was at the station that they met.*

Semantics of the Subject

- (1) **the agent** of the action of the predicate: e.g., *He gave the letter to me.*
 (2) **the experiencer** of the action of the predicate (a physical or mental state):
 e.g., *She hates you with all her soul. John was tired and rather angry.*
 (3) **the instrument** of the action of the predicate (an inanimate subject):
 e.g., *The storm threw the boat onto the reef.*
 (4) **the patience** of the action of the predicate (passive voice):
 e.g., *The books were brought.*
 (5) **the recipient:** e.g., *They have a big apartment. Tom won the competition prize. Each was given an ice-cream.*
 (6) **the locative:** e.g., *The house stood in the middle of the village.*
 (7) **the eventive:** e.g., *To forgive is better than to take revenge. Deciding is acting. What he said was witty. The battle had been won.*
 (8) **the inclusion:** e.g., *Ten years is a long time.*

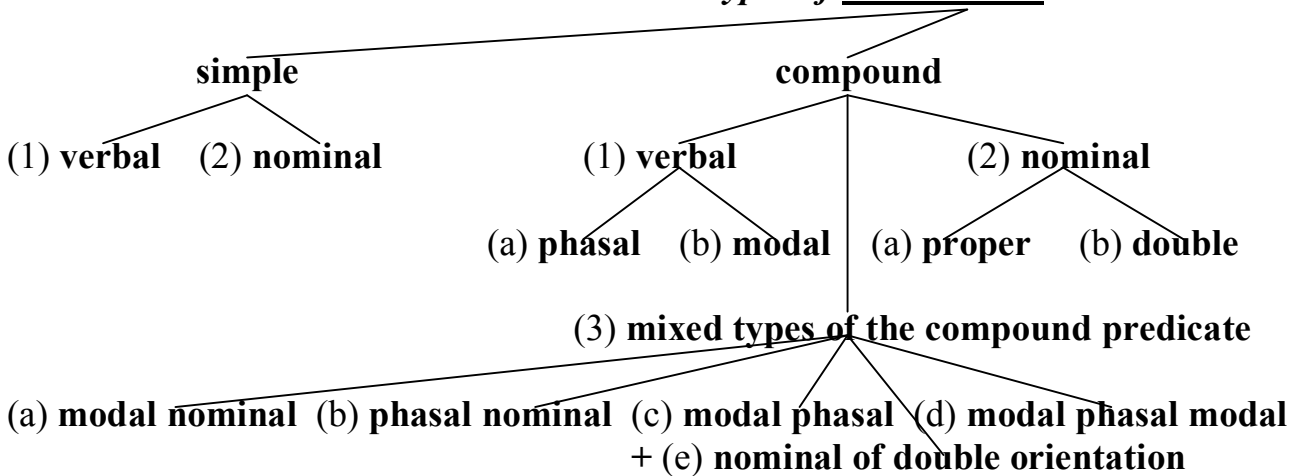
1.3. The Predicate

The **predicate** is the second principal (main) part of a two-member sentence and its organizing center, as the object and nearly all adverbial modifiers are connected with and dependent on it. The predicate always contains a finite verb-form that agrees with the subject in number and person. The only exception to this rule is the simple nominal predicate, which may have no verb-form at all:

e.g., *John, dishonest!*

The predicate expresses either processes developing in time, or qualitative characteristics of the subject.

Structural and Grammatical Types of the Predicate



The Simple Predicate

1. The Simple Verbal Predicate

(denotes an action performed (active voice)
or suffered (passive voice) by the subject)

It is expressed by:

(1) a verb in:

- a synthetic form: e.g., *He traveled much in his dreams.*
- an analytical form: e.g., *What did he see? No one will know. But it doesn't matter. For himself he has discovered life.*

(2) a verbal phrase denoting:

- a momentary action, as in the units *to have a look, to have a bite, to have a smoke, to have a talk, to give a look, to give a laugh, to give a cry, to take a look, to make a move, to make a remark, to pay a visit:*
e.g., *Burton gave a kindly little chuckle. She caught sight of me and gave a cry.*
- various time-taking activities: *to take care (of), to change one's mind, to get rid (of), to take part (in), to make fun (of), to make up one's mind:*
e.g., *If you take care of the sense, words will take care of themselves.*

2. The Simple Nominal Predicate

(implies improbability or negation of the expressed fact)

It is expressed by:

- (1) a noun: e.g., *He, a traitor! Me a liar?!*
- (2) an adjective: e.g., *My attempts vain! She, dishonest!*
- (3) an infinitive or an infinitive phrase: e.g., *Their son to insult the jury!
A philosopher neglect thinking! She to get rid of you!*
- (4) participle I or a participial phrase: e.g., *They deceiving you! Nobody taking care of you!*

The Compound Predicate

(consists of two parts—structural and notional)

1. The Compound Verbal Predicate

(a) The Compound Verbal Phasal/Aspective Predicate

(denotes the beginning, duration, repetition, or cessation of the action expressed by an infinitive or a gerund)

Its first component is a **phasal verb** of:

- (1) **beginning**: *to begin, to start, to commence, to set about, to take to, to fall to, to come*; e.g., *My parents and I began to talk/ talking of the recent events.*
- (2) **duration**: *to go on, to keep, to proceed, to continue*; e.g., *They continued to laugh/ laughing at his corny jokes.*
- (3) **repetition** (possible to view as modal parts of the compound modal verbal predicate): *would, used to* (a repeated action or characteristic state in the past); e.g., *Grandfather would come to us every week-end, used to sit in his favorite arm-chair, and would tell us about his years of youth.*
- (4) **cessation**: *to stop, to finish, to cease, to give up, to leave off*; e.g., *I suppose your brother has already given up smoking.*

N.B. *She stopped talking to him* (Вона припинила говорити з ним) \neq *She stopped to talk* (an adverbial modifier of purpose) *to him* (Вона зупинилася поговорити з ним).

(b) The Compound Verbal Modal Predicate

(shows whether the action expressed by an infinitive is looked upon as (im)possible, obligatory, planned, certain, etc. It consists of a modal part and an infinitive)

The **modal part** may be expressed by:

- (1) a modal verb: e.g., *She can't explain her troubles now, but we feel that something terrible must have happened.*
- (2) a modal expression: *to be able/ allowed/ willing/ anxious/ capable/ going*; e.g., *We were anxious to understand his problem.
She must be willing/ is willing to come here again.*
- (3) verbs that express intention, wish, or determination—*to try, to attempt, to intend, to wish, to long, to desire, to mean*, or *to endeavor*—followed by a gerund or infinitive form may be considered both as modal parts of a compound verbal

modal predicate, or as notional verbs of a simple verbal predicate, followed by a direct object (the first consideration is more preferable):

e.g. *I don't intend to argue with you. She really meant to go/going there.*

2. The Compound Nominal Predicate

(a) The Compound Nominal Predicate Proper

(denotes the properties of the subject; consists of a link verb (the structural element that expresses the grammatical categories of person, number, tense, aspect, correlation, and mood) and a predicative (the nominal part))

According to the meaning, **link verbs** fall into three groups:

- (1) **link verbs of being and perceiving:** *to be* (being + perception), *to feel*, *to sound*, *to smell*, *to taste*, *to look*, *to appear*, *to seem*: e.g., *They are different. She feels tired. His voice sounded cold. The soup smells and tastes excellent. You look worried; what is the matter? No one appeared ignorant of the problem, everyone seemed sympathetic.*

Note the translation: *Lemons taste sour.*—Лимони кислі на смак. *The fur feels soft.*—Хутро м'яке на дотик.

- (2) **link verbs of becoming:** *to become*, *to get*, *to go*, *to fall*, *to come*, *to grow*, *to turn*, *to make*: e.g., *He will become/ get/ come upset at such news. His face went/ turned/ got pale. The house fell silent (смух, замовк). You will make a good teacher.*

- (3) **link verbs of remaining:** *to remain*, *to continue*, *to keep*, *to stay*: e.g., *Blake stayed silent, remained unmoved. The weather continued fine. The child kept indifferent.*

The predicative can be expressed by:

- a noun: e.g., *Mary was a baby-sitter. The estate remained Frank's.*
- an adjective or an adjective phrase: e.g., *Nick became angry. He was full of enthusiasm to smash somebody.*
- a pronoun: e.g., *It's me. This is at least something.*
- a numeral: e.g., *She was fifty, though looked fifty-one. He was the first in the queue.*
- an infinitive (or an infinitive phrase, or construction): e.g., *My intention is to help you and get rid of all our troubles. The only thing is for you to trust me.*
- a gerund (or a gerundial phrase, or construction): e.g., *Her passion was dancing in the rain and getting hold of the raindrops. The problem was their being so many.*
- a participle: e.g., *The children were amusing. The street was deserted.*
- a stative: e.g., *He keeps somehow aloof.*
- an adverb (according to M. A. Ganshina and N. M. Vasilevskaya; it is also possible to consider here a case of adjectivization) (such as *in*, *out*, *up*, *over*, *so-so*, etc; the interrogative adverb *how*): e.g., *Everything is upside down. How are things with you?—They remain so-so.*
- a prepositional phrase: e.g., *You are always on her mind.*
- an indivisible group of words: e.g., *It is five o'clock.*
- a clause: e.g., *This is what I had to explain.*

(b) The Compound (Nominal) Double Predicate

(consists of two notional parts: the verbal element performs a linking function, denoting an action or process; the predicative part is expressed by a noun or an adjective that presents the properties of the subject)

e.g., *The moon rose red*. = *The moon rose + It was red*.

The notional linking verbs are such as the following: *to die, to part, to leave, to lie, to marry, to return, to rise, to sit, to stand, to shine*: e.g., *He died a hero*. *They parted friends*. *The room was left untidy*. *He was lying awake all night*. *They married young*. *She returned home a professor*. *The dust rose unbearable*. *Nobody cares whether he sits, stands, or dies alone in his miserable slums*. *The sun was shining hot*.

3. Mixed Types of the Compound Predicate

- (a) **the compound modal nominal predicate** (a modal component + a link verb + a predicative): e.g., *This must be difficult*. *Are we going to become friends*? *Why should they feel guilty*?
- (b) **the compound phasal/ aspect(ive) nominal predicate** (a phasal verb + a link verb + a predicative): e.g., *He was beginning to feel confused*. *She had stopped looking frightened*. *He used to be a good boxer*.
- (c) **the compound modal phasal/ aspect(ive) predicate** (a modal component + a phasal verb + an infinitive or gerund form): e.g., *John, you must stop losing your temper*. *I had to begin to live/ living all over again*.
- (d) **the compound modal phasal modal predicate**: e.g., *She was anxious to/ should begin trying to experiment again and again*.
- (e) (According to N. A. Kobrina et al.) **the compound nominal predicate of double orientation**: e.g., *Walter seems to be unhappy*. *Mrs. Bacon is said to be ill*. Such examples can be considered as those containing a complex subject and a simple verbal predicate: e.g. *Walter seems to be unhappy*. *Mrs. Bacon is said to be ill*.

1.4. The Object

The object is a secondary part of the sentence that completes the meaning of the sentence parts expressed by a verb (in a finite or non-finite form), an adjective, or a stative: e.g., *I understand the problem*. *Reading books is necessary*. *He is very angry with you*. *Don't be afraid of the challenge*.

N.B. According to scholars such as M. A. Ganshina and N. M. Vasilevskaya, the object can refer to a noun or verbal or adjectival nature: e.g., *Mr. Brown remembered his promise of a present for Jack*. *The reluctance to speak was great*. In this case, we can also observe the function of an attribute: *The reluctance to speak was great*.

The object may be expressed by:

- a noun: e.g., *Don't ask questions*.
- a pronoun: e.g., *She gazed at me in a strange way*.
- a numeral: e.g., *Where will you keep the third/ the three you have chosen?*

- a substantivized adjective or participle: e.g., *He despised the poor and the despised.*
- an infinitive: e.g., *Do you promise to help me?*
- a gerund: e.g., *Only think of going there!*
- a syntactical word combination: e.g., *He will ask you to change your mind.*
- a predicative complex: e.g., *John has arranged your staying here/ for you to settle here.*
- an object sub-clause: e.g., *Does anyone know what it all means?*

Structural Types of the Object

(1) **simple** (expressed by a single word-form (with a formal element)):

e.g., *He's never trusted you. We promise to come. Don't touch the flowers. She didn't know what to do.*

(word-groups such as 'what to do' and 'how to behave' may be viewed as phrasal, but N. A. Kobrina et al. consider them to be simple, though to phrasal they illogically include the following kind: *She was looking at the distant hills*, where *distant* can be viewed as an attribute.)

(2) **phrasal**: e.g., *I beg you to get rid of your bad habits.*

(3) **complex**, expressed by a predicative construction:

(a) an objective infinitive construction: e.g., *I will not make you stay.*

(b) a for-to-infinitive construction: e.g., *We'll wait for another day to come.*

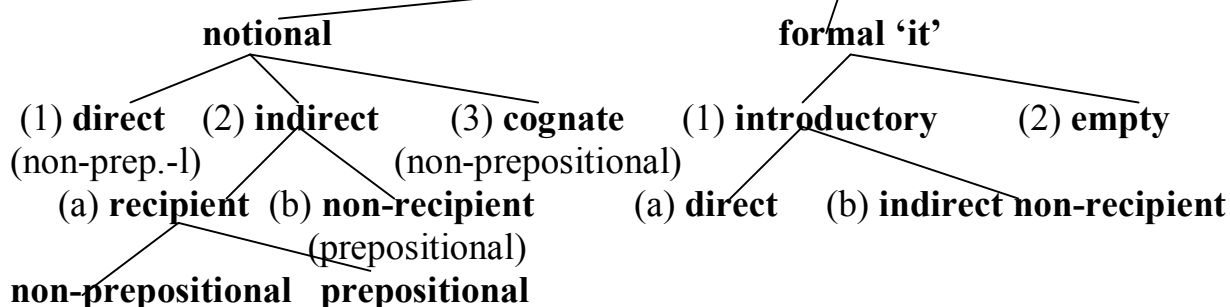
(c) an objective participial construction: e.g., *She will not have you worried. Nobody saw her leaving the room.*

(d) a (half-)gerundial construction: e.g., *Do you remember me/ my going to India?*

(e) a combination "object + objective predicative (expressed by a noun, pronoun, adjective, or stative)": e.g., *I found him a bore. He considers your mistake nothing in comparison to his. She considers you dull. Mother left the child asleep.*

(4) **clausal**: e.g., *I don't know who is to blame.*

Grammatical Types of the Object



The Notional Object

(1) **a direct object** follows transitive verbs (questions to it are of the accusative case—*кого? что?*) and is used irrespective of the presence or absence of other objects attached to the same verb: e.g., *I noticed her in the garden, saw her enter the gate, observed that she was coming up to me, but I hated her having any conversation about my problems.*

The following verbs may take even two direct objects (according to M. A. Ganshina and N. M. Vasilevskaya): *to ask, to answer, to take, to envy, to hear, to forgive*: e.g., *I'll ask you some questions. Answer me this question, please. Take the boy a long walk. They envy us our success. Hear me one word. Forgive me my mistake.*

(2) **an indirect object**:

(a) **an indirect recipient object** is used mainly with transitive verbs that take two objects and are accordingly called ditransitive. It usually names a person/thing towards whom/which the action is directed (the so-called dative case questions—*кому? чому?*—are of an addressee object).

N. A. Kobrina et al. point out two **types of verbs** followed by this object:

- of benefaction: e.g., *First she **gave** him his supper.*
- of inducement: e.g., *I **tell** you to leave me alone.*

The indirect recipient object is **non-prepositional** when it precedes the direct object:

e.g., *Jane gave me the ticket. Buy the child an ice-cream.*

The indirect recipient object is **prepositional** when it follows the direct object:

e.g., *Jane gave the ticket to me. Buy an ice-cream for the child.* (the preposition is either **to** or, much less frequently, **for**).

N.B. The indirect recipient object is **always prepositional** after the following verbs: *to announce, to ascribe, to communicate* (*повідомляти, передавати*), *to contribute, to attribute, to introduce, to submit, to repeat, to dedicate, to disclose, to dictate, to translate, to interpret, to point out, to suggest, to open, to explain, to describe, to mention to smb*. The preposition before an indirect recipient object is usually omitted with the verbs *to write, to read, to sing* if they are used with a direct object: e.g., *Write/ read/ sing me the words of the song, please.* (though *Write (to)/ Read, sing to me, please.*)

According to N. A. Kobrina et al., the verbs mentioned by M. A. Ganshina and N. M. Vasilevskaya as those taking two direct objects—*to ask, to answer, to envy, to forgive*—are followed by an indirect recipient non-prepositional object: e.g., *Let's ask the computer what's the best way.*

(b) **an indirect non-recipient object** is a prepositional object that follows both transitive and intransitive verbs and completes their meaning. It may be governed by various prepositions: e.g., *She was to look after the wounded. You cannot rely on him, think of someone else.*

(3) **a cognate object** is expressed by a noun that is either of the same root as the verb or is similar to it in meaning. It is used with intransitive verbs without prepositions and, when attended by an attribute, it is close in its meaning to an adverbial modifier:

e.g., *He sighed a heavy sigh. = He sighed heavily. They lived a happy life = They lived happily.*

Here belong word combinations such as: *to live a life, to smile a smile, to laugh a laugh, to die a death, to sigh a sigh, to sleep a sleep, to dream a dream, to run a race, or to fight a fight/ a battle.*

N.B. Do not mistake them for cases with the direct object, as in:

e.g., *Tell them the tale. I will sing you a song.*

The Formal Object 'It'

(1) **an introductory (anticipatory) object** is used to introduce a notional clausal object. This formal object may be of the following types:

(a) **direct** (mainly after the verbs *to take*, *to understand*, *to learn* and others with a similar meaning): e.g., *I understand it that you are my friend.*

(b) **indirect non-recipient** (always with prepositions, as in *to count on*, *to depend on*, *to rely on*, *to hear of*, *to insist on*, or *to object to*): e.g., *She objected to it that you come. He will never hear of it that his plan should be reconsidered.*

(2) **an empty formal object** (has no meaning of its own and is used in some set-phrases): e.g., *We'd quarreled, but an hour later she returned and we made it up.* (*помирилися*).

1.5. The Attribute

The attribute is a secondary part of the sentence that forms a nominal phrase with the headword and characterizes the referent (the modified headword) qualitatively, quantitatively, or situationally. The most vivid positional feature of the attribute is that it always refers to a noun or its substitute (a noun-pronoun, a substantivized element, or a nominal group).

The attribute may be expressed by:

- an adjective: e.g., *He is a proud, haughty, consequential peacock* (Ch. Dickens).
- a pronoun: e.g., *Our words have wings, but fly not where we would* (G. Eliot).
What mistakes do you make every day?
- a numeral: e.g., *The accident must have happened twenty years ago. They agreed on the third amendment.*
- a noun in the genitive case: e.g., *They were the sun's rays in the tunnel of our life's darkness.*
- a noun (with formal elements) in a metamorphosic meaning: e.g., *The hell of a noise could annoy the angel of a person.* (Такий пекельний гамір міг подіяти на нерви людині і з янгольським характером (не людині, а янголу).
- an adjectivized noun: e.g., *The mountain trip was on a charming spring day.*
- an adjectivized phrase: e.g., *I mean he was mostly a Year Book handsome guy* (J. D. Salinger).
- a prepositional phrase: e.g., *Cauliflower is nothing but cabbage with a college education* (Mark Twain). *The man in the room was alive but dead in his soul full of frustrated hopes.*
- an attributive group (often quoted, comprising even clauses): e.g., *He's a 'burn-and-return' artist, which means that he copies [the purchased CDs] and then takes them back to the store* (Globe and Mail). *John was of the look-before-you leap, the think-before-you-speak sort* (H. A. Vachell). *She didn't like his 'don't-talk-to-me-or-I'll-contradict-you' air.*
- an adverb: e.g., *The prison had no knowledge of the brightness outside* (Ch. Dickens). *All within was upside down. The then president was a better*

speaker whose voice inside obviously urged him to persuade people into believing in the after events.

- an infinitive: e.g., *It was an opportunity to vary the trite plot of their conversation.*
- a gerund (with a preposition): e.g., *He hated the idea of borrowing and living on credit.*
- a participle: e.g., *Don't be such a turned-nosed fame-hunting person.*
- a predicative complex: e.g., *This is a rule of life for you to remember. There is an opportunity of you/ your dying a hero. There was a can, with some coffee imprisoned in it.*
- an attributive clause: (a) appositive: e.g., *I object to the thought that their way of life is absolutely aimless* and (b) relative: e.g., *An empty house is like a stray dog or a body from which life has departed* (S. Butler).

An attribute may occupy the following positions:

(1) **premodifying**: e.g., *It was late spring. The fruit trees were in blossom. They were dancing on a handkerchief-big space between the speak-easy tables. Her partner was a spy in the friend's camp, a faithful traitor who would cast sheep's eyes at you and kill.*

(2) **postmodifying** (mainly participles, statives, adjectives of verbal origin or with affixes, phrases, and, certainly, clauses): e.g., *From time immemorial, people involved into crimes considered were often those present but aloof, shifting, unreliable, indifferent, that-has-nothing-to-do-with-med. People who didn't care.*

N.B. Unless hyphenated (e.g., *an all-you-can-surf package*), attributes especially tend to be postmodifying if they are extended to/ expressed by phrases, complexes, or clauses: e.g. *Don't use big words, the words big of emptiness, of their being clichés. A man who was the Bully of humility* (Ch. Dickens).

Structural Types of the Attribute

(1) **simple**: e.g., *A fly sat on the chariot wheel and said, "What a dust I raise"* (J. La Fontaine).

(2) **phrasal**: e.g., *How do you like his "at-your-expense" attitude?*

(3) **complex**, expressed by:

(a) a for-to-infinitive construction: e.g., *There's no need for you to cry over spilt milk.*

N.B. Sometimes the function of a for-to-infinitive construction is of double meaning—attributive and adverbial: e.g., *He spread a rug **for his wife to sit on*** (J. Galsworthy): What rug?—a complex attribute—*for his wife to sit on*; Why did he spread the rug?—a complex adverbial modifier of purpose—*for his wife to sit on*.

(b) a (half-) gerundial construction: e.g., *There was a sound of him/his slamming open the door.*

(c) an absolute prepositional participial construction: e.g., *It was a well-furnished room, with a fire burning at one end, with walls covered with pictures.*

(d) an absolute prepositional construction: e.g., *He gave up wine and cigars and drank a special kind of coffee, with no coffee in it.*

N.B. Absolute prepositional constructions are always detached, separated from the element they modify.

(4) **clausal:** e.g., *Credit: a person who can't pay gets another person who can't pay to guarantee that he can pay* (Ch. Dickens).

According to the degree of the connection closeness between attributes and their head-words, attributes are of two types:

(1) **undetached/ non-detached/ close** (невідокремлені):

e.g., *The young man was a bit wild.*

(2) **detached/ loose** (відокремлені):

e.g., *Blind and almost senseless, he still heard the sharp slam of the door.*

The Apposition

The apposition is a special kind of modifier predominantly expressed by a noun (possibly followed by dependent elements) that denotes the same person or thing as the head-element, can substitute for it, and may be viewed as performing either an attributive function or the same function as the head-component.

There are **two types of apposition**:

(1) **an undetached (close) apposition** (невідокремлена прикладка), which enters into such a close relationship with its head-element that they form a word-group with one stress. If the head-element is the name of a person, the apposition denotes a rank, profession, or relationship. With common nouns, the apposition is usually a title, specification, or geographical denotation, etc.: e.g., *Nurse Prichard was very efficient. William **the Conqueror** was a strong enemy. Did you like the opera "**Ivan Susanin**"? It's a **he-writer**. He talked about his home town **of Barvinkove**.*

(2) **a detached (loose) apposition** (відокремлена прикладка), which follows or precedes the head-element in a rather loose connection and has the sense of a descriptive attribute: e.g., *She was dressed in grey, **the colour of a pigeon's feathers** (J. Galsworthy). A daughter of poor but honest parents, she had no reason to despise me. He, **Mr. Brown**, fainted.*

1.6. The Adverbial Modifier

The **adverbial modifier** is a secondary part of the sentence that modifies the verb-predicate, a verbal, an adjective, a stative or an adverb and presents some qualitative, quantitative, or circumstantial features of an action or state:

e.g., *It happened in early spring. To understand right means to act sensibly. It was extremely cold in the room. I suppose you are not terribly afraid. You learn to live rather quickly.*

Semantic Types of the Adverbial Modifier

qualitative of

- manner
- comparison

quantitative of

- degree
- measure

circumstantial of

- time or frequency
- place or direction
- attending circumstances
- subsequent events
- cause/reason
- purpose
- condition
- concession
- result/consequence
- exception/exclusion or substitution

- (1) **manner**: e.g., *He speaks English well. She convinced us by describing the situation in detail.*
- (2) **comparison**: e.g., *They got up as if to leave. Don't act like a child. I am more disappointed than you.*
- (3) **degree**: e.g., *It is extremely sensible. You may play here to your heart's content. He was quite a bore.*
- (4) **measure** (denoting length, time, weight, money, or temperature): e.g., *We had been talking for an hour before she left. They walked (for) two miles.*
- (5) **time or frequency**: e.g., *It happened yesterday. He often quarrels with his parents. He is still in his thoughts. A day later they parted.*
- (6) **place or direction**: e.g., *They lived in Ukraine, then went abroad.*
- (7) **attending circumstances**: e.g., *He had been sitting in the arm-chair reading a book, then left the room without looking at anyone.*
- (8) **subsequent events**: e.g., *She woke up to see the sun shining brightly already. (= and saw the sun shining brightly already).*
- (9) **cause/reason**: e.g., *Why did you do it? The plane was late due to the storm. He died from the wound. They couldn't speak for excitement.*
- (10) **purpose**: e.g., *You have come here to study. I explain it in detail for you to believe.*
- (11) **condition**: e.g., *If necessary, I'll take part in the conference. Without/ But for your help I wouldn't have survived the trouble.*

- (12) **concession**: e.g., *Notwithstanding the bad weather, they started on their trip. Despite/ in spite of his being a bore he wasn't bored to live.*
- (13) **result/ consequence** (with the adverbs of degree *too, enough, so*): e.g., *He is too young to understand it. Be so kind as to help me with the calamity. You are shrewd enough to help it.*
- (14) **exception/exclusion or substitution** (introduced by *except, save, but, instead of*, and the like): e.g., *He ate nothing but bread. She didn't care for anything save money. They saw nothing except a shapeless spot in the distance. Instead of going to the station they turned home.*

Structural and Morphological Types of the Adverbial Modifier

- (1) **simple** (expressed by a single word-form or with formal elements): e.g., *We will part tomorrow. Towards the station there stood a row of cars.*
- (2) **phrasal**: e.g., *They are to come at three in the afternoon.*
- (3) **complex** (expressed by a predicative construction):
- (a) **a CAM (complex adverbial modifier) of time** is expressed by:
- a gerundial construction (after the prepositions *on, after, in, before, since*):
e.g., *On his completing the assignment he left for home.*
 - a nominative absolute participial construction: e.g., *Her aunt having left the room, Jane burst into tears. Their supper finished, they went out.*
 - a nominative absolute construction: e.g., *The conference over, he returned to the office.*
- (b) **a CAM of attending circumstances** is presented in:
- a (half-)gerundial construction or (with the preposition *without*): e.g., *How did you get out without him/his noticing you.*
 - a nominative absolute participial construction: e.g., *Hair tousled, coffee standing on the tray, he kept on sitting in the arm-chair.*
 - a nominative absolute construction: e.g., *Arms behind his head, he was following and being followed by the police.*
 - a prepositional absolute participial construction: e.g., *Slowly, with his eyes fixed on the strange figure, with his feet moving obediently, he was treading towards something unknown, obscure.*
 - a prepositional absolute construction: e.g., *They lived on, with love dead as a stone in their souls.*
- (c) **a CAM of manner**, defined by:
- a (half-)gerundial construction (with the prepositions *by, without*): e.g., *You can keep awake by you/your drinking strong coffee. They were dancing without them/their moving too fast.*
 - a nominative absolute participial construction: e.g., *Her hand lay, fingers folded on the table.*
 - a nominative absolute construction: e.g., *Her hand lay, palm upward, on the table.*

(d) a CAM of cause/reason:

– a (half-)gerundial construction (with *because of, for, from, for fear of, on account of*): e.g., *Because of the chairperson('s) being ill the meeting was put off.*

– a nominative absolute participial construction: e.g., *On the other hand, any delay forbidden, sleep being impossible, he couldn't but hurry.*

– a nominative absolute construction: e.g., *Her heart full of despair, she couldn't say a word.*

(e) a CAM of result:

– a for-to-infinitive construction (after the adverbs of degree *too* and *enough*): e.g., *His throat was too dry for him to utter a word. The rules are clear enough for you to follow them.*

(f) a CAM of purpose:

– a for-to-infinitive construction: e.g., *He turned for them to see his face.*

(g) a CAM of condition:

– a (half-)gerundial construction (with *without, but for, for, in case of*): e.g., *It was not inspiring work, but without it/its being done regularly they suffered.*

– a nominative absolute participial construction: e.g., *Time permitting, money collected, you may go abroad.*

(h) a CAM of concession:

– a (half-)gerundial construction (with the prepositions *despite, in spite of, notwithstanding*): e.g., *Despite them/their being sure of the reliability of the news, they decided to wait and see.*

(i) a CAM of comparison:

– a (half-)gerundial construction (introduced by the conjunction *than*): e.g., *He was less sorry for the girl's being in jail than for his mother('s) having to see her there (F.O. Connor).*

(j) a CAM of exception/ exclusion, of substitution:

– a (half-)gerundial construction (introduced by *except, save, but, instead of, and the like*): e.g., *She could think of nothing except them/ their going to the party. He was very harmless save him/ his being a bad poet. Nothing troubles me now but you/ your being too far away. They stayed at home instead of them/ their walking in the park.*

(4) **clausal** (expressed by a subordinate adverbial clause of some of the above-mentioned semantic types): e.g., *When she was lost to his view, he pursued his homeward way, glancing up sometimes at the sky, where the clouds were sailing fast and wildly (Ch. Dickens). Whatever news he was to hear, he was to remain calm.*

Compositional Types of the Adverbial Modifier

complement
(obligatory)

e.g., *The child acted bravely.*

extension
(optional)

e.g., *The child acted extremely bravely.*

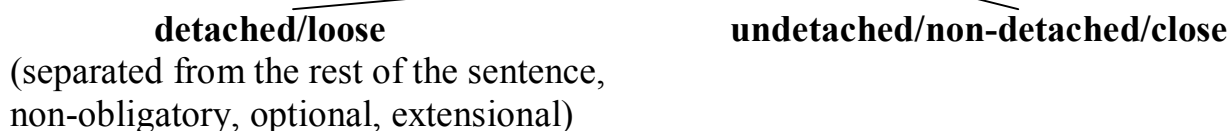
Adverbials are **obligatory** when required by the sentence structure or when their absence changes the meaning of the verb. **The speaker is interested not in the mere action or process.** This is the case:

- (1) after the verbs *to behave*, *to act*, *to treat*: e.g., *You behaved/acted honestly, but were treated unfairly.*
- (2) after statal and durative verbs such as *to live*, *to dwell*, *to wait*, *to last*, *to weigh*: e.g., *John lives in New York. The performance lasted two hours.*
- (3) after verbs implying direction (*to put*, *to take*, *to send*, etc.): e.g., *Take the book to the library.*
- (4) after verbs of motion and position in space, such as *to come*, *to go*, *to arrive*, *to return*, *to step*, *to sit*, *to lie* (*лечь*), *to stand*, etc.: e.g., *They were standing at the door, when Jane decided to step forward.*
- (5) when an adverbial modifier influences the expressed meaning situationally: e.g., *She is going home on Sunday.*
- (6) when the absence of an adverbial modifier changes the sentence meaning: e.g., *I've never been there since my childhood.*

Functional Types of the Adverbial Modifier



Syntactic Types of the Adverbial Modifier



Such adverbial modifiers of the sentence structure **tend** to be detached:

(1) **absolute constructions (always):**

- nominative absolute participial: e.g., *The boy cried, terror written on his face.*
- nominative absolute: e.g., *He stopped and looked at the audience, his eyes full of tears.*
- prepositional absolute participial: e.g., *She turned pale, with her glance horrified.*
- prepositional absolute: e.g., *With fury in his look and fire in his eyes, he rushed forward.*

(2) **introduced by conjunctions with reference to time, condition, concession:**

e.g., *When traveling, people tend to long to see museums. Take a holiday, if necessary. Though far from here, he knows everything about you.*

N.B. Such adverbial modifiers introduced by conjunctions can be regarded as elliptical subordinate adverbial clauses.

(3) **participial phrases:**

e.g., *She returned to her seat, not having said another word.*

(4) when the speaker wants to **emphasize** someone's attitude or a definite feature of the utterance information:

e.g., *With you, I am not afraid of anything. The child, for mother's big surprise, was very calm. He turned and left the room, proudly.*

The adverbial modifier can be expressed by:

- an adverb: e.g., *He considers the problem very sensibly.*
- an adverbial phrase, with an adverb as the head-element: e.g., *You'll have to work till late at night.*
- a noun alone or with an article or a pronoun: e.g., *They walked miles and spoke hours. Wait a second. They argue every day.*
- a prepositional phrase (a noun, pronoun, or numeral preceded by a preposition or a prepositional nominal phrase): e.g., *I walked up the lane. The door closed behind him. They met in 1945. You are to do it by the 1st of May.*
- a gerund with a preposition: e.g., *Reconsider your point of view before taking decisive measures.*
- a participle: e.g., *Having finished his dinner, he decided to take some rest.*
- an infinitive: e.g., *The question is too difficult to answer at once.*
- a conjunction word-group (a certain elliptical adverbial clause): e.g., *Take more money, if necessary. If slowly, I will walk. Even if tired, you are to keep on struggling your way through the woods. While talking, he would use those corny jokes that irritated me to frenzy.*
- a predicative construction: e.g., *I tell it again for you to remember. Without him/his helping you, you wouldn't have coped with the assignment. He stood silent, (his) hands in his pockets.*
- a subordinate adverbial clause: e.g., *Even if you are not sure of the result, you should do something in this world.*

1.7. The Composite Sentence

A **composite sentence** is a sentence consisting of two or more clauses that may be joined by means of

- coordination,
- subordination,

thus forming

- a **compound** or
- a **complex** sentence, respectively.

1.7.1. The Compound Sentence

A **compound sentence** is a composite sentence that consists of two or more independent clauses coordinated with each other.

In a compound sentence, the clauses may be connected:

(a) **syndetically**, by means of coordinating conjunctions (*and, or, else, but, etc.*) or conjunctive adverbs (*otherwise, however, nevertheless, yet, still, therefore, etc.*):

e.g., *The sky was cloudless, **and** the sun was shining brightly.*

(b) **asyndetically**, without any conjunction or conjunctive adverb:

e.g., *The rain was falling softly; the house stood quiet.*

Types of Coordination

(1) **copulative** coordination (єднальний, приєднувальний зв'язок), expressed

- by the conjunctions *and, nor, neither ... nor, not only ... but (also), as well as*;
- by the conjunctive adverbs *then, moreover*;
- asyndetically.

Additional information is given: e.g., *Mr. Home did not move, **nor** did he speak, **and** we also kept silent; **moreover**, nobody could think of anything definite; **then** the policeman came in—everybody gave a sigh of relief.*

(2) **disjunctive** coordination (розділовий зв'язок), realized

- through the conjunctions *or, either ... or*;
- with the conjunctive adverbs *else (or else), otherwise*;
- asyndetically.

Several options are considered: e.g., ***Either** you earn your living honestly, **or** nobody respects you. He was ill, **or else/ otherwise** he would have come. She is very angry: she wouldn't talk to you like that now.*

(3) **adversative** coordination (протиставний зв'язок), expressed by means of the following connectors:

- the conjunctions *but, while, whereas*;
- the conjunctive adverbs *yet, still, nevertheless, nonetheless, however*;
- the conjunctive particle *only*.
- asyndetically.

Opposition, contradiction, or contrast is pointed out: e.g., *He had many ideas, **but** he wouldn't express them. She had a pleasant voice, **while** her eyes didn't seem kind. There were interesting books, **only** nobody read them in that family; **nevertheless**, they were not considered ignorant. The joke was witty—nobody laughed.*

(4) **causative-consecutive** coordination (причинно-наслідковий зв'язок), expressed

- by the conjunctions *for, so, so that*;
- by the conjunctive adverbs *therefore, accordingly, consequently, hence, then*;
- asyndetically.

There is a consequence or justification of the idea expressed in the previous clause: e.g., *I didn't have anything else to do, **so** I kept sitting on the radiator. She (Lillian) was not helpless, **for** she had money of her own. The work was done properly—**then** everyone felt proud. It was an ordinary interview; **therefore**, I didn't have to waste time for a special preparation. The windows were open: it was hot.*

M. A. Ganshina and N. M. Vasilevskaya consider the variants of the causative-consecutive coordination separately:

(1) **causal** (*for*): e.g., *The day was dull, **for** the sun was reluctant to appear.*

(2) **resultative** (*so, therefore, accordingly, then*): e.g., *The rain was heavy, **so** we stayed at home.*

1.7.2. The Complex Sentence

A **complex sentence**, based on subordination, consists of a principal/main clause and one or more subordinate clauses.

N.B. The above definition is rather general, as there is no principal clause in complex sentences containing a subject or a predicative sub-clause.

Clauses in a complex sentence may be linked in two ways:

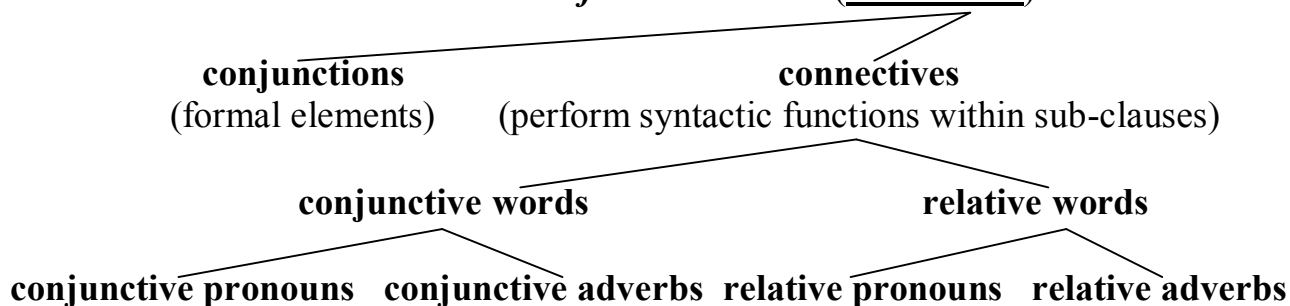
(1) **syndetically**, by means of subordinating conjunctions or connectives:

e.g., *He said to me that they would arrive. All that he had found seemed suddenly to have no meaning.*

(2) **asyndetically**, without any conjunction or connective:

e.g., *They wished you had changed your mind.*

Formal Indicators of Subordination (Connectors)



A sub-clause may be subordinated to the principal clause or to another sub-clause. Accordingly, there are sub-clauses of the first, second, third, etc. degree of subordination:

e.g., *He never asked (1→) why she didn't like him. I often think (1→) that in his heart John has completely surrendered to the fear (2→) that could ruin his life (3→) that seems even now to show some signs of deterioration.*

According to their grammatical function, sub-clauses are divided into:

- (1) **nominal** (the meaning is that of a noun or a nominal phrase): subject, predicative, object, and appositive sub-clauses;
- (2) **attributive**: relative (limiting or descriptive);
- (3) **adverbial**: of place, time, manner, comparison, condition, concession, purpose, cause (reason), and result (consequence).

N.B. Appositive clauses may also be considered as attributive: cf. N. A. Kobrina et al. define them as nominal, but M. A. Ganshina and N. M. Vasilevskaya—as attributive.

1.8. Subject Clauses

Subject clauses have the function of the subject to the predicate of the principal part (not clause) of the sentence.

They are introduced by:

(1) **conjunctions**: *that, whether, if, because*:

e.g., *That there was nobody at home* was quite obvious. *Whether you know the truth (or not)* doesn't bother him. *If people are sad* disappoints me very much. *Because some disagree with you* doesn't mean your being wrong.

(2) **conjunctive pronouns**: *who, whose, whoever, what, whatever, which, whichever*:

e.g., *Who/Whoever* was to come was kept secret. *Whose* purse it was didn't bother him. *What/Whatever* they thought didn't interest anyone. *Which (of them)/Whichever* was a friend or an enemy didn't matter much.

(3) **conjunctive adverbs**: *when, whenever, where, wherever, how, why*:

e.g., *When/Whenever* he speaks is the time for everybody to keep silent. *Where/Wherever* you live is the force of circumstances. *How* to survive in that up-hill fight was his first concern. *Why* nobody had helped them remained a mystery.

(4) **asyndetically**:

e.g., *It's a pity you can't explain the reason.*

N.B. If a subject sub-clause is placed at the end of the complex sentence, it is introduced by the introductory (anticipatory) formal subject **it**:

e.g., *It* was evident *that they were reluctant to comply with our decision.*

In exclamatory sentences the formal **it** and the link-verb may be implied:

e.g., *How kind of you (it is) that you have helped them!*

1.9. Predicative Clauses

Predicative clauses have the function of a predicative (the nominal part of a compound nominal predicate) to the subject of the principal part; the link-verb remains in the main part of the complex sentence.

They are introduced by:

(1) **conjunctions**: *that, whether, if, as if, as though, because, lest*:

e.g., The problem was *that nobody would listen to him.* Our concern remained *whether/ if everything would be properly attended to.* He felt *as if/ as though his heart was a fire.* The only reason of this mistake is *because you were too sure of your knowledge.* Her fear was *lest they come.*

(2) **conjunctive pronouns**: *who, whose, whoever, what, whatever, which, whichever*:

e.g., The question remained *who/ whoever* was the winner of the competition. The unsolved problem was *whose* plant was more certain to survive a storm. That was *what* she hadn't foreseen. Everybody remained *whatever* he had been expected to be—a rat or an angel. The shadows became *which/whichever* nobody would tell one from the other.

(3) **conjunctive adverbs**: *when, whenever, where, wherever, how, why*:

e.g., *The news was when the president was to arrive and where he was to stop. The examination question was whenever or wherever it was better to set up a company. The song sounded how it shouldn't have—spoilt completely. The fear was why everybody had left the place.*

(4) **asyndetically**:

e.g., *Another trouble was the plan didn't work.*

N.B. The subject of the main part of a complex sentence with a predicative sub-clause may be formal impersonal, and it should not be mixed up with a formal introductory subject introducing a subject sub-clause: cf.: *It seems that nobody cares.* (a predicative sub-clause) ≠ *It seems clear that no one cares.* (a subject sub-clause).

The main part of a complex sentence may consist only of a link-verb if there are both a subject and a predicative sub-clauses: e.g. *What nobody understood was how it all could have happened.*

1.10. Object Clauses

Object clauses have the function of an object to the predicate or a verbal element of the principal clause: e.g., *I wonder what may happen next. He went to the office to inquire when he was to retire.*

Such clauses are introduced by:

(1) **conjunctions**: *that, whether, if, lest*:

e.g., *Nobody knows that he has arrived already. She hasn't decided yet whether/if she will change anything in her plans. We were afraid lest they should communicate to him the news before us.*

(2) **conjunctive pronouns**: *who, whose, whoever, what, whatever, which, whichever*:

e.g., *I'll tell you who and what are to blame for all this. Nobody cares whoever or whatever will suffer next. You may ask whoever you like any questions. You don't seem to understand whose fault it was. You may buy which/whichever car you like.*

(3) **conjunctive adverbs**: *when, whenever, where, wherever, how, why*:

e.g., *Have you found out when exactly the accident happened? I wonder whenever and wherever he is leaving. She saw where the enemy was hiding. He began explaining how he suffered. They attempted to guess why nobody would agree to give evidence.*

(4) **asyndetically**:

e.g., *I'm sorry I've lost your money.*

N.B. Connectors may be preceded by prepositions, thus presenting a non-recipient prepositional clausal object: e.g., *She tried to think of what she would write.*

Notional clausal objects may be introduced by the formal introductory object **it** (or such substitutes as the demonstrative pronouns *this* and *that*; M. A. Ganshina and N. M. Vasilevskaya also include here the so-to-say semantically empty words *the fact* and *the circumstance*, which (the latter two) can be viewed as antecedents to an appositive sub-clause):

e.g., *I don't like **it/ this/ the circumstance** when people cast stones at others. We should depend on **it/ this/ the fact/ the circumstance** that there is plenty of time left. Nobody insists on **it/ that** that the terms should be changed.*

Without the introductory object, the preposition is not used:

e.g. *Nobody insists that the terms should be changed.*

1.11. Appositive Clauses

Appositive clauses (considered either as nominal or attributive (better to view as attributive because an apposition is a noun-modifier, a variant of an attribute)) refer to an abstract noun (antecedent) in the principal clause—e.g., *thing, reason, point, moral, comment, remark, probability, idea, fact, circumstance, consequence, feature, feeling, question, problem, news, information, sensation, evil, rule, trouble*—or to the whole clause with a general meaning.

These sub-clauses are introduced by:

(1) **conjunctions**: *that, whether, if, as if, as though*:

e.g., *How was he to understand the remark **that** they didn't communicate with foreigners? The question **whether/ if** he should be present at the meeting remained open. She had a feeling **as if/ as though** everyone had turned into a ghost.*

(2) **conjunctive pronouns**: *who, whose, whoever, what, whatever, which, whichever*:

e.g., *The question **who** was to head the delegation needed consideration. She didn't have any idea **whose** house it was. Do you have any suggestion **what** is to come out of all this. I haven't yet understood the obvious/ what may seem obvious to you all—**which** side bread should be buttered. I didn't have any idea **whoever, whatever, or whichever** was right.*

(3) **conjunctive adverbs**: *when, whenever, where, wherever, how, why*:

e.g., *You are sure to solve the problem **when and where** you should find that money. The worry **wherever** she had left the key was growing. Let's consider the point **whenever** we should start the attack. The rules **how** the contracting parties are to fulfill their obligations are strictly observed. She couldn't comprehend the evil **why** nobody helped him in need.*

N.B. Appositive sub-clauses are not separated by a comma and cannot be joined asyndetically.

An appositive clause discloses the meaning of the antecedent without giving any additional information (for instance, about its source), thus cf.:

*The idea **that** he will go to London is amazing.*—an appositive clause (*that* is a conjunction);

*The idea **that** has come to my mind is amazing.*—an attributive relative clause (*that* is a relative pronoun that performs the function of the subject of the sub-clause).

The point why appositive clauses can be viewed as nominal is that the antecedent can be omitted or paraphrased, which results in the sub-clause becoming nominal indeed—subject, predicative, or object: e.g., *The idea **that** he will go to London is amazing.* → ***That** he will go to London is amazing. She had a feeling*

as if/ as though everyone had turned into a ghost. → *She felt as if/ as though everyone had turned into a ghost. I didn't have any idea whoever, whatever, or whichever was right.* → *I didn't know whoever, whatever, or whichever was right.*

1.12. Attributive (Relative) Clauses

Attributive relative clauses serve as attributes to a noun, pronoun, or any substantivized element that is an antecedent in the principal clause.

Such sub-clauses are **introduced by**:

- (1) **relative pronouns**: *who* (personal reference; objective case—*whom*; its morphemic variant—*whoever*), *which* (non-personal reference; a morphemic variant—*whichever*), and *whose, that, as* (dual reference).

N.B. Though ***which*** has a non-personal reference, it may be used after a person antecedent-**predicative**: e.g., *He is not the man **which** you think him to be.*

Only the relative pronoun ***that*** is used when the antecedent is modified by:

- adjectives in the superlative degree: e.g., *You are the wisest person **that** I have ever met.*
- ordinal numerals: e.g., *He was the first man **that** had understood them right.*
- the adjective *only*: e.g., *She was the only friend **that** could be trusted.*
- the pronouns *all, everything, nothing, any, anything*: e.g., *All is well **that** ends well. She told everything **that** she knew. He believed nothing **that** they gossiped about. We'll agree to any suggestion **that** may be considered reasonable. If we want, we believe anything **that** is even not worth believing.*

As correlates with the demonstrative pronouns ***same*** and ***such*** used in the principal clause:

e.g., *They remained the same attentive children **as** John knew them ten years ago. She got along with such people **as** were difficult to deal with.*

- (2) **relative adverbs**: *where, when* and their morphemic variants *wherein, whereon, whereby, wherefore, whereto, wherever, whence, whenever*.

Relative attributive clauses are of the following types:

- (1) **restrictive/limiting**:
- (a) specifying/individualizing,
 - (b) classifying;
- (2) **descriptive**:
- (a) proper,
 - (b) continuative (sentential).

1. **Restrictive** or **limiting** attributive clauses limit or define more clearly the antecedent. They **are usually not separated** from the rest of the sentence by a comma:

e.g., *The young man who had handed him his handkerchief was again passing.*

Such clauses **may be introduced asyndetically**, as contact-clauses:

e.g., *If there is anything I can do for you I'm always willing to help.*

An asyndetic(al) connection may even result in **an apokoinu construction** when an element of the principal clause becomes the subject of the sub-clause:

e.g., *Here's a gentleman wants to see you.*

(a) **specifying/individualizing restrictive** attributive sub-clauses give factually relevant information about a specified antecedent that is used with the definite article in a demonstrative meaning:

e.g., *The man who has just left the room is my cousin;*

(b) **classifying restrictive** attributive sub-clauses define (especially giving additional evaluating information) a class representing antecedent that is used with the indefinite article:

e.g., *He is not a man who forgives lie.*

2. **Descriptive** attributive clauses give some additional information about the antecedent. They may be omitted without affecting the precise understanding of the sentence as a whole. They **tend to be separated** by a comma, a dash, brackets, and **cannot be joined asyndetically**.

(a) **proper descriptive** attributive sub-clauses are generally placed immediately after the antecedent: e.g., *Jane, who was quite ignorant of the exact money problem, decided to go shopping;*

(b) **continuative**, or sentential, **descriptive** attributive sub-clauses (in which relative pronouns may be replaced by personal pronouns with the conjunction *and*: *and he, and she, and it, and they*, etc.) may stand at some distance from the modified antecedent and often modify the whole main clause:

e.g., *He had afterwards seen my aunt give this person money outside the garden rails in the moonlight, (and he)/ who then slunk away—and was seen no more (Ch. Dickens). *That day he was rude to his mother, (and it)/ which hadn't taken place before.**

1.13. Adverbial Clauses

An adverbial subordinate clause refers to a verb, an adjective, or an adverb of the principal (main) clause in the function of a clausal adverbial modifier of one of the following **semantic types**: **place**, **time**, **manner**, **comparison** (or, according to M. A. Ganshina and N. M. Vasilevskaya, **comparison** or **manner**), **condition**, **concession**, **purpose**, **cause/reason**, or **result/consequence**.

N.B. Adverbial clauses are connected with the principal clause by means of conjunctions, which have only a structural function; the only exception is an adverbial clause of concession where *whoever*, *whatever*, and *whichever* are conjunctive pronouns, while *whenever* and *wherever* are conjunctive adverbs.

When an adverbial clause precedes the principal one, it is usually separated with a comma.

Adverbial Clauses of Place

(show the place or the direction of the action expressed in the principal clause)

They may be introduced by the conjunctions *where*, *whence* (звідки), *whither* (куди), or *wherever*:

e.g., *Her bag stood **where** she had left it. They appeared **whence**/ from where a crowd was coming with slogans in hands. They would take their children **whither/wherever** they went.*

Adverbial Clauses of Time

(characterize the action expressed in the principal clause

from the temporal point of view: time, duration, frequency, attending circumstances)

They may be introduced by the conjunctions *when*, *whenever*, *while* (*whilst*), *as*, *after*, *till*, *until*, *directly*, *as soon as*, *as long as*, *now that*, *before*, *since*, *the time (that)*, *the day (that)*, *the moment*, *the instant*, *next time*, *every (each) time*, *immediately*, *instantly*, *once*, *than*, etc.:

e.g., *He wouldn't say a word **till** he was asked. **Directly** she saw me, she slipped back into her room. **The moment** the speaker broke off the audience burst out applauding. You may stay here **as long as** you want. **While** Jane was watering the flowers her brother was absorbed in reading a book.*

N.B. Clauses expressing temporal relations with the adverbs *hardly*, *scarcely*, *just*, or *no sooner* are mutually subordinated, but it is still better to view such a clause containing an adverb as the principal one, and the sub-clause is the one that is introduced by the conjunction *when* (after *hardly*, *scarcely*, *just*) or *than* (after *no sooner*):

e.g., ***Hardly** had he understood the reason of the quarrel **when** his wife left the room. **Scarcely** had we reached the destination **when** it began to rain. He was **just** going to turn to nod **when** he heard someone knocking at the door of his room. She had **no sooner** pronounced her name **than** a crowd of reporters rushed towards her.*

Adverbial Clauses of Manner

(characterize in a general way the action or state expressed in the principal clause)

They are typically introduced by the conjunctions *as* and *the way*:

e.g., *She did everything **exactly as** they told her. He left the room **the way** he had entered it, through the window.*

Adverbial Clauses of Comparison

(denote an action with which the action of the principal clause is compared)

They are introduced by the conjunctions *as*, *like*, *as if*, *as though*, *than*, *as ... as*, or *as ... as if*; correlative structures with adverbs: *so ... as*, *the more ... the more*, *the less ... the less*, etc.:

e.g., *She looked at me **as if** I had turned into a ghost. He hesitated **like** everybody would do under the circumstances.*

Sub-clauses of comparison may have double relation with the main clause; in this case the conjunction is followed by a connective, or there are two conjunctions:

e.g., *This time the teacher was more satisfied with the students' work **than when nobody could even explain the reason of their being unable to speak on the seminar points.** The atmosphere was so tense **like if everybody had quarreled.***

Mutual subordination of a proportionate agreement is observed in complex sentences of the following type:

(1) with correlative definite articles *the ... the* followed by an adverb or an adjective in the comparative degree, which also implies condition; the clauses are connected asyndetically: e.g., ***The more you write, the better spelling you have. The less explicit his orders were, the quicker they were fulfilled.*** Such clauses may be elliptical: e.g., *The sooner, the better. The nearer the finish—the sweeter the victory.*

(2) with the correlative adverbs *so ... so* or the conjunction *as*, correlated with the adverb of degree *so* in the other clause: e.g., ***So fact as depression sets in on me, so does my dog's head hangs lower. It wasn't so lovely a morning as one would paint in colors.***

Adverbial Clauses of Condition

(state the condition that is necessary for the realization of the action expressed in the principal clause; the condition may be real, unreal, hypothetic(al), or remote)

The clauses are introduced:

(1) **by the conjunctions** *if, unless, once, in case*; the conjunctions derived from verbal forms and optionally ending with the conjunction *that*: *suppose (that), supposing (that), provided (that), providing (that), on condition (that), considering (that)*, etc.:

e.g., ***If she is not here, she must be at home. I will not bother you unless there is an urgent document for you to consider. Suppose (that) you should interview him, what would you ask this prominent writer?***

(2) **asyndetically**: e.g., *Were they our friends, we would expect their help.*

N.B. M. A. Ganshina and N. M. Vasilevskaya regard sentences of unreal condition denoting wish not as simple sentences, but as sub-clauses used with implied but not expressed main clauses of a complex sentence: e.g. *If only you were not so indifferent! If only people could fly!*

Adverbial Clauses of Concession

(denote presence of some obstacle

that nevertheless does not hinder the action expressed in the principal clause; concession may be real, unreal, or hypothetic(al))

They are introduced by:

(1) **the conjunctions** *though, although, as, even if, even though, even when, however, no matter* (+ conjunctive adverbs *where, when, how, why*), *no matter* (+ conjunctive pronouns *who, whose, what, which*), *for all that, despite (that), in spite of (the fact), despite (the fact), notwithstanding (that)*,

(2) **the conjunctive pronouns** *whoever, whatever, and whichever*, as well as

(3) **the conjunctive adverbs** *wherever and whenever*:

e.g., *Tom was very slow to forgive her, **however** she very much regretted having spoiled everything. **Whatever** news John was to hear, **whenever** he faced problems, he remained calm.*

N.B. Clauses with a concessive *as* begin with a predicative and often have an **inverted order** of the subject and the predicate: e.g., *Late as it was, we still continued our way.*

Adverbial Clauses of Purpose

(state the purpose of the action expressed in the principal clause)

They are introduced by the conjunctions *that, in order that, so, so as, so that, lest, and for fear that*:

e.g., *She stepped forward to the window **so that** she could see the car. He was whispering **lest** anyone (should) overhear.*

Adverbial Clauses of Cause/ Reason

(present the reason, cause, or motivation of the action expressed in the main clause or in the whole sentence)

They are introduced by the conjunctions *as, because, since, so, that, lest, seeing (that), considering, for the reason that, in view of the fact that, in so far as (insofar as), and by reason of*:

e.g., ***Since** there is no help, let us try and bear it the best way we can. **Because** nobody knew the truth, he had to explain everything.*

Adverbial Clauses of Result/ Consequence

(denote some consequence of the action expressed in the principal clause)

They are introduced by the conjunctions *that* (often correlated with the adverbs of degree *so, enough, or too* in the main clause) and *so that*:

e.g., *Darkness had fallen **so that** the streets were nearly deserted. The summer night was hot, **so** hot and still **that** through every opened window came in but hotter air (J. Galsworthy).*

N.B.:

1. Be attentive while considering the semantic and functional types of subordinate clauses because connectors may be homonymic, i.e., there may be the same form of presenting different types of semantic and grammatical relations.
2. Subordination can be: (a) **parallel** (e.g., *When she was lost to his view, he pursued his homeward way, glancing up sometimes at the sky, where the clouds were sailing fast and wildly* (Ch. Dickens)) or (b) **consecutive (successive)** (e.g., *You only knew (1→) the town was there (2→) because you knew (3→) there could have been no such sulky blotch upon the prospect without a town* (Ch. Dickens)).

Also, subordination can be either homogeneous or heterogeneous, depending on how same or different the grammatical types of the subordinate clauses are within a sentence.

3. Composite sentences of a mixed structure can be of two types:

(1) **compound-complex** (consisting of at least two independent clauses containing subordination: e.g., *Then there was a boom as Tom Buchanan shut the rear windows and the caught wind died out about the room, and the curtains and the rugs and the two young women ballooned slowly to the floor* (F. Scott Fitzgerald) and

(2) **complex-compound** (consisting of one principal clause and at least two sub-clauses of either (a) **homogeneous subordination**: e.g., *He said that he would come to the evening party but his wife would stay at home* or (b) **heterogeneous subordination**: e.g., *Kyle's brother, who is a student, told us what had happened at the meeting*).

4. In addition to all the mentioned clauses, there are **parenthetical** ones, as in the following: *Mutiny, **it was plain**, hung over us like a thunder-cloud* (R. L. Stevenson).

While homogeneous subjects and predicates make clauses/sentences semi-compound, predicative constructions turn clauses/sentences into semi-complex. A sentence with a direct speech or a parenthetical clause is also usually considered to be semi-complex.

1.14. Sentence Analysis Outline

I. Simple, composite (compound, complex, or mixed) vs. a non-sentence utterance (e.g., *Charles!*, *Yes/No*, *Dear me!*, *Thanks*, *Bye*)

II. A **simple sentence** or a **clause**:

(1) **structurally**:

(a) one-member

– nominal vs. verbal

– unextended vs. extended

(b) two-member

– complete vs. incomplete (if elliptical, what element is omitted?)

– unextended vs. extended

– direct vs. indirect word order

((a) full (the whole predicate is placed before the subject), (b) partial (part of the predicate precedes the subject), or (c) double inversion (parts of the predicate are placed separately before the subject))

(2) **communicatively (semantically)**:

(a) – declarative (affirmative vs. negative)

– interrogative (a general, disjunctive, alternative, suggestive, special, or rhetorical question)

– imperative

(b) non-exclamatory vs. exclamatory

The subject: (1) **structurally**: simple, phrasal, complex, or clausal,
 (2) **grammatically**: (a) notional (definite-personal, indefinite-personal, or generalized-personal) or
 (b) formal:
 – impersonal (denoting time, distance, a natural phenomenon, or a general state of things),
 – introductory, or
 – emphatic

+ The way of expressing.

The predicate: **structural** (simple vs. compound) and **grammatical** types:

(1) simple: (a) verbal or (b) nominal,
 (2) compound: (a) verbal: (b) nominal: (c) mixed types:
 – phasal – proper – modal nominal
 – modal – double – phasal nominal
 – modal phasal
 – modal phasal modal
 – nominal of double orientation

+ The way of expressing.

The object: (1) **structurally**: simple, phrasal, complex, or clausal;

(2) **grammatically**:
 (a) notional:
 – direct
 – indirect: (aa) recipient
 (non-prepositional vs. prepositional) or
 (ab) non-recipient
 – cognate
 (b) formal:
 – introductory (direct vs. indirect non-recipient) or
 – empty

+ The way of expressing.

The attribute or **an apposition**:

(1) **structurally**: simple, phrasal, complex, or clausal
 (2) **according to the position**: – premodifying or
 – postmodifying
 (3) **according to the degree of connection**:
 – undetached (non-detached, close) or
 – detached (loose)

+ The way of expressing.

The adverbial modifier: (1) **semantically:**

(a) qualitative of
– manner;
– comparison;

(b) quantitative of
– degree;
– measure;

(c) circumstantial of
– time or frequency;
– place or direction;
– attending circumstances;
– subsequent events;
– cause/ reason;
– purpose;
– condition;
– concession;
– result or consequence;
– exception, exclusion, or
substitution;

(2) **structurally:** simple, phrasal, complex, or clausal

(3) **compositionally:** complement vs. extension

(4) **functionally:** primary vs. secondary

(5) **syntactically:** undetached vs. detached

+ The way of expressing.

Chapter 2. Theoretical Tips on the History of English

2.1. Periods of the English Language Development

The History of the English Language roughly covers 1200 years. The English scholar Henry Sweet (1845-1912) worked out the following division of the History of the English Language based on **phonetic** and **morphological** features:

- **The Old English Period**—the period of **full endings**. It lasted from the Ist century up to the XIth century A.D. The vowels in any position stressed or unstressed preserved their full phonetic quality, e.g., *findan*.
- **The Middle English Period**—the period of **leveled** or **neutralized endings**. In an unstressed position a vowel underwent leveling, turned into *e*: e.g., *finden* [θn]. That period lasted from the end of the XIth century up to the XVth century A.D.
- **The New English Period**—the period of **lost endings**: e.g., *find*.

2.2. Phonetic Peculiarities

The Old English Period (OE)

Narrowing of the vowels before the nasal consonant. This process lies in the half-open vowels [e:, e, eo:, ea:, eo, o:, o] turning into the narrow ones [i:, i, y:, y, io:, u:, u] and open vowels [æ, æ:, εθ, a:, a, o] becoming similar in their qualities to the mid-open vowels under the influence of the following nasal consonant [n], [m] or [ŋ]:
e.g., **neman* > *niman* ‘брату’, ‘ханату’, **māno* < OE *mōna* ‘місяць’.

Lengthening of the vowels before the consonant clusters. The essence of the phonetic process lies in the following: the vowels [i] and [u] become long before the clusters of the consonants *ld*, *mb*, and *nd*. The process of lengthening did not take place when the cluster of the consonants was followed by another consonant:

e.g., *cīld* [i:]—*cildru* [i].

Delabialization of [y] and [y:]: The vowels became not labialized in the process of their pronunciation:

e.g., OE *nyht* > *niht* ‘ніч’, OE *mys* > *mīs* ‘муш’.

Loss of the consonants [n] and [m] before the voiceless fricatives [f], [s], and [θ]. Short vowel preceding these consonants became long:

e.g., OE **finf* > *fif* ‘п’ять’, OE *uns* > *us* ‘нам’.

Palatalization of the backlingual consonants:

The process deals with the backlingual consonants [k] and [g] turning, first, into mediolingual [kʰ] and [j] and then into forelingual consonants under the influence of the following or preceding front vowels:

e.g., [k] > [kʰ] > [tʃ]: OE *cirice* > *chiriche* ‘церква’,

[g] > [gʰ] > [ʒ]: OE *brycʒ* > *bridge* ‘міст’, and

[sk] > [skʰ] > [ʃ]: OE *scip* > *ship* ‘корабель’.

The Middle English Period

The neutralization of the vowels in the unstressed syllables: in the XII-XIIIth centuries there could be traced the general tendency according to which the vowels [a, o, u, e] turned into the neutral sound [ə] in the unstressed syllable. From the beginning of the XIIth century, this tendency was reflected in spelling of the unstressed syllables, i.e., the vowels [a, o, u, e] in the unstressed position were presented in orthography by the letter *e*:

e.g., OE *stānas* > ME *stones* ‘каміння’,
OE *helpan* > ME *helpen* ‘допомагати’.

Lengthening of the short vowels in the open syllables: short vowels became long if they occurred in the open syllables:

e.g., OE *nama* > ME *name* (XIIth c.) [na: mə].

Shortening of the long vowels in the closed syllables before two consonants: in the XIIIth century the process of shortening of the long vowels in the closed syllables before two consonants took place and involved a number of alterations in the grammatical forms:

e.g., OE *slæpan* (the Infinitive)—ME *slepen* [slɛ:pən] (with a long vowel [ɛ:]) ‘спати’,

OE *slæpte* (Past Tense) > ME *slepte* [sleptə] (with a short vowel [e]) ‘спав’,

OE *wīs* > ME *wis* (with a long vowel [i:]) ‘мудрий’,

BUT *wisdom* (with a short vowel [i]) ‘мудрість’.

N.B. Shortening did not take place before the clusters of the consonants [ld], [mb], and [nd]:

e.g., OE *cild* > ME *child* [i:].

The rise of the short vowel [a] (the XIIIth century):

- the OE short vowel [æ] turned into the short vowel [a]:
e.g., OE *wæs* > ME *was*;
- the short vowel [a] evolved out of the short vowel [æ], the latter developed from the OE diphthong [ea]:
e.g., OE *eall* > *æll* > ME *all* ‘весь’.

The rise of new diphthongs (the XIIth-XIIIth centuries):

[ai]—the vocalization of the mediolinguinal consonant [j] in the position after [æ]: **[ai]** < [æ] + [j]: e.g., OE *dæȝ* > ME *dai*, *day*;

[ei]—the vocalization of the mediolinguinal consonant [j] in the position after [e]: **[ei]** < [e] + [j]: e.g., OE *weȝ* > ME *wei*, *wey*;

[au]: there can be traced three ways of the development of the diphthong [au]:
(1) the vocalization of the backlingual consonant [ɣ] after the vowel [a]:

[a] + ([ɣ] > [u]) > [au]: e.g., OE *draȝan* > ME *drawen*;

(2) loans with the ready-made diphthong [au]: *cause* [kausə] ‘причина’;

(3) the epenthetic sound [u] between **a** and **m**, **n** in the words of the French origin:
e.g., French *chambre* > ME *chambre* ‘кімната’;

[ou]: this diphthong developed in the following ways:

- (1) the vocalization of the backlingual consonant [ɣ] after the long vowel [a:] that under the process of narrowing turned into [ɔ:], and after **o**: ([a:] > [ɔ:] + [ɣ] > [u]) > **[ou]**: e.g., OE *āʒen* > ME *owen* ‘*власний*’;
- (2) the vocalization of the labial consonant [w] after the long vowel [a:] that under the process of narrowing turned into [ɔ:]: ([a:] > [ɔ:] + [w] > [u]) > **[ou]**: e.g., OE *cnāwan* > ME *knowen* ‘*знати*’;
- (3) the appearance of the epenthetic sound [u] between [o:] and [h]: e.g., OE *bōhte* > ME *boughte* ‘*купывав*’;
- [eu]**: the vocalization of the labial consonant [w] after the diphthongs [eo:] and [ea:]: e.g., OE *cnēow* > ME *knew* ‘*знав*’;
- [oi]**: the words with this ready-made diphthong were borrowed from French: e.g., *joye* ‘*радість*’, *noise* ‘*шум*’.

The New English Period

The Great Vowel Shift is the name given to a series of changes of the long vowels between the XIVth and XVIIIth centuries. During this period all the **long vowels became narrowed or were diphthongized**. The changes can be defined as “independent” as they were not caused by any apparent phonetic conditions in the syllable or in the word, but affected regularly every **stressed long vowel** in any position.

The Great Vowel Shift

ME	NE	ME	NE
i:	ai	time [ti:mθ]	time
		finden ['fi:ndθn]	find
e:	i:	keepen ['ke:pθn]	keep
		field ['fe:ld]	field
e:	e:	street [strɛ:t]	street
		east [ɛ:st]	east
		stelen [stɛ:lθn]	steal
a:	ei	maken [ma:kθn]	make
		table [ta:blθ]	table
ɔ:	o:	stone [stɔ:n]	stone
		open ['ɔ:pθn]	open
o:	u:	moon [mo:n]	moon
		goos [go:s]	goose
u:	au	mous [mu:s]	mouse
		founden ['fu:ndθn]	found
Au	:	cause ['kauz(θ)]	cause
		drawen ['drauθn]	draw

The short vowels in early NE were on the whole more stable than the long vowels: only two short vowels out of five underwent certain alterations: [a] and [u].

(1) ME [a] is pronounced as [æ] in NE:

e.g., ME *that* [θat] > NE *that* [θæt],

ME *man* [man] > NE *man* [mæn].

A more obvious change of the ME [a] came about when it was preceded by the semivowel [w]; probably under the influence of this labialized sound the vowel developed into [ɔ]:

e.g., OE *wæs* > ME *was* [was] > NE *was* [wɔz],

OE *wæter* > ME *water* ['water] > NE *water* [wɔtə];

(2) the other change in the set of short vowels was a case of delabialization:

e.g., ME *short* [u] lost its labial character and became [ʌ], as in

ME *hut* [hut] > NE *hut*,

ME *comen* ['kumn] > NE *come*.

The most important instance of vocalization is the development of [r], which accounts for the appearance of many new long monophthongs and diphthongs.

The sonorant [r] began to produce a certain influence upon the preceding vowels of Late ME making the preceding vowel more open and retracted:

the cluster [er] changed to [ar]:

e.g., OE *deorc* > ME *derk* [derk] > Late ME *dark* [da:k];

(3) in Early NE [r] was vocalized when it stood after vowel. Losing its consonantal character, [r] changed into the neutral sound [ə], which was added to the preceding vowel as a glide thus forming a diphthong:

e.g., ME *there* [θɛ:rə] > NE *there*.

Sometimes the only trace left by the loss of [r] was the compensatory lengthening of the preceding vowel:

e.g., ME *arm* [arm] > NE *arm*.

The development of the vowels in the unstressed position:

(1) front vowels turned into the short vowel [i]:

e.g., *-age* [a:dʒ] > [idʒ],

-ate [a:t] > [it]—*delicate*,

-ness [e] > [i],

-less [e] > [i].

(2) the ME diphthongs [ai] and [ei] coincided in NE and turned into a diphthong [ei]:

e.g., ME *day* [dai] > NE [dei],

ME *wey* [ei] > NE *way* [ei];

(3) the ME diphthong [au] turned into the long sound [ɔ:]:

e.g., NE *draw* [drau] > NE [drɔ:];

(4) the ME diphthong [eu] turned into the diphthong [iu]:

e.g., *knew* [kneu] > [kniu] > [knju:] > [nju:].

N.B. After the sounds [l, r, dʒ, tʃ] the first element of the diphthong [ju:] drops out:

e.g., *blue* [bliu:] > [blju:] > [blu:],

fruit [fry:t] > [frju:t] > [fru:t].

The development of the epenthetic sounds:

(1) an epenthetic sound [o]: in ME there existed some words with the final combination of sounds [w θ]: e.g., *morwe* ‘ранок’, *narwe* ‘взъскуй’. When the neutral sound [θ] was lost the sound [w] had no syllabic vowel. Thus there appeared an epenthetic sound [o] between the sounds [r] and [w]. Later the epenthetic sound [o] amalgamated with the sound [w] and gave rise to the diphthong [ou]:

e.g., *morwe* [‘morwe] > *morrow* [‘morou],
narwe [‘narwe] > *narrow* [‘nærou];

(2) an epenthetic sound [w]: this epenthetic sound [w] appeared at the beginning of the words that had the initial labialised vowels [o] or [u]:

e.g., *one, once*: OE *ān* [a:n] > ME [ɔ:n] > [u:n] > NE [wu:n] > [wun] > [wʌn].

The growth of sibilants and affricates:

The essence of this phonetic process consists in the assimilation of the sounds [t, d, s, z] with the following [j] in an unstressed position (French loans):

- [s] + [j] > [ʃ]:
e.g., ME *translacyon* [transla’sjou:n] > NE *translation* [træns’leiʃn];
- [z] + [j] > [ʒ]:
e.g., ME *plesure* [ple’zju:r] > NE *pleasure* [‘pleʒ θ];
- [t] + [j] > [tʃ]:
e.g., ME *nature* [na’tju:r] > NE *nature* [neitʃ θ];
- [d] + [j] > [dʒ]:
e.g., ME *souldiour* [soul’djur] > NE *soldier* [‘souldʒ θ].

Voicing the fricatives, affricates and the combination [ks] in the unstressed position:

- [f] > [v]:
e.g., *of* [ov];
No voicing takes place in a stressed position: *off*;
Voicing takes place in the words with a final unstressed combination **-if**:
e.g., *captif* > *captive* [‘kæptiv],
motif > *motive* [‘moutiv];
- [s] > [z]:
e.g., *was* [was] > [waz] > [woz];
- [θ] > [ð]:
e.g., *the* [θe] > [ð θ].

Modern notional words—verbs, nouns, and numerals—have the initial sound [θ] preserved because they are usually stressed in a sentence. Functional words—pronouns, adverbs, and prepositions—are usually unstressed in a sentence and have the sound [ð]:

Notional	Functional
thought	this
thorn	these

three	with
to throw	then
thick	there
thin	those

- [tʃ] > [dʒ]:
e.g., ME *knowleche* > NE *knowledge* [ˈnɒlɪdʒ];
- [ks] > [gz]:
e.g., *exhibit* [ɪgˈzɪbɪt],
exist [ɪgˈzɪst].

The loss of the consonants:

The system of consonants underwent important changes in ME and early NE. It acquired new phonemes and new phonemic distinctions, namely a distinction between plosives, sibilants, and affricates. On the other hand, some changes led to the reduction of the consonant system and also to certain restrictions in the use of consonants:

(1) in Early NE the aspirate [h] was lost initially before vowels—though not in all the words:

e.g., ME *honour* [hoˈnu:r] > NE *honour*,
ME *hit* > NE *it*,

BUT: ME *hope* [ˈhɔ:pə] > NE *hope* [həʊp].

(2) in the XVIth century the consonants [b] and [n] were lost after the sound [m], that is the simplification of the combinations [mb] and [mn]:

e.g., ME *climben* [ˈklimbən] > NE *climb* [klaɪm],
solemn [ˈsolemn] > NE [ˈsolem];

(3) the simplification of the clusters [stl] and [stn], [skl] and [ftn] with the loss of the second sound:

- [stl] > [sl]:
e.g., ME *bustlen* [ˈbustlən] > NE *bustle* [bʊsl] ‘*nocniuuamu*’;
- [stn] > [sn]:
e.g., ME *fasten* [ˈfastən] > NE *fasten* [ˈfa:sn];
- [skl] > [sl]:
e.g., ME *muscle* [ˌmuskəl] > NE [mʊsl];
- [ftn] > [fn]:
e.g., ME *often* [ˈoftn] > NE [ɒfn];

(4) the simplification of the clusters [kn, gn, wr]: the sound [k] underwent assimilation, turned into [t], the latter being completely assimilated with the sound [n]:

- [kn] > [tn] > [n]:
e.g., ME *knave* [kna:v] > NE [neɪv];
- [gn] > [dn] > [n]:
e.g., ME *gnat* [gnat] > NE [næt];
- [w] > [r]:
e.g., ME *written* [ˈwri:tən] > NE *write* [raɪt].

2.3. Orthographic Changes

The main orthographic changes that can account for the modern spelling took place in the Middle English period.

The spelling in the Middle English period had the following peculiarities:

Long vowels:

At the beginning of the XIVth century, the orthographical means were introduced to present the length of the vowels:

- the long open [ɛ:] and long closed [e:] were represented in spelling by **ee**:
e.g., *feet* [ɛ:] ‘ноги’, *deed* [e:] ‘вчинок’;
- in loans the sound [e:] was spelt through the diagraphs **ie** and **ei**:
e.g., *chief* [e:] ‘начальник’, *receiven* [e:] ‘отримувати’.

In the XVth century the diagraph **ea** was used to represent the long vowel [ɛ:]:

- e.g., *year* [ɛ:] ‘рік’;
- the diagraph **oo** was presented by the long open [ɔ:] and the long closed [o:]:
e.g., *boot* [ɔ:], *foot* [o:].

In some cases at the beginning of the XVth century the diagraph **oa** was used to denote the long open vowel [ɔ:]:

e.g., *boat* [ɔ:];

- in the open syllables the short open vowel [ɔ] turned into the long open vowel [ɔ:]. But this phonetic change was not reflected in writing:
e.g., *nose* [ɔ:].

Since the XIIth century the long vowel [u:] was written in the French way—**ou**,

ow:

e.g., OE *hūs* > ME *hous* [hu:s];

- the long vowel [i:] was written through the letter **y**:
e.g., OE *wīf* > ME *wyf*;
- the letter **y** was also used to denote the short vowel [i] in the final position:
e.g., OE *miht* > ME *mighty* ‘потужний’;
- in the ME orthography the letter **u** was substituted by **o** to avoid difficulties in writing before the letters **n**, **m**, **u**, **v**:
e.g., OE *cuman* [kuman] > ME *comen* [kuməɒn] ‘приходити’,
OE *sunu* [sunu] > ME *sone* [sunəɒ] ‘син’,
OE *a-bufan* [abuvan] > ME *aboven* [əbuvəɒn] ‘взори’.

The usage of the letter **h** in diagraphs:

In the ME period there appeared affricates [tʃ], [dʒ] and [ʃ] that had not corresponding letters. Under the influence of the French language the following diagraphs were used:

- **sh** [ʃ]: e.g., *fish*;
- **th** [θ]: **Ț** still existed in the XVth century:
e.g., OE *ȥancian* > ME *thenken*;

- **gh** [x]: in OE the letter **h** stood for this sound. In the XIIth century it was substituted by **ȝ** and was used up to the XIVth century. Then the diagraph **gh** was introduced:
e.g., OE *brōhte* ‘*npunic*’ > ME *broughte*;
 - **wh** [hw]: **wh** is an example of the orthographic metathesis:
e.g., OE *hwæt* > ME *what*.
- Some other changes in the ME orthography:**
- **uu** was replaced by the letter **w**;
 - **c** [k]: since the XI-XIIth centuries letter **c** was used to denote the sound [k] before the back vowels and consonants. In the position before the front vowels (*i, e, y*) this letter stood for the sound [s];
 - in the ME period, to denote the sound [k] before the front vowels the letter **k** was used:
e.g., OE *cēpan* > ME *keepen* ‘*зберизаму*’;
 - the OE diagraph **cw** [kw] was replaced by **qu** in ME:
e.g., OE *cweðan* > ME *quethen*;
 - the letter **ȝ** that in the OE period stood for the sound [j] was substituted by the letter **y**:
e.g., OE *ȝiefan* > ME *yeven*;
 - when the letter **ȝ** stood for the sound [g] it was replaced by the letter **g** in ME:
e.g., OE *ȝōd* > ME *good*;
 - **cȝ** [gg’] in the OE period, was substituted by **g** or **dg** in ME and denoted the affricate [dʒ]:
e.g., OE *brycȝ* > ME *bridge*;
 - in French loans [dʒ] was written as **i** or **j**:
e.g., *joye* [dʒoi];
 - in ME the letter **v** was borrowed from French to denote the sound [v]:
e.g., OE *lufian* > ME *loven*;
 - **s** was preserved to denote the sound [z] but in some cases the letter **z** was used:
e.g., *freezen*.

Chapter 3. Lexicological Analysis Outline

3.1. Morphological Structure of English Words

A great many words can consist of smaller meaningful structural units that are called **morphemes**.

From the semantic point of view, all morphemes can be subdivided into:

- (1) **root morphemes (roots)**,
- (2) **affixational morphemes (affixes, word-building morphemes)**, and
- (3) **inflexional/inflectional (endings, form-building morphemes: e.g., -s in *cats*, *cat's*; -ed in *asked* (Past, PII); -ing in *asking* (PI)).**

The **root** is the lexical nucleus of a word. It is common to a set of words that make up a lexical word-cluster:

e.g., **act** in *act*, *actor*, *action*, *active*, *inactive*, etc.;

theor- in *theory*, *theorist*, *theoretician*, *theoretical*, etc.

There exist many roots that coincide with root-words:

e.g., *man*, *son*, *desk*, *tree*, *black*, *red*, *see*, *look*, etc.

Affixes, in their turn, are subdivided into **prefixes**, which precede the root (*unhappy*, *rewrite*, *discover*, *decipher*, *impossible*, *misbehavior*, etc.), and **suffixes**, which follow the root (*friendship*, *peaceful*, *worker*, *teaching*, *realize*, *calmly*, etc.).

The part of a word that remains unchanged in all the forms of its paradigm is called a **stem**:

e.g., **girl** in *girls*, *girl's*, *girls'*; **darken** in *darkens*, *darkened*, *darkening*.

Stems that coincide with roots are known as **simple stems**:

e.g., *boy's*, *trees*, *reads*, etc.

Stems that contain one or more affixes are **derived stems**:

e.g., *teacher's*, *misfires*, *governments*, *undecipherable*, etc.

Binary stems comprising two simple or derived stems are called **compound stems**:

e.g., *machine-gunner's*, *ex-film-star*, *gentlemanly*, *school-boyish*, etc.

From the structural point of view, morphemes fall into three types:

- (1) **free morphemes**,
- (2) **bound morphemes**, and
- (3) **semi-bound morphemes**.

A **free morpheme** can stand alone as a word:

e.g., *friendly*, *friendship* (cf. *a friend*).

Bound morphemes occur only as constituent parts of words:

e.g., *freedom*, *greatly*, *poetic*; *depart*, *adrift*, *enlarge*, *dishonest*, *misprint*; *conceive*, *deceive*, *receive*; *desist*, *resist*, *subsist*, etc.

Semi-bound morphemes can function both as affixes and as free morphemes, i.e., words:

e.g., *after*, *half*, *man*, *well*, *self* and *after-thought*, *half-baked*, *chairman*, *well-known*, *himself*, etc.

In Modern English one can often see morphemes of Greek and Latin origin, which have a definite lexical meaning though are not used as autonomous words:

e.g., **tele-** 'far', **-scope** 'seeing', **-graph** 'writing', etc.

Such morphemes are usually called **combining forms** or **bound root morphemes**.

Positional variants of a morpheme are known as **allomorphs**.

Thus, the prefix **in-** (*intransitive*, *involuntary*) can be represented by allomorph **il-** (*illegal*, *illiteracy*), **im-** (*immortal*, *impatience*), and **ir-** (*irregular*, *irresolute*).

Several morphemes are **polysemic**, i.e., a certain form, being a component of words that belong to the same part of speech, can express different meanings:

cf. *bluish* (a.) :: *Spanish* (a.); *baker* (n.) :: *boiler* (n.); *sculptor* (n.) :: *reactor* (n.).

Homonymic morphemes have the same form and different meaning, being components of words that belong to different parts of speech:

cf. *quickly* (adv.) :: *lovely* (a.); *soften* (v.) :: *silken* (a.).

One should distinguish between the homonymy of derivational affixes and the homonymy of such affixes and inflections:

cf. *worker* (n.) :: *longer* (comp. d. of a.); *golden* (a.) :: *taken* (past part.).

English words fall into four main structural types:

- (1) **simple words (root words)**, which have only a root morpheme in their structure:
e.g., *man*, *sky*, *go*, *look*, *bright*, *long*, etc.;
- (2) **derived words (affixational derivatives)**, which consist of a root and one or more affixes:
e.g., *joyful*, *remake*, *childhood*, *disagreement*, *reproductive*, *indifference*, etc.;
- (3) **compound words (compounds)** in which two or more stems are combined into a lexical unit:
e.g., *classroom*, *whitewash*, *lip-read*, *salesgirl*, *snow-white*, *speedometer*, *forget-me-not*, *blacklist*, etc.;
- (4) **derivational compounds** in which phrase components are joined together by means of compounding and affixation:
e.g., *long-legged*, *black-eyed*, *oval-shaped*, *bald-headed*, *strong-willed*, etc.

Word Formation

Word formation is the process of creating new words from the material available in the word-stock according to certain structural and semantic patterns specific for the given language.

Various types of word formation in Modern English possess different **degrees of productivity**. Some of them are highly-productive (affixation, conversion and similar phenomena (e.g., substantivation, compounding, shortening, or forming phrasal verbs)); others are semi-productive (e.g., back-formation, blending, reduplication, lexicalization of the plural of nouns, sound-imitation), and non-productive (e.g., sound interchange, change of stress).

Affixation is a word-formative process in which words are created by adding word-building affixes to stems. Affixation includes **prefixation**, i.e., forming new words with the help of prefixes, and **suffixation**, i.e., forming new words with the help of suffixes.

From the etymological point of view, affixes are classified according to their origin into **native** (e.g., *-er, -ness, -ing, un-, mis-*, etc.) and **borrowed** (Romanic, e.g., *-tion, -ment, -ance, re-, sub-*, etc.; Greek, e.g., *-ist, -ism, anti-*, etc.).

Affixes can also be classified into **productive** (e.g., *-er, -ness, -able, -y, -ize, un-, re-, die-*, etc.) and **non-productive** (e.g., *-th, -hood, -en, -ous*, etc.).

Suffixes derive words of a certain part of speech; hence one should distinguish between: noun-forming, adjective-forming, verb-forming, and adverb-forming suffixes.

Compounding. Compounds are words produced by combining two or more stems that occur in the language as free forms. They may be classified proceeding from different criteria:

- (1) **according to the parts of speech to which they belong,**
- (2) **according to the means of composition used to link their immediate components (ICs) together,**
- (3) **according to the structure of their ICs;**
- (4) **according to their semantic characteristics.**

Most compounds in Modern English are nouns and adjectives. Compound verbs are less frequent; they are often made through conversion (the N > V pattern). Compound adverbs, pronouns, conjunctions and prepositions are rather rare.

The classification of compounds according to the means of joining their IC's together distinguishes between the following structural types:

- (1) **juxtapositional (neutral) compounds** whose ICs are merely placed one after another:

e.g., *classroom, timetable, heartache, whitewash, hunting-knife, weekend, grey-green, deep-blue, H-bomb, U-turn*, etc.;

- (2) **morphological compounds** whose ICs are joined together with a vowel or a consonant as a linking element:

e.g., *gasometer*, *handicraft*, *electromotive*, *Anglo-Saxon*, *sportsman*, *saleswoman*, etc.;

(3) **syntactic compounds (integrated phrases)** that are the result of the process of semantic isolation and structural integration of free word-groups:

e.g., *blackboard* (< *black board*), *highway* (< *high way*), *forget-me-not*, *bull's-eye*, *up-to-date*, *son-in-law*, *go-between*, *know-all*, etc.

The classification of compounds according to the structure of their ICs includes the following groups:

Group 1. Compounds consisting of simple stems:

e.g., *railway*, *key-board*, *snow-white*, *bookshelf*, *scarecrow*, *browbeat*, etc.

Group 2. Compounds where at least one of the ICs is a derived stem:

e.g., *chain-smoker*, *shoe-maker*, *pen-holder*, *snow-covered*, *moon-lit*, *price-reduction*, etc.

Group 3. Compounds where at least one of the ICs is a clipped stem:

e.g., *photo-intelligence*, *bacco-box*, *maths-mistress*, *T-shirt*, *TV-set*, *X-mas*, etc.

Group 4. Compounds where at least one of the ICs is a compound stem:

e.g., *wastepaper-basket*, *newspaper-ownership*, etc.

N.B. Compounds of Group 2 should not be mixed with **derivational compounds** (Group 5) in which the second component does not occur as a free form. Derivational compounds are built by adding a suffix to phrases of the A + N, N + N, Num + N type:

cf. *chain-smoker* (n + (v + -er)) :: *honey mooner* ((n + n) + -er); *snow-covered* (n + (v + -ed)) :: *slim-waisted* ((a + n) + -ed).

In many English words one can find unstressed stems approaching the status of derivational affixes. They have generalized meaning and their combining capacity is very great. Such morphemes are called **semi-affixes**.

Semi-affixes can be used in preposition (**semi-prefixes**, e.g., *half-*, *ill-*, *mini-*, *midi-*, *maxi-*, *self-*) and in postposition (**semi-suffixes**, e.g., *-man*, *-land*, *-monger*, *-wright*, *-worthy*, *-proof*, *-like*, *-wise*, *-way(s)*).

The compounds in which the ICs are related as the determinant and the determinatum are called **endocentric** compounds:

e.g., *hairbrush*, *bookcase*, *sunbeam*, *paperknife*, *blackboard*, *ashtray*, *classroom*, etc.

The compounds in which the determinatum is implicit (i.e., not formally expressed) are called **exocentric** compounds:

e.g., *scarecrow*, *cutthroat*, *daredevil*, *tell-tale*, *pickpocket*, *runabout*, *greenhorn*, etc.

There are two semantic types of compound words: **non-idiomatic** and **idiomatic**.

The meaning of **non-idiomatic** compounds is easily understood from the meanings of their ICs:

e.g., *dining-room*, *blood-pressure*, *plum-pudding*, *skiing-suit*, *raincoat*, *bookshelf*, etc.

Idiomatic compounds are those in which the meaning of the unit cannot be understood from the meanings of its ICs:

e.g., *buttercup*, *lady-killer*, *wall-flower*, *fiddlesticks*, *bull's-eye*, *jelly-fish*, *forget-me-not*, *hole-in-the-wall*, etc.

Conversion is a special type of affixless derivation where a newly-formed word acquires a paradigm and syntactic functions different from those of the original word.

As a matter of fact, all parts of speech can be drawn into the word-building process of conversion to a certain extent. Its derivational patterns are varied, the most widespread among them being $N > V$, $V > N$, $A > V$.

Shortening. There exist two main ways of shortening: **contraction (clipping)** and **abbreviation (initial shortening)**.

Contraction. One should distinguish between four types of contraction:

(1) **final clipping (apocope)**, i.e., omission of the final part of the word:

e.g., *doc* (<*doctor*), *lab* (<*laboratory*), *mag* (<*magazine*), *prefab* (<*prefabricated*), *vegs* (<*vegetables*), *Al* (<*Albert*), *Nick* (<*Nickolas*), *Phil* (<*Philip*), etc.;

(2) **initial clipping (apheresis)**, i.e., omission of the fore part of the word:

e.g., *phone* (<*telephone*), *plane* (<*aeroplane*), *story* (<*history*), *van* (<*caravan*), *drome* (<*airdrome*), *Dora* (<*Theodora*), *Fred* (<*Alfred*), etc.;

(3) **medial clipping (syncope)**, i.e., omission of the middle part of the word:

e.g., *maths* (<*mathematics*), *fancy* (<*fantasy*), *specs* (<*spectacles*), *binocs* (<*binoculars*), *through* (<*thorough*), etc.;

(4) **mixed clipping**, where the fore and the final parts of the word are clipped:

e.g., *tec* (<*detective*), *flu* (<*influenza*), *fridge* (<*refrigerator*), *stach* (<*moustache*), *Liz* (<*Elisabeth*), etc.

Contraction may be combined with affixation, i.e., by adding the suffixes **-y**, **-ie**, **-o** to clippings:

e.g., *hanky* (<*handkerchief*), *comfy* (<*comfortable*), *unkie* (<*uncle*), *ammo* (<*ammunition*), etc.

Abbreviation. Abbreviations (initial shortenings) are words produced by shortening the ICs of phrasal terms up to their initial letters. Abbreviations are subdivided into 5 groups:

(1) **acronyms**, which are read in accordance with the rules of orthoepy as though they were ordinary words:

e.g., *UNO* ['ju:nou] (<*United Nations Organization*), *UNESCO* ['ju:'neskou] (<*United Nations Educational Scientific and Cultural Organization*), *NATO* ['neitou]

(<North Atlantic Treaty Organization), *SALT* [so:lt] (<Strategic Arms Limitation Talks), *STEM* [stem] (<scanning transmission electron microscope), *radar* [reɪdɑː] (<radio detecting and ranging), etc.;

(2) **alphabetic abbreviations**, in which letters get their full alphabetic pronunciation and a full stress:

e.g., *USA* ['ju:es'eɪ] (<the United States of America), *B.B.C.* ['bi'bi:si:] (<the British Broadcasting Corporation), *M.P.* ['em'pi:] (<Member of Parliament), *G.I.* ['dʒi:'aɪ] (<Government Issue), *FBI* ['ef'bi:'aɪ] (<Federal Bureau of Investigation), etc.

Alphabetic abbreviations are sometimes used for famous persons' names:

e.g., *F.D.R.* (<Franklin Delano Roosevelt), *G.B.S.* (<George Bernard Shaw), *B.B.* (<Brigitte Bardot), etc.;

(3) **compound abbreviations**, in which the first IC is a letter (letters) and the second a complete word:

e.g., *A-bomb* (<atomic bomb), *V-day* (<Victory day), *Z-hour* (<zero hour), *L-driver* (<learner-driver), *ACD solution* (<acid citrate dextrose solution), etc.

One or both ICs of compound abbreviations may be clipped:

e.g., *mid-August*, *Interpol* (<International police), *hi-fi* (<high fidelity), *sci-fic* (<science fiction), etc.;

(4) **graphic abbreviations**, which are used in texts for economy of space. They are pronounced as the corresponding unabbreviated words:

e.g., *Mr.* (<Mister), *m.* (<mile), *ft.* (<foot/feet), *v.* (<verb), *ltd.* (<limited), *govt.* (<government), *usu.* (<usually), *pp.* (<pages), *Co* (<Company), *Capt.* (<Captain), *X-mas* (<Christmas), etc.;

(5) **Latin abbreviations**, which sometimes are not read as Latin words but as separate letters or are substituted by their English equivalents:

e.g., *i.e.* [ai'i:]—*that is*; *a.m.* [ei'em]—*before midday, in the morning*; *e.g.*—*for example*; *id.*—*in the same place*; *cf.*—*compare*, etc.

Blending is the formation of new lexical units by means of merging fragments of words into one new word, or combining the elements of one word with a notional word:

e.g., *smog* (*smoke* + *fog*), *radiotrician* (*radio* + *electrician*), *drunch* (*drinks* + *lunch*), *cinemagnate* (*cinema* + *magnate*), etc.

Change of stress. Several nouns and verbs of Romantic origin have a distinctive stress pattern. Such nouns, as a rule, are forestressed, and verbs have a stress on the second syllable:

cf. 'accent (n.) :: ac'cent (v.), 'contest (n.) :: 'con'test (v.), 'record (n.) :: re'cord (v.), 'attribute (n.) :: attribute (v.), etc.

The same distinctive stress pattern is observed in some pairs of adjectives and verbs:

cf. 'absent (a.) :: ab'sent (v.), 'abstract (a.) :: ab'stract (v.), 'frequent (a.) :: fre'quent (v.), etc.

Sound interchange (gradation). Words belonging to different parts of speech may be differentiated due to the sound interchange in the root:

cf. *food* (n.) :: *feed* (v.), *gold* (n.) :: *gild* (v.), *strong* (a.) :: *strength* (n.), etc.

Sound imitation (onomatopoeia). Sound-imitative (onomatopoeic) words are made by imitating sounds produced by living beings and inanimate objects:

e.g., *babble*, *bang*, *buzz*, *crash*, *giggle*, *hiss*, *moo*, *purr*, *rustle*, etc.

3.2. Lexical Meaning and Semantic Structure of English Words

Semasiology is the branch of linguistics that studies the meaning of language units, first of all, that of words and word equivalents.

Lexical meaning reflects the concept expressed by the given word.

The interrelation between the structural pattern of the word and its lexical meaning is called **motivation**.

There are three main types of motivation:

- (1) **phonetic**,
- (2) **morphological**, and
- (3) **semantic**.

Phonetic motivation is observed in words whose sound clusters imitate the sounds they signify:

e.g., *boom*, *cuckoo*, *hiss*, *titter*, *whisper*, *murmur*, etc.

Morphological motivation is apparent in derived words and non-idiomatic compounds due to their word-formation pattern:

e.g., *worker* (*work* + *er*) = ‘one who works’, *rewrite* (*re* + *write*) = ‘write again or anew’, *shoemaker* (*shoe* + *make* + *er*) = ‘one who makes shoes’, *bathroom* (*bath* + *room*) = ‘room with a bath’, etc.

Semantic motivation is the relationship between the direct and the transferred meaning of the word:

e.g., *a mother tongue*, *a summit meeting*, *the mouth of a river*, *a green beginner*.

The mistaken motivation due to the fancied analogy of borrowings with well-known native words is called **folk (false) etymology**.

For instance, a *crayfish* has nothing in common with *fish*. It originated from OF crevisse (cf. *креветка*).

One should distinguish between three main types of the lexical meaning of words:

- (1) **nominative meaning**, which is the direct meaning of the word, immediately referring to objects in extralingual reality. The nominative meaning includes denotational and connotational components.

Denotation is the expression of the direct meaning proper of the word without any emotive evaluation or stylistic coloring, e.g., *father, girl, dog, begin, great, love*, etc.

Connotation is the supplementary expressive meaning presented either by **emotive charge** (e.g., *girlie, doggy, tremendous, worship, sheepish*) or by **stylistic reference** (cf. *girl* (neutr.) :: *maiden* (poet.) :: *lass* (folk.) :: *chic* (slang); *father* (neutr.) :: *parent* (book.) :: *dad* (col.) :: *governor* (slang); *friend* (neutr.) :: *chum* (col.); *begin* (neutr.) :: *commence* (book.); *great (pleasure)* (neutr.) :: *terrific (pleasure)* (col.);

(2) **syntactically conditioned meaning**, which manifests itself in different colligations:

cf. *ask smth.* :: *ask smb. about (after, for) smth.* :: *ask for smb.* :: *ask for smth.* :: *ask smb. to smth.*; *consist in smth.* :: *consist of smth.* :: *consist with smth.*

(3) **phraseologically bound meaning**, which is idiomatic and manifests itself only in certain phraseological units:

e.g., *tall story, buy smth. for a song, catch a cold, a great gun*, etc.

Change of Meaning

If the polysemantic structure of the word is subjected to a diachronic semantic analysis, it becomes clear that the word, as a rule, retains its original meaning, but at the same time it acquires several new ones.

Hence one should distinguish between the following meanings comprising the set treated diachronically:

I. The direct meaning, subdivided into:

(1) **the primary (etymological) meaning**:

e.g., *wall* (n.) < Latin *vallum*—‘rampart’, ‘fortification’;

(2) **the derived meaning**:

e.g., *wall*—‘upright structure, forming part of a room or building’.

II. The secondary meaning, subdivided into:

(1) **the secondary denotative meaning**:

e.g., *wall*—‘inside surface of cavity or vessel’ as *walls of the heart, reactor wall*, etc.;

(2) **the figurative meaning**:

e.g., *wall of partition (between persons); wall of fire; wall of hostility*.

Semantic changes in denotation may lead to:

(1) **the extension (generalization) of meaning**:

e.g., *barn* n. OE *bem*—‘a place for storing barley’ > ‘a covered building for storing grain, hay, etc.’;

(2) **the narrowing (specialization) of meaning**:

e.g., *voyage* n. OF *vay-age*—‘any trip or journey’ > ‘a journey by sea or water’.

Semantic changes in connotation may result in:

(1) **the pejorative development of meaning (degradation):**

e.g., *knave* n. OE *cnafa*—‘a boy’, ‘a male servant’ > ‘a tricky rascal’, ‘a rogue’;

(2) **the ameliorative development of meaning (elevation):**

e.g., *fame* n. OF *fame*—‘common talk’, ‘rumour’ > ‘reputation, esp. for good’.

Transference of Names Resulting from Tropes

The word may be transferred from one referent onto another, thus acquiring a new meaning. This type of transference results in tropes: metaphor, simile, metonymy, and some others.

One should distinguish between linguistic tropes (vocabulary units studied in lexicology) and contextual poetic tropes used as stylistic devices and dealt with in stylistics.

Linguistic metaphor is associating two referents that resemble each other. Metaphors may be based on various types of similarity, for example, similarity of shape, function, position, color, temperature, etc.:

e.g., *the teeth of a saw*, *the key to a test*, *the foot of a mountain*, *cold reason*, *black ingratitude*, *to catch an idea*, etc.

Words denoting animals and their actions may be used metaphorically to denote human qualities. Such cases belong to **zoosemy**:

e.g., *a fox* (‘a crafty person’), *an ass* (‘a stupid person’), *to wolf* (‘to eat greedily’), etc.

Metaphoric epithets, denoting human qualities, are often applied to inanimate objects:

e.g., *cruel heat*, *a sorrowful bush*, *a sullen sky*, etc.

Simile, which is closely related to metaphor, is a comparison of two referents. Contextual poetic similes (comparative constructions) make up one of the subjects of stylistics.

Lexicology deals with two **main types of linguistic similes**:

(1) **stable idiomatic similes**:

e.g., (as) **merry as a cricket**, (as) **thin as a pole**, **like a bolt from the blue**;

(2) **comparative nominals**. Collocations with comparative nominals, the latter functioning as **comparative epithets**, are easily transformed into comparative constructions:

e.g., *the catlike creature* > *the creature is like a cat*, *the inky water* > *the water is like ink*, *his Quixotish behaviour* > *his behaviour is like that of Quixot*, *an apple-cheeked girl* > *the girl with cheeks like apples*, etc.

Linguistic metonymy is associating two referents that are in some way or other connected in reality. The simplest case of metonymy is **synecdoche**, in which the name of a part is applied to the whole (Latin *pars pro toto*) or vice versa (Latin *totum pro parte*):

e.g., *a fleet of twenty sail, to earn one's bread, I don't want to provoke the police* (i.e., a single policeman is meant), etc.

Other examples of metonymy include:

- (1) the symbol for the thing signified (e.g., *from the cradle to the grave*),
- (2) the instrument for the agent (e.g., *the pen is stronger than the sword*),
- (3) the container for the thing contained (e.g., *the kettle is boiling*),
- (4) the material for the thing made (e.g., *a copper, a glass*),
- (5) the name of a scientist (e.g., *an author, an inventor*) for physical units or inventions: e.g., *ohm, volt, watt, diesel, a sandwich*, etc.,
- (6) the geographical name for the things produced there (e.g., *astrakhan, china, champagne, madeira, jeans*), and
- (7) the proper name for a common one (e.g., *Don Juan, a Quixot, a hooligan*), and many other transfers.

In **metonymic (transferred) epithets** certain properties of the whole are ascribed to the part:

e.g., *clever fingers* (i.e., the person is clever), *threatening eyes* (i.e., it is the person who is threatening), etc.

3.3. Semantic Groups of Words: Semantic Relations in Paradigmatics

Synonyms

Synonyms are words belonging to the same part of speech, differing in sound form, and possessing one or more identical or nearly identical (similar) denotational meanings.

There are two main types of synonyms:

- (1) **ideographic synonyms**, which differ in shades of meaning:

e.g., *to shake—to tremble—to shiver—to shudder—to quiver—to quake; fast—rapid—swift—quick*, etc.;

- (2) **stylistic synonyms**, which differ in stylistic characteristics:

e.g., *father—parent—dad (daddy)—papa—governor; to eat—to partake—to wolf—to lay in*, etc.

In most cases the synonymous group includes both ideographic and stylistic synonyms:

e.g., *to begin* (neutral)—*to commence* (bookish)—*to start* (neutral)—*to initiate* (bookish).

Absolute synonyms, quite alike in their meanings and stylistic coloring, and, therefore, interchangeable in all contexts, are very rare:

e.g., *fatherland—motherland—homeland*; *word-building—word-formation*; *compounding—composition*.

Each group of synonyms comprises a **synonymic dominant**—the unit possessing the most general meaning of the kind:

e.g., *to shine* :: *to flash—to blaze—to gleam—to glisten—to sparkle—to glitter—to shimmer—to glimmer*.

Antonyms

Words that have directly opposite meanings are called **antonyms**. Antonyms fall into two main groups:

(1) **root antonyms** (those that are of different roots):

cf. *long* :: *short*, *quickly* :: *slowly*, *up* :: *down*, *love* :: *hatred*, *to start* :: *to finish*.

(2) **affixal antonyms** (in which special affixes or their absence express semantic opposition):

cf. *hopeful* :: *hopeless*, *faulty* :: *faultless*, *happy* :: *unhappy*, *appear* :: *disappear*, *regular* :: *irregular*, etc.

Polysemantic words usually have antonyms for each of their lexico-semantic variants:

cf. *a dull knife* :: *a sharp knife*, *a dull boy* :: *a bright boy*, *a dull novel* :: *a thrilling novel*, etc.

Homonyms

Words identical in form but quite different in their meaning and distribution are called **homonyms**.

The traditional formal classification of homonyms is as follows:

(1) **absolute homonyms**, which are identical both in sound and spelling:

cf. *ball* (м'яч) :: *ball* (бал); *bore* (сверлити) :: *bore* (нудна людина); *hail* (град) :: *hail* (окликати);

(2) **partial homonyms** subdivided into:

(a) **homographs**, which are identical in spelling but different in sound:

cf. *bow* [bou] (лук) :: *bow* [bau] (ніс корабля); *lead* [led] (свинець) :: *lead* [li:d] (вести); *polish* [polif] (глянсувати) :: *Polish* ['pouliʃ] (польський), etc.;

(b) **homophones**, which are identical in sound but different in spelling:

cf. *key* (ключ) :: *quay* (набережна); *fir* (ялина) :: *fur* (хутро); *sow* (сіяти) :: *sew* (шити), etc.

Homonyms may be classified by the type of their meaning. In this case one should distinguish between:

(1) **lexical homonyms**, which belong to the same part of speech:

cf. *club* n. (клуб) :: *club* n. (кйюк); *bear* v. (нести) :: *bear* v. (терпіти); *plane* n. (літак) :: *plain* n. (рівнина); *light* a. (легкий) :: *light* a. (світлий), etc.;

(2) **grammatical homonyms**, which belong to different parts of speech:

cf. *horse* n. (кинь) :: *hoarse* a. (хрипкий); *row* v. (гребти) :: *row* n. (ряд); *weather* n. (погода) :: *whether* conj. (чи), etc.;

(3) **homofoms**, which are identical only in some of their paradigm constituents:

cf. *bore* n. :: *bore* (Past Ind. of *bear*); *scent* n. :: *sent* (Past Ind. and p.p. of *send*); *seize* v. :: (*he*) *sees* (Pr. Ind., 3rd p. sing. of *see*), etc.

From the viewpoint of their origin, homonyms are divided into **etymological** and **historical**.

Etymological homonyms are words of different origin. Their formal coincidence is the result of various factors: phonetical changes in native and borrowed words, changes in spelling, etc.:

cf. OE *mal* > NE *mole* I (родимка) :: OE *mol* > ME *molle* > NE *mole* II (крим).

Historical homonyms are those that result from **disintegration (splitting) of polysemy**. At present there is not any connection between their meanings, though they can be traced back to the same etymological source:

e.g., *nail* (ніготь) :: *nail* (цвях) < OE *naeg(e)l*; *beam* (промінь) :: *beam* (балка) < OE *beam*.

3.4. English Phraseology: Classification of Phraseological Units

Phraseological units are stable word-groups characterized by a completely or partially transferred meaning.

There exist several different classifications of phraseological units based on different principles.

According to the classification based on the semantic principle, English phraseological units fall into the following classes:

(1) **fusions**, which are completely non-motivated idiomatic word-groups:

e.g., *to show the white feather* 'to betray one's cowardice', *to pull smb.'s leg* 'to deceive smb.', *to bell the cat* 'to take a risk for the good of others', *red tape* 'bureaucratic delays', *a white elephant* 'a present one can't get rid of', *half seas over* 'drunk', *once in a blue moon* 'hardly at all' or 'hardly ever', etc.;

(2) **half-fusions**, which are stable word-groups in which the leading component is literal, but the rest of the group is idiomatically fused:

e.g., *to rain cats and dogs* 'to rain heavily', *to talk through one's hat* 'to talk foolishly', *to work double tides* 'to work very hard', *to buy smth. for a song* 'to buy smth. very cheaply', *to pay through the nose* 'to pay unreasonably much', etc.;

(3) **unities**, which are metaphorically motivated idioms:

e.g., *to make a mountain out of a molehill* 'to become excited about trifles', *to play second fiddle* 'to have a lower or less important position', *to wash one's dirty linen in public* 'to tell people about one's hidden sins and faults', *a snake in the grass* 'a person with harmful intentions, a hidden enemy', etc.;

(4) **half-unities**, which are binary word-groups in which one of the components is literal, but the other is phraseologically bound (the so-termed phrasemes):

e.g., *black frost* ‘frost without ice or snow’, *small talk* ‘polite talk about unimportant things’, *a tall story* ‘a lie’, *Dutch courage* ‘courage of a drunk’, *husband’s tea* ‘very weak tea’, *to talk turkey* ‘to talk plainly and honestly about practical matters’, etc.;

(5) **phraseological collocations (standardized phrases)**, which are word-groups with the components whose combinative power (valence) is strictly limited:

e.g., *to make friends* (but not **to do friends* or **to make comrades*), *to bear a grudge*, *to break silence*, *to make sure*, *to take into account*, *unconditional surrender*, *ways and means*, *now and then*, etc.;

(6) **phraseological expressions**, which are proverbs, sayings and aphoristic familiar quotations:

e.g., *Birds of a feather flock together* (*Рибак рибалку пізнає здалеку*), *Still water runs deep* (*Тиха вода греблю рве*), *No pains no gains* (*Без труда нема плода*), *Something is rotten in the state of Denmark* (*Не все гаразд у Данському королівстві; справи йдуть не так, як треба*), *Brevity is the soul of wit* (*Стислість—основа дотепності*) (W. Shakespeare), *Fools rush in where angels fear to tread* (*Дурням закон не писаний*) (A. Pope), etc.

Chapter 4. Stylistic Notions

4.1. The Focus of Stylistic Analysis

Stylistic analysis is a method of exploring a text for revealing its qualities, meanings, and implications. It is advisable to start a stylistic analysis by identifying the style of the text and the stylistic intentions of its author. Next, define the theme and the idea. Then characterize its type of narration and the composition of the plot development. Further, consider the expressive means and stylistic devices at the levels of graphology, phonology, morphology, vocabulary, syntax, and semantics. Analyze them according to the meanings they help express. Finally, conclude about the tone, images, and message represented by the text.

Style can be defined as a subsystem of compositional principles, extralingual circumstances and various linguistic features (means and devices) that serve a definite aim of communication. Typically, functional styles are classified into bookish and colloquial. The group of *bookish styles* usually includes the style of official documents, the style of scientific prose, the newspaper style, the publicist style (the style of analytical mass media), and the belletristic style. The group of *colloquial styles* embraces the literary colloquial style, the informal colloquial style, and the substandard (or special) colloquial style.

Context. In the most general sense, the notion of **context** can be defined as the surrounding of a language unit in which this unit reveals itself and realizes its qualities in speech. We should distinguish between two main types of context: lingual and extralingual.

A *lingual context* is the encirclement of a language unit by other language units in speech. This environment makes the meaning of the unit clear and unambiguous. It is especially important in case with polysemantic words (e.g., *the hand of the clock, a farm hand, to act with a heavy hand, or a fine hand at cooking*). A lingual context can be classified into four subtypes, the first three of which are quantitative:

- (a) a *microcontext* is the context of a single utterance/sentence,
- (b) a *macrocontext* is the context of a paragraph or a dialogue in a text,
- (c) a *megacontext (thematic context)* is the context of a chapter, a story, or a whole book, and
- (d) a *stylistic context* is a context that contains unpredictable language units or their atypical interpretation in a certain text or style (for example, a humorous effect in A. A. Milne's book about Winnie-the-Pooh is created by the direct interpretation of the phrase *under the name: Once upon a time, a very long time ago, about last Friday, Winnie-the-Pooh lived in a forest under the name of Sanders. "What does "under the name" mean?" asked Christopher Robin. "It means he had the name over the door in gold letters and lived under it"*).

Thus, a lingual context represents relations between speech units within a speech unit of a higher rank (e.g., a speech unit within an utterance, paragraph, book, or style).

An *extralingual context* reflects a relationship between a speech unit—utterance or text—and the objective reality. The extralingual context can be classified into the following six types:

(a) an *isolated situational context* (when some utterance has sense only in a particular situation):

e.g., A. A. Milne's book about Winnie-the-Pooh there is an episode in which the characters go to look for the North Pole. Pooh finds an ordinary stick (a pole) and they consider it to be the North Pole: *Pooh has found the North Pole!*),

(b) a *typical situational context* (e.g., on a bus: "One." "Here's your change."),

(c) a *physical context* (e.g., a conversation can be affected by the surrounding in terms of noise, location, presence of others, etc.),

(d) a *social context* (e.g., a talk between colleagues can be influenced by the nature of their relationship. For example, one interlocutor may be of a higher status than the other(s), so their communication can sound distant and formal),

(e) a *psychological context* (e.g., there are situations in which it is either more or less psychologically appropriate to deliver some sad news), and

(f) a *temporal or chronological or historical context* (e.g., historical events are more easily understood when they are described in the context of their own time).

Image constitutes reflection of reality in lingual and extralingual contexts from the speaker's/writer's point of view. The term *image* has three main meanings: (1) some picturesque detail, metaphor, or any other figure of speech as a means of artistic depicting, (2) a character of a work of literature, and (3) a special type of cognition that reflects the world:

e.g., a sea of troubles, running water, smiling sun.

The old woman is sly like a fox. → We didn't want to listen to the old fox.

Expressive means (EMs) of a language are those lingual units (graphic, phonetic, morphological, lexical, and syntactic items and forms) that exist in the language-as-a-system for the purpose of some logical, emotional, or otherwise expressive intensification of an utterance.

Graphic EMs include:

- punctuation (e.g., the semicolon, dash, suspension marks, exclamation and interrogative marks, inverted commas, brackets);
- orthography/spelling (e.g., for imitation of careless, impaired, or uneducated speech);
- text segmentation (e.g., typical paragraphing, microsegmentation, a meaningful absence of a text fragment (.....), a symbolic microsegmentation, or absence of text segmentation (as in a stream of consciousness), and
- type (e.g., bold-type, underlining, italics, hyphenation, or (de)capitalization).

Phonetic EMs include pitch, melody, stresses, pauses, whispering, singing, and other ways of using human voice.

Morphological EMs are, typically:

- emotionally colored affixes (e.g., -y (-ie), -let) and
- words used emphatically (e.g., *They had this headmaster, this angel of a person*).

To **lexical EMs** belong words and expressions that possess connotations; these are descriptive attributes, terms, poetic and archaic words, barbarisms, foreignisms, neologisms, slangy words, jargonisms, professionalisms, dialectal words, vulgarisms, euphemisms, dysphemisms, interjections, and various set-expressions.

To **syntactic EMs** belong:

- elliptical utterances (omission of the subject or the predicate, part of the predicate, or both the subject and the predicate: e.g., (He) *Went home. Where did he go?—Home*),
- impersonal sentences (e.g., *It's getting dark*),
- one-member sentences (which contain the head component, neither the subject nor the predicate: e.g., *Silence. Winter night. To think of it!*), and
- emphatic syntactic constructions that stand in opposition to their neutral equivalents. The neutral sentence *John went away* may be replaced by the following expressive variants: *Away went John* (stylistic inversion), *John did go away* (use of the emphatic verb *do*), *John went away, he did* (an emphatic confirmation pattern), or *It was John who went away* (a cleft sentence).

Stylistic devices (SDs, tropes, or figures of speech) are graphic, phonetic, morphological, lexical, and syntactical figures of speech formed on the basis of available language units and forms. They are a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (whether neutral or expressive) promoted to a generalized status and thus becoming a generative model. SDs always carry some additional information, either emotive or logical.

The typical **graphic SD** is a graphon, which is realized through an intentional violation of the graphical shape of a word (or word combination) used to reflect its pronunciation: e.g., "*Tutor?*" he cried. "*Tewtor? TerYEWtor?*" (P. G. Wodehouse).

Phonetic SDs are units of versification (the art of writing verses/poems) and instrumentation (the art of selecting and combining sounds in order to make utterances expressive and melodic). Here belong:

- alliteration, which is a deliberate repetition of the same or acoustically similar consonants. The repeated sound is often observed at the beginning of words: e.g., *She sells sea shells on the see shore*;
- assonance, which is a deliberate repetition of the same or acoustically similar stressed vowels: e.g., *The squeaky wheel gets the grease. The early bird catches the worm*;
- rhyme (a repetition of identical or similar sound-combinations of words; it is based on assonance and similarity of the consonants that follow the stressed

syllables of respective words: e.g., *fat cat* ‘a wealthy contributor to a political campaign, or just a wealthy and privileged person’, *We’ll croon in tune, beneath the moon*);

- rhythm (a movement or procedure characterized by basically regular recurrence of elements or features, as beat or accent, in alternation with opposite or different elements or features: e.g., *Dinner began in silence; the women facing each other, and the men. In silence the soup was finished—excellent, if a little thick; and fish was brought. In silence it was handed*);
- onomatopoeia (naming or imitating sounds. The two types of onomatopoeia are: (1) direct (contained in words that name sounds): e.g., *ding-dong, buzz, bang, roar, hiss*, etc. and (2) indirect (a combination of letter sounds aimed at imitating sounds produced in the environment; it is sometimes called ‘echo-writing’ and is typically based on alliteration (e.g., rustling of curtains, a shushing sound of waves: e.g., *She sells sea shells on the see shore. “I’d rather rush-sh-sh into the fores-s-st... to enjoy s-s-some des-s-served res-s-st,” *hissed the snake*).*

Morphological SDs are based on the transposition of grammatical categories and regularities of different parts of speech. For example, uncountable nouns are used as countable (e.g., *snows, waters (Still waters run deep)*), or the comparative or superlative degree is used twice or with relative adjectives (e.g., *more cleverer, most brightest, the most foreign language*), or the indefinite article is used with a proper name (e.g., *She would never marry a Brown*), or the pronouns *she* and *he* are used for inanimate objects (e.g., *she* for a car (vehicle) or a ship (vessel)), etc.

Lexical SDs: e.g., hyperbole, meiosis, litotes, metonymy, synecdoche, periphrasis, metaphor, symbol, epithet, antonomasia, personification, zoosemy, allegory, irony, simile, oxymoron, paradox, antithesis, gradation, zeugma, and pun (specified further).

Syntactic SDs: e.g., aposiopesis, repetition, an apokoinu construction, polysyndeton, a parallel construction, parceling, enumeration, aposiopesis, detachment, inversion, rhetoric questions, and implications (specified further).

Expressive means have a greater degree of predictability than stylistic devices. EMs follow the natural course of thought, intensifying it by means commonly used in language. SDs require a certain effort to decode their meaning and purpose. They must be regarded as a special code that has to be well-known to the reader to be deciphered easily (e.g., an imaginative metaphor in *The night has swallowed him up*).

4.2. Lexical Semantics: Figures of Substitution

Hyperbole is a deliberate exaggeration of a certain quantity or quality of an object or phenomenon. It may be the final effect of other stylistic devices such as a metaphor, simile, or irony. The most typical means of expressing hyperbole are universal pronouns (*all, every, everyone, everything*), numerical nouns (*a million, a thousand*), adverbs of frequency, time and place (*always, constantly, ever, never,*

everywhere), and intensifying adjectives and adverbs (*terrible, awfully, tremendously*):

e.g., *Jane was scared to death. Kyle would give the world to see Mary again. I beg you a thousand pardons. George knows everyone in town. The man was like the rock of Gibraltar.*

Meiosis is a deliberate diminution of a certain quantity or quality of an object or phenomenon. Opposite to hyperbole, it emphasizes the insignificance of parameters such as size, volume, distance, time, or shape:

e.g., *There was a drop of water left in the bucket. It was a cat-size pony. David can do the job in a second. John and Jane's house is one minute from here.*

Litotes is a double negation with a positive meaning. It is a specific type of meiosis in which the diminutive or negative depicting of a certain quantity or quality is expressed, but denied. Thus, litotes has a peculiar syntactic structure. Typically, it is a combination of the negative particle *not* and a word or phrase with a negative meaning or a negative prefix; or two negative affixes. Such a negative combination makes a positive sense: *not bad* → *good*, *not unkind* → *kind*, *not impossible* → *possible*, *not uncommon* → *common*, *unillegal* → *legal*. Litotes is used in all functional styles. It hints at positive qualities of objects or phenomena, making statements and judgments sound delicate and diplomatic:

e.g., *Joseph is not without sense of humor. The decision was not unreasonable. The venture was not impossible. John's behavior was hardly disrespectful.*

Metonymy is the transference of the name of one object or phenomenon to another upon the principle of contiguity (nearness) of the two objects or phenomena. As a rule, metonymy is expressed by nouns and, less frequently, by substantivized words. That is why the syntactic functions and positions of metonymic words are those of the subject, object, and predicative.

Metonymy can be classified into lexical and contextual (genuine).

Lexical metonymy is a source of creating new words or meanings: *a hand* (for *a worker*), *the press* (for *people working for newspapers*), *grave* (for *death*), or *the cradle* (for *infancy*). Such metonymic meanings are registered in dictionaries, and lexical metonymy is devoid of any particular stylistic information. The transference of names in metonymy does not involve a necessity for two different words to have a common component in their structures, but it proceeds from the fact that such two objects (phenomena) have common grounds of existence in reality: e.g., *Will you have another cup?* (a cup and tea/coffee).

Contextual metonymy is the result of an unexpected substitution of one word for another in speech. It is fresh and expressive:

e.g., *This pair of whiskers is a convinced scoundrel.*

Stylistic metonymy creates imagery, points out particular features of the object described, and makes speech descriptively expressive.

More examples: *The sword is the worst argument in a situation like that. The other voice shook his head and went away. The messenger was followed by a pair of heavy boots. The fish swallowed her death and the float went down. I wish you had John's ears and Jack's eyes.*

Metonymy can be seen as a specific kind of **symbolism** by which the most essential component of the subject is abstracted to represent it. This component acts as a single symbol for something larger and usually more complex. For example, a crown represents royalty, a cross stands for Christianity.

Synecdoche is a quantitative type of metonymy that is realized in two variants.

The first variant is naming the whole object by mentioning a part of it:

e.g., *Caroline lives with the Johnsons under the same roof (under the same roof = in the same house). Here comes another beard.*

The second variant of synecdoche is using the name of the whole object to denote a constituent part of this object:

e.g., *The hall applauded (the hall = the people inside). The school went to the zoo; The museum spoke of the past.*

Different components of similar expressions have to be pointed out in order to avoid ambiguity. For example, in the expression *United won the match*, the word *United* in the case of Manchester United Football Club might appear to be the most essential item to represent the whole. However, Manchester has two football teams—the other being Manchester City Football Club. Thus, the word *united* is the important linguistic feature that distinguishes this team from the other football club.

Periphrasis is a replacement of a direct name of an object or phenomenon by the description of some quality of this item or phenomenon. Periphrasis intensifies a certain feature of the object described.

There are such types of periphrasis as logical and figurative.

Logical periphrasis is based upon one of the inherent properties of the object:

e.g., *weapons = instruments of destruction, love = the most pardonable of human weaknesses.*

Figurative periphrasis is based upon metaphor or metonymy:

e.g., *to marry = to tie the knot* (metaphor),

enthusiast = young blood (metonymy),

money = root of evil (metaphor and metonymy).

Besides rendering stylistic information, periphrasis performs a cognitive function—it deepens our knowledge of the objective world:

e.g., *cotton = white gold = біле золото, oil = black gold = чорне золото, lawyer = a gentleman in the long robe = людина у мантії, medical men = people in white gowns = люди у білих халатах.*

Euphemism is a word or word combination that is used to replace an impolite, rigid, or unpleasantly sounding word or word combination.

Euphemism might be viewed as periphrasis: they have the same mechanism of formation. Strictly speaking, if euphemisms are registered in dictionaries, they are expressive means of a language, rather than stylistic devices.

Euphemisms may be classified according to the spheres of their application and grouped the following way:

- **religious**: e.g., *devil—the dickens, the deuce, old Nick*;
- **moral**: e.g., *to die—to be gone, to expire, to be no more, to depart, to de cease, to go west, to join the majority, to pass away*; *dead—deceased, departed, late*; *prostitute—a woman of a certain type*;
- **medical**: e.g., *lunatic asylum—mental hospital, yellow house*;
- **political**: e.g., *starvation—undernourishment*; *revolt—tension*; *the poor—less fortunate*.

The communicative function of euphemisms is to make speech more polite, cultured, delicate, and acceptable in a certain situation.

Opposite to euphemisms are **dysphemisms**, which are words or expressions with connotations that are offensive either about the subject matter or to the audience, or both. The speaker resorts to them to express his/her negative emotions such as irritation, spite, hate, scorn, or mockery: e.g., *to die* → *to kick the bucket*, *a Negro* → *a kinky-head*, *a face* → *a muzzle*.

Metaphor is the transference of the name of one object or phenomenon onto another upon the principle of similarity between the two objects or phenomena.

The nature of metaphor is diverse, and metaphors may be classified according to three main principles.

(1) **According to the freshness and the pragmatic effect** produced upon the addressee, metaphors are subdivided into trite (or dead) and genuine (or original).

Dead metaphors are fixed in dictionaries; they often sound hackneyed, like clichés:

e.g., *to prick up one's ears, the apple of one's eye, seeds of evil, a flight of imagination, floods of tears*, etc.

Original metaphors are not registered in dictionaries. They are created in speech by speakers' imagination. They sound fresh and expressive, unexpected and unpredictable:

e.g., *Some books are to be tasted, others swallowed, and some few to be chewed and digested. We all want a little patching and repairing from time to time.*

(2) **According to the degree of the stylistic potential**, metaphors are classified into nominative/nominal, cognitive, imaginative, and generalizing.

Nominative, or **nominal**, metaphors are intended to name new objects or phenomena of the objective world by means of available vocabulary:

e.g., *the arm of a chair, the wing of a building, the foot of a hill.*

The nominative metaphor is a source of lexical homonymy.

Cognitive metaphors are formed when objects of attention obtain qualities that are typical of other objects, usually in terms of performed actions and processes:

e.g., *One more day has died. A witty idea has come to me. The sight took John's attention.*

Being a source of lexical polysemy, cognitive metaphors do not possess big stylistic value; they are frequently used to specify the setting as typical and realistic.

Imaginative is the most expressive kind of metaphor. These metaphors are occasional and individual; they are evaluative, picturesque, and poetic:

e.g., *Jane's eyes were pools of still water. Time was bleeding away. If there's enough rain, the land will shout with grass.*

Generalizing metaphors are usually observed in proper names of brands and organizations, and they are related not so much to the characteristics of the object, but rather to the feelings and associations that may come to the fore at seeing or hearing the name:

e.g., teams called *Jaguars* or *Panthers*; companies like *Oracle* or *Amazon*.

(3) According to the structure and the complexity of the created image, metaphors are classified into simple (or elementary) and prolonged (or sustained).

A simple metaphor consists of a single word or word combination expressing indiscrete notion (structurally, it can be simple, compound, phrasal, or phraseological):

e.g., *The leaves were falling with sorrow, stability-indifference. A good book is the best of friends. The wind was a torrent of darkness.*

A sustained metaphor appears in cases when a word that has been used metaphorically makes other words of the sentence or paragraph also realize their metaphoric meanings: e.g., *The average New Yorker is caught in a Machine. He whirls along. He is dizzy, he is helpless. If he resists, the Machine will mangle him. If he does not resist, it will daze him first with its glittering reiterations, so that when mangling comes he is past knowing.*

In fact, a sustained metaphor is a sequence of simple metaphors most of which are cognitive. This chain of simple metaphors unfolds the meaning of the first, initial metaphor.

Communicatively, metaphor is one of the most powerful means of creating images. Its main functions are cognitive and aesthetic. Its natural sphere of use is poetry and elevated prose, though even purely informative scientific or business texts also display frequent use of nominative (e.g., *window, mouse, virus, profit margin, pie chart, at the head*) and cognitive (e.g., *to come to a conclusion, to break the rule, to cut down prices*) metaphors.

The semantic structure of a word reflects, to some extent, characteristic features of the piece of reality that it denotes. Thus, cognitively approximated words possess at least one common semantic component. For example, *pancake, ball, volcano* for *the sun*; *silver dust* for *stars*; *vault, blanket, veil* for *the sky*.

Canonized metaphors tend to become **symbols**: e.g., the rose symbolizes beauty and love, the dove symbolizes peace, etc.

Epithet is a figurative attribute that describes an object of attention expressively.

It is essential to differentiate between logical attributes and epithets proper.

Logical attributes are objective and non-evaluating: e.g., *a round table, green meadows, next day, second boy, loud voice.*

Epithets proper are subjective and evaluating. They are of two cognitive types:

(a) metaphorical (most): *deep sorrow, rosy dreams, wild wind, etc.* or

(b) metonymic: *prophetic judgment, inky water, threatening eyes, etc.*

Semantically, epithets fall into two groups: epithets associated with the modified nouns and epithets not associated with the nouns they modify.

Associated epithets point out typical features of the objects that they describe:

e.g., *if forest, then deep; if tears, then bitter.*

Unassociated epithets ascribe such qualities to objects that are not inherent in them: *voiceless sands, helpless loneliness, blank smile, murderous weather.*

Associated epithets are mostly language epithets; their use with certain nouns has become traditional and stable. Thus, they are elements of language-as-a-system. Unassociated epithets are so-called speech epithets; they are created right in the process of communication.

As to **the structural composition**, epithets are divided into simple, compound, phrasal, and clausal.

Simple epithets are structurally simple words:

e.g., *magnificent sight, tremendous pressure, overwhelming occupation.*

Compound epithets are expressed by compound words:

e.g., *mischief-making wind, curly-clouded dream, heart-burning desire.*

Phrasal epithets are expressed by word combinations:

e.g., *a burn-and-return CD buyer, head-to-toe beauty.*

The latter can be two-step epithets, i.e., two epithets modifying the same object of attention:

e.g., *an unnaturally mild day, a pompously majestic female.*

Clausal epithets are expressed by clauses:

e.g., *I-don't-want-to-do-it feeling, he-did-it-himself statement, etc.*

Antonomasia is a stylistic device based upon the principle of naming human beings by the names of people, things, or phenomena that surround them or the features and qualities that are inherent in them. The so-called “talking names” aim at depicting certain traits of a human character, behavior, or outlook.

Antonomasia can be both **metaphoric** (e.g., *John is a real Romeo. The Snake (Mary) entered the room. Hide your angry smile, Mr. Crocodile) and **metonymic** (e.g., *Miss Careless again; the Bard for William Shakespeare, the City of Lights for Paris).**

Personification is observed when the speaker ascribes human behavior, thoughts, and actions to inanimate objects.

e.g., *The sky was crying. In the book Alfred found Love which was hiding herself between the pages. Lie is a strange creature, and a very mean one. The night was walking along and grinning at the travelers.*

Zoosemy is a stylistic device of similarity (a type of metaphor) that is realized through ascribing names of animals to people on the basis of assumed resemblance between human and animal qualities and traits:

e.g., a woman may be called *a cat, a goose, an old mare, a lioness*, etc.

Allegory is a figure of similarity that is realized through a reference to or a description of non-human or imagined characters as if they were people. It is an intermediate device between antonomasia and personification. The common nouns to name corresponding non-humans are used as proper names; thus, graphically, those names tend to be capitalized:

e.g., *At one time the Fox and the Stork were on visiting terms and seemed very good friends. So the Fox invited the Stork to dinner, and for a joke put nothing before her but some soup in a very shallow dish...* (Aesop). *Суддею був Ведмідь, Вовки були підсудки* (Є. Гребінка).

Allegoric images are mythological, fairy or fable characters that behave like people. In a broader sense, an allegory is a piece of art or literature, like a poem or story, in which people, things or happenings have a hidden or symbolic meaning: e.g., in the movie *Avatar*, Pandora Woods represent the Amazon rainforest.

Irony is a positive expression with a negative implication. As a figure of quality, irony is realized when the speaker intentionally breaks the principle of sincerity of speech. Ironically used words acquire semantics opposite to their primary language meanings—ironical good means bad, enough means insufficient, pleased means displeased.

Though irony is a contextual stylistic device, there exist words and phrases that convey ironical meaning out of or within a minimal context (**verbal** irony): e.g., *too clever by half, a young hopeful, head cook and bottle washer, to oratorize*. If, however, the ironic sense is created by a number of statements, this type of irony is called **sustained**, and it is formed by the intentional contradiction between the speaker's views and the generally accepted ethical codes.

Communicatively, irony is often used to convey a negative meaning or emotion: irritation, regret, or disapproval:

e.g., *It must be delightful to find oneself in a foreign country without a cent in one's pocket. What a noble illustration of the tender laws of this favored country!—they let the paupers go to sleep!* (Ch. Dickens). *Thank you so much for letting me down!*

4.3. Lexical Semantics: Figures of Combination

Simile is a figurative comparison. It consists in an expressive comparison of two objects that belong to different lexical or morphological classes (e.g., persons vs. non-persons, natural phenomena vs. animals) but have something in common:

e.g., *Dave's voice drew the others like a magnet. I will be as silent as the grave.*

Simile should not be confused with a logical comparison, which is devoid of any stylistic meaning. The sentence *John can run as fast as Jack* contains purely logical comparison of two characters. Here are some more examples of logical comparison: e.g., *Jane is older than Sam. Bob behaves like his father. John is not as heavy as Sam.*

Simile may be expressed by the following means:

(1) words with the conjunction *as* or *like*:

e.g., *Rosa is as beautiful as a flower. Paula is like a fairy;*

(2) adverbial clauses of comparison (conjunction *as*, *as if*, *as though*):

e.g., *Robin looked at Linda as a mouse might look at a cat.*

Viola smiles as if she were an alligator;

(3) words or phrases introduced by adjectives in the comparative degree:

e.g., *Roy behaved worse than a cut-throat;*

(4) adverbial word combinations containing prepositional phrases:

e.g., *With the quickness of a cat, Samuel climbed up the tree;*

(5) simile may be implied, having no functional words to introduce comparison:

e.g., *Kyle had a strange resemblance to a captive bird.*

A simile requires a less imaginative leap than a metaphor does. A simile states that A is like B, whereas a metaphor suggests that A actually is B.

Simile is a component of imagery, as it incites drawing image-based parallels between ideas, people, places, feelings and various objects and phenomena in a vivid and cognitively effective way. The more unexpected the confrontation of the two objects is, the more expressive the resulting simile sounds.

Synonyms, as expressive means, are words with identical or similar meanings. They are frequently used in the three main functions:

(1) **a compositional function**, which is realized to avoid repetition of the same language item in a limited fragment of speech lest the speech should become clumsy, monotonous and stylistically crippled:

e.g., *John came into the room. John was exhausted. John threw himself into the arm-chair...* The contextual synonyms can be as follows: e.g., *John = he = the man = Sam's brother = the victim of the situation*, etc.

(2) **a specifying function**, which is observed to describe an object of attention in a thorough, profound and detailed way; the speaker usually composes a chain of synonymous words of the same syntactic function:

e.g., *Oscar's life was fading, fainting, gaspng away, extinguishing slowly.
*Edgar was such a genius, such a scholar, such an expert in his field.**

(3) **an intensifying function**, which relies on a chain of synonyms as a potent means of expressing human feelings and emotions in an increasingly emphatic way:
e.g., *Could you, please, leave me now? I am exhausted, tired, weary of the whole thing!* Or: *Look how beautiful, wonderful, admirable this view of nature is!*

Oxymoron is a combination of words that are semantically incompatible. As a result, the object under description obtains characteristics contrary to its nature:
e.g., *hot snow, loving hatred, horribly beautiful, nice blackguard*, etc.

Structurally, the main pattern of oxymoron is “adjective + noun” (*hot snow*). The second productive model is “adverb + adjective” (*pleasantly ugly*). Predicative relations are also possible (*Jane’s beauty is horrible*). Besides, oxymoron may occasionally be realized through free syntactic patterns, such as *up the down staircase*.

Communicatively, oxymoron is normally used in cases when there is a necessity to point out contradictory and complicated nature of the object under description.

Paradox is a figure of speech in which a statement appears self-contradictory but contains something of a truth:

e.g., *The child is father to the man. Cowards die many times before their death. George finds nothing more depressing than optimism.*

Communicatively, paradox is used for emphasis or evaluative stylistic effect of a self-contradictory statement.

Antithesis represents a factual or semantic opposition. Structurally, antithesis is a confrontation of at least two separate semantically opposite phrases:

e.g., “*wise foolishness*” is an oxymoron, “*the fool behaved rather wisely*” is a paradox, **but** “*...the age of wisdom, the age of foolishness*” is an antithesis.

Syntactically, the structures expressing the meaning of antithesis are quite various: a single extended sentence, a composite sentence, a paragraph or even a chain of paragraphs. The main lexical means of antithesis are antonyms (words opposite in meaning): e.g., *danger—security, life—death, to hurry—to go slowly*.

However, the use of antonyms is not strictly obligatory. Antithesis may also be formed through situational confrontation of two notions expressed by non-antonymous words:

e.g., *Kate’s salary was high, Kate’s work was light.*

More examples of antithesis:

It was the season of Light, it was the season of Darkness (Ch. Dickens).

I had walked into that reading-room a happy, healthy man. I crawled out a decrepit wreck (Jerome K. Jerome).

While I go in rags and hunger, Gorge wears fine clothes and suffers from overeating.

Climax (gradation) consists in arranging the utterance so that each subsequent component of it increases the significance, importance, or emotional tension of the narration:

e.g., *There was the boom, then instantly the shriek and burst.*

I am sorry, I am so very sorry, I am so extremely sorry.

Semantically, gradation can be of three types:

(1) **emotional**:

e.g., *surprised—astonished—struck—petrified*;

(2) **qualitative**:

e.g., *nice—lovely—fair—beautiful—magnificent*;

(3) **quantitative**:

e.g., *There were hundreds of houses, thousands of stairs, innumerable kitchens.*

Anticlimax consists in arranging the utterance so that each subsequent component of it decreases the significance, importance, or emotional tension of the narration:

e.g., *If John's eyes fill with tears, you may have no doubts—he has been eating raw onions. There were innumerable bouquets of flowers, thousands of people, hundreds of cars.*

The same as climax, anticlimax can be emotional, qualitative and quantitative.

Zeugma is a device that consists of at least three constituents among which the basic word stands in the same grammatical but different semantic relations to the couple of adjacent components—free and phraseological, or on the contrary:

e.g., *Kyle got out of bed and low mood.*

Communicatively, zeugma is used to create a humorous effect, which is achieved by means of incompatibility between the similarity of the two syntactic structures and their semantic heterogeneity:

e.g., *Mary dropped a tear and her handkerchief.*

Mike has two false teeth and a kind heart.

Pun is a play on words or their meanings:

e.g., *Father to daughter's suitor: "My daughter says you have that certain something, but I wish you had something certain!"*

Pun is a semantic play on words in the following cases:

(1) **polysemy**:

e.g., *"Hasn't Harvey ever married?"—"How would he? He is studying for a bachelor's degree."*

(2) **homonymy**:

e.g., *(An epitaph) Here lies an honest lawyer.*

(3) **similarity of pronunciation (homophony)**:

e.g., *The man who is always asking for a loan has to be left alone.*

4.4. Syntactic Expressive Means and Stylistic Devices

Ellipsis is an omission of the subject or the predicate or part of the predicate or both the subject and the predicate. Ellipsis is intended by the speaker in cases when the omitted components are semantically redundant:

e.g., *Where are you going?*—*To the library* instead of *I am going to the library*.

Ellipsis becomes expressive when used as a means of imitating real speech of characters, presenting it as informatively dynamic and unofficial.

Communicatively, ellipsis helps avoid some needless effort, spares the speaker's time, and reduces redundancy of speech; it may also reveal emotions such as excitement, impatience, or delight.

As a stylistic device, ellipsis is used for protagonists' portrayal:

e.g., "*Hullo! Who are you?*" "*The staff.*" "*Where are the others?*" "*At the front.*"

It is essential to differentiate between elliptical sentences and one-member structures. They can be perceived as homonymous. The difference becomes obvious in context. For example, the sequence of sentences *Dark night. Strong wind. Loneliness* is a chain of one-member sentences. However, in response to the question *During which part of the day did the accident happen?* the answer *Dark night* is an elliptical utterance.

Nominative sentences are one-member structures (having neither the subject nor the predicate) in which the basic (head) component is a noun or a noun-like element (a gerund, pronoun, or numeral).

There are such **structural types** of nominative sentences as:

(1) **unextended** nominative sentences consisting of a single element:

e.g., *Morning. April. Expectations.*

(2) **extended** nominative sentences consisting of the basic component and one or more words modifying it:

e.g., *Nice morning. Late April. Wonderful expectations.*

(3) **multicomponent** nominative sentences containing two or more basic elements:

e.g., *Late April and wonderful expectations.*

Communicatively, a sequence of nominative sentences creates a dynamic description of events. Sets of nominative sentences are used to depict expressively the time of the action, the place of the action, the attendant circumstances of the action, or the participants of the action.

One-member verbal structures are represented by participial and infinitival sentences, which are usually interrogative-exclamatory:

e.g., *Living at the mercy of such a villain! To live like that!! Smashing everything around?! To behave like that?!*

Aposiopesis (break-in-the-narrative) is used when the speaker is unwilling to proceed, and the continuation of his/her utterance is implied as clear. Like ellipsis, aposiopesis is also realized through incompleteness of the sentence structure, though this incompleteness does not concern the subject-predicate components—it appears when the speaker abruptly breaks off his/her narration:

e.g., *If you go on like this... Listen to us, or we'll... Sign the paper, or else...*

A break-in-the-narrative expresses modal meanings such as a threat, warning, doubt, indecision, excitement, or promise.

Aposiopesis should not be confused with unintentional break in the narrative, when the speaker does not know what to say.

Asyndeton is a deliberate omission of conjunctions and connectives:

e.g., *I know_ you are right* instead of *I know **that** you are right.*

John couldn't have done such a silly thing: he is clever enough for that.

Fathers, mothers, uncles, cousins.

We heard planes howling, saw them pass overhead, watched them go far to the left, heard them bombing...

Communicatively, asyndeton makes speech dynamic and expressive. Sometimes it implies the speaker's haste, nervousness, and impatience.

An **apokoinu construction** is a subtype of asyndeton that is realized in the omission of the pronominal connective (a relative pronoun), which creates a blend of the main and the subordinate clauses so that a component of the first one is simultaneously used as the subject of the second:

e.g., *There was a door led into the kitchen.*

He was the man spoke with pride.

Parcel(l)ing (parcellation) is an intentional splitting of a sentence into smaller parts separated by full stops:

e.g., *Oscar hates Ronald. Very much.*

Sally found John. Yesterday. In the pub.

Then the pain began. Slowly. Deliberately. And methodically.

Parceling is typical of spontaneous speech, where the function of full stops (dots) is performed by pauses.

Communicatively, parceling in writing performs the following functions:

- (1) it reflects the atmosphere of unofficial communication and spontaneous character of speech;
- (2) it renders the speaker's inner state of mind or his/her emotions such as nervousness, irritation, excitement, confusion, or perplexity;
- (3) it may serve as a means of making information more accurate and detailed.

In English, the basic grammatical **emphatic means** of the sentence model extension are cleft sentences of the type ‘*it is (was) he who...*’ and the emphatic verb *do*: *It was the chief executive officer who was found guilty. I do believe the decision was just.*

Repetition is using the same word, its form or root, a phrase, or an utterance recurrently. Stylistic repetition of language units in speech is one of the most frequent and potent stylistic devices.

There are several **structural types** of repetition:

(1) **ordinary**, where the repeated component appears in any position within a sentence or a paragraph unity. It emphasizes both the logical and the emotional meanings of the repeated word or phrase:

e.g., *He really doesn't see anything romantic in proposing. It is very romantic to be in love, but there is nothing romantic about a definite proposal to him.*

When he blinks, a parrot-like look appears. The blinking reminds you of the look of some tropical bird.

(2) **consecutive** (or **successive**), represented by a string of closely repeated units. This signifies the peak of emotions of the speaker:

e.g., *I am weary, weary, weary of the whole thing!*

Never take the rifle again. Put it back! Put it back! Put it back!

(3) **anaphora**, in which the beginning of some successive sentences or clauses is repeated. This is aimed at creating the background for the non-repeated units that become foregrounded:

e.g., *Music is what we heard. Music was what we didn't expect.*

He meant to be brave, he meant to start doing something about his life.

(4) **epiphora**, when the end of some successive sentences or clauses is repeated. The main function is to add stress to the final words:

e.g., *It is natural to be scared in a case like that. You are sure to be petrified in a case like that; I don't like this type of propaganda, don't read this propaganda.*

(5) **framing**, when the initial part of a language unit is repeated at the end of this unit so that the semantics could be increased and specified:

e.g., *Poor Mary. How much Jack loved her! What will he do now? I wish it hadn't happened. Poor Mary; O God, how much they expected! O God.*

(6) **linking/ catch/ reduplication/ anadiplosis**, where the final component of a syntactic structure is repeated at the beginning of a sequential syntactic structure. This specifies the semantics and consequences:

e.g., *It was because of that dreadful occurrence. That dreadful occurrence had changed it all; Let's stop talking. Talking is useless. Read instead.*

(7) **chain** repetition presents several successive reduplications. The function is to show a developing logical reasoning or narrative consequence:

e.g., *Living is the art of loving. Loving is the art of caring. Caring is the art of sharing.*

(8) **chiasmus** (or **reversed parallel construction**) is a cross order of repeated language units. This emphasizes the interrelation between reasons and consequences or just mutual dependence of phenomena:

e.g., *The jail might have been a grave, a grave might have been a jail; We help you, you help us.*

Communicatively, the device of repetition aims at emphasizing a certain component of the utterance to render emotions such as certainty, doubt, delight, irritation, or pity.

Enumeration is a syntactic arrangement of naming objects so that there appears a chain of homogeneous parts of the sentence. Communicatively, if a chain of enumerated words is long, it creates the effect of a great quantity of objects:

e.g., *There were cows, hens, goats, peacocks, and sheep in the village.*

If the enumerated objects are semantically heterogeneous, enumeration raises the expressiveness of speech and makes it dynamic and informative:

e.g., *There was a great deal of confusion and laughter and noise, the noise of orders and counter-orders, of knives and forks...*

Tautology represents an unintentional or involuntary lexical or semantic repetition. While the speaker resorts to repetition and enumeration quite consciously and intentionally, tautological repetition may be caused by the following reasons:

(1) **the speaker's psychological condition**, e.g., grief, fright, excitement, or frustration:

e.g., *Darling, darling Bundle. Oh, darling Bundle. She's dead; I know she's dead. Oh, my darling. Bundle darling, darling Bundle. I do love you so. Bundle—darling—darling...; I didn't...didn't know you would be leaving...to...to soon.*

(2) **a careless organization of the utterance or a low cultural level of the speaker**:

e.g., *No one could do the job more better.*

I ain't got no money from nobody.

(3) **a traditional tautological repetition**:

e.g., *Отак жилось-булося. Okay-dokey, thanks for your quick response.*

(4) **a peculiar physical condition of the speaker**, e.g., alcoholic intoxication, drowsiness, or unconsciousness:

e.g., *"It was too late... Give me something, Doc... Give me something, quickly... Got to hold out... get us down... She's on autopilot but... got to get down... Must tell Control... must tell..." His mouth moved silently. With a desperate effort he tried to speak. Then his eyes rolled up and he fainted.*

Communicatively, involuntary repetition becomes a stylistically significant characterization device only when used in writing.

Polysyndeton is a stylistically motivated redundant repetition of conjunctions or prepositions:

e.g., *The dog barked and pulled Jack and growled and raged.*

Communicatively, polysyndeton is a means of rhythmical organization of the utterance. It is also used for underlining the most important part of information:

e.g., *He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contents of strength, not of his wife (E. Hemingway). *First the front, then the back, then the sides, then the superscription, then the seal, were the objects of Newman's admiration (Ch. Dickens).**

Parallel constructions are two or more syntactic structures produced by the same pattern:

e.g., *While mother was cooking dinner, father was watching TV, and Pete was reading the evening paper.*

Parallel constructions are means of enumerating facts, comparing or confronting them. Parallel confrontations of facts may result in antithesis:

e.g., *The rich have fortune, but don't seem to appreciate it. The poor would appreciate having a fortune, but don't know how to obtain it.*

Communicatively, syntactic parallelism creates rhythm and makes speech emphatic and informative:

e.g., *Our senses perceive no extremes. Too much sound deafens us; too much light dazzles us; too great distance or proximity hinders our view* (B. Pascal).

Inversion is a syntactic phenomenon of an intentionally changed word order of the initial sentence model.

The two basically different types of inversion are grammatical and stylistic. **Grammatical inversion** is devoid of stylistic information; it is just a technical means of forming different types of questions. **Stylistic inversion** is a change of the word order in a declarative affirmative sentence that gives some logical stress or emotional coloring to the language units placed before the subject or just in their unusual syntactic position. Stylistic inversion is typical of the predicate or its part, as well as of the secondary parts of the sentence:

- the predicate: e.g., *In came John;*
- the predicative: e.g., *Ignorant Jacob's response was;*
- a direct object: e.g., *Common sense Alfred had;*
- an indirect object: e.g., *To his family David gives all his time;*
- a cognate object: e.g., *A quick death Martin died;*
- an attribute: e.g., *This is a letter congratulatory;*
- an adverbial modifier: e.g., *To the zoo the school went.*

Detachment of sentence members is a separation of a sentence component by a comma, a dash, or brackets (not by a full stop as in parceling). When placed in a certain syntactic position, a sentence component may seem formally independent of the word to which it refers. Such components of sentence structure are called **detached**:

e.g., *There was this young talented producer, and she liked his name—Ralph. Michael came into the room, very much flashed and rather unsteady in his gait.*

Any parenthetical and secondary part of the sentence may become detached:

- parenthetical modal words: e.g., *Perhaps*, *we can all rely on the circumstances*;
 - a parenthetical clause: e.g., *The joke (if one could perceive it like that) was just lost on everybody*;
 - an apposition: e.g., *They met him the other day, on Friday*;
 - an address: e.g., *Where are you going, Sir?*
 - a direct object: e.g., *Talent, Mr. Micawber has, capital, Mr. Micawber has not*;
 - an indirect object: e.g., *It was indeed, to Forsyte eyes, an odd house*;
 - an attribute: e.g., *John should have chosen the ring at the store—nice and shiny*;
 - an adverbial modifier: e.g., *Gordon climbed up the tree very fast—like a cat*.
- Communicatively, detachment results in a logical emphasis of the components.

Rhetoric questions are affirmative or negative statements put into an interrogative shape. They need no answer because the answer is either quite obvious or too hypothetical:

e.g., *Why should I do it?* means *I shouldn't do it*. *Why doesn't he shut up?* means *He must shut up*. *What could I do in a case like that?* means *I could do nothing in a case like that*.

Communicatively, rhetoric questions are used to attract the attention of the audience and to make the sequential sentences sound persuasive and significant.

Implications. At the level of syntax, implications are represented by the following four basic types of structures that either express irony or render actions, conditions, or states as unreal or hypothetical:

(1) **exclamatory sentences with inversion:**

e.g., *Much he knew about it!* = *He did not know much about it*;

(2) **negative sentences implying emphatic affirmation:**

e.g., *I'll hang myself if it isn't Barney Woods who did it!* = *It is Barney Woods who did it*;

(3) **interrogative and/ or exclamatory sentences implying negation:**

e.g., *Me a liar?! = I am not a liar*; *He starting a quarrel? = He wouldn't start a quarrel*.

(4) **syntactic structures with the oblique moods:**

e.g., *I wish our dreams could have real wings*.

Joseph would have done the work if he had been asked.

4.5. Stylistic Analysis Outline

- *The text (extract, excerpt, episode, passage, piece, paragraph) under consideration (analysis) comes from
 - (if indefinite) a work of literature (novel, story, short story, tale, play, fable, or poem) written by *name of the author*
 - (if definite) the book (novel, story, short story, tale, play, fable, poem) *name of the work* written by *name of the author*
- *The author (writer, poet) is famous for (known as an ...) *a bit of information about the author and his works, style of writing, or at least of what is just obvious from the given text.*
- *The extract concerns (is devoted to, deals with) ...
- *The basic theme is ...
- *The central idea is disclosed through (or finds its particularization in) the following collision (internal or external conflict) ... The central idea is ...
- *From the point of view of presentation the text is
 - a 1st/ 3rd person narrative
 - rather a description than a narration
 - rather a narration than a description
 - a mixture of narration and descriptionwith (a) insertions of direct, interior, or represented speech;
(b) lyrical, critical, philosophical digression, foreshadowing, or flashbacks to the past
- *The plot is simple, complex, or intricate. It centers around ...
- *The text can be subdivided into *number* logical parts. The opening part initiates the reader into ... The subsequent part enlarges upon ... Finally, the concluding part renders ...
- *The setting of the events is realistic, historical, fantastic, exotic, or rural.
- *The span of time the extract covers is (obviously) ...
- *The narrative flow is straight, complex, circular, or frame-like.
- *The climax of the plot development is presented in ...
- *The denouement is shown in ...
- *The sentence structure is (predominantly) (a) simple, (b) composite, and (c) complicated by the following predicative complexes ..., as well as homogeneous vs. heterogeneous enumeration of ... It is aimed at exciting/evoking a feeling, an emotion, an awareness, or a sense of being a witness of a particular logical (complex or confusing) philosophical (moral or social) consideration/observation.
- *The text segmentation is realized by the following graphic means: ...
- *The tone of the piece of literature is formal, semiformal, informal, conversational, casual, sympathetic, cheerful, vigorous, serious, humorous, mock-serious, lyrical, dramatic, excited, agitated, passionate, impassive, detached, matter-of-fact, dry, impartial, melancholy, moralizing, unemotional, pathetic, sarcastic, ironical, sneering, bitter, or reproachful. It becomes obvious due to:

(a) such cases of morphemic foregrounding as repetition of the root, the prefix, the suffix, or the inflexion ...;

(b) the morphological transposition of nouns, pronouns, verbs, adjectives, or adverbs ...;

(c) the following phonetic stylistic phenomenon/-na: ...

*The direct (or indirect) characterization of the person-image, landscape-image, animal-image, object-image—*mention the person or non-person image*—is achieved through a number of stylistic devices.

For example, thanks to the

– associated (unassociated) epithet(s) ...

– dead (original) nominational (cognitive, imaginative) simple (sustained) metaphors ... (and *other SDs*)

we may perceive the optimistic (involved, critical, contemptuous, ironical, or cynical) attitude of the narrator (or the interlocutors) ...

A deliberate exaggeration ... (an unexpected comparison/simile, or a round-about metonymic/metaphoric way of portraying (exposing, revealing, enforcing, rendering, bringing out, or ridiculing) the positive (negative, contradictory, complex, or well-rounded) character of ... produces the effect of ...

To stimulate/stir imagination (to arouse warmth, affection, compassion, delight, admiration, dislike, disgust, aversion, resentment, or antipathy; to increase the credibility of the plot; to stimulate the reader to make his own judgment; or to increase the immediacy and freshness of the impression), the author makes use of *name the stylistic phenomenon (phenomena)* ...

*It brings to the end of my stylistic analysis of the fiction excerpt.

Chapter 5. Sample Analyses

5.1. Text to Analyze

He examined them with the care with which a warrior examines his arms before he goes forth to battle for his lady-love and life. The burrs were the ripe August product, as hard as filberts, and bristling with spines as tough and sharp as needles. Johnny whistled softly a little tune, and went out to find Billy Keogh.

Later in the night, when Coralio was steeped in slumber, he and Billy went forth into the deserted streets with their coats bulging like balloons. All up and down the Calle Grande they went, sowing the sharp burrs carefully in the sand, along the narrow sidewalks in every foot of grass between the silent houses. [...] And then, nearly at the dawn, they laid themselves down to rest calmly, as great generals do after planning a victory according to the revised tactics, and slept, knowing that they had sowed with the accuracy of Satan sowing tares and the perseverance of Paul planting. (from O. Henry' short story *Ships*)

5.2. Sample Grammatical Analysis

The literary text under consideration consists of three simple and three complex sentences.

(1) '*He examined them with the care with which a warrior examines his arms before he goes forth to battle for his lady-love and life*' is a complex declarative affirmative sentence with consecutive subordination. The first subordinate clause is attributive relative, restrictive, specifying. The second subordinate clause is adverbial of time. The subordinate clauses are both connected syndetically: by means of the relative pronoun *which* in the function of a qualitative adverbial modifier of manner and the subordinating conjunction of time *before*, respectively.

'*He examined them with the care*' is the main clause.

- *He* is a simple notional definite-personal subject expressed by a personal pronoun of the 3rd person singular, masculine gender, nominative case;
- *examined* is a simple verbal predicate expressed by a derived regular transitive notional verb of action in the past tense, non-perfect correlation, non-continuous aspect, active voice, indicative mood;
- *them* is a simple notional direct object expressed by a personal pronoun of the 3rd person plural, objective case;
- *with the care* is a simple extensional, primary, undetached qualitative adverbial modifier of manner expressed by a simple common, abstract, uncountable, case-indeclinable noun, with a preposition (here of manner) and the definite article in a specifying function.

'*with which a warrior examines his arms*' is a clausal, postmodifying, undetached attribute that is expressed by a subordinate attributive, specifying relative

clause introduced by the relative pronoun **which** in the function, according to the antecedent **care** (i.e., *examined with care = examined with which*), of an adverbial modifier of manner introduced by the preposition **with**.

- **a warrior** is a simple notional definite-personal subject expressed by a derived common concrete class countable noun in a singular-number common-case form introduced by the indefinite article in a classifying function;
- **examines** is a simple verbal predicate expressed by a derived regular transitive notional verb of action in the present tense, non-perfect correlation, non-continuous aspect, active voice, indicative mood, 3rd person-singular agreement with the subject;
- **arms** is a simple notional direct object expressed by a simple common concrete invariable-plural noun in the common case;
- **his** is a simple premodifying undetached attribute expressed by a possessive pronoun of the 3rd person singular, masculine gender, in the conjoint form;
- **with which** is a simple extensional undetached qualitative adverbial modifier of manner expressed by a relative pronoun with a preposition (here of manner).

'he goes forth to battle for his lady-love and life' is a clausal extensional primary undetached circumstantial adverbial modifier of time that is expressed by a subordinate adverbial clause of time introduced by the subordinating conjunction **before**.

- **he** is a simple notional definite-personal subject expressed by a personal pronoun of the 3rd person singular, masculine gender, nominative case;
- **goes forth** is a simple verbal phrasal predicate expressed by a simple irregular intransitive notional verb of motion in the present tense, non-perfect correlation, non-continuous aspect, active voice, indicative mood, 3rd person-singular agreement with the subject, used with a circumstantial adverb of direction;
- **to battle** is a simple primary complementing undetached circumstantial adverbial modifier of purpose expressed by an infinitive (in the active voice, non-perfect correlation, non-continuous aspect) of a derived regular intransitive notional verb of action;
- **for lady-love and life** is a phrasal notional indirect non-recipient object expressed by a common concrete countable class compound noun and a common abstract countable simple noun in the common case and singular number, used with a preposition (here of purpose).
- **his** is a simple premodifying undetached attribute expressed by a possessive pronoun of the 3rd person singular, masculine gender, in the conjoint form.

(2) **'The burrs were the ripe August product, as hard as filberts, and bristling with spines as tough and sharp as needles'** is a simple complete extended direct-word-order declarative affirmative non-exclamatory sentence, with attributes joined by the copulative coordinating conjunction **and**.

- *the burrs* is a simple notional definite-personal subject expressed by a simple common concrete class countable noun in the plural form, common case, introduced by the definite article in a specifying function;
- *were the product* is a compound nominal-proper predicate expressed by a link-verb of being in the past tense, non-perfect correlation, non-continuous aspect, active voice, indicative mood, plural-number agreement with the subject, as well as a simple predicative represented by a derived common concrete class countable noun in a singular-number and common-case form introduced by the definite article in a specifying function;
- *ripe* is a simple premodifying undetached attribute expressed by a qualitative descriptive adjective in a positive degree of comparison;
- *August* is a simple premodifying undetached attribute expressed by a proper noun converted into a relative degree-indeclinable adjective;
- *hard as filberts* is a phrasal (possibly treated as elliptical clausal) postmodifying detached attribute expressed by the qualitative descriptive adjective *hard* (in a positive degree) and a common concrete countable noun that serves as a simple primary complementing undetached qualitative adverbial modifier of comparison (introduced by the subordinating conjunction of comparison *as*) within the phrase;
- *bristling with spines* is a phrasal postmodifying detached attribute expressed by participle I (in the active voice and non-perfect correlation) of the notional intransitive regular verb of action *bristle* and a simple common concrete countable noun in a plural-number and common-case form with a preposition of manner (within the phrase, the noun performs the function of a simple notional indirect non-recipient object);
- *tough and sharp* is a phrasal postmodifying undetached attribute expressed by two qualitative descriptive adjectives—*tough* and *sharp*—in a positive degree of comparison;
- *needles* is a simple common concrete countable noun that serves as a simple primary complementing undetached qualitative adverbial modifier of comparison introduced by the subordinating conjunction of comparison *as*.

(3) ‘*Johnny whistled softly a little tune, and went out to find Billy Keogh*’ is a semi-compound complete extended direct-word-order declarative affirmative non-exclamatory sentence, with predicates (*whistled* and *went out*) joined by the copulative coordinating conjunction *and*.

- *Johnny* is a simple notional definite-personal subject expressed by a derived personal proper name in the common case and perceived as invariable singular;
- *whistled* is a simple verbal predicate expressed by a simple regular transitive notional verb of action in the past tense, non-perfect correlation, non-continuous aspect, active voice, and indicative mood;
- *a tune* is a simple notional direct object expressed by a simple common abstract countable noun in a singular-number and common-case form introduced by the indefinite article in a classifying function;

- **little** is a simple premodifying undetached attribute expressed by a qualitative descriptive adjective in a positive degree of comparison;
- **softly** is a simple extensional primary undetached qualitative adverbial modifier of manner expressed by a derivative qualifying adverb denoting quality;
- **went out** is a simple verbal phrasal predicate expressed by a simple notional intransitive irregular verb of motion in the past tense, non-perfect correlation, non-continuous aspect, active voice, and indicative mood, used with a postpositive that can be viewed as a circumstantial adverb of direction;
- **to find** is a simple primary extensional undetached circumstantial adverbial modifier of purpose expressed by an infinitive (in the active voice, non-perfect correlation, non-continuous aspect) of an irregular notional verb of action;
- **Billy Keogh** is a phrasal notional direct object expressed by a personal proper name in the common case and perceived as invariable singular.

(4) ‘**Later in the night, when Coralio was steeped in slumber, he and Billy went forth into the deserted streets with their coats bulging like balloons**’ is a complex declarative affirmative non-exclamatory sentence complicated by homogeneous subjects joined syndetically by the copulative coordinating conjunctions **and**, as well as a predicative complex—a prepositional absolute participial (P. I) construction. The complications, actually, specify the sentence as semi-compound–complex–semi-complex.

‘**Later in the night, he and Billy went forth into the deserted streets with their coats bulging like balloons**’ is the main clause, which is semi-compound (because of the homogeneous subjects) and semi-complex (because of the predicative construction), complete, extended, with the direct word order, declarative affirmative, and non-exclamatory.

- **he and Billy** is a phrasal notional definite-personal subject expressed by a personal pronoun of the 3rd person singular, masculine gender, nominative case and a derived personal proper common-case name joined by means of the coordinating copulative conjunction **and**;
- **went forth** is a simple verbal phrasal predicate expressed by a simple irregular intransitive notional verb of motion in the past tense, non-perfect correlation, non-continuous aspect, active voice, and indicative mood, as well as a circumstantial adverb of direction;
- **later in the night** is a phrasal extensional secondary detached circumstantial adverbial modifier of time expressed by a circumstantial adverb of time in a comparative degree and a simple common abstract countable noun in a singular-number and common-case form introduced by a preposition in a temporal meaning and the definite article in a specifying function;
- **into the streets** is a simple primary complementing undetached circumstantial adverbial modifier of place/direction expressed by a simple common concrete countable noun in a plural-number and common-case form introduced by a directional preposition and the definite article in a specifying function;

- *deserted* is a simple premodifying undetached attribute expressed by participle II of a notional regular transitive verb of action;
 - *with their coats bulging* is a complex extensional secondary undetached circumstantial adverbial modifier of attending circumstances expressed by a prepositional absolute participial (P. I) construction that consists of a simple common concrete class countable plural-number and common-case noun, participle I (active voice, non-perfect correlation) of a simple notional intransitive verb of action, a possessive pronoun of the 3rd plural in the conjoint form, and a preposition of manner/involvement;
 - *balloons* is a simple extensional primary undetached qualitative adverbial modifier of comparison expressed by a derivative common concrete countable plural-number-and-common-case form of the noun used with the subordinating conjunction of comparison *like*.
- ‘*Coralio was steeped in slumber*’ is a clausal extensional secondary detached adverbial modifier that is expressed by a subordinate adverbial clause of time introduced by the subordinating conjunction of time *when*.
- *Coralio* is a simple notional definite-personal subject expressed by a proper geographic name;
 - *was steeped in slumber* is a compound nominal-proper predicate expressed by a link-verb of being in the past tense, non-perfect correlation, non-continuous aspect, active voice, indicative mood, singular-number agreement with the subject, as well as a phrasal predicative represented by a participle-II form and a common abstract noun in the singular number and common case, used with a preposition (here, possibly, of involvement).
- (5) ‘*All up and down the Calle Grande they went, sowing the sharp burrs carefully in the sand, along the narrow sidewalks in every foot of grass between the silent houses*’ is a simple complete extended direct-word-order declarative affirmative non-exclamatory sentence.
- *they* is a simple notional definite-personal subject expressed by a personal pronoun of the 3rd person plural, in the nominative case;
 - *went* is a simple verbal predicate expressed by a simple intransitive irregular notional verb of motion in the past tense, non-perfect correlation, non-continuous aspect, active voice, and indicative mood;
 - *all up and down the Calle Grande* is a phrasal extensional primary undetached circumstantial adverbial modifier of place expressed by the intensifying particle *all*, the circumstantial adverbs of direction *up* and *down*, and a phrasal proper singular-number name in the common case, introduced by the definite article in a specifying function;
 - *sowing* is the main component of a phrasal participial extensional secondary detached adverbial modifier of attending circumstances (*sowing the sharp burrs carefully in the sand*), expressed by participle I of a simple irregular transitive verb of action in the active voice and non-perfect correlation;

- ***the burrs*** is a simple notional direct object expressed by a simple common concrete class countable noun in a plural-number and common-case form introduced by the definite article in a specifying function;
- ***sharp*** is a simple premodifying undetached attribute expressed by a simple qualitative descriptive adjective in a positive degree;
- ***in the sand*** is a simple extensional primary undetached circumstantial adverbial modifier of place expressed by a preposition (here of place/direction) and a simple common material invariable-singular common-case noun specified by the definite article;
- ***carefully*** is a simple extensional secondary undetached qualitative adverbial modifier of manner expressed by a derived qualifying adverb of quality in a positive degree;
- ***along the sidewalks*** is a simple extensional secondary detached circumstantial adverbial modifier of place expressed by a preposition of place and a compound common concrete class countable noun in a plural-number and common-case form introduced by the definite article in a specifying function;
- ***narrow*** is a simple premodifying undetached attribute expressed by a qualitative descriptive adjective in a positive degree;
- ***in every foot*** is a phrasal extensional secondary undetached circumstantial adverbial modifier of place expressed by a universal pronoun and a simple common abstract countable noun in a singular-number and common-case form with a preposition of place;
- ***of grass*** is a simple notional indirect non-recipient object expressed by a simple common material uncountable noun introduced by a genitive preposition;
- ***between the houses*** is a simple extensional primary undetached circumstantial adverbial modifier of place expressed by a preposition of place and a simple common concrete class countable plural-form and common-case noun introduced by the definite article in a specifying function;
- ***silent*** is a simple premodifying undetached attribute expressed by a qualitative descriptive adjective in a positive degree of comparison.

(6) ‘***And then, nearly at the dawn, they laid themselves down to rest calmly, as great generals do after planning a victory according to the revised tactics, and slept, knowing that they had sowed with the accuracy of Satan sowing tares and the perseverance of Paul planting***’ is a complex sentence with parallel subordination (two syndetically joined clauses: a clause of comparison and an object clause), with two predicates (***laid themselves down*** and ***slept***) joined by the copulative coordinating conjunction ***and***, as well as complicated by two predicative complexes (***Satan sowing*** and ***Paul planting***). The sentence is declarative, affirmative, and non-exclamatory.

‘*And then, nearly at the dawn, they laid themselves down to rest calmly and slept, knowing*’ is the main clause, which is semi-compound (because of the homogeneous subjects), complete, extended, with the direct word order, declarative affirmative, and non-exclamatory.

- *they* is a simple notional definite-personal subject expressed by a personal pronoun of the 3rd person plural, nominative case;
- *laid themselves down* is a simple verbal phrasal predicate expressed by a simple notional transitive irregular verb of action in the past tense, non-perfect correlation, non-continuous aspect, active voice, and indicative mood, as well as a reflexive pronoun of the 3rd person plural (formally recognized as a direct object within the phrase), and a simple circumstantial adverb of direction;
- *then* is a simple extensional secondary detached circumstantial adverbial modifier of time expressed by a simple circumstantial adverb of time;
- *nearly at the dawn* is a phrasal extensional secondary detached circumstantial adverbial modifier of time expressed by a derived qualifying adverb of measure, a temporal preposition, and a common abstract countable noun in the singular number and common case, introduced by the indefinite article in a specifying function;
- *to rest* is a simple primary extensional undetached circumstantial adverbial modifier of purpose expressed by an infinitive (active voice, non-perfect correlation, non-continuous aspect) of a regular intransitive notional verb of process;
- *calmly* is a simple extensional primary undetached qualitative adverbial modifier of manner expressed by a derived qualifying adverb denoting quality;
- *slept* is a simple verbal predicate expressed by a simple irregular intransitive notional verb of process in the past tense, non-perfect correlation, non-continuous aspect, active voice, and indicative mood;
- *knowing* is a simple extensional secondary detached circumstantial adverbial modifier of attending circumstances expressed by participle I in the active voice and non-perfect correlation.

‘*they had sowed with the accuracy of Satan sowing tares and the perseverance of Paul planting*’ is a clausal notional direct object expressed by a semi-complex subordinate object clause introduced by the subordinating conjunction *that*. The clause contains homogeneous adverbial modifiers of manner (*with the accuracy* and *the perseverance*) and half-gerundial constructions (*Satan sowing* and *Paul planting*) joined by the copulative coordinating conjunction *and*.

- *they* is a simple notional definite-personal subject expressed by a personal pronoun of the 3rd person plural, nominative case;
- *had sowed* is a simple verbal predicate expressed by the simple irregular transitive notional verb of action *sow* in the past tense, perfect correlation, non-continuous aspect, active voice, and indicative mood—i.e., the past indefinite form of the auxiliary verb *have* and participle II of the notional verb;

- *with the accuracy* and *the perseverance* are simple extensional primary undetached qualitative adverbial modifiers of manner expressed by a preposition of manner and derivative common abstract uncountable nouns introduced by the definite article in a specifying function;
 - *of Satan sowing* is a complex postmodifying undetached attribute expressed by a half-gerundial construction with a preposition (genitive or of manner); the structure consists of a proper name (typically, invariable singular) in the common case and participle I of the notional verb of action (active voice, non-perfect correlation);
 - *tares* is a simple notional direct object expressed by a simple common class concrete plural-number and common-case noun;
 - *of Paul planting* is a complex postmodifying undetached attribute expressed by a half-gerundial construction with a preposition (genitive or of manner) ; the structure consists of a proper name (typically, invariable singular) in the common case and participle I of the notional verb of action (active voice, non-perfect correlation).
- ‘*great generals do after planning a victory according to the revised tactics*’ is a clausal extensional secondary detached circumstantial adverbial modifier of comparison that is expressed by a simple subordinate adverbial clause of comparison introduced by the subordinating conjunction of comparison *as*.
- *generals* is a simple notional definite-personal subject expressed by a common concrete class countable noun (possibly viewed as derivative: cf. *general*, *generic*) in a plural-number and common-case form;
 - *great* is a simple premodifying undetached attribute expressed by a simple qualitative descriptive adjective in a positive degree of comparison;
 - *do* is a simple verbal predicate expressed by a verb-substitute—the simple irregular transitive notional verb of action *do* in the present tense, non-perfect correlation, non-continuous aspect, active voice, indicative mood, and 3rd person-plural agreement with the subject;
 - *after planning* is a simple extensional primary undetached circumstantial adverbial modifier of time expressed by a gerund (active voice and non-perfect correlation) with a temporal preposition;
 - *a victory* is a simple notional direct object expressed by a derivative common abstract countable noun in a singular-number common-case form, used with the indefinite article in a classifying function;
 - *according to the tactics* is a simple extensional primary (to *planning*) undetached circumstantial adverbial modifier of reason expressed by the phrasal referential preposition *according to* and a derived common abstract, here invariable-plural and common-case noun, used with the definite article in a specifying function;
 - *revised* is a simple premodifying undetached attribute expressed by participle II.

5.3. Sample History of the English Language Analysis

From the point of view of the historical development of the English language and taking into consideration the three periods the history of English it is divided into (OE, ME, and NE) by the English scholar Henry Sweet, there could be distinguished phonetic, morphological and orthographic peculiarities of the Modern English language in analyzing the excerpt.

- **Phonetic peculiarities.** The phonetic phenomena in the English language development can account for the pronunciation of some words in the Modern English:

- (1) in the words *bristling*, *whistle*, *slumber*, *knowing* the phonetic phenomenon called the simplification of the consonant clusters is observed. This phonetic change took place in the NE period and it was a pure phonetic process, i.e., it did not influence the spelling of the words;
- (2) the cluster of the sounds [kz] in the word *examine* illustrates the phonetic process of voicing of the cluster [ks]. The process was observed in the NE period of the English language;
- (3) the process of vocalization of the sound [r] influenced the pronunciation of the words *arm* and *sharp*: being vocalized, the sound [r] makes the preceding vowel long, and that is the only trace of the vocalization process;
- (4) the words *find*, *spines* and *night*, *life*, *ripe* have the diphthong [ai] in the root. Its rise was due to the Great Vowel Shift. According to this phonetic process, the ME long vowel [i:] turned into the diphthong [ai];
- (5) the change of the ME long sound [e:] in the words *streets* and *needles* into the sound [i:] in NE is one of the aspects of the Great Vowel Shift process;
- (6) the NE word *narrow* has an epenthetic sound [o]. The latter appeared in ME between the sonorant [r] and the sound [w] that had no syllabic vowel: ME *narwe*, *narw* > NE *narrow*;
- (7) the past tense form *slept* of the infinitive *sleep* has a short vowel [e] in the root while in the form of the infinitive the long sound [i:] is observed. This change is caused by the fact that in the Middle English period the verb *sleepen* belonged to the class of weak verbs that built their past tense and participle II forms with the help of the suffix *-t-* joined to the stem of the infinitive. That is why the ME past tense form was *slepte*. Under the process of shortening (when a vowel was followed by two consonants it became short), the root vowel of the infinitive [e:] became short while the infinitive root vowel [e:] remained unchanged. In NE the latter underwent the process of the Great Vowel Shift and turned into the long sound [i:];
- (8) the ME short vowel [a] turned in NE into [æ]. This phonetic process was not reflected in spelling: ME *sand* [a] > NE *sand* [æ].

- **Morphological peculiarities.** The peculiarities of the changes in the morphological system of the English language in the three periods of its development explain to some extent the rise of different NE part of speech forms:

- (1) the forms of the pronouns *them* and *they* were borrowed from Scandinavian in the Middle English period. The OE form of these pronouns was *hie*, which stood for the nominative and accusative cases, singular;
- (2) the NE verb *to go* had the form *an* in the Old English period. This verb belonged to the class of the irregular verbs. Its OE past tense form was *eode*, which was replaced in ME by the past tense form of the weak verb *wenden* (‘*крытутися*’, ‘*вертутися*’)—*wente*. The form *eode* went out of usage;
- (3) the class of the possessive pronouns appeared in the Middle English period (*their* in the excerpt). In OE their function was performed by the genitive case form of the corresponding personal pronoun;
- (4) the rise of the reflexive pronouns was observed in ME. Their forms resulted from the combination of the objective case form of the personal pronoun and the particle *self* (< OE *seolf*). The latter had the plural form *selves* that was built by analogy with nouns: *self* + *es* = *selfes* > *selves*. For instance, the reflexive pronoun *themselves* (given in the excerpt).
- (5) the adverbs *nearly*, *softly*, *carefully*, *calmly* were built with the help of the suffix *-ly* that has the OE corresponding variant *-lice*. This suffix was added to adjectives in OE to build the adverbs of manner: OE *-lice* > ME *-liche* > *-lich* > *-li* > *-ly*;
- (6) the structure of the NE infinitive (the particle *to* and the stem of the verb) was the result of the amalgamation of two cases of the infinitive in OE: the dative case that had the particle *to* and the ending *enne* as its markers and the common case with the ending *-an* that was lost in NE;
- (7) the ending *-ed* in the NE past forms of the verbs *stepped* and *sowed* testifies to the fact that these verbs belonged to the class of the OE weak verbs, which built their principle forms with the help of the morpheme *-d/-ed*;

- **Orthographic peculiarities.** The spelling of most NE words became stable in the Middle English period. That is why the changes and peculiarities of the ME orthography accounts for the spelling of a number of words in the Modern English language:

- (1) the Modern English word *coat* has the diphthong [ou] in the root represented in spelling through the combination of letters *oa*. In ME this combination of letters reflected in orthography the long sound [o:] that in NE turned into the diphthong [ou] under the phonetic process of the Great Vowel Shift;
- (2) the NE word *house* has the diphthong [au] in the root. The spelling of this word became fixed in ME. The combination of letters *ou* in ME represented the long

sound [u:] that under the phonetic process of the Great Vowel Shift in NE turned into the diphthong [au];

- (3) the Modern English words *needle* and *street* have the long vowel [i:] in the root. This long vowel appeared in the result of the phonetic process called narrowing that took place in Modern English: ME [e:] > NE [i:]. The ME long vowel [e:] was reflected in spelling with the help of the combination of the letters *ee*, which accounts for the modern spelling of the words analyzed.

4.4. Sample Lexicological Analysis

- **Morphological aspect.** Morphologically viewing the text, we should comment on the principal ways of word formation and exemplify the most productive ones—affixation, compounding and non-affixal ways of word building:

- (1) first, let's observe some types of the morphemes.

From the **semantic** point of view, we may distinguish between:

- (a) **root** morphemes: e.g., *exam-*, *care*, *arm*, *go*, *prod-*, *hard*, *sharp*, *whistl-*, *soft*, *little*, etc.,
- (b) **affixational** (word-building) morphemes (prefixes and suffixes): e.g., *de-*, *-ly*, *-er*, *-ful*, etc., and
- (c) **inflexional** (form-building) morphemes (endings) : e.g., *-s*, *-ed*, *-ing*, etc.

N.B. If only two types of morphemes are distinguished—root and affixational morphemes, then affixes should be viewed as subdivided into word-building (prefixes and suffixes) and form-building ones (inflexions/endings).

Structurally, we can single out:

- (a) **free** morphemes: e.g., *house*, *plan*, *know*, *battle*, *love*, *life*, etc.,
- (b) **bound** morphemes: e.g., *-er*, *-ly*, *-ed*, *-ing*, *-ance*, etc., and
- (c) **semibound** morphemes: e.g., *up*, *down*, *self*, *like*, *out*.

Allomorphs can be seen in such examples:

<i>arms</i>	<i>houses</i>	<i>tactics</i>
[z]	[iz]	[s]

- (2) morphemes can be:

- (a) **polysemantic** (those that express different meanings):

e.g., **-er** – the doer of the action (*performer*),
– the occupation (a *writer*),
– a container (a *boiler*),
– a device (a *cooker*), etc;

- (b) **homonymous**:

e.g., **-er** (comp. degree of an adj.) (*later*),
-er (doer of an action) (*worker*),

and they may also have

- (c) **synonyms**: e.g., *composer*, *journalist* (both denote professions);

- (3) distinguishing between the homonymy of derivational and inflectional (functional) affixes, we can complete sets of various forms of a word, i.e., consider inflectional patterns:
- (a) the **functional paradigm** of the word *love* will be
love—loved—loves—loving;
on the other hand, its
- (b) **derivational paradigm** is
love—lover—lovely—loveliness—lovable, etc.;
- (4) according to the **structural types**, we can subdivide the words from the text into:
- (a) **simple words**: e.g., *ripe, hard, tough, sharp, night*, etc.,
 (b) **derived words**: e.g., *softly, calmly, later, carefully*, etc., and
 (c) **compound words**: e.g., *lady-love* (just one).
- (5) the most highly-productive ways of word formation are:
- (a) **affixation**: e.g., *softly, calmly, carefully* (adverb-forming suffixes),
 (b) **compounding**: e.g., *lady-love* (juxtapositional, consisting of simple stems, endocentric, not-idiomatic), and
 (c) **conversion**: e.g., *care, love, whistle, coat, like, rest, calm, plant*.

There are no cases of **shortening, abbreviation, blending** or **sound imitation** in this very extract.

However, making the plural form of the word *foot* (which is in the text) we will observe the case of **gradation** (sound interchange): e.g., *foot—feet*.

- **Semantic aspect.** From the point of view of the lexical meaning of the words, there are three main types of them represented in this extract:

- (1) the words that express their direct (**denotational**) meaning: e.g., *examined, with the care, to go, battle, life, burrs, sharp, needles, little, tune*.

BUT in some cases the supplementary expressive meaning is presented by **emotive charge** (e.g., *Johnny, Billy, the silent houses, deserted street, sharp burrs*, etc.), revealing their **connotational** components,

- (2) **syntactically conditioned** meaning manifests itself in such collocations:

e.g., *went forth into, went up and down, went along, went out*, etc.,

- (3) **phraseologically bound** meaning:

e.g., *August product (the burrs), foot of grass, sharp burrs*, etc.—transference of names resulting into tropes (metonymy, metaphor, simile, and some others),

- (4) taking up similarity of meaning and contrasts of phonetic shape of the words, we can observe different types of **synonyms**. For example:

(a) **ideographic synonyms**: e.g., *examine* (synonymic dominant), *scrutinize, give a test to, investigate*,

(b) **stylistic synonyms**: e.g., *noise* (synonymic dominant, neutral), *burr, stir* (fig.), *buzzing, fuss, hullabaloo* (colloq.), and

(c) **absolute synonyms**, those that are interchangeable in all contexts, are very rare:

e.g., *fatherland—motherland—homeland*, but even
free from error—correct—accurate (not absolute)—*hitting the target*;

(5) on the other hand, words belonging to the same part of speech, the same semantic field, identical in style but denoting contrary notions, are **antonyms**, and we can distinguish between:

(a) **root antonyms**: e.g., *life—death, love—hate, soft—firm, up-down*, etc.;

(b) **affixal antonyms**: e.g., *careful—careless, kind—unkind, legal—illegal*, etc.

(6) polysemic words usually have antonyms for each of their lexico-semantic variants:

e.g., *a dull knife—a sharp knife, a dull boy—a bright boy, a dull novel—a thrilling novel*, etc.

(7) another set of words (identical in form but different in their meaning and distribution) is the group of **homonyms**:

e.g., *night—knight* (homophones—identical in sound but different in spelling).

There can be lexical, grammatical homonyms or homofoms in some extracts.

- **Phraseological aspect.** Stable word-groups characterized by a completely or partially transferred meaning can be easily recognized in the extract:

(1) based on the **semantic principle**, phraseological units may fall into different classes:

(a) **completely non-motivated**:

e.g., *August product* (burrs), *Coralio* (the population of that town)—**fusions**,

(b) **metaphorically motivated idioms**:

e.g., *sowing the sharp burrs, as tough and sharp as needles, coats bulging like balloons*—**unities**, and

(c) **standardized phrases**:

e.g., *went out, went forth into, went along*—**phraseological collocations**;

(2) in other extracts we can also find out proverbs, sayings, or quotations—those are phraseological expressions, e.g., *the one with the verb sow—to sow the wind and to reap the whirlwind*.

5.5. Sample Stylistic Analysis

The extract under consideration comes from the short story *Ships* by the famous American writer O. Henry (William Sydney Porter). The author is known for his talent of disclosing the real subject-matter and the ideas of his works through frank humor on both the common life of people and the vanity of societal forces.

The episode concerns a witty scheme of two enterprisers who venture to attract buyers of their shoes by means of spreading burrs all around town. The basic theme is implementation of a business-oriented project. The central idea finds its particularization in a collision between the entrepreneurs' quite natural wish just to distribute the available supply of their product, here shoes, and the harmful enterprise

of forcing potential buyers to display their demand for the supply. The idea can be worded (here in both direct and figurative meanings) as follows: someone's gain can cause others pain (if not just: No pain, no gain).

From the point of view of presentation, the text is a 3rd person narrative by the author who resorts to both narration and description of the endeavor. The plot is simple. It centers on portraying the stages of the protagonists' activities as well as the essence of the undertaken measures. The text can be logically subdivided into three parts. The opening part initiates the reader into the preparation of the project of sowing sharp burrs. The subsequent part enlarges upon the measures taken. Finally, the concluding part renders the author's ironical depicting of the protagonists' resting after the bold and decisive enterprise.

The setting is hypothetically realistic, with place references (*Coralio, Calle Grande*) and figurative foregrounding of the described actions. The span of time the extract covers is, obviously, a single night. The narrative flow is straight. The climax of the plot development is presented in the thorough implementation of the project: *All up and down the Calle Grande they went, sowing the sharp burrs carefully in the sand, along the narrow sidewalks in every foot of grass between the silent houses*. The denouement is shown in the rest taken by the protagonists on completing their work.

The sentence structure is predominantly complex, containing three simple and three complex sentences that are complicated by homogeneous subjects (*he* and *Billy*) linked copulatively, likewise coordinated predicates (*whistled* and *went out*), and three predicative complexes: one of attending circumstances (*with their coats bulging*) and two others used as attributes (*of Satan sowing* and *of Paul planting*). The complexity of the sentences is aimed at exciting the reader's sense of being a witness to a particular dramatic event that was similar to significant military and biblical activities: *He examined them with the care with which a warrior examines his arms before he goes forth to battle for his lady-love and life, he and Billy went forth into the deserted streets with their coats bulging like balloons*. [...] And then, nearly at the dawn, they laid themselves down to rest calmly, as great generals do after planning a victory according to the revised tactics, and slept, knowing that they had sowed with the accuracy of Satan sowing tares and the perseverance of Paul planting.

The text segmentation is realized through the graphic paragraphing of the scene into the preparatory and functional stages of the endeavor.

The tone of the piece of literature is sarcastically matter-of-fact and dramatic. The protagonists are presented in a mock-serious key—their names diminished (*Johnny, Billy*), their activities compared to serious military and biblical tactics. The direct characterization of the enterprise-image is achieved by means of stylistic devices such as: (1) periphrasis (*August product* for the burrs), (2) synecdoche (*Coralio (was steeped in slumber)*—the population of this town), (3) hyperbole (*every foot of grass*, plus the exaggerated comparison and simile with the dramatic military and biblical activities), (4) simple associated epithets (*deserted streets, silent houses, great generals*), (5) simple cognitive metaphors (*Coralio was steeped in*

slumber, bristling with spines, sowing the sharp burrs), (6) comparison (*examined them with the care with which a warrior examines his arms before he goes forth to battle for his lady-love and life and as great generals do after planning a victory according to the revised tactics*), (7) similes (*as hard as filberts, as tough and sharp as needles, coats bulging like balloons, and with the accuracy of Satan sowing tares and the perseverance of Paul planting*), and (8) allusions (*Satan sowing tares and Paul planting*). A deliberate exaggeration of the dramatic character of the protagonists' activities is realized in contrast to a soothing alliteration within the phrase *lady-love and life*, which seems to be lulling the townspeople to sleep as well as underlines the resultant comfort after the straining activities; the latter are described with the help of relevant thematic expressive means such as military vocabulary: *warrior, arms, battle, generals, victory, and tactics*.

These expressive means and stylistic devices produce a humorous effect of portraying the undertaken business-oriented measures as significant and painstaking.

This brings to the end of the stylistic analysis of the excerpt the message of which consists in a mock-serious depicting of a resourceful venture.

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=
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