

E. Karpenko

SENTENCE
ANALYSIS

Міністерство науки і освіти України
Одеський національний університет імені І.І.Мечникова
Факультет романо-германської філології
Кафедра граматики англійської мови

Sentence Analysis

Методичні вказівки до курсу практичної граматики
для студентів 5 курсу відділення англійської філології

Одеса 2014

Укладач – **Карпенко Олена Юріївна**, доктор філологічних наук, професор, завідувач кафедри граматики англійської мови Одеського національного університету ім.І.І.Мечникова

Рецензенти:

Колегаєва Ірина Михайлівна, доктор філологічних наук, професор, завідувач кафедри лексикології та стилістики англійської мови Одеського національного університету ім.І.І.Мечникова

Корольова Тетяна Михайлівна, доктор філологічних наук, професор, завідувач кафедри перекладу і теоретичної та прикладної лінгвістики Південноукраїнського національного педагогічного університету ім.К.Д.Ушинського

Рекомендовано до друку Вченою радою факультату романо-германської філології Одеського національного університету ім.І.І.Мечникова (протокол № 9 від 15.04.2014).

Sentence Analysis : методичні вказівки до курсу практичної граматики англійської мови для студентів 5 курсу відділення англійської філології / О.Ю.Карпенко // [електронне видання]. – Одеса, 2014. - 45 с.

Метою цих методичних вказівок є допомога студентам 5 курсу відділення англійської філології в опануванні навичками синтаксичного аналізу речення. У розробці представлено загальний план аналізу речення, весь матеріал розподілено на два семестри: аналіз простого речення має вивчатися у першому семестрі, аналіз складного – у другому. До тексту методичних вказівок долучено три авторські тексти різних функціональних стилів для використання під час практичної роботи.

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ВСТУПНІ ЗАУВАЖЕННЯ

Методичні вказівки призначені для розвитку граматичних навичок студентів 5 курсу денного відділення англійської філології факультету романо-германської філології, а також, за потреби, на 6 курсі заочного відділення. Необхідність видання такої розробки пояснюється суттєвими змінами у навчальному плані, через які кількість аудиторних годин викладання практичної граматики на рік на денному відділенні становить: у магістрів – 28 годин, у спеціалістів – 60; на заочному: у магістрів – 20, у спеціалістів - 20. Це значно ускладнює роботу студентів та вимагає більш кондесованого викладу учбового матеріалу. До того, знання та навички, які були отримані студентами під час цього курсу, мають бути продемонстрованими на державному іспиті, що значно підвищує важливість адекватного засвоєння студентами поданого матеріалу.

Методичні вказівки складаються з двох частин, засвоєння змісту яких передбачається протягом відповідного семестру. У першій частині викладено основи аналізу простого речення, у другій частині – складного. У додаткову третю частину включено оригінальні тексти для практичної роботи, причому ці тексти належать до різних функціональних стилів.

PART 1

1

LIST OF THEMES

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PLAN OF ANALYSIS

1. The communicative type of the sentence
 - 1.1. Traditional classification
 - 1.2. Alternative classification
2. The structural type of the sentence – simple, compound, complex or compound-complex
 - 2.1. Draw the graphic scheme
 - 2.2. Define the number and types of clauses (if any)
 - 2.3. Define the types of their connection
 - 2.4. Define the level of their subordination
3. The principal (main) clause – its structural type
 - 3.1. Traditional classification
 - 3.1.1. Two-member or one-member
 - 3.1.2. Complete or incomplete (elliptical)
 - 3.1.3. Extended or unextended
 - 3.2. Alternative classification
 - 3.2.1. Predication-structured or non-predication-structured
 - 3.3. The principal (obligatory) sentence members – the subject and predicate
 - 3.4. The secondary (non-obligatory) sentence members (if any) – objects, attributes, adverbial modifiers
 - 3.5. The independent elements (if any) – interjections, addresses, parenthesis
4. Repeat # 3 according to the number of clauses
5. The syntactic structures
 - 5.1. The structures of predication (primary and secondary)
 - 5.2. The structures of complementation
 - 5.3. The structures of modification
 - 5.4. The structures of coordination

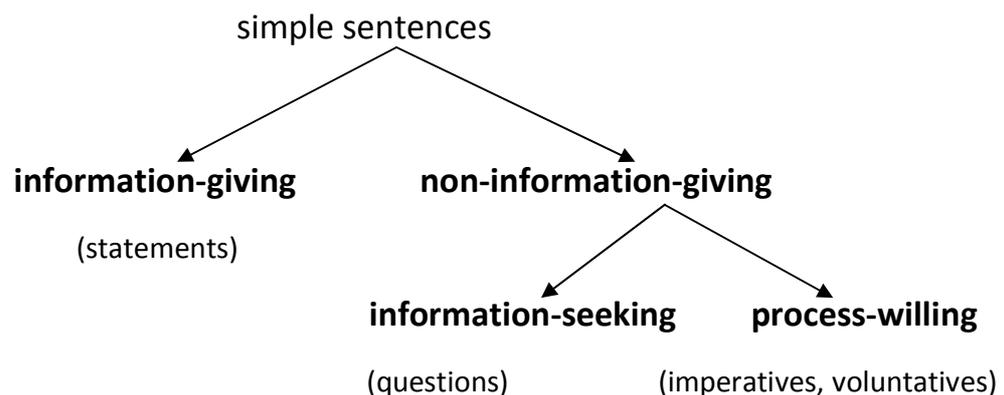
THE COMMUNICATIVE TYPE OF THE SENTENCE

Traditional

According to the purpose of the utterance 4 types of sentences may be distinguished:

1. The **declarative** sentence states the fact and may be **affirmative** or **negative**. *E.g. We like English syntax. We don't like parties.*
2. The **interrogative** sentence asks a question and may be of 4 subtypes:
 - a. A **general** question. *E.g. Do you speak English?*
 - b. A **special** question. *E.g. What language do you speak?*
 - c. An **alternative** question. *E.g. Do you speak English or German?*
 - d. A **disjunctive** question. *E.g. You speak English, don't you?*
3. The **imperative** sentence expresses a command, request or invitation. *E.g. May the force be with you!*
4. The **exclamatory** sentence expresses emotions. *E.g. What a nice day!*

Alternative (by Prof. Korsakov)



Further subdivision embraces **emphatic/non-emphatic**, **emotive/non-emotive**, **positive/negative** subtypes.

Example: We like English syntax.

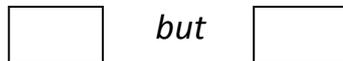
According to the traditional classification the communicative type of this sentence is declarative, affirmative, non-exclamatory. According to the alternative classification it is information-giving, non-emphatic, non-emotive, positive.

STRUCTURAL TYPE OF THE SENTENCE

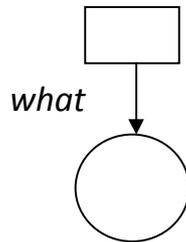
A **simple** sentence mainly comprises of one primary structure of predication.



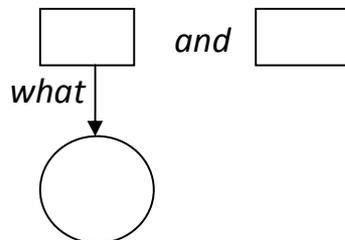
A **compound** sentence consists of two or more clauses coordinated with each other, a **clause** being a part of a sentence with its own subject and predicate. *E.g. He was a nice guy, Sam, but you can trust me...*



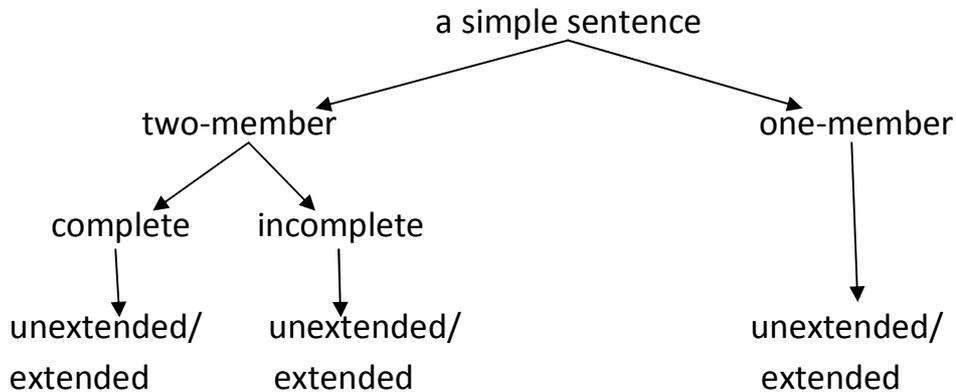
A **complex** sentence consists of a principal clause and one or more subordinate clauses. *E.g. I don't know what you mean.*



A **compound-complex** sentence consists of two or more coordinate clauses which have one or more subordinate clauses. *E.g. I don't know what you mean, and you wouldn't explain.*



STRUCTURE OF A SIMPLE SENTENCE OR A CLAUSE



A **two-member** sentence has 2 members – a subject and a predicate. *E.g. I was drinking.*

A two-member sentence may be **complete or incomplete** (elliptical), that is a subject or a predicate or both are missing. *E.g. What were you doing? – Drinking (= I was drinking).*

A **one-member sentence** has 1 member (neither the subject nor the predicate). It is complete. *E.g. Whiskey!*

An **unextended** sentence consists only of the principal parts. *E.g. I was drinking.*

An **extended** sentence consists of the principal and secondary parts. *E.g. I was drinking whiskey.*

Example: I was drinking whiskey.

This simple sentence is two-member, complete, extended.

PRINCIPAL PARTS OF THE SENTENCE

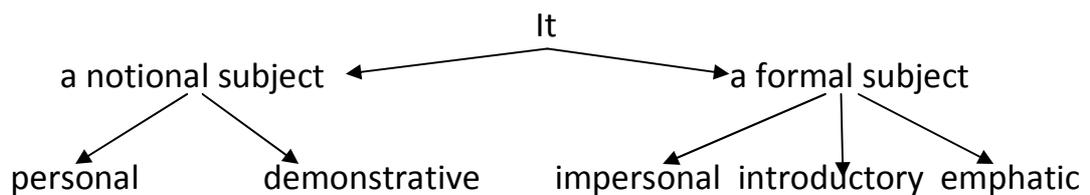
SUBJECT

The **subject** is a principal part of a two-member sentence which is grammatically independent of the other parts of the sentence. It denotes a living being, thing or idea.

Ways of expressing:

1. A noun. *E.g. **Jim** is a student.*
2. A pronoun. *E.g. **He** is a student.*
3. A substantivized adjective or participle. *E.g. **The clever** are students.*
4. A numeral. *E.g. **The first** is a student, and **the second** – a teacher.*
5. An infinitive, an infinitive phrase, an infinitive construction. *E.g. **To study** is important. **To study Mathematics** is important. **For us to study** is important.*
6. A gerund, a gerundial phrase, a gerundial construction. *E.g. **Learning** isn't easy. **Learning English** isn't easy. **Our learning English** isn't easy.*
7. A syntactically indivisible group. *E.g. **The tread and needle** is lost.*
8. A quotation. *E.g. **"On"** is a preposition.*
9. A quotation group. *E.g. **What's-his-name** must do it.*

IT AS THE SUBJECT



A **notional** subject represents a living being or a thing.

The **personal it** stands for a definite thing. *E.g. **The door** opened. **It** was opened by a girl.*

The **demonstrative it** points out something. *E.g. **It** is John.*

A **formal** subject performs a purely grammatical function.

The **impersonal it** denotes natural phenomena, time, distance. *E.g. **It** rains. **It** is 5 o'clock. **It** is 5 miles to the University.*

The **introductory it** introduces the real subject. *E.g. It is nice to be here.*
The **emphatic it** is used in emphatic constructions. *E.g. It was he who did the work.*

Example:

Jim is a student.

The subject of this sentence is "Jim". It is expressed by a proper noun in the common case.

My **friend** is a student.

The subject of this sentence is "friend". It is expressed by a countable common class noun in the common case, singular.

NB: Revise the categories of the noun (proper/common: class, collective, mass, abstract, countable/uncountable, singular/plural, common case/possessive case).

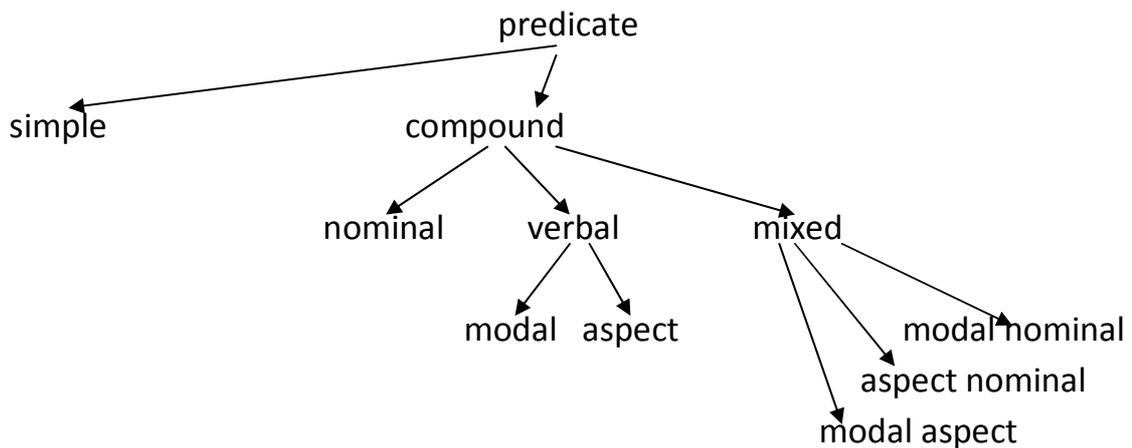
He is a student.

The subject of this sentence is "he". It is expressed by a personal pronoun in the third person, singular, nominative case.

NB: Revise the classification and categories of the pronoun (personal, possessive, reflexive, reciprocal, demonstrative, interrogative, relative, conjunctive, defining, indefinite, negative; 1st/2nd/3rd person; singular/plural; nominative/objective case).

PREDICATE

The **predicate** is a principal part of a two-member sentence which is grammatically dependent on the subject. It expresses an action, state, or quality.



The **simple** predicate is expressed by a finite verb. *E.g. I **have been thinking** about you.*

The simple **phraseological** predicate is expressed by a phraseological unit. *E.g. He **had a walk** in the forest.*

The **compound** predicate consists of 2 parts: a finite verb and some other part of speech.

The **compound nominal** predicate consists of a link verb and a predicative and denotes the state or quality of the subject. *E.g. I **am a student**. Dreams **come true**.*

- The **predicative** can be expressed by:
 - A noun. *E.g. I am **a student**.*
 - A pronoun. *E.g. It's **me**. You are **nobody**.*
 - An adjective. *E.g. I feel **good**.*
 - A stative. *E.g. I am **afraid**.*
 - A numeral. *E.g. I am **45**.*
 - A participle (usually II). *E.g. I am **surprised**.*

- An infinitive, an infinitive phrase, an infinitive construction. *E.g. The best thing is **to go away / to go away as soon as possible / for you to go away.***
- A gerund, a gerundial phrase, a gerundial construction. *E.g. The topic of their conversation was **swimming / swimming in the lake / their swimming in the lake.***
- A prepositional phrase. *E.g. The things were **outside her experience.***
- The **objective predicative** expresses the state or quality of the object and is represented by a noun, an adjective, a stative or a prepositional phrase. *E.g. We left him **alone**; We painted the door **green**; We appointed him **secretary.***

The **compound verbal modal** predicate shows whether the action is possible, obligatory, necessary, etc. *E.g. You **must do** it.* The structure:

- A modal verb + an infinitive. *E.g. We **can do** it!*
- A verb with a modal meaning (hope, expect, try, wish, want, etc.) + an infinitive or gerund. *E.g. I **am trying to explain** this rule.*
- A modal expression (be able, be obliged, be bound, be willing, be anxious, be going, etc.) + an infinitive or gerund. *E.g. You **are able of memorizing** it.*
- The subjective infinitive construction. *E.g. The weather **is reported to be nice.** The lesson **is believed to be useful.***

The **compound verbal aspect** predicate expresses the beginning, repetition, duration or end of the action. It consists of an aspect verb (begin, stop, go on, finish, would, used to, etc.) and an infinitive or gerund. *E.g. We **keep talking** about this rule. He **used to write** poetry.*

The **compound modal nominal** predicate. *E.g. He **tried to be** a good student.*

The **compound aspect nominal** predicate. *E.g. He **stopped being** a good student.*

The **compound modal aspect** predicate. *E.g. He **must stop to be** a good student.*

Example:

*I **have been thinking** about you.*

A simple predicate is “have been thinking”. It is expressed by a finite verb form in the present perfect continuous tense, active voice, indicative mood.

*You **must do** it.*

A compound verbal modal predicate is “must do”. It is expressed by a modal verb and a bare indefinite active infinitive.

SECONDARY PARTS OF THE SENTENCE

OBJECT

The **object** is a secondary member of the sentence which completes or restricts the meaning of a verb (sometimes of an adjective, stative or noun).

Ways of expressing:

1. A noun. *E.g. We should give him a **present**.*
2. A pronoun. *E.g. We should give **him** a present.*
3. A substantivized adjective or participle. *E.g. We should give a present to the **poor**.*
4. An infinitive, an infinitive phrase, an infinitive construction. *E.g. The teacher told the students **to stop/to stop talking**. The teacher waited **for the students to stop talking**.*
5. A gerund, a gerundial phrase, a gerundial construction. *E.g. I like **flying/flying by myself/them flying to London**.*
6. A syntactically indivisible group. *E.g. I lost **the tread and needle**.*
7. A quotation. *E.g. He called "**hello**" several times.*
8. A prepositional phrase with a noun or gerund. *E.g. Do you object to my **plan/my going away to Milan**?*

Types of objects:

The **direct** object denotes a person or thing directly affected by the action of the verb. No preposition is used. With transitive verbs. *E.g. I moved my **head**.*

The **indirect** object may be of 2 subtypes:

1. Denotes the addressee of the action. With transitive verbs. No preposition (only *to* and *for*). *E.g. She gave **him** a book. She gave a book to her **friend**.*
2. The prepositional object. Mostly with intransitive verbs. With prepositions. *E.g. I am uneasy **about it**. He played **with his grandfather**.*

Both direct and indirect objects may be simple and complex. The **complex** object consists of 2 components in predicate relations (1 – a noun, pronoun, 2 – an infinitive, participle, gerund, sometimes a noun, adjective, stative or a prepositional phrase). It may be non-prepositional or prepositional. *E.g. I saw **him cross** the street. I saw my **friend crossing** the street. She thinks **herself** very **clever***

All the predicative constructions (a participial construction, a gerundial construction, an Objective-with-the-Infinitive construction, for-to-Infinitive construction) may form a complex object. *E.g. I saw **him cross** the street. I saw **him crossing** the street. I saw **his crossing** the street. I waited **for him to cross** the street.*

NB: Difference between the complex object and the group object + the objective predicative - the complex object can be extended to a subordinate clause. *E.g. I saw **him cross** the street = I saw **that he crossed the street**. I left **him alone** = -.*

The **cognate** object is expressed by a noun with the same root as the verb. With intransitive verbs. No prepositions. *E.g. to live a happy **life**, to smile a happy **smile**, to laugh a happy **laugh**.*

*Example: She gave **him** a **book**.*

There are 2 objects in this sentence:

“him” is an indirect object, expressed by a personal pronoun in the 3rd person, singular, objective case; “a book” is a direct object, expressed by a common countable class noun in singular, common case. It is defined by an indefinite article.

ATTRIBUTE

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

Way of expressing:

1. An adjective. *E.g. This **big** girl is very lazy.*
2. A pronoun. *E.g. **This** big girl is very lazy.*
3. A numeral. *E.g. The **second** student is lazy. **Five** students are hard-working.*
4. A noun. *E.g. a **stone** wall, the **student's** task.*
5. A participle. *E.g. a **surprising** book, a **surprised** student.*
6. An adverb. *E.g. The room **above** is large.*
7. A prepositional phrase. *E.g. A man **of his abilities** is bound to succeed.*
8. A prepositional gerundial phrase. *E.g. She hated the idea **of borrowing**.*
9. An infinitive, an infinitive phrase or construction. *E.g. This is an English article **to translate/ to translate into Russian/for you to translate**.*
10. Quotation groups. *E.g. She had that **don't-you-touch-me** look.*

NB: Revise classification and morphological characteristics of adjectives (relative/qualitative, degrees of comparison: comparative, superlative).

The apposition is a special type of the attribute which is expressed by a noun, often with accompanying words.

The close apposition consists of a proper name and a common name which explains it. *E.g. **Professor Brown**, **Mount Doom**, the **city of** London.*

The loose or detached apposition follows the modified word and is separated by commas. *E.g. Prof. Brown, **our teacher**, knows something.*

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

"big" is an attribute, expressed by a qualitative adjective.

ADVERBIAL MODIFIER

The adverbial modifier is a secondary part of the sentence which modifies a verb, an adjective or an adverb.

Types of AM:

1. The AM of time. *E.g. **Tomorrow while dancing** we shall try it.*
2. The AM of frequency. *E.g. **Oops, I did it again.***
3. The AM of place and direction. *E.g. **My friend has just arrived from London.***
4. The AM of degree and measure. *E.g. **It is rather good.***
5. The AM of manner. *E.g. **He did it without any difficulty.***
6. The AM of condition. *E.g. **I would have never done it but for his help.***
7. The AM of concession. *E.g. **Though frightened** he did his job.*
8. The AM of comparison. *E.g. **She is as happy as a lark.***
9. The AM of cause. *E.g. **They were tired, having worked all day.***
10. The AM of purpose. *E.g. **He walked with us to show us the boats.***
11. The AM of result. *E.g. **She is too fond of the child to leave it.***
12. The AM of attendant circumstances. *E.g. **He went away, swearing.***

Ways of expressing:

1. An adverb. *E.g. **It is rather good.***
2. A noun. *E.g. **Next day** we went to the University.*
3. A prepositional phrase. *E.g. **He did it without any difficulty.***
4. A subordinating conjunction with a noun, pronoun, adjective, infinitive, participle. *E.g. **Though frightened** he did his job.*
5. A participle or a participial phrase. *E.g. **They were tired, having worked all day.***
6. A prepositional gerundial phrase. *E.g. **He looked up without speaking.***
7. An infinitive, an infinitive phrase or construction. *E.g. **He walked with us to show us the boats.***
8. An absolute construction:
 - The Nominative Absolute Construction: **He stopped, fury in his eyes.**

- The Prepositional Absolute Construction: He stopped, **with fury in his eyes**.
- The Nominative Absolute Participial Construction: He stopped, **fury showing in his eyes**.
- The Prepositional Absolute Participial Construction: He stopped, **with fury showing in his eyes**.

Example:

*They were tired, **having worked all day**.*

“having worked all day” is an adverbial modifier of cause, expressed by a participial phrase.

DETACHED PARTS OF THE SENTENCE

Such parts assume some grammatical and semantic independence, and are usually separated by commas, dashes, brackets.

The detached adverbial modifier. *E.g. He stopped, **fury showing in his eyes**.*

The detached attribute. *E.g. **Dumb with amazement**, he came up.*

The detached object. *E.g. She does not change – **except her hair**.*

INDEPENDENT ELEMENTS OF THE SENTENCE

They are not grammatically dependent on any part of the sentence.

Interjections. *E.g. **wow, ah, good heavens**.*

Direct address. *E.g. Hello, **dear!***

Parenthesis. *E.g. **certainly, consequently, then, in my opinion**.*

SYNTACTIC STRUCTURES (Prof.A.K.Korsakov)

1. The structures of predication (primary and secondary)

The primary structure of predication consists of the subject and the predicate which is or contains a finite verb form. *E.g. He rose.*

The secondary structure of predication consists of the nominal part and a non-finite verb form or no verb form at all. *E.g. I don't expect her to forgive me. We think you innocent.*

2. The structures of complementation

Often the subject and the finite verb form alone are not sufficient to adequately refer to a process. The speaker has of necessity to add to the verb a word or words to complete the content of the process. Such words are called **complements**.

Simple complements are one-component. **Composite** complements are multi-component.

Simple complements:

The Subjective complement (traditionally called the predicative) discloses the meaning of the subject. *E.g. The kitchen was small.*

The Objective complement (traditionally called the object) completes the meaning of the verb. *E.g. He opened the door.*

The Adverbial complement (traditionally called the adverbial modifier) discloses the circumstantial characteristics of the process. *E.g. I live in New York.*

The Verbal complement (traditionally called a verbal part of the compound verbal predicate) discloses the process. *E.g. They had to wait. Snow began to fall.*

Composite complements consist of 2 elements: objects, an object and an adverbial complement or a complex. *E.g. I envied them the trip. She put the glass on the table. I found my apartment a wreck.*

3. The structures of modification consist of the head (the modified word) and the modifier. *E.g. The back door, very thin, sleeping well.*

4. The structures of coordination consist of 2 or more syntactically equivalent parts. *E.g. The bed was **huge and circular**.*

PART 2

14

THE COMPOUND SENTENCE

A **compound** sentence consists of two or more clauses coordinated with each other, a **clause** being a part of a sentence with its own subject and predicate. *E.g. He was a nice guy, Sam, but you can trust me...*

but

Ways of connection:

1. **Asyndetical** – without any conjunction or connective. *E.g. The rain fell softly, the house was quiet.*
2. **Syndetical** – by means of coordinating conjunctions (and, or, else, etc.) or conjunctive adverbs (yet, still, otherwise, etc.) *E.g. The darkness was thinning, but the street was dimly lighted.*

Types of coordination:

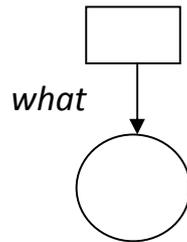
1. **Copulative** – adds info: conjunctions *and, nor, neither...nor, not only...but (also)*. *E.g. It was a nice place **and** they were proud of it.*
2. **Disjunctive** – offers a choice: conjunctions *or, else, or else, either...or*, and a conjunctive adverb *otherwise*. *E.g. Either our union must be sealed by marriage **or** it cannot exist.*
3. **Adversative** – shows contrast: conjunctions *but, while, whereas*, and conjunctive adverbs *nevertheless, still, yet*. *E.g. The room was dark, **but** the street was lighter.*
4. **Causative-consecutive** – shows causes and consequences: a conjunction *for* and conjunctive adverbs *therefore, so, consequently, hence, accordingly*. *E.g. They belonged to the same trade, **so** talk was easy between them.*

Punctuation rules:

Coordinate clauses are separated by a punctuation mark – a comma, semicolon, colon, dash.

THE COMPLEX SENTENCE

A **complex** sentence consists of a principal clause and one or more subordinate clauses. *E.g. I don't know what you mean.*

**Ways of connection:**

1. **Asyndetical** – without any conjunction or connective. *E.g. I wish you had come earlier.*
2. **Syndetical** – by means of subordinating conjunctions or connectives (conjunctive pronouns and adverbs) . *E.g. I wish that you had come earlier.*

THE SUBJECT CLAUSE

This clause performs the function of the **subject** to the predicate of the principal clause.

*E.g. **What I want to do** is to save us both. It is possible **that you are right**.*

Ways of connection:

1. **Asyndetical** – without any conjunction or connective. *E.g. It is possible **you are right**.*
2. **Syndetical** –
 - by means of subordinating conjunctions *that, if, whether*. *E.g. It is possible **that you are right**. **Whether you are right** is not important.*
 - by means of conjunctive pronouns *who, which, what, whoever, whatever*. *E.g. **What is done** cannot be undone.*
 - by means of conjunctive adverbs *where, when, how, why*. *E.g. It's a pity **when you fail to understand**.*

Punctuation rules:

Subject clauses usually are not separated by a punctuation mark.

THE PREDICATIVE CLAUSE

This clause performs the function of the **predicative** and together with the link verb forms a compound nominal predicate.

*E.g. Our attitude is **that facts are facts.***

Ways of connection:

1. **Asyndetical** – without any conjunction or connective. *E.g. Another thing was **they had a nurse.***
2. **Syndetical** –
 - by means of subordinating conjunctions *that, if, whether, as if.* *E.g. It seems **as if you are right.***
 - by means of conjunctive pronouns *who, which, what.* *E.g. This time is **what I love best.***
 - by means of conjunctive adverbs *where, when, how, why.* *E.g. That is **why you fail to understand.***

Punctuation rules:

Predicative clauses usually are not separated by a punctuation mark.

THE OBJECT CLAUSE

This clause performs the function of the **object** to the predicate.

*E.g. I don't know **what you are talking about**.*

Ways of connection:

1. **Asyndetical** – without any conjunction or connective. *E.g. He said **they were right**.*
2. **Syndetical** –
 - by means of subordinating conjunctions *that, if, whether*. *E.g. Time will show **whether I am right or wrong**.*
 - by means of conjunctive pronouns *who, which, what, whatever, whoever, whichever*. *E.g. You know **what I love best**.*
 - by means of conjunctive adverbs *where, when, how, why*. *E.g. He wondered **why you fail to understand**.*

Punctuation rules:

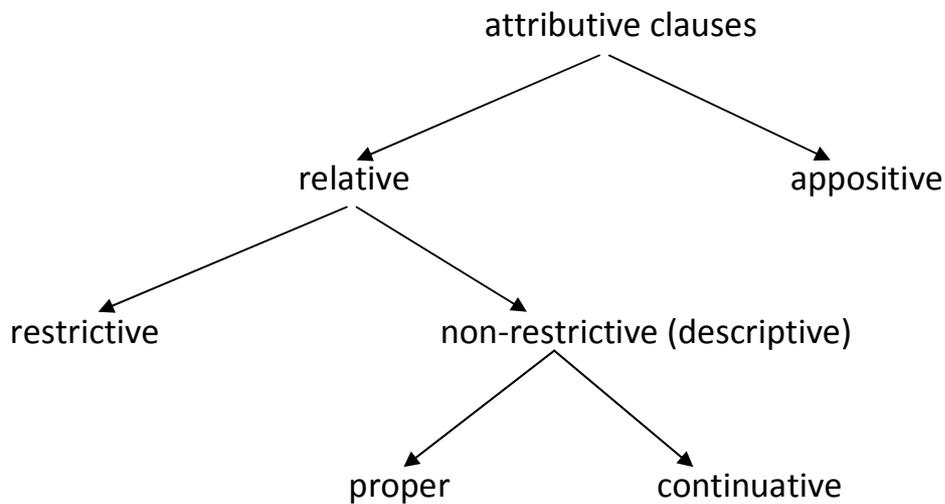
Object clauses usually are not separated by a punctuation mark.

THE ATTRIBUTIVE CLAUSE

This clause performs the function of the **attribute**.

*E.g. I think my mother is the best person **I know**.*

Types of attributive clauses:



Attributive relative clauses qualify the antecedent. *E.g. All **that could be done** had been done.*

Attributive relative restrictive clauses restrict the meaning of the antecedent. *E.g. There was simply nothing else **he could do**.*

Ways of connection:

1. **Asyndetical** – without any conjunction or connective. *E.g. There was simply nothing else **he could do**.*
2. **Syndetical** –
 - by means of relative pronouns *who, whose, which, that, as*. *E.g. He was a man **who took delight in simple things**.*

- by means of relative adverbs *where, when*. E.g. *They spoke on the way to lodgings **where they stayed***.

Attributive relative non-restrictive (descriptive) clauses give additional information about the antecedent. E.g. *Mr.Prusty, **who kept no assistant**, slowly got off his stool*.

Ways of connection:

Syndetical –

- by means of relative pronouns *who, which*. E.g. *Mr.Prusty, **who kept no assistant**, slowly got off his stool*.
- by means of relative adverbs *where, when*. E.g. *He went into the dining-room **where the table was laid***.

Attributive relative non-restrictive continuative clauses refer to the whole clause as their antecedent.

Ways of connection: only by a relative pronoun *which*. E.g. *You understand this theme, **which is good***.

Attributive appositive clauses disclose the meaning of the antecedent, expressed by an abstract noun. E.g. *He stopped in the hope **that she would speak***.

Ways of connection:

Syndetical –

- by means of conjunctions *that, whether*. E.g. *He stopped in the hope **that she would speak***.
- by means of relative adverbs *how, why*. E.g. *There was no reason **why she should not read this book***.

Punctuation rules:

Attributive relative restrictive and appositive clauses are not separated by a punctuation mark. Attributive relative non-restrictive (continuative included) clauses are separated by a punctuation mark (comma).

THE ADVERBIAL CLAUSE

This clause performs the function of the **adverbial modifier**.

*E.g. He was sipping whiskey **when she returned**.*

Types of adverbial clauses:

The adverbial clause of time shows the time of the action expressed in the principal clause. They are joined to the principal clause by subordinating conjunctions *when, while, whenever, as, till, until, as soon as, as long as, since, after, before, now that*. *E.g. I shall hope to visit you **whenever I happen to be in London**. **As soon as I saw Susan** I stopped noticing my surroundings.*

The adverbial clause of place shows the place of the action expressed in the principal clause. They are joined to the principal clause by subordinating conjunctions *where, wherever*. *E.g. I am quite comfortable **where I am**.*

The adverbial clause of manner characterizes in a general way the action expressed in the principal clause. They are joined to the principal clause by the subordinating conjunction *as*. *E.g. She did exactly **as he told her**.*

The adverbial clause of comparison denotes an action with which the action of the principal clause is compared. They are joined to the principal clause by subordinating conjunctions *than, as, as...as, not so...as, as if, as though*. *E.g. He was going **as fast as he could**. She could see his lips moving **as though he was talking to himself**.*

The adverbial clause of condition states the condition which is necessary for the realization of the action expressed in the principal clause. They are joined to the principal clause by subordinating conjunctions *if, unless, suppose, in case, on condition that, provided, etc.* E.g. *I will do anything you wish **provided it lies in my power**.* Asyndetical type of connection is also possible. E.g. ***Had she been an Englishwoman**, he would have guessed everything.*

The adverbial clause of concession denotes an obstacle for the realization of the action expressed in the principal clause. They are joined to the principal clause by subordinating conjunctions *though, although, as, no matter how, however, notwithstanding that, in spite of the fact that* and conjunctive pronouns *whoever, whatever, whichever.* E.g. *I enjoyed the day **though it was cold and rainy**.*

The adverbial clause of cause shows the cause of the action expressed in the principal clause. They are joined to the principal clause by subordinating conjunctions *as, because, since, for fear (that), on the ground that, for the reason that, etc.* E.g. *Letters were not welcome **because they contained bad news**.*

The adverbial clause of purpose shows the purpose of the action expressed in the principal clause. They are joined to the principal clause by subordinating conjunctions *that, in order that, so that, lest, etc.* E.g. *She kept her back to the window **so that he might not see her**.*

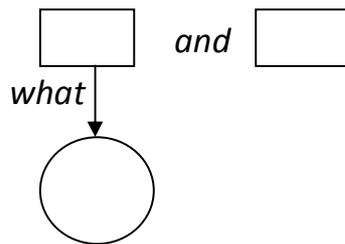
The adverbial clause of result shows the result of the action expressed in the principal clause. They are joined to the principal clause by subordinating conjunctions *so that, that.* E.g. *Darkness had fallen **so that the streets were deserted**. She is so weak physically **that she can hardly move**.*

Punctuation rules:

Adverbial clauses usually are not separated by a comma when they follow the principal clause. When they precede the principal clause, they are separated by a comma.

THE COMPOUND-COMPLEX SENTENCE

A **compound-complex** sentence consists of two or more coordinate clauses which have one or more subordinate clauses. E.g. *I don't know what you mean, and you wouldn't explain.*



PARENTHETICAL CLAUSES

The parenthetical clause appears within another clause and interrupts its structure. It contains some information serving to elucidate what is said in the main body of the sentence. E.g. *You are, **I am afraid**, in need of medical advice. Her thinking is exceptional, **I think**.*

The inserted clause has the same structure but differs in meaning – it is a casual interruption due to the speaker suddenly thinking of something vaguely connected with what he is talking about. E.g. *She would buy him – **she and Will would buy him** – books about dinosaurs.*

Punctuation rules:

Such clauses as always separated by commas, dashes or parenthesis.

PART 3

TEXTS FOR ANALYSIS

The Belles-Lettres Functional Style

Edgar Poe

The Oval Portrait

THE chateau into which my valet had ventured to make forcible entrance, rather than permit me, in my desperately wounded condition, to pass a night in the open air, was one of those piles of commingled gloom and grandeur which have so long frowned among the Appennines, not less in fact than in the fancy of Mrs. Radcliffe. To all appearance it had been temporarily and very lately abandoned. We established ourselves in one of the smallest and least sumptuously furnished apartments. It lay in a remote turret of the building. Its decorations were rich, yet tattered and antique. Its walls were hung with tapestry and bedecked with manifold and multiform armorial trophies, together with an unusually great number of very spirited modern paintings in frames of rich golden arabesque. In these paintings, which depended from the walls not only in their main surfaces, but in very many nooks which the bizarre architecture of the chateau rendered necessary -- in these paintings my incipient delirium, perhaps, had caused me to take deep interest; so that I bade Pedro to close the heavy shutters of the room -- since it was already night -- to light the tongues of a tall candelabrum which stood by the head of my bed -- and to throw open far and wide the fringed curtains of black velvet which enveloped the bed itself. I wished all this done that I might resign myself, if not to sleep, at least alternately to the contemplation of these pictures, and the perusal of a small volume which had been found upon the pillow, and which purported to criticise and describe them.

Long -- long I read -- and devoutly, devotedly I gazed. Rapidly and gloriously the hours flew by and the deep midnight came. The position of the candelabrum displeased me, and outreaching my hand with difficulty, rather

than disturb my slumbering valet, I placed it so as to throw its rays more fully upon the book.

But the action produced an effect altogether unanticipated. The rays of the numerous candles (for there were many) now fell within a niche of the room which had hitherto been thrown into deep shade by one of the bed-posts. I thus saw in vivid light a picture all unnoticed before. It was the portrait of a young girl just ripening into womanhood. I glanced at the painting hurriedly, and then closed my eyes. Why I did this was not at first apparent even to my own perception. But while my lids remained thus shut, I ran over in my mind my reason for so shutting them. It was an impulsive movement to gain time for thought -- to make sure that my vision had not deceived me -- to calm and subdue my fancy for a more sober and more certain gaze. In a very few moments I again looked fixedly at the painting.

That I now saw aright I could not and would not doubt; for the first flashing of the candles upon that canvas had seemed to dissipate the dreamy stupor which was stealing over my senses, and to startle me at once into waking life.

The portrait, I have already said, was that of a young girl. It was a mere head and shoulders, done in what is technically termed a vignette manner; much in the style of the favorite heads of Sully. The arms, the bosom, and even the ends of the radiant hair melted imperceptibly into the vague yet deep shadow which formed the back-ground of the whole. The frame was oval, richly gilded and filigreed in Moresque. As a thing of art nothing could be more admirable than the painting itself. But it could have been neither the execution of the work, nor the immortal beauty of the countenance, which had so suddenly and so vehemently moved me. Least of all, could it have been that my fancy, shaken from its half slumber, had mistaken the head for that of a living person. I saw at once that the peculiarities of the design, of the vignetting, and of the frame, must have instantly dispelled such idea -- must have prevented even its momentary entertainment. Thinking earnestly upon these points, I remained, for an hour perhaps, half sitting, half reclining, with my vision riveted upon the portrait. At

length, satisfied with the true secret of its effect, I fell back within the bed. I had found the spell of the picture in an absolute life-likeness of expression, which, at first startling, finally confounded, subdued, and appalled me. With deep and reverent awe I replaced the candelabrum in its former position. The cause of my deep agitation being thus shut from view, I sought eagerly the volume which discussed the paintings and their histories. Turning to the number which designated the oval portrait, I there read the vague and quaint words which follow:

"She was a maiden of rarest beauty, and not more lovely than full of glee. And evil was the hour when she saw, and loved, and wedded the painter. He, passionate, studious, austere, and having already a bride in his Art; she a maiden of rarest beauty, and not more lovely than full of glee; all light and smiles, and frolicsome as the young fawn; loving and cherishing all things; hating only the Art which was her rival; dreading only the pallet and brushes and other untoward instruments which deprived her of the countenance of her lover. It was thus a terrible thing for this lady to hear the painter speak of his desire to portray even his young bride. But she was humble and obedient, and sat meekly for many weeks in the dark, high turret-chamber where the light dripped upon the pale canvas only from overhead. But he, the painter, took glory in his work, which went on from hour to hour, and from day to day. And he was a passionate, and wild, and moody man, who became lost in reveries; so that he would not see that the light which fell so ghastly in that lone turret withered the health and the spirits of his bride, who pined visibly to all but him. Yet she smiled on and still on, uncomplainingly, because she saw that the painter (who had high renown) took a fervid and burning pleasure in his task, and wrought day and night to depict her who so loved him, yet who grew daily more dispirited and weak. And in sooth some who beheld the portrait spoke of its resemblance in low words, as of a mighty marvel, and a proof not less of the power of the painter than of his deep love for her whom he depicted so surpassingly well. But at length, as the labor drew nearer to its conclusion, there were admitted none into the turret; for the painter had grown wild with the ardor of his work, and turned his eyes from canvas merely, even to regard the countenance of his wife. And he would not see that the tints

which he spread upon the canvas were drawn from the cheeks of her who sate beside him. And when many weeks had passed, and but little remained to do, save one brush upon the mouth and one tint upon the eye, the spirit of the lady again flickered up as the flame within the socket of the lamp. And then the brush was given, and then the tint was placed; and, for one moment, the painter stood entranced before the work which he had wrought; but in the next, while he yet gazed, he grew tremulous and very pallid, and aghast, and crying with a loud voice, 'This is indeed Life itself!' turned suddenly to regard his beloved: -- She was dead!

The Publicistic Functional Style

King George VI

The King's Speech

In this grave hour, perhaps the most fateful in history, I send to every household of my peoples, both at home and overseas, this message, spoken with the same depth of feeling for each one of you as if I were able to cross your threshold and speak to you myself.

For the second time in the lives of most of us, we are at war.

Over and over again, we have tried to find a peaceful way out of the differences between ourselves and those who are now our enemies, but it has been in vain.

We have been forced into a conflict, for which we are called, with our allies to meet the challenge of a principle which, if it were to prevail, would be fatal to any civilized order in the world.

It is a principle which permits a state in the selfish pursuit of power to disregard its treaties and its solemn pledges, which sanctions the use of force or threat of force against the sovereignty and independence of other states.

Such a principle, stripped of all disguise, is surely the mere primitive doctrine that might is right, and if this principle were established throughout the world, the freedom of our own country and of the whole British Commonwealth of nations would be in danger.

But far more than this, the peoples of the world would be kept in bondage of fear, and all hopes of settled peace and of the security of justice and liberty among nations, would be ended.

This is the ultimate issue which confronts us. For the sake of all we ourselves hold dear, and of the world order and peace, it is unthinkable that we should refuse to meet the challenge.

It is to this high purpose that I now call my people at home and my people across the seas who will make our cause their own.

I ask them to stand calm and firm and united in this time of trial.

The task will be hard. There may be dark days ahead, and war can no longer be confined to the battlefield, but we can only do the right as we see the right, and reverently commit our cause to God. If one and all we keep resolutely faithful to it, ready for whatever service or sacrifice it may demand, then with God's help, we shall prevail.

May He bless and keep us all.

The Scientific Functional Style

David Crystal

THE STORY OF ENGLISH IN 100 WORDS

English — the language named (10th century)

Much of what we know about the early history of Britain comes from *The Ecclesiastical History of the English Nation*, written in Latin around 730 by the Northumbrian monk Bede. He tells us how, in the 5th century, ‘three of the most powerful nations of Germany — Saxons, Angles and Jutes’, arrived in the British Isles. It isn’t possible to say exactly where they came from, or even whether they were as nationally distinct from each other as Bede suggests. But one thing is clear: two of those nations gave us the name *Anglo-Saxon*.

It’s first found in 8th-century Latin writers, who used the phrase *Angli Saxones* to mean the ‘English Saxons’ (of Britain) as opposed to the ‘Old Saxons’ (of the continent). The *Angli* part was the important bit, in their mind. It was the crucial, contrastive element — the *English* Saxons, as opposed to other kinds. Only later did the phrase come to mean the combined Germanic people of Britain.

In the 9th century, the name broadened its meaning. In the Treaty of Wedmore, made between King Alfred and the Danish leader Guthrum around the year 880, we see *English* opposed to *Danish*, and it plainly refers to all of the non-Danish population, not just the Angles. Also, at around the same time, *English* is used for the language. When Bede’s book was translated into Old English, we find several passages which take a Latin name, and then say ‘...this place is called in English...’, giving the English equivalent.

English came first; *England* came later. It took over a century before we find the phrase *Engla lande* referring to the whole country. There was then a long period of varied usage, and we find such forms as *Engle land*, *Englene londe*, *Engle lond*, *Engelond* and *Inglond*. The spelling *England* emerged in the 14th century, and soon after became established as the norm.

Some strange things happened to *English* as the centuries passed. As the language spread to other countries, such as the USA, Australia and South Africa,

people started talking about American English, Australian English and so on. This meant that, whenever anyone wanted to talk about the language as it was used in England (as opposed to Britain), they had to use the curious repeated form: *English English*. And since the early 20th century the word has had a plural, *Englishes*, referring to the kind of English used in a particular region of the world. People talk of the *new Englishes* developing in such countries as Singapore and Nigeria — dialects of English, but on a grand scale.

Anything associated with England attracted the adjective. In the 15th and 16th centuries, an often fatal sweating sickness (probably a type of influenza) was called the *English sweat*. In the 18th century, foreigners would describe people who were feeling especially low or depressed as having the *English malady* or *melancholy*. At roughly the same time, we see the emergence of the *English breakfast* — a substantial meal consisting of hot cooked food, such as bacon, eggs, sausages and suchlike. It was the contrast with the rest of Europe which was being noted: they just had *continental breakfasts*. And a similar contrast appeared during the 19th century: an *English Sunday*, with everything closed, was contrasted with a *continental Sunday*. In the USA, an interesting use developed in billiards and pool when a player hits a ball on one side so that it spins, affecting the way it bounces off another ball. It must have been an originally British technique, because the idiom is *put English on the ball*.

People never seemed quite sure how to handle the word *English*. In the 17th century, translating something into the language was said to *Englify* or *Anglify* it. In the early 18th century it was *Anglicised* — a usage that evidently didn't please everyone, for later in the century we find both *Englishified* and *Englishised*. Today it seems to have settled down as *Anglicise*, but there's still some variation in usage.

Anglo- and its derivatives have come to dominate, but there's still some room in the language for *Saxon*. Celtic speakers sometimes refer to English people as *Saxons* and their language as *Saxon*, and the word is hidden within the Scots Gaelic (usually) jocular term *Sassenach*. Words in English that are of Germanic origin (as opposed to those from Latin and the Romance languages) are often called *Saxon* words. So there's some life in the old word yet.

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