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**Теоретичні засади англомовного
спілкування**

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Підручник «Теоретичні засади англомовного спілкування» призначений для здобувачів освіти 3-4 років навчання за першим (бакалаврським) рівнем та 1-2 років навчання за другим (магістерським) рівнем, які вивчають англійську мову як другу іноземну за спеціальностями 014 Середня освіта (Українська мова і література), 014 Середня освіта (Мова і література (китайська)), 014 Середня освіта (Мова і література (турецька)), 014 Середня освіта (Мова і література (корейська)).

Підручник стисло подає теоретичний матеріал у чотирьох розділах: «Теоретична фонетика англійської мови», «Лексикологія англійської мови», «Теоретична граматики англійської мови», «Стилістика англійської мови». Кожен із розділів поділяється на теоретичну частину, яка висвітлює основні питання означеної тематики, та практичну частину, в якій послідовно представлені практичні завдання до тем цього розділу.

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PHONETICS

Theoretical section

Phonetics as a branch of linguistics

Phonetics as a science is concerned with the human noises by which the thought is actualized or given audible shape: the nature of these noises, their combinations, and their functions in relation to the meaning. The term «phonetics» comes from the Greek word «*phone*» translated as «sounds».

Phonetics studies the sound system of the language, that is segmental phonemes, word-stress, syllabic structure and intonation. Phonetics is a basic branch of linguistics; neither linguistic theory nor linguistic practice can do without phonetics and no language description is complete without phonetics, the science concerned with the spoken medium of language. That is why phonetics claims to be of equal importance with grammar or lexicology.

Phonetics has two main divisions: on the one hand «*phonology*», the study of the sound patterns of languages, of how a spoken language functions as a «*code*», and on the other – the study of *substance*, that carries the code.

Phonology is the branch of phonetics that studies the linguistic function of consonant and vowel sounds, syllabic structure, word accent and prosodic features, such as pitch, stress and tempo. The phoneticians are interested in the way in which sound phenomena function in a particular language, how they are utilized in that language and what part they play in manifesting the meaningful distinctions of the language.

There are three branches of phonetics each corresponding to a different stage in the communication process. The branch of phonetics that studies the way in which the air is set in motion, the movements of the speech organs and the coordination of these movements in the pronunciation of single sounds and trains of sounds is called *articulatory phonetics*.

Acoustic phonetics studies the way in which the air vibrates between the speaker's mouth and the listener's ear. The means by which we discriminate sounds-quality, sensations of pitch, loudness, length are relevant here. This branch of phonetics is of great interest to anyone who teaches or studies pronunciation.

The branch of phonetics investigating the hearing process is known as *auditory phonetics*. Its interests lie more in the sensation of hearing, which is

brain activity, than in the physiological working of the ear or the nervous activity between the ear and the brain.

Phonetics is in itself divided into two major components: *segmental phonetics*, which is concerned with individual sounds («*segments*» of speech) and *suprasegmental phonetics* whose domain is the larger units of connected speech: syllables, words, phrases and texts.

Another subdivision of phonetics: a) general phonetics – studies general laws, formulates general theories (theory of intonation, syllable formation, phoneme); b) special phonetics – based on general phonetics, it deals with phonetical peculiarities of a certain language; c) some linguists distinguish historical phonetics – it traces the development of the phonetic system in the course of time finding out the basic laws of the system.

Language is not an isolated phenomenon; it is a part of society and a part of ourselves. It is a prerequisite for the development of any society. No branch of linguistics can be studied without presupposing at least the study of other aspects of society.

We see the development of quite distinct interdisciplinary subjects such as *sociolinguistics (sociophonetics)*, *psycholinguistics*, *phonostylistics*, *mathematical linguistics* and others.

Sociolinguistics (sociophonetics) studies the way in which pronunciation interacts with society. It is the study of the way in which phonetic structures change in response to different social functions and the deviations of what these functions are.

Psycholinguistics as a distinct area of interest covers the psychological implications of an extremely broad area, from acoustic phonetics to language pathology (discusses the problem of acquisition of language by children, the extent to which language is influenced and influences such things as memory, attention, recall and constraints on perception, the extent to which language has a certain role to play in the understanding of human development, the problems of speech production).

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

explain why such features have been used and to classify them according to their function.

Mathematical linguistics is a field of scientific linguistic inquiry applying mathematical methods and concepts to linguistic systems, to phenomena observed in natural languages, or to the metatheory of models of grammars.

Acoustic phonetics comes close to studying *physics* and the tools used in this field enable the investigator to measure and analyze the movement of the air in terms of *acoustics*.

A study of phonetics has educational value for almost everyone realizing the importance of language in human communication. The study of the complex of various communication techniques is definitely relevant *to teaching a foreign language*.

As regards the learning of specific foreign languages, there has never been a time in the world when the ability of growing numbers of people to speak one another's language really well has been of such significance as now.

Knowledge of the structure of sound systems, and of the articulatory and acoustic properties of the production of speech is necessary in teaching foreign languages. The teacher has to know the starting point, which is the sound system of the pupil's mother tongue as well as the aim of his teaching, which is a mastery of the pronunciation of the language to be learnt. He must be able to point out the difference between these two, and to arrange adequate training exercises. Ear training and articulatory training are both equally important in modern language teaching. The introductory of technical equipment – disks, taperecorders, language laboratories, etc. – has brought about a revolution in teaching pronunciation of a foreign language.

Questions for discussion:

1. What is phonetics?
2. Identify the object and the subject of phonetics.
3. What is phonology? How is it related to phonetics?
4. Analyze the three branches of phonetics.
5. Name the segmental and suprasegmental elements.
6. With which sciences is phonetics connected?
7. Explain the role of phonetics in foreign language teaching.
8. What methods are used in phonetic investigations?

Phonostylistics and the stylistic use of intonation

Problems of phonostylistics

A speaker uses a great number of varieties of the language according to the situations he finds himself in. As he/she moves through the day, so the variety of the language he/she uses is moving. It is changed instinctively or consciously at home, with friends, at work, so on. An educated speaker is multilingual. Functional stylistics studies certain aspects of language variations. The aim of it is to analyze language habits and identify the linguistic features which are restricted to certain social contexts, to explain them and to classify them.

It is important to realize what kind of English is used in the process of teaching. We all agree that we are to teach the norm of English. But there isn't much agreement as far as the term «norm» is concerned. This term is interpreted in different ways. Some scholars associate «norm» with the so-called «neutral» style. According to this conception all stylistically marked parameters do not belong to the norm. More suitable, however, seems to be the conception which considers the norm as a complex of all functional styles.

There are three so called levels of functional stylistics: *lexical, syntactic and phonetic*. We shall deal only with phonetic stylistics or phonostylistics.

Phonostylistics studies the way phonetic means of the language function in various oral realizations of the language. The choice of the phonetic means suitable to this or that situation depends on a number of factors, among which extra-linguistics ones are very important as they result in phonostylistic varieties.

The most important extra-linguistic factor is the aim of utterance, which is a sort of strategy for the language user. People speak in order to inform, persuade, instruct, narrate, etc. In each particular case speakers select a number of intonational means that serve his/her purpose and make his/her speech more effective. That is why the aim of utterance is considered to be a style-forming factor, whereas the rest are style-modifying ones.

The nature of intercourse or the form of speech can also influence the choice of a phonetic style. It suggests listening, speaking, or exchanging remarks and may be a lecture, a discussion, a conversation, etc. Depending on the number of participants it may be a monologue, a dialogue or a polilogue. The last factor sets the degree of speech spontaneity or preparedness. An utterance can be qualified as

fully spontaneous, when the verbal realization of speech is simultaneous to reproduction of the idea in the mind of the speaker. Speech is half-prepared when the speaker has thought over what he/she is going to say (for example, a teacher giving explanations at a lesson). Speech is fully prepared when the speaker prepares the reading of a piece of prose (or poetry) or when he/she quotes. In this case the speech is prepared in advance, is written on paper and is generally read.

Other style-modifying factors include social and psychological situations. The occupations of the speaker and the listener, the social status, age and gender determine the degree of formality of speech and the attitudes expressed (it may be a friendly talk, a formal conversation, public or non-public speech, etc.). If the situation is formal the speaker will tend to articulate more slowly and carefully. Individual sounds will be given their full forms, none will be omitted. In a very informal situation, on the other hand, he/she will be more likely to speak quickly, less carefully, and some sounds will either change their form or be omitted entirely.

All these factors are interconnected and interdependent in everyday life situations and it's normally the combination of several of them that characterizes the phonetic style.

The task of phonostylistics is firstly, to identify the set of phonetic expressive means, which are stylistically significant; secondly, it must outline a method of analysis, which would allow to arrange these features in such a way as to facilitate the comparison of the use of one language with any other; thirdly it must decide on the function of these features by classifying them into categories, based on the extra-linguistic purpose they have.

One of the most urgent problems of phonostylistics is the classification of phonetic styles. Different scholars name different styles according to the principle the classification is based on. We give preference to the classification suggested by the phoneticians of our faculty. Taking the aim of utterance as the main principle of their classification they distinguish the following phonetic styles:

- 1) Informational;
- 2) Scientific or academic;
- 3) Publicistic;
- 4) Declamatory;
- 5) Familiar or conversational.

Any of these styles has a great many varieties in accordance with style-modifying factors. Besides any of these styles may be realized either in the form of reading or in the form of speaking.

Speaking and reading are two different psychic processes in which the sounding utterance is generated in different ways. When a person reads a text, he/she has a ready piece of information, written on paper. So he/she doesn't have to think what to say. The only thing he/she has to think of is how to say, how to make it sound proper, according to the norm of the language, suitable for the situation. As a result the usage of phonetic means is characterized by a high degree of regularity.

When a person produces a spontaneous text, that has not been written or prepared beforehand, he has to think of both: what and how to say. When such a person starts speaking he/she has only an intention to make an utterance. In most cases he/she doesn't even know how long the utterance is going to continue. The speaker has to decide spontaneously how to express what he intends using proper lexical, phonetic and grammatical means. The main thing that differs reading and speaking is the segmentation (or delimitation) of speech into phrases and intonation groups. In reading a phrase corresponds to a written sentence. The end of the phrase is marked by a pause with a complete stop of phonation and by the falling nuclear tone. Intonation groups in the text which is read coincide with syntagms. Each intonation group has a semantic centre.

Intonation groups of a spontaneous text may be syntactically complete or incomplete (they may lack a semantic centre). The end of the intonation group is characterized by the absence of any pause and often is pronounced with the mid-level or even rising nuclear tone. While reading a person makes mainly syntactic pauses, those which mark the end of a phrase or an intonation group. Sometimes a reader makes emphatic pauses too, to emphasize the following part of utterance. While speaking a person makes three kinds of pauses – syntactic, emphatic and hesitation, among which hesitations prevail. Hesitation pauses are characteristic of spontaneous speech belonging to any style.

In spontaneous speech semantic centres are more prominent, they are much louder, pronounced at a much higher pitch and are much slower compared to the rest of the utterance. We can say that rhythm in spontaneous texts is often non-systematic, variable and unpredictable.

Normally, each act of communication is addressed at a listener, so it's important to understand what perceptual characteristics of an oral text have a style-differentiating value for him/her. The most important ones are considered to be delimitation (or segmentation), the accentuation of semantic centres and the speaker's timbre.

Intonational styles

Now we are going to discuss the main intonational features of each style. It should be born in mind that each style exists in a number of varieties which depend on the style-modifying factors.

1) Informational Style

It seems to be the most neutral as its main purpose is to convey information without expressing any emotions or attitudes. It is the least marked kind of situationally influenced English. This kind of style is used mostly in broadcasting, press reporting, oral representation of any information or a written text, in formal business conversations and classroom teaching.

Among the prosodic features characteristic of this style we should mention the following:

- a) Low Fall/Rise with Descending Heads and High Level Head;
- b) stable and normal loudness;
- c) normal or relatively slow speed;
- d) mostly syntactic pauses;
- e) systematic and properly organised rhythm.

2) Academic Style

It is used in lectures, scientific discussions, conferences, etc. Its purpose is to inform, to win the attention and interest of the public, to establish a contact with the audience. As it is an intellectual and volitional type of speech (the speaker appeals to the intellect and will of the listener) it requires some emotional colouring. It is achieved by varying prosodic features, by the alternation of pauses, types of heads and terminal tones, by using tempo contrasts:

- a) High/Low Falls and Fall-Rises with Stepping Head;
- b) rather high loudness;
- c) a large proportion of pauses that serve to bring out semantic centres;
- d) normal or relatively slow speed
- e) systematic and properly organized rhythm.

3) *Publicistic Style*

This is the style of public discussions on political, judicial or economic topics, sermons, parliamentary debates. Its aim is to persuade, to influence, to involve the audience into the talk and to make the listeners take the speaker's point of view. It is never spontaneous and is often even rehearsed. This style is extremely emotional, mimics and gestures are widely applied.

The prosodic features are the following:

- a) a lot of High Falls and Fall-Rises with Descending and Ascending Heads;
- b) changes of loudness from fortissimo to whispering;
- c) rather slow speed;
- d) intonation groups are not short, separated with rather long mostly syntactical and emphatic pauses;
- e) properly organized rhythm.

4) *Declamatory Style*

It is used on stage, TV screen or in class in reading aloud prose or poetry. Its aim is to appeal simultaneously to the mind and emotions of the listener, so this style is highly emotional and expressive. It requires special training. On the prosodic level the following features are the most common:

- a) falling, level nuclear tones with Low/High Level or Stepping Head;
- b) varied loudness;
- c) rather slow speed;
- d) properly organized and stable rhythm.

5) *Conversational Style*

This is the style of every-day communication between friends, relatives, well-acquainted people. It is relaxed, characterized by the lack of planning, so it is unpredictable, there are a lot of errors, slips, hesitations, elliptical constructions:

- a) falling or rising tones with Level or Falling Heads;
- b) normal loudness;
- c) varied speed;
- d) intonation groups are rather short separated by pauses, mostly hesitations, which;
- e) can be both silent and filled;
- f) irregular rhythm.

As we have mentioned already, each style has some varieties depending on the extra-linguistic factors. Each can be realized in different forms: monologue, dialogue, polilogue, in speaking and reading, etc. It's also important to note that any style is seldom realized in its pure form, each oral text usually includes phonetic characteristics of different styles, so there's overlapping (or fusion) of styles. But the knowledge of peculiarities of the usage of different phonetic styles improves the effectiveness of speech, facilitates understanding and communication, so it shouldn't be ignored in both teaching and learning a foreign language.

Questions for discussion:

1. What does phonostylistics study?
2. What is «the style»? Explain the difference between phonetic and functional style.
3. Speak about the purpose of communication.
4. Enumerate the factors that determine the variation of phonetic means.
5. Why is the aim of communication called the most important «style forming factor»? What aims of communication can be distinguished? Give your own examples.
6. Comment on the formality of the situation. What are social relations reflected in?
7. How is discourse described in terms of the number of addressees.
8. Try and suggest types of speech-situations that lead to spontaneous speech.
9. What are the most important characteristics of a spoken spontaneous text?
10. Enumerate the forms of communication. In what way do they determine the choice of phonetic means?
11. What factor is the given classification based on?
12. Which phonetic styles are singled out according to this classification?
13. Speak about each phonetic style: the sphere of discourse, extralinguistic and prosodic characteristics: informational style; academic style; publicistic style; declamatory style; conversational style.

Phoneme as a unit of speech

There are a lot of definitions of the phoneme. L.V. Shcherba said: «The phoneme may be viewed as a functional, material and abstract unit». V. A. Vassilyev described the phoneme as «a smallest unit capable of distinguishing one word from another word, one grammatical form of word from another». B. Bloch wrote: «phoneme is a class of phonemically similar sounds contrasting and mutually exclusive with all similar classes in the language». R. Jakobson spoke: «phoneme is a minimal sound by which meaning may be discriminated»

Nowadays the phoneme is characterized from the point of view of its three aspects (functional, material, abstract): *the phoneme is a minimal abstract linguistic unit realized in speech in the form of speech sounds, opposable to other phonemes of the same language to distinguish the meaning of morphemes and words.*

The material aspect of the phoneme is reflected in the definition that the phoneme is the minimal abstract unit realized in speech in a form of speech sounds. It exists in speech of all people who belong to a given language community in a form of speech sounds, but as it occurs in different positions in the word (e.g. in different environments), the phonemes may slightly differ.

For example, compare the sound [t] in the phrase «let us» and «let them», they are not the same. The [t] of «let us» is alveolar while the [t] in «let them» is dental. They are the variants of the phoneme [t] and are called «*allophones*».

Types of allophones and the main features of the phoneme.

Let us consider the English phoneme [d]. It is occlusive, forelingual, apical, alveolar, lenis consonant. This is how it sounds in isolation or in such words as door, darn, down, etc, when it retains its typical articulatory characteristics. In this case the consonant [d] is called principal allophone. The allophones which do not undergo any distinguishable changes in speech are called principal.

Allophones that occur under influence of the neighboring sounds in different phonetic situations are called subsidiary, e.g.: a. deal, did – it is slightly palatalized before front vowels b. bad pain, bedtime – it is pronounced without any plosion c. sudden, admit - it is pronounced with nasal plosion before [n], [m] d. dry – it becomes post-alveolar followed by [r]. If we consider the production of the

allophones of the phoneme above we will find out that they possess three articulatory features in common – all of them are forelingual lenis stops.

Consequently, though allophones of the same phoneme possess similar articulatory features they may frequently show considerable phonetic differences.

Native speakers do not observe the difference between the allophones of the same phoneme. At the same time they realize that allophones of each phoneme possess a bundle of distinctive features that makes this phoneme functionally different from all other phonemes of the language. This functionally relevant bundle is called the invariant of the phoneme. All the allophones of the phoneme [d] instance, are occlusive, forelingual, lenis. If occlusive articulation is changed for constrictive one [d] will be replaced by [z]: e. g. breed - breeze, deal — zeal, the articulatory features which form the invariant of the phoneme are called distinctive or relevant. To extract relevant features of the phoneme we have to oppose it to some other phoneme in the phonetic context. If the opposed sounds differ in one articulatory feature and this difference brings about changes in the meaning this feature is called relevant: for example, port — court, [p] and [k] are consonants, occlusive, fortis; the only difference being that [p] is labial and [t] is lingual.

The articulatory features which do not serve to distinguish meaning are called non-distinctive, irrelevant or redundant. For example, it is impossible to oppose an aspirated [ph] to a non-aspirated one in the same phonetic context to distinguish meaning. We know that anyone who studies a foreign language makes mistakes in the articulation of sounds. L.V. Shcherba classifies the pronunciation errors as phonological and phonetic. If an allophone is replaced by an allophone of a different phoneme the mistake is called phonological. If an allophone of the phoneme is replaced by another allophone of the same phoneme the mistake is called phonetic.

In linguistics *function* is generally understood as the role of the various elements of the language in distinguishing the meaning. The function of the phonemes is to distinguish the meaning of morphemes and words. The native speaker doesn't notice the difference between the allophones of the same phoneme because this difference does not distinguish meanings.

But at the same time they realize, that allophones of each phoneme possess a bundle of distinctive features that makes the phoneme functionally different from

all other phonemes of the language concerned. This functionally relevant bundle of articulatory features is called the *invariant of the phoneme*. None of the articulatory features that form the invariant of the phoneme can be changed without affecting the meaning. All the allophones of the phoneme [d] are occlusive, forelingual, lenis (if occlusive articulation is changed for constrictive one, [d] will be replaced by [z] – e.g. breed – breeze; [d] will be replaced by [g] if the forelingual articulation is replaced by the backlingual one: dear – gear; the lenis articulation of [d] cannot be substituted by the fortis one without changing the meaning: dry – try). The articulatory features which form the invariant of the phoneme are called distinctive or relevant. To extract relevant features of the phoneme we should oppose it to some other phoneme in the same phonetic context. If the opposed sounds differ in one articulatory feature and this difference brings about changes in the meaning of the words the contrasting features are called relevant (e.g. port – court, both sounds are occlusive and fortis, the only difference is that [p] is labial and [k] is backlingual. So it is possible to say that labial and backlingual articulations are relevant in the system of English consonants. The articulatory features which do not serve to distinguish meaning are called non-distinctive, irrelevant or redundant; for instance, it is impossible in English to oppose an aspirated [pʰ] to a non-aspirated one in the same phonetic context to distinguish meanings. That is why aspiration is a non-distinctive feature of English consonants.

There are two ways of analyzing speech sounds: *phonological and articulatory*. The aim of the phonological analysis of language is the identification of the phonemes and finding out the patterns of relationship into which they fall as the sound system of that language.

For the articulatory description we need the information of what sort of narrowing is formed by the tip of the tongue and the alveolar ridge, what is the shape of the tongue when the obstruction is made, etc. So if the speech sounds are studied from the articulatory point of view it is the differences and similarities of the production that are in the focus of attention, whereas phonological approach suggests studying the sound system which is actually a set of relationships and oppositions which have functional value.

There are two mainly used methods of phonological analysis: *the distributional and the semantic* methods. The distributional method is used by

«structuralists». They group all the sounds pronounced by native speakers into phonemes according to the two laws of phonemic and allophonic distribution:

- a) Allophones of different phonemes occur in the same phonetic context;
- b) Allophones of the same phoneme never occur in the same phonetic context.

Another method of the phonological analysis, widely used in Soviet linguistics, is the semantic method. It is based on a phonemic rule, that phonemes can distinguish words and morphemes when opposed to one another. The semantic method attracts great significance to meaning. It consists of the systematic substitution of the sound for another in order to ascertain in which cases where the phonetic context remains the same such substitution leads to a change of meaning. This process is called the *communication test*. It consists in finding minimal pairs of words and their grammatical form. By a minimal pair we mean a pair of words or morphemes which are differentiated by only one phoneme in the same position (e.g. [p] – in [pin], [b] – in [bin], [s] – in [sin] – allophones of different phonemes; [p'] – [p'in] – wrong pronunciation but an allophone of the same phoneme).

Questions for discussion:

1. Define the notion «phoneme».
2. Is there any difference between a sound and a phoneme?
3. Give characteristics of allophones of one phoneme, of different phonemes.
4. What are the main distinctive features of two phonological methods?

The system of English phonemes

The organs of speech and their work

In any language people speak (if they have no physical defects) using their organs of speech. The air stream released by the lungs goes through the windpipe and comes to the larynx, which contains the vocal cords. The vocal cords are two elastic folds which may be kept apart or brought together. The opening between them is called the glottis. This is the usual state of the vocal cords, when we breathe out. If the tense vocal cords are brought together, the air stream forcing an opening makes them vibrate and we hear some voice. Let us pronounce the Ukrainian sound [ʒ]. Put your finger on the larynx and produce a long [ʒ] sound.

You will feel the vibration of the vocal cords and hear voice. Such sounds are called voiced. Now produce a long Ukrainian sound [c]. No vibration is felt, no

voice is heard. This is a voiceless sound, which is made with the vocal cords kept apart. There is one more state of the vocal cords which results in the glottal stop.

When the vocal cords are brought close together and then opened suddenly by the air stream there comes a sort of coughing noise, a kind of the 'click' of the vocal cords. This sound is called the glottal stop. On coming out of the larynx the air stream passes through the pharynx. The pharyngeal cavity extends from the top of the larynx to the soft palate, which directs the air stream either to the mouth or nasal cavities, which function as the principal resonators. The soft palate can be easily seen in a hand mirror. Now open your mouth wide and say the vowel [a:]. Looking into the mirror you will see the soft palate, the very end of which is known as the uvula. The soft palate can easily move. When the soft palate is in its lowered position the air goes up into the nasal cavity and then out through the nose. This is the usual position of the soft palate when we breathe through the nose. This is also the position for the nasal sounds [m, n, ŋ]; [m, n, h, h'].

If you nip your nose you cannot pronounce these sounds. But as soon as you release the nose the air will continue its way and you will hear the sounds again. When the soft palate is raised the uvula forms a full contact with the back wall of the pharynx and the air stream goes through the mouth cavity. This is the most typical position of the soft palate for most of the sounds of many languages. The soft palate is the furthest part of the palate from the teeth.

Most of the palate is hard. This hard and fixed part of the palate is divided into two sections: the hard palate (the highest part of the palate) and the *teeth ridge* or alveolar ridge (the part immediately behind the upper front teeth). You can touch the teeth ridge with the tongue *tip*. The teeth ridge is very important in English as many consonants are formed with the tongue touching or close to it.

If you still move the tip of the tongue forward you will feel the teeth. The lower teeth are not very important for making speech sounds, while the upper teeth take part in the production of many of them. The most important organ of speech is the tongue.

Phoneticians divide the tongue into four sections, the part which lies opposite the soft palate is called the back of the tongue; the part facing the hard palate is called the front; the one lying under the teeth ridge is known as the blade and its extremity the tip, by the central part of the tongue we mean the area where the front and back meet. The edges of the tongue are known as the *rims*.

The tongue may lie flat or move in the horizontal or vertical directions. It can also change its shape so that the sides are curved up forming a groove. The lips can take up various positions as well. They can be brought firmly together or kept apart neutral, rounded, or protruded forward.

All the organs of speech can be divided into two groups (Picture 1):

1. Active organs of speech, movable and taking an active part in the sound formation: 1) the vocal cords which produce voice; 2) the tongue which is the most flexible, movable organ; 3) the lips affecting very considerably the shape of the mouth cavity; 4) the soft palate with the uvula, directing the stream of air either to the mouth or to the nasal cavity; 5) the back wall of the pharynx contracted for some sounds; 6) the lower jaw which movement controls the gap between the teeth and also the disposition of the lips; 7) the lungs providing air for sounds;

2. Passive organs of speech: 1) the teeth, 2) the teeth ridge, 3) the hard palate and 4) the walls of the resonators.

Questions for discussion:

1. Tell about organs of speech and try to characterize their work?
2. What kinds of organs of speech do you?
3. Tell about active organs of speech.
4. Tell about passive organs of speech.

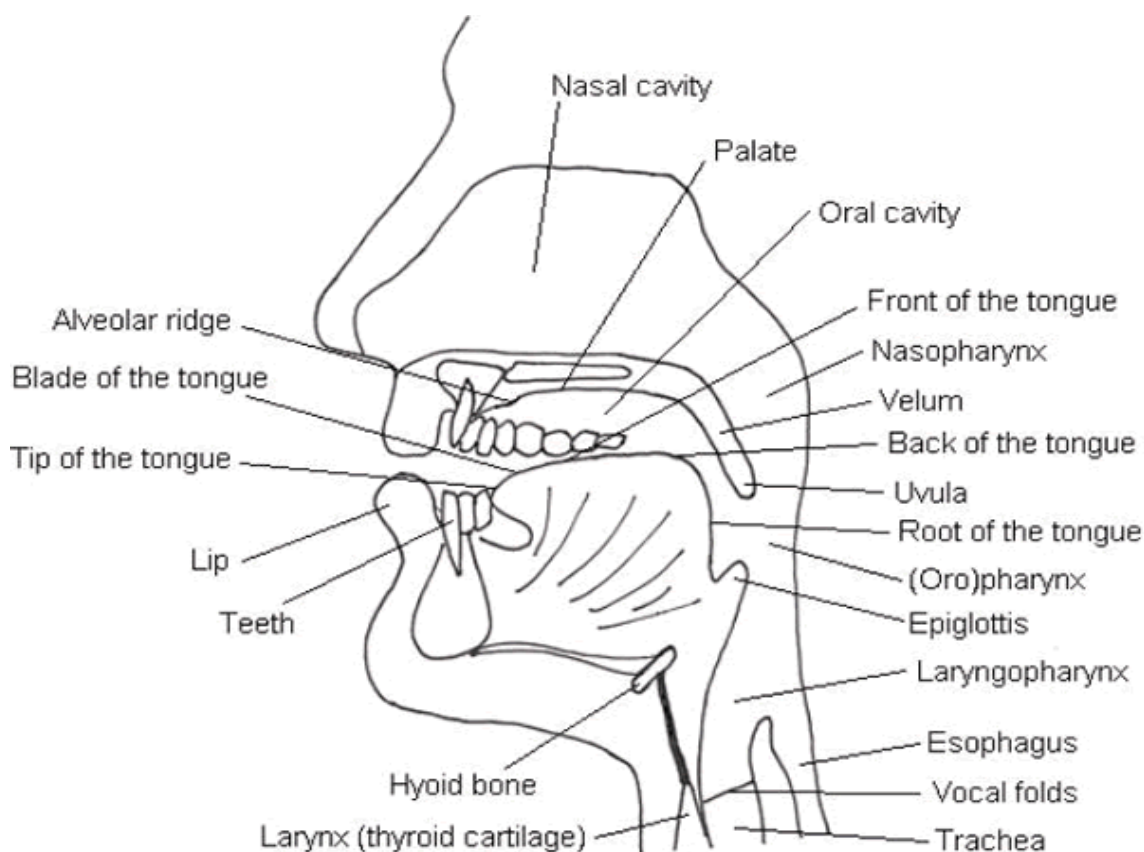


Fig. 1: Organs of Speech

Picture 1. Organs of speech.

Vowels

The quality of a vowel is known to be determined by the size, volume and shape of the mouth resonator, which are modified by the movement of active speech organs, i.e. the tongue and the lips. Besides, the particular quality of a vowel can depend on a lot of other articulatory characteristics, such as the relative stability of the tongue, the position of the lips, physical duration of the segment, the force of articulation, the degree of tenseness of speech organs.

The analysis of the articulatory constituents of the quality of vowels allowed phoneticians to suggest the criteria which are significant in classificatory description: a) stability of articulation; b) tongue position; c) lip position; d) character of the vowel end; e) length; f) tenseness.

Let's consider the above-mentioned principles from phonological point of view.

I. According to the *stability of articulation* all English vowels are divided into four groups: pure vowels or monophthongs, diphthongs, diphthongoids and triphthongs.

Monophthongs are vowels the articulation of which is almost unchanging. The quality of such vowels is relatively pure. The English monophthongs are [i, e, æ, ɑ:, ɒ, ɔ:, ʌ, ɜ:, ə, ʊ]. In the pronunciation of *diphthongs* the organs of speech glide from one vowel position to another within one syllable. The starting point, the nucleus, is strong and distinct. The glide which shows the direction of the quality change is weak. The English diphthongs are [ei, ai, ɔi, aʊ, iə, eə, ʊə].

In the pronunciation of *diphthongoids* the articulation is slightly changing but the difference between the starting point and the end is not distinct as it is in the case of diphthongs. English diphthongoids are [i:, u:]. In Ukrainian the initial [o] may serve as an example of a Ukrainian diphthongoid in the word «ОЧЕНЬ». *Triphthongs* are very rarely, a single syllable may contain three vowel sounds that quickly glide together; this compound vowel sound is known as a (pronounced /'trɪf θəŋ/). There are three triphthongs that are generally agreed upon in American English: /aʊə/ («ah-oo-uh»), /aɪə/ («ah-ih-uh»), and /jʊə/ («ee-oo-uh»).

II. The changes in the position of the tongue determine largely the shape of the mouth and pharyngeal cavities. The tongue may move forward and backward, up and down, thus changing the quality of vowel sounds. According to **the tongue position** English vowels may be:

1. *Front vowels*: [i:, e, æ] – the tongue is in the front part of the mouth and the front part of it is raised to the hard palate;

2. *Front-retracted vowels*: [ɪ] – the tongue is in the front part of the mouth and is slightly retracted and the part of the tongue is nearer to front is raised;

3. *Central vowels*: [ʌ, ɜ:, ə,];

4. *Back vowels*: [ɑ:, ɒ, ɔ:, u:];

5. *Back-advanced vowels*: [ʊ].

Moving up and down in the mouth various parts of the tongue may be raised to different height towards the roof of the mouth (**close, mid, open** vowels). To

make classification more precise it is necessary to distinguish broad and narrow variants of close, mid and open vowels (Picture 2). There are:

III. According to **the lip position** there are:

Unrounded vowels [i:, i, e, æ, ɑ:, ʌ, ɜ:, ə] – the lips are neutral or spread.

Rounded vowels [ɒ, ɔ:, ʊ, u:] - lips are protruded.

	Narrow variant	Broad variant
Close vowels	[i:, u:]	[i, ʊ]
Mid vowels	[e, ɜ:, ɝ]	[ʌ, ə, ɛ]
Open vowels	[ɔ:, ɒ]	[æ, ɑ:, ɒ, a]

Picture 2.

IV. The quality of all monophthongs in the stressed position is strongly affected by the following consonant of the same syllable. According to **the character of vowel end** the vowels may be:

Checked (better, cart) – a stressed vowel is followed by a strong voiceless consonant and a vowel is cut off by it.

Free (before, money, begger, bead) – a vowel is followed by a weak consonant or by no consonant and the end of it is weak. Such vowels are in closed syllables ending in a voiced consonant or in an open syllable.

V. According to **the length the vowels** may be:

Long [i; ɑ:, ɔ:, u:, ɜ:]

Short [i, e, ɒ, ʊ, ʌ, ə]

VI. Tenseness is another articulatory characteristic of English vowels. It characterizes the state of organs of speech at the moment of production of a vowel. Special analysis shows that long vowels are *tense*, and short vowels are *lax*. The distinction is important in teaching English, since there are no tense vowels in Ukrainian (Picture 3).

Questions for discussion:

1. What do you know about classification of English vowels?
2. On which bases do we distinguish vowels? Tell about them.

3. What are pure vowels or monophthongs, diphthongs, diphthongoids and triphthongs?

4. Try to characterize some of English vowels.

1. Stability of articulation		Monophthongs – 12				Diphthongs – 8
2. Length of articulation		Long – i:, u:, a:, ɔ:, ɜ:		Short – ɪ, e, æ, ɒ, ʌ, ʊ, ə		
3. Degree of muscular tension		Tense – i:, u:, a:, ɔ:, ɜ:		Lax – ɪ, e, æ, ɒ, ʌ, ʊ, ə		
4. Lip participation		Rounded (labialized) u:, ʊ, ɔ:, ɒ		Unrounded (non-labialized) ɪ, e, æ, ʌ, ə, i:, a:, ɜ:		
5. Vertical movement of the tongue		6. Horizontal movement of the tongue				
		fully front	front retracted	central (mixed)	back advanced	fully back
High (close)	narrow variety	i:				u:
	broad variety		ɪ		ʊ	
Mid (mid-open)	narrow variety	e		ɜ:		
	broad variety			ə ʌ		
Low (open)	narrow variety					ɔ:
	broad		æ			ɒ a:

Picture 3. Classification of English vowels.

Consonants

Each sound is known to have three *aspects*: *acoustic*, *articulatory* and *auditory* and therefore can be studied on these three levels.

On the articulatory level each consonant may be identified by stating two general facts about it:

- a) what sort of articulatory posture it is formed by;
- b) whereabouts in the mouth (or pharynx) it is produced.

Phonological description of sounds will be made in terms of the articulatory level (Picture 4).

As to the classification of English consonants there are few ways of seeing the situation. According to V. A. Vassilyev primary importance should be given to the type of obstruction and the manner of production of noise. On this ground he distinguishes two large classes of consonants:

- a) *occlusive*, in the production of which a complete obstruction is formed;

Classification of NAE Consonant Phonemes							
Manner of Articulation	Place of Articulation						
	Bilabial	Labiodental	Dental	Alveolar	Palatal	Velar	Glottal
Stop							
Voiceless	p			t		k	
Voiced	b			d		g	
Fricative		f	θ	s	ʃ		h
Voiceless							
Voiced		v	ð	z	ʒ		
Affricate					tʃ		
Voiceless							
Voiced					dʒ		
Nasal							
Voiced	m			n		ŋ	
Liquid							
Voiced				l	r		
Glide							
Voiced	w				y		

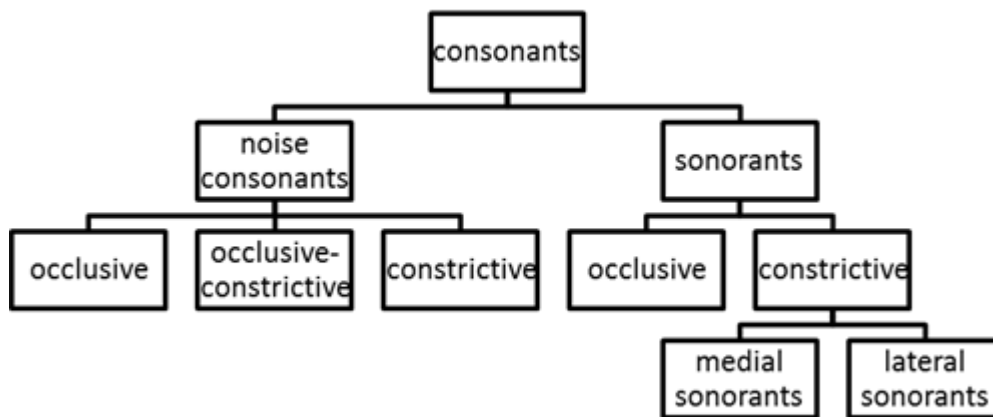
Picture 4. Place of articulation in mouth.

b) *constrictive*, in the production of which an incomplete obstruction is formed. (e.g. oppositions: [ti:] – [si:] occlusive – constrictive [pul] – [ful] occ. – cons.)

Each of the two classes is subdivided into *noise consonants* and *sonorants*. The division is based on the factor of prevailing either noise or tone component in the auditory characteristic of a sound. In their turn noise consonants are divided into *plosive consonants (or stops)* and *affricates*.

Another point of view is shared by other phoneticians. They suggest that the first and basic principle of classification should be the degree of noise. Such consideration leads to dividing English consonants into two general kinds: *noise consonants and sonorants* (Picture 5).

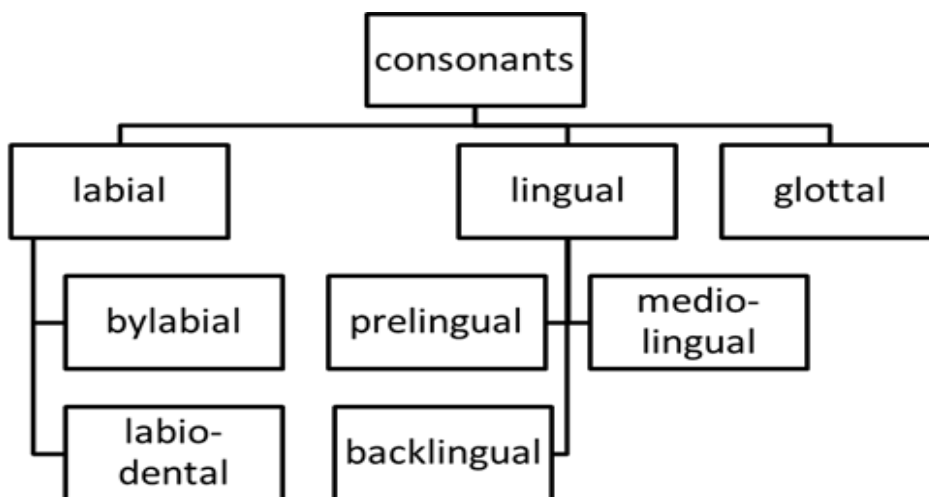
The place of articulation is another characteristic of English consonants which should be considered from the phonological point of view. The place of articulation is determined by the active organ of speech against the point of articulation. According to this principle the English consonants are classed into: *labial, lingual and glottal* (Picture 6).



Picture 5. Noise consonants and sonorants consonants.

The class of labial consonants is subdivided into: *a) bilabial; b) labio-dental;* and among the class of lingual consonants three subclasses are distinguished; they are: *a) forelingual, b) medio-lingual and c) backlingual.*

The next point should be made in connection with another sound property, that is *voiced – voiceless* characteristic which depends on the work of the vocal cords. The distinction between such pairs of consonants as [p, b], [t, d], [k, g], [s, z], [f, v] is primarily based on energy difference, besides on absence or presence of vibrations of the vocal cords, or on the absence or presence of voice or tone component. All voiced consonants are *weak (lenis)* and all voiceless consonants are *strong (fortis)*.



Picture 6. Labia, lingual and glottal consonants.

There is one more articulatory characteristic which is usually included into the set of principles on the basis of which the English consonants are classified. That is the position of the soft palate. According to this principle consonants can be *oral* and *nasal*. There are relatively few consonantal types in English which require the lowered position of the soft palate. They are the nasal occlusive sonorants [m], [n] and [ŋ]. They differ from oral plosives in that the soft palate is lowered allowing the escape of air into the nasal cavity.

Questions for discussion:

1. On which bases do we distinguish consonants?
2. Analyze the phonemes [p], [b], [s], [z].
3. What classes of consonants in English language do you know?
4. What do you know about noise consonants and sonorants? Characterize them?
5. What do you know about noise labial, lingual and glottal? Characterize them?

Alternations and modifications of speech sounds in English

The notion of alternation and its types

The sound variations in words, their derivatives and grammatical form words, are known as sound alternations. For example: the dark [ɫ] in spell alternate with the clear [l] in spelling; combine (n) ['kɒmbain], combine [kəm'bain] where [n] in the stressed syllable of the noun alternates with the neutral sound. It is perfectly obvious that sound alternations of this type are caused by assimilation, accommodation and reduction in speech. To approach the matter from the phonological viewpoint, it is important to differentiate phonemic and allophone alternations.

Some sound alternations are traced to the phonemic changes in earlier periods of the language development and are known as historical. Historical alternations mark both vowels and consonants, though the alternating sounds are not affected by the phonemic position or context. The sounds changes, which

occurred in the process of historical development of the language, are reflected in present-day English as alternations of phonemes differentiating words, their derivatives and grammatical forms. The following list of examples presents the types of alternations:

1) *Vowel alternations.*

a) distinction of irregular verbal forms [i:-e-e] mean - meant - meant; [i-æ-A] sing - sang - sung; [i-ei-i] give - gave - given;

b) distinction of causal verbal forms: [i-e] sit - set; [ai-ei] rise - raise; [o - e] fall-fell;

c) distinction of parts of speech in etymologically correlated words [a: - æ] class - classify, [o: - e] long - length; [ei - æ] nation – national.

2) *Consonants alternations.*

a) distinction of irregular verbal forms [d - t] send – sent;

b) distinction of parts of speech [s - z] advice - advise; [k - tʃ] speak – speech.

3) *Vowel and consonant alternations* [i - ai] + [v - f] live - life; [a: - ae] + [θ - ð] bath - bathe.

Contextual alternations in English language

Alternations are also widely spread on the synchronic level in the present-day English and are known as contextual. In connection with contextual sound alternations there arises a problem of phonemic identification of alternated sounds. The study of the relationship between phonemes and morphemes is called morphophonemics. The interrelation of phonology and morphology is also known as morphophonology or morphonology which is actually the phonology of morphemes. Morphonology studies the way in which sounds can alternate in different realizations of one and the same morpheme.

Questions for discussion:

1. What do you know about alternation in English language?
2. Characterized the notion of alternation and its types.
3. Give the characteristic of contextual alternations in English language.

Modifications of consonants in speech

Speech is performed in larger units: words, phrases and texts. There are very big differences between pronouncing a word in isolation and a word in connected speech.

There is a problem of defining the phonetic status of sounds in connected speech. As a result there are some processes of phonetic changes in connected speech: assimilation, accommodation, vowel reduction and elision.

Assimilation is the adaptive modification of a consonant by neighboring sound:

eighth - at three

alveolar [t] becomes dental [θ]

Accommodation is the adaptation of sounds combinations of vowel-consonants type and consonant-vowel type:

never - **m**an (consonant-vowel type)

nasal pronunciation of vowels

БОЛЬНО - КОНЬ - ДУМАТЬ

Labialization of consonants is before labialized vowels.

Vowel reduction is a quantitative or qualitative weakening of vowels in unstressed positions:

board - blackboard

man - postman

Elision is a complete loss of sounds, both vowels and consonants. In informal speech we can lose many sounds. The process cannot be neglected in defining the phonemic status of speech sounds. These phenomena represent the economy of energy from the part of the speaker. Usually the listener doesn't even notice this because these changes don't influence the meaning. The target of listener is usually to understand the meaning but sometimes the meaning can also be influenced, for example, [z] can represent has, is, does, plural, possessive, third person singular. Now let us consider which qualitative characteristics of consonants can be changed in connected speech. Consonants can be modified according to the place of articulation: assimilation takes place when a sound changes its character in order to look like a neighboring sound and the characteristic which is involved in this is almost always a place of articulation:

1. eighth - at the - said that

[t] [d] alveolar + [θ] [ð] interdental = dental [t] [d]

Partial regressive assimilation:

2. tree - true - dry - dream

[t] [d] alveolar + post alveolar [r] = post alveolar [t] [d]

Partial regressive assimilation:

3. horseshoe - this shop

[s] [z] alveolar + [ʃ] post alveolar = post alveolar [s] [z]

Complete regressive assimilation:

4. graduate - congratulate - did you - could you

[t] + [j]; [d] + [j] = affricates [tʃ] [dʒ]

Partial regressive assimilation:

5. symphony

[m] bilabial + [f] labiodentals = [m] labiodentals

Partial regressive assimilation:

Manner of articulation is also changed as a result of assimilation.

Questions for discussion:

1. What do you know about modifications of consonants in speech?
2. What is assimilation?
3. What is accommodation?
4. What is vowel reduction?
5. What is elision?
6. What are the basic modifications of sounds in connected speech? Give your examples (with the analysis).

Modifications of vowels in speech

The modifications of vowels in speech chain are traced in the following directions: they are either *quantitative* or *qualitative* or both. These changes of vowels in speech continuum are determined by a number of factors such as the position of the vowel in the word, accentual structure, tempo of speech, rhythm, etc.

The shortening of the vowel length is known as ***a quantitative modification of vowels***, which may be illustrated as follows:

- a) the shortening of the vowel length occurs in unstressed positions, e.g. blackboard [o:], sorrow [ʒu] (reduction). In these cases reduction affects both the

length of the unstressed vowels and their quality. Form words often demonstrate quantitative reduction in unstressed positions, for example:

Is →he or she to blame? – [hi:]

But: At →last he has come. – [hɪ]

b) the length of a vowel depends on its position in a word. It varies in different phonetic environments. English vowels are said to have *positional length*, e.g. knee – need – neat (accommodation). The vowel [i:] is the longest in the final position, it is obviously shorter before the lenis voiced consonant [d], and it is the shortest before the fortis voiceless consonant [t].

Qualitative modifications of most vowels occur in unstressed positions. Unstressed vowels lose their «colour», their quality, which is illustrated by the examples below:

a) in unstressed syllables vowels of full value are usually subjected to qualitative changes, e.g. man [mæn] – sportsman ['spɔ:tsmən], conduct ['kɒndəkt] – conduct [kən'dʌkt]. In such cases the quality of the vowel is reduced to the neutral sound [ə].

These examples illustrate the neutralized (reduced) allophones of the same phonemes as the same morphemes are opposed.

Nearly one sound in five is either [ə] or the unstressed [ɪ]. This high frequency of [ə] is the result of the rhythmic pattern: if unstressed syllables are given only a short duration, the vowel in them which might be otherwise full is reduced. It is common knowledge that English rhythm prefers a pattern in which stressed syllables alternate with unstressed ones. The effect of this can be seen even in single words, where a shift of stress is often accompanied by a change of vowel quality; a full vowel becomes [ə], and [ə] becomes a full vowel. For example, to compare: analyse ['ænləɪz] – analysis [ə'næləɪsɪs].

b) slight degree of **nasalization** marks vowels preceded or followed by the nasal consonants [n], [m], e.g. never, no, then, men (accommodation).

The realization of reduction as well as assimilation and accommodation is connected with the style of speech. In rapid colloquial speech reduction may result in vowel elision, the complete omission of the unstressed vowel, which is also known as zero reduction. Zero reduction is likely to occur in a sequence of unstressed syllables, for example, history, factory, literature, territory. It often

occurs in initial unstressed syllables preceding the stressed one, for example, correct, believe, suppose, perhaps.

The example below illustrates a stage-by-stage reduction (including zero reduction) of a phrase.

Has he done it? [hæz hi, dʌn it]

[həz hi ,dʌn it]

[əz i ,dʌn it]

[z i ,dʌn it]

Vowels may also be modified by their position. Many vowels are more open in final positions.

Questions for discussion:

1. What do you know about modifications of consonants in speech?
2. Analyze the function of quality and quantity in the system of English vowels.
3. Characterize the phonemes [o], [u], [i].
4. What are the basic modifications of vowels in connected speech? Give your examples (with the analysis).

The syllabic structure in English language

Theories on syllable formation and division

Speech can be broken into minimal pronounceable units into which sounds show a tendency to cluster or group. These smallest phonetic groups are generally given the name of syllables. Being the smallest pronounceable units, syllables form morphemes, words and phrases. Each of these units is characterized by a certain syllabic structure. Thus a meaningful language unit phonetically may be considered from the point of view of syllable formation and syllable division.

The syllable is a complicated phenomenon and like a phoneme it can be studied on four levels – articulatory, acoustic, auditory and functional. The complexity of the phenomenon gave rise to many theories.

The first theory belongs to R. H. Stetson. This theory is based on the assumption that expiration in speech is a pulsating process and each syllable should correspond to a single expiration. So the number of syllables in an utterance is determined by the number of expirations made in the production of the

utterance. This theory was strongly criticized by soviet and foreign linguists, because «in a phrase a number of words and consequently a number of syllables can be pronounced with a single expiration» (G.P. Torsuyev). This fact makes the validity of the theory doubtful. Another theory of syllable put forward by O. Jespersen is generally called the sonority theory. According to O. Jespersen, each sound is characterized by a certain degree of sonority which is understood as acoustic property of a sound that determines its perceptibility. According to this sound property a ranking of speech sounds could be established: *<the last sonorous> voiceless plosives → voiced fricatives → voiced plosives → voiced fricatives → sonorants → close vowels → open vowels <the most sonorous>*. For example, in the word «plant» we may use the following wave of sonority: [pla:nt].

According to V.A. Vassilyev the most serious drawback of this theory is that it fails to explain the actual mechanism of syllable formation and syllable division. Besides, the concept of sonority is not very clearly defined.

The next theory of muscular tension was described by L. V. Shcherba. In most languages there is the syllabic phoneme in the centre of the syllable which is usually a vowel phoneme or, in some languages, a sonorant. The phonemes preceding or following the syllabic peak are called marginal. The tense of articulation increases within the range of prevocalic consonants and then decreases within the range of postvocalic consonants.

N. I. Zhinkin is linguist and psychologist has suggested the so-called loudness theory which seems to combine both production and perception levels. The experiments carried out by N. I. Zhinkin showed that the arc of loudness of perception level is formed due to variations of the volume pharyngeal passage which is modified by contractions of its walls.

Further experimental work aimed to description of the syllable resulted in lot of other theories. However the question of articulatory mechanism of syllable is still an open question in phonetics. The scientists might suppose that this mechanism is similar in all languages and could be regarded as phonetic universal.

The difficulties seem to arise from the various possibilities of approach to the unit. There exist two points of view:

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

b) however the majority of linguists treat the syllable as the smallest pronounceable unit which can reveal some linguistic function. Trying to define the syllable from articulatory point of view we may talk about universals.

When the scientists mean the functional aspect of the syllable it should be defined with the reference to the structure of one particular language. The definition of the syllable from the functional point of view tends to single out the following features of the syllable:

- 1) a syllable is a chain of phonemes of varying length;
- 2) a syllable is constructed on the basis of contrast of its constituents (which is usually of vowel - consonant type);
- 3) the nucleus of a syllable is a vowel, the presence of consonants is optional; there are no languages in which vowels are not used as syllable nuclei, however, there are languages in which this function is performed by consonants;
- 4) the distribution of phonemes in the syllabic structure follows by the rules which are specific enough for a particular language.

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

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

- 1) open (no);
- 2) closed (odd);
- 3) covered (note);
- 4) uncovered (oh).

The structure of the English syllables reveals variations in the number of pre-vocalic consonants from one to three and post-vocalic consonants from one to five. As to the number of syllables in the English word it can vary from 1 to eight.

The other aspect of the dialectal unity which characterizes the speech continuum is syllable division. The linguistic importance of syllable divisions in different languages is in finding typology of syllables and syllable structure of meaningful units of a language, that is morphemes and words.

The syllabic structure of a language is patterned. The part of phonetics that deals with this aspect of a language is called phonotactics.

In English the problem of syllable division exists only in case of intervocalic consonants and their clusters like in the words [/'siti], [ə/'gri:].

Two variants are possible:

- 1) the point of syllable division is after the intervocalic consonant;
- 2) the point of syllable division is inside the consonant.

In both cases the first syllable remains closed according to phonotactic rules of the English language, because the short vowel should be checked. The results of the analysis show that the point of syllable division in words like [/'piti], [/'tɒpɪk] is inside the intervocalic consonant.

Functions of the Syllable

1) the constitutive function. It lies in its ability to be a part of a word or a word itself;

2) the distinctive function. The syllable is characterized by its ability to differentiate words and word forms.

So at the functional level of description the syllable could be conceived of as a smallest pronounceable unit with potential linguistic importance.

The system of phonetic notations is generally termed as «*transcription*». Transcription is a set of symbols representing speech sounds. The first type of notation is broad or phonemic transcription which provides special symbols for all the phonemes of a language. The second type – the narrow or allophonic transcription – suggests special symbols including some notes about the articulation of a particular allophone. It is used in research work.

There are two types of broad transcription, used in English language:

The first type was introduced by D. Jones. He realized the difference in quality as well as in quantity between the vowel sounds in the words «sit» and «seat», the neutral vowel and the vowel in the word «earn». He wanted to reduce the number of symbols and insisted that some conventions should be stated one and for all. One of these conventions is that the above mentioned long and short vowels differ in quality as well as in quantity. That's why one used the same symbols for them [i – i:].

The second type used by V. A. Vassilyev, causes no phonological misunderstanding providing special symbols for all vowel phonemes [i], [i:], [e], [æ], [a:], [ʌ], [o], [o:], [u], [u:], [ɜ:], [ə].

Being a good visual aid this way of notation can be strongly recommended for teaching the pronunciation of English language to any audience.

Questions for discussion:

1. The syllabic structure of English. The acoustic theories of the syllable. The sonority theory by O. Jespersen. The loudness theory by N. I. Zhinkin. The muscular tension theory by L. V. Shcherba.

2. How many types of syllables do you know? Name them.

3. What are the three points according to which a syllable can be analyzed?

4. What is the main problem of the syllable division in English?

5. What are the functions of the syllable?

6. Give the definition of the term «syllable».

7. What are the basic differences between the broad and narrow types of transcription?

Word stress

Word stress, its acoustic nature

The sequence of syllables in the word is not pronounced identically. The syllable or syllables which are pronounced with more prominence than the other syllables of the word are said to be stressed or accented. The correlation of varying prominences of syllables in a word is understood as the accentual structure of the word.

According to A. C. Gimson, the effect of prominence is achieved by any or all of four factors: force, tone, length and vowel colour. The dynamic stress implies greater force with which the syllable is pronounced. In other words in the articulation of the stressed syllable greater muscular energy is produced by the speaker. The European languages such as English, German, French, Ukrainian are believed to possess predominantly dynamic word stress. In Scandinavian languages the word stress is considered to be both dynamic and musical (e.g. in Swedish, the word *komma* (comma) is distinguished from the word *komma* (come) by a difference in tones). The musical (tonic) word stress is observed in Chinese, Japanese. It is effected by the variations of the voice pitch in relation to neighbouring syllables. In Chinese the sound sequence «chu» pronounced with the level tone means «pig», with the rising tone «bamboo», and with the falling tone «to live».

It is fair to mention that there is a terminological confusion in discussing the nature of stress. According to D. Crystal, the terms «heaviness, intensity, amplitude, prominence, emphasis, accent, stress» tend to be used synonymously by most writers. The discrepancy in terminology is largely due to the fact that there are two major views depending on whether the productive or receptive aspects of stress are discussed.

The main drawback with any theory of stress based on production of speech is that it only gives a partial explanation of the phenomenon but does not analyze it on the perceptive level.

Instrumental investigations study the physical nature of word stress. On the acoustic level the counterpart of force is the intensity of the vibrations of the vocal cords of the speaker which is perceived by the listener as loudness. Thus the greater energy with which the speaker articulates the stressed syllable in the word is associated by the listener with greater loudness. The acoustic counterparts of voice pitch and length are frequency and duration respectively. The nature of word stress in Ukrainian seems to differ from that in English. The quantitative component plays a greater role in Ukrainian accentual structure than in English word accent. In the Ukrainian language of full formation and full length in unstressed positions, they are always reduced. Therefore the vowels of full length are unmistakably perceived as stressed. In English the quantitative component of word stress is not of primary importance because of the non-reduced vowels in the unstressed syllables which sometimes occur in English words (for example, «transport», «architect»).

The linguistic function of a word stress

In discussing accentual structure of English words we should turn now to the functional aspect of word stress. In language the word stress performs three functions:

Constitutive – word stress constitutes a word, it organizes the syllables of a word into a language unit. A word does not exist without the word stress. Thus the function is constitutive – sound continuum becomes a phrase when it is divided into units organized by word stress into words.

Word stress enables a person to identify a succession of syllables as a definite accentual pattern of a word. This function is known as identificatory (or recognitive).

Word stress alone is capable of differentiating the meaning of words or their forms, thus performing its distinctive function. The accentual patterns of words or the degrees of word stress and their positions form oppositions («/import – im /port», «/present – pre /sent»).

Degree and position of a word stress

There are actually as many degrees of word stress in a word as there are syllables. The British linguists usually distinguish three degrees of stress in the word. The primary stress is the strongest (for example, exami/nation), the secondary stress is the second strongest one (for example, ex,ami/nation). All the other degrees are termed «weak stress». Unstressed syllables are supposed to have weak stress. The American scholars, B. Bloch and J. Trager, find four contrastive degrees of word stress: locid, reduced locid, medial and weak.

In Germanic languages the word stress originally fell on the initial syllable or the second syllable, the root syllable in the English words with prefixes. This tendency was called recessive. Most English words of Anglo-Saxon origin as well as the French borrowings are subjected to this recessive tendency.

Languages are also differentiated according to the placement of word stress. The traditional classification of languages concerning the place of stress in a word is into those with a fixed stress and a free stress. In languages with a fixed stress the occurrence of the word stress is limited to a particular syllable in a multisyllabic word. For example, in French the stress falls on the last syllable of the word (if pronounced in isolation), in Finnish and Czech it is fixed on the first syllable.

Some borrowed words retain their stress.

In languages with a free stress its place is not confined to a specific position in the word. The free placement of stress is exemplified in the English and Ukrainian languages: (for example, E. appetite – begin – examination; R. озеро – погода – молоко).

The word stress in English as well as in Ukrainian is not only free but it may also be shifting performing semantic function of differentiating lexical units, parts

of speech, grammatical forms. It is worth noting that in English word stress is used as a means of word-building (e.g. /contrast – con/trast, /music – mu /sician).

Typology of Accentual Structures

The numerous variations of English word stress are systematized in the typology of accentual structure of English words worked out by G. P. Torsuyev. The scientist classifies them according to the number of stressed syllables, their degree or character (the main and the secondary stress). The distribution of stressed syllables within the word accentual types forms accentual structures of words.

Accentual types and accentual structures are closely connected with the morphological type of words, with the number of syllables, the semantic value of the root and the prefix of the word.

The accentual types are:

1. ['___]. This accentual type marks both simple and compound words. The accentual structures of this type may include two and more syllables, e.g. 'father, 'possibly, 'mother-in-law, 'gas-pipe.

2. ['_ ' _]. The accentual type is commonly realized in compound words, most of them are with separable prefixes, e.g. 'radio-'active, 're'write, 'diso'bey.

3. [' _ ' _ ' _] and 4. [' _ ' _ ' _ ' _]. The accentual types are met in initial compound abbreviations like 'U'S'A, 'U'S'S'R.

5. ['_ , ___]. The type is realized both in simple and compound words, very common among compound words, e.g. 'hair-,dresser, 'substructure.

6. [, _ ' ___]. The accentual type marks a great number of simple words and some compound words as well.

In simple words the stresses fall onto: a) the prefix and the root: maga'zine; b) the root and the suffix: ,hospi'tality; c) the prefix and the suffix: disorganization.

The variability of the word accentual structure is multiplied in connected speech. The accentual structure of words may be altered under the influence of rhythm, for example, An 'unpolished 'stone but: The 'stone was un'polished. The tempo of speech may influence the accentual pattern of words. With the quickening of the speed the carefulness of articulation is diminished, the vowels are reduced or elided, the secondary stress may be dropped, for example, The 'whole organi'zation of the 'meeting was 'faulty.

Questions for discussion:

1. Word stress. Types of word stress. Tendencies in English word stress.
2. Tell about the linguistic function of a word stress.
3. Degree and position of a word stress.
4. Described the typology of accentual structures.

Intonation

Intonation

Intonation is a language universal. There are no languages which are spoken as a monotone, without any change of prosodic parameters. On perceptual level intonation is a complex, a whole, formed by significant variations of pitch, loudness and tempo closely related. Some linguists regard speech timber as the fourth component of intonation. Though it certainly conveys some shades of attitudinal or emotional meaning there's no reason to consider it alongside with the *three prosodic components of intonation (pitch, loudness and tempo)*.

Nowadays the term «prosody» substitutes the term «intonation». On the acoustic level pitch correlates with the fundamental frequency of the vibrations of the vocal cords; loudness correlates with the amplitude of vibrations; tempo is a correlate of time during which a speech unit lasts.

The auditory level is very important for teachers of foreign languages. Each syllable of the speech chain has a special pitch colouring. Some of the syllables have significant moves of tone up and down. Each syllable bears a definite amount of loudness. Pitch movements are inseparably connected with loudness. Together with the tempo of speech they form an intonation pattern which is the basic unit of intonation.

An intonation pattern contains one nucleus and may contain other stressed or unstressed syllables normally preceding or following the nucleus. The boundaries of an intonation pattern may be marked by stops of phonation that is temporal pauses.

Intonation patterns serve to actualize syntagms in oral speech. The *syntagm* is a group of words which are semantically and syntactically complete. In phonetics they are called *intonation groups*. The intonation group is a stretch of speech which may have the length of the whole phrase. But the phrase

often contains more than one intonation group. The number of them depends on the length of phrase and the degree of semantic impotence or emphasis given to various parts of it. The position of intonation groups may affect the meaning.

The linguistic function of intonation

The *communicative function* of intonation is realized in various ways which can be grouped under five-six general headings:

1) to structure the intonation content of a textual unit. So as to show which information is new or cannot be taken for granted, as against information which the listener is assumed to possess or to be able to acquire from the context, that is given information;

2) to determine the speech function of a phrase, to indicate whether it is intended as a statement, question, etc.;

3) to convey connotational meanings of attitude, such as surprise, etc. In the written form we are given only the lexics and the grammar;

4) to structure a text. Intonation is an organizing mechanism. It divides texts into smaller parts and on the other hand it integrates them forming a complete text;

5) to differentiate the meaning of textual units of the same phonetic structure and the same lexical composition (distinctive or phonological function);

6) to characterize a particular style or variety of oral speech which may be called a stylistic function.

The implications of a terminal tone

Classification of intonation patterns:

Different combinations of pitch sections (pre-heads, heads and nuclei) may result in more than one hundred pitch-and-stress patterns. But it is not necessary to deal with all of them, because some patterns occur very rarely. So, attention must be concentrated on the commonest ones:

1. The Low (Medium) Fall pitch-and-stress group
2. The High Fall group
3. Rise Fall group
4. The Low Rise group
5. The High Rise group
6. The Fall Rise group

7. The Rise-Fall-Rise group

8. The Mid-level group

No intonation pattern is used exclusively with this or that sentence type. Some sentences are more likely to be said with one intonation pattern than with any other. So we can speak about «common intonation» for a particular type of sentence: a) statements are most widely used with the Low Fall preceded by the Falling or the High level Head. They are final, complete and definite; b) commands, with the Low Fall are very powerful, intense, serious and strong; c) exclamations are very common with the High Fall.

Rhythm

We cannot fully describe English intonation without reference to speech rhythm. *Rhythm* seems to be a kind of framework of speech organization. Some linguists consider it to be one of the components of intonation.

Rhythm is understood as periodicity in time and space. We find it everywhere in life. Rhythm as a linguistic notion is realized in lexical, syntactical and prosodic means and mostly in their combinations.

In speech, the type of rhythm depends on the language. Linguists divide languages into two groups:

1) *syllable-timed* (French, Spanish);

2) *stress-timed* (English, German, Ukrainian).

In a syllable-timed language the speaker gives an approximately equal amount of time to each syllable, whether the syllable is stressed or unstressed.

In a stress-timed language the rhythm is based on a larger unit, than syllable. Though the amount of time given on each syllable varies considerably, the total time of uttering each rhythmic unit is practically unchanged. The stressed syllables of a rhythmic unit form peaks of prominence. They tend to be pronounced at regular intervals no matter how many unstressed syllables are located between every two stressed ones. Thus the distribution of time within the rhythmic unit is unequal.

Speech rhythm is traditionally defined as recurrence of stressed syllables at more or less equal intervals of time in a speech continuum.

Questions for discussion:

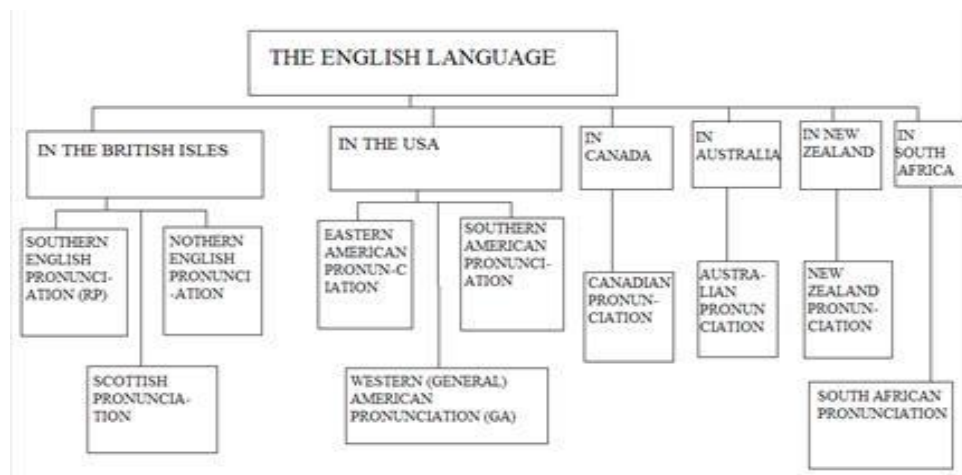
1. Name the basic components of intonation.

2. What is the connection between pitch and tempo?
3. What for do we need different nuclear tones?
4. Which nuclei are the commonest?

Regional and stylistic varieties of English pronunciation

Territorial varieties of English pronunciation.

The English language is spoken in a variety of ways. It's the official language of the UK, the USA, Canada, Australia, New Zealand and in a number of former British colonies. English spoken in these countries differs in vocabulary, grammar and pronunciation. The varieties of the language are conditioned by language communities. Speaking about the nations we refer to the *national variants* of the language, that is the language of a nation, the standard of its form, the language of its nation's literature (Picture 7).



Picture 7. Territorial varieties of English pronunciation.

It's important to distinguish between dialect and accent. Dialect refers to variations in vocabulary, grammar and pronunciation, while *accent* means a type of pronunciation, that is the way sounds, stress, rhythm and intonation are used in the given language community. Today all the English-speaking nations have their own national variants of pronunciation (and national pronunciation standards) and their own peculiar features that distinguish them from other varieties of English. National pronunciation standards are associated with radio and TV newsreaders and public figures. It is generally accepted that for the «English English» the national standard is «Received Pronunciation» (RP), for the «American English» –

«General American», for the «Australian English» – «Educated Australian» (Picture 8).

International English Spelling Chart

 United States	 Canada	 UK	 UK (Oxford spelling)	 Australia
color	colour	colour	colour	colour
center	centre	centre	centre	centre
globalization	globalization	globalisation	globalization	globalisation
realize	realize	realise	realize	realise
analyze	analyze	analyse	analyse	analyse
traveling	travelling	travelling	travelling	travelling
defense	defence	defence	defence	defence
computer program, concert program	computer program, concert program	computer program, concert programme	computer program, concert programme	computer program, concert program
gray	grey	grey	grey	grey
fulfill	fulfil(l)	fulfil	fulfil	fulfil
aluminum	aluminum	aluminium	aluminium	aluminium

Picture 8. International English spelling chart.

National standards are not fixed; they undergo constant changes due to various internal and external factors. Within a national language there are a number of territorial or regional standards. Regional standards are used by most educated people in the region, and show a certain degree of deviation from the national standard. In Britain several groups of regional accents are recognized: Southern, Northern, Welsh, Scottish and Northern Irish. In the United States there are three major groups: Southern, Western and Eastern. Less educated people use numerous local accents which can be either urban or rural. For certain economic, political and cultural reasons one of the dialects becomes the standard language of the nation. This was the case of London dialect whose accent became RP.

An individual may speak RP in one situation (with teachers, at work, etc.) and then use a native local accent in other situations. This phenomenon is called *diglossia*. It shouldn't be mixed up with bilingualism which is the command of two different languages.

Correspondingly every social community has its own social dialect and social accent (professional, educational, according to one's age, gender, etc.). It is evident that language means are chosen consciously and unconsciously by a

speaker according to his perception of the situation. Individual speech of members of the same language community *is* known as *idiolect*.

British English

RP is believed to be a social marker, a prestige accent of an Englishman, often referred to as the «Queen's English» or «BBC English». It's estimated that only 3-5% of the population of Great Britain speak RP and some phoneticians even say that there are more foreign speakers of English who use RP than native English speakers themselves. Nowadays RP is not homogeneous. Three types are distinguished within it: the conservative RP (the language of the royal family, aristocracy and court), the general RP (spoken by most educated people and BBC announcers) and the advanced RP (used by young people). This last type of RP is believed to reflect the tendencies typical of changes in pronunciation. Some of its features may be results of temporary fashion; some are adopted as a norm.

The status of RP has changed in the last years. It used to be associated with high-class society, aristocracy, authority and competence. Nowadays, however, RP speakers may be disliked because they sound «posh». Though most BBC announcers still speak RP, other national TV and radio channels have become tolerant of broadcasters' local accents.

As we've mentioned already, pronunciation is subject to all kinds of innovations. Considerable changes are observed in the sound system of the present-day English:

a) there is a tendency for all short vowels to be made nearer the centre of the mouth;

b) the vowels [i:] and [u:] become more diphthongized (and more fronted);

c) [eɪ] is becoming shorter or more like a pure sound [e]: *said* [sed], *again* [ə'gen];

d) the diphthong [ʊə] tends to be [ɔ:]: *sure* [ʃɔ:], *poor* [pɔ:];

e) [æ] is often replaced by [a]: *have* [hav], *and* [and];

f) in rapid speech [h] is lost in the pronouns and the auxiliary «have»: *her* [ɜ:], *he* [i:], *had* [æd];

- g) palatalized final [k] is often heard: *weak* [wi:k'], *Dick* [dɪk'];
 - h) the sound [t] in the intervocalic position is made voiced: *better* ['bedə], *letter* ['ledə];
 - i) the dark [ɫ] is used instead of [l]: *believe* [bɪ'fi:v];
 - j) [j] is lost following [l, s, z, n]: *suit* [su:t], *illuminate* [ɪ'lu:mɪneɪt], *exuberant* [ɪg'zu:b(ə)r(ə)nt], *neutral* ['nu:tr(ə)l];
 - k) [ʃ, dʒ] become affricates: *fortune* ['fɔ:ʃu:n], *duty* ['dʒu:ti];
 - l) pre-consonantal [t] becomes a glottal stop: *don't come* [dʒʌnʔ'kʌm].
- There is also a strong tendency for elision, reduction and assimilation.

There has appeared a new classification of RP types: general, refined and regional. Refined RP is defined as an upper-class accent; the number of people speaking it is declining. Regional RP represents, in fact, Regional Standards, among which one has become very popular and is said to be substituting RP in general. This is the so-called «*Estuary English*». It is a variety of modified regional speech, a mixture of non-regional and local south-eastern English pronunciation and intonation. Estuary English speakers place themselves «between Cockney and the Queen» (Picture 9).

The phonetic features of Estuary English include:

- a) the use of [w] where RP uses [ɪ] in the final positions or in a final consonant cluster: *faulty* = *fawty*; *all full* = *awful*;
- b) glottal stop for [t] and [d]: *Scoʔland*, *neʔwork*;
- c) elision of [j] after «n, l, t, s»: *news* [nu:z], *tune* [ʃu:n], *absolute* ['æbsəlu:t], *assume* [ə'su:m];
- d) [ɪ] is prolonged in the final position and may tend towards the quality of a diphthong: *very* ['veri:], *city* ['sɪti:];
- e) triphthongs [aʊə] and [aɪə] smooth into one long [a:]: *hour* [a:], *tired* [ta:d].

Estuary English intonation is characterized by frequent prominence given to prepositions and auxiliary verbs, in some cases the nuclear tone can fall on prepositions: *Let's get \to the point.*

<i>Estuary English / RP</i>	<i>Cockney</i>
no H-dropping	H-dropping, e.g. <i>hand</i> [ænd]
no TH-fronting	TH-fronting, e.g. <i>think</i> [fɪŋk]
no MOUTH-monophthong	MOUTH-monophthong, e.g. <i>town</i> [tɛ:n]
no intervocalic T-glottaling	intervocalic T-glottaling, e.g. <i>pity</i> ['pɪʔi]

<i>Estuary English / Cockney</i>	<i>Received Pronunciation</i>
variable HAPPY-tensing, e.g. <i>pretty</i> ['prɪti]	no HAPPY-tensing
vocalisation of preconsantal, final /l/, e.g. <i>spilt</i> [spɪlɔt]	no vocalisation of preconsantal, final /l/
final T-glottaling, e.g. <i>cut</i> [kʌʔ]	no final T-glottaling
yod coalescence in stressed syllables, e.g. <i>tune</i> [tʃu:n]	no yod coalescence in stressed syllables
some diphthong shift in FACE, PRICE, GOAT, e.g. [fæɪs], [praɪs], [gəʊt]	no such diphthong shift

Picture 9. Estuary English/Cockney

The pitch of intonation patterns in Estuary English appears to be narrower than that of RP.

Estuary English nowadays is believed to describe the speech of a far larger and currently more linguistically influential group than advanced RP speakers. The popularity of Estuary English among the young is significant for the future. The RP speakers may be aware that RP (Conservative and Advanced) can arouse hostility and general RP is no longer perceived as a neutral accent. So Estuary English is attractive to many, as it obscures sociolinguistic origins.

American English

The formation of the American English underwent under the influence of minorities' languages, but its starting point was the English language of the 17th century. The American language has fewer dialects as Standard English had

already existed when first English settlers came to America. Still three main types of cultivated speech are recognized in the USA: the Eastern type, the Southern type and Western or General American (Picture 10.).

The following phonetic features of GA are distinguished:

- a) length is not differentiated in [i:] - [ɪ] and [u:] - [ʊ];
- b) [e] is more open;
- c) [æ] is used in the words in which RP has [a:], often before a combination of [s] with another consonant, but when there is no letter «r» in spelling: *dance* [dæns], *can't* [kænt];
- d) there is no vowel [ɒ], which is replaced by [ɑ:]: *god* [gɑd:], *clock* [klɑ:k];
- e) there are no diphthongs, ending in [ə], all vowels occurring before «r» within a syllable become «r-coloured»: *more*[mɔ:r], *heard* [hɜ:rd], *letter* ['letə];
- f) [r] is retroflex (pronounced with the tip of the tongue curled back) and is used in all the positions where there is an «r» in spelling;
- g) [ɪ] is hard: *relieve* [rɪ'li:v];
- h) [t] between vowels is voiced: *better* ['bedə], *letter* ['ledə];
- i) when [t] follows [n], it is omitted and the vowel becomes nasalized: *twenty* ['twenti], *winter* ['wɪnə];
- j) in [ju:] [j] is not pronounced in all positions: *mute* [mu:t], *super* ['su:pə], *nuclear* ['nu:kliə];
- k) in «where», «when», etc. [w] is pronounced as [hw];
- l) the suffixes -ory, -ary, -mony have an additional secondary stress (sometimes called tertiary): ' *dictio*, nary, ' *testi*, mony, la ' *bora*. tory.

Intonation is smoother and seems rather dull and monotonous due to the narrower pitch range and Mid-level Head. Level-rising tones in special questions

American	English	American	English
apartment	flat	jelly	jam
bill	note (currency)	muffler	exhaust (of a car)
cab	taxi	pants	trousers
car rental	car hire	panties	knickers
cell [phone]	mobile [phone]	parakeet	budgie
[potato] chips	[potato] crisps	rental car	hire car
condominium	apartment block	rest room	toilet
cookie	biscuit	sidewalk	pavement
diaper	nappy	signal	traffic lights
elevator	lift	sneakers	trainers
entrée	main course	stick shift	gear lever
fall	autumn	suspenders	braces
fanny pack	bum bag	toll-free number	freephone number
fender	mudguard	trash can	bin
flashlight	[electric] torch	truck	lorry
French fries	chips	trunk	boot (of a car)
gas/gasoline	petrol	vacation	holiday
gurney	[hospital] trolley	vest	waistcoat
hood	bonnet (of a car)	x through y	x to y
Jell-o	jelly	yard	garden

Picture 10. American English.

and statements are also common in American English:

- *What's your name?* - *□Sixbie.*

So as we can see the norms of GA and RP pronunciations are highly variable and are subject to further changes (Picture 11).

Word	British Pronunciation	American Pronunciation
Advertisement	Advertissment	Advertizement
Lieutenant	Leftenant	Lootenant
Patriot	Patriot	Paytriot
Schedule	Sheduel	Skedule
Premiere	Premiair	Premir
Monarch	Monak	Monark
Era	Eera	Error
Bouquet	Bookay	Bokay
Neither	Nyther	Neether
Glacier	Glassiar	Glaysiar
Zebra	Zehbra	Zeebra
Semi	Semee	Semai
Buoy	Boy	Bui
Nuclear	Newclear	Nukilar
Garage	Garaj	Garidj
The letter Z	Zed	Zee
Iraq	Irak	Eyerak
Lasso	Lasu	Laysoo
Vase	Varze	Vayze
Research	Risearch	Reesearch

Picture 11. British-American pronunciation.

Questions for discussion:

1. What is the national variant of the language?
2. How do you understand the term «national pronunciation standard»?

What is another term for it?

3. What are national pronunciation standards for Great Britain, the USA, Australia?
4. State the difference between a regional dialect and a regional accent.
5. What are the reasons for one of the dialects becoming the standard language of the nation?
6. What regional dialect of Great Britain has become the national standard of the English language? Is it homogeneous?
7. In what countries is English spoken as the native language?
8. What are British English pronunciation standards and accents?
9. Why can we say that RP is a regionless accent within Britain?
10. Comment on Estuary English.
11. Do you agree that American English is the national variant of English, or is it a different language?
12. What three main types of cultivated speech are recognized in the USA?

ENGLISH ALPHABET

Aa	<i>Aa</i>	[ei]	[эй]
Bb	<i>Bb</i>	[bi:]	[би:]
Cc	<i>Cc</i>	[si:]	[си:]
Dd	<i>Dd</i>	[di:]	[ди:]
Ee	<i>Ee</i>	[i:]	[и:]
Ff	<i>Ff</i>	[ef]	[эф]
Gg	<i>Gg</i>	[dʒi:]	[джи:]
Hh	<i>Hh</i>	[eitʃ]	[эйч]
Ii	<i>Ii</i>	[ai]	[ай]
Jj	<i>Jj</i>	[dʒei]	[джей]
Kk	<i>Kk</i>	[kei]	[кей]
Ll	<i>Ll</i>	[el]	[эл]
Mm	<i>Mm</i>	[em]	[эм]
Nn	<i>Nn</i>	[en]	[эн]
Oo	<i>Oo</i>	[ou]	[оу]
Pp	<i>Pp</i>	[pi:]	[пи:]
Qq	<i>Qq</i>	[kju:]	[кйю:]
Rr	<i>Rr</i>	[a:]	[а:]
Ss	<i>Ss</i>	[es]	[эс]
Tt	<i>Tt</i>	[ti:]	[ти:]
Uu	<i>Uu</i>	[ju:]	[ю:]
Vv	<i>Vv</i>	[vi:]	[ви:]
Ww	<i>Ww</i>	[ˈdʌblju:]	[даблйю:]
Xx	<i>Xx</i>	[eks]	[экс]
Yy	<i>Yy</i>	[wai]	[уай]
Zz	<i>Zz</i>	[zed]	[зэд]

Practical section

The Exercises for lips and tongue

The purpose of articulation gymnastics is to develop full-fledged movements and certain positions of the organs of the articulatory apparatus necessary for the correct pronunciation of sounds.

Purposeful exercises help prepare the articulatory apparatus of a person (student) to correctly pronounce the necessary sounds.

Articulation gymnastics should always begin with working out the basic movements and positions of the lips and the tongue necessary for a clear, correct pronunciation of all sounds.

Exercises for lips:

1. Opening and closing the mouth.

Open your mouth wide, your lower jaw as low as possible. Shut your mouth.

2. Exposure of teeth – «grin».

Lips with close jaws open up and down slightly exposing both rows of teeth and then closing up. Lips keep slightly stretched position, without bulging. The distance between the jaws is equal to the thickness of the tongue. The lower incisors are directly below the upper ones.

3. «Grin» with the opening and closing of the mouth.

Open the lips, lower and raise the lower jaw with exposed teeth.

4. Lowering and raising the lower lip.

Slightly raise the upper lip, expose the edge of the upper teeth, press to them lower lip. Having exposed the lower teeth, lower the lower lip. Repeat it movement without dropping jaws. Upper lip is immobile.

5. «Proboscis».

Lips vigorously bulge forward, hard to blow air through the reduced opening, without allowing whistling noise.

6. The alternation of «grin» and «proboscis».

Alternate the «grin» and «proboscis». Movement of the corners of the mouth should be simultaneous and symmetrical.

7. Flat rounding.

Opening his mouth with a «grin», slowly round his lips, leaving them pressed to teeth, and gradually reduce the hole. The lips remain flat and do not bulge. The lower jaw is lowered and immobile.

Exercises for tongue:

1. Sticking tongue out – «hovel».

Having exposed the teeth, give the tongue a flat wide shape so that the edges around the semicircle touched the upper teeth. Then tongue slightly stretch between the teeth. The teeth of the upper jaw slightly scrape the back of the tongue. Blow air through the gap between the teeth and tongue. Sticking out the tongue, do not bend it down and do not apply to the lips.

2. Pointing out the pointed tongue – «sting».

Expose the teeth, sticking out the pointed tongue, do not touch it with your teeth. The tip is directed forward and upward. Avoid involuntary bending.

3. Feeling the line of the transverse incision of the oral cavity with the tip of the tongue.

Attach the tip of the tongue to the edge of the upper teeth. Feel the gap between the upper incisors on the back surface, go to the gums and alveoli, moving the tip of the tongue back, go through the alveolar bulge and feel the hard sky.

4. The alternation of the dorsal and apical order.

Attach the tip of the tongue to the lower teeth of the inner gums, arching middle part of the language. Then lift and move the tip of the tongue to the convex part of the alveoli, translating the language into an apical (upper) position. At repetitive movement of the tip of the tongue is bent up and down in turn.

5. Pulling the tongue back.

Open your mouth wide, pull the entire tongue back. Back of the tongue rises to the soft sky. Lower the tongue and push it forward, tip the tongue touches the lower teeth. Do not close your mouth.

Phonetics as a branch of linguistics

1. Describe the articulation of sounds [f, v, h] and [l, m, n] in terms of the operation of the vocal cords and expiratory force.

2. Describe the articulation of sounds [k, q, z] in terms of the work of the active organ of speech.

3. Explain the difference in the articulation of the English sounds [c, k, t] and Ukrainian [k] in terms of the place of formation of noise.

4. Describe the articulation of sounds [ʌ], [ʌ:] in terms of the horizontal and vertical movement of the tongue. Compare them with the articulation of Ukrainian sounds [a, o].

5. Explain the difference in the articulation of sounds [ə: – ə], [o: – o].

6. Write the following words in the transcription: curiosity, cat, hare, king, canner, exceedingly, morning, work, accounts, milk, coconut, go, digging, garden, forget, old, gray, gloves, green, field, lays, golden eggs, good, dog, deserves, bone, together, grace, sea-legs.

Phoneme as a unit of language

1. Describe the articulation of sounds [p, t, k] and [b, d, g] in terms of the operation of the vocal cords and expiratory force.

2. Explain the difference in the articulation of the English sounds [b, v, tʃ] and Ukrainian [p] in terms of the place of formation of noise.

3. Describe the articulation of sounds [ə], [ə:] in terms of the horizontal and vertical movement of the tongue. Compare them with the articulation of Ukrainian sounds [s, a].

4. Explain the difference in the articulation of sounds [i: – i], [u: – u].

5. Give articulation and morphological evidence of the indivisibility of diphthongs. Prove with examples that combinations of Ukrainian sounds oh, ah, hey are not diphthongs.

6. Read the given word pairs. Determine which ones represent the minimal pairs and which are the subminimal ones: thick – sick; bathed – base; mouse – mouse; thigh – shy; leisure – ledger; zest – lest; they – lay; marry – measure; genre – jar; dowly – dowsy; Weller – weather; eel – ease; bathe – bail.

7. Write the following words in the transcription. With their help, illustrate the features of the unstressed vocalism of the English language: latchkey, simplicity, skylark, pantheon, bulldog, outdoor, dining-room, mildew, woodcut, heart-burn, humpback, highway, simplify, highbrow, convoy, rainbow, raincoat, into, protest.

Phonostylistics and the stylistic use of intonation

Practical assignment 1. Read the following words paying special attention to correct pronunciation.

bead	choice	bar
buy	rib	abbey
fancy	idea	full
fell	David	knee
cut	owl	star
book	load	obey
shrunk	pair	observe
Sue	beard	happy

Practical assignment 2. Read the following sentences. Comment on stylistic use of phonetic devices.

He swallowed the hint with a gulp and a gasp and a grin.

The fair breeze blew, the white foam flew, the furrow followed free.

You, lean, long, lanky lath of a lousy bastard.

Luscious, languid, and lustful, isn't she? Those are not correct epithets. She is – or rather was surly, lustrous and sadistic.

Then, with an enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station.

«You have a duty to the public, don'tcher know that, a duty to the great English public?» said George reproachfully. «Here, lemme handle this, kidder», said Tiger. «Gotta maintain strength, you», said George.

Deep into the darkness peering, long I stood the wondering, fearing, doubting, dreaming dreams no mortal ever dared to dream before.

«I'm gonna drink this if it kills me,» Mrs. Snell said. «What would you do if you were in my shoes?» Sandra asked abruptly. «I mean what would you do? Tella truth.»

«I hear Lionel's supposeta be runnin' away.» – «Sure they found him!» said Sandra with contempt. «Wuddya think?»

Practical assignment 3. Read the text, analyse phonetic phenomena in it.

But I recollect that the poor blighter spent much of his valuable time dumping the corpse into ponds and burying it, and what not, only to have it pop out at him

again. It was about an hour after I had shoved the parcel into the drawer when I realized that I had let myself in for just the same sort of thing. Florence had talked in an airy sort of way about destroying the manuscript; but when one came down to it, how the deuce can a chap destroy a great chunky mass of paper in somebody else's house in the middle of summer? I couldn't ask to have a fire in my bedroom, with the thermometer in the eighties. And if I didn't burn the thing, how else could I get rid of it? Fellows on the battlefield eat dispatches to keep them from falling into the hands of the enemy, but it would have taken me a year to eat Uncle Willoughby's Recollections. I'm bound to say the problem absolutely baffled me. The only thing seemed to be to leave the parcel in the drawer and hope for the best. I don't know whether you have ever experienced it, but it's a dashed unpleasant thing having a crime on one's conscience. Towards the end of the day the mere sight of the drawer began to depress me. I found myself getting all on edge; and once when Uncle Willoughby trickled silently into the smoking-room when I was alone there and spoke to me before I knew he was there, I broke the record for the sitting high jump.

The System of English phonemes

(The organs of speech and their work)

Practical assignment 1. Divide the following words into two groups. In the first one, write the words with the sound [θ], and in the second - with the sound [ð]. Use the dictionary if you find it difficult to answer:

with, think, thank you, teeth, that, there, thing, thousand, those, through, though, throw.

Practical assignment 2. Read the following words and name in which endings [s] is read, and in which [z].

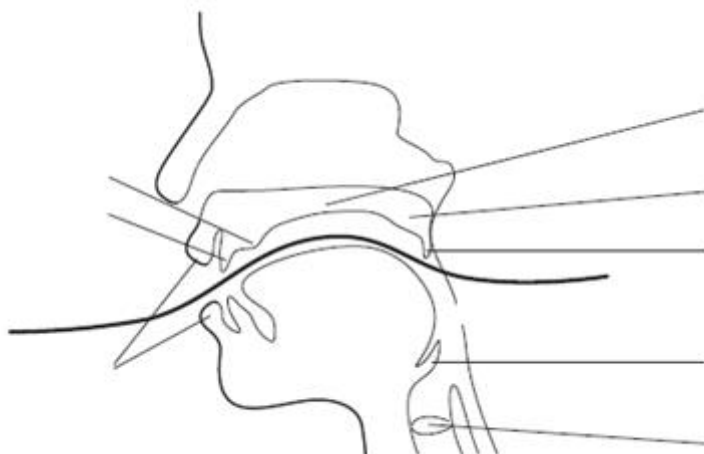
lamps, cats, days, feelings, roads, telephones, notes, rooms, plays, plates.

Practical assignment 3. Practise reading the following word combinations. Transcribe them.

Hobnob, hobnail, cabman, submit, submarine, Bob Mitchel, button, cotton, let Nell, oatmeal, utmost, not me, couldn't, wouldn't, shouldn't, hidden, kidney, picnic, rock'n'roll, dark night, black magic, thank Nick, pug-nose, big man, dig more,

Pygmalion, threaten, not now, don't know, liftman, hurt myself, not mine, sadness, good nerves, red nails, headmaster, goldmine, bad man, rude manners, happen, open, I hope not, help me, ribbon, sob noisily, subnormal, nickname, look now, dark night, take mine, frogman, big news.

Practical assignment 4. Describe the organs of speech in the picture.



The system of English phonemes (vowels)

Practical assignment 1. Explain the articulation of [w], [j], [h] from the point of view of the active organ of speech.

Practical assignment 2. Explain the articulation of [i:], [u:] and the articulatory difference between [i:] – [i] and [u:] – [u].

Practical assignment 3. Characterize the subsidiary allophones of the phoneme /d/ in the following phonetic contexts: a) bedtime; b) dry; c) admit; d) dweller; e) breadth.

Practical assignment 4. State what type of distribution is illustrated by the following examples: a) shoe, pool, food, boot; b) foot – fit, book – back, book – bark; c) deciduous [dɪ'sɪdjʊəs] – [dɪ'sɪdʒʊəs].

Practical assignment 5. State which of the pairs fame – same, less – yes, bee – thee, wail – Yale, seek – seen illustrate the following oppositions: a) labial – mediolingual; b) forelingual – mediolingual; c) occlusive – constrictive; d) noise – sonorant; e) flat narrowing – round narrowing.

The system of English phonemes (consonants)

Practical assignment 1. State the difference in the articulation of [d], [h], [g] from the point of view of the manner of articulation.

Practical assignment 2. Explain the articulation of [i:], [æ], [ɜ:], [u] [a:] from the viewpoint of the horizontal and vertical movements of the tongue.

Practical assignment 3. Characterize the subsidiary allophones of the phoneme /t/ in the following phonetic contexts: a) team; b) stalk; c) twenty; d) eighth; e) cattle.

Practical assignment 4. Match the words to obtain minimal distinctive pairs: catch, pip, cheap, lap, sap, jail, say, cord, Sam, lay, match, fail, heap, rip, cap, cod.

Practical assignment 5. State which of the pairs seem – seen, fare – chair, rudder – rugger, vain – lane, leap – leak illustrate the following oppositions:

- a) labial – forelingual;
- b) labial – backlingual;
- c) forelingual – backlingual;
- d) constrictive – occlusive – constrictive;
- e) unicentral – bicentral.

Alternations and modifications of speech sounds in English

Practical assignment 1. Describe the difference in the transition from [p] to [o] in the word port and from [s] to [p] in the word stop.

Practical assignment 2. Describe the types of assimilation in the following words: breadth, wealth, at that, afraid, apron, thrive.

Practical assignment 3. Arrange the following words according to (a) aspiration, (b) lack of aspiration, (c) palatalization, (d) labialization, (e) labialization with lip extension: top, bee, pit, built, port, meal, cope, deep, beauty, tarn, port, corn, music, pepper, onion, pear, come, lean, car, cable, lion, dean, толь, поле, тина, Коля, тесто, роль, сила, лом, ток, дунь, пень, соль, ряд, пел, рёв, бук, пил, мел, полк, нам, дулю, соор, tool, call, gorge, goose, doorn, down, room, thorn.

Practical assignment 4. Explain how assimilation affects the place of articulation in accentuated sounds:

[ta: – ka:, ki: – ka :, ku: l – ki: n, jes – pju: t, i: l – ki: p]

The syllabic structure in English language

Practical assignment 1. Write the following words in the transcription, divide them into syllables, determine the type of each syllable: reading, ready, standing, nature, natural, picture, brightly, finish, many, pity, colony, colonial, putting, pupil, flour, flower, during, Mary, marry, starry, merry, study, enjoying, enjoying, without, over, over, discover, pooling, follower, father, story, brother, sorry, body, hurry, early, houses, stony, nearer, preparing, buyer, destroyer, power, poorer.

Word stress

Practical assignment 1. Fill in the table with these words.

Words with shock suffixes	Words with unstressed suffixes
[- - ']	[- - - ']
[- ' - -]	[- - - ' -]
[- - - ']	[- - - ' -]

Employee, reality, cigarette, conversation, tradition, picturesque, economic, unique, engineer, unity, occasion, etiquette, revolution, parentical, ability, procession, demonstration, pedagogic, statuette, confusion, volunteer composition, sympathetic, admission, wagonette, oblique , collision, patriotic, mountaineer, exclamation, pioneer, antique, financier.

Practical assignment 2. Translate into Ukrainian.

a missing list, a missing – list;
 a dancing girl, a dancing – girl;
 a silver tip, a silver – tip.

Practical assignment 3. Fill in the table with these words.

	[-' -']	[-' -]	[- -']	[- -']	[-' -]
Nouns					
Adjectives					
Numbers					
Verbs					

beefsteak, middle-aged, thirteen, break-out, armchair, good-looking, call-up, headset, fair-haired, booking-office, hard-working, mix-up, fourteen, engine-driver, dressing-gown, blue- eyed, motorcycle, public-house, fifteen, narrow-minded, country-house, post-graduate, table-spoon, out-of-doors, make-up, mankind, opera-glasses, post-war, shortcoming, run out.

Intonation

Practical assignment 1. Give six variants of the intonation design of this proposal, expressing the different attitudes of the speaker to the expressed (business, interested, inattentive, disapproving, hostile, questioning).

Why did he keep his house?

Practical assignment 2. Read the following sentences, beating the rhythm.

1) Who told you so? 2) I was to come to you. 3) I am doing my duty. 4) I am clinging to my duty. 5) I'll get you away to his fate. 6) Perhaps he told the soldier. 7) This had been his home for four years. 8) Do I have to go? 9) He stretched out and down his eyes.

Practical assignment 3. Translate the following sentences into English, retaining the final stress on the English equivalents of the highlighted words:

а) Ви підете в кіно *завтра*? б) Де ви *живете*? в) Я піду в *театр*. г) Я вас не *розумію*. д) Який жаркий *день*! е) Ходімо *додому*! е) Куди ви *їдете*? ж) Ви *хворі*? з) Що ви *робите*? і) Яка прекрасна *погода* сьогодні! й) Як це *мило* з вашого боку! к) Яка ваша *думка* з цього приводу? л) Я цього не *думаю*.

Regional and stylistic varieties of English pronunciation

Practical assignment 1. Using the following phrase, name the features of the Cockney dialect. How does this phrase sound in common pronunciation?

Ow ee-z ye-oo-a son, is e? Wal, fewd dan y' de-ooty bawmz a mather shoul, eed now bettern to spawl a pore gel's flahrzn than ran awy athaht pyin. Will ye-oo py me f'them?

Practical assignment 2. Which of the following words are written in American English, and which in British? Can you give a second variant of writing?

For example: American English — mustache : British English — moustache
airplane, cheque, theatre, tyre, defense, woolen, pajamas, gaol/

Practical assignment 3. Can you indicate how an American would say the following words, and how – a British?

vase, route, ballet, address (noun), ate, buoy, tomato, advertisement, garage, leisure

Practical assignment 4. From the list below, select pairs of words that have the same meaning, and attribute them to American or British English.

For example: American English – cookie : British English – biscuit

closet	queue	vacation	fall	bonnet	sweets
thumb tack	lift	bill	caravan	flashlight	subway

postman	baggage	movie	drapes	underground	luggage
hood	elevator	cupboard	mailman	torch	check
line	curtains	film	candy	gas	autumn
petrol	drawing pin	holiday	trailer		

Practical assignment 5. The following sentences are typically for an American. What would their a British say?

1) Do you have any siblings? 2) It is important that she be told. 3) The jury has not yet reached its decision. 4) Go fetch your book. 5) He dove into the water. 6) You must come visit me real soon.

Practical assignment 6. For whom the following sentences are more characteristic - for an American or a British? 1) I'll try and visit you on the weekend. 2) Please write me when you arrive. 3) Call me as soon as you get there. 4) Most everyone has a telephone and a refrigerator these days. 5) If you make a mistake, you'll just have to do it over. 6) He was born 3/27/1981. 7) The soccer team won two to nothing (2-0). 8) She arrived at twenty of two. 9) The secretary said, «Mr. Clinton will see you soon».

LEXICOLOGY

Theoretical section

Lexicology

The term *Lexicology* is of Greek origin (from *lexis*–word and *logos*–science). Lexicology is the part of linguistics which deals with the vocabulary and characteristic features of words and word-groups. Lexicology, a branch of linguistics, is the study of the meaning and uses of words.

Linguistics is the study of language in general and of particular languages, their structure, grammar, history, etc.

The term *vocabulary* is used to denote the system of words and word-groups that the language possesses. By the *vocabulary* is understood the total sum of its words. Another term is the stock of words.

The term *word* denotes the main lexical unit of a language resulting from the association of a group of sounds with a meaning. This unit is used in grammatical functions characteristic of it. It is the smallest unit of a language which can stand alone as a complete utterance.

The term *word-group* denotes a group of words which exists in the language as a ready-made unit, has the *unity* of meaning, the unity of syntactical function.

The area of lexicology specializing in the semantic studies of the word is called *semantics*. *Semantics* is the study of the meaning of words and other parts of language.

Another structural aspect of the word is its *unity*. The word possesses both external (or formal) unity and semantic unity.

The formal unity of the word can best be illustrated by comparing a word and a word-group comprising identical constituents. The difference between a *blackbird* and *a black bird* is best explained by their relationship with the grammatical system of the language. The word *blackbird*, which is characterized by unity, possesses a single grammatical framing: *blackbird/s*. The first constituent *black* is not subject to any grammatical changes. In the word-group *a black bird* each constituent can *acquire* grammatical forms of its own: *the blackest bird I've ever seen*. Other words can be inserted between the components which is impossible so far as the word is concerned as it would violate its unity: *a black night bird*.

The same example may be used to illustrate what semantic unity means.

In the word-group *a black bird* each of the meaningful words conveys a separate concept: *bird*—a kind of living creature; *black*—colour.

Lexicology can study the development of the vocabulary, the origin of words and word-groups, their semantic relations and the development of their sound form and meaning. In this case it is called historical lexicology.

The list of unknowns could be *extended*, but it is probably high time to look at the brighter side and register some of the things we *do* know about the nature of the word.

First, we do know that the word is a unit of speech which serves the purposes of human communication. The word can be defined as a unit of communication.

Secondly, the word can be perceived as the total of the sounds which comprise it.

Third, the word possesses several characteristics.

The *word* is a speech unit used for the purposes of human communication, materially representing a group of sounds, possessing a meaning, susceptible to grammatical employment and characterized by formal and semantic unity.

The problem of word-building is associated with prevailing morphological word-structures and with processes of making new words. **Semantics** is the study of meaning. Modern approaches to this problem are characterized by two different levels of study: *syntagmatic and paradigmatic*.

On the syntagmatic level, the semantic structure of the word is analysed in its linear relationship with neighbouring words in connected speech.

In other words, the semantic characteristics of the word are *observed*, described and studied on the basis of its typical contexts.

On the paradigmatic level, the word is studied in its relationships with other words in the vocabulary system. So, a word may be studied in comparison with other words of similar meaning (*e.g. work, n.-labour; to refuse, v.-to reject, v.-to decline, v.*), of opposite meaning (*e.g. busy, adj.-idle.adj.; to accept, v.-to reject.v.*), of different stylistic characteristics (*e.g. man.n.-guy,n.*). Consequently, the main problems of paradigmatic studies are synonymy, antonymy functional styles.

Phraseology is the branch of lexicology specializing in word-groups which are characterized by stability of structure and transferred meaning, e.g. a *dark horse* is a person about whom no one knows anything.

One further important objective of lexicological studies is the study of the vocabulary of a language as a system.

Questions for discussion:

1. What means the term *Lexicology*?
2. What is understood by formal unity of a word? Why is not correct to say that a word is *indivisible*?
3. Explain why the word *blackboard* can be considered a unity and why the combination of words a *black board* doesn't possess such a unity.
4. What is understood by the semantic unity of a word? Which of the following possesses semantic unity – *a bluebell* (дзвіночок) or *a blue bell*(синій бубонець)?
5. Give a brief account of the main characteristics of a word.
6. What are the main problems of Lexicology?

Formal and informal speech

The term *functional* style is generally accepted in modern linguistics. Professor I. V. Arnold defines it as “a system of expressive means peculiar to a scientific sphere of communication”.

By the sphere of communication we mean the circumstances attending the process of speech in each particular case: professional communication, a lecture, informal talk, an intimate letter, a speech in court, etc.

All these circumstances or situations can be roughly classified into two types: formal (a lecture, a speech in court, an official letter, professional communication) and informal (an informal talk, an intimate letter).

Functional styles are classified into two groups with further subdivision depending on different situations.

Informal style

Informal vocabulary is used in one's immediate circle: family, relatives or friends. One uses informal words when at home or when feeling at home. Informal style is relaxed, familiar and unpretentious. But it should be pointed out that informal talk of well-educated people considerably differs from that of the illiterate or the semi-educated; the choice of words with adults is different from the vocabulary of teenagers; people living in provinces use certain regional words and

expressions. The choice of words is determined in each particular situation, but also by the speaker's educational and cultural background, age group, and his occupational and regional characteristics.

Informal style and word-groups are traditionally divided into three types:

1. *colloquial*

2. *slang*

3. *dialect words*

Colloquial words

Colloquialism (colloquial-of words, phrases, style etc. – an expression used in, or suitable for, ordinary, informal or, familiar conversation: “Nuts” *meaning* “mad” *is a colloquialism*).

Among other informal words *colloquialisms* are the least exclusive: they are used by everybody and their sphere of communication is comparatively wide, at least of *literary colloquial words*. These are informal words that are used in every day conversational speech by cultivated and uneducated people of all age groups. The sphere of communication of literary colloquial words also includes the printed page, which shows that the term “colloquial” is somewhat inaccurate. This term use of informal words is one of the prominent of 20th century English and American.

Here are some more examples of literary colloquial words. *Pal* and *chum* are colloquial equivalents of *friend*, *girl*, when used colloquially, denotes a woman of any age; *bite* and *snack* stand for *meal*; *hi*, *hello* are informal greetings, and *so long* a form of parting; *start*, *go on*, *finish* and *be through* are also literary colloquialisms; *to have a crush on somebody* is a colloquial equivalent of *to be in love*. *A bit (of)* and *a lot (of)* also belong to this group.

A considerable number of shortenings are found in words of this type. E.g. *exam*, *fridge*.

Verbs with post-positional adverbs are also numerous among colloquialisms: *put up*, *put over*, *make up*, *turn on*, etc.

The problem of functional styles is not one of purely theoretical interest, but represents a particularly important aspect of the language-learning process.

Slang

Much have been written on the subject of slang that is contradictory and at the same time very interesting.

Slang – *very important languages that includes new and sometimes not polite*

words and meanings, is often used among particular groups of people, and is usually not used in serious speech or writing.

The Oxford English Dictionary defines slang as “language of a highly colloquial style, considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense”.

Here is another definition of slang by famous English writer G. K. Chesterton: “The one stream of poetry which in constantly flowing is slang. Every day some nameless poet weaves fairy tracery of popular language...All slang is metaphor, and all metaphor is poetry”.

As to the author’s words “all slang is metaphor”, is true observation, though the second part of the statement “all metaphor is poetry” is difficult to accept especially if we consider the following examples: mug (for face), blinkers (for eyes), trap (for mouth, e.g. Keep your trap shut), dogs (for feet), to leg (to walk).

All these meanings are certainly based on metaphor, yet they strike one as singularly unpoetical.

Metaphor – an expression which means or describes one thing or idea using words usually used of something else with very similar qualities (in sunshine of her smile) without using the words *as* or *like*.

Henry Bradley writes that “Slang sets things in their proper place with a smile. So, to call a hat “a lid” and a head “a nut” is amusing...”

People use slang for a number of reasons: to be picturesque, arresting and, above all, different from others. These are the reasons for using slang as explained by modern psychologists and linguists.

The circle of users of slang is more narrow than that of colloquialisms. It is mainly used by the young and uneducated.

Yet, slang’s colourful and humorous quality makes it catching, so that a considerable part of slang may become accepted by nearly all the groups of speakers.

Dialect words

Dialect is a variety of a language, spoken in one part of a country, which is different in some words or grammar from other forms of the same language.

H. W. Fowler defines a dialect as “a variety of a language which prevails in a district, with local peculiarities of vocabulary, pronunciation and phrase”. England

is a small country, yet it has many dialects which have their own distinctive features (e.g. the Lancashire, Dorsetshire, Norfolk dialects).

So dialects are regional forms of English. Standard English is defined by the Random House Dictionary as the English language as it is written and spoken by literate people in both formal and informal usage and that is universally current while incorporating regional differences.

Dialects constantly incorporate into everyday colloquial speech or slang. *Car*, *trolley*, *tram* began as dialect words.

Questions for discussion:

1. What is *functional* style?
2. What is *informal* style?
3. Give the definition of *colloquial* words and represent some examples.
4. Give the definition of *slang* and represent some examples.
5. What is *dialect*? Where can people use it?

The origin of English words

Native words

Native words, though they constitute only 30% of the English vocabulary, are the most frequently used words, they constitute 80% of the 500 most frequent word compiled by Thorndyke and Longe (*The Teacher's Wordbook of 30.000 Words. New York, 1959*).

Native words are subdivided into two groups: Indo-European and Common Germanic.

The oldest layer of words in English are words met in Indo-European languages. There are several semantic groups of them:

- words denoting kinship: *father* (*Vater, pater*), *mother* (*Mutter, mater*), *son* (*Sohn, сын*), *daughter* (*Tochter, донька*);
- words denoting important objects and phenomena of nature: *the sun* (*die Sonne, солнце*), *water* (*Wasser, вода*);
- names of animals and birds: *cat* (*Katze, кот*), *goose* (*Gans, гусь*), *wolf* (*Wolf, волк*);
- names of parts of a human body: *heart* (*Herz, сердце*);
- some numerals: *two* (*zwei, два*), *three* (*drei, три*).

A much larger group of native vocabulary are Common Germanic words (German, Norwegian, Dutch, Icelandic). Here we can find the nouns: *summer, winter, storm, rain, ice, ground, bridge, house, life, shoe*; the verbs: *bake, burn, buy, drive, hear, keep, learn, make, meet, rise, see*; the adjectives: *broad, dead, deaf, deep* etc.

Native words have a great wordbuilding capacity, form a lot of phraseological units, they are mostly polysemantic.

Borrowings

Borrowing words from other languages has been characteristic throughout its history. More than two thirds of the English vocabulary are borrowings. Mostly they are words of Romanic origin (Latin, French, Italian, Spanish). Borrowed words are different from native ones by their phonetic structure, by their morphological structure and by their grammatical forms. It is also characteristic of borrowings to be non-motivated semantically.

English history is very rich in different types of contact with other countries, that is why it is very rich in borrowings. The Roman invasion, the adoption of Christianity, Scandinavian and Norman conquests of the British Isles, the development of British colonialism and trade and cultural relations served to increase immensely the English vocabulary. The majority of these borrowings are fully assimilated in English in their pronunciation, grammar, spelling and can be hardly distinguished from native words.

The term *source of borrowing* should be distinguished from the term *origin of borrowing*. The first should be applied to the language from which the borrowing was taken into English. The second, on the other hand, refers to the language which the word may be traced. Thus the word *paper* < *Fr papier* < *Lat papyrus* < *Gr. papyros* has French as its source of borrowing and Greek as its origin.

English continues to take in foreign words, but now the quantity of borrowings is not so abundant as it was before.

Classification of borrowings according to the language from which they were borrowed

Romance borrowings. Latin borrowings

Among words of Romance origin borrowed from Latin during the period when the British Isles were a part of the Roman Empire, there are such words as: *street, port, wall* etc. Many Latin and Greek words came into English during the Christianity in the 6th century. At this time the Latin alphabet was borrowed which ousted the Runic alphabet. These borrowings are usually called classical borrowings. Here belong Latin words: *alter, cross, dean* and Greek words: *church, angel, devil, anthem*.

Latin and Greek words appeared in English during the Middle English period due to the Great revival of Learning. These are mostly scientific words because Latin was the language of science at that time. These words were not used as frequently as the words of the Old English period, therefore some of them were partially assimilated grammatically, e.g. *formula-formulae*. Here also belong such words as: *memorandum, minimum, maximum, veto* etc.

Classical borrowings continue to appear in Modern English as well. Mostly they are words formed with the help of Latin and Greek morphemes. There are quite a lot of them in medicine (*appendicitic, aspirin*), in chemistry (*acid, valency*), in technology (*antenna, airdrome, engine*), in politics (*militarism*), names of sciences (*zoology, physics*). In philology most terms are of Greek origin (*homonym, lexicography*).

French borrowings

the influence of French on the English spelling

The largest group of borrowings are French ones. Most of them came into English during the Norman conquest. French influenced not only the vocabulary of English but also its spelling, because documents were written by French scribes as the local population was mainly illiterate, and the ruling class was French. Runic letters, remaining in English after the Latin alphabet was borrowed, were substituted by Latin letters and combinations of them.

There are the following semantic groups of French borrowings:

- a) words relating to government: *administer, state, empire, government*;
- b) words relating to military affairs: *army, war, banner, soldier, battle*;

- c) words relating to jurisprudence: *advocate, petition, sentence*;
- d) words relating to fashion: *coat, collar, lace, pleat*;
- e) words relating to jewelry: *topaz, emerald, pearl*;
- f) words relating to food and cooking: *lunch, dinner, appetite, toroast, to stew*.

Words were borrowed from French into English after 1650, mainly through French literature, but they were not as numerous as many of them are not completely assimilated.

Italian borrowings

Cultural and trade relations between Italy and England brought many Italian words into English. The earliest Italian borrowing came into English in the 14th century, it was the words *bank* (from *banko* – *bench*) Italian money-lenders and many money-changers sat in the streets on benches. When they suffered losses they turned over their benches, it was called *banko rotta* from which the English word *bankrupt* originated. In the 17th century some geological terms were borrowed: *granite, bronze*. At the same time some political terms were borrowed: *manifesto*.

But mostly Italian is famous for its influence in music and in all European languages musical terms were borrowed from Italian: *alto, baritone, basso, tenor, falsetto, solo, duet*.

Among the 20th century Italian borrowings we can mention: *incognito, fiasco, dilettante, grotesque, graffiti* etc.

Germanic borrowings

English belongs to the Germanic group of languages and there are borrowings from Scandinavian, German and Dutch languages, though their number is much less than the number of borrowings from Romanic languages.

-Scandinavian borrowings

By the end of the Old English period English underwent a strong influence of Scandinavian due to the Scandinavian conquest of the British Isles. Scandinavians belonged to the same group of peoples as Englishmen and their languages had much in common. As a result of this conquest there are about 700 borrowings from Scandinavian into English.

Scandinavians and Englishmen had the same way of life, their cultural level was the same, they had much in common in their literature, therefore there were many words in these languages which were almost identical.

However, there were also many words in the two languages which were different, and some of them were borrowed into English, e.g. such nouns as: *cake, egg, kid, knife, skirt, window* etc, such adjectives as: *happy, low ugly wrong*, such verbs as: *call, get, give, scream* and many others.

Even some pronouns and connective words were borrowed which happens very seldom, such as: *same, both, till*, and pronominal forms with *th*: *they, them, their*.

Scandinavian influenced the development of phrasal verbs which did not exist in Old English. Phrasal verbs are now highly productive in English (*take off, give in* etc).

-German borrowings

There are some 800 words from German into English. Some of them have classical roots, e.g. in some geological terms, such as: *cobalt, zinc, quarts*. There were also words denoting objects used in everyday life which were borrowed from German: *iceberg, lobby, rucksack, Kindergarten* etc.

In the period of the Second World War the following language units were borrowed: *SS-man, gestapo, gas chamber* and many others.

-Dutch borrowings

Holland and England have had interrelations for many centuries and more than 200 Dutch words were borrowed into English. Most of them are nautical terms and were mainly borrowed in the 14th century, such as: *reef, deck*, and many others.

Some of them were borrowed into Ukrainian as well, e.g. *шкіпер, кіль, док*.

Slavonic borrowings

Besides the two main groups of borrowings (Romanic and Germanic) there are also borrowings from a lot of other languages. We shall speak about Ukrainian borrowings, borrowings from the language which belongs to Slavonic languages.

There were constant contacts between England and Russia and they borrowed words from one language into the other. Among early Ukrainian borrowings there are mainly words connected with trade relations, such as: *pood, vodka*, and also words relating to nature, such as: *taiga, tundra, steppe* etc.

There is also a large group of Ukrainian borrowings which came into English through Ukrainian literature of the 19th century, such as: *Narodnik, дума, zemstvo, volost* etc.

Etymological doublets

Sometimes a word is borrowed twice from the same language. As a result, we have two different words with different spellings and meanings but historically they come back to one and the same word. Such words are called etymological doublets. Two words at present slightly differentiating in meaning may have originally been dialectal variants of the same word. Thus, we find in doublets traces of Old English dialects. Examples are: *whole* in the old sense of *healthy* and *hale*. The latter has survived in its original meaning and is preserved in the phrase *hale and hearty*. Both come from Old English *hal*.

Sometimes etymological doublets are the result of borrowing different grammatical forms of the same word, e.g. the comparative degree of Latin *super* was *superior* which was borrowed into English with the meaning *high in quality or rank*. The superlative degree (Latin *supremus*) in English *supreme* was borrowed with the meaning *outstanding, prominent*. So *superior* and *supreme* are etymological doublets formed from different grammatical forms of the Latin adjective *super*.

International words

As the process of borrowing is mostly connected with the appearance of new notions which they serve to express, it is natural that the borrowing is seldom limited to one language. Words of identical origin that occur in several languages as a result of simultaneous or successive borrowings from one ultimate source are called international words.

International words play an especially important part in different terminological systems including the vocabulary of science, industry and art. The origin of this vocabulary reflects the history of world culture.

The rate of change in technology, political, social and artistic life was greatly accelerated in the 20th century and so the number of international lexical units increased greatly, e.g. we can mention a number of words connected with the development of science: *algorithm, antenna, antibiotics, cybernetics, gene, microelectronics*, etc.

The international wordstock is also growing due to the influx of exotic borrowed words like: *anaconda, kraal, orang-outang, sari*, etc.

We find numerous English words in the field of sport: *football, out, match*,

tennis, time, ring, boots and many others. There are English international words referring to clothing: *jersey, pullover, sweater, tweed, shorts, leggings* etc.

Questions for discussion:

1. What groups are native words subdivided?
2. What is the oldest layer of words in English?
3. Which group of native vocabulary is larger, Indo-European or Common Germanic?
4. What is the difference between borrowed words and native ones?
5. What is understood by *source of borrowings* and *origin of borrowings*?
6. Give the classification of Romanic borrowings.
7. Explain the influence of French on the English spelling.
8. Give the classification of Germanic borrowings.
9. What words are called etymological doublets?
10. What words are called international words?

Abbreviations

In the process of communication words and word-groups can be shortened. The causes of shortening can be linguistic and extra-linguistic causes changes in the life of people are meant. In Modern English many new abbreviations, acronyms, initials are formed because the tempo of life is increasing and becomes necessary to give more and more information the shortest possible time.

There are also linguistic causes of abbreviating words and word-groups, such as the demand of rhythm, which is satisfied in English by monosyllabic words. When borrowings from other languages are assimilated in English they are shortened.

There are two main types of shortenings: graphical and lexical.

Graphical abbreviations

Graphical abbreviations are the result of shortening of words and word-groups only in written speech while orally the corresponding full forms are used. They are used for the economy of space and effort in writing.

The oldest group of graphical abbreviations in English is of Latin origin. In Ukrainian this type of abbreviations is not typical. In these abbreviations in the spelling Latin words are shortened, while orally the corresponding English

equivalents are pronounced in the full form, e.g. *for example* (*Latin exempli gratia*), *a.m. in the morning* (*ante meridiem*), *No-number* (*numero*), *p.a. a year* (*per annum*), *d penny* (*dinarus*), *lb pound* (*libra*), *i.e. that is* (*id est*). In some cases initial letters are pronounced, e.g. *a.m.* [*eI em*], *p.m.* [*pI em*] etc. In such cases they can be treated as lexical initial abbreviations.

Some graphical abbreviations of Latin origin have different English equivalents in different contexts, e.g. *p.m.* can be pronounced *in the afternoon* (*post meridiem*) and *after death* (*post mortem*).

There are also graphical abbreviations of native origin where in the spelling we have abbreviations of words and word-groups of the corresponding English equivalents in the full form. We have several semantic groups of them:

- a) days of the week, e.g. *Mon – Monday, Tue – Tuesday* etc.
- b) names of months, e.g. *Apr – April, Aug – August, Sep – September* etc..
- c) names (if counties in UK), e.g. *Yorks – Yorkshire, Berks - Berkshire* etc.
- d) names of states in the USA, e.g. *Ala – Alabama, Ala – Alaska, Calif – California* etc.
- e) names of address, e.g. *Mr., Mrs., Ms [mIz], Dr* etc.
- f) military ranks, e.g. *capt. – captain, sgt – sergeant* etc.
- g) scientific degrees, e.g. *BA – Bachelor of Arts, DM – Doctor of Medicine* etc.

(Sometimes in scientific degrees we have abbreviations of Latin origin, e.g. *MB – Medicinae Baccalaurus*)

- h) units of time, length, weight, e.g. *sec. – second, mg. – milligram* etc.

The reading of some graphical abbreviations depends on the context e.g. *m* can be read as: *male, married, metre, mile, million, minute*.

Initial abbreviations

Initialisms are the bordering case between graphical and lexical abbreviations. When they appear in the language, as a rule, to denote some new offices they are closer to graphical abbreviations because orally full forms are used. When they are used for some duration of time they acquire the shortened form of pronouncing and become closer to lexical abbreviations, e.g. *BBC* is as a rule, pronounced in the shortened form [*bI bI sI*].

In some cases the translation of initialisms is next to impossible without special dictionaries. Initialisms are denoted in different ways. Very often they are

expressed in the way they are pronounced in the language of their origin e.g. *ANZUS* (*Australia, New Zealand, United States*) is pronounced in Ukrainian as *АНЗУС*; *SALT* (*Strategic Arms Limitation Talks*) was used in Ukrainian as a phonetic borrowing (*СОЛТ*), now a translation loan is used (*ОСО Договір про обмеження стратегічного озброєння*). There are three types of initialisms in English:

- a) initialisms with alphabetical reading, such as *UK* (*United Kingdom*), *BUP* (*British United Press*), *PWA* (*a person with AIDS*) etc.
- b) initialisms which are read as if they are words, e.g. *UNESCO* (*United Nations Economic, Scientific, Cultural Organization*), *OPEC* (*Oil Producing European Countries*), *HIV* (*Human Immunodeficiency Virus*) etc.
- c) initialisms which coincide with English words in their sound form. Such initialisms are called **acronyms**, e.g. *CLASS* (*Computer-based Laboratory for Automated School System*), *NOW* (*National Organization of Women*), *AIDS* (*Acquired Immunity Deficiency Syndrome*) etc.

Some scientists unite groups b) and c) into one group which they call acronyms.

Some initialisms can form new words in which they act as root morphemes by different ways of word building:

- a) affixation *AWOLism* (*Absent WithOut Leave*), *ex – POW* (*Prisoner Of War*) *AIDSophobia* etc.
- b) conversion *to raff* (*Royal Air Force*), *to fly IFR* (*Instrument Flight Rules*) etc.
- c) composition *STOLport* (*Short Take – Off and Landing*), *USAFman* (*United States Air Force*) etc.
- d) there are also compound-shortened words where the first component is an initial abbreviation with the alphabetical reading and the second one is a complete word, e.g. *A-bomb*, *U-pronunciation*, *V-day* etc. In some cases the first component is a complete word and the second component is an initial abbreviation with the alphabetical pronunciation, e.g. *Three-Ds* (*Three dimensions*) – *стереофільм*.

Abbreviation of words

Abbreviation of words consists in clipping a part of a word. As a result we get a new lexical unit where either the lexical meaning or the style is different from the full form of the word. In such cases as *fantasy* and *fancy*, *fence* and *defence* we

have different lexical meanings. In such cases as *laboratory* and *lab* we have different styles.

Abbreviation doesn't change part-of-speech meaning, as in the case of conversion or affixation, it produces words belonging to the same part of speech as the primary word, e.g. *prof* is a noun and *professor* is also a noun. Mostly nouns undergo abbreviation, but we can also meet abbreviation of verbs, such as *to rev* from *to revolve*, *to tab* from *to tabulate* etc. But mostly abbreviated forms of verbs are formed by means of conversion from abbreviated nouns, e.g. *to taxi*, *to vac* etc. Adjectives can be abbreviated but they are mostly used in school slang and are combined with suffixation, e.g. *comfy*, *dilly* etc. As a rule, pronouns, numerals, interjections, conjunctions are not abbreviated. The exceptions are: *fif* (*fifteen*), (apocope), *teenager*, *in one's teens* (apheresis from numerals from 13 to 19).

Lexical abbreviations are classified according to the part of the word which is clipped. Mostly the end of the word is clipped, because the beginning of the word in most cases is the root and expresses the lexical meaning of the word. This type of abbreviation is called *apocope*. Here we can mention the group of words ending in *-o*, such as *disco* (*discotheque*), *expo* (*exposition*), *intro* (*introduction*) and many others. On the analogy with these words there developed in Modern English a number of words where *-o* is added as a kind of a suffix to the shortened form of the word, e.g. *combo* (*combination*) – *невеликийэстрадныйансамбль*, *Afro* (*African*) – *зачісканідафриканця* etc.

In other cases the beginning of the word is clipped. In such cases we have apheresis, e.g. *chute* (*parachute*), *varsity* (*university*), *copter* (*helicopter*), etc. Sometimes the middle of the word is clipped, e.g. *mart* (*market*), *fanzine* (*fan magazine*), *maths* (*mathematics*). Such abbreviations are called *syncope*. Sometimes we have a combination of apocope with apheresis, when the beginning and the end of the word are clipped, e.g. *tec* (*detective*), *van* (*avanguard*) etc.

Sometimes shortening influences the spelling of the word, e.g. "c" can be substituted by "k" before "e" to preserve pronunciation, e.g. *mike* (*microphone*), *coke* (*coca-cola*) etc. The same rule is observed in the following cases: *teck* (*technical college*), *trank* (*tranquilizer*) etc. The final consonants in the shortened forms are substituted by letters characteristic of native English words.

Questions for discussion:

1. Which initialisms are called *acronyms*?
2. Which type of abbreviations is called *apocope*?
3. Which abbreviations are called *syncope*?

Wordbuilding

Wordbuilding is one of the main ways of enriching vocabulary. There are four main ways of wordbuilding in Modern English: affixation, composition, conversion, abbreviation. There are also secondary ways of wordbuilding: sound interchange, stress interchange, sound imitation, blends, back formation (dissuffixation).

Affixation

Affixation has been one of the most productive ways of wordbuilding throughout the history of English. It consists of an affix to the stem of a definite part of speech. Affixation is divided into suffixation and prefixation.

Suffixation

The main function of suffixes in Modern English is to form one part of speech from another, the secondary function is to change the lexical meaning of the same part of speech, (e.g. *educate* is a verb, *educatee* is a noun, and *music* is a noun, *musicdom* is also a noun).

There are different classifications of suffixes:

1. Part-of speech classification. Suffixes which can form different parts of speech are given here:
 - a) noun-forming suffixes, such as: *-er* (*criticizer*), *-dom* (*officialdom*), *-ism* (*ageism*);
 - b) adjective-forming suffixes, such as: *-able* (*breathable*), *-less* (*symptomless*), *-ous* (*prestigious*);
 - c) verb-forming suffixes, such as: *-ize* (*computerize*), *-ify* (*identify*), *-en* (*shorten*);
 - d) adverb-forming suffixes, such as: *ly* (*singly*), *-ward* (*backward*), *-wise* (*jet-wise*);
 - e) numeral-forming suffixes, such as: *-teen* (*sixteen*), *-ty* (*seventy*);
2. Semantic classification. Suffixes changing the lexical meaning of the stem can be subdivided into groups, e.g. noun-forming suffixes can denote:
 - a) the agent of the action, e.g. *-er* (*experimenter*), *-ist* (*taxist*), *-ent* (*student*);
 - b) nationality, e.g. *-ian* (*Ukrainian*), *-ese* (*Japanese*), *-ish* (*English*);

- c) collectivity, e.g. *-dom* (*moviedom*), *-ry* (*peasantry*), *-ship* (*readership*), *-ati* (*literati*);
- d) diminutiveness, e.g. *-ie* (*horsie*), *-let* (*booklet*), *-ling* (*gooseling*), *-ette* (*kitchenette*), *-y* (*hanky*), *-ock* (*hillock*);
- e) quality, e.g. *-ess* (*copelessness*), *-ity* (*answerability*);
- f) abstract notion, e.g. *-hood* (*childhood*), *-ness* (*politeness*), *-ence/ance* (*tolerance*);
- g) derogatory meaning, e.g. *-ard*, (*drunkard*), *-ster*, (*ganster*), *-ling* (*underling*);

3. Lexico-grammatical character of the stem. Suffixes which can be added to certain groups of stems are subdivided into:

- a) suffixes added to verbal stems, such as: *-er* (*commuter*), *-ing* (*suffering*), *-able* (*flyable*), *-ment* (*involvement*), *-ation* (*computerization*);
- b) suffixes added to noun stems, such as: *-less* (*smogless*), *-ful*, (*roomful*), *-ism* (*adventurism*), *-ster* (*pollster*), *-nik* (*filmnik*), *-ish* (*childish*); -
- c) suffixes added to adjective stems, such as: *-en* (*weaken*), *-ly* (*pinkly*), *-ish* (*longish*), *-ness* (*clannishness*).

4. Origin of suffixes. Here we can point out the following groups:

- a) native (Germanic), such as: *-er* (*teacher*), *-ful* (*careful*), *-less* (*painless*), *-ly* (*swiftly*), *-dom* (*kingdom*), *-ed* (*talented*), *-en* (*soften*), *-hood* (*childhood*), *-ing* (*building*), *-ish* (*childish*), *-ness* (*kindness*), *-ship* (*friendship*), *-teen* (*sixteen*), *-ty* (*seventy*), *-ward* (*homeward*);
- b) Romanic, such as: *-tion* (*attention*), *-ment* (*development*), *-able/ible* (*terrible*, *moveable*), *-eer* (*mountaneer*), *-ant/ent* (*student*, *pleasant*), *-age* (*carriage*), *-ard* (*drunkard*), *-ance/ence* (*attendance*, *absence*), *-ate* (*dictate*), *-sy* (*flimsy*);
- c) Greek, such as: *ist* (*taxist*), *-ism* (*capitalism*), *-ize* (*organize*);
- d) Ukrainian, such as: *-nik* (*filmnik*).

The term *borrowed affixes* is not very exact as affixes are never borrowed as such, but only as parts of borrowed words. To enter the morphological system of the English language a borrowed affix has to satisfy certain conditions. The borrowing of an affix is possible only if the number of words containing this affix is considerable, if its meaning and function are definite and clear enough, and also if its structural pattern corresponds to the structural patterns already existing in the language.

5. Productivity. Here we can point out the following groups:

- a) productive, such as: *-er* (*dancer*), *-ize* (*specialize*), *-ly* (*wetly*), *-ness* (*closeness*);
- b) Semi-productive, such as: *-eer*, (*profiteer*), *-ette* (*kitchenette*), *-ward* (*skyward*);

c) non-productive, such as: *-ard (drunkard)*, *-th (length)*;

6. Structure. Here we can point out:

a) simple, such as: *-er (speaker)*, *-ist (taxist)*;

b) compound, such as: *-ical (ironical)*, *-ation (formation)*, *-manship (sportsmanship)*, *-ably/ibly (terribly, reasonably)*..

Suffixes can be polysemantic, e.g. *-er* can form nouns with the following meanings: agent, doer of the action expressed by the stem (*speaker*), profession, occupation (*teacher*), a device, a tool (*transmitter*).

There are also disputable cases whether we have a suffix or a root morpheme in the structure of a word. In such cases we called such morphemes semi-affixes, and words with such affixes can be classified either as affixed words or as compound words, e.g. *-gate (Irangate)*, *-burger (cheeseburger)*, *-aholic (workaholic)*, *-man (postman)* etc.

Prefixation

Prefixation is the formation of words by means of adding a prefix to the stem. In English it is characteristic for forming verbs. Prefixes are more independent than suffixes. Prefixes can be classified according to the nature of words in which they are used: prefixes used in notional words and prefixes used in functional words. Prefixes used in notional words are proper prefixes which are bound morphemes, e.g. *un-* (*unhappy*). Prefixes used in functional words are semi-bound morphemes because they are met in the language as words, e.g. (*overhead*), c.f. *over the table*.

The main function of prefixes in English is to change the lexical meaning of the same part of speech. But the recent research showed that about twenty-five prefixes in Modern English form one part of speech from another (*bebutton*, *interfamily*, *postcollege* etc). The prefix *be-* forms transitive verbs with adjective, verb and noun stems, e.g. *belittle – to make little*, *benumb – to make numb*, *to befriend – to treat like a friend*, *to becloud – to cover with clouds*, *to bemadam – to call madam*, *tobejewel – to deck with jewels*. Sometimes the meaning is quite different, as in such a case as *to behave* which means *to cut off the head*.

The prefix *en-/ern-* is now used to form verbs from noun stems with the meaning to put an object into or on something, e.g. *to engulf*, *to embed*. It can also form verbs with adjective and noun stems with the meaning *to bring into some condition or state*, e.g. *to encase*, *to enable*, *to enslave*.

The prefix *a-* is the characteristic feature of words belonging to statives: *asleep, awake, anew* etc.

The prefixes *pre-, post-, non-, anti-* and some other very productive modern prefixes of Romanic and Greek origin are used to form adjectives with a very clear-cut lexical meaning of their own, e.g. *pre-war, post-war, anti-war, non-party, pro-life* etc.

Prefixes can be classified according to different principles:

1. Semantic classification:

- a) prefixes of negative meaning, such as: *in-* (*invaluable*), *non-* (*nonformals*), *un-* (*unfree*) etc. *Non-* is used to be restricted to simple unemphatic negation. Beginning with the 1960s *non-* indicates not so much the opposite of something but rather that something is not real or worthy of the name, e.g. *non-book, is a book published to be bought rather than to be read; non-thing – something insignificant and meaningless, non-person – somebody unworthy of attention* etc. *Un-* can denote simple negation, e.g. *uneven, unkind, unhappy*, and also reversative action when it shows an action contrary to that of a simple verb, e.g. *unpack, unbind*;
- b) prefixes denoting repetition or reversative actions such as: *de-* (*decolonize*), *re-* (*revegetation*), *dis-* (*disconnect*) and also *un-* mentioned above;
- c) prefixes denoting time, space, degree relations, such as: *inter* (*interplanetary*), *hyper* (*hypertension*), *ex-* (*ex-student*), *pre-* (*pre-election*), *over-* (*overdrugging*) etc.

2. Origin of prefixes:

- a) native (Germanic), such as: *un-* (*unhappy*), *over-* (*overfeed*), *under-* (*undernourish*) etc;
- b) Romanic, such as: *in-* (*inactive*), *de-* (*demobilize*), *ex-* (*ex-student*), *re-* (*rewrite*) etc;
- c) Greek, such as: *sym-* (*sympathy*), *hyper-* (*hypertension*) etc.

When we analyze such words as *adverb, accompany* where we can find the root of the word (*verb, company*) we may treat *ad-, cu-* as prefixes though they were never used as prefixes to form new words in English and were borrowed from Romanic languages together with words. In such cases we can treat them as affixed words. But some scientists treat them as simple words. Another group of words with a disputable structure are such as *contain, detain, conceive, receive, deceive* where we can see that *con-* and *de-* act as prefixes and *-lain, -ceive* can be understood as roots. But in English these combinations of sounds have no lexical meaning and are called pseudo-morphemes by some scientists, e.g. *after-* in the

word *afternoon*. American lexicographers working on Webster dictionaries treat such words as compound words. British lexicographers treat such words as affixed ones.

Questions for discussion:

1. Affixation as a way of forming affixed words.
2. Functions of suffixes and prefixes.
3. Classification of suffixes according to the part of speech they form.
4. Classification of suffixes according to their meaning, polysemantic suffixes.
5. Classification of suffixes according to their productivity.
6. Classification of suffixes according to their origin.
7. Structural types of suffixes: simple and compound suffixes.
8. Classification of prefixes according to their meaning.
9. Classification of prefixes according to their origin.
10. Classification of prefixes according to their productivity.

Semasiology

The branch of lexicology which deals with the meaning is called *semasiology*.

Word-meaning

Every word has two aspects: the outer aspect (its sound form) and the inner aspect (its meaning). Sound and meaning do not always constitute a constant unit even in the same language. E.g. the word *temple* may denote *a part of a human head* and *alarge church*. In such cases we have homonyms. One and the same word in different syntactical relations can develop different meanings, e.g. the verb *treat* in the sentences:

- a) He treated my words as a joke.
- b) The book treats of poetry.
- c) They treated me to sweets.
- d) He treats his son cruelly.

In all these sentences the verb *treat* has different meanings and we can speak about polysemy.

On the other hand, the same meaning can be expressed by different sound forms, e.g. *pilot* and *airman*, *horror* and *terror*. In such cases we have synonyms.

Both the meaning and the sound can develop in the course of time

independently, e.g. the Old English *lufian* is pronounced [lʌv] in Modern English. On the other hand, *board* primarily means *a piece of wood sawn thin*. It has developed the meanings: *a table, a board of a ship, a council*.

Lexical meaning –notion

The lexical meaning of a word is the realization of a notion by means of a definite language system. A word is a language unit, while a notion is a unit of thinking. A notion cannot exist without a word expressing it in the language, but there are words which do not express any notion but have a lexical meaning. Interjections express emotions but not notions, but they have lexical meanings, e.g. *Alas!* (dissapointment), *Oh, my buttons!* (surprise) etc. There are also words which express both notions and emotions e.g. *girlie, a pig* (when used metaphorically).

The term *notion* was introduced into lexicology from logics. A notion denotes the reflection in the mind of real objects and phenomena in their relations. Notions, as a rule, are international (especially with the nations of the same cultural level), while meanings can be nationally limited. The grouping of meanings in the semantic structure of a word is determined by the whole system of every language. E.g. the English verb *go* and its Ukrainian equivalents *їти* have some meanings which coincide: *to move from place to place, to extend* (*The road goes to London*), *to work* (*Is your watch going?* On the other hand, they have different meanings. In Ukrainian we say: *Осьвініде!* In English we use the verb *come* in this case: *Here he comes!* In English we use the verb *go* in the combinations *to go by bus, to go by train* etc. In Ukrainian we use the verb *ехати* in these cases.

The number of meanings does not correspond to the number of words, neither does the number of notions. Their distribution in relation to words is peculiar in every language. In Ukrainian we have two words for the English *man чоловік* and *людина*. In English, however, *man* cannot be applied to a female person. We say in Ukrainian: *Вона гарна людина*. In English we use the word *person* in this case: *She is a good person*.

The development of lexical meanings in any language is influenced by the whole network of ties and relations between words and other aspects of the language.

Polysemy

The word *polysemy* means *plurality of meanings*. It exists only in the language, not in speech. A word which has more than one meaning is called *polysemantic*.

Different meanings of a polysemantic word may come together due to the proximity of notions which they express. E.g. the word blanket has the following meanings: a woolen covering used on beds, a covering for keeping a horse warm, a covering of any kind (a blanket of snow), covering all or most cases (used attributively), e.g. we can say: a blanket insurance policy.

There are some words in the language which are monosemantic, e.g. most terms, such as synonym, molecule, bronchitis, some pronouns, such as this, my, both, numerals.

There are two processes of the semantic development of a word: radiation and conactenation. In cases of radiation the primary meaning stands in the centre and the secondary meaning proceed out of it like rays. Each secondary meaning can be traced to the primary meaning. E.g. in the word face the primary meaning denotes the front part of a human head. Connected with the front position the meanings the front part of a building, the front part of a watch, the front part of a playing card were formed. Connected with the primary meaning of the word face the meanings expression of the face, outward appearance are formed.

In cases of conactenation secondary meanings of a word develop like a chain. In such cases it is difficult to trace some meanings to the primary one. E.g. in the word crust the primary meaning hard outer part of bread developed a secondary meaning hard part of anything (a pie, a cake), then the meaning harder layer over soft snow was developed, then a sullen gloomy person, then impudence were developed. Here the last meanings have nothing to do with the primary ones. In such cases homonyms appear in the language. This phenomenon is called the split of polysemy.

In most cases in the semantic development of a word both ways of semantic development are combined.

Types of semantic components

The leading semantic component in the semantic structure of a word is usually termed *denotative component* (also, the term *referential component* may be used). The denotative component expresses the conceptual content of a word.

The following list represents denotative components of some English

adjectives and verbs:

<i>lonely</i> , adj.	→	alone, without company	-----
	→		
<i>notorious</i> , adj.	→	widely known	-----
	→		
<i>celebrated</i> , adj.	→	widely known	-----
	→		
<i>to glare</i> , v.	→	to look	-----
<i>to glance</i> , v.		to look	-----
<i>to shiver</i> , v.		to tremble	-----
<i>to shudder</i> , v.		to tremble	-----

It is quite obvious that the definitions given in the right column only partially and incompletely describe the meanings of their corresponding words. To give a more or less full picture of the meaning of a word, it is necessary to include in the scheme of analysis additional semantic components which are termed *connotations* or *connotative components*.

Let us complete the semantic structures of the words given above introducing connotative components into the schemes of their semantic structures.

		Denotative components	+	Connotative components	
<i>lonely</i> , adj.	→	alone, without company	+	melancholy, sad	Emotive connotation
	→		+		
<i>notorious</i> , adj.	→	widely known	+	for criminal acts or bad traits of character	Evaluative connotation, negative
			+		
85	→	to look	+	}	

<i>celebrated</i> , adj.	widely known	for special achievement in science, art, etc.	Evaluative connotation, positive
<i>to glare</i> , v.		steadily, lastingly	1. Connotation of duration
		in anger, rage, etc.	2. Emotive connotation
<i>to glance</i> , v.		briefly, passingly	Connotation of duration
<i>to shiver</i> , v.			1. Connotation of duration
		(usu) with the cold	2. Connotation of cause
<i>to shudder</i> , v.			1. Connotation of duration
		with horror, disgust, etc.	2. Connotation of cause 3. Emotive connotation

The above examples show how by singling out denotative and connotative components one can get a sufficiently clear picture of what the word really means. The schemes presenting the semantic structures of *glare*, *shiver*, *shudder* also show that a meaning can have two or more connotative components.

The given examples do not exhaust all the types of connotations but present

only a few: emotive, evaluative connotations, and also connotations of duration and of cause.

Questions for discussion:

1. Speak about semasiology.
2. Speak about lexical meaning (notion).
3. Speak about polysemy.
4. Speak about the types of semantic components.

Homonyms

Homonyms are words different in meaning but identical in sound or spelling, or both in sound and spelling.

Homonyms can appear in the language not only as a result of the split of polysemy, but as a result of levelling of grammar inflexions, when different parts of speech become identical in their outer aspect. They can also be formed by means of conversion, e.g. *toslim* from *slim*, *to water* from *water*. They can be formed with the help of the same suffix from the same stem, e.g. *reader* – *a person who reads and a book for reading*.

Homonyms can also appear in the language accidentally, when two words coincide in their development, e.g. two native words can coincide in their outer aspects: *to bear* from *beran* (*to carry*) and *bear* from *bera* (an animal). A native word and a borrowing can coincide in their outer aspects, e.g. *fair* from Latin *feria* and *fair* from native *fager* (*blond*). Two borrowings can coincide, e.g. *base* from the French *base* (Latin *basis*) and *base* (*low*) from the Latin *bas* (Italian *basso*).

Homonyms can develop through shortening of different words, e.g. *cab* from *cabriolet*, *cabbage*, *cabin*, *COD* from *ConciseOxford Dictionary* and *cash on delivery*.

Classification of homonyms

Walter Skeat classified homonyms according to their spelling and sound forms and he pointed out three groups: perfect homonyms, that is words identical in sound and spelling, e.g. *school* – *косяк риби* and *школа*, homographs, that is words with the same spelling but pronounced differently, e.g. *bow* [aV] *поклон* and *bow* [eV] – *лук*; homophones, that is words pronounced identically but spelled differently, e.g. *night* - *ніч* and *knight* – *лицар*.

A more detailed classification was worked out by I.V. Arnold. She classified only perfect homonyms (according to Skeat's classification) and suggested four criteria of their classification: lexical meaning, grammatical meaning, basic forms and paradigms.

According to these criteria I.V. Arnold pointed out the following groups:

- a) homonyms identical in their grammatical meanings, basic form and paradigms and their different lexical meanings, e.g. *hoard* in the meaning *a council* and *a piece of wood sawn thin*;
- b) homonyms identical in their grammatical meanings and basic forms, but different in their lexical meanings and paradigms, e.g. *to lie – lied – lied*, and *to lie – lay – lain*;
- c) homonyms different in their lexical meanings, grammatical meanings, paradigms, but coinciding in their basic form, e.g. *light (lights) light (lighter, lighted)*;
- d) homonyms different in their lexical meanings, grammatical meanings, in their basic forms and paradigms, but coinciding in one of the forms of their paradigms, e.g. *a bit* and *bit (from to bite)*.

In I.V. Arnold's classification there are also patterned homonyms, which, differing from other homonyms, have a common component in their lexical meanings. These are homonyms formed either by means of conversion, or by levelling of grammar inflexions. These homonyms are different in their grammatical meanings, in their paradigms, but identical in their basic forms, e.g. *warm, to warm*. Here we can also have unchangeable patterned homonyms which have identical basic forms, different grammatical meanings and a common component in their lexical meanings, e.g. *before* – an adverb, a conjunction, a preposition. There are also homonyms among unchangeable words which are different in their lexical and grammatical meanings, but identical in their basic forms., e.g. *for – для* and *for – бо*.

Synonyms

Synonyms are words different in their outer aspects, but identical or similar in their inner aspects. In English there are a lot of synonyms, because there are many borrowings, e.g. *hearty* (native) – *cordial* (borrowing). After a word is borrowed it undergoes desynonymization, because absolute synonyms are unnecessary for a language. However, there are some absolute synonyms in the language, which have exactly the same meaning and belong to the same style, e.g. *to moan, to groan; homeland, motherland* etc. In cases of desynonymization one of the absolute

synonyms can specialize in its meaning and we get semantic synonyms, e.g. *city* (borrowed) – *town* (native). The French borrowing *city* is specialized in its meaning. In other cases native words can be specialized in their meanings, e.g. *stool* (native), *chair* (French).

Sometimes one of the absolute synonyms is specialized in its usage and we get stylistic synonyms, e.g. *to begin* (native) – *to commence* (borrowing). Here the French word is specialized. In some cases the native word is specialized, e.g. *welkin* (bookish), *sky* (neutral).

Stylistic synonyms can also appear by means of abbreviation. In most cases the abbreviated form belongs to the colloquial style, and the full form to the neutral style e.g. *examination*, *exam*.

Among stylistic synonyms we can point out a special group of words which are called *euphemisms*. These are words used to substitute some unpleasant or offensive words, e.g. *the late* instead of *dead*, *to perspire* instead of *to sweat* etc.

The word *lavatory* has, naturally, produced many euphemisms. Here are some of them: *powder room*, *washroom*, *restroom*, *retiring room*, *(public) comfort station*, *ladies' (room)*, *gentlemen's (room)*, *water-closet*, *public conveniences* and even *windsor castle* (which is a comical phrase for “deciphering” w.c.).

Pregnancy is another topic for “delicate” references. Here are some of the euphemisms used as substitutes for the adjective *pregnant*: *in an interesting condition*, *in a delicate condition*, *in the family way*, *with a baby coming*, *(big) with child*, *expecting*.

On the other hand, there are slang synonyms. They are expressive, mostly ironical words serving to create fresh names for some things that are frequently used. For the most part they sound vulgar, cynical and harsh, aimed at creating ridicule, e.g. *money* may be called *beans*, *brass*, *dibs*, *dough*; the slang synonyms for the words *mad* are: *daft*, *potty*, *balmy*, *loony*, *bonkers*, *touched*, *nutty* etc.

There are also phraseological synonyms, these words are identical in their meanings and styles but different in their combinability with other words in the sentence, e.g. *to be late for a lecture* but *to attend lectures*; *teacher's questions*, *their pupils*, *judges interrogate witnesses* etc.

In each group of synonyms there is a word with the most general or so-called “central” meaning, which can substitute any word in the group. Such words are called synonymic dominants or dominant synonyms, e.g. *piece* is the synonymic

dominant in the group *slice, lump, morsel*. The verb *to look* is the synonymic dominant in the group *to stare, to glance, to peep*. The adjective *red* is the synonymic dominant in the group *purple, scarlet, crimson*.

Here are the examples of other dominant synonyms with their groups:

To surprise – *to astonish, to amaze – to astound*.

To shout – *to yell – to belch – to roar*.

To shine – *to flash – to blaze – to gleam – to glisten – to sparkle – to glitter – to shimmer – to glimmer*.

To tremble – *to shiver – to shudder – to shake*.

To make – *to produce – to create – to fabricate – to manufacture*.

When speaking about the sources of synonyms besides borrowing, desynonymization and abbreviation, we can also mention the formation of phrasal verbs, e.g. *to give up – to abandon, to cut down – to diminish*. Very many compound nouns denoting abstract notions, persons and events are correlated with such phrasal verbs. We have such synonymous pairs as: *arrangement layout, reproduction playback, treachery – sell-out* etc. Conversion can also serve to form synonyms: *laughter – laugh, commandment – command*. There are also cases of different affixation: *anxiety – anxiousness, effectivity – effectiveness*. The last two cases can be treated as lexical variants but not synonyms. Variants can also be phonetical (*vase [veIz] – [va: z]*) and graphical (*to-morrow - tomorrow*).

Synonymy has its characteristic patterns in each language. The peculiar feature of English is the contrast between simple native words which are stylistically neutral, literary words borrowed from French and learned words from Greko-Latin origin, e.g.:

<i>to ask</i>	<i>to question</i>	<i>to interrogate</i>
<i>Belly</i>	<i>stomach</i>	<i>abdomen</i>
<i>to gather</i>	<i>to assemble</i>	<i>to collect</i>
<i>Empty</i>	<i>Devoid</i>	<i>vacuous</i>
<i>to end</i>	<i>to finish</i>	<i>to complete</i>
<i>to rise</i>	<i>to mount</i>	<i>to ascend</i>
<i>Teaching</i>	<i>guidance</i>	<i>instruction</i>

Thus synonymy in English is closely connected with borrowing words from other languages.

Antonyms

Antonyms are words belonging to the same of speech, identical in style, expressing contrary or contradictory notions.

V.N.Comissarov in his dictionary of antonyms classified them into two groups: absolute or root antonyms (*late, early*) and derivational antonyms (*to please – to displease, honest – dishonest, professional – non-professional*). Absolute antonyms have different roots and derivational antonyms have the same roots but different affixes. In most cases negative prefixes form antonyms (*un-, dis-, non-*). Sometimes they are formed by means of antonymous suffixes *-ful*, and *-less* (*painful -painless*).

The number of antonyms with the suffixes *-ful* and *less-* is not very large, and sometimes even if we have a word with one of these suffixes its antonym is formed not by substituting *-full* by *-less*, e.g. *successful – unsuccessful* (the antonym of the adjective with the suffix *-less* is formed with the help of the suffix *-ish*). The same is true about antonyms with the negative prefixes, e.g. *to man* is not an antonym of the word *to unman*, *to disappoint* is not an antonym of the word *to appoint*.

The difference between derivational and root antonyms is not only in their structure, but in semantics as well. Derivational antonyms express contradictory notions. If some notions can be arranged in a group of more than two members, the most distant members of the group will be absolute antonyms, e.g. *ugly, plain, good-looking, pretty, beautiful*, the antonyms are *ugly* and *beautiful*.

Not every word in a language can have antonyms. This type of opposition can be met in qualitative adjectives and their derivatives, e.g. *beautiful – ugly, to beautify – to uglify, beauty – ugliness*. It can be also met in words denoting feelings and states, e.g. *respect – scorn, to respect – to scorn, respectful – scornful, to live – to die, alive – dead, life – death*. It can be also met among words denoting direction in space and time, e.g. *here – there, up – down, now – never, before – after, day – night, early – late* etc.

If a word is polysemantic, it can have several antonyms, e.g. the word *bright* has the antonyms *dim, dull, sad*.

Questions for discussion:

1. Speak about homonyms.
2. Give the classification of homonyms.
3. Speak about synonyms and groups of them.
4. Speak about antonyms.

British and American English

British and American English are the main variants of the English language. Besides them there are Canadian, Australian, Indian, New Zealand and other variants. They have some peculiarities in pronunciation, grammar and vocabulary, but they are easily used for communication between people living in these countries. As far as American English is concerned, some scientists (H.N. Mencken, for example) tried to prove that there was a separate American language. In 1919 H.N. Mencken published a book called *The American Language*. But most scientists, American ones including, criticized his point of view because the differences between the two variants are not systematic.

American English begins its history at the beginning of the 17th century when first English-speaking settlers began to settle on the Atlantic coast of the American continent. The language which they brought from England was the language spoken in England during the reign of Elizabeth I.

The first settlers faced the problem of finding names for places, animals, plants, customs which they came across on the American continent. They took some of the names from languages spoken by the local population Indians, such as: *chipmuck* (an American squirrel), *squaw* (an Indian woman), *wigwam* (an American Indian tent made of skins and bark) etc.

Besides Englishmen, settlers from other countries came to America and English-speaking settlers mixed with them and borrowed words from languages, e.g. from French.

The second period of American English history begins in the 19th century. Immigrants continued to come from Europe to. When large groups of immigrants from the same country came to America some of their words were borrowed into English. Italians brought with them a style of cooking which became widely spread and such words as *pizza*, *spaghetti* came into English. From the great number of German-speaking settlers the following words were borrowed into English:

delicatessen, lager, hamburger, noodle, schnitzel and many others.

During the second period of American English history there appeared quite a number of words and word-groups which were formed in the language due to the new political system, liberation of America from the British colonialism, its independence. The following lexical units appeared due to these events: *the United States of America, assembly, congress, Senate, congressman, President, senator, Vice-president* and many others.

There are some differences between British and American English in the usage of prepositions, such as prepositions with dates, days of the week. BE requires “on” (*I start my holiday on Friday.*),. in American English there is no preposition (*I start my vacation Friday.*). In BE we use *by day, by night/at night*, in AE the corresponding are *days* and *nights*. In BE we say *at home*, in AE *home* is used. In BE we say *a quarter to five*, in AE – *a quarter of five*. In BE we say *in the street*, in AE *on the street*. In BE we say *to chat to somebody*, in AE – *to chat with somebody*. In BE we say *different from something*, in AE *different than something*.

There are also units of vocabulary which are different while denoting the same notions, e.g. BE *trousers* – AE *pants*: in BE *pants* are *штаны* which in AE is *shorts*. While in BE *shorts* are outwear. This can lead to misunderstanding.

There are some differences in names of places:

BE	AE
pillar-box	main-box
Tram	streetcar
Surgery	doctor’s office
the cinema	the movies
tube, underground	subway
Flat	apartment
Lift	elevator

Some words connected with food are different:

BE	AE
Tin	can
sweet biscuit	cookie
Sweet	dessert

Sweets	candy
dry biscuit	crackers

Some words denoting people are also different:

BE	AE
Barrister	lawyer
shop assistant	shopperson
chap, fellow	guy
Constable	patrolman

Differences in spelling

The reform in the English spelling for American English was introduced by the famous American **lexicographer** Noah Webster who published his first dictionary in 1806. The following of his proposals were adopted in the English spelling:

- a) the deletion of the letter *u* in words ending in *our*, e.g. *honor, favor*;
- b) the deletion of the second consonant in words with double consonants, e.g. *traveler, wagon*;
- c) the replacement of *re* by *er* in words of French origin, e.g. *theater, center*;
- d) the deletion of unpronounced endings in words of Romanic origin, e.g. *catalog, program*;
- e) the replacement of *ce* by *se* in words of Romanic origin, e.g. *defense, offense*.

Differences in pronunciation

In American English we have fully articulated vowels in the combinations *ar, er, ir, or, ur, our* etc. In BE the sound [P] corresponds to the AE [ʌ], e.g. *not*. In BE before fricatives and combinations of consonants with fricatives “a” is pronounced as [R], in AE it is pronounced [æ] e.g. *class [klæs], dance, answer, fast* etc.

There are some differences in the position of the stress:

BE	AE
Address	address
Recess	recess
Laboratory	laboratory
Excess	excess

Questions for discussion:

1. Local varieties of English.
2. British and American English.
3. History of American English. Differences in the vocabulary units. Semantic groups in American English different from British English vocabulary units. Differences in the spelling. Differences in pronunciation.

Classification of language units according to the period of time they live in the language

Words can be classified according to the period of their life in the language. The number of new words in a language is always larger than the number of words which come out of active usage. Accordingly we can have archaisms, that is words which have come out of active usage, and neologisms, that is words which have recently appeared in the language.

Archaisms and historicisms

Archaisms are words which are no longer used in everyday speech, which have been ousted by their synonyms. Archaisms remain in the language, but they are used as stylistic devices to express solemnity.

Most of these words are lexical archaisms and they are stylistic synonyms of words which ousted them from the neutral style.

Some of them are: *steed* (*horse*), *slay* (*kill*), *behold* (*see*), *perchance* (*perhaps*), *woe* (*sorrow*), *betwixt* (*between*) etc. These lexical archaisms belong to the poetic style.

Sometimes a lexical archaism begins a new life, getting a new meaning, then the old meaning becomes a semantic archaism, e.g. *fair* in the meaning *beautiful* is a semantic archaism, but in the meaning *blond* it belongs to the neutral style.

Sometimes the root of the word remains and the affix is changed, then the old affix is considered to be a morphemic archaism, e.g. *beautious* (*-ous* was substituted by *-ful*), *be-paint* (*be-* was dropped), *darksome* (*-some* was dropped), *ofe* (*-en* was added) etc.

When the causes of the word's disappearance are extra-linguistic, e.g. when the thing is no longer used, its name becomes a historicism. Historicisms are very numerous as names for social relations, institutions, objects of material culture of the past. The names of ancient transport means, such as types of boats, or types of

carriages, ancient clothes, weapons, musical instruments can offer good examples. Here belong such transport means as *brougham*, *berlin*, *fly*, *gig*, *hansom*, *phaeton* etc, also such vehicles as *prairie* schooner (a canvas-covered wagon used by pioneers crossing the North American prairies), also such boats as *caravel*, *galleon* etc. Historisms also include such weapons as *breastplate*, *croosbow*, *arrow*, *vizor* etc.

Neologisms

At the present moment English is developing very swiftly and there is so called *neology blowup*.

The two greatest influences on the formation, adaptation and use of English words over the last forty years have been the United States of America and the progress of different branches of science and means of communication: television, cinema and printed material. The number of new lexical units is great and no lexicographer *can* compile a dictionary which keeps us completely up to date with new words and phrases, which changes in then meaning, slang, borrowings etc.

New words, as a rule, appear in speech of an individual person who wants to express his idea in some original way. This person is called *originator*. New lexical units are primarily used by university teachers, newspaper reporter by those who are connected with mass media.

Neologisms can develop in three main ways: a lexical unit existing in the language can change its meaning to denote a new object or phenomenon. In such cases we have semantic neologisms, e.g. the word *umbrella* developed the meaning: *авіаційнеприкриття*, *політичнеприкриття*. A new lexical unit can develop in the language to denote an object or phenomenon which already has some lexical unit to denote it. A new lexical unit can be introduced to denote a new object or phenomenon. In this case we have *a proper neologism*, many of them are cases of new terminology.

Semantic groups of neologisms

We can point out several semantics groups when we analyze the group of neologisms connected with computerization, and here we can mention the words used:

a) to denote different types of computers, e.g. *PC*, *super-computer*, *multi-user*, *neuro-*

computer (analogue of a human brain);

b) to denote parts of computers, e.g. *hardware, software, monitor, display, screen, keyboard*.

c) to denote computer languages, e.g. *BASIC, Algol, FORTRAN* etc.

d) to denote notions connected with work on computers, e.g. *computerman, computerization, to computerize*.

With the development of social activities neologisms appeared as well, e.g. *youthquake* – *тривожність серед молоді*, *pussy-footer* – *політик, який їде на компромісі* *Euromarket, Eurodollar, Europarlament, Europol* and other neologisms connected with European Community (Common Market).

In connection with criminalization of towns in the UK voluntary groups assisting the police were formed where dwellers of the neighbourhood are joined. These groups are called *neighbour, watch, home, watch*. Criminal wear *stocking masks* not to be recognized.

The higher society has neologisms in their speech, such as: *dial-a-meal* (замовлення їжі з ресторану по телефону з доставкою на дім), *dial-a-taxi* (замовлення таксі по телефону) and others.

In the language of teenagers there are such words as: *Drugs! (OK!)*, *sweat* (біг на довгій дистанції), *task* (домашній твір) etc.

There are different semantic groups of neologisms belonging to everyday life:

a) food, e.g. *macrobiotics* (raw vegetables, crude rice), *longlife milk, microwave stove, fridge-freezer, hamburgers*.

b) clothing, e.g. *slimster* (one-piece bathing suit), *string* (miniscule bikini), *hipster* (trousers or skirt when the belt on hips), *completenic* (a long sweater for trousers), *sweatnik* (a long jacket), *pants-skirt* (combination of mini-skirt and pants), *bloomers* (lady's sports trousers).

Ways of forming neologisms

Neologisms can be classified according to the ways they are formed. They are subdivided into: phonological neologisms, borrowings, semantic neologisms and syntactical neologisms. Syntactical neologisms are divided into morphological (word-building) and phraseological (forming word-groups).

Phonological neologisms are formed by combining unique combinations of sounds, they are called artificial, e.g. *rah-rah* (a short skirt which is worn by girls

during parades, because girls repeat in chorus *rah-rah*: when they are marching.

Strong neologisms include also phonetic borrowings, such as *perestroika* (Ukrainian), *solidarnosc* (Polish) etc.

Morphological and phraseological neologisms are usually built on patterns existing in the language, therefore they do not belong to the group of strong neologisms.

Among morphological neologisms there are a lot of compound words of different types, such as *free-fall* (різкепадіннякурсуакцій), *bioastronomy* (search for life on other planets,) *x-rated* (about films terribly vulgar and cruel), *Amerenglish* (American English).

Among neologisms there are a lot of compound nouns of different types. Most of them are of neutral type that consists of two stems without any joining element, e.g. *moonlight* - політ на Луну, *ringway* – кільцева дорога, *sheepskin* – дубленка, *shelflife* – термін зберіганняetc.

Changes in pronunciation

In Modern British English, especially in the Southern part of England (Oxford, Cambridge, London), over the past few decades a tendency to certain changes in pronunciation has been growing. Some of these changes can be explained by the influence of American English.

There are the following changes in pronouncing vowels:

- a) the tendency to shorten long vowels before voiceless consonants, e.g. *sheep*, *meet*, has become more pronounced, also long vowels can be shortened at the end of the word, e.g. *see*.
- b) lengthening of short vowels before voiced consonants, e.g. *big*, *good*, *come* etc. In adjectives which end in [d] lengthening of the vowel is observed all over England, e.g. *had*, *sad*, *glad*, *mad* etc.
- c) drawling of stressed syllables and clipping of unstressed syllables;
- d) in unstressed syllables neutral vowel [ɪ] is pronounced instead of [i];
- e) in the words consisting of three or more syllables there is a tendency to have two main stresses, e.g. ['nesqsqrɪ] ['Intrqstɪn];
- f) the diphthong [oʊ] is pronounced [qʊ], e.g. *home* [hqVm], *go* [gqV];
- g) the diphthong [Vɔ] is pronounced [:], e.g. *sure* [S:].

Questions for discussion:

1. Archaisms and historisms.
2. Semantic neologisms and proper neologisms.
3. Semantic groups of neologisms connected with computerization.
4. Semantic group of neologisms referring to everyday life.
5. Phonological neologisms and borrowings as strong neologisms.
6. Morphological and phraseological neologisms.
7. Changes in pronunciation.

Phraseology

The vocabulary of English is enriched not only by words but also by phraseological units. Phraseological units are word-groups that cannot be made in the process of speech, they exist in the language as a ready-made units. They are compiled in special dictionaries. Like words, phraseological units express a single notion and are not used in sentence as one part of it. American and British lexicographers call such units *idioms*. We can mention such dictionaries of phraseological units and idioms as: *Words and Idioms* by L.Smith, *A Book of English Idioms* by V.Collins and a lot of others. In these dictionaries we can find words peculiar in their semantics(idiomatic) side with word-groups and sentences.

In these dictionaries they are arranged, as a rule, into different semantic groups.

Phraseological units can be classified according to the ways they are formed, according to the degree of motivation of their meaning, according to their structure and according to their part- of- speech meaning.

Ways of forming phraseological units

A. V. Koonin classified phraseological units according to the way they are formed. He pointed out primary and secondary ways of forming phraseological units.

Primary ways of forming phraseological units are those when a unit is formed on the basis of a free word-group:

- a) the most productive in Modern English is the formation of phraseological units by means of transferring the meaning of terminological word-groups, e.g. in cosmic terminology we can point out the following phrases: *launching pad* – *in the direct meaning стартовий майданчик, in its transferred meaning – відправний пункт, to link up* – *стикуватися, стикувати космічні кораблі, in its transferred*

meaning it means знайомитися;

- b) a large group of phraseological units was formed from free word groups by transferring their meaning (smile, consonant, metaphor), e.g. *granny farm* – пансіонатдлялюдейпохилоговіку, *as old as the hills* – старійяквіт, *in a nutshell* – коротше кажучи, *more or less* – більшчименш;
- c) phraseological units can be formed by means of alliteration, e.g. *a sad sack* – нещаснийвипадок, *culture vulture* – людина, якацікавитьсямистецтвом, *fudge and nudge* – уникання;
- d) by means of rhyming, e.g. *by hook or by crook* – *by any possible means*, *high and dry* – *left without help* etc;
- e) they can also be formed by using synonyms, e.g. *to pick and choose* – *to be terribly choosy*, *really and truly* – *quite honestly*;
- f) they can be formed by means of expressiveness, it is especially characteristic of interjections, e.g. *My aunt! Hear! Hear!* etc;
- g) they can be formed by using archaism, e.g. *in brown study* means *in gloomy meditation* where both components preserve their archaic meanings;
- h) they can be formed by using a sentence in a different sphere of life, e.g. *that cock won't fight* can be used as a free word-group when it is used in sports (*cock fighting*), but it becomes a phraseological unit when it is used in everyday life, because it is used metaphorically;
- i) they can be formed by using expressions of writers or politicians in everyday life, e.g. *corridors of power* (Snow), *American dream* (Alby), *the winds of change* (Mc Millan).

Secondary ways of forming phraseological units are those when a phraseological unit is formed on the basis of another phraseological unit. They are:

- a) conversion, e.g. *to vote with one's feet* was converted into *vote with one's feet* (expressing a process by going away);
- b) changing the grammar form, a sentence, e.g. *Make hay while the sun shines* is transferred into a verbal phrase – *to make hay while the sun shines*;
- c) analogy, e.g. *Curiosity killed the cat* was transferred into *Care killed the cat*;
- d) contrast, e.g. *thin cat* – *a poor person* was formed by contrasting it with *fat cat* – *a rich person*, *kiss of death* – *treachery* was formed by contrasting *kiss of life* – *saving a person*;
- e) borrowing phraseological units from other languages, either as translation loans, e.g.

living space (German), or as phonetic borrowings, e.g. *meche blanche* (French), *corpse d'elite* (French), *sotto voce* (Italian), *bona fide* (Latin).

Phonetic borrowings among phraseological units refer to the bookish style and are not used very often.

Semantic classification of phraseological units

Phraseological units can be classified according to the degree of motivation of their meaning. This classification was suggested by acad.V.V.Vinogradov for Ukrainian phraseological units. He pointed out three types of phraseological units:

- a) fusions where the degree of motivation is very low, we cannot guess the meaning of the whole from the meanings of its components, they are highly idiomatic and cannot be translated word for word into other languages, e.g. *on Shank's mare* (*on foot*), *at sixes and sevens* (*in a mess*) etc; in Ukrainian: *буть баклуши*;
- b) unities where the meaning of the whole can be from the meanings of its components, but it is transferred, e.g. *to play the first fiddle* (*to be a leader in something*), *old salt* (*experienced sailor*) etc;
- c) collocations where words are combined in their original meaning but their combinations are different in different languages, e.g. *cash and carry* – (*self-serviceshop*), *in a big way* (*in great degree*) etc.

Structural classification of phraseological units

Prof.Smirnitsky worked out a detailed classification of phraseological units, comparing them with words. He points out one-top units which he compares with affixed words because affixed words have only one root morpheme. He points out two-tops units which he compares with compound words because in compound words usually have two root morphemes.

- a) units of the type *to give up* (verb + postposition type), e.g. *to art up* – *прикрашати*, *to hack up* – *підтримувати*, *to drop out* – *відсіятися* (*простудента*), *to nose out* – *розвідувати*, *to buy into* - *купитися*, *to sandwich in* – *утиснутися* - etc;
- b) units of type *to be tired*. Some of these units remained the Passive Voice in their structure but they have different prepositions with them, while in the Passive Voice we can have only prepositions *by* or *with*, e.g. *to be tired of*, *to be interested in*, *to be surprised at* etc. In these units the verb is the grammar center and the second component is the semantic center;

c) prepositional-nominal phraseological units. These units are equivalents of unchangeable words: prepositions, conjunctions, adverbs, that is why they have no grammar center, their semantic center is the nominal part, e.g. *on the doorstep – quite near, on the nose – exactly, in the course of – during, on the stroke of – in time, on the point of* etc.

Among two-top units A.I.Smirnitsky points out the following structural types:

- a) attributive-nominal, such as: *a month of Sundays – цілотижня, grey matter – розум, a millstone round one's neck – камінь на шиї* and many others. Units of this type are noun equivalents and can be partly or perfectly idiomatic;
- b) verb-nominal phraseological units, e.g. *to read between the lines – розуміти сховані зміст, to sweep under the carpet – приховувати*. The grammar centre of such units is the verb, the semantic centre in many cases is the nominal component, e.g. *to fall in love*;
- c) phraseological repetitions, such as: *now or never – зараз чи ніколи, part and parcel – невід'ємна частина*. Such units can be built on antonyms, e.g. *tops and downs – злет і падіння, back and forth – вперед і назад*.

Like compound words, phraseological units can have more than two tops (stems in compound words), e.g. *to take a back seat – займати другорядне положення; a peg to hang a thing on – в'дмова, lock, stock and barrel – оптом, to be a shadow of one's own self – бути тінню самого себе, at one's own sweet will – за власним бажанням* etc.

Questions for discussion:

1. Ways of forming phraseological units.
2. Semantic classification of phraseological units.
3. Structural classification of phraseological units.

Practical section

Formal and informal style

Practical assignment 1. Pay attention to the underlined words, define their style and translate the given sentences.

1. As for me, I would like to purchase this telephone. How much does it cost?
2. Yesterday we visited a big Department Store and bought a lot of things there.
3. Let's continue our conversation. I want you to tell me everything about your rest in

the Crimea.

4. Go on reading this test. It's very difficult for understanding without dictionary but necessary for you to include it in your course work.
5. Proceed speaking, please. Your report about ancient Greece is very interesting.
6. At last James finished his monotonous speech which had been getting on everybody's nerves for two hours.
7. The seminar terminated at 8 o'clock in the evening and that's why all participants were all to pieces.
8. Nick is a Jolly chap and it's very easy for us to be on friendly terms with him.
9. Caroline has a lot of friends in her class and spends all free time with them.
10. It's a very bad error. You must rewrite your composition if you don't want to get a satisfactory mark.
11. Don't make the same mistake again. Try to be more sensible in future.
12. The teacher asked the monitor of the class about all absent pupils.
13. The manager demanded his employees explanations.
14. This dictionary will help you to understand the main point of this scientific article.
15. My colleagues will assist me on all state exams.

Practical assignment 2. Pick out colloquialisms from the given sentences and translate them.

1. As for me, I've always been a good runner, quick and with a big stride which helped me to be successful in running.
2. Birds were singing from the briar hedge, and a couple of thrushes flew like lightning into some bushes.
3. When he left Oxford, he had a good many buddies, few responsible friends.
4. Please, go on reading this article. It'll be suitable for your diploma.
5. Fortunately, yesterday I was over with my report on Biology and today I can do everything I wish.
6. The time was autumn and the night foggy made Nick and his friends stop roaming above the city and return home.
7. "Take it easy, my dear, take it easy", Caroline told her friend Mary. "Don't pay attention to such stupid gossips behind your back".
8. The day before yesterday, James, Helen's father was broken to pieces because of exhausting fag at the factory.
9. He has already done a stitch of work! It's progress.

10. Listen to me and take my advice into consideration! If you don't want your friends to gossip over you, you'll be better to throw all unnecessary junk out of your flat.
11. A poor young man was tight and couldn't connect two words.
12. Nick was so vague and gaga person by nature that children didn't want to play with him.
13. Of course, tastes differ but, frankly speaking, I hate modern kick. It's terrible.
14. "I don't like all this jogtrot. Everything is too predictable in my life. I would like to change it a little bit", exclaimed Kate.
15. "How are your kids? Maybe, next time you'll come to us with them, won't you" – Yes, I'll take them to you with pleasure.

Borrowed words

Practical assignment 1. *Translate the following sentences and pick out words that betray their foreign origin.*

1. I'm an ignoramus in this sphere but in spite of it I want to enlarge my knowledge.
2. Cactus is an exotic plant which grows in subtropical and tropical countries, especially in deserts.
3. Egypt is famous for pyramids, Moslem temples and headstones.
4. My elder brother likes drinking only red and white wine. He prefers only dry drinkings because they are useful for our health.
5. Nowadays many big cities suffer from traffic jams. It is a very important problem which creates much discomfort for drivers and passers-by.
6. When we came to the restaurant we ordered strong black coffee, cherry pie and two glasses of champagne.
7. Luckily the court pleaded our friend innocent of robbery and released him.
8. Many well-known painters liked to portray battles.
9. We are going to visit butcher's shop and to buy half a kilo of pork, a kilo of mutton and one little chicken.
10. My little nephew's hobby is collecting colourful festive cards and stamps.
11. Tourist ship called at a port. Everybody was struck by its magnificent beauty.
12. Ann is a shy person by nature. That's why it is rather difficult for her to set friendly terms with people.
13. I like jewels very much. So I'd like to buy sapphire earrings.
14. Passengers were standing on the deck and enjoying fresh breeze.

15. Peter lit his lantern and put it into his rucksack.

Practical assignment 2. Translate the following sentences, discuss the words in bold type and point out their origin.

1. The coastline of Greece is regular in outline according to the map.
2. I don't like students cheating in exams.
3. Many people like drinking green tea. But I prefer black one.
4. Many people were standing at the station and shuffling from foot to foot.
5. The colonnade of the Royal Palace enchanted us with its splendour.
6. It's out of doubt this student will get only red diploma.
7. This young boy turned out to be a very brave person.
8. Many foreign tourists prefer putting up at bungalows.
9. Greece is a real mystery for all people owing to its ancient mythology.
10. The terrace of the mansion looked on to the sea which attracted everybody's attention.
11. An awful earthquake destroyed buildings and many people turned out to be homeless.
12. A pupil made a very rude mistake in his dictation and got a satisfactory mark.
13. Gulls were flying above the sea-waves and screaming.
14. A little girl took a lump of cheese and ate its with milk.
15. Palm and olive-trees stood out on the background of the sea.

Abbreviations

Practical assignment 1. Translate the following sentences and define the type of the abbreviations in bold type.

1. I suppose I shall find the address in the phone book.
2. "I'm afraid I've had a suspicion from very early days." "Since when?" "I'm afraid – since the three of you came to me in the lab last Christmas."
3. Wishing you congrats and all the best from my wife and I, Yours faithfully, Mr. and Mrs. Harper.
4. "Look, I'll rev the engine again, and you watch the back wheels."
5. When I came back from France they all wanted me to go to college. I couldn't. After what I'd been through I felt I couldn't go back to school. I learnt nothing at my prep school anyway.

6. She had given Reggie a good education, sent him to riding lessons, and pushed him through his professional exams in the property business.
7. "I will leave you those mags," she said. "You ought to read them sometime."
8. It was his sister's voice from the stairs. "Oh, Matthew, you promised." – I know, sis. But I can't.
9. On the polished lino the old noised-up cleaner sounded like a squadron of aeroplanes.
10. There were two prams in the hall and the smell, milky and tender, of small children.
11. "Wasn't there any subject you enjoyed." "Only maths." "Maths?" I said rather surprised. "I loved maths. But it wasn't well taught."
12. He could no more write words to a pop song, or a piece for a pop paper, than break the sound barrier on his bicycle.
13. You don't mean to say that bloody British gent is coming to inspect you?
14. I do nearly all shopping and most of the cooking since my old ma's had her op.
15. Jeff Jefferies stopped his van outside one of the few detached houses in Archibald Road.

Practical assignment 2. Translate the following sentences, pick out abbreviations and comment on their formation.

1. "It's a little anthology," she told the C. I. D. man. "Most of it rather over my head, though I do appreciate its merit."
2. "Mor," said Demoyte, "are you going to be an M. P.?" "I'm going to be a candidate," said Mor. "Whether I'll be an M. P. depends on the electorate."
3. Put on your specs when buying package holidays.
4. "Is Donald coming in this evening to see Felicity?" asked Nan. Donald was their son, who was now in the Sixth Form at St. Bridge's. "He's taking Junior prep," said Mor.
5. Dixon was an R. A. F. corporal in Western Scotland.
6. Anything would pick up dirt from lino. He sprinkled saw dust on the floor of her parlour.
7. The T. in this region is always high because of the humidity of the climate.
8. He asked how many fur coats or colour TV sets these people bought.

9. You could, if you were in a technical mood, spend the day on dems – demonstrating this and that.
10. A.A. batteries this month were on the move to another part of the coast.
11. Mr. George Woodcock, TUC general secretary, had spoken to the Postmaster-General on Monday.
12. And months later I got a silver corn-flake dish as the most promising new TV playwright of the year.
13. Jack had just gone downstairs with our family doctor, a sturdy middle-aged G. P., who had never seen me ill before.
14. You can put over anything with the wireless and the telly-that's the way these dictators do it – but you can't feed people on words.
15. I told the old lady not to make any more sandwiches, 'cos I was off to the great metropolis.

Affixation. Prefixation and suffixation

Practical assignment 1. Translate the following sentences, pick out prefixed words and comment on the meaning of prefixes.

1. We agreed that there would have to be a pre-election meeting, but we saw no reason why there should be more than one.
2. He had done a little unpacking last night.
3. "My sister is right, one should always look for the good in their fellowmen." "I am afraid I misjudged you in the past. I beg you pardon."
4. I had got used to his excessive apologies and his overcordial greetings.
5. Michie was a moustached ex-service student who had commanded a tank troop at Anzio.
6. In all big cities there are self-contained groups that exist without intercommunication.
7. Elliot's face bore a look of frigid disapproval.
8. He was silent while he knocked the ashes out of his pipe and refilled it.
9. If there was fog in London, he supposed they would reroute the plane to Prestwick.
10. As she talked to Mama, describing the events of her journey, she displayed strong, discoloured teeth.
11. He saw in this over-acting a kind of bluffing, which made him like Anna, who he liked much more.

12. They might have been the same middle-aged women in mourning who sat on the free benches and gossiped with one another about the price of food and misdeeds of servants.
13. Bon's admiration for his friend was another thing which irritated Mor. It was so totally non-rational.
14. Unfortunately I feel utter disrespect for this young lady because she is a very insolent person by nature. She has a great opinion of herself.
15. The ex-president of the country was deprived of all his rights. He was exiled out of the country.
16. My dear, your independence gets on our nerves. I'd like to stop demonstrating it in public.
17. At last I put through two telephone calls: one to the kitchens, to say that I should not dine that evening; the other to my secretary, asking her to rewrite several documents.
18. The red roofs of the houses stood out against the background of the white trees. It created the atmosphere of mystery and misunderstanding in winter evening.
19. I recalled his high spirits, his vitality, his confidence in the future, and his interests.
20. He muttered to himself and there can be little doubt that his mutterings were disrespectful.

Practical assignment 2. Translate the following sentences; pick out derivatives; comment on the meaning of the suffixes.

1. He is the idealist, he's the dreamer of a beautiful dream and even if the dream doesn't come true, it's rather to have dreamt it.
2. He got up and went into the kitchenette.
3. His manner was boyish.
4. They liked his picturesque appearance, his good manners, and his quiet ironic humour.
5. He treated Isabel with the same comradely affectionateness with which he had always treated her.
6. Her large thin mouth broke into a dry smile and her eyes shone brightly.
7. The house in fact was so well furnished in the middle of the XIX century that it stands unaltered to this day and is still quite presentable.
8. In that merciless bright light, his face looks fattish and somewhat sadden.

9. “How far exactly is the distance?” “Seventeen miles, sir, roughish road but not too bad.”
10. Isabel was a talkative girl, with an ample fund of chit-chat.
11. She is in a sense my protectress.
12. She realized that it was profitless to scold Skeffington.
13. “Have you heard that it’s a piece of unforgivable injustice.” “She demanded.”
14. He was the last man to play about with servant girls. What a disgraceful thing to do!
15. The waiter came and he ordered an orangeade.
16. He was still unwilling to accept such painters as Picasso – “horrors, my dear fellow, horrors.”
17. Someone sat down beside him on the plastic-covered artificial leather settle on which he was sitting.
18. Of course, you are not irresponsible man.
19. She gave me a sidelong glance and there was a roughish twinkle in her eyes.
20. A dramatization of the work was made , which ran for a season in New York...

Practical assignment 3. Add the negative prefix, pay attention to its meaning and translate each word (-un, -in, -ir, -il, -im).

Happy, natural, accurate, credible, principled, dreamt, human, convenient, ability, sensitive, thankful, pleasant, eatable, edible, sufficient, attentive, voluntary, mortal, modest, willing, desirable, valuable, suspected, respective, fortunate, pretending, employed, sophisticated, professional, decent.

Practical assignment 4. Add the suffix, pay attention to its meaning and translate each word (-ful, -ive, -ative. -ish).

Delight, doubt, talk, instinct, imagine, create, offense, represent, white, small, school-girl, boy, excess, impress, care, yellow, hate, fruit, respect, attent, tall, joy, pity, grace, tasty, sense, book, wonder, hand.

Polisemy

Practical assignment 1. Translate the following sentences paying attention to the bold nouns. Point out their different meaning.

1. Charle’s eyes were bright, he was ready to defend Getliffe with spirit.

2. Dennis came in and told to us that Eddie was in excellent spirits.
3. For the first time that day, Howard answered with spirit.
4. He couldn't believe that his son's temperament was at this point radically different from his own.
5. Yesterday one student of our group put an interesting point of view which concerned our report on Foreign Literature.
6. "What's the point?" I asked my best friend again.
7. But I knew I was winning on points.
8. He had a good stare at us and asked us where we came from. He wanted to see our papers.
9. He closed the book, swept some papers in a drawer and shut the drawer with a click.
10. He came to London and got a job on a paper.
11. This insolent girl had a face to shout at me in public.
12. Eddie's eyes ran over her doubtful face.
13. He was in the face of the excitement.
14. "It will be a terribly difficult case for an ordinary court" thought the lawyer.
15. As we picked up our gowns and went downstairs into the court, Francis was saying: "But there's no mystery why Howard did it..."
16. Beautiful fretted windows looked on to the terrace and tennis court in the garden.
17. This morning Lilian and I were late for the first class but luckily our teacher didn't scream at us.
18. Trained birds may be divided roughly into three classes. There are those that sing, those that talk and, happily, those that do nothing at all...
19. Nicky was the last in the list but the best in the first class owing to his persistent and diligent character.
20. Miss Green organized dancing classes for girls in her imposing manner.

Practical assignment 2. Translate the following sentences paying attention to the adjectives in bold types. Point out their different meaning.

1. Remarkably warm for the time of the year, isn't it?
2. He was trying to warm water for tropical flowers.

3. Whenever we spent a day in any smart place, he always used to notice the ladies clothes.
4. He might be rich, he might be smart: he was not at ease with the academics, he couldn't talk to them as he had been able to talk to his brother-officers...
5. He seems to be quite smart and decent fellow by nature.
6. He was not allowed to say for one single minute.
7. Tom, shining of his brightness and self-respect took only a single glass of red wine.
8. There is the iguana, a lizard that looks like a bad dream.
9. This was a bad start, you had to work more seriously.
10. I hadn't had my lunch, and I was in a bad temper on account of it.
11. I don't mind telling you, I wasn't very bright about it.
12. He had made a reputation as a bright young man.
13. It was a bright morning and the children were playing in the garden.
14. His head was half turned, and I could see the clear profile of his clever, thin, fine-drawn face.
15. A menu card lay by Mr. March's place; he read it out to us with satisfaction: "clear soup, chicken fillets, caramel mouse, mushrooms on toast."
16. I'm not clear where you come in.
17. The sky was a clear yellow, turning into green above the house tops and wireless aerials.
18. Mitchell's voice was flat and dispassionate. He was indifferent to everything.
19. He said with curiously flat obstinacy that he was not sure of his professional skills at all.
20. There was nothing flat in his life because he tried to make it varied and had a lot of interests.

Practical assignment 3. Translate the following sentences paying attention to the verbs in bold types. Point out their different meaning.

1. He continued to ask about my affairs from where we left off on the night of the examination.
2. She said she would better ask Major Brutt to dinner with us.
3. Katherine answered questions before I had asked them, as she saw my eyes looking curiously round the room.

4. Her hair, simply done, was of a sandy brown.
5. He looked as though for many years he had done himself too well.
6. From all the reading I had done... I knew you didn't do anything if you stayed in a rut.
7. I'll go and see them in the morning and get the details.
8. I might have got a job when I got to London.
9. Tom got us sitting in the armchairs on opposite sides of the fire, ordered drinks, dumped himself on the sofa between us.
10. He took the mugs down to the bank and washed them in the river.
11. "I expect I can take it that your father is right," said Philip.
12. Her face took a tender look.
13. But I don't intend to take advantage of you, my dear Eliot.
14. He argued that man has come to have skill in handling animals.
15. "Well, you have come a way," he said. "I do feel so flattered, darling." "I came in a taxi."
16. The work didn't break me, it was the only thing which made me stronger in many ways...
17. The noise broke into him, sunk him down to reality like cold water entering a ship.
18. Cheer up, we all have our little troubles, I'm sure you didn't mean to break that thermometer.
19. "It could turn to pneumonia" the doctor said. "But fortunately you followed all my directions and recovered."
20. I turned and recognized the first obstacle in my professional path.

Homonyms. Synonyms. Antonyms.

Practical assignment 1. Translate the following sentences and point out homonyms.

1. She complained to Thomas that Eddie tried her more than she could bear.
2. They put at the last minute a white rug by the bed, for the girl's bare feet.
3. Beside the criss-cross diagonal iron bridge, three poplars stood up like frozen brooms.
4. He played golf, tennis, bridge, ran the Boy Scouts and sat on several committees.
5. Go right ahead. But leave me my fair share or else all is over between us.
6. The tips of Anna's long fair hair brushed on the page.

7. If that was the only untruth, the accused would not now be in the dock.
8. We had only talked to one another a few times, when we happened to be eating dinners at the Inn on the same night.
9. Look here, would it be a bore for you if we had tea somewhere?
10. The picture of those early nights, which remained in my memory bore no reference to the dinners and shows much as I gloated in them.
11. Her eyes had the wild stare seen only in animals which turn at bay, and nervously exhausted women.
12. She was a dark bay, with long tail and mane.
13. Vasco da Gama, on one of his voyages, put in at the island between the North Arm and the leg, at a point which was now called Vasco da Gama's Bay.
14. In my opinion it will be a very long tennis match. Many well-known players will participate in it.
15. Nick struck a match and I stuck my key to the door lock without efforts.
16. Remember this is the last shot you've got, if you don't mind me speaking frankly.
17. He felt pretty flat in London and always shot home again.

Practical assignment 2. Translate the following sentences and define the type of homonymy the words on bold type present.

1. a) I thought there might be a scene.
- b) It seemed fantastic, but at last Charles had to admit that he had not seen his father in a stare for a long time.
2. a) Three whole days and it's still just stubble.
- b) According to my publisher one and a half million people read my first novel "Out of a Hole".
3. a) An engineer represented a very interesting draft of the further project. He wanted to accomplish it.
- b) I prefer switching on a chimney-piece on cold October nights. By the way I'm afraid of drafts in my room.
4. a) Visibility was excellent, everything seemed clean, the very air.
- b) Those words sounded strange, in the drawing-room at Bryanston Square from the heir to one of the March fortunes.
5. a) Sir Philip was a spare man with pale face. He seemed to us enraged not by anxiety but by caustic remarks of his neighbour.

- b) You must spare your efforts if you don't want to be exhausted by this tiresome job.
6. a) They were camping on a sand bank.
- b) He had met his wife in India, where he had held a senior post in a foreign bank.
7. a) In most places he had not even altered the words.
- b) I am even itself out.

Practical assignment 3. Give homonyms to the words in bold type.

1. I have never seen so many mountain springs.
2. He was wearing a new butterfly bow, red with White spots.
3. "I'm sorry I still support Julian on the timetable," said Clark.
4. The buildings were a pleasant colour in the strong sun, bright green trees showed among them, and the whole thing looked inviting and rather historical.
5. Yes, it's almost warm – it's really spring.
6. The cold was beginning to rip their features, and to strike up through the soles of their feet.
7. Of these four, I was thinking Martin was by the way the most realistic.
8. She was a big woman with a plain white anxious face.
9. Her own memory was all blurs and seams.
10. His chin gradually rose from his chest.
11. An inch of park gate was kept open for them.
12. I'll go and see them in the morning and get the details.
13. So tell all I need the security of at latest a week's beard to left up and bare the soul underneath.
14. Look here, won't you talk this over on the plane of reason.
15. I can start remembering something about my school and how I left it.

Practical assignment 4. Translate the following sentences and pick out synonyms.

1. He soon ceased to choose every morning from his wardrobe the tie he wanted. He found that she put out for him the one he would have himself selected.
2. You've changed a man's nature, you've altered a component, a physical component of his being.
3. Her affairs were no business of mine.
4. He went into his bedroom and looked round it. It was neat and tidy.

5. Mr. Kellada liked to chat. He talked of New York and of San Francisco.
6. Philip looked patiently down at his brother. The two sisters gazed with anxiety and the other children stared blankly.
7. “You look very nice and brown, dear,” said Aunt Matilda. “You look different. Why do you look different?” “Because I’m sunburnt.”
8. The drawing room shone and glistened with the spotlessness of a house without children.
9. She had neither Maria grace nor her beauty, but was a stout heavy girl with red cheeks and mousy hair.
10. He saw that she was starting to cry. “My poor Riley,” said Miss Carter, and she wept without restraint.
11. “It was a horrible evening. I shall never forget it. That awful party at the Greek Park or whatever the hotel was called.”
12. He fixed his gaze on Gray, but didn’t seem to look at him; he seemed rather to look through and beyond him.
13. He had the high spirits of his youth, a natural wish to enjoy himself and an adventurous temper.
14. She is a talkative woman and certainly a gossip.
15. You could put him next to a very boring old lady and count on him to be charming and amusing with her.
16. “Dear me, dear me!” said Nan. “What a cry baby! You’re always wailing!”
17. Oh, dear, it’s so difficult, isn’t it. All the names I mean. They are most peculiar and hard to spell.

Practical assignment 5. Give synonyms to the words in bold type and translate the sentences.

1. He tried to make his legs go quicker that they could.
2. I have been abroad for some years on account of ill health.
3. It was astonishing how amusing life could be if you exercised a little ingenuity.
4. He leaned forward on the high desk, one elbow supporting his forehead.
5. They had always been very alike, he and Pamela. A strong family resemblance.
6. This was better than the boring conferences of his political life.
7. The expression of his face was definitely gloomy.
8. You’re not angry with me, Mor?

9. Mor saw a very short youthful-looking girl with boyishly cut dark hair and darkly rosy cheeks.
10. Mor ran after her and closed the door behind him.
11. I want to be quite frank with you.
12. He returned to his lodging, where Piero was waiting for him.
13. There were dinosaurs. These creatures were so stupid that if you kicked them in the tail they wouldn't feel it until next Thursday.
14. He proposed to Monna Caterina that he should install her and her daughter on a handsome allowance in one of his villas outside India.
15. He's been sweet to his father.
16. She must in her youth have been very handsome.
17. Once her plan had become clear she started at once to put it into execution.
18. I asked him how he was getting on with the piano. He seemed to be satisfied with his progress and I begged him to play to me.
19. He'll cast you aside like an old shoe.
20. The building consisted of four tall redbrick blocks.

Practical assignment 6. Fill in the blanks with the right words and explain your choice: flash, glitter, twinkle, flicker

1. There were a lot of skaters on the ... ice of the bank. 2. The lightning ... and the candle. 4. There was no moon, the stars were 5. She was dressed in her tweed overcoat, upon which snow ... here and there. 6. The spires of the city ... a little in the light as if faintly visible stars had alighted upon them. 7. He struck a match and held it up; his head trembled and the ... light went out. 8. He sped past a shrubbery, a lighted window ... somewhere.

dim, vague, obscure

1. I can't say I know the play well, I have rather a ... idea about it. 2. In the ... light of an oil-lamp the contours of the things seemed 3. "His verses lack clarity." – "Yes, they are quite" 4. It happened such a long time ago, my recollections of the events are rather 5. Muriel felt a ... uneasiness, but she had seen her father in such moods before. 6. Pattie was born in an ... and nice town in the centre of South-East England on the North sea coast.

Eye, stare, gaze, glare, glance

1. Soames fixed his ... on Bossiney's tie, which was far from being in the perpendicular. 2. If Cleopatra herself in full regalia had been standing there, Mr. Smeeth could not have ... at her in greater astonishment. 3. One ... was enough to understand the situation. 4. ... at him, she was reminding of the heroes of old. 5. The child ... the stranger with suspicion and fear. 6. "I don't care a damn what he said," cried Goath aggressively, ... round at them all. 7. All the women sat up and ... at him with adoration. 8. "Any more of that impudence from you," Mr. Smeeth shouted at her, 9. After a brief ... he ignored the stranger or pretended to.

Practical assignment 7. Translate the following sentences and pick out antonyms.

1. "Is he fair or dark?" – "Neither." "Is he tall or short?" – "Average, I should say." "Are you trying to irritate me?" "No, he's just ordinary. He is neither plain nor good-looking."
2. I'm telling you the truth. Why should I tell you a lie?
3. Fact is, I can't quite believe it's all true till I see it in black and white.
4. He'd wander up and down the canals with the pale rushes on each side of him and only the blue sky above.
5. Young man who objects to hard work and who would like an easy life would be glad to undertake a job that would suit him.
6. But we are not mad. We are sane.
7. Following the fashion of the day her hair naturally dark, was dyed very fair.
8. He was a tall stooping man of about fifty, with a thin lined face and a thick grey moustache.
9. She'd never take drugs herself – she's strong. But drugs destroy weak people more easily and naturally than anything else.
10. Her soul which was black as night, is now pure and white like the new-fallen snow.
11. To her, men were good or bad.
12. He opened his mouth again, closed it, turned away into the wood.
13. Nan's face was bright and dark by turns as she roamed to and fro.
14. She felt calm and steady, not excited any more.
15. Even on the calmest day the sea was never still around the lighthouse; it was rough.

16. "It wasn't an awful party," said Maria. "It was a wonderful party."
17. "Heavens, it's hot," she said. "I simply must have a swim to get cool."
18. She was always cool when other people were hot, wearing a long chiffon scarf round her shoulders.
19. "So much love is bad," said Truda. "It's bad one way as too little is the other."
20. You're giving her too much responsibility. You're trying to put an old head on young shoulders.

Practical assignment 8. Give antonyms to the bold words and translate the sentences.

1. The stream was very shallow.
2. Miss Carter seemed to be in good spirits.
3. The diverse passengers in the plane were slow to obey.
4. Things are going badly in this country.
5. They have made life so difficult for us nowadays.
6. It was a cold windy evening with occasional bursts of thin misty rain.
7. The light was dim because the curtain were drawn to keep out the heat.
8. He watched the strong, easy young figure, the fine eyebrows, the thick black hair.
9. It was pleasant to discover that he was very glad to see me. He seemed in great spirits and extremely happy.
10. Even the flowers looked dull in the kitchen.
11. The nylon was dry, but the cotton dress was still damp and unpleasant.
12. He was rich and good-natured.
13. It was a hot afternoon, the first period after lunch, a time which Mor hated.
14. My heart was beating light and fast and the mouth felt dry.
15. The weather was dry and hot.
16. He tried again and was more successful.
17. There was a bodyguard here. Tall, fair-haired, handsome young men. They wore some kind of uniform.
18. The room was full of the very bright and clear but shadowed light of a southern interior.
19. She seemed unusually cheerful today.
20. She was dressed as on the day before, in white frock and her shiny white boots with their high heels.

Neologisms

Practical assignment 1. Pick out neologisms from the given sentences, comment on the sphere of life they belong and translate the sentences.

1. A splendid lay-by will be built in a year not far from our little village.
2. Honestly speaking, it's not very difficult for us to take care of our child but we want to have a baby-sitter.
3. Is it possible for me to acquaint with this pin-up? I'm sure, I will be able to attract her attention.
4. At last the necessary programme flashed on the computer's screen and we could continue operating it.
5. Nowadays many people like eating hamburgers and cheeseburgers but, as for me, I don't think that they're very good for our health.
6. You can buy practically all kitchen utensils in the hardware shop which is situated not far from our house.
7. The launch's blast-off will take place at 10 o'clock in the morning sharp. It'll be an exciting show.
8. Sometimes my friend suffers from sea-sickness while travelling by ship but her last sea-trip was wonderful because she travelled by hovercraft.
9. There are a lot of round-the-clock shops and markets in big cities.
10. I don't think that only lazy people adore setting up early and enjoying a lie-in.

Phraseology

Practical assignment 1. Translate the following sentences, pick out idioms, find Ukrainian equivalents where possible.

1. She was the life and soul of the party.
2. Poor Norman knew no more about the stage than a babe unborn.
3. When I heard Crawford talking about "trouble - makers", that was the last straw.
4. He'd be a fish out of water in England.
5. After all, what's eight thousand pounds? A drop in the ocean.
6. As a rule I wasn't touchy by nature, but Howard had a knack of getting under my skin.
7. "In my young days", said Brown, "our young ladies earned their living by winding wool, sewing and knitting."
8. You go and do good, I shan't get in your way.

9. They say you can't keep a good man down, but it's no use hanging a millstone round your neck.
10. As soon as I did, I knew it was a false step.
11. Don't be a dog in the manger, Sheppey.
12. I don't want to be a laughing-stock in public. I suffer from Shyness and lack of communication.
13. He wouldn't lift a finger for any of us. I don't know what you feel, but I shall be inclined to stick in my heels about him.
14. "What about them? Why my father should want to marry again at his age" – "I can understand that," said Philip. "After all, he had rather a raw deal in marriage."
15. He took me out to dinner the other night and I had a talk with him. We were speaking about books because reading is my cup of tea.
16. Martin's a dark horse. I should like to know what he wants for the college.
17. "By the way, Staffy, who's going to be your best man?"
18. It was a miracle how he kept body and soul together.
19. But, if I were you, I shouldn't talk too much in public about your plans. People might think you were too ambitious.
20. We keep in touch on the whole in most astonishing way.
21. Well, to cut a long story short, Isabel asked her to come to the apartment one day at three so that they could go together for the final fitting.
22. "Are you quite comfortable in that chair?" asked Larry. "As comfortable as I can be when my head's giving me hell." "Well, let yourself go quite slack. Take it easy."
23. You can't let him play ducks and drakes with our money like that.
24. Nothing that concerned me was at a stake.
25. It was night still, but the stars were pale in the sky, and the day was at hand.
26. "I'm sorry, but George isn't able to come to lunch on Wednesday." "What about Friday?" "Friday's no good either. I thought it useless to beat about the bush. The fact is, his people aren't keen on his lunching with you."
27. He said he'd give me board and lodgings.

Practical assignment 2.

a) Translate the following sentences paying attention to the comparative phraseological units.

1. He is as pleased as Punch.
2. You are as sound as a bell.
3. She is as clever as a monkey.
4. He is as obstinate as a mule.
5. Just for a moment you were as white as a sheet.
6. Sanary is a seaside resort on the Riviera. It is as dull as ditchwater.
7. He looked as shabby as a beachcomber.
8. You ought to shut up, Larry. You are as crazy as a loon.

b) Fill up the blanks with the words from the list below.

1. He is as drunk as a _____.
2. He is as sober as a _____.
3. He can run like a _____.
4. He is as slippery as an _____.
5. He is as bold as _____.
6. He is as fat as _____.
7. He never needs a doctor, he is as sound as a _____.
8. He drinks like a _____.
9. He treats me like a _____.
10. He is as clever as a _____.
11. He works like a _____.

(Fish, eel, lord, judge, bell, horse, child, hare, brass, butter, whale)

Practical assignment 3. Translate the following idioms using dictionary and compose your own situations with them.

A. 1. hot dog; 2. clever dog; 3. dirty dog; 4. lazy dog; 5. Jolly dog; 6. lucky dog; 7. red dog; 8. dumb dog; 9. spotted dog; 10. the black dog; 11. big dog; 12. dead dog; 13. sea dog.

B. 1. dark horse; 2. dead horse; 3. milk cow; 4. the fatted cow; 5. the golden calf; 6. lost sheep; 7. old cat; 8. great lion; 9. cooked goose; 10. fighting cock; 11. old bird.

Practical assignment 4. Translate the sentences and determine what kind of combination a verb with a postpositive form.

1. In my opinion this situation will turn out better than Jane expects.
2. I made up my mind to go to the Department Store and to buy a red silk dress there.

3. Caroline's husband was broken to pieces because of night shift.
4. This terrible noise gets on our nerves.
5. The criminal was arrested because he made an attempt of murder.
6. You must get over your stupid fear before height if you don't want to be laughed at.
7. One fine day I went out of my house and saw a beautiful seascape.
8. This young lady is very obstinate by nature. She always turns down our help.
9. You are necessary to enlarge your English vocabulary if you really want to be good at lexical aspect.
10. You mustn't give way to negative emotions. Try to keep your feelings under control.
11. This gentleman has just gave away my confidence.
12. Stop flying at me in public. You can tell me about your troubles in private.
13. "Yellow press" likes gossiping over famous people.
14. I made up a little story about beauty and perfection.
15. We decided to put up at a very comfortable hotel in the South of the Crimea.
16. Who are you that you should scream at me before my parents?
17. Why do you always set me against my friends?
18. It will be better for us to put up with the given situation and to find way out.
19. Helen's lifetime dream was to become a professional painter and to work at the Exhibition.
20. In poor countries many people live under awful conditions and make both ends meet.
21. Fortunately the little patient coped with pneumonia and began to recover from it.
22. The plane started off to Paris. It will arrive there in three hours.
23. His hair was smoothed down and cut very short over the ears.
24. Mor took off his coat, rolled up his sleeves and entered the sitting-room.
25. The house stood out on the background of the blue sea and green trees.
26. She was out of spirits and that's why made no reply.
27. Even such tradgic event couldn't alter the young couple's plans for future.

GRAMMAR

Theoretical section

The structure of the English grammar

Language consists of the three constituent parts: the phonological system, the lexical system, the grammatical system.

The phonological system determines the material appearance of the language units.

The lexical system is the whole set of naming means of language – words and word groups.

The grammatical system is the whole set of regularities which determine the combination of the naming means in the formation of utterances.

Each of the above mentioned systems is studied by a correspondent linguistic discipline: **phonology, lexicology and grammar**.

Any linguistic description may have a practical or theoretical purpose. The aim of practical description is to give a student a number of rules that help to master a certain part of language. The aim of theoretical linguistic description is to analyse the studied part of the language so as to understand its inner structure and mechanisms of its functioning. So the aim of theoretical grammar is to present a theoretical description of the grammatical system of the language. In general theoretical grammar deals with the language as a functional system.

As you know words are very important when you want to express your thoughts. But words by themselves do not constitute speech. To make a phrase or a statement words should be organized. Thus we may conclude that *the grammatical system of a language studies ways and means of word building and their development into word combinations, phrases and sentences*. In other words grammar studies the structure of the English language.

The grammatical structure of language comprises two major parts – **morphology** and **syntax**. The two areas constitute the study of grammar. **Morphology studies parts of speech**; it deals with paradigmatic and syntagmatic properties of morphological units – morphemes and words. It is concerned with the structure of words and their relationship to other words and word forms within the paradigm. It studies morphological categories and their realization. **Syntax deals with the sentence, different types of sentence and their meanings**.

Types of relations between units

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

Syntagmatic relations are immediate linear relations between units in a segmental sequence. A linguistic unit enters into syntagmatic relations with other units of the same level.

E.g. in the word-group **A PINT OF MILK** the word **PINT** contrasts syntagmatic relations with **A, OF, MILK**; within the word **PINT** – **P, I, N** and **T** are in syntagmatic relations.

The combination of two words or word groups one of which is modified by the other forms a unit which is called syntactic “**syntagma**”

Paradigmatic relations are based on the principles of similarity. They exist between the units that can substitute one another. For instance, in the word-group *A PINT OF MILK* the word *PINT* is in paradigmatic relations with the words *bottle, cup, etc.*

According to different principles of similarity paradigmatic relations can be of three types: **semantic, formal** and **functional**.

- a) Semantic PR are based on the similarity of meaning: *a book to read = a book for reading. He used to practice English every day – He would practice English every day.*
- b) Formal PR are based on the similarity of forms. Such relations exist between the members of a paradigm: *man – men; play – played – will play – is playing.*
- c) Functional PR are based on the similarity of function. They are established between the elements that can occur in the same position. For instance, noun determiners: *a, the, this, his, Ann's, some, each, etc.*

Systemic relations in language

System implies the characterization of a complex object as made up of separate parts (**e.g.** the system of sounds). Language is a structural system. **Structure** means hierarchical layering of parts in `constituting the whole. The notion “**hierarchy**” denotes a structure in which the units of any higher level are formed by the units of the lower level. The units of each level have their own specific functional features. In the structure of language there are four main structural levels: phonological, morphological, syntactical and super-syntactical.

The main grammar units are morphemes in morphology and sentences in syntax. The meaning of morpheme is *abstract* and *significative*. The morpheme does not name the referent but it signifies it. The words consist of morphemes, and the shortest word can include only one morpheme: *cat*. A word by itself can also be treated as a language unit – *lexeme*.

The levels are represented by the corresponding level units:

The 1st level is formed by **phonemes**. They have form but they have no meaning. Phonemes have the function of differentiating meanings of morphemes and words: *man – men*.

The 2nd level consists of **morphemes** which are the smallest meaningful elements built up by phonemes. The meaning of morpheme is *abstract* and *significative*. The morpheme does not name the referent but it signifies it.

The 3rd level comprises words or **lexemes**. They are *nominative* lingual units which have nominative meaning: they name or nominate various referents. The words consist of morphemes, and the shortest word can include only one morpheme: *cat*.

The 4th level is formed by **word-combinations** or **phrasemes** which represent complex nominations of various referents in a sentence: *a beautiful girl, their sudden arrival*, etc.

General characteristics of the grammatical structure of language

The grammatical structure of language is a system of means used to turn linguistic units into communicative ones, in other words – the units of language into the units of speech. Such means are inflexions, affixation, word order, function words and phonological means.

Generally speaking, Indo-European languages are classified into two structural types – **synthetic** and **analytic**.

Synthetic languages are defined as ones of ‘internal’ grammar of the word – most of grammatical meanings and grammatical relations of words are expressed with the help of inflexions (Ukrainian – *зроблю*, Ukrainian, Latin, etc).

Analytical languages are those of ‘external’ grammar because most grammatical meanings and grammatical forms are expressed with the help of words (*will do*). However, we cannot speak of languages as purely synthetic or analytic – the English language (Modern English) possesses analytical forms as prevailing, while in the Ukrainian language synthetic devices are dominant. In the

process of time English has become more analytical as compared to Old English. Analytical changes in Modern English (especially American) are still under way.

Grammatical meanings and grammatical categories

The word combines in its semantic structure two meanings – lexical and grammatical.

Lexical meaning is the individual meaning of the word (e.g. *table*).

Grammatical meaning is the meaning of the whole class or a subclass. For example, the class of nouns has the grammatical meaning of thingness. If we take a noun (*table*) we may say that it possesses its individual lexical meaning (it corresponds to a definite piece of furniture) and the grammatical meaning of thingness (this is the meaning of the whole class). Besides, the noun '*table*' has the grammatical meaning of a subclass – countableness.

The grammatical meaning may be explicit and implicit. The **implicit** grammatical meaning is not expressed formally (e.g. the word *table* does not contain any hints in its form as to it being inanimate). The **explicit** grammatical meaning is always marked morphologically – it has its marker. In the word *cats* the grammatical meaning of plurality is shown in the form of the noun; *cat's* – here the grammatical meaning of possessiveness is shown by the form '*s*'; *is asked* – shows the explicit grammatical meaning of passiveness.

Grammatical categories are made up by the unity of identical grammatical meanings that have the same form (e.g. *singular::plural*).

We may define grammatical categories as references of the corresponding objective categories. For example, the objective category of **time** finds its representation in the grammatical category of **tense**, the objective category of **quantity** finds its representation in the grammatical category of **number**. Those grammatical categories that have references in the objective reality are called **referential** grammatical categories. However, not all of the grammatical categories have references in the objective reality, just a few of them do not correspond to anything in the objective reality. They are called **significational** categories. To this type belong the categories of **mood** and **degree**.

Questions for discussion:

- 1) Any language comprises three parts, doesn't it? What are these parts and what do they study?
- 2) State the difference between practical and theoretical grammar.
- 3) What type of relations between lingual units do you know? Dwell upon the difference between syntagmatic and paradigmatic relations?
- 4) Dwell upon the structure of the English language. Characterize the peculiarities of each of the language levels.
- 5) State the difference lexical and grammatical meaning of a word. What types of grammatical meanings do you know? Characterize them.
- 6) Define the notion of the grammatical category.

Parts of speech

The parts of speech are classes of words. All the members of these classes have certain characteristics in common which distinguish them from the members of other classes. There are four approaches to the problem of classification of the parts of speech:

1. Classical (logical-inflectional)
2. Functional
3. Distributional
4. Complex

The **classical** parts of speech theory goes back to ancient times. It is based on Latin grammar. According to the Latin classification of the parts of speech all words were divided into **declinable** and **indeclinable** parts of speech. The first of these groups, declinable words, included nouns, pronouns, verbs and participles, the second – indeclinable words – adverbs, prepositions, conjunctions and interjections. The classification cannot be applied to the English language because the principle of declinability / indeclinability is not relevant for analytical languages.

A new approach to the problem was introduced in the XIX century by Henry Sweet. He took into account the peculiarities of the English language. This approach may be defined as **functional**. He took into consideration functional features of words and singled out nominative units and particles. To **nominative** parts of speech belonged noun-words (noun, noun-pronoun, noun-numeral,

infinitive, gerund), adjective-words (adjective, adjective-pronoun, adjective-numeral, participles), verb (finite verb, verbals – gerund, infinitive, participles), while adverb, preposition, conjunction and interjection belonged to the group of **particles**. However, though the criterion for classification was functional, Henry Sweet failed to break the tradition and classified words into those having morphological forms and lacking morphological forms, in other words, declinable and indeclinable.

A **distributional** approach to the parts of speech classification can be illustrated by the classification introduced by **Charles Fries**. He wanted to establish a classification of words based on distributive analysis, that is, the ability of words to combine with other words of different types. At the same time, the lexical meaning of words was not taken into account. He introduced four major **classes of words** and 15 **form-classes**.

All the classifications mentioned above appear to be one-sided because parts of speech are discriminated on the basis of only one aspect of the word: either its meaning or its form, or its function.

In modern linguistics, parts of speech are discriminated according to three criteria: semantic, formal and functional. This approach may be defined as **complex**. The **semantic** criterion presupposes the grammatical meaning of the whole class of words (general grammatical meaning). The **formal** criterion reveals paradigmatic properties: relevant grammatical categories, the form of the words, their specific features. The **functional** criterion concerns the syntactic function of words in the sentence and their combinability. Thus, when characterizing any part of speech we are to describe: a) its semantics; b) its morphological features; c) its syntactic peculiarities.

The linguistic evidence drawn from our grammatical study makes it possible to divide all the words of the language into:

- a) **notional** words which denote things, objects, notions, qualities, etc., and have the corresponding references in the objective reality;
- b) **function** or **grammatical** words that have no references of their own in the objective reality; most of them are used only as grammatical means to form up and frame utterances.

It is commonly recognized that the notional parts of speech are nouns, pronouns, numerals, verbs, adjectives, adverbs; the functional parts of speech are articles, particles, prepositions, conjunctions and modal words.

The features of the noun are the following: 1) the categorical meaning of substance (“thingness”); 2) the changeable forms of number and case; the specific forms of derivation; 3) the substantive function in the sentence (subject, object, predicative); prepositional connections; modification by an adjective.

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

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

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

The features of the verb: 1) the categorical meaning of process; 2) the forms of the verbal categories of person, number, tense, aspect, voice, mood; the opposition of the finite and non-finite forms; 3) the function of the finite predicate for the finite verb.

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

The **article** expresses the specific limitation of the substantive functions.

The **preposition** expresses the dependencies and interdependencies of substantive referents.

The **conjunction** expresses connections of phenomena.

The **particle** unites the functional words of specifying and limiting meaning.

The **modal word** expresses the attitude of the speaker to the reflected situation and its parts. Here belong the functional words of probability (*probably, perhaps,*

etc), of qualitative evaluation (*fortunately, unfortunately, luckily, etc*), and also of affirmation and negation.

The *interjection* is a signal of emotions.

The division of language units into notion and function words reveals the interrelation of lexical and grammatical types of meaning. In notional words the lexical meaning is predominant. In function words the grammatical meaning dominates over the lexical one. However, in actual speech the border line between notional and function words is not always clear cut. Some notional words develop the meanings peculiar to function words - e.g. seminotional words – *to turn, to get, etc.*

Notional words constitute the bulk of the existing word stock while function words constitute a smaller group of words. Although the number of function words is limited (there are only about 50 of them in Modern English), they are the most frequently used units.

Questions for discussion:

- 1) Define the notion “parts of speech”. What classifications of parts of speech do you know?
- 2) Dwell upon the peculiarities of classical approach to the parts of speech classification.
- 3) Dwell upon the peculiarities of distributional approach to the parts of speech classification.
- 4) Dwell upon the peculiarities of functional approach to the parts of speech classification.
- 5) Analyze the complex classification of the parts of speech.
- 6) State the difference between notional and functional parts of speech.
- 7) What notional words do you know?
- 8) What functional words do you know?

The noun

General characteristics.

The noun is the central lexical unit of language. As any other part of speech, the noun can be characterised by three criteria: **semantic** (the meaning), **morphological** (the form and grammatical categories) and **syntactical** (functions). **Semantic** features of the noun. The noun possesses the grammatical meaning of thingness. Nouns fall into several subclasses:

1. **Proper** and **common**;
2. **Animate** and **inanimate**. Animate nouns fall into **human** and **non-human**;
3. **Countable** and **uncountable**

Morphological features of the noun. All nouns can be classified into: simple, derived (stem + affix, affix + stem – *thingness*); compound (stem+ stem – *armchair*). The noun has morphological categories of number and case. Some scholars admit the existence of the category of gender.

Syntactic features of the noun. The noun can be used in the sentence in all syntactic functions but predicate. As for its combinability, noun can go into right-hand and left-hand connections with practically all parts of speech. That is why practically all parts of speech but the verb can act as noun determiners. However, the most common noun determiners are considered to be articles, pronouns, numerals, adjectives and nouns themselves in the common and genitive case.

The kinds of nouns

Nouns are divided into 1) **Proper**; 2) **Common**. The latter are subdivided into: 1) **Class**; 2) **Collective**; 3) **Material**; 4) **Abstract**.

A **Proper** noun is a name given to a particular person or a thing. E.G. *Richard*(name); *The Independent* (newspaper); *Moscow* (city); *Ukraine* (country).

A **Common** class noun is a name which is common to all persons or things of the same kind. E.G. *girl*, *pen*, *town*.

A **Collective** noun denotes a group of people, animals or things taken a whole. Collective nouns are used as singulars. E.G. *family*, *crew*.

A **Material** noun denote the substance of which certain things are made. E.G. *beef*, *ham*, *timber*

The category of number

The grammatical category of number is the linguistic representation of the objective category of quantity. The number category is realized through the

opposition of the plural form and the singular form. The number category is realized only within subclass of **countable nouns**. The productive formal mark of the plural is the suffix *-(e)s* as in the forms *dog – dogs; clock – clocks; box – boxes*. The other, non-productive ways of expressing the number opposition are:

- 1) vowel interchange in several relict forms (*man – men*);
- 2) the archaic suffix *-(e)n* supported by phonemic interchange in a couple of other relict forms (*ox – oxen; child – children; cow – kine; brother – brethren*);
- 3) the correlation of individual singular and plural suffixes in a limited number of borrowed nouns (*formula – formulae; phenomenon – phenomena; alumnus – alumni*);
- 4) in some cases the plural form is homonymous with the singular form (*sheep; deer; fish*).

The grammatical meaning of number may not coincide with the notional quantity: the noun in the singular does not necessarily denote one object while the plural form may be used to denote one object consisting of several parts. **The singular form** may denote:

- a) oneness (individual separate object – *a cat*);
- b) generalization (the meaning of the whole class – *The cat is a domestic animal*);
- c) indiscreetness (нерасчлененность or uncountableness - *money, milk*).

The plural form may denote:

- a) the existence of several objects (*cats*);
- b) the inner discreteness (внутренняя расчлененность, **pluralia tantum**, *jeans*).

Thus all nouns may be subdivided into three groups:

1. The nouns in which the opposition of explicit discreteness/indiscreetness is expressed : *cat \ cats*;

2. The nouns in which this opposition is not expressed explicitly but is revealed by syntactical and lexical correlation in the context. There are two groups here:

A. **Singularia tantum**. It covers different groups of nouns: 1) **abstract notions** (*peace, love, joy, courage*); 2) **the names of the branches of professional activity** (*chemistry, architecture, mathematics, linguistics*); 3) **the names of mass materials** (*water, snow, steel, hair*); 4) **the names of collective inanimate objects** (*foliage, fruit, furniture*). Some of these words can be used in the form of common

singular with the common plural counterpart. In this case they mean different sorts of material, etc. **E.g.** *It was a joy to see her among us.*

B. Pluralia tantum. It covers 1) *the names of objects consisting of two halves* (*jeans, trousers, scissors, spectacles*); 2) *the nouns with collective meaning* (*supplies, outskirts, clothes, contents, politics, police, cattle, poultry*); 3) *names of diseases or some abnormal states of the body* (*measles, mumps, hysterics*).

The category of case

Case expresses the relation of a word to another word in the word-group or sentence (*my sister's coat*). The category of case correlates with the objective category of possession. The case category in English is realized through the opposition: **The Common Case – The Possessive Case** (*sister – sister's*). However, in modern linguistics the term “*genitive case*” is used instead of the “*possessive case*” because the meanings rendered by the “s” sign are not only those of possession. The scope of meanings rendered by the Genitive Case is the following:

- a) **Possessive Genitive** : Mary's father – *Mary has a father,*
- b) **Subjective Genitive**: The doctor's arrival – *The doctor has arrived,*
- c) **Objective Genitive** : The man's release – *The man was released,*
- d) **Adverbial Genitive** : Two hour's work – *X worked for two hours,*
- e) **Equation Genitive** : a mile's distance – *the distance is a mile,*
- f) **Genitive of destination**: children's books – *books for children,*
- g) **Mixed Group**: yesterday's paper

Nick's school

John's word

} *cannot be reduced to one nucleus*

To avoid confusion with the plural, the marker of the genitive case is represented in written form with an apostrophe.

The Problem of Gender in English

The Category of Gender is a grammatical form denoting sex.

It should be noted that in Old English the gender of a noun was indicated by its grammatical form. In Modern English the existence of this category is disputable because there are only few grammatical forms which express it: these

are suffixes *-ine* and *-ess*. Thus in Modern English the category of gender is expressed grammatically and lexically.

The category of gender is formed by two oppositions. One opposition is formed by *person (human)* and *non-person (non-human)* nouns. The other opposition functions in the subset of person nouns only, dividing them into **masculine** and **feminine** nouns. Non-person nouns are also referred to as having the **neuter** gender.

A great number of person nouns can express both feminine and masculine person genders. They are called the nouns of “*common gender*”. (*person, parent, friend, cousin, doctor, president*). **E.g.** *The President of our Medical Society isn't happy about the suggested way of cure. She insists on quite another kind of treatment in cases like that.*

When there is no need to indicate the sex of the person referent of these nouns, they are used neutrally as masculine.

We can distinguish masculine and feminine nouns by different ways:

1) A change of word

Bachelor – spinster; boy – girl; bull – cow; cock – hen; father – mother; gentleman – lady; husband – wife; king – queen; lord – lady; sir – madam; monk – nun.

2) A change of ending

Actor – actress; adventurer – adventuress; duke – duchess; host – hostess; lion – lioness; emperor – empress; giant – giantess; prince – princess.

3) Peculiar changes of ending

Czar – czarina; fox – vixen; spinner – spinster; sultan – sultana; testator – testatrix; wizard – witch.

4) Placing a word-morpheme before or after

He-goat – she-goat; land-lord – land-lady; man-servant – maid-servant; grandfather – grand-mother; bride-groom – bride; Tom-cat – pussy-cat; Billy-goat – she-goat; male-elephant – female-elephant; pea-cock – pea-hen.

Thus the category of gender in English is mostly semantic as it reflects the actual features of the named objects.

Questions for discussion:

- 1) Define the notion of the noun.

- 2) Speak about the semantic features of a noun.
- 3) Comment on the morphological features of a noun.
- 4) What syntactical functions can be performed by a noun?
- 5) How is the category of number presented in the English noun?
- 6) Dwell about the productive and non-productive ways of expressing the plural form.
- 7) What can the singular and plural forms of the nouns express?
- 8) Analyze the category of case.
- 9) Comment on the problem of gender.

The use of articles in English

The article is a function word, which means it has no lexical meaning and is devoid of denotative function. Semantically the article can be viewed as a **significator** - a linguistic unit representing some conceptual content without naming it

As you know, there are two articles in English: *the definite article* “**the**” and *the indefinite* one “**a**”. It has become a tradition to also single out the so-called “*zero*” article, which is found in the contexts where neither the definite nor the indefinite article is used.

The Use of Articles as Determiners

The function of all the articles is that of **determination**. Any human language has a system of devices used to determine words as parts of speech.

In analytical languages the article is the basic noun determiner.

In synthetic languages, like Ukrainian and Ukrainian the same function is performed by inflexions.

The Use of Articles as the *Theme-and-Rheme* Markers

The second function the articles can be used in is that of the **theme-and rheme markers**. **The theme** is the information already known, and **the rheme** is the new idea that is being introduced. An utterance where there is only the rheme can't be understood. For example, if someone entered the room and said something like that, “*What about a wedding dress for Jane?*” you would not understand anything.

Utterances that only contain the theme sound ridiculous. **E.g.** «*Let me share something important with you. This is a table*».

In languages like Ukrainian or Ukrainian the final position of the word in the sentence is rhematic, and the initial position is thematic. In English the same function is performed by the indefinite and the definite articles correspondingly. It is important to remember this principle when you translate something into English, for example:

До кімнати увійшов чоловік. A man entered the room.

Чоловікувійшовдокімнати. The man entered the room.

The Use of Articles as Generalizers

The object denoted by the word is called the “**referent**”. Referents can be concrete, if something is said about a concrete object or phenomenon, and general, if what we say is true for the whole class of objects. *E.g. I have a dog at home (a concrete dog). The dog is man’s friend (any dog).*

In the second sentence the definite article is used as a **generalizer**. The generalizing function can be performed by both the definite, the indefinite and the zero article. The zero article is used in the plural or with uncountable nouns, for example: *E.g. Conscience and cowardice are really the same things. Iron is metal.*

When concrete nouns are used in generic sense, they are usually preceded by the definite article. The indefinite article may be used when two classes of objects are compared, for example: *E.g. A dog is stronger than a cat.*

The Use of Articles as Concretizes

The generalizing function of articles is opposed to that of **concretization**. The latter is realized through some specific functions which are different for definite, indefinite and zero articles.

Functions of the indefinite article

The indefinite article can be used in four functions. Each of them is realized under specific contextual conditions.

The classifying function of the indefinite article is realized in the so-called classifying utterances. Their invariant sentence pattern is: N + Vbe + N1. Those are:

a) structures with the verb “to be”, for example: *This is a computer.*

b) exclamatory sentences beginning with “what” or such. E.g. *What a long story! He is such a nuisance!*

c) sentences including an adverbial modifier of manner or comparison. E.g. *You look like a rose! She works as a teacher.*

The function of indefiniteness is realized when the referent of the noun is not a real thing, but it exists in the speaker’s imagination only. Those are sentences containing modal verbs or verbs with modal meaning, forms of the Subjunctive Mood, Future Tense forms, negative and interrogative sentences. E.g. *I wish I had a home like you do. Have you ever seen a living tiger?*

The introductory function

Before sharing some information about the object, we need to introduce it to the hearer. Fairy tales can be used as ideal illustrations of the use of the indefinite article in its introductory function. E.g. *Once upon a time there lived an old man. He had a wife and a daughter. He lived in a small house.*

The quantifying function

The indefinite article developed from the numeral “one”. The meaning of “oneness” is still preserved when the article is used with nouns denoting measure, like “a minute”, “a year” or “a pound”.

Functions of the definite article

The definite article may be used in the following functions:

The identifying function

When we speak, we may want to point out to something that we perceive with our organs of feeling. There are five different ways of getting the information about something existing in the objective reality. We can see it (*Do you like the picture?*), hear it (*I believe, the music is too loud*), feel it (*The pillow is so soft!*), smell it (*What is the name of the perfume?*) or taste it (*The soup tastes bitter*).

The function of definiteness

The object or thing denoted by the noun is presented as a part of some complex. In modern science the term “**frame**” is often used. For example, the frame “classroom” includes a window, a blackboard and a door. So if both the

speaker and the hearer know what classroom they are speaking of, the constituents of the classroom don't need any special concretization, and the definite article will be used. E.g. *I want to talk to the rector* (even if you have never met the man).

The individualizing function

The object in question may be presented as a unique thing with the hearer's attention focused on its features, which are represented with the help of a limiting attribute which can be expressed by:

- a) adjectives in the superlative degree; E.g. *This is the easiest way out.*
- b) ordinal numerals; E.g. *I have forgotten the first word.*
- c) attributive relative restrictive clauses; E.g. *I need the book I bought yesterday.*

Functions of the zero article

In most cases the zero article performs the same functions as the indefinite one.

The difference is that the combinability of the latter is restricted to the group of countable nouns used in the singular form, whereas the zero article combines with uncountable nouns and countable nouns in the plural. E.g. *It was a large room with many windows. The toasts were in champagne.*

Still there are situations where the zero article is used in its specific functions which are different from those of the indefinite article. When used with the zero article, the noun loses its general grammatical meaning of thingness to a certain degree. For example, the nouns "day" and "night" used with the zero article stand for "light" and "darkness" rather than time units.

Questions for discussion:

Give the definition of the article. How many articles are there in the English language?

- 1) Comment on the functions of the articles.
- 2) Comment on the functions of the indefinite article.
- 3) Comment on the functions of the definite article.
- 4) Comment on the functions of the zero article.

Adjective

The adjective is a part of speech which expresses the categorical meaning of property of a substance, *e.g.*: *hard; peaceful, green, etc.*

The main **syntactical** functions of an adjective are: 1) **an attribute** (either in preposition to the noun modified or in post-position), *e.g.*: *a suspicious man; a man suspicious of his wife*; 2) **a predicative** in a compound nominal predicate, *e.g.*: *The man was very suspicious of his wife.*

From the **morphological** point of view the English adjective has neither number, nor case, nor gender distinctions. Adjectives are characterized by a specific set of word-building affixes. We should distinguish between:

- 1) productive forming suffixes: **-less; -like; -ish; -ed (d)** (*hopeless, childlike, childish*, etc);
- 2) unproductive adjective forming suffixes: **-ful, -ible; -able, -some, -ant, -ent, -en, -ous** (*careful, impossible, reliable, troublesome, important, dependent, wooden, dangerous*);
- 3) productive prefixes: **un-, pre-** (*unhappy, prewar*);
- 4) the unproductive prefix: **in-** (*impolite*)

Besides **derivative** adjectives, there are **simple** adjectives (good, red) and **compound** adjectives (snow-white, life-giving), which have neither suffixes nor prefixes.

The most important morphological quality of an adjective is that of **degrees of comparison**. But we should bear in mind that not all adjectives have degrees of comparison.

Adjectives fall into two classes: qualitative adjectives and relative adjectives.

Grammatical characteristics of qualitative adjectives

Qualitative adjectives denote qualities of substance such as size, shape, colour, physical and mental qualities. The most significant features of qualitative adjectives are:

- 1) they have certain typical suffixes, such as **-ful, -less, -ous, -ent, -able, -y, -ish** (*careful, careless, dangerous, comfortable, silvery*, etc.);
- 2) from most of them adverbs can be formed by means of the suffix **-ly**: *merry – merrily; comfortable – comfortably*;

- 3) most of them have degrees of comparison: *big – bigger – the biggest*. But it should be noted that there is a number of qualitative adjectives which have no forms of comparison because their own semantics is incompatible with the idea of comparison at all, **e.g.:** *excellent, semi-final, extinct, deaf*, etc.
- 4) most qualitative adjectives can be used as attributes and predicatives.

Grammatical characteristics of relative adjectives

Relative adjectives denote qualities of a substance through their relation to materials (*silken*), place (*Asian*), to time (*weekly, annually*), to some action (*preparatory*). The most significant features of relative adjectives are:

- 1) they have certain typical suffixes, such as **-en, -ist, -an, -to, -cal**: *wooden, Italian, analytical*, etc;
- 2) they do not form adverbs with the suffix **-ly**;
- 3) they do not have degrees of comparison
- 4) they mostly used as attributes.

It should be noted that a relative adjective may acquire the meaning of a qualitative one when used figuratively. **E.g.** “*a golden crown*”: a relative adjective ‘*golden*’ is used in its primary meaning – “*a crown made of gold*”; but “*golden hair*”: a relative adjective ‘*golden*’ is used in its figurative meaning – “*hair of the colour of gold*”; thus one can say: *Her hair is even more golden than her mother’s hair*.

Degrees of comparison

The category of comparison expresses the quantitative characteristics of the quality rendered by the adjective. There are three forms which constitute this category: **the positive degree, the comparative degree, and the superlative degree** forms of the adjective.

The basic form, known as **the positive degree**, has no special formal mark, **e.g.:** *tall, beautiful*; **the comparative degree** is marked by two kinds of forms; *synthetical* forms with the suffix “**-er**” and *analytical* forms with the auxiliary word **more**, **e.g.:** *taller, more beautiful*; **the superlative degree** is also formed either *synthetically* with the help of the grammatical suffix “**-est**”, or *analytically* with the help of the auxiliary word **most**, **e.g.:** *tallest, most beautiful*. Also, there are suppletive forms of the degrees of comparison, **e.g.:** *bad – worse – worst*.

The positive degree denotes either the absence of comparison, or equality/inequality in special constructions of comparison, **e.g.:** *He is tall; He is as tall as my brother; He is not so tall as my brother.*

The comparative degree denotes relative superiority, **e.g.:** *He is taller than my brother.*

The superlative degree denotes absolute superiority, **e.g.:** *He is the tallest man I've ever seen.*

The superlative degree can be used instead of **the positive degree** in contexts where no comparison is meant, to denote a very high degree of a certain quality, **cf.:** *She is a most unusual woman (She is an extremely unusual woman); It was most generous of you (It was very generous of you).* This kind of grammatical transposition is known as “**the elative superlative**”. Thus, the superlative degree is used in two senses: the absolute superiority and the elative superiority (a very high degree of a certain quality). The formal mark of the difference between the two cases is the use of either the indefinite or zero articles with the noun modified by the adjective in the superlative degree, **e.g.:** *It was a most generous gesture; a sensation of deepest regret.*

The quantitative evaluation of a quality involves not only an increase in its amount, but also its reduction, rendered by the combination of the adjective with the words **less** and **least**, **e.g.:** *important, less important, least important.* These combinations can be treated as specific analytical forms of the category of comparison: they denote “**negative comparison**” and are formed with the help of the auxiliary words *less* and *least*; the regular synthetic and analytical forms denoting an increase in the amount of a quality may be specified as “direct comparison”, or “positive comparison” forms. Thus, the whole category of comparison is constituted not by three forms, but by five forms: one positive degree form (*important*), two comparative degree forms, direct and reverse (*more important, less important*), and two superlative degree forms: direct and reverse (*most important, least important*).

Substantivization of adjectives

Some adjectives can acquire some features of the noun. In other words, they can be **substantivized**. In Modern English substantivized adjectives are:

1) wholly substantivized when they acquire all the characteristics of nouns;

2) partially substantivized when they take only the definite article.

When adjectives are **fully substantivized**, they make a new word, a noun, which is connected with the adjective only etymologically. Conversion of this type often takes place in stable attributive word-combinations, **e.g.:** *a private – a private soldier, a native – a native resident*. These nouns acquire such forms as number, case, article determination, **e.g.:** *privates, natives, private's, native's, a private, the private*, etc.

A group of **partially substantivized** adjectives include words denoting groups of people sharing the same feature – *the rich, the beautiful, the English*, and words denoting abstract notions – *the unforgettable, the invisible*, etc. Substantivized adjectives are used with a singular meaning in a number of set phrases, such as: *in the negative; in the open; on the whole; in the main; in short*, etc. A comparative degree is substantivized in the phrases: *to get the better of smth; a change for the better*. A superlative is substantivized in the expressions: *in the least; for the best; at one's best*.

Questions for discussion:

- 1) Give the definition of an adjective. What syntactic functions can be performed by this part of speech?
- 2) What are morphological qualities of an adjective? Enumerate productive and unproductive affixes of an adjective.
- 3) Define the notion “degrees of comparison”. What type of adjectives possesses this morphological quality?
- 4) Analyse the grammatical features of qualitative adjectives.
- 5) Analyse the grammatical features of relative adjectives.
- 6) What degrees of comparison do you know and how are they formed?
- 7) Explain the difference between the expressions: “*She is the most beautiful girl in the world.*” and “*She is a most beautiful girl.*”
- 8) Explain the notion “negative comparison”.
- 9) Give the definition of the substantivized adjectives. Dwell upon the difference between wholly and partially substantivized adjectives.

Adverb

The adverb is a notional part of speech which denotes property. There are three kinds of adverbs: 1) *simple*; 2) *interrogative*; 3) *relative (conjunctive)*.

Simple adverbs can be distinguished from one another by their meaning, such as:

- 1) Quality (manner) – *He did his work **slowly**.*
- 2) Quantity (degree) – *He is clever **enough** for me.*
- 3) Number – *He has already tired **twice**.*
- 4) Time – *He will **soon** be here. He has **already** come.*
- 5) Place – *We must rest **here**.*
- 6) Affirming or denying – *He will **probably** return today. We shall **certainly** succeed.*
- 7) Emphasizing – ***Only** one man was caught.*

The Interrogative adverbs are used for asking questions. Many of them are compound – expressed by two words. Their chief meanings are:

- 1) Quality (manner) – ***How** did he do this?*
- 2) Quantity (degree) – ***How far** (to what extent) is this article true?*
- 3) Number – ***How often** did she come? **How many** students are there?*
- 4) Time – ***When** did he come? **How long** will you stay there? **How soon** will they go?*
- 5) Place – ***Where** did she go? **How far** did she go?*
- 6) Cause – ***Why** is she crying?*

Relative or Conjunctive adverbs are used not for asking questions but for joining sentences. *E. g. This is **where** we live.*

Comparison of adverbs

Like adjectives, adverbs can be used in different degrees of comparison. It should be pointed out that only Simple adverbs of Quality or **Descriptive** adverbs distinguish the category of comparison and have five morphological forms: one positive, two comparative (direct and reverse) and two superlative (direct and reverse), **e.g.:** *bitterly – more bitterly, less bitterly – most bitterly, least bitterly.*

If the adverb consists of one syllable, we add **-er** or **-est** to the Positive. *E.g. fast – faster – fastest; hard – harder – hardest; near – nearer – nearest; long – longer – longest.*

Some adverbs have irregular forms of comparison. *E.g. well – better – best; badly – worse – worst; much – more – most; little – less – least.*

Adverbs which have the ending **-ly** form their degrees of comparison by means of **more** and **most**. *E.g. wisely – **more** wisely – **most** wisely; beautifully – **more** beautifully – **most** beautifully. **But:** *early – **earlier** – **earliest**.**

The superlative degree form can also be used either in the absolute sense (to denote absolute superiority) or in the relative sense, denoting a high degree of the property, **e.g.:** *The youngest kid cried **most** bitterly of all. (absolute superiority) – The kid cried **most** bitterly. (high degree of quality)*

The forms of adverbs

According to their form, adverbs are divided into **simple** and **derived**. Some adverbs have the same form as the corresponding adjective. In this case we distinguish an adverb from an adjective by their syntactical function. As you know an adjective modifies a noun or a pronoun, while an adverb can modify any part of speech but a noun or a pronoun. *E.g. He was **much** pleased. (adverb) – There is **much** thickness here. (adjective); He stayed **long**. (adverb) – He went on a **long** journey. (adjective)*

The most productive derivational model of adverbs is the one with the suffix **-ly**. It is so highly productive that practically every adjective has its adverbial counterpart, *e.g.: simple – simply, soft – softly, etc*

The other structural types are **compound** adverbs, **e.g.:** *sometimes, downstairs, etc.*, and stable adverbial phrases or composite phrasal adverbs, **e.g.:** *upside down, at least, a great deal of, from time to time, etc.* Adverbial phrases are usually made up of two or more words according to the following structural patterns:

- 1) a preposition plus noun: *of course, at length, in fact, of a truth;*
- 2) a preposition amalgamated with a noun: *indeed, besides, between, to-day, tomorrow, asleep, away;*
- 3) a preposition plus adjective: *in general, in particular, in short, in vain, after all, at first, at last, at least, in future, at present;*
- 4) a preposition amalgamated with an adjective: *below, beyond, behind, abroad, along, aloud;*
- 5) a noun qualified by an adjective: *meantime, meanwhile, yesterday;*
- 6) miscellaneous phrases: *by all means, by no means, inside out, upside down, to be sure, head over heels.*

Sometimes adverbs go in pairs connected by the conjunction “**and**”. *E.g. He is walking **up and down**, **to and fro**. You will see him **by and by**.*

Adverbs should not be confused with adverb-like elements, which are interchangeable with prepositions (and sometimes prefixes) and when placed after the verb form a semantic blend with it, **e.g.:** *to give – to give up, to give in, to give away, etc.; to go down the hill – to download, to downplay – to sit down, to bring down, to bend down, etc.* These functional words make a special set of particles; they are intermediary between the word and the morpheme and can be called “**postpositives**”.

Questions for discussion:

- 1) Give the definition of an adverb. Analyze the types of adverbs.
- 2) Dwell upon the forms of comparison of adverbs.
- 3) Analyze the structural forms of adverbs. Dwell upon simple and derived adverbs.
- 4) Speak about the structural patterns of compound adverbs.

The verb

General characteristics

Grammatically the verb is the most complex part of speech. It performs the central role in realizing **predication** – connection between situation in the utterance and reality.

Semantic features: the verb as a part of speech denotes a process developing in time.

Morphological features: the verb possesses the following grammatical categories: tense, aspect, voice, mood, person, number, finitude. The common categories for finite and non-finite forms are voice, aspect and finitude.

Syntactic features: the function of the verb in the sentence depends on whether the verb is finite or non-finite. Finite verbs combine with the subject in person and number. Finite verbs are always predicates. Non-finite forms of the verb can be used in any function but predicate. They can perform the functions of: subject, predicative, object, attribute, adverbial modifier (of reason, manner, time, result, place).

Classifications of English verbs

According to different principles classifications can be morphological,

lexical-morphological, syntactical and functional.

A. Morphological classifications

- a) According to their stem-types all verbs fall into: simple (*to go*), sound-replacive (*food – to feed, blood – to bleed*), stress-replacive (*import – to import, transport – to transport*), expanded (with the help of suffixes and prefixes): *cultivate, justify, overcome*, composite (correspond to composite nouns): *to blackmail*), phrasal: *to have a smoke, to give a smile*;
- b) According to the way of forming past tenses and Participle II verbs can be regular and irregular.

B. Lexical-morphological classification is based on the implicit grammatical meanings of the verb.

According to the implicit grammatical meaning of **transitivity/intransitivity** verbs fall into **transitive** and **intransitive**. A *transitive verb* denotes an action that is directed towards some person or thing and requires some kind of object to complete their meaning. *E.g. His mother never gave him advice.* An *intransitive verb* denotes an action which concerns only the doer and does not require any objects. *E.g. Nobody knew where the old man lived.*

According to the implicit grammatical meaning of **stativity / non-stativity** verbs fall into **stative** and **dynamic**.

Stative verbs do not admit of the Continuous form. Here belong the verbs denoting:

- 1) physical perceptions (*to hear, to see, to notice*);
- 2) emotions (*to adore, to detest, to dislike, to hate, to like, to love, to respect*);
- 3) mental processes (*to appreciate, to assume, to believe, to consider, to expect, to imagine, to know*);
- 4) relations (*to belong, to apply, to be, to concern, to consist, to have*);
- 5) wish (*to desire, to want, to wish*);
- 6) some other meanings (*to agree, to allow, to seem, to astonish, to fail, etc.*)

E.g. I hear you well but don't understand what you mean.

Dynamic verbs admit of the Continuous form. *E.g. I was reading a book when he came in.*

According to the implicit grammatical meaning of **terminativeness / non-terminativeness** verbs fall into **terminative** and **durative**.

Terminative verbs imply a limit of the action beyond which the action can't

continue (*to open, to close, to bring, to recognize*).

Durative verbs do not imply any such limit and the action can go on (*to carry, to live, to speak, to know, to sit, to play*).

C. Syntactic classification. According to the nature of predication (primary and secondary) all verbs fall into *finite* and *non-finite*.

According to their **valency**, which is the combining power of words in relation to other words in syntactically subordinate positions, verbs can be of **obligatory** and **optional** valency. **Obligatory** valency must necessarily be realized for the grammatical completion of the syntactic construction (subject, direct object – *We saw a house in the distance*). **Optional** valency is such as is not necessarily realized in grammatically complete constructions (adverbial modifiers).

D. Functional classification. According to their functional significance verbs can be **notional** (with the full lexical meaning), **semi-notional** (modal verbs, link-verbs), **auxiliaries** (assist a Principal verb to form tenses in the Indicative or Subjunctive mood and in the Active or Passive voice).

Grammatical categories of the English verbs

The verb has the following grammatical categories: **person, number, tense, aspect, voice and mood**.

Person and Number

The category of person expresses the relation of the action and its doer to the speaker, showing whether the action is performed by the speaker (the 1st person), someone addressed by the speaker (the 2nd person) or someone or something other than the speaker or person addressed (the 3rd person).

In modern English all verbs can be divided according to the expression of this category into three groups:

- 1) **modal verbs** distinguish no person or number forms at all;
- 2) the verb '**to be**', on the contrary, has preserved more person-number forms than any other verb in modern English, cf.: *I am; we are; you are; he/she/it is; they are*; in the past tense the verb **to be** distinguishes two number forms in the first person and the third person: *I, he/she/it was (sing.) – we, they were (pl.)*; in the second person the form **were** is used in the singular and in the plural;
- 3) the bulk of the verbs in English have a distinctive form only for the third person singular of the present tense indicative mood.

Thus, the category of person and number in modern English is realized in

the present tense indicative mood by the opposition of two forms: the third person singular (*speaks*) and all the other person and number forms, so, it can be called “**a common form**” (*speak*).

The category of number shows whether the action is performed by one or more than one person or non-person. The system of person and number forms of the verb in English plays an important semantic role in contexts in which the immediate forms of the noun do not distinguish the category of number, e.g., *singularia tantum nouns* or *pluralia tantum nouns*, or *nouns modified by numerical attributes*, or *collective nouns*, when we wish to stress either their single-unit quality or plural composition, cf.: *The family was gathered round the table – The family were gathered round the table; Ten dollars is a huge sum of money for me. – There are ten dollars in my pocket.* In these cases, traditionally described in terms of “**agreement in sense**”, the form of the verb reflects not the categorical form of the subject morphemically expressed, but the actual personal-numerical interpretation of the referent denoted.

The category of person and number can be neutralized in colloquial speech or in some regional and social variants and dialects of English, cf.: *Here’s your keys; It ain’t nobody’s business.*

Tense

The verbal category of tense in the most general sense expresses the time characteristics of the process denoted by the verb. The essential characteristic of the category of tense is that it relates the time of the action, event or state of affairs referred to in the sentence to the time of the utterance. The grammatical expression of verbal time through morphological forms of the verbs constitutes the grammatical category of tense (from the Latin word “tempus” – “time”).

The category of tense finds different interpretations by different scholars. In traditional linguistics grammatical time is presented as a three-form category which contains the “linear” past, present and future forms.

As M. Bloch points out that in English there exist two tense categories – the *category of primary time* and the *category of prospective time*.

The category of primary time expresses a direct retrospective evaluation of the time of the described process. The suggested category is represented by the opposition of “the present tense” and “the past tense” forms.

The category of prospective time is represented by the opposition of “after-

action” and “non-after-action”, thus characterizing the action from the point of view of its correlation with some other action. As the future verbal form may be relative either to the present time or to the past time, the English verb has two future forms: the future of the present and the future of the past. *E.g. He says he will finish the article on Wednesday. He said he would finish the article on Wednesday.*

Aspect

The category of aspect is a linguistic representation of the objective category of manner of action.

According to A. Smirnitsky in English there exist two aspective categories: the category of development which is realized through the opposition **continuous** – **non-Continuous** and the category of retrospective coordination which is based on the opposition of **perfect and non-perfect forms**.

The continuous aspect in English considers the action in its progress, thus corresponding to the imperfective aspect in Ukrainian. The grammatical meaning of the continuous has been treated traditionally as denoting a process going on simultaneously with another process; this temporal interpretation of the continuous was developed by H. Sweet, O. Jespersen and others.

The perfect, is formed with the help of the auxiliary verb *to have* and *participle II* of the notional verb, **e.g.:** *I have done this work.*

The traditional treatment of the perfect as the tense form denoting the priority of one action in relation to another (“the perfect tense”) was developed by H. Sweet, G. Curme, and other linguists.

The category of voice

The form of the verb may show whether the agent expressed by the subject is the doer of the action or the recipient of the action (*John broke the vase – the vase was broken*).

The category of voice is realized through the opposition **Active voice** – **Passive voice**. The realization of the voice category is restricted because of the implicit grammatical meaning of *transitivity/intransitivity*. Only transitive verbs can be used both in the Active and in the Passive Voice.

Some scholars admit the existence of **Middle**, **Reflexive** and **Reciprocal** voices. “*Middle Voice*”– the verbs primarily transitive may develop an intransitive

middle meaning: *That adds a lot; The door opened; The book sells easily; The dress washes well.*

“*Reflexive Voice*”: *He dressed; He washed* – the subject is both the agent and the recipient of the action at the same time. It is always possible to use a reflexive pronoun in this case: *He washed himself.*

“*Reciprocal voice*”: *They met; They kissed* – it is always possible to use a reciprocal pronoun here: *They kissed each other.*

The category of mood

The category of **mood** expresses the character of connections between the process denoted by the verb and actual reality, in other words, it shows whether the action is real or unreal. This category is realized through the opposition of the **direct (indicative) mood** forms of the verb and **the oblique mood** forms: the indicative mood shows that the process is real, i.e. that it took place in the past, takes place in the present, or will take place in the future, **e.g.**: *She helped me; She helps me; She will help me*; the oblique mood shows that the process is unreal, imaginary (hypothetical, possible or impossible, desired, etc.), **e.g.**: *If only she helped me!*

Questions for discussion:

- 1) Give the definition of the verb. Dwell upon its semantic, morphological and syntactical peculiarities.
- 2) Characterize the verb from the point of its morphological classification.
- 3) Characterize the verb from the point of its lexical-morphological classification.
- 4) Characterize the verb from the point of its syntactical and functional classification.
- 5) Dwell upon the grammatical categories of person and number.
- 6) Dwell upon the grammatical categories of tense and aspect.
- 7) Dwell upon the grammatical categories of voice and mood.

Non-finite forms of the verb (verbids)

All verbal forms fall into two major sets: finite and non-finite. The term “finite” is derived from the Latin term “verbum finitum”, which shows that these words denote actions developing in time.

Non-finite forms of the verb, the infinitive, the gerund, participle I (present participle) and participle II (past participle), are otherwise called “**verbals**”, or “**verbids**”. The term, introduced by O. Jespersen, means that they are not verbs in the proper sense of the word, because they combine features of the verb with features of other notional parts of speech.

The non-verbal features of verbids are as follows: 1) they do not denote pure processes, but present them as specific kinds of substances and properties; 2) they are not conjugated [‘kOnGugeItId] according to the categories of person and number, have no tense or mood forms; in some contexts they are combined with the verbs like non-verbal parts of speech; 3) they never function as independent predicates; their functions are those characteristic for other notional parts of speech.

The verbal features of verbids are as follows: 1) their grammatical meaning is basically processual; 2) they have aspect and voice forms and verbal combinability with direct objects and adverbial modifiers; 3) they can express predication in specific semi-predicative constructions.

The Infinitive serves as the verbal name of a process. The infinitive combines verbal features with features of the noun.

Verbal features: it has voice and aspect forms, **e.g.:** *to write, to be writing, to have written, to be written, to have been written*; it can be combined with nouns and pronouns denoting the subject or the object of the action, and with the adverbial modifiers, **e.g.:** *for him to write a letter; to write a letter to someone; to write a letter very carefully.*

The noun features of the infinitive are shown in its syntactic functions and its combinability. The infinitive performs all the functions characteristic of the noun – that of a **subject**, **e.g.:** *To write a letter was the main thing he had planned for the day*; of a **predicative**, **e.g.:** *The main thing he had planned for the day was to write a letter*; of an **object**, **e.g.:** *He wanted to write a letter to her*; of an **attribute**, **e.g.:** *It was the main thing to do*; of an **adverbial modifier**, **e.g.:** *He stood on a chair in order to reach for the top shelf.*

If the subject of the action denoted by the infinitive is named in the sentence it forms a secondary predicative line with the infinitive. The “**for + to infinitive**” construction in free use includes the infinitive and its own subject, **e.g.**: *For him to be late for the presentation was unthinkable; I sent the papers in order for you to study them carefully before the meeting.*

In the constructions known as “**complex object with the infinitive**” and “**complex subject with the infinitive**” the category of the secondary predicative part forms either the object or the subject of the primary predicative part, **e.g.**: *I saw her enter the room; She was seen to enter the room.*

In most cases the infinitive is used with the particle “to”, which is its formal mark; it is called a “**marked infinitive**”. In certain contexts the infinitive is used without the particle “to” and is called a “**bare infinitive**”, or “**unmarked infinitive**”; the “bare infinitive” is used to build the analytical forms of the finite verbs in some fixed constructions, **e.g.**: *Will you go there? Why not go there? I’d rather stay at home;* etc. The particle can be separated from the infinitive by an adverbial modifier, **e.g.**: *to thoroughly think something over.* These cases are usually stylistically marked and are known as the “**split infinitive**”.

The gerund serves as the verbal name of a process and combines verbal features with those of a noun.

The noun features: it can be modified by an attribute and can be used with a preposition, **e.g.**: *Thank you for listening to me; Your careful listening to me is very much appreciated.* The functions of the gerund in the sentence are as follows – that of **a subject**, **e.g.**: *Your listening to me is very much appreciated; It’s no use crying over spilt milk;* of **a predicative**, **e.g.**: *The only remedy for such headache is going to bed;* of **an object**, **e.g.**: *I love reading;* of **an attribute**, **e.g.**: *He had a gift of listening;* of **an adverbial modifier**, **e.g.**: *On entering the house I said “hello”.*

The verbal features of the gerund: it has some **aspect** and **voice** forms, **e.g.**: *writing, being written, having written, having been written.* It can be combined with nouns and pronouns denoting the subject and the object of the action, and with modifying adverbs, **e.g.**: *I have made good progress in understanding English; She burst out crying bitterly; Her crying irritated me.*

The verbal features distinguish the gerund from the **verbal noun**, which may be homonymous with the indefinite active form of the gerund, but 1) it has no other verbal forms (passive or perfect); 2) it cannot take a direct object, but only

prepositional objects like all other nouns, cf.: *reading the letters* (**gerund**) – *the reading of the letters* (**verbal noun**); and 3) like most nouns it can be used with an article and in the plural, cf.: *my coming* (**gerund**) – *his comings and goings* (**verbal noun**).

The gerund can express secondary predication, when the gerundial construction has its own subject. The subject can be expressed either by a possessive pronoun or by a noun in the genitive case, if it denotes an animate referent, e.g.: *Mike's coming back was a total surprise to us*; *Do you mind my smoking?*; it can also be expressed by a noun in the common case form or an objective pronoun, e.g.: *She said something about my watch being slow*. The gerundial semi-predicative constructions can be used as different notional parts of a sentence, cf.: *Mike's coming back was a total surprise to us* (**the subject**); *Do you mind my smoking?* (**object**); *I couldn't sleep because of his snoring* (**adverbial modifier**); *The thought of him being in Paris now was frustrating* (**attribute**).

Participle I (present participle) is fully homonymous with the gerund: it is also an 'ing-form' (cf.: *writing, being written, having written, having been written*). It denotes processual quality, combining verbal features with features of the adjective and the adverb. **The verb-type** combinability of participle I is shown in its combinations with nouns denoting the subject and the object of the action, e.g.: *her entering the room*, with modifying adverbs and with auxiliary verbs in the analytical forms of the verb; **the adjective-type** combinability of participle I is manifested in its combinations with modified nouns and modifying adverbs of degree, e.g.: *an extremely maddening presence*; **the adverb-type** combinability of the participle is revealed in its combinations with modified verbs, e.g.: *to speak stuttering at every word*. In its free use, participle I can function as a predicative, e.g.: *Her presence is extremely maddening to me*; as an attribute, e.g.: *The fence surrounding the garden was newly painted*; and as an adverbial modifier, e.g.: *While waiting he whistled*.

Like any other verbid, participle I can form semi-predicative constructions if it is combined with the noun or the pronoun denoting the subject of the action; for example, **complex object** with participle I, e.g.: *I saw her entering the room*; **complex subject** with participle I, e.g.: *She was seen entering the room*. In complex object and complex subject constructions the difference between the infinitive and participle I lies in the presentation of the process: participle I

presents the process as developing, cf.: *I often heard her sing in the backyard.* – *I hear her singing in the backyard.*

In addition, participle I can form a detached semi-predicative construction, known as **the absolute participial construction**, which does not intersect in any of its components with the primary sentence part. Absolute constructions can be non-prepositional or prepositional. The latter are introduced by the prepositions with or without, e.g.: *I won't speak **with him staring at me like that**.*

The most common meaning of non-prepositional absolute construction is description of the appearance, behaviour or inner state of the person denoted by the subject of the sentence, e.g.: *She got up, **the clothes folded** over her arm.*

Another meaning of the absolute construction is to express attending circumstances, e.g.: ***The weather being fine**, we decided to take a walk;*

Absolute constructions with participles are rare in modern English and can be found mostly in literary style.

Participle II, like participle I, denotes processual quality. It has only one form, traditionally treated in practical grammar as the verbal “third form”, used to build the analytical forms of the passive and the perfect of finites, e.g.: *is taken; has taken.*

Like any other verbal, participle II can form semi-predicative constructions if combined with the inner subject of its own; they include **complex object** with participle II, e.g.: *I'd like to have my hair cut; We found the door locked; **complex subject** with participle II; e.g.: *The door was found firmly locked;* and **absolute participial construction** with participle II, e.g.: *She approached us, head half turned; He couldn't walk far with his leg broken.**

Questions for discussion:

- 1) Give the definition of the verbals. What verbals do you know?
- 2) Distinguish between verbal and non verbal features of the verbals.
- 3) Speak about the infinitive. Dwell upon its verbal and noun features.
- 4) What constructions with the infinitive do you know?
- 5) Speak about the gerund. Dwell upon its verbal and noun features.

Distinguish between the gerund and the verbal noun.

- 6) Dwell upon the structure and functions of the gerundial construction.
- 7) Speak about the peculiarities of Participle I. Dwell upon its semi-predicative constructions.

- 8) Speak about the peculiarities of Participle II.

Syntax

Syntax deals with the way words are combined. It is concerned with functions of words and their relationship to other words within word-groups, sentences and texts. Syntax studies the way in which the units and their meanings are combined. It also deals with peculiarities of syntactic units, their behaviour in different contexts.

The main object of study in syntax is the communicative unit of the language, **the sentence**. **The phrase** is the syntactic unit used as a notional part of a sentence. The basic difference between the phrase and the sentence is as follows: the phrase cannot express full predication.

Thus, **the sentence is a unit of speech which expresses a complete thought and has a definite grammatical form and intonation**. Each sentence has modality which expresses the speaker's attitude towards reality.

The main components of the actual division of a sentence are **the theme** and **the rheme**.

The theme is the starting point of communication, a thing or a phenomenon about which something is reported in the sentence; it usually contains some "known" information.

The rheme is the information reported about the theme; it usually contains some new information. In English direct actual division means that the theme coincides with the subject (or the subject group) in the syntactic structure of the sentence, while the rheme coincides with the predicate (the predicate group) of the sentence, as in *Charlie is late*. – *Charlie (theme) is late (rheme)*. In some sentences, the rheme may be expressed by the subject and it may precede the theme, which is expressed by the predicate, **e.g.**: *Who is late today? – Charlie (rheme) is late (theme)*.

Classification of Sentences

The sentence is a communicative unit; that's why, the primary classification of sentences is based on "**the purpose of communication**". Thus the communicative type of sentences depends on the communicative purpose of the speaker. According to the purpose of utterance sentences may be:

1. **declarative** which state facts in the affirmative or negative form (*They (do not) work hard.*);
2. **interrogative** which ask questions (general, special, alternative, disjunctive);
3. **imperative** which express commands, requests, invitations, etc.
4. **exclamatory** sentences which express emotions (*How hard they work!*)

In fact any type of sentences may turn into exclamatory. *E.g. What a good idea! How good the idea is!*

The finite verb, which performs the function of the predicate, combined with the subject, forms the so-called “**predicative line**” of the sentence. On the basis of predicative line presentation, sentences may be divided into **simple, compound and complex**.

A simple sentence includes a single subject and verb group. *E.g. Last July was unusually hot. Mary and John worked and studied together.*

A simple sentence may be **unextended** if it consists only of the main parts of the sentence – the subject and the predicate. A sentence is **extended** if it includes some secondary parts (the attribute, the object, the adverbial modifier).

A compound sentence consists of two or more simple sentences. A compound sentence unites two ideas, but it does not necessarily show the relationship between them. *E.g. He came, he saw, he won. Man has his will, but woman has her way.*

A complex sentence combines one independent clause and one or more subordinate (dependent) clauses. An independent clause contains the more important idea. *E.g. After Mary came home, Bill went to have a haircut.*

A compound-complex sentence consists of at least two independent clauses and at least one dependent clause. The dependent clause can be part of the independent clause. *E.g. When the heat comes, the lake dries up, and farmers fear the crop failure.*

Sentences are also subdivided into **complete** and **incomplete**: in **complete** sentences both the subject and the predicate are present; they are also called “**two-member sentences**”. If only one principal member is expressed in the structure of the sentence, the sentence is defined as **incomplete**; it is also called “**one-member sentence**”, or “**elliptical sentence**”.

On the basis of subject meaning, sentences are divided into a) **impersonal**, *e.g.: It drizzles; There is no use crying over spilt milk;* and b) **personal**.

Personal sentences are subdivided into a) **human** and b) **non-human**. Human sentences can be a) **definite**, e.g.: *I know it*; and b) **indefinite**, e.g.: *One never knows such things for sure*.

Non-human sentences are subdivided into a) **animate**, e.g.: *A cat entered the room*; and b) **inanimate**, e.g.: *The wind opened the door*.

On the basis of predicate meaning, sentences are divided into **process featuring** (“verbal”) and **substance featuring** (“nominal”); process featuring sentences are further subdivided into **actional**, e.g.: *I play ball*; and **statal**, e.g.: *I enjoy your party*; substance featuring sentences are further subdivided into **factual**, e.g.: *She is clever*; and **perceptual**, e.g.: *She seems to be clever*.

The Principal Parts of the Sentence

The **members of the sentence** are traditionally divided into **principal (main)** and **secondary**. The principal parts of the sentence are the **subject** and the **predicate**.

The Subject of the sentence is the topic which is being discussed. It can be expressed by personal pronouns, indefinite pronouns, nouns, infinitives, gerunds, etc. **E.g.:** 1) We all make mistakes when we are young. 2) A teacher should be patient. 3) Seeing is believing. 4) Seven is a lucky number. 5) The unknown is always interesting.

The Predicate of the sentence is what is said about the subject. Predicates are subdivided into **simple** (*I read*) and **compound**, which are further subdivided into **compound verbal predicates** (*She started crying*) and **compound nominal predicates** with link verbs (*She looked beautiful*).

The simple predicate denotes an action and is expressed by a finite verb in a simple or compound tense form.

E.g. We study English. We have been studying English for some years already.

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

The compound nominal predicate denotes the state or quality of the person or thing expressed by the subject (*E.g. He is tired. The book is interesting.*) The compound nominal predicate consists of a link verb (*to be, to grow, to look, to feel, to come, to go, etc.*) and a predicative (*a noun, adjective, a pronoun, numeral, infinitive, gerund, etc.*). Here are some examples:

- 1) I am a student.
- 2) She has grown too proud.
- 3) He looks stupid.
- 4) She is 38.
- 5) Irene's hair went gray.
- 6) My favourite sport is swimming.
- 7) My first thought was to go away.

The compound verbal modal predicate shows whether the action expressed by a non-finite form of the verb is possible, impossible, necessary, desirable, etc. *E.g. You can prove everything. We can speak English well.*

The compound verbal aspect predicate expresses the beginning, duration or completion of the action expressed by the non-finite form of the verb. It consists of such verbs as *to begin, to start, to fall, to go on, to keep on, to continue, to stop, to give up, to finish* and an infinitive or gerund. *E.g. She stopped asking me about the time. We began to study English at school.*

The Secondary Parts of the Sentence

The secondary parts of the sentence depend on the main parts. The secondary parts are: **the object, the attribute, the adverbial modifier.**

The Object is a secondary part of the sentence which completes a verb or sometimes an adjective and denotes state or thing. *E.g. He closed the door.*

The object can be: a) *direct* which shows a person or a thing directly affected by the action. (I helped my brother.); b) *indirect* which shows to whom the action is directed. (КОМУ? КЕМ?) – She gave him an interesting book to read; c) *prepositional*.

If there are more than two objects in the sentence the word order is the following: a) In Ob + D Ob – The teacher told the students a story. b) D Obj + Prep Obj. – The teacher told a story to the students.

The Attribute is a secondary part of the sentence which qualifies a noun, a pronoun, or any other part of speech. *E.g. She is a beautiful girl.*

The Adverbial Modifier is a secondary part of the sentence which modifies a verb, an adjective or an adverb. According to this we distinguish:

- a) the adverbial modifier **of time**: We shall try it tomorrow.

- b) the adverbial modifier **of place**: He has spies everywhere.
- c) the adverbial modifier **of manner**: He walked quickly.
- d) the adverbial modifier **of purpose**: He got up from the sofa for her to sit down.

Questions for discussion:

- 1) What does syntax study? Define the notion of “the sentence”.
- 2) Dwell upon the actual division of sentence.
- 3) Speak about the classification of sentences according to the purpose of utterance.
- 4) What is the predicative line of the sentence? How are the sentences subdivided according to the predicative line presentation?
- 5) Distinguish between complete and incomplete sentences.
- 6) Speak about the division of sentences according to the subject meaning.
- 7) Dwell upon the division of sentences according to the predicate meaning.
- 8) Analyse the principal parts of the sentence.
- 9) Dwell upon the peculiarities of the secondary parts of the sentence.

Composite sentences

The complex sentence

Composite sentences are poly predicative syntactic constructions, formed by two or more predicative lines, each with a subject and a predicate of its own. Each predicative unit in a composite sentence forms a clause.

A **clause** as a part of a composite sentence corresponds to a separate sentence. There are two principal types of composite sentences: **complex** and **compound**.

In compound sentences, the clauses are connected on the basis of **coordinative connections**.

In complex sentences, the clauses are united on the basis of **subordinative connections**.

The connections between the clauses in a composite sentence may be effected **syndetically**, i.e. by means of special connecting words, conjunctions and other conjunctive words or word-combinations, or **asyndetically**, i.e. without any conjunctive words used.

The minimal **complex sentence** includes two clauses: the **principal** one and the **subordinate** one.

There are three kinds of subordinate clauses – the Noun-clause, the Adjective-clause, the Adverb-clause.

A **Noun-clause** is one which acts as a noun in relation to some word in some other clause. It may be the subject to a verb, the object to a verb, the object to a preposition, the complement to a verb, etc. **E.g.** 1) *That he will come back soon* is certain. 2) I shall be glad to know *when you will return*. 3) This is exactly *what I expected*.

An **Adjective-clause** is one which performs the work of an adjective in relation to some word in other clause. It means that that such a clause qualifies some noun or a pronoun belonging to some other clause. Adjective-clauses are introduced by means of relative pronouns or relative adverbs. The noun or pronoun, that stands as antecedent to the relative pronoun or adverb, is the word which is qualified by the Adjective-clause. **E.g.** 1) A man *who has just come* asked about you. 2) This is not the book *that I have chosen*.

An **Adverb-clause** is one which acts like an adverb to some verb, adjective or adverb in some other clause. Adverb-clauses are introduced by subordinating conjunctions. **E.g.** 1) He will succeed *because he works hard*. (cause); 2) He worked so hard *that he was taken ill*. (result). 3) I will do this *if I am allowed*. (condition)

The compound sentence

The compound sentence is formed from two or more base sentences, joined as coordinate clauses. One of them becomes **the leading clause**, and the other clauses may be called **sequential clauses**.

Coordination, just like subordination, can be expressed either **syndetically** (by means of coordinative connectors) or **asyndetically**. Coordinative connectors, or coordinators, are divided into **conjunctions proper**, *e.g.*: *and, but, or, for, either...or, neither... nor*, etc., and **semi-functional connectors of adverbial character**, *e.g.*: *nevertheless, besides, however, yet, thus, so*, etc. The coordinate clauses can be combined asyndetically (by the **zero coordinator**), *e.g.*: *The quarrel was over, the friendship was resumed*.

The basic type of the compound sentence, as with the complex sentence, is a two-clause construction. If more than two or more sequential clauses are combined

with one leading clause, from the point of view of semantic correlation between the clauses, such constructions are divided into “**open**” and “**closed**”.

“**Open**” constructions may be further expanded by additional clauses (as in various enumerations or descriptions), **e.g.:** *They were sitting on the beach, the seagulls were flying above, the waves were rolling...*

In “**closed**” coordinative constructions the final part is joined on an unequal basis with the previous ones and the finalization of the chain of ideas is achieved, **e.g.:** *He joked, he made faces, he jumped around, but the child did not smile.*

Questions for discussion:

- 1) Give the definition of a composite sentence.
- 2) State the difference between complex and compound sentences.
- 3) Of what parts does a complex sentence consist?
- 4) Dwell upon the peculiarities of different types of subordinate clauses.
- 5) Define the notion of a compound sentence.
- 6) Speak about types of coordination.
- 7) Distinguish between “open” and “closed” constructions.

Practical section

The noun

Practical assignment 1. State the morphological composition of the following nouns.

Snow, sandstone, impossibility, widower, opinion, exclamation, passer-by, misunderstanding, inactivity, snowball, kingdom, anticyclone, mother-of-pearl, immobility, might, warmth, succession, ex-president, nurse, misdeed, wisdom, blackbird, attention, policeman, merry-go-round, girlhood, usefulness, fortune, friendship, statesman, brother-in-law, population, fellow-boarder, smelling-salt.

Practical assignment 2. State to what class the nouns in bold type belong.

The Imperial State Crown of the Queen of England is normally kept at **the Tower**.

I've bought **a Kodak** but I don't know how it works.

Antony Marshall lives outside **the city**. Every morning he drives to **the City** where he works as staff manager.

Carl **Faberge** was Russia's Imperial Jeweler.

What a beautiful Easter egg! – Yes, it's **a Faberge**.

The Earl of **Cardigan** gave his name to one of the garments we wear. **A cardigan** is a knitted jacket that is fastened up the front with buttons or a zip.

The two friends bought **a Johnny Walker** to celebrate the event.

Wellington defeated Napoleon's army in the battle of **Waterloo**.

Wellingtons are rubber boots. Americans call them galoshes.

What had happened, became **a Waterloo Bridge** for him.

Practical assignment 3. Give the plural form of the following nouns:

- a) a hat, a fox, a baby, a day, a potato, a volcano, a piano, a photo, a knife, a roof, a half, a leaf, a life, a bath, a berry, a century, a taxi, a person, a watch, a lily;
- b) a man, a woman, a foot, a tooth, a sheep, a ship, a fish, an ox, a fox, a mouse, a house, a goose, a deer, a species, a Japanese, a Portuguese, a Chinese;
- c) a passer-by, a mother-in-law, a room-mate, a forget-me-not, a merry-go-round, a fellow-worker, a school-inspector, a commander-in-chief, a woman-driver, a man-servant, a face-lift, a boyfriend, a grown-up.

Practical assignment 4. Replace the of-phrase by the noun in the possessive case.

The friend of my mother; the speech of the President; the farm of old McDonald; the novels by D. Steel; the hobbies of the children; the poems by Burns; a conference of doctors; the policy of France; the streets of London; the teas of India; the difficulties of the companies; a holiday for a week; a break for five minutes.

Practical assignment 5. Give the nouns of the opposite sex.

a boy, a husband, a brother, a father, a nephew, an uncle, a son, a king, a gentleman, a bridegroom, a monk, a headmaster, a bachelor, a cock, a bull, a man; an actor, a count, a duke, an emperor, a host, an heir, a prince, a poet, a waiter, a widow, a lion, a tiger, a hero, a czar, a giant, a businessman.

Practical assignment 6. Translate the following sentences into English paying attention to the category of number of the nouns.

- 1) Ця реклама тверджує, що якщо користуватися пастою Блендамед, то у вас будуть гарні білі зуби.
- 2) Троє поліцейських постійно охороняють цей будинок.
- 3) В підвалі будинку є миші. Вчора вранці біля дверей я побачив маленьку чарівну мишку.
- 4) Нам довелося зупинити машину, так як два оленя повільно переходили дорогу.

- 5) Моя тітка, яка живе в селі, тримає домашню птицю: курей, качок, гусей, індиків.
- 6) Я дуже люблю фрукти. Вони надають мені сили.
- 7) У нас сьогодні гості, багато з них фрукторіанці. Сходи на ринок і купи багато-багато різних фруктів.
- 8) Це дивне явище спантеличує геологів.
- 9) Я пам'ятаю всі ваші поради. Вони завжди були доречні.
- 10) Кожен журналіст знає, як важко добувати новини, особливо сенсаційні.
- 11) Він намагається отримати секретні відомості. Вони йому дуже потрібні.
- 12) Ці меблі унікальні. Вони коштують цілий стан.
- 13) Не можу зрозуміти, звідки в тебе беруться гроші. - Вони люблять мене і знаходять мене.
- 14) Гроші - річ дуже важлива. Особливо коли їх немає.

Practical assignment 7. Translate and analyze the nouns in bold type.

- 1) My cat ***Trixie*** was such a nice little ***animal***.
- 2) ***The English Channel*** is the narrow area of ***water*** between ***England*** and France.
- 3) You are like ***a Figaro***. One ***minute*** here, another there.
- 4) ***Degas*** and Monet were her ***husband's*** favourite ***artists***.
- 5) He is a real ***Paparazzi*** in everything that concerns making ***money***.
- 6) After all no man can be ***a Don Juan*** unless ***women*** are interested in him.
- 7) Long ago in ***France*** there lived ***Etienne de Silhouette***, a controller general for ***Louis XV***.

The article

Practical assignment 1. a) Read the following sentences and translate them into your native language; b) Comment on the use of the indefinite articles.

- 1) A loved child usually grows into a loving adult.
- 2) A fortune teller is a person who will tell you your future.
- 3) I expect a hotel to be "a home away from home".
- 4) I'm a real Londoner, though I wasn't born there.
- 5) She took a step forward.
- 6) Catherine gave him a loving smile.
- 7) There is a secret in her life.

8) Miss Honey gave the tiny child a big hug and a kiss.

Practical assignment 2. a) Read the following sentences and translate them into your native language; b) Comment on the use of the definite articles.

- 1) The arch of the sky was the darkest of blues.
- 2) The cycle of life is endless, and it never changes.
- 3) The lion is the national emblem of Great Britain.
- 4) The house was quiet. The stuff had gone to bed.
- 5) The human mind is a strange and complex piece of machinery.
- 6) I know this road like the back of my hand.
- 7) Don't forget that Monday is the deadline.
- 8) The garden has always been a religious symbol starting from the Bible and the Koran.

Practical assignment 3. a) Read the following sentences and translate them into your native language; b) Comment on the nouns in bold type.

- 1) **Life** is too short to learn more than one business well.
- 2) **Time** is a great healer.
- 3) I enjoy walking in the park in autumnal **weather**.
- 4) Sensational **news** is hard to get, journalists know that.
- 5) **Power** corrupts people.
- 6) **Age** is strictly a chronological thing. If you feel young, you're gonna be young.
- 7) They arrived at Sunlows in time for lunch.
- 8) He knew only too well the true nature of man.
- 9) Television is a highly competitive business.

Practical assignment 4. a) Insert the right article; b) Translate the sentences.

- 1) He is making ... film about Everest.
- 2) She made ... trip from Paris to New York to visit ... client.
- 3) I'm Mrs. Stratton. You don't know me. I'm ... friend of ... friend.
- 4) She was ... good looking woman with Great deal of personal style.
- 5) The general register office is ... place of records and it's ... mine of ... information.
- 6) ... glass of my watch is broken, and one of ... hands is missing.
- 7) ... president said that he didn't want ... trouble, but ... troubles of ... country had to be settled quickly.

- 8) In America “neighbour” has ...friendly connotation, in England it is ... chilly word, nearly always ... stranger.
- 9) ... sin includes such things as ... lying, ... lust, ... cheating, ... deceit, ... anger, ... evil thought, ... immoral behaviour and more. Most visible virtues in people are ... responsibility, ... energy, ... hard work, ... enthusiasm, and perseverance.
- 10) As I sat in ... library this morning, leafing through those books again, I could not help thinking that Lettice had been a lot like me, in many ways. ... homemaker, ... cook, ... gardener, ... painter, ... woman interested in furnishings and all those things which make ... home beautiful. And she was ... devoted mother and ... adoring wife, just as I had.

Practical assignment 5. Translate the following sentences into English paying special attention to the use of articles.

- 1) Якщоз її голови впаде хоч один волосок, то ти про це дуже пошкодуєш.
- 2) Успіхи, які зробив Максим, радують його батьків.
- 3) Успіх покращує характер.
- 4) Останні новини мене радують
- 5) Більшість відомостей надходить через Інтернет.
- 6) Яка сьогодні погода? –Погода сонячна, така погода змушує мене відчувати себе щасливим.
- 7) Це вбивча робота, але я виживу.
- 8) Не можу зрозуміти, куди йдуть мої гроші. Вони як вода.
- 9) Це був грандіозний обід, були запрошені багато знаменитостей.
- 10) Покоївка поставила сніданок на тацю і понесла його в спальню пані.
- 11) Вечеря в китайському ресторані була дуже гострою.
- 12) Мій сусід-фотограф. Він зазвичай проявляє плівки ночами.
- 13) Слон живе в Індії та в Центральній Африці.
- 14) Гітара з'явилася в Іспанії в 13 столітті.
- 15) Комп'ютер був вперше створений в інженерній школі Пенсільванії в 1946 році.
- 16) Граф Монтекрісто провів у в'язниці багато років. Він прорив підземний хід під в'язницею і втік.
- 17) Городок стає більше, і людям потрібна нова церква.

- 18) Моя бабуся ходить до церкви по неділям.
- 19) Якщо ви поїдете до Єгипту, то побачите Ніл, знамениті піраміди, «Долину Королів» і «Долину Королев».
- 20) Офіційна столиця королівства Нідерландів - Амстердам. Гаага – резиденція голландського уряду і королівського двору.

The adjective

Practical assignment 1. State the morphological composition of the following adjectives.

Pretty, bushy, weather-stained, thoughtful, hard-hearted, illegitimate, sober, non-party, low-bred, improbable, skeptical, counter-revolutionary, careworn, beloved, wicked, disobedient, long-legged, regular, water-proof, large, well-timed, homeless, shaky, courageous, panic-stricken, blindfold, Portuguese, newly-baked, antique, peace-making, forlorn, illegible, abundant, red-haired, small, deep-blue, bookish, snow-white, respectable-looking.

Practical assignment 2. Give the comparative and superlative degrees.

Cozy, merciful, bad, complete, fat, cheap, big, clumsy, stupid, far, miserable, narrow, virtuous, simple, merry, regular, expensive, low, deep, sad, significant, bitter, intimate, lazy, old, serious, tiny, clever, little, considerate, gay, good, much, dark, beautiful, dear, fit.

Practical assignment 3. Use the adjective in the comparative or superlative degree.

1. They had dined well and were now drinking hard... their faces getting ___ and ___ (red, red) (*Priestley*) 2. Was there anything in the world ___ than indecision? (bad) (*Galsworthy*) 3. He was only five years ___ than I was, which made him forty-five, (young) (*Snow*) 4. He loved his brother and he had done his brother what people seemed to consider ___ of wrongs, (bitter) (*Greene*) 5. ___ sin towards our fellow creatures is not to hate them, but to be indifferent to them, (bad) (*Shaw*) 6. He had been a great fencer, before the war, ___ fencer in Italy, (great) (*Hemingway*) 7. She is stopping at one of ___ hotels in town, (good) (*Saroyan*) 8. Difficult to believe it was so long ago, he felt young still! Of all his thoughts this was ___, ___ With his white head and his loneliness he had remained young and green at heart, (poignant, bitter) (*Galsworthy*) 9. She received congratulations as if she were ___ of women, (happy) (*Hansford Johnson*) 10. Kate remembered the little

general; he was a good deal ___ than herself, (small) (*Lawrence*) 11. I think we'll resume the conversation when you're a little ___, Caroline, (calm) (*Maugham*) 12. They had never made ___ pretence of believing him. (little) (*Greene*) 13. Things went from bad to ___ (bad) (*Saroyan*) 14. He took his trinkets, carried them to the ___ pawnshop he could find, and being offered forty-five dollars for the lot, took it. (presentable) (*Dreiser*) 15. He felt her breathing grow ___ and ___ (slow, easy) (*Cusdck*) 16. To be ashamed of his own father is perhaps ___ experience a young man can go through. (bitter) (*Galsworthy*) 17. It's ___ in here than it is on the street. (hot) (*Salinger*) 18. I think you're about ___ girl in school, (pretty) (/ . Shaw) 19. All his life he had taken pains to be ___, ___ than his fellows, (strong, brave) (*Saroyan*) 20. From that moment may be dated the downfall of ___ and ___ of the Indian nations, that existed within the limits of the present United States, (great, civilized) (*Cooper*) 21. Mr. Micawber, under pretence of showing me a ___ way than that by which I had come, accompanied me to the corner of the street, (near) (*Dickens*) 22. He would walk here and there and be no ___ than an ant in an ant hill, (conspicuous) (*Greene*) 23. We slept in a double-bedded room, which was ___ that the little country inn could do for us. (good) (*Conan Doyle*) 24. This is Sam Penty one of our ___ artists, (good) (*Priestley*).

Practical assignment 4. Translate into English.

1. УХVІ столітті Іспанія була наймогутнішою державою світу. 2. Ватикан - найменша держава в Європі. 3. Однією з найважливіших проблем сьогодні є встановлення міцного і тривалого миру. 3. Можна сподіватися, що найближчому майбутньому культурні зв'язки з Англією будуть щетіснішими. 4. Точка кипіння (the boiling point) спирту нижче точки кипіння води. 5. Платина важче золота; це один із самих важких металів. 6. Ранок був чудовий, але до вечора погода стала гірше, вітер посилювався, і темні хмари покрили небо.

Practical assignment 5. Point out all the substantivised adjectives and state whether they are wholly or partially substantivised.

1. He basked in the company of the young. (*Snow*) 2. We must take the bitter along with the sweet. (*Reade*) 3. She warned the domestics not to touch the child, as Mrs. Osborne might be offended. (*Thackeray*) 4. It was a surprise to the

optimistic: but it was even more of a surprise to the experienced. (*Snow*) 5. Oh, I know he is a right good fellow, but it belongs to the rank of the impossible. (*Meade*) 6. Imogen, turning her luscious glance from one to the other of the "old dears", only smiled. (*Galsworthy*) 7. How do I know what's gone on between you? The rights and the wrongs of it. I don't want to know. (*A. Wilson*) 8. Willoughby was wearing greens, garrison hat, and all his ribbons. (*Heym*) 9. They were like poor savages confronted with a beautiful white girl. (*Murdoch*) 10. This year I covered half the world and saw people in such numbers — it seems to me I saw everybody but the dead. (*Bellow*) 11. But they had been such innocents then I (*Galsworthy*) 12. He was, as they saw it, part of the rich and superior class and every poor man knew what that meant. The poor must stand together everywhere. (*Dreiser*) 13. I was soon to discover that Gevaert was never interested in what "inferiors" had to say. (*Clark*)

The adverb

Practical assignment 1. State the morphological composition of the following adverbs.

Where, abroad, too, tenfold, nowadays, inside, quickly, underneath, once, homeward, seldom, nowhere, heartily, afoot, headlong, twice, beyond, then, eastward, otherwise, upstairs, rarely, late, outside, ahead, forever, so, beneath, forward, fast, scarcely, inquiringly, sometimes, good-naturedly.

Practical assignment 2. Point out the adverbs and define the group each belongs to.

1. She talked to them naturally, sang a little song to them... And gave them their Sunday toys. (*Buck*) 2. He [Jolyon] was free to go off with his easel where and when he liked. (*Galsworthy*) 3. The man must have had diabolically acute hearing. (*Wells*) 4. Patients insist on having microbes nowadays. (*Shaw*) 5. As soon as Annette found herself outside, she began to run. (*Murdoch*) 6. I never felt better in my life. (*Saroyan*) 7. I think sometimes there is nothing before me but hard work... (*Galsworthy*) 8. It was as if his soul had been cramped and his eyes bandaged from the hour of his birth. Why had he lived such a life? Why had he submitted to things, blundered into things? (*Wells*) 9. Yes, George had lived too fast, or he would not have been dying twenty years before his time - too fast (*Galsworthy*) 10. She consulted her husband at once. (*Galsworthy*) 11. Fleur having declared that it

was "simply too wonderful to stay indoors," they all went out. (*Galsworthy*) 12. And she lived at Mapledurham a jolly name, too, on the river somewhere. (*Galsworthy*)13. A week later I am visited by a very stylishly dressed young woman. (*Saroyan*)14. They had been dancing together. (*Dreiser*)15. He [Soarnes] remembered her birthday well – he had always observed it religiously. (*Galsworthy*)16. The driver, was ordered to take the car to the pool, and Jates and Karen went afoot. (*Heym*)17. The only thing is to cut the knot for good. (*Galsworthy*)18. Why, you've hardly started, it isn't fair to bother you. (*Cronin*)19. Twice I doubled round corners, thrice I crossed the road and came back on my tracks. (*Wells*)20. They went eyeing each other askance.. (*Galsworthy*)21. He took a few steps towards her and looked less at her than at the open doorway behind her... (*Greene*)22. In another moment Adyl was leading the way downstairs. (*Wells*)23. Soames looked at her hard (*Galsworthy*)24. The boy was due to go tomorrow. (*Galsworthy*)25. She seems to be simple enough. (*This is America*)26. It [the cry] came from the terrace below. (*Galsworthy*)27. They are quiet at present. (*Galsworthy*)28. I must get the money somehow. (*Shaw*)29. He [Soames] had never had a love of music. (*Galsworthy*)30. He spoke little and listened much. (*Horgan*).

Practical assignment3. Use the comparative or superlative degree of the adverbs.

1. Then the bus... began to run, ___ still, through a long avenue, (fast) (*Faulkner*)
2. ...moreover, he was ___ educated than the others, (well) (*Buck*)
3. She was the one who was being hurt ___. (deeply) (*Wilson*)
4. He contrived to get a glimpse of Montanelli once or ___ in every week, if only for a few minutes. (often) (*Voynich*)
5. Driving ___ now, she arrived between four and five, (slowly) (*Galsworthy*)
6. However, I must bear my cross as ___ I may. (well) (*Shaw*)
7. Then he dismissed the thought as unworthy and impossible, and yielded himself ___ to the music. (freely) (*London*)
8. He followed her mental process ___ now, and her soul was no ___ the sealed wonder it had been, (clearly; long) (*London*)
9. Felix's eyebrows rose ___ than ever, (high) (*James*)
10. It was a comfort to Margaret about this time, to find that her mother drew ___ and ___ towards her than she had ever done since the days of her childhood, (tenderly; intimately) (*Gaskell*).

The verb and verbals

Practical assignment 1. State the morphological composition of the verbs.

To worry, to precipitate, to forbid, to retire, to retell, to do away, to whitewash, to whiten, to ascend, to apologize, to engage, to enfold, to give in, to decompose, to translate, to transport, to browbeat, to subscribe, to subordinate, to run away, to underestimate, to backbite, to mislead, to forget, to succeed, to disobey, to take off, to overrun, to satisfy, to recede, to come in, to resign, to superintend, I to descend, to blackmail, to put up, to unbind, to win, to counteract, to go on, to forecast, to befriend, to go away, to lie, to predispose.

Practical assignment 2. Point out notional, auxiliary, modal, and link verbs.

She went into the drawing-room and lighted the fire; then, picking up the cushions, one by one, that Mary had disposed so care-fully, she threw them back onto the chairs and the couches. That] made all the difference; the room came alive at once. As she was about to throw the last one she surprised herself by suddenly hugging it to her, passionately, passionately. But it did not put on the fire in her bosom. Oh, on the contrary!

The windows of the drawing-room opened onto a balcony overlooking the garden. At the far end, against the wall, there was a tall, slender pear tree in fullest, richest bloom; it stood perfect as though becalmed against the jade-green sky. Bertha couldn't! help feeling, even from this distance, that it had not a single bud] or a faded petal. Down below, in the garden beds, the red and yellow tulips, heavy with flowers, seemed to lean upon the dusk. A grey cat, dragging its belly, crept across the lawn, and a black; one, its shadow, trailed after. The sight of them, so intent and so quick, gave Bertha a curious shiver. Really — really — she had everything. She was young. Harry and she were as much in love as ever, and they got on together splendidly. She had an adorable baby. They didn't have to worry about money. They had this absolutely satisfactory house and garden. (*Mansfield*)

Practical assignment 3. Point out all the verbs. State whether they are transitive or intransitive. Translate into Ukrainian.

1. She had spoiled his life, wounded his pride to death, she frauded him of a son. (*Galsworthy*) 2. The door opened, and a thick set heavy-looking young man

entered... (*Eliot*) 3. The paddock was fairly well filled with people and they were walking the horses around in a ring under the trees behind the grandstand. (*Hemingway*) 4. Fleur did not answer. She stood for a moment looking at him and he mother... (*Galsworthy*) 5. After turning the matter over and consulting with Irene, he wrote to his daughter, Mrs. Val Dartie.. (*Galsworthy*) 6. The soldiers pushed the foreign workers into groups and led them off. (*Heym*) 7. Hughson marched him up to a sort of large desk that was all glass and shining metal. (*Priestley*) 8. While she stood hesitating, the door opened, and an old man came forth shading a candle with one hand. (*Hardy*) 9. Fleur looked at her watch and rose. (*Galsworthy*) 10. It was Fleur's turn now. She spoke of dogs, and the way people treated them. (*Galsworthy*) 11. The stream which worked the mill came bubbling down in a dozen rivulets. (*Galsworthy*) 12. He was waiting for us... at the public house; and asked me how I found myself, like an old acquaintance. I did not feel, at first, that I knew him as well as he knew me, because he had never come to our house since the night I was born, and naturally he had the advantage of me. (*Dickens*)

Practical assignment 4. Insert Participle I or II.

1. It was a windy day, and the air ___ on Little Dorrit's face soon brightened it. (to stir) (*Dickens*) 2. He took a ___ strip of paper from his vest and gave it to the reporter, (to fold) (*Faulkner*) 3. There was one bright star ___ in the sky. (to shine) (*Dickens*) 4. He reminded you of a ___ sheep ___ aimlessly hither and thither, (to frighten, to run) (*Maugham*) 5. At one end was a group of beautiful women exquisitely ___, ___ diamonds on their heads and bosoms... (to gown, to wear) (*Stone*) 6. Maxim stooped, and picked up a ___ petal and gave it to me. (to fall) (*Du Maurier*) 7. They came to the quiet little station ___ by a single bulb, almost ___ in a mass of oleander and vines and palmettos, (to light, to hide) (*Faulkner*) 8. She remained silent but her silence was like a question ___ in the dark between them. (to hang) (*Lessing*) 9. With ___ eyes he leaned back on the bench, (to close) (*Baum*) 10. We walked down the hall and down the wide thickly ___ stairs, (to carpet) (*Hemingway*) 11. There were ___ candles on the table, (to light) (*Hemingway*) 12. There was a long line of ___ trucks and carts on the road ___ up the bridge, (to abandon, to lead) (*Hemingway*) 13. A tall, thin man with a sharp pointed face sat at a table ___ for dinner, (to lay) (*Greene*) 14. The voice had something ___ in it. (to

appeal) (*Dreiser*) 15. There was a balcony along the second floor ___ by the columns, (to hold up) (*Hemingway*) 16. On the next afternoon Horace went out to his sister's, again in a — car. (to hire) (*Faulkner*)

Practical assignment 5. Translate into English, using the Participle where possible. (Based on an episode from *Oliver Twist* by Ch. Dickens).

1.Тримаючи Олівера за руку, Сайкс підійшов до напівзруйнованого, закинутого будинку. 2.Увійшовши до будинку, Сайкс привітався з Тобі, який вже чекав його. 3.Чоловік, що лежав на старому дивані, підняв голову і, побачивши Олівера, запитав Сайкса, навіщо він навів хлопчика. 4. Наляканий словами і жестами грабіжників, Олівер сидів у кутку, ледве усвідомлюючи (to know), де він знаходиться і що відбувається навколо нього. 5. Випивши трохи віскі, грабіжники лягли відпочити. 6. Прославши годину або дві, вони вийшли з будинку, наказавши хлопчикові слідувати за ними. 7. Грабіжники мовчали, коли йшли по головній вулиці містечка. 8. Пройшовши близько чверті милі, вони підійшли до великого красивого будинку, обнесеного (to surround), стіною. 9. Один з грабіжників видерся на стіну, що оточувала будинок. 10. Коли Олівер зрозумів, що його супутники (companions) збираються пограбувати будинок, він впав на коліна, благаючи їх відпустити його. 11. Проклинаючи Фегіна, що послав Олівера на таку справу (errand), Сайкс наказав хлопчикові залізти в будинок через вікно і відкрити двері. 12. Вирішивши, що він підніме в будинку тривогу (to raise an alarm), хлопчик послухався. 13. Почувши шум, слуги, які спали нагорі, почали стріляти і поранили Олівера.

Practical assignment 6. State the function of the Participle and Participial Constructions.

1. Philip limped to the door, turned there, meaning to say something, saw Adele Gerry sitting in her chair, looking blankly at the floor, with her face a ruin of sorrow... and age. (*I. Shaw*) 2. ...the girl being really weak and exhausted, dropped her head over the back of a chair and fainted. (*Dickens*) 3. Poor luck pursuing him, he had secured but ten cents by nightfall. (*Dreiser*) 4. Vincent glanced over at Christine knitting by the fire. (*Stone*) 5. At that moment footsteps were heard coming across the hall. (*Murdoch*) 6. He had discovered the loss of his pound

when taking his coat off, and had at once suspected Loo; but then he had wondered if he hadn't had his pocket picked at the pub. (*Lindsay*) 7. She frowned a little as though puzzled. (*Greene*) 8. His meal over, and numerous questions from his mother answered, he turned from the table to the hearth. (*Ch. Bronte*) 9...he came in quietly, cap and coat on, and sat down, looking at the candles. (*Llewellyn*) 10. I imagine that she saw her husband installed in a luxurious suite of rooms, dining at one smart restaurant after another, and she pictured his days spent at race-meetings and his evenings at the play. (*Maugham*) 11. She looked at me slyly, as if concealing something. (*Hansford Johnson*) 12. A man could be seen advancing from the outskirts towards them. (*Hardy*) 13. But is a man not equally attractive when married? (*Wilde*) 14. She found Abraham pacing the- house, his head down, his hands clasped behind his back. (*Stone*) 15. In the night, going slowly along the crowded roads we passed troops marching under the rain, guns, horses pulling wagons, mules, motor trucks, all moving away from the front. (*Hemingway*)

Practical assignment 7. Translate into English.

Based on an episode from The Pickwick Papers by Ch. Dickens.

1. Джентльмена, який запросив містера Піквіка і його друзів, звали містер Уордль.
2. Розбуджений як ранковим сонцем, містер Піквік постало дуже рано.
3. Він підійшов до вікна, що виходило в сад (to overlook the garden).
4. Містер Піквік побачив, що в саду стоїть містер Уордль з рушницею в руці.
5. Чекаючи містера Піквіка і його друзів, містер Уордль ретельно оглянув рушницю.
6. Коли всі приготування були закінчені, друзі вирушили до грачевника.
7. Зарядивши рушницю, містер Уінкль вистрілював (to fire).
8. Так як містер Тапмен виглянув у цей момент з-за дерева, заряд влучив йому в руку (the charge hit his arm).
9. Містер Уінкль підбіг до містера Тапмена, що лежав на землі з закритими очима.
10. Рана містера Тапмена була серйозною, так як рушниця була заряджена дробом (small shot).
11. Містер Тапмен повільно шов додому, підтримуваний всіма своїми друзями.
12. Побачивши містера Тапмена з перев'язаною рукою, міс Рейчел зомліла.

Practical assignment 8. Insert the appropriate form of the gerund.

1. Stark sat down without ___ (to speak) (*Jones*) 2. He did not go without ___ by Amy. (to congratulate) (*Dickens*) 3. After ___ more closely than usual and ___ his hair, he [Herzog] took the bus uptown, (to shave, to brush) (*Bellow*) 4. At South Square, on ___ that Michael and Fleur were out, he -did not dress for dinner, but went to the nursery, (to discover) (*Galsworthy*) 5. I had to sound as if I didn't mind ___, as though I had no temper of my own. (to insult) (*Snow*) 6. She kept on ___, her voice low and controlled, (to talk) (*Braine*) 7. In the morning light, she was, ashamed of herself for ___ so ___ the night before, (to elate) (*Snow*) 8. The house wanted ___ (to do up) (*Galsworthy*) 9. Even a criminal must be told the nature of his crime before ___ (to convict) (*Stone*) 10. She showed none of the usual feminine pleasure at ___ hard to understand, inscrutable, mysterious, (to be) (*Priestley*) 11. I still reproached myself for not ___ open with Douglas Osbaldiston from the start, when he had invited me to do so. (to be) (*Snow*) 12. No woman looks her best after ___ up all night, (to sit) (*Shaw*) 13. His legs were somewhat stiff from not — or ___ for days, (to hike, to climb) (*Baum*) 14. I'm tired of ___ like a silly fat lamb, (to treat) (*Coppard*) 15. I know everyone who's worth ___ (to know) (*Maugham*) 16. After ___ this, he; cursed himself for not ___ the opposite, so that he might have used the expected guest as a lever to get rid of Misha. (to say, to say) (*Murdoch*) 17. There is vivid happiness in merely ___ alive, (to be) (*Coppard*) 18. "Your tie needs—," Mrs. Simpson said, (to straighten) (*Greene*) 19. The attempt is at least worth ___ (to make) (*Collins*)

Practical assignment 9. Translate into English using the gerund where possible.

1. Побачивши карикатури, все розсміялися. 2. Ви нічого не маєте проти того, щоб я відкрив вікно? 3. Лікар наказав хворому кинути палити. 4. Хлопчик не заперечував, що втратив книгу, взяту в бібліотеці. 5. Вибачте, що я змусив вас чекати. 6. Дітям приносило задоволення грати в саду. 7. Цю книгу варто почитати. 8. Читаючи цю розповідь, ми не могли не сміятися. 9. Я волюю зробити цю роботу сьогодні. 10. Я сподіваюся, що нічого не завадить мені піти на концерт. 11. Викладач заперечував проти того, щоб студенти користувалися словником, переводячи цей текст. 12. Викладач наполягав, щоб нові вирази записувалися. 13. Викладач наполягав, щоб студенти записували нові вирази. 14. Я втомилася від того, що зі мною поводяться як з

дитиною. 15. Я не заперечую проти того, щоб допомогти вам, але я заперечую проти того, щоб мені заважали, коли я зайнятий. 16. Ми чули, що ваша сестра поїхала до Англії. 17. Мені не хочеться (to feel like) гуляти. 18. Було неможливо дістати квиток, і мені довелося відмовитися від думки послухати знаменитого піаніста. 19. Я не схвалюю того, що ви пропускаєте лекції. 20. Схоже на те, що буде дощ. 21. Ви можете розраховувати на те, що я дістану вам цю книгу. 22. Декан не погодився, щоб збори відклали. 23. Мати гаряче дякувала доктора за те, що він врятував її дитини. 24. Не пропустіть випадку подивитися цю виставку. 25. Всі були здивовані, що цей важкий питання було так швидко дозволений. 26, Ми впевнені, що лист буде отримано вчасно. 27. Ми впевнені, що лист було отримано вчасно. 28. Я пишаюся тим, що була в змозі допомогти вам. 29. Мені соромно, що я зробила так багато помилок в останній диктанті.

Practical assignment 10. Insert the appropriate form of the infinitive.

1. But there was nothing now ___ for. (to wait) (*Wilson*) 2. She put on the cape, and turned round ___ (to admire) (*Cain*) 3. He appeared ___ (to listen) (*Lessing*) 4. He appeared ___ plenty of money, which was said ___ in the Californian goldfields. (to have, to gain) (*Conan Doyle*) 5. "When I seemed ___ a long while, the Master of Salem House unscrewed his flute into the three pieces, put them up as before, and took me away, (to doze) (*Dickens*) 6. Every feature seemed ___ since he saw her last, (to sharpen) (*Galsworthy*) 7. This fellow seemed ___ a famous explorer or something of that sort, (to be) (*Priestley*) 8. The house appeared ___ recently... (to repair) (*Hardy*) 9. Nobody seemed ___ his entry, but there he certainly was. (to perceive) (*Hardy*) 10. Paula would be the first concentration camp ___ by American troops, (to liberate) (*Heym*) 11. Willoughby was not the man ___ the lessons of his predecessor. (to overlook) (*Heym*) 12. A twelve year old girl, Patience Barlow, was the first ___ his attention or ___ by him. (to attract, to attract) (*Dreiser*) 13. One might guess Mr. George ___ a trooper once upon a time, (to be) (*Dickens*) 14. I suppose Mr. Jelleby had been more talkative and lively once; but he seemed ___ long before I knew him. (to exhaust) (*Dickens*) 15. Dave seemed ___ Stephanie, waiting for her to make the first move, (to watch) (*Saxton*) 16. For the last few days she seemed ___ to nobody but strange men. (to talk) (*Priestley*) 17. I lack the will-power ___ anything with my life, — my position by hard work, (to do, to better) (*Durrell*) 18. There's no time __. (to lose) (*Clark*) 19. And, in a 140 very little while, the Murdstone and Grinby life became so strange to me that I hardly

believed in it, while my present life grew so familiar, that I seemed ___ it a long time, (to lead) (*Dickens*) 20. Roger Quaipe was a youngish Conservative member who was beginning ___ about, (to talk) (*Snow*) 21. He is said ___ a small fortune, (to put away) (*Durrell*) 22. That Jolyon seems ___ in 1710, son of Jolyon and Mary, (to be born) (*Galsworthy*)

Practical assignment 11. State the function of the infinitive. Translate into Ukrainian.

1. A man must have something bigger than himself to believe in. (*Jones*) 2. It was impossible not to invite the Butiers for both afternoon and evening. (*Dreiser*) 3. The heat and dust were enough to strangle you. (*Cain*) 4. To cut a long story short, the infant that's just gone out of the room is not your son. (*Maugham*) 5...the next thing to be done is to move away from this house. (*Eliot*) 6. All the deep maternity in her awoke, never to sleep again. (*Buck*) 7. He paused as if to find a way to phrase his next thoughts. (*Mailer*) 8. Nobody asked you to come out here. I didn't ask you to stay. I told you to go while it was daylight. (*Faulkner*) 9. It was too hot to go out into the town. (*Hemingway*) 10. The prospective buyer is someone who is not, to put it mildly, a supporter of female emancipation. To consent to this sale would be to consent to change the character of the newspaper altogether. (*Murdoch*) 11. He had! been one of the first to become interested in the development of the street-car system. (*Dreiser*) 12. The floor of the forest was soft to walk on.. (*Hemingway*) 13. He was a man to attract immediate sympathy. (*Maugham*) 14. He knew he must say anything at all in order to establish communication with her. (*Horgan*) 15. After all, you're young enough to be my son. (*Clark*) 16. To begin with, he did not like the way his editor... had spoken to him that morning. (*Priestley*) 17. To make the real decisions, one's got to have the real power. (*Snow*) 18. To know all is to forgive all. (*Priestley*) 19. Other people, men particularly, found it difficult to face Cowperwood's glazed stare. (*Dreiser*) 20. It must be awful to have a brilliant future behind you. (*Snow*)

Practical assignment 12. State the function of the infinitive and Infinitive Constructions. Translate into Ukrainian.

1. It was then an easy matter for me to go to Paul's room and make an appropriate signal to Kitty, and she turned back, up the street to disappear round

the corner into Church Square. (*Clark*) 2. She made a curious, fumbling gesture towards me, as if to convey a sort of affection. (*Hansford Johnson*) 3. It was charming to see him play with the two children. (*Maugham*) 4. To tell you the truth, Mr. Butler, I did not want Aileen to leave your home at all. (*Dreiser*) 5. I happen to know that he was supposed to come to the wedding. (*Salinger*) 6. Gertrude gave a long soft exhalation. It made the young man smile at her again; and this smile made her blush a little. To take refuge from blushing she asked him if, after his long walk, he was not hungry and thirsty. (*James*) 7. Charles Lomax's exertions are much more likely to decrease his income than to increase it. (*Shaw*) 8. Your shortest way will be to follow the boulevard, and cross the park... but it is too late and too dark for a woman to go through the park alone. (*Ch. Bronte*) 9. In spite of herself the colour fled from her cheeks instantly, only to come back in a hot, defiant wave. (*Dreiser*) 10. They hardly expect him to recover consciousness; it was a terrible knock. But jf he does, he's sure to want to see you, even if he can't speak. (*Galsworthy*) 11. Some of the rumours we knew to be nonsense, but not all. (*Snow*) 12. Addy and Ellie look beautiful enough to please the most fastidious man. (*Shaw*) 13. It was something to be sitting like this in the front of a box in one of the biggest theatres in London. (*Priestley*) 14. Anyway, just to begin with, don't you think you might treat me as a moral equal? (*Snow*) 15. He was said to be bearing Roger no malice, to be speaking of him with dispassion. (*Snow*) 16. Paul waited for Harriet to say something about the bar, but she didn't even seem to notice it. (/ . Shaw) 17. Idleness is a great sin, and I certainly don't like any of my friends to be idle or sluggish. (*Wilde*) 18. The only way to guard his future and retain his financial friends was to stand trial as quickly as possible and trust them to assist him to his feet in the future. (*Dreiser*) 19. To keep his attention engaged, she talked with him about his wardrobe.. (*Dickens*) 20. To accept too many favors from Ramona was dangerous. He might have to pay with his freedom. (*Bellow*) 21. To be frank with you, he didn't pay. That's the truth. (*Shaw*)22. There was a sandy little garden and a' stone wall high enough to keep the children safe but not too high for her to lean upon and pierce the distance with her gaze. (*Buck*) 23. Her heart sank; she felt on a sudden a cold chill pass through her limbs and she shivered. (*Maugham*) 24. He appeared to be a man of considerable wealth, and was reputed to be a bachelor. (*Conan Doyle*) 25. The thing to do is to gain time. (*Dreiser*) 26. Now I don't choose her to be grateful to him, or to be grateful to

anybody but me. (*Dickens*) 27. Mr. Weller left the room, and immediately afterwards was heard to shut the street door. (*Dickens*) 28. He felt lonesome the minute he left Bert and heard the screen door slam behind him. (*Caldwell*) 29. It was not customary for her father to want to see her in his office. (*Dreiser*) 30. The appearance of Frank Cowperwood at this time was, to say the least, prepossessing and satisfactory. (*Dreiser*) 31. I happen to be pretty comfortably placed. (*Snow*)'32. Was Aileen in any way to blame? (*Dreiser*) 33. Go arid get Bessie to give you some tea, Tony. (*Maugham*) 34. There's only one thing for her to do, and that's to divorce him. (*Maugham*) 35. I have devised my own system and have never known it fail. (*Maugham*) 36. His salary was fifty dollars a week, and he was certain soon to get more. (*Dreiser*) 37. It was often naif to be too suspicious, much more naif than to believe too easily. (*Snow*) 38. Like all women, she was there to object and be convinced. It was for him to brush the doubts away and clear the path if he could. (*Dreiser*) 39. He's thought to be lucky to have gone as far as this... (*Snow*) 40. Our final decision is to have a conference tomorrow afternoon, before which each one is to think the matter over. (*Benchley*) 41. She longed so much for people to be happy. (*Buck*) 42. He turned out to be the most efficient clerk that the house of Waterman and Co. had ever known. (*Dreiser*) 43. The delay didn't seem to affect him. (*Salinger*) 44. A sudden rattle on his right hand caused him to start from his reverie and turn to that direction. (*Hardy*)

Practical assignment13. Translate into English, using the infinitive or Infinitive Constructions where possible.

Based on an episode from *The Old Curiosity Shop* by Ch. Dickens.

1. Маленька Нелл та її дідусь були дуже самотні (to lead a solitary life); у них не було нікого, хто міг би про них подбати. 2. Говорили, що старий був колись багатий. 3. Припускали, що він програв усі свої статки в карти (to lose one's fortune in gambling). 4. Коли дід Нелл розорився, він вирішив піти з дівчинкою з дому. Вони виїхали з Лондона з тим, щоб ніколи туди більше не повертатися. 5. Вони довго ходили з села в село і, нарешті, випадково прийшли у великий промисловий місто. 6. Настав вечір, а вони все ще бродили по місту (all about the town). Здавалося, вони бродили вже цілу вічність. 7. Вогні в будинках і магазинах, здавалося, насміхалися (to mock) над ними, і від цього вони відчували (це змушувало їх відчувати) себе ще більш самотніми. 8. Вони шкодували, що прийшли в це місто, де вони нікого

не знали і де не було нікого, хто міг би їм допомогти. 9. Побачивши темний під'їзд (doorway), вони вирішили провести там ніч; вони знали, що чи знайдуть краще притулок. 10. У цей момент вони побачили, що якийсь чоловік вийшов з будинку. 11. Він був першим, хто звернув на них увагу в цьому великому промисловому місті. 12. Він сам був дуже бідний, але в Нелл і її діда, був такий нещасний і втомлений вигляд (вони виглядали такими нещасними і втомленими), що він не міг допустити, щоб вони провели ніч на вулиці. 13. «Погода така погана, що дитина не може залишатися на вулиці (погода занадто погана, щоб дитина залишалася на вулиці)», - сказав він. 14. Він не став чекати, поки вони дадуть відповідь йому, і взяв Нелл на руки. 15. Нелл не заперечувала: вона відчувала, що він добра людина, і вона була занадто стомлена, щоб йти далі. 16. Незнайомець привів їх на фабрику, де він працював. Він поправив (to arrange) купу теплою золи, яка лежала в кутку, щоб вони могли провести на ній ніч. 17. Вранці Нелл і старий пішли з фабрики. Вони не пройшли й кількох кроків, коли почули, що хтось біжить за ними. 18. Нелл відчула, що хтось торкнув її за руку. 19. Їх новий друг виявився дуже великодушним людиною: він віддав їм всі гроші, які в нього були.

The simple sentence

Practical assignment 1. Define the kinds of sentences according to the purpose of the utterance.

Laura was terribly nervous. Tossing the velvet ribbon over her shoulder, she said to a woman standing by, "Is this Mrs. Scott's house?" and the woman, smiling queerly, said, "It is, my lass." Oh, to be away from this! She actually said, "Help me God!" as she walked up the tiny path and knocked. To be away from these staring eyes, or to be covered up in anything, one of those women's shawls even! I'll just leave the basket and go, she decided. I shan't even wait for it to be emptied.

Then the door opened. A little woman in black showed in the gloom.

Laura said, "Are you Mrs. Scott?" But to her horror the woman answered, "Walk in, please, miss," and she was shut in the passage. "No," said Laura, "I don't want to come in. I only want to leave this basket."

The little woman in the gloomy passage seemed not to hear her. "Step this way, please, miss," she said in an oily voice, and Laura followed her. (*Mansfield*)

Practical assignment 2. Define the type of question

1. "Who is he?" I said. "And why does he sit always alone, with his back to us too?" (*Mansfield*) 2. "Did she have a chill?" he asked, his eyes upon the floor. (*Cronin*) 3. You have Mr. Eden's address, haven't you, Mr. Ends? (*London*) 4. Is literature less human than the architecture and sculpture of Egypt? (*London*) 5. We shall be having some sort of celebration for the bride, shan't we, Mr. Crawley? (*Du Maurier*) 6. "Can I see the manager?" I said, and added politely, "alone." (*Leacock*) 7. When had the carriage been back from taking Miss June to the station? (*Galsworthy*) 8. What is the meaning of that? She is going to live in the house, isn't she? (*Galsworthy*) 9. He couldn't understand what Irene found wrong with him: it was not as if he drank. Did he run into debt, or gamble or swear? (*Galsworthy*) 10. Were you talking about the house? I haven't seen it yet, you know. Shall we all go on Sunday? (*Galsworthy*) 11. Don't you realize it's quite against the rules to have him. (*Cronin*) 12. How will you carry the bill into effect? Can you commit a whole country to their own prisons? (*Byron*)

Practical assignment 3. Point out two-member sentences (say whether they are complete or elliptical) and one-member sentences

1. He stared amazed at the calmness of her answer. (*Galsworthy*) 2. We must go to meet the bus. Wouldn't do to miss it. (*Cronin*) 3. Obedient little trees, fulfilling their duty. (*Kahler*) 4. Lucretius knew very little about what was going on in the world. Lived like a mole in a burrow. Lived on his own fat like a bear in winter. (*Douglas*) 5. He wants to write a play for me. One act. One man. Decides to commit suicide. (*Mansfield*) 6. A beautiful day, quite warm. (*Galsworthy*) 7. "What do you want?" "Bandages, stuff for wounded." (*Heym*) 8. "How did he look?" "Grey but otherwise much the same." "And the daughter?" "Pretty." (*Galsworthy*) 9. And then the silence and the beauty of this camp at night. The stars. The mystic shadow water. The wonder and glory of all this. (*Dreiser*) 10. "I'll see nobody for half an hour, Macey," said the boss. "Understand? Nobody at all." (*Mansfield*) 11. "Mother, a man's been killed." "Not in the garden?" interrupted her mother. (*Mansfield*) 12. Garden at the Manor House. A flight of grey stone steps leads up to the house. The garden, an old-fashioned one, full of roses. Time of year, July. Basket chairs, and a table covered with books, are set under a large yew tree. (*Wilde*).

Practical assignment 4. Point out the coordinate clauses (mark the elliptical ones) and comment on the way they are joined

1. It was high summer, and the hay harvest was almost over. (*Lawrence*) 2. All the rooms were brightly lighted, but there seemed to be complete silence in the house. (*Murdoch*) 3. One small group was playing cards, another sat about a table and drank, or, tiring of that, adjourned to a large room to dance to the music of the victrola or player-piano, (*Dreiser*) 4. His eyes were bloodshot and heavy, his face a deadly white, and his body bent as if with age. (*Dickens*) 5. He only smiled, however, and there was comfort in his hearty rejoinder, for there seemed to be a whole sensible world behind it. (*Priestley*) 6. You'll either sail this boat correctly or you'll never go out with me again. (*Dreiser*) 7. Time passed, and she came to no conclusion, nor did any opportunities come her way for making a closer study of Mischa. (*Murdoch*) 8. She often enjoyed Annette's company, yet the child made her nervous. (*Murdoch*) 9. She ran through another set of rooms, breathless, her feet scarcely touching the surface of the soft carpets; then a final doorway suddenly and unexpectedly let her out into the street. (*Murdoch*) 10. It was early afternoon, but very dark outside, and the lamps had already been turned on. (*Murdoch*) 11. A large number of expensive Christmas cards were arrayed on the piano; while upon the walls dark evergreens, tied into various clever swags of red and silver ribbon, further proclaimed the season. (*Murdoch*) 12. Brangwen never smoked cigarettes, yet he took the one offered, fumbling painfully with thick fingers, blushing to the roots of his hair. (*Lawrence*)

Practical assignment 5. Define the kinds of subordinate clauses (subject, object and predicative clauses). Translate into Ukrainian.

1. Miss Casement stopped what she was doing and stared at Rainsborough. (*Murdoch*) 2. What you saw tonight was an ending. (*Murdoch*) 3. About what was to come she reflected not at all. (*Murdoch*) 4. It's odd how it hurts at these times not to be part of your proper family. (*Murdoch*) 5. The trouble with you, Martin, is that you are always looking for a master. (*Murdoch*) 6. Suddenly realizing what had happened, she sprang to her feet. (*Caldwell*) 7. "It looks as though spring will never come," she remarked. (*Caldwell*) 8. I want you to sit here beside me and listen to what I have to say. (*Caldwell*) 9. Who and what he was, Martin never learned. (*London*) 10. That I am hungry and you are aware of it are only ordinary phenomena, and there's no disgrace. (*London*) 11. What he would do next he did

not know. (*London*) 12. It was only then that I realized that she was travelling too. (*Murdoch*) 13. What I want is to be paid for what I do. (*London*) 14. I cannot help thinking there is something wrong about that closet. (*Dickens*) 15. And what is puzzling me is why they want me now. (*London*) 16. That was what I came to find out. (*London*) 17. What I want to know is When you're going to get married. (*London*) 18. Her fear was lest they should stay for tea. (*Ch. Bronte*) 19. That they were justified in this she could not but admit. (*London*) 20. What was certain was that I could not now sleep again. (*Murdoch*) 21. What vast wound that catastrophe had perhaps made in Georgie's proud and upright spirit I did not know. (*Murdoch*) 22. After several weeks what he had been waiting for happened. (*London*) 23. And let me say to you in the profoundest and most faithful seriousness that what you saw tonight will have no sequel. (*Murdoch*) 24. I understand all that, but what I want to know is whether or not you have lost faith in me? (*London*) 25. He could recall with startling clarity what previously had been dim and evasive recollections of childhood incidents, early schooling and young manhood. (*Caldwell*).

Practical assignment 6. Define the kinds of attributive clauses. Translate into Ukrainian.

1. "Everybody who makes the kind of blunder I did should apologize," he remarked with a pronounced nodding of his head. (*Caldwell*) 2. Rachel had become aware of the fact that she was talking loudly. (*Swinnerton*) 3. He took after his blond father, who had been a painter. Rosa took after her dark-haired mother, who had been a Fabian. (*Murdoch*) 4. What we are interested in, as author and reader, is the fact that publishing in England is now an integral part of big business. (*Fox*) 5. The first thing Martin did next morning was to go counter both to Brissenden's advice and command. (*London*) 6. The invalid, whose strength was now sufficiently restored, threw off his coat, and rushed towards the sea, with the intention of plunging in, and dragging the drowning man ashore. (*Dickens*) 7. He was suddenly reminded of the crumpled money he had snatched from the table and burned in the sink. (*Caldwell*) 8. Georgie, who is now twenty-six, had been an undergraduate at Cambridge, where she had taken a degree in economics. (*Murdoch*) 9. He would speak for hours about them to Harry Esmond; and, indeed, he could have chosen few subjects more likely to interest the unhappy young man, whose heart was now as always devoted to these ladies; and who was thankful to

all who loved them, or praised them, or wished them well. (*Thackeray*) 10. I hardly know why I came to the conclusion that you don't consider it an altogether fortunate attachment. (*Pinero*) 11. He walked to the window and stood there looking at the winter night that had finally come upon them. (*Caldwell*) 12. What terrified her most was that she found deep in her heart a strong wish that Mischa might indeed want to reopen negotiations. (*Murdoch*) 13. Directly in front of her window was a wide terrace with a stone parapet which swept round to what she took to be the front of the house, which faced the sea more squarely. (*Murdoch*) 14. He spent half the week in Cambridge, where he lodged with his sister and lent his ear to neurotic undergraduates, and the other half in London, where he seemed to have a formidable number of well-known patients. (*Murdoch*) 15. I went upstairs to lie down and fell into the most profound and peaceful sleep that I had experienced for a long time. (*Murdoch*)

Practical assignment 7. Define the nature of adverbial clauses. Translate into Ukrainian.

1. He too had moved and was now standing where she had been a moment before. (*Priestley*) 2. Once they reached the open country the car leapt forward like a mad thing. (*Murdoch*) 3. Alban's eyes glittered as he looked at the buses and policemen trying to direct the confusion. (*Maugham*) 4. He watched until the final wisp of smoke had disappeared. (*Caldwell*) 5. Even after Glenn had nodded urgently to her, she continued to look as if she did not know whether to run away from him or to walk back down the corridor to where he stood. (*Caldwell*) 6. And he followed her out of the door, whatever his feelings might be. (*Lawrence*) 7. I came away the first moment I could. (*Galsworthy*) 8. If anything particular occurs, you can write to me at the post-office, Ipswich. (*Dickens*) 9. A cat with a mouse between her paws who feigns boredom is ready to jump the second the mouse makes a dash for freedom. (*Caldwell*) 10. Gladys leaned forward and then turned her head so that she could look Penderel almost squarely in the face. (*Priestley*) 11. I could work faster if your irons were only hotter. (*London*) 12. The aftermath of the cub reporter's deed was even wider than Martin had anticipated. (*London*) 13. But these two people, insufferable though they might be in other circumstances, were not unwelcomed. (*Priestley*) 14. Brissenden lay sick in his hotel, too feeble to stir out, and though Martin was with him often, he did not

worry him with his troubles., (*London*) 15. Had the great man said but a word of kindness to the small one, no doubt Esmond would have fought for him with pen and sword to the utmost of his might. (*Thackeray*)

Practical assignment 8. Analyze the following sentences. Translate into Ukrainian.

1. Already when, at the age of thirteen, fourteen and fifteen, he began looking in the papers, which, being too worldly, had never been admitted to his home, he found that mostly skilled help was wanted. (*Dreiser*) 2. He had a feeling in his heart that he was not as guilty as they all seemed to think. (*Dreiser*) 3. He thought at first that having seen him at the moment he had struck Roberta, they had now come to take him. (*Dreiser*) 4. Her voice sounded to her as if she had shouted, but the man to whom she had been speaking, evidently not hearing a word she had said, continued staring thoughtfully into his beer. (*Caldwell*) 5. He decided later that if she did not want him to know what she was doing, perhaps it was best that he should not. (*Dreiser*) 6. In view of this, Mrs. Griffiths, who was more practical than her husband at all times, and who was intensely interested in Clyde's economic welfare, as well as that of her other children, was actually wondering why Clyde should of a sudden become so enthusiastic about changing to this new situation, which, according to his own story, involved longer hours and not so very much more pay, if any. (*Dreiser*) 7. She had no idea how long she stood there in the gradually failing light, and the next thing she remembered doing was running to the telephone. (*Caldwell*) 8. However, as he began to see afterwards, time passed and he was left to work until, depressed by the routine and meager pay, he began to think of giving up this venture here and returning to Chicago or going to New York, where he was sure that he could connect himself with some hotel if need be. (*Dreiser*) 9. The table was in no way different from any other, and it was not more advantageously placed, but because the oldest residents sat there it was looked upon as the most desirable place to sit, and several elderly women were bitterly resentful because Miss Otkin, who went away for four or five months every summer, should be given a place there while they who spent the whole year in the sanatorium sat at other tables. (*Maugham*) 10. As soon as he finds a foe near, no matter what he is doing, a well-trained Cottontail keeps just as he is and stops all movement, for the creatures of the woods are of the same colour as the things in

the woods and catch the eye only while moving. (*Seton Thompson*) 11. Then by some accident of association there occurred to him that scene when Emma had told him of his mother's death, and, though he could not speak for crying, he had insisted on going in to say good-bye to the Misses Watkins so that they might see his grief and pity him. (*Maugham*) 12. He was developing a sense of humour, and found that he had a knack of saying bitter things, which caught people on the raw; he said them because they amused him, hardly realizing how much they hurt, and was much offended when he found that his victims regarded him with active dislike. (*Maugham*) 13. When Winifred came down, and realized that he was not in the house, her first feeling was one of dull anger that he should thus elude the reproaches she had carefully prepared in those long wakeful hours. (*Galsworthy*) 14. Behind him the nurse did he knew not what, for his father made a tiny movement of repulsion as if resenting that interference; and almost at once his breathing eased away, became quiet; he lay very still. (*Galsworthy*) 15. The endless rhythmical noise covered Annette and held her for a while motionless and appalled. (*Murdoch*) 16. When they had passed through the Red Sea and found a sharp wind in the Canal, Anne had been surprised to see how much the men who had looked presentable enough in the white ducks in which she had been accustomed to see them, were changed when they left them off for warmer clothes. (*Maugham*) 17. It was not raining, but it had been and a street lamp some way off streaked the roadway with reflections. (*Murdoch*) 18. He knew her so well that she assumed he always knew when she was lying and so that made it all right. (*Murdoch*) 19. The brothers, in whom there was apparent, as soon as they had overcome their initial animal terror enough to display ordinary human characteristics, an exceptional degree of parsimony, were pleased with their junkfilled room, which they were able to rent for eight shillings a week, and whose bric-a-brack, once a senseless jumble, they soon set in order, giving to each decrepit object a proper use and significance. (*Murdoch*) 20. Soon, however, although the old woman never ceased to inspire in her a kind of awe which nearly amounted to terror, she fell into paying her no more attention, for practical purposes, than if she had been another quaint piece of furniture. (*Murdoch*) 21. But such criticisms as she found herself obscurely tending to make of Annette's deportment had never yet been formulated, and she had not troubled to ask herself whether they were just and reasonable or not perhaps the expression of a sort of

envy of a younger and in some ways luckier woman such as Rosa knew herself to be well capable of feeling. (*Murdoch*) 22. If I lived here I should have to get to know what you do in a big forest, if you should be lost. (*Shute*) 23. Rainborough was not aware that he had at any time suggested to Miss Casement that he was likely to make such proposals, though he might possibly have dropped some remark which could be so interpreted in the early days of his appointment. (*Murdoch*) 24. Although it happened to him so many times, Rainsborough could never resign himself to the idea that people should visit him simply in order to find out all that he knew about Mischa Fox. (*Murdoch*) 25. Mischa approached, and it seemed to the two who were watching a long time before he reached her. (*Murdoch*)

STYLISTICS

Theoretical section

Stylistics as a branch of linguistics

The term *stylistics* is derived from the word “*style*”. The word *style* goes back to the Latin word “*stilos*”. The Romans called thus a sharp stick used for writing on wax tablets. It was already in Latin that the meaning of the word “*stilos*” came to denote not only the tool of writing, but also the *manner of writing*. With this new meaning the word was borrowed into European languages.

It is known that there exist different ways of expressing people's attitude towards phenomena of objective reality; there are different variants of expressing similar, though not quite identical ideas. This fact conditions the existence of stylistics and constitutes its proper object.

Stylistics, then, is a branch of linguistics dealing with variants of linguistic expression and, hence, with the sub-systems making up the general system of language.

Being itself a system of signs, language may be subdivided into parallel sub-systems, synonymous to one another. For example, special sub-systems are made up by:

1. neutral type of linguistic intercourse;
2. sub-standard (i. e. lying below the standard) type;
3. super-standard (high-flown, solemn or official) type.

To these three sub-systems the following three synonymous sentences may be referred:

1. *The old man is dead.*
2. *The old bean has kicked the bucket.*
3. *The gentleman well advanced in years has attained the termination of his terrestrial existence.*

The main purpose of stylistics is to establish the objective laws and practical rules of using proper linguistic forms in proper situations— to find out which form among numerous synonymous linguistic means conforms to the given extralingual circumstances.

Stylistics is also understood as a branch of linguistics which deals with expressive means and functional styles. The language units of such functional

styles carry some additional information (*connotation*) about the speaker and the surrounding circumstances, namely the cultural and educational level of the speaker, his inner state of mind, emotions, feelings, etc. The style the speaker uses should correspond to essence and communicative purpose of the statement. In other words the subject of the utterance and the style should match each other.

Since the sub-systems used in different types of speech may differ from one another in every respect — phonetically, lexically, morphologically syntactically and semantically — stylistics is connected with all corresponding branches of linguistics — with phonetics, morphology, lexicology, syntax and semasiology. Since stylistics is interested in all the aspects of language, it should be subdivided into the same branches as in linguistics in general:

- stylistic semasiology;
- stylistic lexicology;
- stylistic syntax;
- stylistic phonetics.

Phonetics studies sounds, articulation, intonation, etc. Stylistics deals with expressive sound combinations, intonational and rhythmic patterns. Lexicology deals with words, their origin, development, semantic features. Stylistics deals with such words which additional expressional meaning in language or in speech. Grammar studies regularities of building words, word-combinations, sentences and texts. Stylistics studies such grammatical peculiarities which make language units more expressive.

Every type of speech uses its own lingual sub-system which consists of:

1. linguistic units common to all the sub-systems;
2. specific linguistic units, to be found only in the given sub-system.

Thus sub-systems differ from one another by their specific spheres alone, because their non-specific spheres coincide. Therefore specific spheres differentiating the sub-systems may be called their styles, or, *style* may be defined as the specific sphere of the given sub-system. Generally speaking, style is a complex of lexical, grammatical, etc. peculiarities by which a certain type of speech is characterized.

Every linguistic unit, along with the meaning, has its stylistic value which may be characterized as *connotation* (additional meaning). Hence, stylistic value is actualized by means of associations:

- linguistic units that are used everywhere cause no definite associations with any particular type of speech. Thus, they have no definite stylistic value and are called stylistically neutral;

- linguistic units belonging to the specific sphere of a sub-system are mentally associated with that sphere. They are stylistically coloured.

Functional styles are generally subdivided into bookish and colloquial. The first group comprises the style of official documents, the style of scientific prose, the newspaper style, the publicistic style and the belle letters style. The second group includes the literary style, the informal colloquial style and substandard speech style. The choice of a certain style depends on certain extralingual factors such as the character of communicative situation (official, informal, ceremonial, private, etc.); the relations between the participants of the communicative interaction (official, friendly, hostile, spontaneous, etc.); the aim of communication; oral or written communication.

Questions for discussion:

1. Define the notion of “stylistics”.
2. What does the term “style” mean?
3. Dwell upon the connection of stylistics with other branches of linguistics (phonetics, syntax, lexicology and grammar).
4. Define the notion “functional style”.
5. Into how many groups are functional styles in the English language subdivided? Characterize them.

Classification of functional styles

The belle-lettres style embraces numerous genres of imaginative writing (emotive prose, drama, poetry).

Each of these sub-styles has certain common features, typical of the general belles-lettres style.

The common features of the sub-styles may be summed up as follows. First of all, comes the common function, which may broadly be called “aesthetical-cognitive”. The purpose of the belles-lettres style to suggest a possible interpretation of the phenomena of life by forcing the reader to see the viewpoint of the writer. The belles-lettres style is characterized by certain linguistic features, which are:

- Creation of genuine imagery achieved by linguistic devices.
- The wide use of words in contextual and very often in more than one dictionary meaning, or at least greatly influenced by the lexical environment.
- A vocabulary which reflects the author's personal evaluation of things or phenomena.
- A peculiar individual selection of vocabulary and syntax.
- The introduction of the typical features of colloquial language.

Poetry

The first differentiating property of poetry is its orderly form, which is based mainly on the rhythmic and phonetic arrangement of the utterances. Both the syntactical and semantic aspects of the poetic sub-style may be defined as compact, for they are held in check by rhythmic patterns. Both syntax and semantics comply with the restrictions imposed by the rhythmic pattern, and the result is brevity of expression, epigram-like utterances, and fresh, unexpected imagery. Syntactically this brevity is shown in elliptical and fragmentary sentences, in detached constructions, in inversion, asyndeton and other syntactical peculiarities.

Rhythm and rhyme are distinguishable properties of the poetic sub-style provided they are wrought into compositional patterns. They are typical only of this one variety of the belles-lettres style.

Emotive Prose

Emotive prose has the same features as have been pointed out for the belles-lettres style in general; but all these features are correlated differently in emotive prose. The imagery is not so rich as it is in poetry, the percentage of words with contextual meaning is not so high as in poetry. Apart from metre and rhyme, what most of all distinguishes emotive prose from the poetic style is the combination of the literary variant of the language, both in words and syntax, with the colloquial variant.

Present-day emotive prose is to a large extent characterized by the breaking of traditional syntactical designs of the preceding periods. Not only detached constructions, but also fragmentation of syntactical models, peculiar, unexpected ways of combining sentences are freely introduced into present-day emotive prose.

The Drama

The third subdivision of the belles-lettres style is the language of plays. Unlike poetry, which, except for ballads, in essence excludes direct speech and

therefore dialogue, and unlike emotive prose, which is a combination of monologue and dialogue, the language of plays is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remarks and stage directions.

The publicistic style falls into three variants, each having its own distinctive features. The publicistic style has spoken varieties such as the *oratorical sub style* and radio commentary, the latter being brought into being by the development of radio and television. The publicistic style also includes *essay* (moral, philosophical, literary) and *articles* (political, social, and economic) in newspapers, journals and magazines. Book reviews in journals and magazines and also pamphlets are generally included among essays.

The general aim of the publicistic style is to exercise a constant and deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him to accept the point of view expressed in the speech, essays or article not merely by logical argumentation, but by emotional appeal as well. Due to its characteristic combination of logical argumentation and emotional appeal, the publicistic style has features common with the style of scientific prose, on the one hand, and that of emotive prose, on the other. Its coherent and logical syntactical structure, with the expanded system of connectives, and its careful paragraphing, makes it similar to scientific prose. Its emotional appeal is generally achieved by the use of words with emotive meaning, the use of imagery and other stylistic devices as in emotive prose. But the stylistic devices used in the publicistic style are not fresh or genuine. Publicistic style is also characterized by brevity of expression.

Oratory and Speeches

Oratorical style is the oral subdivision of the publicistic style. Direct contact with the listeners permits the combination of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language. In its leading features, however, oratorical style belongs to the written variety of language, though it is modified by the oral form of the utterance and the use of gestures. Certain typical features of the spoken variety of speech present in this style are: direct address to the audience («ladies and gentlemen»); «honorable members», the

use of the 2nd person pronoun «you»), sometimes contractions (*///, won't, haven't, isn't*) and the use of colloquial words.

This style is evident in speeches on political and social problems of the day, in orations and addresses on solemn occasions as public weddings, funerals and jubilees, in sermons and debates and also in the speeches of counsel and judges in courts of law.

The Essay

The essay is a literary composition of moderate length on philosophical, social, aesthetic or literary subjects. Personality in the treatment of theme and naturalness of expression are two of the most obvious characteristics of the essay. This literary genre has definite linguistic traits which shape the essay as a variety of the publicistic style.

The most characteristic language features of the essay are:

1. Brevity of expression
2. The use of the first person singular.
3. A rather expanded use of connectives, which facilitate the process of grasping the correlation of ideas.
4. The abundant use of emotive words.
5. The use of similes and metaphors as one of media for the cognitive process.

Articles

Irrespective of the character of the magazine and the divergence of subject matter— whether it is political, literary, popular-scientific or satirical — all the already mentioned features of the publicistic style are to be found in any article. The character of the magazine as well as the subject chosen affects the choice and use of stylistic devices. Words of emotive meaning, for example, are few, if any, in popular scientific articles.

The language of political magazines articles differs little from that of newspaper articles. But such elements of the publicistic style as rare and bookish words, neologisms (which sometimes require explanation in the text), traditional words combinations and parenthesis are more frequent here than in newspaper articles. Literary reviews stand closer to essays both by their content and by their linguistic form. More abstract words of logical meaning are used in them. They more often resort to emotional language and less frequently to traditional set expressions.

The newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means which is used to impart information. Thus the four basic newspaper features are:

1. Brief news items and communiqués;
2. Advertisements and announcements;
3. The headline;
4. The editorial.

Brief News Items

The function of a brief news is to inform the reader. It states only facts without giving comments. This accounts for the total absence of any individuality of expression and the almost complete lack of emotional coloring. It is essentially matter-of-fact, and stereotyped forms of expression prevail.

The newspaper style has its specific features and is characterized by an extensive use of:

1. Special political and economic terms.
2. Non-term political vocabulary.
3. Abbreviations.
4. Neologisms.

Besides, some grammatical peculiarities may characterize the style:

1. Complex sentences with a developed system of clauses.
2. Verbal constructions.
3. Syntactical complexes.
4. Attributive noun groups.
5. Specific word order.

The Headline

The headline is the title given to a news item or a newspaper article. The main function of the headline is to inform the reader briefly of what the news that follows is about. Sometimes headlines contain elements of appraisal - they show the reporter's or paper's attitude to the facts reported.

The basic language peculiarities of headlines lie in their structure. Syntactically headlines are very short sentences or phrases of a variety of patterns:

1. Full declarative sentences.
2. Interrogative sentences.
3. Nominative sentences.

4. Elliptical sentences.
5. Sentences with articles omitted.
6. Phrases with verbals.
7. Questions in the form of statements.
8. Complex sentences.
9. Headlines including direct speech.

Advertisements and Announcements

The function of advertisements and announcements, like that of brief news, is to inform the reader. There are two basic types of advertisements and announcements in the modern English newspaper: classified and non-classified.

In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name.

As for non-classified advertisements and announcements, the variety of language form and subject-matter is so great that hardly any essential features common to all may be pointed out. The reader's attention is attracted by every possible means: typographical, graphical and stylistic, both lexical and syntactical. Here there is no call for brevity, as the advertiser may buy as much space as he chooses.

The Editorial

Editorials are intermediate phenomenon bearing the stamp of both the newspaper style and the publicistic style.

The function of the editorial is to influence the reader by giving an interpretation of certain facts. Editorials comment on the political and other events of the day. Their purpose is to give the editor's opinion and interpretations of news published and suggest to the reader that it is the correct one. Like any publicistic writing, editorials appeal not only to the reader's mind but to his feelings as well.

The style of scientific prose serves to represent and promote scientific ideas and can be found in different types of academic publications (articles, monographs, etc.) The aim of the functional style of scientific prose is to prove a hypothesis, to create new concepts, to disclose the internal laws of existence, development, relations between phenomena, etc. Thus the language means used tend to be objective, precise, devoid of any emotions or individuality; there is a tendency for the most generalized form of expressions. The first and most noticeable feature of

the style in question is the logical sequence of utterances with clear indication of their interrelation and interdependence. The second and no less important one is the use of terms specific to a certain branch of science. The third characteristic feature is sentence pattern of three types: postulatory, argumentative, and formulative. The fourth observable feature is the use of quotations and references. The fifth one is the frequent use of foot-notes of digressive character. The impersonality of scientific writing can also be considered a typical feature of this style.

The characteristic features enumerated above do not cover all the peculiarities of scientific prose, but they are the most essential ones.

The style of official documents like other styles is not homogeneous and is represented by the following variants: 1) the language of business documents; 2) the language of legal documents; 3) the language of diplomacy; 4) the language of military documents. This style has a definite communicative aim and accordingly has its own system of interrelated language and stylistic means. The main aim of this type of communication is to state the condition binding two parties in an undertaking. In other words the aim of communication in this style of language is to reach agreement between two contracting parties. Even protest against violations of statutes, contracts, regulations, etc., can also be regarded as a form by which normal cooperation is sought on the basis of previously attained concordance.

As in the case with the above varieties this style also has some peculiarities:

1. The use of abbreviations, conventional symbols, contractions;
2. The use of words in their logical dictionary meaning;
3. Compositional patterns of the variants of this style.
4. Absence of any emotiveness.

Questions for discussion:

1. Characterize the main peculiarities of belle-letters style.
2. Dwell upon the leading features of publicistic style and its subdivisions.
3. Speak about the peculiarities of the newspaper style.
4. Characterize the peculiarities of the style of scientific prose.
5. Define the main function of the style of official documents.
- 6.

Phonetic and graphic means and stylistic devices

Expressive means exist on the phonological language level. Specific combinations of sounds may create different speech effects and devices. Phonetic stylistic devices belong to *versification* and *instrumentation* types. *Versification* is the art of writing verses. It is the imaginative expression of emotion, thought, or narrative, mostly in metrical form and often using figurative language. Poetry has traditionally been distinguished from prose (ordinary written language) by rhyme or the rhythmical arrangement of words (metre).

Instrumentation is the art of selecting and combining sounds in order to make utterances expressive and melodic. Instrumentation unites three basic stylistic devices: *alliteration*, *assonance* and *onomatopoeia*.

Alliteration is a stylistically motivated repetition of consonants. The repeated sound is often met at the beginning of words. The initial consonant sound is usually repeated in two neighbouring words (sometimes also in words that are not next to each other). Alliteration draws attention to the phrase and is often used for emphasis. *E.g.: for the greater good of; safety and security; share a continent but not a country.*

Alliteration is often used in children's rhymes, because it emphasizes rhythm and makes memorizing easier. Alliteration is used much more in poetry than in prose. It is also used in proverbs and sayings, set expressions, football chants and advertising jingles.

Assonance is a stylistically motivated repetition of stressed vowels. The repeated sounds stand close together to create a euphonious effect and rhyme. Just like alliteration, assonance makes texts easy to memorize. It is also popular in advertising for the same reason. Assonance is seldom met as an independent stylistic device. It is usually combined with alliteration, rhyming, and other devices.

Onomatopoeia is a combination of sounds which imitate natural sounds: wind wailing, sea murmuring, rustling of leaves, bursts of thunder, etc. *Example: hum, buzz, crash, swish, cuckoo.* Words which represent this figure of speech have aural similarity with the things they describe. This sound device, creates an especially vivid impression. Onomatopoeia is used for emphasis or stylistic effect. It is extensively featured in children's rhymes and poetry in general.

To create additional information in a prose discourse in contemporary advertising, mass media and creative prose sound is foregrounded through the change of its accepted graphical representation. Such intentional violation of the graphical form of a word or word combination which is used to reflect its authentic pronunciation is called *graphon*. The latter is considered to be an effective means of giving information about the speaker's origin, social and educational background, physical or emotional condition, etc. At the same time graphon is very good at conveying the atmosphere of authentic live communication, of the informality of the speech act.

Graphic expressive means are used to render various types of emotional coloring of the utterance. One of the most important means of graphic imagery is punctuation. *Punctuation* is used in writing to show the stress, rhythm and tone of the spoken words. Thus punctuation often points to emotional pauses, irony, etc. *The exclamation mark* indicates surprise, gladness, irritation, despair, indignation, anger, alarm and other emotions. When the exclamation mark is put at the end of the sentence which is not exclamatory by nature, it may express such shades of modality as the speaker's irony, sorrow, nostalgia, etc. The abundance of *exclamation and question marks* reflects various emotions of the speakers such as surprise, irritation, despair, indignation, anger, alarm, etc:

- *That's good! Oh yes! And what about you?*
- *What about me?*
- *What are you doing here?*
- *Well?*
- *Oh, don't be so innocent, Ruth. This house! This room! This hideous, God-awful room!* (G. Osborne)

A very important function is performed by *dashes and suspension marks*. They are often used to indicate emotional pauses. The dash is used to indicate a sudden change of thought, and additional comment, or a dramatic qualification: *That was the end of the matter – or so we thought*. Dashes can be used to insert a comment or a list of things: *Everything – furniture, paintings, and books – survived in the fire*. Dash and suspension marks also reflect different types of emotional states: confusion, uncertainty, nervousness, etc.

- *Martin didn't shoot himself.*
- *Martin didn't –*

- *Of course he didn't. I shot him. (J.B. Priestly)*

Full stop performs different stylistic functions. The full stop signals the end of the declarative sentence. It indicates a strong pause. Besides, when the author tries to render a quick change of events or to create a stylistic device of parceling, full stop often divides the text into separate short sentences.

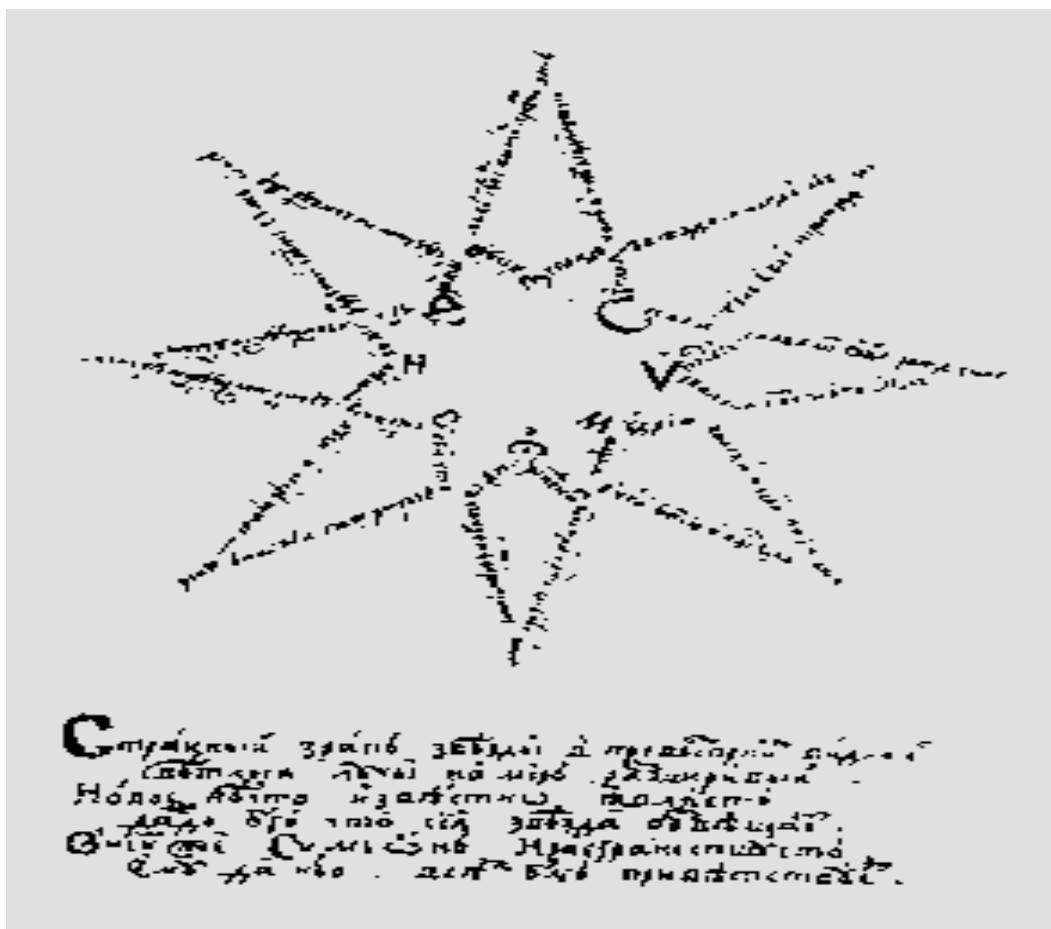
In this case full stop may be used even before the conjunctions *and, but*.
Stone, bronze, stone, steel, stone, oak leaves, horses' heels over the paving.
And the flags. And the trumpets. And so many eagles.
How many? Count them. And such a press of people. (T. Elliot)

Absence of punctuation is very often used by modern authors. Thus, the absence of full stops may render the stylistic device known as the stream of consciousness.

*i'm
asking
you dear to
what else could a
no but it doesn't
of course but you don't seem
to realize i can't make
it clearer war just isn't what
we imagine but please for god's O
what the hell yea it's true that was
me but that me isn't me
can't you see now no not
any christ but you
must understand
why because
i am
dead (H. Gross)*

The example given above also demonstrates the so called *shaped verses*. Their lines create a certain form. It might be the form of a cross, a star, a heart, etc. The shape of the verse should correspond to its content. Simmias of Rhodes, who lived about B. C. 324, is said to have been the inventor of shaped verses. He is known for three verses composed in the form of an egg, wings and a hatchet. In

Russia it was Simeon Polotskyi who first used shaped poems. His poetical experiments render the form of a cross, a star, a heart and a labyrinth:



Capital letters are stylistically used to show the importance of particular words. All the letters of a word, word-combination or a sentence may be

capitalized to make these language units more expressive. All language units also become expressive when their initial letters are capitalized. The same effect can be achieved by the usage of *italics (italic type)* – a special kind of type which graphically makes linguistic units noticeable.

Text equivalent is denoted by a line or several lines of full stops. It shows that a certain amount of the text was omitted. The reader can easily guess what the contents of the missing extract might be. This device was used by K. Mansfield in “Lady’s maid”.

Text segmentation means the division of texts into smaller segments: paragraphs, chapters, segment, etc.

A *paragraph* is a group of sentences which deal with one topic and express a more or less completed idea or thought. The sentences in paragraphs are related to each other to produce an effect of unity. The function of the paragraphs is to divide a long piece of writing into separate sections. They give the effect of rhythm, variety and add pace to writing. The recommended structure of a typical paragraph, according to L.P. Yefimov, is as follows:

- the opening topic sentence (a crucial sentence which expresses the main controlling idea);
- a fuller explanation of the topic sentence;
- supporting sentences which explain its significance;
- the discussion of examples;
- a concluding sentence which should provide a link to the next paragraph.

Chapters and sections are major text segments.

Text segmentation is one of the components of *layout*. Layout is the physical organization of a text on the page, the screen, etc. There are particular conventions of layout in each functional style. The modern trend is towards layout which results in fast and easy reading of the page. Good layout facilitates the reading and the comprehensibility of the text.

Questions for discussion:

1. Dwell about phonological expressive means and their classification.
2. Speak about the function of versification.
3. Characterize the instrumentation means.
4. Define the stylistic function of graphon.
5. Dwell upon the function of graphic imagery.

6. Explain the stylistic significance of the text segmentation.

Stylistic lexicology

It is known that words are not used in speech to the same extent. Since certain words occur less frequently than others, it is natural to presume that the difference between them is reflected upon the character of the words themselves.

All lexical units can be divided into neutral and non-neutral. Neutral lexical units are distinguished for their universal character. They can be used in all spheres of communication thus forming the most stable class of language units. Certain groups of stylistically coloured words must be placed, figuratively speaking, above the neutral words. These groups are formed by words with a tinge of officiality or refinement about them, poetic words, high-flown words in general. Other groups are to be placed below the neutral words. Their sphere of use is socially lower than the neutral sphere. We can name them «super-neutral» (elevated) and «sub-neutral» (words of lower ranks), respectively. It should be noted that there are no strict borders between the above mentioned strata of vocabulary. Both super-neutral and sub-neutral words contain definite language units which gradually become part of neutral vocabulary. For instance the words “*teenager*” and “*hippy*” are considered to colloquial language units which gradually acquire the features of neutral ones.

Super-neutral Words

Among elevated words we can find those which are used in official documents, diplomatic and commercial correspondence, legislation, etc. Such words have a tinge of pomposity about them. The other variety of words is the poetic diction — words used in poetry and lyrical prose. They are «poetic words».

The stylistic colouring of elevation also occurs in archaisms, bookish words and foreign words.

Terms are distinguished by having a direct relation to a definite scientific branch, subject, etc. As a rule terms are used in scientific works thus performing the function of description of technical peculiarities of the object. If used in other styles their purpose is to describe professional activity of the speaker (author).

Archaisms. Language development is characterized by two main processes: 1) some words disappear; 2) others acquire new meanings. The process of disappearing is distinguished by three stages:

- a lexical unit moves to the category of “*obsolescent*” words; these are mostly morphological forms typical for earlier stages of language development (thou, thee, thy, thine);
- a lexical unit completely disappeared from everyday usage but it is easily recognized by native speakers thus forming the stratum of “*obsolete*” words (methinks – it seems to me; nay – no, etc.);
- *archaic proper units* – words which are no more recognized by the native speakers. They were used in the Old English and are either completely wiped out from the language usage or ousted by their synonyms.

Archaisms are often used in historical novels to render the atmosphere of a certain historic epoch. Besides they can be used in the style of official documents to serve as terminological units to avoid the ambiguity of expression.

Bookish words. These words belong to that stratum of the vocabulary which is used in cultivated speech only — in books or in such special types of oral communication as public speeches, official negotiations, etc. They are mostly loan-words, Latin and Greek. They are either high-flown synonyms of neutral words, or popular terms of science. Consider the following example: *A great crowd came to see — a vast concourse was assembled to witness.*

Began his answer — commenced his rejoinder.

Barbarisms and Foreign words. Barbarisms are words of foreign origin which were not completely assimilated by the English language. Most of them have corresponding English synonyms. *E.G. “chic” – “stylish”; “bon mot” – “a clever witty saying”.* Unlike barbarisms foreign words have integrated into the language. They are mostly used as terms denoting notions absent not typical for the culture of native speakers. There are not usually corresponding synonyms in English. *E.g. soviet, kolkhoz, solo, tenor, concerto, blitzkrieg, etc.*

Sub-neutral Words

Among the sub-neutral words the following groups are distinguished:

- a) words used in informal speech only — the colloquial words;
- b) jargon words and slang, as well as individual creations (nonce-words);
- c) vulgar words.

Colloquial words. They are words with a tinge of familiarity or unofficiality about them. There is nothing ethically improper in their stylistic coloring, except that they cannot be used in official forms of speech. To colloquialisms may be

referred:

- a) colloquial words proper (colloquial substitutes of neutral words), e. g., *chap*;
- b) phonetic variants of neutral words: *baccy* (*tobacco*), *fella* (*fellow*);
- c) diminutives of neutral words: *daddy*, *piggy*, as well as diminutives of proper names — *Bobby*, *Becky*, *Johnny*;
- d) words the primary meaning of which refer them to neutral sphere while the figurative meaning places them outside the neutral sphere, making them lightly colloquial. E. g., *spoon* as a colloquial word means «*a man with a low mentality*».
- e) most interjections belong to the colloquial sphere: *gee!* *Er?* *Well* etc.

Jargon words. Jargon words appear in professional or social groups for the purpose of replacing those words which already exist in the language.

Jargon words can be subdivided into two groups: professional jargonisms and social jargonisms. Professional jargonisms are unofficial substitutes of professional terms. They are used by representatives of the profession to facilitate the communication.

The group of social jargonisms is made up of words used to denote non-professional thing relevant for representatives of the given social group with common interests (e. g., music fans, drug-addicts and the like). Such words are used by representatives of the given group to show that the speaker also belongs to it. Very often they are used for the purpose of making speech incoherent to outsiders. In literary works jargonisms indicate to the fact that the speaker belongs to a certain professional or social group. Very close to jargon is *cant*.

Cant is a secret lingo of the underworld — of criminals. The only primary reason why it appeared is striving to secrecy, to making speech incomprehensible to outsiders. It also serves as a sign of recognition.

Slang. Slang is the part of the vocabulary made by commonly understood and widely used words and expressions of humorous kind— intentional substitutes of neutral and elevated words and expressions. The psychological source of its appearance and existence is striving for novelty in expression. In creation of slang various figures of speech take part: *the upper storey* (*head*) — *metaphor*; *skirt* (*girl*) — *metonymy*; *killing* (*astounding*) — *hyperbole*; *whistle* (*flute*) — *understatement*; *clear as mud*—*irony*.

Nonce-words. Nonce-words are defined as chance words, occasional words,

words created for the given occasion by analogy with the existing words by means of affixation, composition, conversion, etc. *E. g.*, «*There was a balconyful of gentlemen...*» (the word *balconyful* was coined by analogy with the words «*mouthful*», «*spoonful*», «*handful*»). Being non-existent, unknown, yet comprehensible in the given situation, such words produce humorous effect. Being used just once, they disappear completely.

Vulgar words. This is a stylistically lowest group of words which are considered offensive for polite usage. They may be subdivided into two groups: *lexical vulgarisms* and *stylistic vulgarisms*.

To the first group belong words expressing ideas considered unmentionable in a civilized society. It is, so to speak, the very lexical meaning of such words which is vulgar.

The second group — *stylistic vulgarisms* — are words the lexical meanings of which have nothing indecent or improper about them. Their impropriety in civilized life is due solely to their stylistic value — to stylistic connotation expressing derogatory attitude of the speaker towards the object of speech. If used too frequently, vulgar words lose their emotional quality and become mere expletives (*e. g.*, «*You are so darn good-looking*).

Dialect Words. Against the background of the literary language dialect words as dialect peculiarities of speech are stylistically relevant. They show the social standing of the speaker. Nowadays it is only in the speech of the people deprived of proper school education forms of speech are signs of provincialism.

On the whole dialects differ from the literary language most of all in the sphere of phonetics and vocabulary.

Of special significance for English literature is the so-called Cockney — the dialect of the uneducated people in London. The characteristic features of the Cockney pronunciation are as follows:

- a. the diphthong [ei] is replaced by [ai]: *to sy, to py* instead of *to say, to pay*;
- b. the diphthong [au] is replaced by monophthong [a:]: *nah then* instead of «*now then*»;
- c. words like “*manners*”, “*thank you*” are pronounced as *menners, thank you*.
- d. the suffix “*-ing*” is pronounced as [n]: *sittin’, standin’*.

Questions for discussion:

1. Define the subject of stylistic lexicology.
2. Dwell upon the stylistic function of such stratum of super neutral vocabulary as bookish words and archaisms.
3. Characterize the stylistic function of barbarisms and foreignisms.
4. Dwell upon the peculiarities of colloquial words.
5. State the difference between slang, jargonisms and cant.
6. Define the difference between lexical and stylistic vulgarisms.
7. Speak about the stylistic function and characteristic features of dialect words.

Stylistic semasiology

Figures of quality

Metaphor is a figure of quality and is understood as the result of transference of the name of one object to another object. Metaphoric transference is based upon similarity of the objects.

Epithets are such attributes which describe objects expressively. Epithets may be classified on the basis of their semantic and structural properties. Semantically, epithets fall into two groups: epithets associated with the nouns modified and epithets not associated with the nouns modified. *Associated epithets* point out typical features of the objects which they describe. Such typical features are implied by the meaning of the nouns themselves: *if forest, then - dark; if attention, then - careful; if seas, then - salty; if tears, then - bitter; if sky, then - blue. Unassociated epithets* ascribe such qualities to objects which are not inherent in them. As a result of this, metaphors emerge fresh, unexpected, original and expressive: *voiceless sands, helpless loneliness; thirsty deserts; blank face; murderous weather.*

As to their structural composition, epithets are divided into *simple, compound, phrasal and clausal*. *Simple epithets* are ordinary adjectives: *magnificent sight; tremendous pressure; overwhelming occupation.*

Compound epithets are expressed by compound adjectives: *mischievous pupil, curly-headed boy, heart-burning desire.*

Phrasal epithets are expressed by word-combinations of quotation type: *do-it-yourself command, go-to-devil request, head-to-toe beauty.*

Clausal epithets are expressed by sentences: *I-don't-want-to-do-it feeling. I-did-it-myself statement.*

Antonomasia is such a variety of metaphor which is based upon the principle of identification of human beings with things which surrounds them. People may be identified with other people, with animals, with inanimate objects and natural phenomena.

Personification is such a stylistic device the essence of which lies in ascribing human behaviour, thoughts and actions to inanimate objects.

Metonymy is transference of a name of one object to another object. Metonymy (unlike metaphor) uses figurative expressions that are closely associated with the subject in terms of place, time or background. The figurative expression is not a physical part of the subject, however. Metonymic transference of names is based upon the principle of contiguity of the two objects. Metonymy may be lexical and contextual (genuine). Lexical metonymy is a source of creating new words or new meanings: *table's leg, teapot's nose, a hand (instead of a worker)*. Contextual metonymy is the result of 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 builds up imagery, points out this or another feature of the object described, and makes speech economical. Metonymy can be understood 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 usual more complex.

Synecdoche is a variety of metonymy. Synecdoche is some kind of generalization or specification that uses a part, a member or a characteristic of what is meant. The following possibilities are common:

1. Part used instead of the whole. *Example: Turning our long boat round on the last morning required all hands on deck.*
2. Whole used instead of a part. *E.g. Troops hold the driver.*
3. General term used instead of a specific one: *E.g. The animal came closer.*
4. Material used instead of the product: *E.g. She wore gold around her neck.*

Periphrasis is also a variety of metonymy and is used for the replacement of a direct name of a thing or phenomenon by the description of some quality of this thing or phenomenon. Periphrasis intensifies a certain feature of the object described. It stands close to metonymy because it is one more way to rename objects. There are such types of periphrasis as logical and figurative. Logical periphrasis is based upon

one of the inherent properties of the object: *weapons = instruments of destruction*. Figurative periphrasis based upon metaphor or metonymy: *to marry = to tie the knot (metaphor)*.

Euphemism is a word or word-combination which is used to replace an unpleasantly sounding word or word-combination. Euphemisms may be classified according to the spheres of their application: E.g. religious euphemisms (*God = Lord, Almighty, Heaven, goodness*).

Irony is created when the speaker intentionally breaks the principle of sincerity of speech. Ironically used words acquire meanings opposite to their primary language meanings.

Figures of quantity

Hyperbole is a deliberate exaggeration of a certain quality of an object or phenomenon. It can be expressed by all notional parts of speech. The most typical cases of expression are: 1) pronouns (*all, every, everybody, everything*); 2) numerical nouns (*a million, a thousand*); 3) adverbs of time (*ever, never*). Used sparingly, hyperbole effectively draws the attention to a message that you want to emphasise. E.g. *I was so hungry I could eat an elephant. I told you a thousand times*.

Meiosis (understatement) is a figure of quantity which is opposite in meaning to hyperbole. It is a deliberate diminution of a certain quality of an object or phenomenon. It is used to underline insignificance of such qualities of objects and phenomena as their size, volume, distance, time, shape, etc. The domain of meiosis is colloquial speech. It makes speech expressive. A statement is deliberately weakened to sound ironical or softened to sound more polite. **Note** that understatement is a common feature of the English language (especially British English) used in everyday-life situations. E.g. *I know a little about running a company. (a successful businessman might modestly say). I think we have slightly different opinions about this topic. (instead of: I don't agree with you at all)*.

Litotes is a specific variant of meiosis. It has a peculiar syntactic structure. It is a combination of the negative particle "not" and a word with negative meaning or a negative prefix. Such a combination makes positive sense: "not bad" means "good", "not unkind" means "kind", etc. Litotes is used in all functional styles of English. It makes statements and judgments sound delicate and diplomatic. It also expresses irony.

Figures of Combination.

Simile is a figure of identity which consists in expressive comparison of two objects which have something in common. Simile should not be confused with logical comparison which doesn't possess any stylistic meaning. The sentence "*John can run as fast as Jack*" contains purely logical confrontation of two objects. Simile may be expressed by means of the following structural variants:

1. Conjunctions *as* or *like*: *Rosa is as beautiful as a flower. Paula is like a fairy.*
2. Adverbial clauses of comparison (conjunctions *as*, *as if*, *as though*): *Robin looked at Sybil as a mouse might look at a cat. Viola behaves as if she were a child.*
3. Adjectives in the comparative degree: *Roy behaved worse than a cut-throat.*
4. Adverbial word-combinations containing prepositional attributes: *With the quickness of a cat Samuel climbed up the tree.*
5. Simile may be implied, having no formal indications of comparison: *Odette had a strange resemblance to a captive bird.*

Synonyms are used in stylistic function in several cases. The speaker resorts to synonymic nomination of the same notion due to a number of reasons. To describe the object in a thorough, profound and detailed way, the speaker uses a chain of synonymic words of the same syntactic function: *Oswald's life was fading, fainting, gasping away, extinguishing slowly.*

Scores of subjective modal meanings may be rendered with the help of synonymic repetition: request, invitation, gratitude, gladness, impatience, certainty, hatred, irritation, disgust, horror, indignation, fury, etc. For example:

*Could you leave me now, Rupert? I'm exhausted, tired, weary of the whole thing!
Kill him, Johnnie! Murder him! Slaughter him like a pig!*

Oxymoron is a figure of contrast comprising a combination of words which are semantically incompatible. As a result, the object under description obtains characteristics contrary to its nature: *hot snow, loving hate, horribly beautiful, nice blackguard.*

The main structural pattern of oxymoron is "adjective + noun" (*hot snow*). The second productive model is "adverb + adjective" (*pleasantly ugly*). Predicative relations are also possible (*Sofia's beauty is horrible*).

Oxymoron is normally used in cases when there is a necessity to point out contradict and complicated nature of the object under description. The oxymoron is closely related to antithesis and paradox.

Paradox is a figure of speech in which a statement appears to be self-contradictory, but contains something of a truth:

Cowards die many times before their death.

Paradoxically speaking, language study can be fun

Paradox is used for emphasis or stylistic effect.

Antithesis is a figure of contrast which stands close to oxymoron. The major difference between them is structural: oxymoron is realized through a singleword-combination, while antithesis is a confrontation of at least two separate phrases semantically opposite. Compare: "*wise foolishness*" is an oxymoron; "*the age of wisdom, the age of foolishness*" is an antithesis.

Climaxis a figure of inequality consists in arranging the utterance so that each subsequent component of it increases significance, importance or emotional tension of narration: *There was the boom, then instantly the shriek and burst. I am sorry. I am so very sorry. I am so extremely sorry*

Gradation which increases emotional tension of the utterance may be called emotional. Emotional gradation is created by synonymic words with emotive meanings:

nice - lovely - beautiful - fair - magnificent; surprised - astonished - astounded - struck - petrified - killed (figuratively).

Anticlimax (back gradation) consists in arranging the utterance so that each subsequent component of it decreases significance, importance or emotional tension of narration: *E.g. If John's eyes fill with tears, you may have no doubt: he has been eating raw onions.*

Climax and anticlimax may be combined, like in the anecdote:

E.g. Yes, I came face to face with a lion once. To make things worse, I was alone and weaponless. First, I tried to hypnotize him looking straight into his eyeballs. But it was useless. He kept on crawling towards me. Then I thought of plunging my arm down his throat, grabbing him by the tail from the inside and turning him inside out, but it seemed too dangerous. And he kept on creeping towards me, growling in anticipation. I had to think fast. Meanwhile, the situation got more and more monotonous with every coming second. And you know how I

escaped the situation. When I became bored enough with the lion's muzzle, I just left him and went to the other cages.

A *zeugmatic construction* consists of at least three constituents. The basic word of it stands in the same grammatical but different semantic relations to a couple of adjacent words. The basic word combined with the first adjacent word forms a phraseological word-combination. The same basic word combined with the second adjacent word forms a free word-combination. For example: *Freddy got out of bed and low spirits.*

Zeugma is used to create a humoristic effect which is achieved by means of contradiction between the similarity of the two syntactic structures and their semantic heterogeneity. For example: *Mary dropped a tear and her handkerchief. George possessed two false teeth and a kind heart. Dora plunged into privileged intimacy and into the middle of the room.*

The principle of semantic incompatibility of language units realized in *zeugma* is also realized in *pun*. In fact, *pun is a variant of zeugma*, or vice versa. The difference is structural: *pun* is more independent, it does not need a basic component like *zeugma*. *Pun is just a play on words.*

1. Play on words may be based upon polysemy and homonymy:

a) *Visitor, to a little boy:*

- *Is your mother engaged?*

- *Engaged? She is already married;*

b) *A young lady, weeping softly into her mother's lap:*

- *My husband just can't bear children!*

- *He needn't bear children, my dear. You shouldn't expect too much of your husband.*

2. Play on words may be based upon similarity of pronunciation: E.g.: *John said to Pete at dinner: "Carry on". But Pete never ate carrion.*

Questions for discussion:

1. Dwell upon the peculiarities of figures of identity (simile, synonyms).
2. Speak about the stylistic function of figures of contrast (oxymoron, antithesis).
3. Characterize the main features of figures of inequality (climax, anticlimax, *zeugma*, *pun*).

4. Speak about the peculiarities of metaphor, personification and epithets.
5. Characterize the variants of metonymy and synecdoche.
6. Dwell upon the stylistic function of periphrasis and euphemism.
7. Characterize the peculiarities of antonomasia and irony.
8. Questions for discussion
9. Speak about the stylistic function of litotes.
10. Speak about the stylistic function of meiosis.
11. Speak about the stylistic function of hyperbole.

Stylistic syntax

Reduction of the sentence model (ellipsis; nominative sentences; aposiopesis; asyndeton; parceling).

An elliptical sentence is such a syntactic structure in which there is no subject, or predicate, or both. The main parts of elliptical sentences are omitted by the speaker intentionally in cases when they are semantically redundant. E.g.: *Where did you go? – To the disco.*

It should be noted that elliptical sentences can not be viewed as stylistic devices in direct intercourse for it is quite for an everyday communication to drop such parts of the sentence which might be easily restored by the context. Ellipsis becomes expressive when it is used in literature as a means of imitating real speech. Ellipsis makes speech dynamic, informative and unofficial. Elliptical structures may be also used to reveal various speakers' emotions such as excitement, impatience, delight, etc.

A nominative sentence is a variant of one-member structures: it has neither subject nor predicate. It is called nominative or nominal because its basic component is usually expressed by a noun or a noun-like element (gerund, numeral). There are such structural types of nominative sentences as:

1. Unextended nominative sentences consisting of a single element: E.g. *Autumn. Afternoon.*
2. Extended nominative sentences consisting of the basic component and one or more words modifying it: *Late autumn. Rainy afternoon.*
3. Multicomponent nominative sentences containing two or more basic elements: *Late autumn and rainy afternoon.*

A sequence of nominative sentences is used for dynamic description of events. Sets of nominative sentences are used to expressively depict the time of the action, the place of the action, the attendant circumstances of the action, and the participants of the action.

Aposiopesis (break-in-the-narrative) like the above-mentioned devices is realized through incompleteness of sentence structure, though this incompleteness is of different structural and semantic nature: it appears when the speaker is unwilling to continue his statement and breaks off his narration abruptly: *If you go on like this...*

The information implied by aposiopesis is usually clear in communicative situation. Break-in-the-narrative expresses such modal meanings as threat, warning, doubt, indecision, excitement, and promise.

Asyndeton is deliberate omission of structurally significant conjunctions and connectives: *John couldn't have done such a silly thing, he is enough clever for that.*

Asyndeton makes speech dynamic and expressive. Sometimes it implies the speaker's haste, nervousness and impatience.

Parceling is intentional splitting of sentences into smaller parts separated by full stops:

Oswald hates Rolf. Very much.

Sally found Dick. Yesterday. In the pub.

Parceling is typical of spontaneous speech, where the function of dots is performed by pauses. In speech parceling may be non-stylistic, when it is just the result of the specific psychological process of forming and verbalizing human thoughts.

When used in writing, parceling performs the following functions:

- It reflects the atmosphere of unofficial communication.
- It reflects the speaker's inner state of mind, his (her) emotions.
- It may serve as a means of making information more concrete or more detailed.

Extension of the sentence model (repetition; enumeration; tautology; polysyndeton; parallel constructions).

Stylistic repetition of language units in speech (separate words, word combinations or sentences) is one of the most frequent stylistic devices. There are

such structural types of repetition as:

1. *Simple repetition* of sentence parts and separate sentences: *I am weary, weary, weary of the whole thing! "Dear! dear! What a fury to fly at Mater John!"*
2. *Anaphora* - the repeated word or word-combination is at the beginning of each syntactic structure: *Victory is what we need. Victory is what we expect. You are like a murderer – you are like a slave-driver – you are like the Roman emperors!*
3. *Epiphora* - the repeated unit is placed at the end of each syntactic structure: *It is natural to be scared in a case like that. You are sure to be petrified in a case like that.*
4. *Framing* when the initial part of a language unit is repeated at the end of this unit: *Poor Mary. How much Jack loved her! What will he do now? Poor Mary.*
5. *Linking* when the final component of a syntactic structure is repeated at the beginning of a sequential syntactic structure: *It was because of that dreadful occurrence. That dreadful occurrence had changed it all.*
6. *Chiasmus* in which there is a cross order of repeated language units: *The jail might have been the infirmary, the infirmary might have been the jail.*

The stylistic function of repetition is to emphasize a certain component of the utterance. A repeated language unit obtains additional stylistic information.

Enumeration is a syntactic device of naming objects so that there appears a chain of homogeneous parts of the sentence: *There were cows, hens, goats, peacocks and sheep in the village.*

If a chain of enumerating words is long, it creates the effect of great quantity of objects. If the objects being enumerated are heterogeneous, enumeration raises the expressiveness of speech, makes it dynamic and informative.

Repetition may also be of unintentional, involuntary or tautological nature. *Tautological repetition* may be caused by a number of reasons:

1. The speaker's excitement, fright, scare, grief and other deep emotions: *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...*
2. Low cultural level of the speaker: *No one could do the job more better. The name of my informant... the name of my informant... the name of... the name. The name escapes me.*

3. Peculiar physical condition of the speaker: alcoholic intoxication, drowsiness, unconsciousness, etc.: *"I did... what you said..." Dun gasped, closing his eyes and squeezing the words out in painful jerks. "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 collapsed.*

Involuntary repetition becomes stylistically significant when it is used in writing as a characterization device.

Polysyndeton is stylistically motivated redundant repetition of conjunctions or prepositions: *The dog barked and pulled Jack, and growled, and raged.*

Polysyndeton is a means of rhythmical organization of the utterance. Due to this quality it is widely used in poetry. It also makes for underlining the most important part of information.

Parallelism is a stylistic device of producing two or more syntactic structures according to the same syntactic pattern: *Mary cooked dinner, John watched TV, Pete played tennis.*

A parallel construction is a means of enumerating facts, comparing them or confronting them. Parallel confrontation of facts may result in another stylistic device - antithesis: *Married men have wives, and don't seem to want them. Single fellows have no wives, and do it to obtain them.*

Syntactic parallelism performs a number of functions. It creates rhythm and is typical of poetry. It makes speech persuasive and therefore it is typical of the publicistic and oratory styles. It underlines important information and is widely used in everyday speech. 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.*

Change of word order (inversion; detachment of sentence members).

Transposition of sentence meaning (rhetoric questions, etc.).

Inversion is the syntactic phenomenon of intentional changing word order of the initial sentence model.

It is important to distinguish between grammatical and stylistic types of inversion. Grammatical inversion is just a technical means of forming different types of questions therefore it doesn't contain any stylistic information. Stylistic inversion is such a change

of word-order which gives logical stress or emotional colouring to the language units placed in an unusual syntactic position. Stylistic inversion is typical of the predicate, predicative and all the secondary parts of the sentence:

In came Jack. (predicate)

Insolent Connor's conduct was. (predicative)

Little chances Benny had. (direct object)

To her family Martha gives all her time, (indirect object).

A bright serene May it was (attribute).

To the disco Hilda went, (adverbial modifier)

When placed in a certain syntactic position, a sentence component may seem formally independent of the word it refers to. Such components of sentence structure are called "*detached*": *There was a nice girl there; I liked her name, Linda. Brian came into the room, very much flushed and rather unsteady in his gait.* Any secondary part of the sentence may become detached: *Talent Mr. Micawber has, capital Fr. Micawber has not. (direct object). It was indeed, to Forsyte eyes, an odd house, (indirect object). Gordon was stubbornly crawling to the place of his destination inch by inch - like a caterpillar, (adverbial modifier).*

Detachment results in logical emphasis of the components of sentence structure.

Rhetoric questions. Contextual environment of a language unit may change its initial meaning. A typical case of contextual transposition of meaning is rhetoric questions. In fact, rhetoric questions are not questions but affirmative or negative statements put into the interrogative shape. A rhetoric question needs no answer, because the answer to it is quite obvious: *Why should I do it?* Means (*I shouldn't do it*). *What could I do in a case like that?* Means (*I could do nothing in a case like that*).

A rhetoric question increases the expressiveness of speech. It is used in oratory style with the aim to catch the attention of the audience and make the sequential sentences sound persuasive and significant.

There are some more varieties of contextual transposition of meaning

1. Exclamatory sentences with inversion: *Much he knew about it!* = *He did not know much about it.*
2. Negative sentences implying emphatic affirmation: *I'll hang myself if it isn't Barney Woods who did it!* = *It is Barn Woods who did it.*

3. Syntactic structures of the type "*Me a liar?*" (*I am not a liar*).
4. Syntactic structures with Subjunctive mood forms: *I wish I had not done it = I had done it.*

Questions for discussion:

1. Speak about the function of stylistic inversion
2. Analyze the stylistic function of inversion.
3. Define the main types of transposition of sentence meaning (rhetoric questions and etc.).
4. Speak about the main types of reduction of the sentence model.
5. Give definition to the following notions: ellipsis; nominative sentences; aposiopesis; asyndeton; parceling.
6. Characterize the stylistic function of the above mentioned notions.
7. Speak about the main types of extension of the sentence model.
8. Give definitions to the following notions: repetition; polysyndeton; parallel constructions.
9. Dwell upon the main types of repetitions and their stylistic function.
10. Speak about the stylistic function of the involuntary repetition.
11. Define the notion of "enumeration" and speak about its stylistic function.
12. Characterize the stylistic value of parallel constructions.

Stylistics and translation

Speaking of rendering stylistic peculiarities of the text under translation, it is necessary to point out two stylistic aspects of translation:

- 1) While translating a text into the native language a student should preserve those stylistic features of the original that manifest the appurtenance of the source text to a certain functional style. It should be noted though that the text of translation must also correspond to the requirements of the given functional style in the native language. No doubt that one and the same functional style may have different features in the source language and in the native language of a student. Sometimes some stylistic transformations are necessary to make the target text meet the requirements of the genre and style in the target language.
- 2) It is necessary to bear in mind that there exists a problem of rendering a certain

stylistic device such as figures of speech and lexical units from one language into another. It is evident that not all of them have correspondences in other languages. And in case when there are some correspondences they may not be suitable for the given functional style or they may be found incoherent for the reader.

So in each particular case a translator is supposed to decide what means he should use to preserve the stylistic colouring of the text and at the same time make it coherent and comprehensible. Appurtenance of a text to a certain functional style is a factor of great importance in translation.

Questions for discussion:

1. Speak about the main aspects of translation.
2. What factors can make the target text incoherent for the reader?

Practical Section

Classification of functional styles

Practical assignment 1. Define the style of the passage and point out its forming features (audience the message is directed to, emotive words and state their functions, imagery, influence on the thoughts, feelings, emotions or behaviour of the audience).

1) Equal Rights For Women (extract)

Shirley Chisholm

**Address To The United States House Of Representatives, Washington, DC:
May 21, 1969**

Mr. Speaker, when a young woman graduates from college and starts looking for a job, she is likely to have a frustrating and even demeaning experience ahead of her. If she walks into an office for an interview, the first question she will be asked is, "Do you type?"

There is a calculated system of prejudice that lies unspoken behind that question. Why is it acceptable for women to be secretaries, librarians, and teachers, but totally unacceptable for them to be managers, administrators, doctors, lawyers, and Members of Congress.

The unspoken assumption is that women are different. They do not have executive ability orderly minds, stability, leadership skills, and they are too emotional.

It has been observed before, that society for a long time, discriminated against another minority, the blacks, on the same basis - that they were different and inferior. The happy little homemaker and the contented "old darkey" on the plantation were both produced by prejudice.

<http://www.famous-speeches-and-speech-topics.info/famous-speeches-by-women/shirley-chisholm-speech.htm>

2) Hello, Dolly!

On February 22, 1997 scientists at Roslin University in Edinburgh, Scotland announced that they had done cloning of a mammal from an adult cell. What does this mean? In general terms, the scientists took a mammary cell from a sheep and put it into an egg. They let this egg grow into an embryo, and then transplanted this fused embryo and put it in a recipient ewe, acting as a surrogate mother. This occurred late in January 1996. This was a crucial day for the cloning world. On July 5 at 4 p.m. Dolly was born in a shed down the road from the institute. The scientist given the credit is a 52-year-old embryologist Dr. Ian Wilmut.

Cloning is a very precise and complicated procedure. The actual process of cloning is very technical. Nevertheless, the general issue of all the modern debate is to judge whether cloning is ethical or not.

3) BBC NEWS

Israel to widen ground offensive

The Israeli cabinet has agreed to widen the country's offensive against Hezbollah in southern Lebanon.

The decision, made at a close-door session, received unanimous approval, a senior political source said.

In the latest fighting, Israeli war planes struck eastern Lebanon, Lebanese officials said.

Earlier Prime Minister Ehud Olmert ruled out an immediate truce, saying Israel would continue its offensive as long as its security was threatened.

Mr Olmert also reiterated calls for the release of the two Israeli soldiers seized by Hezbollah – whose capture in a cross-border raid sparked the conflict on 12 July.

Speaking in Tel Aviv he said the offensive would end “when the threat over our heads is removed (and) when our kidnapped soldiers return to their homes”.

Widening the ground offensive could take Israeli soldiers deeper into southern Lebanon, says the BBC’s Katya Adler in Jerusalem.

Israel has been attempting to establish what it calls a “security zone” there, to push Hezbollah back from the border.

Israeli radio also reported that the government was planning to call up thousands more reservists.

4) Jamie Donald, editor of live political programmes

Everyone at The Daily Politics is humming the old Searchers hit after hearing the “open mic” tape of George Bush and Tony Blair chatting informally at the G8 summit.

“Yeah, he is sweet” said Bush at one point. “He’s honey”, Blair replies.

We don’t know who they are talking about – is it President Assad of Syria – and we’ve had a big argument in the office over whether Blair says “he’s honey” or in fact he says “he’ had it”. Our reporter Giles Dilnot is convinced only the later interpretation makes sense of the whole exchange.

Is “Yo! Blair!” a friendly greeting from Bush to an equal, or patronizing and disrespectful? Our linguist – Dr. Colleen Cotter from the University of London and an American to boot – thought it was just what you’d expect of two old mates kicking back at a summit. Some of the British papers this morning are more skeptical.

And is “shit” a good way to sum up what’s happening in Lebanon? Bush uses it and our linguist thought it was exactly the kind of language you’d expect in private conversation between friends. Again the papers disagree, some believing it say more about the American president’s grasp of diplomacy than the Middle East.

Open mike cock-ups are legendary, and make fantastic talking points. Remember John Major calling half his cabinet “bastards” when he thought the tape wasn’t rolling – or Prince Charles thinking he was too far away for reporters to

hear him describing the BBC's royal correspondent Nicholas Witchell as an awful man.

5) Executive Moves & Office Relocation Service

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6) The door shut with a click. She was outside on the step, gazing at the winter afternoon. Outside rain was falling, there was a cold, bitter taste in the air, and the newly lighted lamps looked sad... And people hurried by, hidden under their hateful umbrellas. Rosemary pressed her muff against her breast. Of course, the car was there. She'd only to cross the pavement. But still she waited.

At that moment a young girl, thin, dark, shadowy appeared at Rosemary's elbow and a voice, like a sigh, breathed: "Madam, may I speak to you a moment?"

(from "A Cup of Tea" by K. Mansfield)

7) Render the given abstract in English paying attention to its stylistic peculiarities:

Що про нас дізнаються інопланетяни?

У 1977 році космічні зонди Вояджер-1 і Вояджер-2 вирушили досліджувати дальні планети Сонячної системи. Вони першими в історії людства покинули геліосферу і вийшли у міжзоряний простір. Науковці вирішили скористатися цим і розташували на борту зондів мідну платівку з інформацією про Землю про всяк випадок. Можливо, якісь позаземні цивілізації натраплять на ці космічні апарати й дізнаються про наше існування.

Золотий диск «Вояджера» містить 116 фотографій про Землю та людство. На них зображені краєвиди нашої планети, її материки, тварини й рослини, а також дані про людей, нашу діяльність, анатомічну будову й стиль

життя. Так частина фотографій зображує батька й доньку, групу дітей, танцівницю, альпініста, спринтерів, музикантів тощо. Одним словом, усе, що допоможе зрозуміти, що таке Земля і хто така людина.

Можливо, позаземні форми життя ніколи не помітять ці космічні зонди. Або, якщо і помітять, то, мабуть, не зможуть зрозуміти наше послання. Або ж навпаки, будучи розумнішими за нас, з легкістю зрозуміють, хто ми такі.

Геліосфера — зона у космічному просторі навколо Сонця, оточена міжзоряним простором, що перебуває під впливом сонячного вітру.

<https://kunsht.com.ua/video/stari-fotografi>

8) Find your own examples of the texts which illustrate the peculiarities of various functional styles.

Graphic and phonetic stylistic devices

Practical assignment 1. Analyze instrumentation means in the following passages:

1. JackandJillwentupthehill.
2. Mary had a little lamb.
3. Pick up a Penguin!
4. The rising world of waters dark and deep.
5. Sue whispered the secret to her friend.
6. By the end of the race he was gasping for breath.
7. The susurraton of her dress alerted us to her arrival.
8. The fair breeze blew, the white foam flew.
9. “Sh-sh”. “But I am whispering”. This continual shushing annoyed him.
10. The quick crackling of dry wood aflame cut through the night.
11. The trapped one knocked round the room. Bang – over went the table. Crash, tinkle – the supper dishes smashed. Bang, crash, tinkle – the dresser fell forward upon the hard white shale of crockery it shed in falling. (A. Carter, *Peter and the Wolf*)

- I'm not fooling about, I'm serious. Phoebe will be back any minute, and I don't want her to know. I want you to promise me...
 - I've got a few pounds in the Post Office. Not much, mind you, but I've got a few pounds. Nobody knows, so not to say a word, mind. (*G. Osborne*)
 - It it's money, mind –
 - Nothing of the kind we hardly know him.
 - Of course I will, but there's nothing –
 - Oh no, sir, not for an instant, sir.
 - Oh, he's a ... kind of acquaintance.
5. She waited for some time without hearing anything more: at last a rumbling of little cartwheels, and the sound of a good many voices all talking together: she made out the words: "Where's the other ladder? – Why, I hadn't to bring but one. Bill's got the other – Bill! Fetch it here, lad! – Here, put 'em up at this corner – No, tie 'em together first – they don't reach half high enough yet – Oh, they'll do well enough – Here, Bill! Catch hold of this rope – Will the roof bear? – Mind the loose slate – Oh, it's coming down! Heads below!" (a loud crash) – "now, who did that? – It was Bill, I fancy – Who's to go down the chimney? – Nay, *I shan't! You do it!* – *That I won't, then!* – Bill's got to go down – Here, Bill! The master says you've got to go down the chimney!" (*L. Carroll*)
- That's to say ... you understand... the dusk... the strain... waiting... I confess... I imagined... for a second. (*S. Becket*)
6. There was nothing so *very* remarkable in that; nor did Alice think it so *very* much out of the way to hear the Rabbit say to itself "Oh dear! Oh dear! I shall be too late!"; but, when the Rabbit actually *took a watch out of its waistcoat-pocket*, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it ... (*L. Carroll*)
- True ... we don't know him very well... but all the same...
 - Well, I tell you I've just –
 - Who is he?
 - You took me for him.

Stylistic lexicology

Practical assignment 1. State the function of super-neutral words in the following passages:

1. A young lady home back from school was explaining. "Take an egg", she said, "and make a perforation in the base and a corresponding one in the apex. Then apply the lips to the aperture, and by forcibly inhaling the breath the shell is entirely discharged of its contents". An old lady who was listening exclaimed: "It beats all how folks do things nowadays. When I was gal they made a hole in each end and sucked". (*Jespersen*)
2. Bessie answered not; but ere long, addressing me, she said: "You ought to be aware, miss, that you are under obligations to Mrs. Reed: she keeps you: if she were to turn you off you would have to go to the poorhouse". I had nothing to say to these words: they were not new to me: my very first recollections of existence included hints of the same kind. (*Ch. Bronte*)
3. Cloning is a method that involves the production of a group of identical cells or organisms that all derive from a single individual. Cloning is a very precise and complicated procedure. The actual process of cloning is very technical. It is not known when or how cloning humans really became a possibility, but it is known that there are two possible ways that we can clone humans. The first way involves splitting an embryo into several halves and creating many new individuals from that embryo. The second method of cloning a human involves taking cells from an already existing human being and cloning them, in turn creating other individuals that are identical to that particular person.
4. He kept looking at the fantastic green of the jungle and then at the orange-brown earth, febrile and pulsing as though the rain were cutting wounds into it. Ridges flinched before the power the power of it. The Lord giveth and He taketh away, Ridges thought solemnly (*Mailer*).
5. If manners maketh man, then manner and grooming maketh poodle (Steinbeck).
6. In Washington on November 6th George Bush made an excellent speech in which he said the Arabs were no less capable than other people of enjoying democracy and that helping them to do so should and would be part of American policy for decades to come. Following the excellent speech, events on the ground continued in their dismal pattern. Suicide bombers presumed to be from al-Qaeda struck in the heart of Riyadh, Saudi Arabia's capital. How worrying is this disconnection

between the lofty speechifying from Washington and what is actually happening in the Middle East? (from *The Economist*, November 15th 2003)

Practical assignment 2. State the function of sub-neutral words in the following passages:

1. “I think we’ve got a floater on our hands, Chief.” – “A floater? What in Christ’s name is a floater?” – It was a word Hendricks had picked up from his night reading. _ “A drowning”, he said embarrassed. (*Benchley*)
2. “I’m now getting very happy clappy about all this ... 'cos I’m so happy to be on the radio, and now ... well, this isn't really very appropriate for the BBC, is it?”
3. “Swell”, Brody said. “That’s just what I wanted to hear.” (*Benchley*)
4. “Television is dumbing down... Britain as a whole is dumbing down,' because of its fascination with trivia and reality TV and all sorts of undemanding watching”.
5. “We had a wicked time!”
6. “You think we’ll run into that shark?” – “Nope.” (*Benchley*)
7. Brenner had two more plays on Broadway in later years, both disastrous flops. One of the tem was produced by Craig. (*I. Shaw*)
8. I had a little operation on my dome and the doc left a couple of fox-holes in my skull to remember him by. (*I. Shaw*)
9. It’s just that the bastards in the front offices won’t hire me. (*I Shaw*)
10. She let the program drop to the floor. “Did you cast an eye on the stuff I sent over?” (*I. Shaw*)
11. You can tell by the way he’s taken all this shit that he’s a man. (*Baldwin*)
12. You right, old buddy. Let’s make it. (*Baldwin*)

Stylistic semasiology

Practical assignment 1. Point out metaphors and metonymy. Define their stylistic function:

1. How to earn daily bread by my pen was then the problem. 2. He bears no malice for you or your relatives. 3. The pen is mightier then the sword. 4. As things were he had to put his pride in his pocket – he couldn’t quarrel with his bread and butter. 5. Fortune gives her hand to a bold man. 6. We’re badly in need of new

blood. 7. Hungry bellies have no ears. 8. The captain was ashore, where he had been engaging some new hands to make up his full crew. 9. Father is a treasure, a brother is a comfort, but a friend is both. 10. The heart that once fully loves never forgets. 11. He was tolerably stricken in years by this time. 12. The company found their tongue at last. 13. Flesh and blood could not stand the strain. 14. An enemy's mouth seldom speaks well.

Practical assignment 2. Define what figures of quality are used in the given abstracts and comment on their stylistic function.

1. "Upon my word, Basil, I didn't know you were so vain; and I really can't see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Adonis, who looks as if he was made out of ivory and rose-leaves. Why, my dear Basil, he is a Narcissus, and you – well, of course you have an intellectual expression, and all that. But beauty, real beauty, ends where an intellectual expression begins. Intellect is in itself a mode of exaggeration, and destroys the harmony of any face. The moment one sits down to think, one becomes all nose, or all forehead, or something horrid. (*O. Wilde*)
2. Della's beautiful hair fell about her rippling and shining like a cascade of brown waters. (*O'Henry*)
3. Except for a lack of youth, the guests had no common theme, they seemed strangers among strangers; indeed, each face, on entering, had struggled to conceal dismay at seeing others there. (*T. Capote*)
4. He looked over his shoulder and saw, how, with distance, the mountain began to acquire a flat, two-dimensional look. It was already turning into a picture of itself, into the postcard hastily bought as a souvenir of childhood at a railway station or a border post, the newspaper cutting, the snapshot he would show in strange towns, strange cities where he would say, "That was where I spent my childhood. Imagine!" (*A. Carter*)
5. His visits were a continual nightmare to me, to my master also. His abode at the Heights was oppression past explaining. I felt that God had forsaken the stray sheep there to its own wicked wanderings, and an evil beast growled between it and the fold, waiting his time to spring and destroy. (*E. Bronte*)
6. It was very quiet. The woods were made for secrecy. They did not recognize her as the garden did. They did not care that for a whole year she could be at school, or

in London. The woods would not miss her: they had their own dark, passionate life. (*D. Du Maurier*)

7. The slumbering old house received her. It was like an old staid person who, surviving many trials, had learnt experience. (*D. Du Maurier*)

Practical assignment 3. Define the stylistic function of meiosis in the given abstracts and comment on their stylistic function.

1. "I don't think you've been too miserable, my dear."
2. I felt I wouldn't say "no" to a cup of tea.
3. Kirsten said not without dignity: "Too much talking is unwise."
4. Still two weeks of success is definitely not nothing and phone calls were coming in from agents for a week.
5. To be a good actress, she must always work for the truth in what she's playing," the man said in a voice not empty of self love.

Practical assignment 4. Compare hyperbole and understatement.

1. "It must have been that caviar," he was thinking. "That beastly caviar." He violently hated caviar. Every sturgeon in the Black Sea was his personal enemy. (*Huxley*)
2. Calpurnia was all angles and bones; her hand was as wide as a bed slat and twice as hard. (*Lee*)
3. Her eyes were open. "Don't move the tiniest part of an inch." (*Salinger*)
4. The little woman, for she was of pocket size, crossed her hands solemnly on her middle. (*Galsworthy*)
5. They were under a great shadowy train shed... with passenger cars all about and the train moving at a snail pace. (*Dreiser*)

Practical assignment 5. Point out 1) oxymoron; 2) antithesis:

1. A little body often harbours a great soul.
2. Sprinting towards the elevator he felt amazed at his own cowardly courage.
3. Little pigeons can carry great messages.
4. To know everything is to know nothing.
5. The play was awfully funny.
6. She pleased his eyes and plagued his heart.
7. The pleasures of the mighty are the tears of the poor.
8. A friend to all is a friend to none.
9. A joke never gains an enemy but often loses a friend.
10. The furthest way about is the nearest way home.
- 11.

False friends are worse than open enemies. 12. The garage was full of nothing. 13. He is so full of himself that he is quite empty. 14. There's a change coming, Erik. Any blind man can see that. 15. The fool does think he is wise but the wise man knows himself to be a fool. 16. Good words cost nothing and are worth much. 17. Better a lean peace than a fat victory. 18. Better a glorious death than a shameful life. 19. The newly planted trees wouldn't stand the gentle violence of the wind. 20. The speaking silence grew oppressive.

Practical assignment 6. Point out 1) irony; 2) zeugma; 3) pun.

1. For my own part, I swim like a stone. 2. Joe's been putting two and two together to make a million. 3. Bookcases covering one wall boasted half-shelf of literature. 4. "Lord Henry, I am not at all surprised that the world says you are extremely wicked." – "But what world says that?" asked Lord Henry, elevating his eyebrows. "It can be only the next world. This world and I are on excellent terms." 5. Last time it was a nice, simple, European-style war. 6. Your project is just fit for wastepaper basket. 7. He is really now a gentleman of the three outs: out of pocket, out of elbow, out of credit. 8. Yes, he is my blood cousin, seven times removed. 9. "Unmarried?" – "Twice". 10. The man who is always asking for a loan is always left alone. 11. Father to daughter's suitor: "My daughter says you have that certain something, but I wish you had something certain!" 12. (She, tearfully) – "You said if I'd marry you you'd be humbly grateful". – (He, sourly) – "Well, what of it?" – (She) – "You're not; you're grumbly hateful." 13. (an epitaph on Sir John Strange) Here lies an honest lawyer, and that is Strange. 14. She possessed two false teeth and a sympathetic heart.

Practical assignment 7. Define what figures of speech are used in the following extracts:

1. "Is it a shark?" said Brody. The possibility that he at last was going to confront the fish – the beast, the monster, the nightmare – made Brody's heart pound.
2. "My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I *am* Heathcliff! He is always, always in my mind." (*E. Bronte*)

3. Father Farrell is a nice enough man. His face is moist and white as an unbaked loaf, risen and unwrapped for the oven. His face has that unwrapped look, though his eyes are very dark and sincere. (*L. Brito*)
4. For that one instant there was no one else in the room, in the house, in the world, besides themselves.
5. He had tossed me that compliment like a flower, and I kept it for a long time, close to my heart. (*L. Brito*)
6. His face was red, the back of his neck overflowed his collar and there had recently been published a second edition of his chin.
7. It is safer to be married to the man you can be happy with than to the man you cannot be happy without.
8. Just as from the earth everything was pushing up, unfolding under the soft insistent fingers of an unseen hand, so were his heart and senses being pushed, unfolded. He got up and broke off a spray from a crab-apple tree. The buds were like Megan – shell-like, rose-pink, wild, and fresh; and so, too, the opening flowers, white, and wild, and touching. (*Galsworthy*)
9. She sang first of love in the heart of a boy and a girl. And on the topmost spray of the Rose-tree there blossomed a marvelous rose, petal following petal, as song followed song. Pale was it, at first, as the mist that hangs over the river – pale as the feet of the morning, and silver as the wings of the dawn. As the shadow of a rose in a mirror of silver, as the shadow of a rose in a water-pool, so was the rose that blossomed on the topmost spray of the Tree. (*O. Wilde*)
10. She was lapping up water so full of mauve light that it looked as if she were drinking up the dawn as fast as it appeared yet all the same the air grew pale while he was looking at her. (*A. Carter*)
11. So the Nightingale flew over to the Rose-tree that was growing beneath the Student's window. "Give me a red rose," she cried, "and I will sing you my sweetest song." But the Tree shook its head. "My roses are red," it answered, "as red as the feet of the dove, and redder than the great fans of coral that wave and wave in the ocean-cavern. But the winter has chilled my veins, and the frost has nipped my buds, and the storm has broken my branches, and I shall have no roses at all this year." (*O. Wilde*)
12. The wind shook some blossoms from the trees, and the heavy lilac-blooms, with their clustering stars, moved to and fro in the languid air. A grasshopper began to

chirrup by the wall, and like a blue thread a long thin dragon-fly floated past on its brown gauze wings. Lord Henry felt as if he could hear Basil Hallward's heart beating, and wondered what was coming. (*O. Wilde*)

13. We were all in all to one another, it was the morning of life, it was bliss, it was frenzy, it was everything else of that sort in the highest degree.
14. He would make some money and then he would come back and marry his dream from Blackwood.
15. A child had appeared among the palms, about a hundred yards along the beach. He was a boy of perhaps six years, sturdy and fair, his clothes torn, his face covered with a sticky mess of fruit. His trousers had been lowered for an obvious purpose and had only been pulled back half-way.

Practical assignment 8. Analyze the following abstracts paying special attention to the functions performed by figures of speech:

“I pity any woman who falls in love with him. Oh la, la.”

“I very nearly fell in love with him myself once. You might as well fall in love with a reflection in the water or a ray of sunshine or a cloud in the sky. I had a narrow escape. Even now when I think of it I tremble at the danger I ran.” (*W.S. Maugham*)

“Perhaps he's got a girl waiting for him,” I replied mockingly. ...

“Why did he want to go so quickly?” said Suzanne, with vexation.

“Why do you say that?”

1. “You can't imagine what a thrill it is to read the *Odyssey* in the original. It makes you feel as if you had only to get on tiptoe and stretch out your hands to touch the stars.” He got up from his chair, as though impelled by an excitement that seized him, and walked up and down the small room. “I've been reading Spinoza the last month or two. I don't suppose I understand very much of it yet, but it fills me with exultation. It's like landing from your plane on a great plateau in the mountains. Solitude, and an air so pure that it goes to your head like wine and you feel like a million dollars. ... I couldn't go back now. I'm on the threshold. I see vast lands of the spirit stretching before me, beckoning, and I'm eager to travel them.” (*W. S. Maugham*)
2. And suddenly he sat up. Surely there was something familiar about this view, this bit of common, that ribbon of road, the old wall behind him. ... And a sudden ache

beset his heart; he has stumbled on just one of those past moments in his life, whose beauty and rapture he had failed to arrest, whose wings had fluttered away into the unknown; he had stumbled on a buried memory, a wild sweet time, swiftly choked and ended. And, turning on his face, he rested his chin on his hands, and stared at the short grass where the little blue milkwort was growing... (*J. Galsworthy*)

3. But no fish at all was in it, nor any monster or thing of horror, but only a little Mermaid lying fast asleep. Her hair was as a wet fleece of gold, and each separate hair was as a thread of fine gold in a cup of glass. Her body was as white ivory, and her tail was of silver and pearl. Silver and pearl was her tail, and the green weeds of the sea coiled round it; and like sea-shells were her ears, and her lips were like sea-coral. The cold waves dashed over her cold breasts, and the salt glistened upon her eyelids. (*O. Wilde*)
4. He paid and with a wave of the hand left us. I laughed. He had a way that always amused me of being with you one moment and without explanation gone the next. It was so abrupt; it was almost as if he had faded into the air.
5. I got Miss Catherine and myself to Thrushcross Grange; and, to my agreeable disappointment, she behaved infinitely better than I dared to expect. She seemed almost over-fond of Mr. Linton; and even to his sister she showed plenty of affection. They were both very attentive to her comfort, certainly. It was not the thorn bending to the honeysuckles, but the honeysuckles embracing the thorn. ... I observed that Mr. Edgar had a deep-rooted fear of ruffling her humour. He many a time spoke sternly to me about my pertness; and averred that the stab of a knife could not inflict a worse pang than he suffered at seeing his lady vexed. Not to grieve a kind master, I learned to be less touchy; and, for the space of half a year, the gunpowder lay as harmless as sand, because no fire came near to explode it. Catherine had seasons of gloom and silence now and then: they were respected with sympathizing silence by her husband, who ascribed them to an alteration in her constitution, produced by her perilous illness ... The return of sunshine was welcomed by answering sunshine from him. I believe I may assert that they were really in possession of deep and growing happiness. (*E. Bronte*)
6. I was not alone. The room was the same, unchanged in any way since I came into it; I could see along the floor, in the brilliant moonlight, my own footsteps marked where I had disturbed the long accumulation of dust. In the moonlight opposite me

were three young women, ladies by their dress and manner. ... They came close to me and looked at me for some time and then whispered together. Two were dark, and had high aquiline noses, like the Count's, and great dark, piercing eyes, that seemed to be almost red when contrasted with the pale yellow moon. The other was fair ... with great, wavy masses of golden hair and eyes like pale sapphires. ... All three had brilliant white teeth that shone like pearls against the ruby of their voluptuous lips. ... They whispered together, and then they all three laughed – such a silvery, musical laugh, but as hard as though the sound never could have come through the softness of human lips. It was like the intolerable, tingling sweetness of water-glasses when played on by a cunning hand. (*B. Stoker*)

Stylistic syntax

Practical assignment 1. Point out the cases of syntactical redundancy and dwell upon their stylistic function.

1. "I just work here," he said. "If I didn't –" he let the rest hang in the air, and kept on smiling.
2. "Very windy, isn't it? Said Strachan, when the silence had lashed some time. – "Very", said Wimsey. – "But it's not raining", pursued Strachan. – "Not yet", said Wimsey. – "Better than yesterday", said Strachan. – "Tons better."
3. "What part of the East was you from, anyway?" – "New York State", said Shark Dodson.
4. "What! What!" he cried. "Did she say that to me? Did you hear her, Eliza and Georgiana? Won't I tell mamma? But first ...
5. And it was unlikely that anyone would trouble to look there – until – until – well.
6. He, and the falling light and dying fire, the time-worn room, the solitude, the wasted life, and gloom, were all in fellowship. Ashes, and dust, and ruin!
7. His forehead was narrow, his face wide, his head large, and his nose all on one side.
8. I love Nevada. Why, they don't even have mealtimes here. I never met so many people didn't own a watch.
9. I told her, "You've always acted the free woman, you've never let any thing stop you from –" (He checks himself, goes on hurriedly). "That made her sore."
10. She was crazy about you. In the beginning.

11. Then somebody I couldn't see yelled out, so hoarse he couldn't hardly speak, "Where'd he go?" "Past the house and out back!" says I, and started to run.
12. There was a whisper in my family that it was love drove him out, and not the love of the wife he married.
13. There was no breeze came through the door.
14. This is a story how a Baggins had an adventure. He may have lost the neighbours' respect, but he gained – well, you will see whether he gained anything in the end.
15. What I had seen of Patti didn't really contradict Kitty's view of her: a girl, who means well, but.

Practical assignment 2. Define the cases of the extension of the sentence model and analyze their stylistic function.

1. And a great desire for peace, peace of no matter what kind, swept through her.
2. And everywhere were people. People going into gates and coming out of gates. People staggering and falling. People fighting and cursing.
3. Babbitt was virtuous. He advocated, though he didn't practice, the prohibition of alcohol; he praised, though he did not obey, the laws against motor-speeding.
4. He ran away from the battle. He was an ordinary human being that didn't want to kill or be killed. So he ran away from the battle.
5. He sat, still and silent, until his future landlord accepted his proposals and brought writing materials to complete the business. He sat, still and silent, while the landlord wrote.
6. He was a tall, stout, dark man with a bald head and a big hooked nose, a man of fifty, but of a powerful appearance, sensual, determined, and jovial. He made no secret of his admiration for Rosie. He was rich apparently, for he sent her roses every day; she chid him for his extravagance, but was flattered. I could not bear him. He was blatant and loud. I hated his fluent conversation in perfect but foreign English; I hated the extravagant compliments he paid Rosie; I hated the heartiness with which he treated her friends.
7. I might as well face facts: good-bye, Susan, good-bye a big car, good-bye a big house, good-bye power, good-bye the silly handsome dreams.
8. I notice that father's is a large hand, but never a heavy one when it touches me, and that father's is a rough voice but an angry one when it speaks to me.

9. I wake up and I'm alone, and I walk round Warley and I'm alone, and I talk with people and I'm alone and I look at his face when I'm home and it's dead.
10. The photograph of Lotta Lindbeck he tore into small bits across and across and across.
11. You know – how brilliant he is, what he should be doing. And it hurts me. It hurts me every day of my life.

Practical assignment 3. State the functions performed by syntactical expressive means in the following examples:

1. “But you can’t. After all, what about. Well, what about. Well, you can’t *really* run off and leave everybody.” – “I don’t think anyone will miss me. I have no friends.” – “I will. Miss you. So will Joe Bell. And oh – millions. Like Sally. Poor Mr. Tomato.”
2. “Do you really think that, sir?” – “What else can one think? Who can have any reasonable doubt now that with the aid of mechanics the headstrong part of man must do him? It’s unavoidable conclusion from all recent facts. ‘Per ardua ad astra’, “Through hard knocks we shall see stars.”
3. “Hey,” Stradlater said. “Wanna do me a big favor?”
“I got about a hundred pages to read for history for Monday,” he said. “How ‘bout writing a composition for me, for English? I’ll be the creek if I don’t get the goddam thing in by Monday, the reason I ask. How ‘bout it?” I didn’t answer him right away. Suspense is good for some bastards like Stradlater.
4. “Isn’t it a grand country? I love the way it feels under my shoes.”
5. “Never in my life have faced a sadder duty. It will always be with me”.
“What on?” I said.
“What?” I said. Not too enthusiastic. He was always asking you to do him a big favor. ...
6. And dreary, and chill, and dismal, that morrow did creep over! My master kept his room; I took possession of the lonely parlour, converting it into a nursery: and there I was, sitting with the moaning doll of a child laid on my knee...
7. Gentleness in passion! What could have been more seductive to the scared, starved heart of that girl?
8. How many pictures of new journeys over pleasant country, of resting places under the free broad sky, of rambles in the fields and woods, and paths not often trodden – how many tones of that one well-remembered voice, how many glimpses of the

form, the fluttering dress, the hair that waved so gaily in the wind – how many visions of what had been and what he hoped was yet to be – rose up before him in the old, dull, silent church!

9. I have been accused of bad taste. This has disturbed me not so much for my own sake (since I am used to the slights and arrows of outrageous fortune) as for the criticism in general.
10. It was not the monotonous days unchecked by variety and uncheered by pleasant companionship, it was not the dark dreary evenings or long solitary nights, it was not the absence of every slight and easy pleasure for which young hearts beat high or the knowing nothing of childhood but its weakness and its easily wounded spirit, that had wrung such tears from Nell.
11. Of all my old association, of all my old pursuits and hopes, of all the living and the dead world, this one poor soul alone comes natural to me.
12. On, on he wandered, night and day, beneath the blazing sun, and the cold pale moon; through the dry heat of noon, and the damp cold of night; in the grey light of morn, and the red glare of eve.
13. Out came the chase – in went the horses – on sprang the boys – in got the travellers.
14. Women are not made for attack. Wait they must.

Stylistics and translation

Practical assignment 1. Give your version of translation of the following passages, preserving their stylistic colouring. Pay attention to the italicized words and expressions.

1. Then she gave one last burst of music. *The white Moon heard it, and she forgot the dawn, and lingered on in the sky.* The red rose heard it, and trembled all over with ecstasy, and opened its petals to the cold morning air. *Echo bore it to her purple cavern in the hills,* and woke the sleeping shepherds from their dreams. It floated through reeds of the river, and *they carried its message to the sea.* (O. Wilde. From “The Nightingale and the Rose”)
2. The Snow covered up the grass *with her great white cloak,* and the Frost *Painted all the trees silver.* Then they invited the North Wind to stay with them, and he came. *He was wrapped in furs, and he roared all day about the garden,* and blew the chimney-pots down. “This is a delightful spot,” he said, we must ask the Hail

on a visit.” So the Hail came. Every day for three hours he rattled on the roof of the castle till he broke most of the slates, and then *he ran round and round the garden as fast as he could go. He was dressed in grey, and his breath was like ice.* (O. Wilde. From “The Selfish Giant)

Practical assignment 2. Translate the given passages into English. Try to preserve the stylistic colouring of the abstracts.

1. Найновіші досягнення штучного інтелекту можуть навести на думку, що ми нарешті зуміли скопіювати, а то й перевершити людські навчальні й інтелектуальні здібності. Деякі самопроголошені пророки ремствують, що от-от почнеться повстання машин. Але вони дуже далекі від істини. Більшість учених-когнітивістів захоплюються здобутками штучних нейронних мереж, але прекрасно розуміють, що машини досі вкрай обмежені.
2. В античності планети вважали мандрівними зірками. Вони не займали свого чіткого місця на небосхилі, як зорі поясу Оріона чи ковша Великої Ведмедиці, які ніколи не рухаються одна відносно одної, планети ніби постійно носило по небу. Вони рухалися від одного сузір'я до іншого. Більшість з них переміщалися на схід від зірок, але інколи вони ніби сповільнювалися, зупинялися, починали рухатися назад, на захід — те, що астрономи називають ретроградним рухом.
3. Майже плачучи, він відчув, як до нього хтось підійшов. Це був милий старий чоловік. Хлопець чітко пам'ятав, що той був у синій фланелевій сорочці. Чоловік допоміг йому знайти батьків. Ця історія була повна емоцій та деталей. Здавалось, що хлопець чітко запам'ятав ті події. Проте цього ніколи не було. Історію вигадав його старший брат Джим на завдання з когнітивної психології, яку читала Лофтус у Вашингтонському університеті.

<https://kunsht.com.ua/texty/>

Practical assignment 4. Read the following text.

The Reading Public

S. Leacock

"Wish to look about the store? Oh, oh, by all means, sir," he said. Then as he rubbed his hands together in an urbane fashion he directed a piercing glance at me through his spectacles.

"You'll find some things that might interest you," he said, "in the back of the store on the left. We have there a series of reprints--Universal Knowledge from Aristotle to Arthur Balfour--at seventeen cents. Or perhaps you might like to look over the Pantheon of Dead Authors at ten cents. Mr. Sparrow," he called, "just show this gentleman our classical reprints--the ten-cent series."

With that he waved his hand to an assistant and dismissed me from his thought.

In other words, he had divined me in a moment. There was no use in my having bought a sage-green fedora in Broadway, and a sporting tie done up crosswise with spots as big as nickels. These little adornments can never hide the soul within. I was a professor, and he knew it, or at least, as part of his business, he could divine it on the instant.

The manager of the biggest book store cannot be deceived in a customer. He knew I would hang around for two hours, get in everybody's way, and finally buy the Dialogues of Plato for ten cents.

He despised me, but a professor standing in a corner buried in a book looks well in a store. It is a sort of advertisement.

So it was that standing in a far corner I had an opportunity of noticing something of this up-to-date manager's methods with his real customers.

«You are quite sure it's his latest?» a fashionably dressed woman was saying to the manager.

«Oh, yes, madam, this is Mr. Slush's very latest book, I assure you. It's having a wonderful sale.» As he spoke he pointed to a huge pile of books on the counter with the title in big letters – Golden Dreams.

«This book,» said the lady idly turning over the pages, «is it good?»

«It's an extremely powerful thing,» said the manager, «in fact it's a masterpiece. The critics are saying that without exaggeration it is the most powerful book of the season. It is bound to make a sensation.»

«Oh, really!» said the lady. «Well, I think I'll take it then.»

Suddenly she remembered something. «Oh, and will you give me something for my husband? He's going down south. You know the kind of thing one reads on vacation?»

«Oh, perfectly, madam. I think we have just what your husband wants. Seven Weeks in the Sahara, dollars; Six Months in a Waggon, 6 dollars; Afternoons in an Oxcart, two volumes, 4 dollars 30 cents. Or here, now, Among the Cannibals of Corfu, or Among the Monkeys of New Guinea, 10 dollars.» And with this the manager laid his hand on another pile as numerous as the pile of Golden Dreams.

‘It seems rather expensive,» remarked the lady.

«Oh, a most expensive book,» repeated the manager in a tone of enthusiasm. «You see, it's the illustrations, actual photographs of actual monkeys; and the paper.»

The lady bought Among the Monkeys.

Another lady entered. A widow, judging by her black dress.

«Something new in fiction,» repeated the manager, «yes, madam, here's a charming thing, Golden Dreams,— a very sweet story. In fact, the critics are saying it's the sweetest thing Mr. Slush has done.»

«Is it good?» said the lady.

«It's a very charming love story. My wife was reading it aloud only last night. She could hardly read for tears.»

«I suppose it's quite a safe book?» asked the widow anxiously. «I want it for my little daughter.»

«Assure you it's perfectly safe. In fact, it is written quite in the old style, like the dear old books of the past; quite like —» here the manager paused with a slight doubt — «Dickens and Fielding and — er — so on.»

The widow bought the Golden Dreams, received it wrapped up, and passed out.

«Have you any good light reading?» called out the next customer in a loud cheerful voice — he had the air of a man starting on a holiday.

«Yes,» said the manager, and his face almost broke into a laugh.

«Here's an excellent thing, Golden Dreams; quite the most humorous book of the season. My wife was reading it last night. She could hardly read for laughing.»

After that the customers came and went in a string. To one lady Golden Dreams was sold as exactly the reading for a holiday, to another as the very book to read after a holiday; another bought it as a book for a rainy day, and a fourth as the right sort of reading for a fine day.

Among the Monkeys was sold as a sea story, a land story, a story of the jungle, a story of the mountains; each time at a different price.

After a busy two hours I drew near and from a curiosity that I couldn't resist said, «That book, Golden Dreams, you seem to think it's a very wonderful book?»

The manager knew that I had no intention of buying the book, so he shook his head. «Frankly speaking, I imagine it's perfectly rotten.»

«Haven't you read it?» I asked in amazement.

«Dear me, no!» said the manager. His air was that of a milkman who is offered a glass of his own milk. «A pretty time I'd have if I tried to read all the new books. It's quite enough to keep track of them without that.»

«But those people,» I went on, deeply puzzled, «won't they be disappointed?»

«By no means!» he said. «They won't read it. They never do.»

«But at any rate your wife thought it a fine story,» I insisted.

The manager smiled widely. «I am not married, sir.»

1. Characterise the author of the story.
2. Choose the most suitable variant given below and complete the translation of the text:

а) - Чи бажаєте подивитися книги? Будь ласка, сер! - сказав він. Потираючи руки, з самим чемним видом він направив на мене крізь окуляри гострий погляд.

- Он там, в кутку ліворуч, ви можете відшукати щось цікаве, - продовжував він. - У нас є ціла серія «Бібліотеки універсальних знань від Аристотеля до Артура Бальфура» - сімнадцять центів за штуку. Або, може бути, ви бажаєте подивитися «Пантеон покійних

письменників» - по десять центів? Містер Сперроу! - крикнув він. - Покажіть джентльменові наші нові видання класиків - десятицентову серію.

Він підкликав продавця і забув про мене.

Інакше кажучи, він зрозумів, хто я. Зовсім не було потреби мені купувати собі на Бродвеї зелений фетровий капелюх і спортивний краватку в горошок, кожна горошина завбільшки з п'ятицентову монетку. Ці скромні прикраси не могли приховати душі, що таїться за ними. Я був професором, і він це знав, чи, ймовірно, в силу професійної звички, зумів визначити це в одну мить.

б) - Чи бажаєте подивитися книги? Будь ласка, пане! - сказав він. Потираючи руки, із найчемнішим виглядом він подивився на мене крізь окуляри гострим поглядом.

- Он там, в кутку ліворуч, Ви можете відшукати щось цікаве, - продовжував він. - У нас є ціла серія «Бібліотеки універсальних знань від Аристотеля до Артура Бальфура» - сімнадцять центів за примірник. Або, може бути, ви бажаєте подивитися «Пантеон покійних письменників» - по десять центів? Містер Сперроу! - крикнув він. - Покажіть джентльменові наші нові видання класиків - десятицентову серію.

Він підкликав продавця і забув про мене.

Інакше кажучи, він зрозумів, хто я. У мене зовсім не було потреби купувати на Бродвеї зелений фетровий капелюх і спортивний краватку в горошок, кожна горошина завбільшки з п'ятицентову монетку. Ці скромні прикраси не могли приховати душі, що таїться за ними. Я був професором, і він це знав, чи, ймовірно, в силу професійної звички, зміг визначити це миттєво.

Samples for overall stylistic analysis

The complex stylistic analysis of a fiction text should cover the following issues:

1. Information about the author of the text, about the factors in his life that influenced his career, his outlook, his style.
2. The content of the text.
3. The main idea of the text.

4. Stylistic devices which help to express the central idea of the text: to depict the main characters, to render the attitude of the author to the main heroes, to depict the events of the story, the setting, etc.

5. Other stylistic devices which help to build up the style of the text, to render the tone of the abstract.

While fulfilling the stylistic analysis of a literary text you may find the following phrases useful:

- The text (extract, episode, passage, piece) under analysis comes from
- The author is famous for (known as)
- The extract concerns (is devoted to, deals with)
- The basic theme is
- The central idea finds is disclosed through the following collision (internal/external conflict)
- The plot is simple / complex / intricate. It centers around ...
- The setting of the events is realistic / historical / fantastic / exotic...
- The climax of the plot development is presented in ...
- The unknotting is shown in ...
- The sentence structure is a) simple; b) composite; c) complicated by the following predicative complexes... It is aimed at exciting a feeling / an emotion / a state of mind /
- The text segmentation is realized by the following graphic means: ...
- The tone of the piece of literature is formal / informal/ conversational / casual / sympathetic / cheerful / serious / humorous / lyrical / dramatic / excited / agitated / passionate / detached / matter-of-fact / dry / moralizing / unemotional / sarcastic / ironical / bitter / reproachful / etc. It becomes evident owing to ...
- The direct / indirect characterization of the person-image / landscape-image / animal-image / object-image is achieved with a number of stylistic devices. Thus, thanks to the
 - associated (unassociated) epithets ...
 - original metaphor ... , etc. we may perceive the optimistic / critical / ironical / cynical, etc. attitude of the author (narrator, interlocutor)
- A deliberate exaggeration / an unexpected simile / a metonymic (metaphoric) way of portraying the positive (negative, contradictory, complex, etc.) character of ... produces the effect of ...

- To stimulate / stir imagination (to arouse warmth / affection / compassion / delight / admiration / dislike / disgust / antipathy, etc.; to increase the credibility of the plot; to stimulate the reader make his own judgment; to increase the freshness of the impression the author makes use of ...

The Moon and Sixpence

(extract)

W.S. Maugham

Strickland made no particular impression on the people who came in contact with in Tahiti. To them he was no more than a beach-comber in constant need of money, remarkable only for the peculiarity that he painted pictures which seemed to them absurd; and it was not till he had been dead for some years and agents came from the dealers in Paris and Berlin to look for any pictures which might still remain on the island, that they had any idea that among them dwelt a man of consequence. They remembered then that they could have bought for a song canvases which now were worth large sums, and they could not forgive themselves for the opportunity which had escaped them.

There was a Jewish trader called Cohen, who had come by one of Strickland's pictures in a singular way. He was a little old Frenchman, with soft kind eyes and a pleasant smile, half trader and half seaman. I went to see him because I was told he had a large black pearl which he was willing to sell cheaply, and when I discovered that it was beyond my means I began to talk to him about Strickland. He had known him well.

"You see, I was interested in him because he was a painter," he told me. We don't get many painters in the islands, and I was sorry for him because he was such a bad one. I gave him his first job. I had a plantation on the peninsula, and I wanted a white overseer. I said to him: "You'll have plenty of time for painting and you can earn a bit of money." I knew he was starving, but I offered him good wages."

"I can't imagine that he was a very satisfactory overseer," I said, smiling.

"I have always had sympathy for artists. It is in our blood, you know. But he only remained a few months. When he had enough money to buy paints and canvases he left me. But I continued to see him now and then. He would turn up every few months and stay a little while; he'd get money out of someone or other and then disappear again. It was on one of these visits that he came to me and

asked for the loan of two hundred francs. He looked as if he hadn't had a meal for a week, and I hadn't the heart to refuse him. Of course, I never expected to see my money again. Well, a year later he came to see me once more, and he brought a picture with him. He did not mention the money he owed me, but he said: "Here is a picture of your plantation that I've painted for you." I looked at it. I did not know what to say, but of course I thanked him, and when he had gone away I showed it to my wife."

"What was it like?" I asked.

"Do ask me. I could not make head or tail of it. I never saw such a thing in my life. "What shall we do with it?" I said to my wife. "We can never hang it up," she said. "People would laugh at us." So she put it into the attic and put it away. Then, imagine to yourself, just before the war my brother wrote to me from Paris and said: "Do you know anything about an English painter who lived in Tahiti? It appears that he was a genius, and his pictures fetch large prices. See if you can lay your hands on anything and send it to me. There's money to be made." So I said to my wife: "What about the picture that Strickland gave me? Is it possible that it is still in the attic?" – "Without doubt," she answered, "you know that I never throw anything away." We went to the attic, and there was the picture. I looked at it again, and said: "Who would have thought that the overseer of my plantation to whom I lent two hundred francs, had genius? Do you see anything in the picture? – "No," she said, "it does not resemble the plantation and I have never seen coconuts with blue leaves; but they are mad in Paris, and it may be that your brother will be able to sell it for the two hundred francs you lent Strickland." Well we packed it up and sent it to my brother. And at last I received a letter from him. What do you think he said? "I received a picture," he said, "and I confess I thought it was a joke that you had played on me. I would not have given the cost of postage for the picture. I was half afraid to show it to the gentleman who had spoken to me about it. Imagine my surprise when he said it was a masterpiece, and offered me thirty thousand francs. I dare say he would have paid more, but frankly speaking I was so taken aback that I lost my head; I accepted the offer before I was able to collect myself."

Then Cohen said an admirable thing.

"I wish that poor Strickland had been still alive. I wonder what he would have said when I gave him twenty-nine thousand eight hundred francs for his picture."

The Root of All Evil

(extract)

Graham Greene

This story was told me by my father who heard it directly from his father, the brother of one of the participants otherwise I doubt whether I would have credited it. The events happened in 189-, as they say in old Ukrainian novels in the small market town of B-. My father was German. He was a Protestant who believed in his faith, and no one has a greater ability to believe, without doubt or scruple, than a Protestant of that type. 'Original sin gave man a tilt towards secrecy,' he would say. 'An open sin is only half a sin, and a secret innocence is only half innocent. When you have secrets, there, sooner or later, you'll have sin.'

It appears that among the old people of the town where my father lived were a couple whom I shall continue to call Schmidt. Herr Schmidt was a big man and a heavy drinker. Many a time Frau Schmidt in her gentle way had tried to persuade him to go out of an evening to the inn. 'What and pay more for every glass?' he would say. Then she tried to persuade him that he had need of men's company and men's conversation. 'Not when I'm tasting a good wine,' he said.

So last of all she took her trouble to Frau Muller who suffered in just the same manner as herself. Frau Muller was a stronger type of woman and she set out to build an organization. She found four other women starved of female company and female interests, and they arranged to forgather once a week with their sewing and take their evening coffee together. But what was happening all this time to the husbands? You might think they would be content to go on drinking alone, but not a bit of it. Drinking's like reading a 'romance': you don't need talk, but you need company, otherwise it begins to feel like work. Frau Muller had thought of that and she suggested to her husband that he should ask the other husbands in with their own drinks and they could sit as silent as they wished with their glasses till bedtime.

But there was one snag in this arrangement and it was the one which caused the disaster. Frau Muller roped in a seventh woman, who had been widowed by something other than drink, by her husband's curiosity. Frau Puckler had a husband whom none of them could abide. He was a little vinegary man with a squint and a completely bald head who would empty any bar when he came into it.

Unfortunately Frau Puckler was highly respected. It was essential to keep from her any idea that her husband was unwelcome, so for some weeks they had to reject Frau Muller's proposal.

It was then Herr Schmidt broke his customary silence. He called round at Herr Muller's door, one evening when the wives were away. This lonely drinking, he said, must come to an end. 'The grave yawns for us,' he said, yawning himself from habit. 'But Puckler?' Herr Muller objected. 'He's worse than the grave.' 'We shall have to meet in secret, and that was how the secret began; and from secrecy, my father would moralize, you can grow every sin in the calendar.

It appears that for a time all went well. The men were happy drinking together - in absence, of course, of Herr Puckler, and so were the women, even Frau Puckler, for she always found her husband in bed at night ready for domesticities. He was far too proud to tell her of his ramblings in search of company. Every night he would try a different house and every night he found only the closed door and the darkened window. Once in Herr Braun's cellar the husbands heard the knocker hammering overhead. He sought them here, he sought them there. If Herr Schmidt and Herr Muller were not at home, where were they? Inevitably after a certain time Herr Puckler went to the police. He refused to speak to anyone lower than the Superintendent. There had been an anarchist outrage at Schloss - I can't remember the name; there were rumours of an attempt on a Grand Duke. The Superintendent shifted a little this way and a little that way on his seat, for these were big affairs which did not concern him. 'You know the law about secret societies,' Herr Puckler said. - 'Naturally.' - 'And yet here, under the nose of the police there exists just such a society.' So Herr Puckler gave him the whole row of names, beginning with Herr Schmidt. 'They meet in secret,' he said. 'None of them stays at home.' - 'Perhaps they are just friends.' - 'Then why don't they meet in public?' 'I'll put a policeman on the case,' the Superintendent said half-heartedly, so now at night there were two men looking around to find where the six had their meeting-place.

One night too, Herr Schmidt, seeing an open door and a light burning in the window with a comforting red glow, he mistook the house in his distress for a quiet inn and walked inside. He was warmly welcomed by a stout lady and shown into a parlour, where he expected to be served with wine. Three young ladies sat on a sofa in various stages of undress and greeted Herr Schmidt with giggles and warm words. Herr Schmidt was afraid to leave the house at once, in case Puckler

was lurking outside, and while he hesitated the stout lady entered with a bottle of champagne on ice and a number of glasses. So for the sake of the drink he stayed, and thus out of secrecy, my father said, came the second sin.

When the time came to go Herr Schmidt took a look out of the window, and there, in place of Puckler, was the policeman walking up and down the pavement. Herr Schmidt appealed to the kind stout lady. She was a woman of great resource, and in no time she had decked Herr Schmidt out in a great cartwheel of a skirt, like peasant-women in those days wore at market, a pair of white stockings, a blouse ample enough and a floppy hat. When he came out of the door, the policeman was so astonished by the sight that he stood rooted to the spot long enough for Herr Schmidt to billow round the corner and arrive safely home before his wife came in. The policeman reported to the Superintendent that members of the secret society dressed themselves as women and in that guise frequented the gay houses of the town

The men had been meeting happily enough now for two weeks in Herr Brown's cellar when a disastrous decision was taken. Frau Schmidt and Frau Muller in the old days had the habit of cooking pasties for their husbands to go with the wine, and the two men began to miss this treat. Herr Braun suggested that they should bring in a woman to cook for them. He advertised the position openly enough in the local paper, and Puckler, applied, dressed up in his wife's best Sunday blacks. Puckler had written down the dialogue as he had heard it, leaving out only the long pauses, the gurgle of the wine-jugs. So it went on for twelve pages. 'What's it all about? The Superintendent asked. 'It sounds harmless.' - 'Then why do they meet in secret?' 'My feeling is,' Puckler said, 'a pattern will emerge. A code. To break a code we have need of more material.' The Superintendent agreed with some reluctance that the report should continue. So it was decided, though the policeman was not at all happy about the affair.

That night Puckler and the policeman turned up at Herr Braun's door, but little did they know that the story of Puckler had already reached the ears of the drinkers. You can imagine the babble of voices that broke out from these silent men when Herr Muller told his story. What was Puckler's motive? It was a bad one or it would not have been Puckler. One theory was that he was planning with the help of the assistant to poison them with the pasties in revenge for being excluded. Puckler knocked on the door and the policeman stood just behind him, enormous

in his great black skirt. After the second knock the bombardment began from the upper windows. The policeman was the first to take to his heels, and it was a strange sight to see so huge a woman go beating down the street. Puckler did not at first run away. He had his moment of courage or bewilderment. But when the frying-pan struck him, he turned too late to follow the policeman. It was then that he was struck on the head with a chamber-pot and lay in the street with the pot fitting over his head. They had to break it with a hammer to get it off, and by that time he was dead. Of course there was an inquiry which went on for many months into the existence of an anarchist plot, and before the end of it the Superintendent had become secretly affianced to Frau Puckler, for which nobody blamed her, for she was a popular woman.

Technically, of course, it was murder - death arising from an illegal assault - but the courts after about six months absolved the six men. 'But there's a greater court,' my father would always end his story, 'and in that court the sin of murder never goes unrequited. You begin with a secret,' and he would look at me as though he knew my pockets were stuffed with them, as indeed they were, including the note I intended to pass the next day at school to the yellow-haired girl in the second row, 'and you end with every sin in the calendar.' He began to recount them over again for my benefit. 'Lies, drunkenness, fornication, scandal-bearing, murder, the subornation of authority.'

'Subornation of authority?'

'Yes,' he said and fixed me with his glittering eye. I think he had Frau Puckler and the Superintendent in mind. He rose towards his climax. 'Men in women's clothes - the terrible sin of Sodom.'

'And what's that?' I asked with excited expectation.

'At your age,' my father said, 'some things must remain secret.'

Daughter **Erskine Caldwell**

At sunrise a Negro on his way to the big house to feed the mules had taken the word to Colonel Henry Maxwell, and Colonel Henry phoned the sheriff. The sheriff had hustled Jim into town and locked him up in the jail, and then he went home and ate breakfast.

Jim walked around the empty cell room while he was buttoning his shirt. Everything that morning had taken place so quickly that he had not even had time to get a drink of water. He got up and went to the water bucket near the door, but the sheriff had forgotten to put water into it.

By that time there were several men standing in the jail yard. Jim went to the window and looked out when he heard them talking. Other men were coming towards the jail from both directions of the street.

"What was the trouble out at your place this morning, Jim?" somebody said. Jim stuck his chin between the bars and looked at the faces in the crowd. While he was trying to figure out how everybody in town had heard about his being there, somebody else spoke to him.

"It must have been an accident, wasn't it, Jim?"

The sheriff came down the street swinging a tin dinner-pail in his hand. He pushed through the crowd, unlocked the door, and set the pail inside.

"Here's your breakfast my wife fixed up for you, Jim. You'd better eat a little, Jim boy."

Jim looked at the pail, at the sheriff, at the open jail door, and he shook his head.

"I don't feel hungry," he said. "Daughter's been hungry, though – awful hungry."

The sheriff backed out the door, his hand going to the handle of his pistol. "Now, don't you get careless, Jim boy," he said. "Just sit and calm yourself." He shut the door and locked it. The crowd outside the window pressed in closer. Some of the men rapped on the bars until Jim came and looked out.

"How come it to happen, Jim?" somebody asked. "It must have been an accident, wasn't it?" The man, who had asked Jim to tell what had happened, elbowed the sheriff out of the way. The other men crowded closer. "How come, Jim?" the man said. "Was it an accident?" "No," Jim said, his fingers twisting about the bars. "I picked up my shotgun and done it." Jim's face squeezed between the bars until it looked as though only his ears kept from coming through. "Daughter said she was hungry, and I just couldn't stand it no longer. I just couldn't stand to hear her say it. She waked up in the middle of the night again and said she was hungry. I just couldn't stand to hear her say it."

Somebody pushed all me way through the crowd until lie got to the window. "Why, Jim, you could have come and asked me for something for her to eat, and you know I'd have given you all I got in the world." "That wasn't the right thing to do," Jim said. "I've been working all year and I made enough for all of us to eat. I couldn't go around begging after I'd made enough to keep us. They just came and took it all off. Then Daughter woke up again this morning saying that she was hungry, and I just couldn't stand it, no longer."

The crowd swayed from side to side. "And so you just picked up the gun this morning and shot her?" somebody asked.

"When she woke this morning saying she was hungry, I just couldn't stand it."

The jail yard, the street, and the vacant lot on the other side were filled with men and boys. All of them were pushing forward to hear Jim. Word had spread all over town by that time that Jim Carlisle had shot and killed his eight-year-old daughter Clara.

"Who does Jim share-crop for?" somebody asked. "Colonel Henry Maxwell," a man in the crowd said. "Colonel Henry has had Jim out there about nine or ten years." "Henry Maxwell didn't have no business coming and taking all the shares. He's got plenty of his own. It ain't right for Henry Maxwell to come and take Jim's too."

A man shoved the sheriff away. "Why did Henry Maxwell come and take your share of the crop, Jim?" "He said I owed it to him because one of his mules died about a month ago." "You didn't kill the mule, did you, Jim?" "The mule dropped dead in the barn," Jim said. "I wasn't nowhere around. It just dropped dead."

The crowd was pushing harder. The men in front were jammed against the jail, and the men behind were trying to get within earshot. Those in the middle were squeezed against each other so tightly they couldn't move in any direction. Everyone was talking louder. Jim's face pressed between the bars and his fingers gripped the iron until the knuckles were white. The milling crowd was moving across the street to the vacant lot. Somebody was shouting. He climbed up on an automobile and began swearing at the top of his lungs.

A man in the middle of the crowd pushed his way out and went to hi automobile. He got in and drove off alone.

Jim stood holding to the bars and looking through the window. The sheriff had his back to the crowd, and he was saying something to Jim. Jim did not hear what he said.

Just then the man who had driven off alone in his car came back. He sat for a moment behind the steering wheel, and then he jumped to the ground. He opened the rear door and took out a crowbar that was as long as he was tall.

"Pry that jail door open and let Jim out," somebody said. "It ain't right for him to be in there."

The crowd was moving again. The man who had been standing on top of the automobile jumped to the ground, and the men moved towards the street in the direction of the jail.

The first man to reach it jerked six-foot crowbar out of the soft earth where it had been jabbed.

The sheriff backed off.

"Now, take it easy, Jim boy," he said.

He turned and started walking rapidly up the street towards his house.

Glossary

A

abstract notion	абстрактне поняття
abundant	багатий
accidentally	випадково, ненавмисно
acquire	набувати
acronym	акронім
adjective	прикметник
adoption	прийняття
advance	просунення, ріст
adverb	прислівник
aesthetical-cognitive	естетико-пізнавальний
affix	афікс
affixation	афіксація
alliteration	алітерація
analogy	аналогія
apocope	апокопа
appeal	емоційне звернення
archaism	архаїзм
archaisms	архаїзми
articulation	артикуляція
assimilate	отожнювати, прирівнювати, порівнювати
assonance	асонанс
attribute	граматичний атрибут, визначення
attributive	атрибутивний, визначальний

B

barrister	адвокат, баристер
bookish	книжковий
borrowing	запозичення
bound	невільний, зв'язаний
brevity	стислість

С

capacity	здібність
cease	переставати, призупиняти
chaos	хаос
circumstances	обставини
circumstances	обставини
clear-cut	чіткий, зрозумілий
cognate	споріднене слово
coincide	співпадати
coincide	співпадати, відповідати
collectivity	спільність
collocation	словосполучення
colloquial	розмовний
combine	об'єднувати, сполучати
comparatively	відносно
compare	порівнювати
compile	складати
compile	комбінувати, складати
composition	словоскладання
compound	складне слово
concatenation	сполучення, зціплення
concept	значення
connotation	конотація
connotative	додатковий
considerable	значний
consonant	приголосний звук
constituents	компоненти
contextual	контекстуальна
contradictory	суперечливий, несумісний
contrary	дещо зворотне, протилежне
contrast	протилежний, контраст
contribute	вносити вклад
conversion	конверсія
correlate	корелят, зіставне поняття

corresponding
court
criterion
crust
cynical

належний, відповідний
суд
критерій, мірило
корка хліба; шар, корка
цинічний

D

deletion
denotative
denote
derivation
derive
derogatory
develop
device
device
diminutive
diphthong
disputable
distinctive
distinguished
distribution
dominant
drawl

due
duration
dweller

викреслювання, стирання
позначаючий, вказуючий
вказувати, позначати
деривація
отримувати
той, що віднімає, порушує
розвивати, вдосконалювати
спосіб, метод
устрій, спосіб, прийом
зменшувальний, демінутивний
дифтонг
спірний, сумнівний
своєрідний, характерний
видатний
розподіл, розповсюдження
домінуючий, домінанта
протяжне промовляння, повільне
мовлення
обов'язок
тривалість
житель, мешканець

E

emotive prose
euphemism
expressive
expressive means
extend
extend

емоційна проза
евфемізм
виразний
виразні засоби
подовжувати, розширяти
тривати, розширятися

extralingual

feature

female

Feminine gender

figurative

formation

fricative

functional style

fusion

genre

genuine imagery

graphon

guess

harsh

hay

historism

homonym

homonym

homophone

identical

idiom

illiterate

immensely

impudence

inaccurate

incorporate

increase

individual

inflection

initial

F

Екстралінгвальні

риса, особливість

особа жіночого роду

жіночий рід

образне

утворення, побудова

фрикативний звук

функціональний стиль

об'єднання, з'єднання

G

жанр

справжні образи

графон

вгадати, відгадувати

H

грубий, жорсткий

косити траву, перен. кувати залізо

сторизм

омонім

омонім

омофон

I

однакові

діома; мова, діалект

неграмотний

безмірно, вельми

наглисть, зарозумілість

неточний

містити

зростати, збільшувати

особистий, окремих

флексія; модуляція, інтонація

ініціал, аббревіатура

inner	внутрішній
inserted	вставлений, вкладений
insurance	страхування
interchange	чергування, зміна
interjection	вигук
interjection	вигук
interrelated	взаємозв'язані
intimate letter	особистий лист
introduce	вставляти, вводити

К

kinship	спорідненість, подібність
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Л

latter	більш пізній, останній
layer	шар, пласт
lengthening	подовжений, збільшений
lexical environment	лексичне середовище
linear	подібний лінії, прямий, довгий
linguistic units	мовні одиниці
linguistics	лінгвістика, мовознавство
linguistics	мовознавство
literary style	літературний стиль
loan	запозичення
logics	логіка

М

monosyllabi	односкладовий
motivation	мотивація, спонування

Н

nautical	морехідний
neologism	неологізм
network	мережа, схема, ланцюг
notion	дея, поняття, погляд

О

observation	спостереження
observe	спостерігати, стежити

observe
obsolescent words
occupational
occur
offensive
one's immediate circle
onomatopoeia
oratorical sub style
oust
outer
outward similarity

помічати, дотримуватися
застарілі слова
професійний
траплятися
кривдний, образливий
найближче оточення
ономатопія
ораторський підстиль
виганяти
зовнішній
зовнішня схожість

Р

paradigm
particularcase
pattern
peculiar
perceive
phonetical
phonological
plurality
polysemantic
polysemy
predicative

prefix
preserve
prevail
prevent
Primary word
Pronominal form
proof
proposal
proverb
proximity

парадигма
особливий випадок
зразок, модель, шаблон
своєрідний, особливий
осягати, розрізнявати
фонетичний
фонологічний
численність, безліч
багатозначний
полісемія, багатозначність
предикатив, іменна частина складного
присудка
префікс, приставка
зберігати
переважати, превалювати
попереджувати, перешкоджати
похідне слово
займенникова форма
доказ
пропозиція
прислів'я
близькість, схожість

publish

публікувати, видавати

quotations and references

Q

цитати та посилання

radiation

вилучення, сяйво

ray

промінь

recent

останній, найновіший, сучасний

refer

ставитися до

reflection

образ, відображення, роздуми

reign

царювання

repetition

повторюваність, багатократність

repetition

повторення; копія

replacement

заміщення, заміна

require

наказувати, вимагати

resemblance

схожість, подібність

respective

відповідний

revolve

обдумувати

rhyming

римований вірш; ілюзія

root

корінь

roughly

приблизно, грубо

S

scribe

переписувач, коліграф

semasiology

семасіологія

settler

поселенець

significant

знак, символ

simile

порівняння

singularly

незвичайно

solemnity

важність, серйозність

source

першоджерело

split

розщеплення, розколювання

statement

заява, звіт

stem

основа

strata

пласт, верства суспільства

stylistic lexicology

стилістична лексикологія

stylistic phonetics
stylistic semasiology
stylistic syntax
stylistic value
stylistically coloured
stylistics
subdivision
substitute
suffix
sullen
swiftly
syllable
syncope
synonym
synonym
syntactical function
system of signs

стилістична фонетика
стилістична семасіологія
стилістичний синтаксис
стилістичне значення
стилістично забарвлені
стилістика
підрозділ
замінювати, підставляти
суфікс
замкнутий, сердитий
швидко, поспішно
склад
синкопа
синонім
синонім
синтаксична функція
системазнаків

T

tabulate
temple
term
tie
trace
transferred meaning
treachery
triplet

зводити в таблицю
храм; висок
термін
зв'язок, вузли
простежувати
переносне значення
зрада, віроломність
триплет, тройка

U

unique
unit of speech
unity
unknown
unstressed

унікальний
одиниця мовлення
сполучення, з'єднання
невідома одиниця
ненаголошений (звук, склад)

V

vehicle

перевізний засіб (вагон, повозка)

voluntary

vowel

vulgar

wordbuilding

добровільний; умисний

голосний звук

грубий, вульгарний

W

словотворення

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