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**SYNTAX 101:
FUNDAMENTALS
OF SYNTACTIC ANALYSIS**

MINISTRY OF EDUCATION AND SCIENCE
OF UKRAINE

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SYNTAX 101:

FUNDAMENTALS OF SYNTACTIC ANALYSIS

A GRAMMAR BOOK

on Major Modern Language (English)
for BA students in B11 Philology,
Specialisation B11.041 Germanic Languages and Literatures
(Translation Included), First Language – English



МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ОДЕСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
імені І. І. МЕЧНИКОВА
ФАКУЛЬТЕТ РОМАНО-ГЕРМАНСЬКОЇ ФІЛОЛОГІЇ
КАФЕДРА ГРАМАТИКИ АНГЛІЙСЬКОЇ МОВИ



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СИНТАКСИС 101:

ОСНОВИ СИНТАКСИЧНОГО АНАЛІЗУ

НАВЧАЛЬНИЙ ПОСІБНИК

з дисципліни «Перша іноземна мова (англійська)»
для здобувачів першого (бакалаврського) рівня вищої освіти
спеціальності В11 «Філологія» спеціалізації В11.041 «Германські мови
та літератури (переклад включно), перша – англійська»



УДК 81'367=111(075.8)
М801

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*Рекомендовано до друку вченою радою ОНУ імені І. І. Мечникова.
Протокол № 12 від 20.06.2025 р.*

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Морозова І. Б., Пожарицька О. О., Карпенко О. Ю.

М801 Синтаксис 101: основи синтаксичного аналізу : навчальний посібник з дисципліни «Перша іноземна мова (англійська)» для здобувачів першого (бакалаврського) рівня вищої освіти спеціальності В11 «Філологія» спеціалізації В11.041 «Германські мови та літератури (переклад включно), перша – англійська». Суми : Університетська книга, 2026. 204 с. : іл., табл.

ISBN 978-617-521-139-7

Пропонований навчальний посібник ставить за мету прищепити та розвинути в здобувачів освіти навички синтаксичного аналізу простого речення та підготувати їх до складання державного іспиту для студентів-бакалаврів. У посібнику подано загальні структурну та комунікативну класифікацію речень в англійській мові, висвітлено особливості розрізнення та аналізу простого та ускладненого типів речень, охарактеризовано структурні типи та члени простого речення, а також правила узгодження підмета з присудком. Як ілюстративний матеріал наведено приклади синтаксичного аналізу речень, які були представлені на державних іспитах попередніх років. Вправи для тренування базуються на оригінальних англомовних текстах і мають креативний та ігровий характер.

УДК 81'367=111(075.8)

ISBN 978-617-521-139-7

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*Dedicatur avo nostro dilecto
et patri Boriso Morozov.
Iterum conveniamus!*

CONTENTS

LIST OF ABBREVIATIONS & SYMBOLS.....	7
ПЕРЕДМОВА	9
INTRODUCTION	11
PLAN OF SYNTACTIC ANALYSIS.....	14
1. BASIC ASPECTS OF GRAMMATICAL ANALYSIS	15
1.1. MORPHOLOGY AND SYNTAX	15
1.2. PARTS OF SPEECH AND THEIR CATEGORIES.....	16
2. SYNTACTIC UNIT. SENTENCE AS A UNIT OF COMMUNICATION.	
COMMUNICATIVE TYPES OF SENTENCES	31
2.1. SYNTAX & SYNTACTIC UNITS	31
2.2. COMMUNICATIVE TYPES OF SENTENCES.....	31
3. SENTENCE SURFACE STRUCTURE	39
3.1. PRIMARY AND SECONDARY PREDICATION STRUCTURES	39
3.2. STRUCTURAL TYPES OF SENTENCES	40
4. THE SIMPLE SENTENCE: FORMAL STRUCTURE AND CLASSIFICATION.....	54
5. SYNTACTIC FUNCTION. SENTENCE MEMBERS. THE SUBJECT. TYPES	
OF THE SUBJECT. WAYS OF THEIR EXPRESSION.....	63
5.1. THE SUBJECT AND ITS TYPES	64
5.2. THE FORMAL SUBJECT.....	66
6. THE PREDICATE. TYPES OF THE PREDICATE. WAYS OF THEIR EXPRESSION	76
7. AGREEMENT BETWEEN THE SUBJECT AND THE PREDICATE.....	89
8. THE OBJECT. TYPES OF THE OBJECT. WAYS OF THEIR EXPRESSION.....	97
9. THE ATTRIBUTE. TYPES OF THE ATTRIBUTE. WAYS OF THEIR EXPRESSION	108
10. THE ADVERBIAL MODIFIER. TYPES OF THE ADVERBIAL MODIFIER.	
WAYS OF THEIR EXPRESSION	121
11. HOMOGENEOUS SENTENCE MEMBERS.....	133
12. DETACHED (ISOLATED) SENTENCE MEMBERS	141
13. INVERSION.....	152
14. INDEPENDENT ELEMENTS OF THE SENTENCE. WAYS OF THEIR EXPRESSION ..	161
15. EXAMPLES OF SENTENCE ANALYSIS	169
REFERENCES.....	195
INDEX.....	201

LIST OF ABBREVIATIONS & SYMBOLS



information for advanced studying



usage tips

App	apposition
Attr, A	attribute
attr', a'	secondary attribute
Adj, adj	adjective
AdvMod, AM	adverbial modifier
adv mod', am'	secondary adverbial modifier
AmE	American English
BrE	British English
C.f.	confer; compare with, consult
CVP	compound verbal predicate
CVP(m), CMVP	compound modal verbal predicate
CVP(a), CAVP	compound aspect verbal predicate
CNP	compound nominal predicate
CP_{double}	compound double predicate
CP_{mixed}	compound predicate of mixed type
Co Obj	complex object
Co Subj	complex subject
E.g.	exempli gratia (Lat.); for example
esp.	especially
etc.	et cetera (Lat.); and others
For-Co	<i>For</i> -complex
Ger Co	gerundial complex
i.e.	id est (Lat.); that is
Inf Co	infinitive complex
Lat.	Latin

MV	modal verb
N, n	noun
nth	nothing
NBI	nota bene (Lat.); take special note
Obj, O	object
obj', o'	secondary object
Obj Cog, OC	cognate object
obj cog', oc'	secondary cognate object
Obj Indir, OI	indirect object
obj indir', oi'	secondary indirect object
Obj Prep, OP	prepositional object
obj prep', op'	secondary prepositional object
P	predicate
p'	secondary predicate
reg	regular verb (in contrast to modal verbs)
S	subject
s'	secondary subject
smb	somebody
smth	something
Ukr	Ukrainian
V, v	verb
Ving	-ing-form of the verb
Vs	versus; against
+	affirmative sentence
?	interrogative sentence
!	exclamatory sentence

ПЕРЕДМОВА

Синтаксис є одним із фундаментальних розділів мовознавства, що вивчає правила побудови та функціонування словосполучень і речень. Розуміння принципів синтаксичного аналізу є ключовим для правильної інтерпретації та створення грамотних висловлювань у будь-якій мові.

Навчальний посібник “Syntax 101: Fundamentals of Syntactic Analysis” орієнтовано на здобувачів першого (бакалаврського) рівня вищої освіти спеціальності В11 «Філологія» спеціалізації В11.041 «Германські мови та літератури (переклад включно), перша – англійська». Видання охоплює освітній компонент «Перша іноземна мова (англійська)», що входить до освітньої програми підготовки майбутніх філологів на факультеті романо-германської філології та є обов’язковою. Посібник спрямовано на опанування навичками практичного морфолого-синтаксичного аналізу англійської мови, знання якого передбачені робочою програмою та перевіряються на державному іспиті.

Основною метою посібника є формування в студентів розуміння фундаментальних принципів граматичної структури та функціонування сучасної англійської мови, ознайомлення з класичними та сучасними підходами до аналізу мовних явищ, а також розвиток лінгвістичного мислення. До безпосередніх завдань посібника входять: сприяти розвитку умінь аналітичного аналізу студентами мовних явищ; допомогти їм глибше усвідомити принципи побудови англійського речення та тексту; сприяти кращому запам’ятовуванню матеріалу завдяки легкому стилю викладення та яскравим прикладам з оригінальних англійських джерел. Подані зразки синтаксичного аналізу речень уможливають краще засвоєння вивченого.

Методологія посібника ґрунтується на кращих традиціях вітчизняної та зарубіжної філологічної науки. Матеріал викладено систематично, від базових понять до складніших конструкцій, що дозволяє поступово засвоювати теоретичні знання та застосовувати їх на практиці. Посібник містить не лише теоретичні відомості, а й приклади

і завдання для самостійного опрацювання та творчі вправи, що сприяють розвитку аналітичного мислення та навичок мовного аналізу. Комплекс вправ охоплює одномовні, перекладні та трансформаційні вправи, вправи для розвитку моно- і діалогічного мовлення, творчі завдання. Вправи з опертям на тексти базуються на оригінальних сучасних англомовних творах.

Видання розраховане на студентів філологічних спеціальностей як для роботи в аудиторії, так і для самостійного вивчення. Воно також буде корисним викладачам, науковцям, а також усім, хто цікавиться англійською мовою взагалі та синтаксисом зокрема.

Рівень подачі матеріалу – Upper Intermediate (B2), Advanced (C1–C2).

Сподіваємося, що цей посібник стане надійним помічником у вивченні синтаксису та сприятиме формуванню компетентного володіння англійською мовою та навичками морфолого-синтаксичного аналізу.

INTRODUCTION

How to use this book

We are delighted to introduce to you our new manual, this time dedicated to **syntactic analysis**. This grammar topic is considered one of the most challenging offered by the English Grammar Department and is checked on the state exam. Still, we have aimed to make this book both engaging and informative and hope that you will like it.

This book presents information in 15 units, each of which looks at a specific syntactic phenomenon and/or trains specific skills of syntactic analysis. Whithin a unit, you will traditionally find four sections:

- general information on the topic;
- “*Say it like this*” – a section with practical examples;
- “*Let’s practice!*” – a section with exercises, mainly based on original English-language texts, but also including team-work and games;
- “*Check yourself*” – questions for revision, encouraging analytical thinking and checking up how well theoretical points have soaked in.

A list of used and recommended literature is included at the end of the book, along with an index to facilitate easier reference.

As with all our manuals, both theoretical and practical¹, we have made every effort to present the material in a clear and accessible manner. Therefore, we warmly welcome all those eager to deepen their knowledge of English to our grammar family.

1 Morozova I., Chaikovska I. *The Use of Modal Verbs* : навч. посіб. для студентів педінститутів та університетів за спец. № 2103 «Іноземна мова»; 10.02.04 «Германські мови». [2-ге вид., перероб. та допов.]. Одеса : Друкарський дім, 2008. 124 с. (Рекомендовано Міністерством освіти і науки України, лист № 2/1861 від 24.11.2000 р.)

Морозова І., Степаненко О. *The Use of the Non-Finites* : навч. посіб. для вузів. Одеса : Освіта України, 2012. 235 с. (Рекомендовано Міністерством освіти і науки, молоді та спорту України як навч. посіб. для спец. ф-тів вузів. Лист № 1/11-5230 від 17.04.2012)

Морозова І., Степаненко О. *The Use of the Non-Finites* : навч. посіб. для вузів. Вид. 3-тє, допов. Київ : Освіта України, 2021. 242 с.

Морозова І., Позहारьтська О. *The Use of Modal Verbs & Moods* : навч. посіб. для вузів. Т. 1. *Modal Verbs*. Київ : Освіта України, 2021. 242 с.

Морозова І., Позहारьтська О. *The Use of Modal Verbs & Moods*: навч. посіб. для вузів. Т. 2. *Moods in Modern English*. Київ : Освіта України, 2022. 167 с.

Морозова І. Б., Пожарицька О. О. *Теоретична грамати́ка англійської мови* (для студентів, які спеціалізуються з англійської) : навч. посіб. з навч. дисц. «Теоретична грамати́ка основної іноземної мови» для здобувачів першого (бакалаврського) рівня вищої освіти спеціальності 035 «Філологія» спеціалізації 035.041 «Германські мови та літератури (переклад включно), перша – англійська». Суми : Університетська книга, 2025. 192 с. : іл., табл. (англійською мовою)

Acknowledgements

We sincerely appreciate the contributions of educators, teachers, students, and academic institutions that took part in testing this manual or its parts. Their valuable insights and innovative suggestions have guided us throughout the development of this book. We also wish to convey our heartfelt thanks to Professor Andrey Korsakov, our mentor, whose inspiration led us to pursue careers focused on grammar and English studies.

We extend our deep gratitude to our esteemed reviewers, Professor Ivan Bekhta, Professor Nadiia Yesypenko, and Professor Iryna Shevchenko, for their insightful advice and overall enthusiasm for the early draft of this manuscript. And naturally, we are deeply grateful for the never-ending support of our colleagues from the English Grammar Department. Thank you all for your unwavering encouragement and dedication!

To the teachers

This book is intended for upper intermediate (B2) and advanced (C1–C2) students of English. Therefore, readers are expected to have proficiency in speaking, writing, and reading in English – both in general communication and linguistic studies.

It is our hope that teachers will find this manual helpful, for it is classroom-ready and easy to use. Each unit is provided with a number of questions for self-control and samples of step-by-step sentence analysis. The texts provided are original and enhance not only students' skills of sentence analysis, but also their reading comprehension and general language competence. Creative tasks, as well as dialogues and essays offered as exercises, make studying a more engaging process and help develop critical thinking, communication skills, and a deeper understanding of the subject matter.

Teaching strategies

The book can be used by teachers with the following purposes:

- for class activities;
- for reference information on particular grammar topics;
- for assistance in clearing up the teacher's own and their students' grammar vision;
- for exam preparations.

The book is suitable for group activities, pair work, and/or individual tasks with the teacher's guidance, as well as for self-studies.

To the students

If you are an upper-intermediate or advanced student (B2–C2), you may find this book helpful for self-studies, classroom learning, or exam preparation. Our aim is to demonstrate that *syntactic analysis* is not a vague or incomprehensible aspect of grammar but rather a fascinating part of linguistics that provides insight into language structure, mechanisms, and thought processes of native speakers.

We will be happy to hear both students' and teachers' opinions and recommendations for further revisions of this book.

Hope you will enjoy using this book and studying syntactic analysis with it as much as we liked writing this book for you.

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PLAN OF SYNTACTIC ANALYSIS

1. Read and translate the sentence.

2. Define the communicative sentence type:

- a) declarative;
- b) interrogative (+ type of question: general, special, alternative, disjunctive);
- c) imperative.

3. Define whether the sentence is exclamatory or non-exclamatory.

4. Say whether it is positive (affirmative) or negative (only if the sentence is simple).

5. Define the structural sentence type:

- a) simple sentence:
Predication-structured / non-predication-structured; elliptical / non-elliptical; one- or two-member; extended / non-extended;
- b) complicated sentence:
Name the secondary structure of predication that makes the sentence complicated;
- c) compound / complex / compound-complex sentence.

6. Speak about the obligatory sentence members (what are the subject and the predicate expressed by?), **then about those considered non-obligatory** (the object, the attribute, the adverbial modifier).

Start with the subject group:

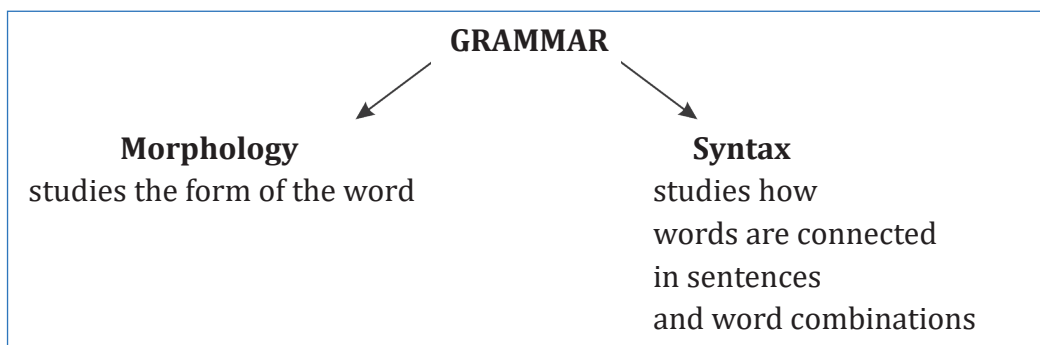
- subject (its type and means of expression);
- predicate (its type and means of expression);
- object (its type and means of expression);
- attribute (its type and means of expression);
- adverbial modifier (its type and means of expression).

7. Speak about the independent sentence elements within the sentence (if any) (their types and means of expression).

1. BASIC ASPECTS OF GRAMMATICAL ANALYSIS

1.1. MORPHOLOGY AND SYNTAX

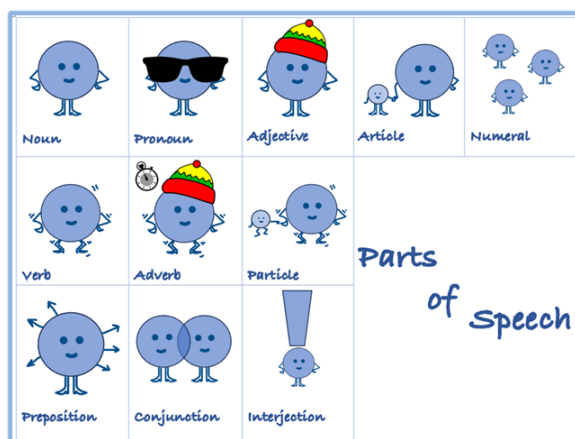
As a branch of linguistics, grammar falls into morphology and syntax.



Whilst **morphology** studies the form of the word, **syntax** studies how words are combined into phrases and sentences.

Usually, **morphology** focuses on groups of words making up one **part of speech**. Though there are many existing classifications of parts of speech today, the most common is the following:

- 1) the noun;
- 2) the verb;
- 3) the pronoun;
- 4) the adjective;
- 5) the adverb;
- 6) the numeral;
- 7) the article;
- 8) the particle;
- 9) the preposition;
- 10) the conjunction;
- 11) the interjection.



To **notional** parts of speech belong: the noun, the verb, the pronoun, the adjective, the adverb, and the numeral. All notional parts of speech have categories that are enumerated when this or that word is analysed within a sentence.

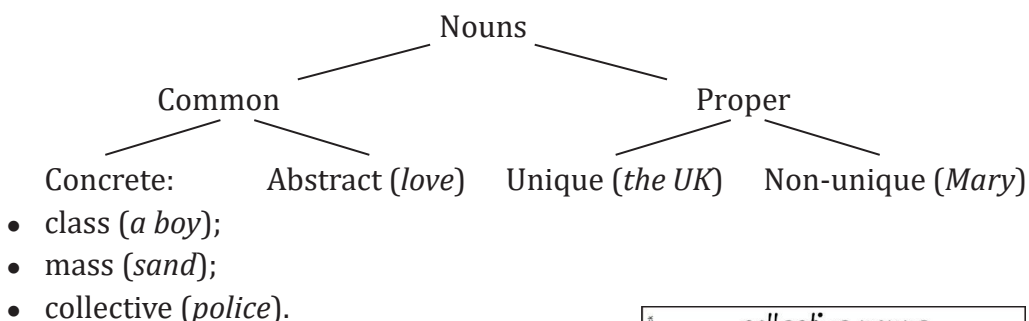
Functional parts of speech (the article, the particle, the preposition, the conjunction, and the interjection) do not have categories and are mostly only mentioned when it comes to syntactic analysis. The article is traditionally left out when the components of the sentence are described, with all of the attention paid to the noun it is attached to.

1.2. PARTS OF SPEECH AND THEIR CATEGORIES¹

THE NOUN

The noun is a part of speech semantically associated with the substance. It has the following categories:

1. Place in the classification:

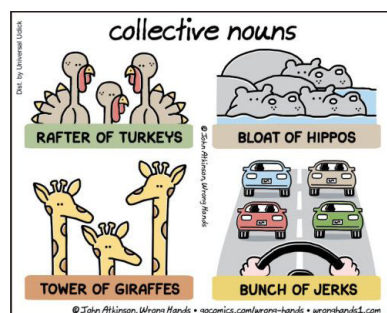


2. Number:

- singular (*a dog*);
- plural (*dogs*).

3. Case:

- common case (*a girl*);
- possessive case (*girl's / girls'*).



¹ For a more detailed explanation, see: Морозова І. Б., Пожарицька О. О. Теоретична грамати́ка ан-глі́йської мови (для студентів, які спеціалізуються з англійської) : навчальний посібник з на-вчальної дисципліни «Теоретична грамати́ка основної іноземної мови» для здобувачів першого (бакалаврського) рівня вищої освіти спеціальності 035 «Філологія» спеціалізації 035.041 «Гер-манські мови та літератури (переклад включно), перша – англійська». Суми : Університетська книга, 2025. 192 с. : іл., табл. (англійською мовою)

4. * Gender¹:

- feminine gender (an actress);
- masculine gender (an actor);
- neuter gender (a table).

5. * Animateness²:

- animate (*a wolf*);
- inanimate (*a chair*).

Say it like this

“*Snow*” is a common, concrete, mass noun, singular, common case. (Or: “*Snow*” is a common, concrete, mass noun, in the singular, in the common case).

“*Hope*” is a common, abstract noun, singular, common case. (Or: “*Hope*” is a common, abstract noun, in the singular, in the common case).

“*Apples*” is a common, concrete, class noun, plural, common case. (Or: “*Apples*” is a common, concrete, class noun, in the plural, in the common case).

“*Ben’s*” is a proper, non-unique noun, singular, possessive case. (Or: “*Ben’s*” is a proper, non-unique noun, in the singular, in the possessive case).

1 Usually, gender is not defined in English. *For more information, see:*

Морозова І. Б., Пожарицька О. О. Теоретична грамати́ка англійської мови (для студентів, які спеціалізуються з англійської) : навч. посіб. з навч. дисц. «Теоретична грамати́ка основної іноземної мови» для здобувачів першого (бакалаврського) рівня вищої освіти спеціальності 035 «Філологія» спеціалізації 035.041 «Германські мови та літератури (переклад включно), перша – англійська». Суми : Університетська книга, 2025. 192 с. : іл., табл. (англійською мовою)

2 The category of animateness is not obligatory in describing the type of the noun.

THE VERB

The verb is a part of speech semantically referring to the existence of a substance in time. It has the following categories:

1. Mood:

- indicative mood (*I **love** Grammar*);
- imperative mood (***Learn** Grammar!*) – NO SUBJECT!!!
- subjunctive / oblique moods (conditionals) (*If I **were** you, I **would learn** Grammar. I require that he **go** on a business trip.*)

2. Tense:

- present simple (*He **works***);
- present continuous (*He **is working***);
- present perfect (*He **has worked***);
- present perfect continuous (*He **has been working***);
- past simple (*He **worked***);
- past continuous (*He **was working***);
- past perfect (*He **had worked***);
- past perfect continuous (*He **had been working***);
- future simple (*He **will work***);
- future continuous (*He **will be working***);
- future perfect (*He **will have worked***);
- future perfect continuous (*He **will have been working***).

The past,
the present,
and the future
walk into the bar...
it was tense.

3. Aspect:

- common aspect (*He **works**. He **has worked**. He **worked**...*);
- continuous aspect (*He **is working**. He **has been working**. He **was working**. He **had been working**. He **will be working**. He **will have been working***).

4. Voice:

- active voice (*He **writes** books. He **is writing** a book. He **wrote** a book. He **will write** a book...*);

- passive voice (*Books **are written**. A book **is being written**. A book **was written**. A book **will be written**...*).

5. * Person¹:

- first person (*I **am** a student. We **are** students.*);
- second person (*You **are** a student*);
- third person (*He **is** a student. She **is** a student. It **is** a student. They **are** students*).

6. * Number²:

- singular (*Mary **works** on the farm*);
- plural (*We **work** on the farm*).

NB! Modal verbs have present (*can, may, must, shall, will*) and past (*could, might, should, would*) forms only.

NB-2! Non-finite forms of the verbs are analysed in terms of their forms only (see Table 1 below). They don't have any special categories.

Table 1

System of the Non-Finite Verb Forms in English³

	Infinitive		Gerund		Participle I	
	ACTIVE	PASSIVE	ACTIVE	PASSIVE	ACTIVE	PASSIVE
Indefinite	<i>(to) write</i>	<i>(to) be written</i>	<i>writing</i>	<i>being written</i>	<i>writing</i>	<i>being written</i>
Continuous	<i>(to) be writing</i>	–	–	–	–	–
Perfect	<i>(to) have written</i>	<i>(to) have been written</i>	<i>having written</i>	<i>having been written</i>	<i>having written</i>	<i>having been written</i>
Perfect Continuous	<i>(to) have been writing</i>	–	–	–	–	–
Participle II – written						

- 1 The person of the verb can be stated only when the verb is in one of the present tenses, or if it is the verb "to be" in the past form.
- 2 The number of the verb can be stated only when the verb is in one of the present tenses, or if it is the verb "to be" in the past form.
- 3 For more information about the non-finites and their peculiarities, see: Morozova I., Stepanenko O. *The Use of the Non-Finites* : навч. посіб. для вузів. Київ : Освіта України, 2021. 237 р.

Say it like this

- *I **left** school in 2025.*

“Left” is a verb in the indicative mood, past simple tense, common aspect, active voice.

- *Mary **is reading** a book in the armchair.*

“Is reading” is a verb in the indicative mood, present continuous tense, continuous aspect, active voice, third person singular.

- *Peter **cannot have graduated** from the university last year.*

“Cannot” is a present form of the modal verb “can” in the negative. “Have graduated” is a bare perfect infinitive active of the verb “to graduate”.

THE PRONOUN

The pronoun is a part of speech used to substitute for any nominal part of speech without specifying it. It has the following categories:

1. Class:

- personal pronouns: *I, you, he, she, it, we, they*;
- possessive pronouns (answering the question **whose?**):
 - absolute form (used without a noun, often in -S): *mine, yours, his, hers, ours, theirs*;
 - conjoint form (used with a noun following them): *my, your, her, his, its, our, their*;
- reciprocal pronouns: *each other, one another*;
- reflexive & emphatic pronouns: *-self, -selves*;
- indefinite pronouns: *some one, any one, all, whole, both, nobody..*;
- demonstrative pronouns: *this – these; that – those; such; same*;

- relative & conjunctive pronouns: *who, that, which..*;
- interrogative pronouns: *Who? What?..*



Indefinite pronouns are sometimes also subdivided into:

- **indefinite pronouns proper** (*any, some, one...*);
- **defining pronouns** (*all, both, either...*);
- **negative pronouns** (*none, nobody, no one...*).

2. Person (for personal, possessive, reflexive & emphatic pronouns only):

- first person (*I, we; my, mine, our(s), myself, ourselves*);
- second person (*you; your(s); yourself, yourselves*);
- third person (*he, she, it, they; his, her(s), its, their(s); himself, herself, itself, themselves*).

3. Number (for personal, possessive, reflexive & emphatic pronouns, and some of the demonstrative pronouns only):

- singular (*I, he, she, it; my, mine, his, her(s), myself, himself, herself, itself; this, that...*);
- plural (*we, you, they; our(s), your(s), their(s); ourselves, yourselves, themselves; these, those...*).

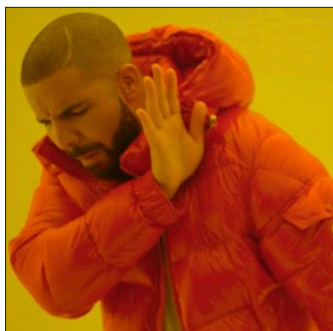
4. Gender (for personal, possessive, reflexive and emphatic pronouns only):

- feminine gender (*she, her(s), herself*);
- masculine gender (*he, his, himself*);
- neuter gender (*it, its, itself*).

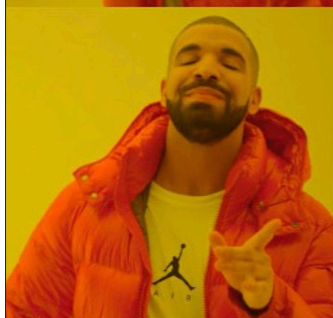
5. Case:

- for personal pronouns and *who(m)*):
 - nominative case (*I, you, he, she, it, we, they; who*);
 - objective case – *Кого? Что?* (*me, you, him, her, it, us, them, whom*);
- for indefinite and reciprocal pronouns:
 - common case (*somebody, nobody, another, each other...*);
 - possessive case (*somebody's, nobody's, another's, each other's...*).

I really like grammar. And spelling. I was a spelling-bee kid. I'm hard-core about grammar.
(Emma Stone)



Using the English pronouns "he" and "she" for everyone



Asking people you don't know about their pronouns

Say it like this

- ***This*** book isn't ***mine***.

"*This*" is a demonstrative pronoun, singular. "*Mine*" is a possessive pronoun, first person singular, absolute form.

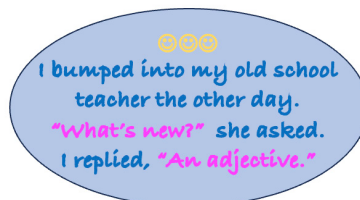
- ***It*** belongs to ***somebody*** else.

"*It*" is a personal pronoun, third person singular, neuter gender, nominative case.

"*Somebody*" is an indefinite pronoun, common case.

THE ADJECTIVE

The adjective is a part of speech functioning as a qualifier of any nominal part of speech. It has the following categories:



1. Type:

- relative adjective (describes a thing through its relation to something else, like nationality, origin, or material) (*woollen, American, native...*);
- qualitative adjective (describes qualities that are usually comparable) (*red, big, beautiful...*).

2. Degree of comparison (for qualitative adjectives only):

- positive degree of comparison (*good*);
- comparative degree of comparison (*better*);
- superlative degree of comparison (*best*).

Say it like this

An **English** lady ordered the **biggest** oyster.

“English” is a relative adjective.

“Biggest” is a qualitative adjective in the superlative degree of comparison.

THE ADVERB

The adverb is a part of speech modifying the verb, the adjective, another adverb, or the sentence as a whole. It has the following categories:

1. Type:

- adverbs of manner (how?) (*brightly, quickly, gently...*);
- adverbs of degree and measure (*very, extremely, absolutely, slightly, quite, enough...*);
- adverbs of place (*everywhere, here, downstairs...*);
- adverbs of time (*yesterday, today, tomorrow...*);
- adverbs of frequency (*always, regularly, usually...*);
- adverbs of purpose (*consequently, since, thus, hence...*);
- intensifying adverbs (adverbs of emphasis) (*only, just...*);
- interrogative adverbs (*Where? When? Why? How?*);

Analysing a sentence is like working as a detective. You've got to find out who did what, when and how.

- relative adverbs (*where, when, why, how...*);
- conjunctive adverbs (often showing contrast) (*therefore, however, moreover, nevertheless, furthermore...*);
- adverbs of certainty (*surely, probably, certainly...*).

2. Degree of comparison (for adverbs of manner only):

- positive degree of comparison (*badly*);
- comparative degree of comparison (*worse*);
- superlative degree of comparison (*worst*).



Say it like this

Then the girl smiled quite defiantly.

"Then" is an adverb of time.

"Quite" is an intensifying adverb of degree and measure.

"Defiantly" is an adverb of manner in the positive degree of comparison.

THE NUMERAL

The numeral is a part of speech associated with specifying the number or the order of objects. It has only the category of type:

- cardinal (used for counting) (*one, two, five...*);
- ordinal (used for enumeration) (*first, second, fifth...*).

Say it like this

Ten little mice were running down the **first** flight of stairs.

"Ten" is a cardinal numeral.

"First" is an ordinal numeral.



Check yourself-1

1. What are the two main branches of grammar? How does morphology differ from syntax? How do morphology and syntax interact in sentence structure?
2. Which parts of speech belong to notional parts of speech? Which parts of speech belong to functional parts of speech?
3. Why is the article usually omitted when analyzing sentence components?
4. What grammatical categories describe the noun?
5. What is the difference between common and proper nouns?
6. Give an example of a mass noun and a collective noun. What is characteristic of each type of nouns?
7. What is the difference between animate and inanimate nouns?
8. How do you determine whether a noun is in the possessive case?
9. What grammatical categories describe the verb?
10. What are the three moods of verbs? Give an example of each.
11. What persons do English verbs have? Can you always determine the person of the verb in a sentence? Provide examples.
12. Through what categories are modal verbs described?
13. Which forms of verbs are considered non-finite? What characteristics of the non-finites do you know?
14. What grammatical categories describe the pronoun?
15. How are pronouns classified? Name at least four classes.
16. What is the difference between absolute and conjoint possessive pronouns?
17. Which cases do pronouns have? Do all pronouns have cases?
18. What grammatical categories describe the adjective?
19. What are the two types of adjectives? How do they differ? Provide an example for each.
20. What parts of speech have degrees of comparison?
21. What grammatical categories describe the adverb?
22. What types of adverbs do you know? Provide an example for each.
23. What grammatical categories describe the numeral?

24. What is the difference between cardinal and ordinal numerals?
25. Can one part of speech function as another one in speech? When?
26. Can a word belong to more than one part of speech? Give examples.

Let's practise-1

Exercise 1.1

Create a mind-map summarizing the information given in the unit. Present and discuss it in class.

Exercise 1.2

Find different parts of speech in the sentences below and define their categories.

1. Oh well, I guess those conflicts are inevitable when dealing with complex matters.
2. The initiative to streamline operations proved beneficial, as it significantly reduced all inefficiencies.
3. Michael was the first to notice my absence that day.
4. She gazed at the millions of stars above, wondering if anyone else in the universe was looking back.
5. The old oak tree stood tall, its heavy branches swaying gently in the warm summer breeze.
6. Anyway, the actor scribbled notes furiously, determined to capture every detail of what he had heard.
7. Stand still! The police will be here in no time.
8. If I were caught red-handed, I wouldn't even try to run away, especially wearing such a bright leather jacket as yours.
9. The snow was melting in the garden, and Liza hated to see those puddles, filled with the resentment over the New Year fading away too soon, leaving behind only damp earth, dozens of broken decorations, and the scary ghosts of unfulfilled wishes.
10. What is the most memorable experience from your childhood? Mine was full of wonderful adventures.
11. Hey, pull yourself together, young man! It's the second dance that you have spent, meekly standing by the wall.
12. Guys who would like to make an impression never act like that, at least, not here, in Texas.

Exercise 1.3

Define the parts of speech and their categories in the text below.

A young boy strolls into a barber shop, his arrival prompting the barber to lean toward his customer with a knowing smirk.

"See that kid? He's the most clueless child you'll ever meet. Just watch – I can prove it to you."

With a flourish, the barber produces a crisp dollar bill in one hand and two shiny quarters in the other. Gesturing to the boy, he asks:

"Alright, kid – pick one. Which do you want?"

Without hesitation, the boy grabs the quarters, pockets them, and walks away.

"What did I tell you?" the barber chuckles, shaking his head. "He never figures it out! It's not the first time I've made him this offer. If I were him, I would have grabbed a dollar!"

A while later, as the customer steps onto the sidewalk, he spots the same boy exiting an ice cream parlor, happily licking a big cone.

Curiosity getting the best of him, the customer waves the boy over.

"Hey, kid! Mind if I ask you something? Why do you always take those quarters instead of the dollar bill?"

The boy grins, takes another lick of his ice cream, and shrugs.

"Oh, because the day I take the dollar, the game's over!"

Exercise 1.4

- a) Find 5 examples of each part of speech in your favourite songs, internet blogs or posts, in podcasts or movies. Remember to provide the source the sentence is taken from. It can even be a screenshot, a picture or a link.**
- b) Prepare a project presentation illustrating different parts of speech and their categories, based on the examples collected. Use canva.com, PowerPoint or any other instrument.**

Exercise 1.5

Make up 3 sentences with as many parts of speech as possible.

Exercise 1.6

Play a game as a class. One student reads aloud or shows a sentence (see exercise 1.4 or exercise 1.5) and the others define the parts of speech and their categories in them. You can also play this game in teams.

Exercise 1.7

Make up a dialogue “A Visit to a Wizard” using all parts of speech possible. Try to use as many of their categories as you can. Name the parts of speech and analyse them. Role-play the dialogue in class.

Tip: It can be a person asking the wizard for their wish to come true, a client coming to a fortune-teller, two wizards arranging a duel, or anybody else. Try to be creative when it comes to choosing roles, too!

2. SYNTACTIC UNIT.

SENTENCE AS A UNIT OF COMMUNICATION.

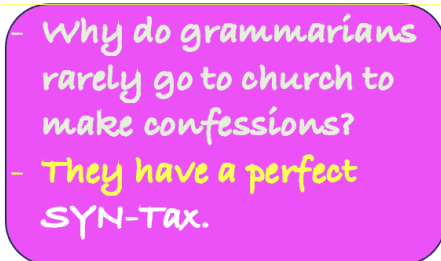
COMMUNICATIVE TYPES OF SENTENCES

2.1. SYNTAX & SYNTACTIC UNITS

Syntax (from Ancient Greek, meaning “*bringing together*”) is a branch of grammar which studies the ways words are organised into phrases, clauses, and sentences. They all build up different types of syntactic units where the smallest is a word combination (a phrase, like *a beautiful girl; we admire; run quickly...*) and the largest is a sentence (like: *We admired a beautiful girl running to the shop quickly*).

A **syntactic unit** is a form of syntactic word organization that, depending on the level of analysis, includes words, phrases, clauses and sentences. Larger syntactic units may include smaller ones, used as bricks to finally build up **sentences** as communicative units which can be later on organized as a text.

A **sentence** is a basic unit of communication correlating with an elementary or not elementary process in the objective world on the level of the language, traditionally marked with a capital letter at the beginning and finishing with a full stop, an exclamation mark, a question mark, or, less frequently, with dots or a dash.



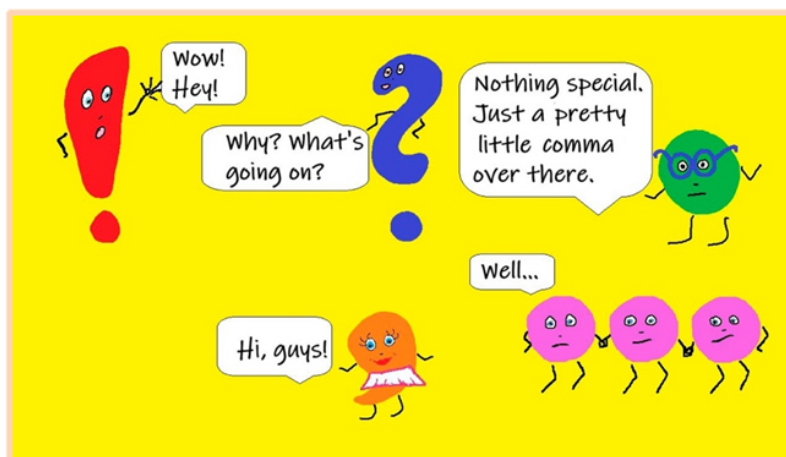
2.2. COMMUNICATIVE TYPES OF SENTENCES

According to their **communicative aim**, sentences are subdivided into:

- a) declarative sentences;
- b) interrogative sentences;
- c) imperative sentences.

Declarative sentences state facts in a positive (affirmative) or negative way.

E.g.: *One hot evening in Padua they carried him up onto the roof and he could look out over the top of the town.*



Interrogative sentences ask questions.

E.g.: *What time does the lecture start?*

There are four types of questions:

1. General questions (Yes/No-questions).

E.g.: *Do you like linguistics?*

2. Special questions (Wh-questions).

E.g.: *What inspired you to study English?*

3. Alternative questions (boasting the alternative conjunction “or”).

E.g.: *Would you like tea or coffee?*

4. Disjunctive questions (tag-questions).

E.g.: *You attended the conference in Verona, didn't you?*

Imperative sentences urge somebody to do something & express commands, requests, or orders.

E.g.: *Remember me when I am gone away.*

All the enumerated communicative sentence types can be **exclamatory** or **non-exclamatory; positive (affirmative)** or **negative**.

Exclamatory sentences are emotional and are marked off with the help of exclamation marks (!).

E.g.: *I have no idea how they did it!*

Non-exclamatory sentences don't have emotions marked off on the level of punctuation.

E.g.: *The room in which I found myself was very large and lofty.*

Positive (affirmative) sentences express statements and do not comprise any negative components (like *no, not, never, nobody*, etc.).

E.g.: *The young man in the chocolate-brown suit sat down at the table.*

Negative sentences express negations and formally contain such negative components as *no, not, never, nobody*, etc.

E.g.: *They aren't working hard.*

NB! Only **simple** sentences can be positive (affirmative) or negative. In other structural sentence types, it is their structural component (a clause or a complex) that can be defined as positive (affirmative) or negative. However, sentences analysed on the state exam are mostly simple.

E.g.: *The young man in the chocolate-brown suit sat down at the table, where the girl with the artificial camellia had been sitting for forty minutes.* – Both clauses within the given sentence are positive.

A clause without a correct word order is like a car without brakes – it might go somewhere, but it could crash at any moment.

Say it like this

According to its communicative aim (or: *Communicatively*),
it is a a) declarative **sentence** a) positive (affirmative) a) non-exclamatory
b) interrogative b) negative b) exclamatory
c) imperative

If it's an interrogative sentence, mention the **type of question** it makes (a general/special/alternative/disjunctive question).

Tip: Though the given above pattern is traditional, you can enumerate the communicative characteristics of the simple sentence in the order you like. It won't make a difference.

E.g.:

- *Let's help animals in danger!*

According to its communicative aim, it is an imperative, positive, exclamatory sentence.

- *What a wonderful idea!*

Communicatively, it is a declarative, positive, exclamatory sentence.

- *Nobody knows Julia's whereabouts.*

Communicatively, it is a declarative, negative, non-exclamatory sentence.

- *Who will help Mum cook dinner?*

According to its communicative aim, it is an interrogative, positive, non-exclamatory sentence (a special question).

Check yourself-2

1. What is the origin of the word “syntax”? What does syntax study?
2. What are the main syntactic units? How does a syntactic unit contribute to building a text?
3. What is a sentence?
4. How are sentences classified according to their communicative aim? Provide examples.
5. What are the four types of interrogative sentences? Provide examples.
6. How do exclamatory sentences differ from non-exclamatory ones?
7. What makes a sentence positive (affirmative) or negative? Illustrate your point with examples.
8. Can only simple sentences be classified as positive or negative? Why?
9. How are complex or compound sentences analyzed for positivity or negativity?

Syntax and vocabulary are overwhelming constraints – the rules that run us. Language is using us to talk – we think we’re using the language, but language is doing the thinking, we’re its slavish agents (Harry Mathews).

Let’s practise-2

Exercise 2.1

Create a mind-map summarizing the information given in the unit. Present and discuss it in class.

Exercise 2.2

Define communicative types of the sentences below.

1. What a travesty it is that talent so often goes unrecognized!
2. Refrain from making hasty judgments before you have all the facts.
3. Could the current political climate be a harbinger of more profound systemic change?
4. The intricacies of quantum mechanics remain elusive to all but the most seasoned physicists.
5. How utterly breathtaking the view from the mountaintop appears at sunrise!
6. Seize every opportunity for growth, no matter how daunting it may seem.
7. Why do we persist in clinging to outdated paradigms despite overwhelming evidence to the contrary?
8. Despite her meticulous planning, unforeseen circumstances thwarted her efforts.
9. Let your intellect, not your emotions, dictate your response.
10. What distinguishes genuine altruism from mere performative kindness?
11. His eloquence and poise under pressure solidified his reputation as a formidable debater.
12. If only he had recognized the gravity of his actions sooner!

Exercise 2.3

Define communicative types of the sentences given in the text below.

An elderly woman entered a pet store, spotted a parrot, and asked the owner if it was for sale. The owner quickly refused, warning her, “Absolutely not! That parrot has a foul mouth! Trust me. You don’t want it, do you?”

Confidently, the woman replied, “Yes, I do! What a lovely bird! I can teach it to be polite, can’t I? Give it to me, please.”

However, as soon as she brought the bird home, the parrot blurted out a swear word. To discipline it, she placed it in the freezer for ten seconds.

When she took it out, she asked, “Look here, birdie. Have you learned your lesson?”

The parrot cursed again, so she put it back in – this time for thirty seconds. Removing it once more, she repeated her question.

Shivering, the parrot replied, “Brr... Yes, I’ve learned my lesson! Let me out, m’am, please. But – uh – what exactly did the chicken do?”

Exercise 2.4

- a) Find examples of each communicative sentence type in your favourite songs, internet blogs or posts, in podcasts or movies. Remember to provide the source the sentence is taken from. It can even be a screenshot, a picture or a link. There’ll be 36 sentences altogether (a declarative sentence, positive, exclamatory; a declarative sentence, positive, non-exclamatory; a declarative sentence, negative, exclamatory; a declarative sentence, negative, non-exclamatory; an interrogative sentence, positive, exclamatory...).
- b) Prepare a project presentation illustrating different communicative sentence types, based on the examples collected. Use canva.com, PowerPoint or any other instrument.

Exercise 2.5

Make up sentences of each communicative type. There’ll be 36 sentences altogether (see exercise 2.4 a).

Exercise 2.6

Play a game as a class. One student reads aloud or shows a sentence (see exercise 2.4 or exercise 2.5) and the others define its communicative type. You can also play this game in teams.

Exercise 2.7

Make up a dialogue “At the Travel Agent’s” using sentences of all communicative types. Foreground the types of sentences employed. Role-play the dialogue in class.

Tip: It can be a client and the manager talking, a guide and the boss of the company, a couple where the husband is a fan of extreme tourism and the wife likes a quiet holiday near the pool, or anybody else. Try to be creative when it comes to choosing roles, too!

3. SENTENCE SURFACE STRUCTURE

3.1. PRIMARY AND SECONDARY PREDICATION STRUCTURES

Structural sentence types are defined by the type and number of predication structures within them.

Predication is a special link between the subject (the thing or person being talked about) and the predicate (what is happening to the subject).

The structure of predication is the main sentence organizing structure in syntax. It falls into *the primary* and *the secondary predication structures*.

The primary structure of predication semantically correlates with an elementary process, i.e. one substance and its existence in time. In the primary structure of predication, the subject is always given in the direct case and always agrees with the predicate in person and number.

E.g.: *Children go to school every day.*

Pete goes to school every day.

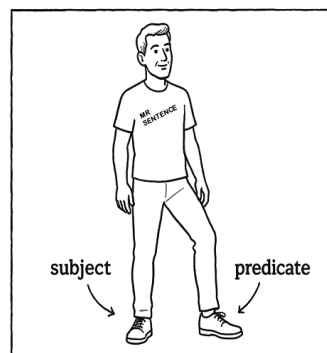
The secondary structure of predication always rests on the primary subject and predicate nexus and can always be rewound into the primary predication structure. It represents an elementary process in a specific shortened way. The secondary structure of predication is built up by means of the secondary subject, which is not necessarily put in the direct case and does not agree with the predicate in person and number. Most frequently, the secondary structure of predication is represented by syntactic complexes¹. When paraphrased, the secondary structure of predication becomes the primary structure of predication.

E.g.: *I saw him (s') cross (p') the street,*

where s' – is the secondary subject, p' – is the secondary predicate.

→ *I saw that he crossed the street.*

BASIC SENTENCE STRUCTURE



¹ See more about syntactic complexes in: Morozova I., Stepanenko O. The Use of the Non-Finites : навч. посібн. для вузів. Київ: Освіта України, 2021. 237 с.

In the paraphrased sentence, the secondary subject becomes the primary subject, and the secondary predicate becomes the primary predicate of the subordinate clause. Hence, the secondary predication structure can always be unwound into the primary predication structure.

- E.g.: 1. **Your having come home late yesterday** upset your mother very much. → The fact that you came home late yesterday upset your mother very much (a gerundial complex).
2. **Our ship** is reported **to have left Glasgow**. → They report that our ship left Glasgow (an infinitive complex).
3. Stella watched **the clouds gathering over the valley**. → Stella watched how the clouds were gathering over the valley (a participle complex).

3.2. STRUCTURAL TYPES OF SENTENCES

According to their **structure**, sentences fall into:

- a) simple sentences: Subject (S) + Predicate (P);
- b) compound & complex sentences: (S₁+P₁) (S₂+P₂) – made up by clauses;
- c) complicated sentences: S+P + secondary structure of predication (usually expressed by a syntactic complex).

The simple sentence contains one primary structure of predication, i.e. one subject and one predicate that refers to it, or is represented by an interjection, standing alone and used for communication. In this case, the interjection is also associated with an elementary process.

E.g.: “Hello!” she said.

The remark “Hello” here is used for communication and serves to manifest a good attitude of the speaker towards the listener.

S₁ S₂ P

E.g.: He and Luz could hear them below on the balcony.

“He” and “Luz” are two subjects to the same predicate “could hear” here. Showing an elementary process, the sentence has one primary predication structure and is simple.

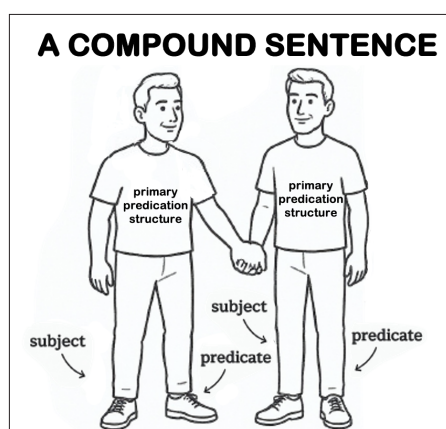
Both **compound and complex sentences** comprise two and more primary predication structures (subject-predicate groups, also termed subject-predicate nexi).

E.g.: a) S_1 P_1 S_2 P_2
The deadline was approaching fast, so they had to work overtime.

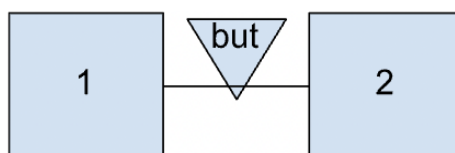
b) S_1 P_1 S_2 P_2
If you had studied harder, you would have passed the exam.

In the sentences above, the following primary predication structures can be found: “the deadline was approaching” and “they had to work” (example a) and “you had studied” and “you would have passed” (example b). Thus, neither of the sentences is simple.

Within **compound sentences**, each subject-predicate group is the centre of **an independent part** of the sentence. Independent parts are not governed by each other and may as well function on their own.

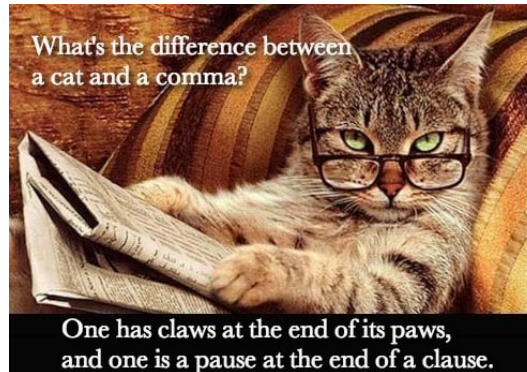


E.g.: 1) S_1 P_1 S_2 P_2
1) They wanted freedom, 2) but neither of them had birth certificates or any other documents to run away with.

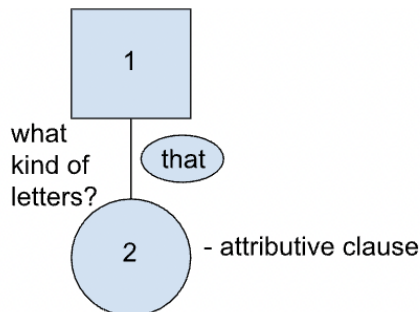


The independent parts “They wanted freedom” and “but neither of them had birth certificates or any other documents to run away with” are not governed by each other. It is impossible to put questions from the first independent part to the second one or vice versa. Each of them boasts a subject-predicate nexus – “they wanted” and “neither of them had”. The sentence is compound.

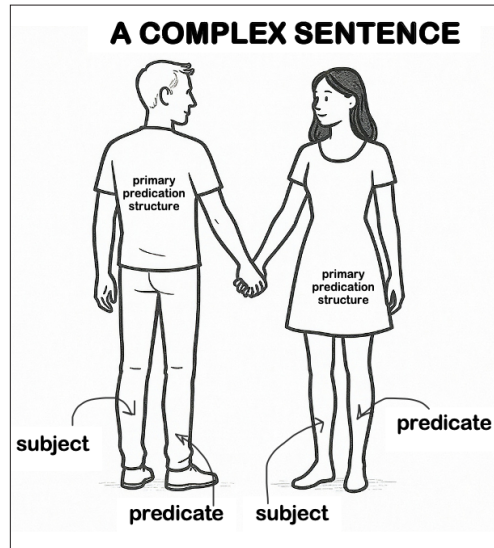
Within **complex sentences**, each subject-predicate group forms a clause. The interrelations between clauses are such that one or more clauses always depend on the so-called **main (principal) clause**. Dependent clauses are termed **subordinate clauses** and can be of as many types as there are sentence members.



E.g.: 1) S_1 P_1 Luz wrote him many letters 2) S_2 P_2 that he never got until after the armistice.



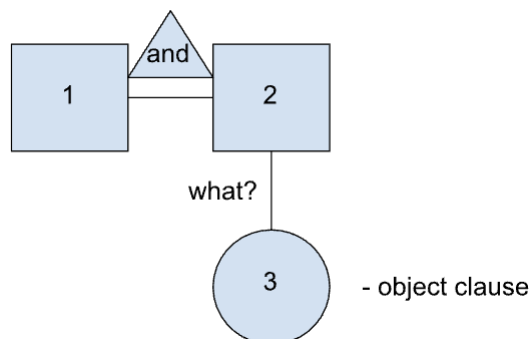
In the example above, “Luz wrote him many letters” is the main (principal) clause, with the primary predication structure “Luz wrote”. The main clause governs the subordinate clause “that he never got until after the armistice” with its own subject-predicate nexus “he got”. The subordinate clause functions as the attribute within the given sentence altogether.



Sentences where both independent parts and subordinate clauses are present are called **compound-complex, or composite sentences**.

S_1 P_1 S_2 P_2 S_3 P_3

E.g.: 1) She was sorry, 2) and she knew 3) he would probably not be able to understand.



Syntax is like a jigsaw puzzle. You can try to force the pieces, but sometimes the picture just won't make sense.

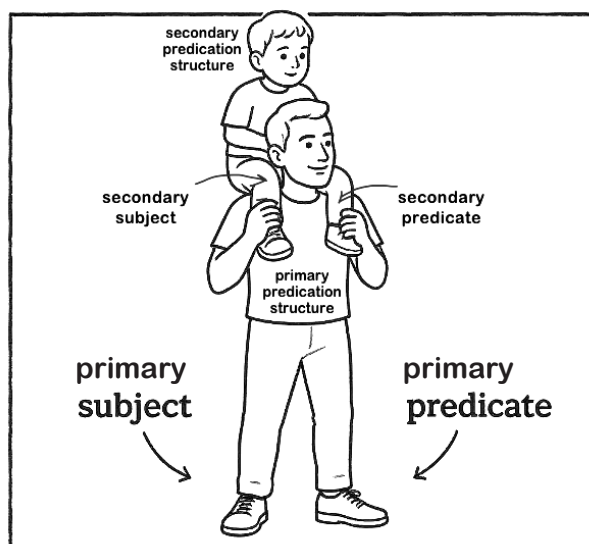
In this case, “she was sorry” and “she knew” are independent clauses, neither of which governs the other. They both represent subject-predicate groups. Besides, the sentence contains the subordinate clause “he would probably not be able to understand” functioning as the object within the given sentence in general, and also boasting a primary predication structure of its own. Structurally, it is a compound-complex sentence.

Complicated sentences presuppose one primary predication structure and one or more secondary predication structures within one sentence, i.e. one subject-predicate group (subject-predicate nexus) and one or more syntactic complexes (infinitive, gerundial, or participle complexes).

E.g.: *I saw him cross the street.*

The primary subject-predicate group “I saw” comes together with the secondary predication structure “him cross”. The infinitive complex expresses an additional elementary process. Since one primary structure of predication is accompanied by one secondary structure of predication (an infinitive complex) here, the sentence is complicated.

A COMPLICATED SENTENCE



Grammar is what gives sense to language sentences make words yield up their meaning. Sentences actively create sense in language. And the business of the study of sentences is grammar.
(David Crystal)

Contrast the following sentences, where:

- S means the primary subject;
- P means the primary predicate;
- s' means the secondary subject (hidden within the complex object);
- p' means the secondary predicate (hidden within the complex object):

S P

I saw him. – **A simple sentence.**

S₁ P₁ S₂ P₂

I saw that he crossed the street. – **A complex sentence.**

S₁ P₁ S₂ P₂

I saw him, and he crossed the street. – **A compound sentence.**

complex object
 S P s' p'
I saw him cross the street. (=I saw that/how he crossed the street.) –
A complicated sentence (complicated by the infinitive complex object).

Tip: Bachelor students are supposed to analyse only simple and complicated sentences in detail.



Sometimes, sentences are also considered **complicated** if they contain **a prolonged direct address or homogeneous sentence members corresponding to two or more elementary processes**. However, for practical reasons in this manual for students' sentence analysis, we suggest omitting these two subtypes of complication, since sentences with prolonged direct addresses are quite rare (e.g., *Dear respected ladies and gentlemen, come in.*), and those with homogeneous sentence members should each be analyzed separately – whether they relate to one or more elementary processes.

C.f.: *Mary and Sam went their ways.* – A complicated sentence; each person went their own way.

Mary and Sam went to the theatre. – A simple sentence; they were engaged in one and the same process together.

Say it like this

According to its structural type (or: Structurally), it is:

a) **a simple sentence;**

b) **a complicated sentence** as it contains a secondary predication structure expressed by the syntactic complex "... (quote the complex) ..." / the nominative absolute construction "... (quote the construction) ...".

c) **a complex sentence** where "... (quote the main clause)" is the main (principal) clause and "... (quote the subordinate clause)" is a subordinate ... (mention the type) clause.

Tip: If there are several subordinate clauses, enumerate all of them.

d) **a compound sentence** made up of ... (mention the number) ... independent parts "...", "...", "... (quote the independent parts)".

e) **a compound-complex (or: composite) sentence** consisting of ... (mention the number) ... independent parts "...", "... (quote the independent parts)" and ... (mention the number) ... subordinate clauses "... (quote the subordinate clauses and define their types)".

E.g.:

S P

- Students should submit their essays by Friday.

According to its structure, it is a simple sentence.

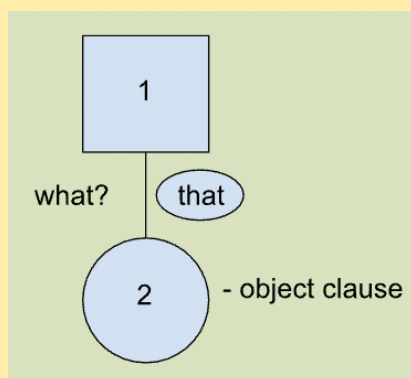
S P s' p'

- The teacher asked his students to submit their essays by Friday.

Structurally, it is a complicated sentence as it contains a secondary predication structure expressed by the syntactic complex with the infinitive "his students to submit".

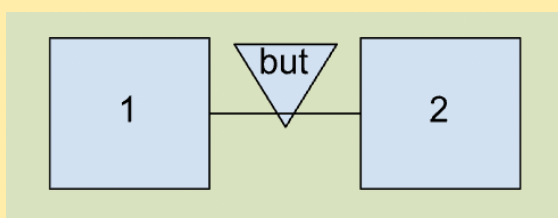
- 1) ^{S₁} The teacher ^{P₁} asked 2) ^{S₂} that his students ^{P₂} should submit their essays by Friday.

According to its structure, it is a complex sentence where “the teacher asked” is the main clause and “that his students should submit their essays by Friday” is a subordinate object clause.



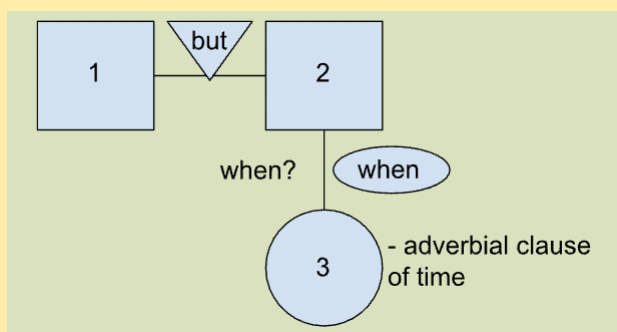
- 1) ^{S₁} The teacher ^{P₁} was cross, 2) ^{S₂} but his students ^{P₂} submitted their essays by Friday.

Structurally, it is a compound sentence, made up of two independent parts “The teacher was cross” and “but his students submitted their essays by Friday”.



- S_1 P_1 S_2
- At first the teacher was cross, but when his students
 P_2 S_3 P_3
submitted their essays by Friday, his mood changed for
the better.

According to its structure, it is a compound-complex (or: composite) sentence consisting of two independent parts “At first the teacher was cross” and “but his mood changed for the better” and one subordinate adverbial clause of time “when his students submitted their essays by Friday”. The second independent part serves as the main clause.



Check yourself-3

1. What is a structure of predication?
2. What are the two types of predication structures? How does the primary structure of predication differ from the secondary predication structure?
3. What are syntactic complexes, and how do they relate to secondary predication?
4. How can a secondary predication structure be transformed into a primary one?
5. What are the main structural types of sentences?
6. What defines a simple sentence? Provide examples.
7. How does a compound sentence differ from a complex sentence? Provide examples.
8. What is the main characteristic of a compound-complex sentence? Provide examples.
9. How do complicated sentences differ from the other structural types? Provide examples.
10. Identify the structural type of the following sentence: *"She smiled, but he looked away."*
11. Identify the primary and secondary subject-predicate groups in this sentence: *"I saw him leave the building."*
12. Transform the following complicated sentence into a complex sentence: *"I heard her singing in the garden."*
13. Identify whether this sentence is simple, compound, complex, or complicated: *"Although he was late, he still stopped for coffee, and he arrived even later."*
14. Why is this sentence considered a compound sentence? *"She waited for the train, but it never arrived."*

Let's practise-3

Exercise 3.1

Create a mind-map summarizing the information given in the unit. Present and discuss it in class.

Exercise 3.2

Find simple sentences in the excerpt below.

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will – as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under the breath: “free, free, free!” The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him – sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

“Free! Body and soul free!” she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhold, imploring for admission. "Louise, open the door! I beg; open the door – you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

When the doctors came they said she had died of heart disease – of the joy that kills.

("The Story of an Hour" by K. Chopin)

Exercise 3.3

Define other structural sentence types in the text above. Explain your ideas.

Exercise 3.4

- a) Find 3 examples of each structural sentence type in your favourite songs, internet blogs or posts, in podcasts or movies. Remember to provide the source the sentence is taken from. It can even be a screenshot, a picture or a link. There will be 15 sentences altogether (simple, complicated, compound, complex, compound-complex sentences).**

- b) Prepare a project presentation illustrating different structural sentence types, based on the examples collected. Use canva.com, PowerPoint or any other instrument.**

Exercise 3.5

Make up 3 sentences of each structural type (simple, complicated, compound, complex, and compound-complex sentences).

Exercise 3.6

Play a game as a class. One student reads aloud or shows a sentence (see exercise 3.4 or exercise 3.5) and the others define its structural type. You can also play this game in teams.

Exercise 3.7

Make up a dialogue “Artificial Intelligence in Education”, using sentences of all structural types. Foreground the types of sentences employed. Role-play the dialogue in class.

Tip: It can be a student and the teacher talking about academic integrity, the teacher and a parent whose child overused AI while doing a task, a straight-A student and a truant discussing the problem, or anybody else. Try to be creative when it comes to choosing roles, too!

4. THE SIMPLE SENTENCE: FORMAL STRUCTURE AND CLASSIFICATION

A **simple sentence** is one or more words containing one primary structure of predication (if any) and used for communication as a single unit.

There are several classifications of simple sentences. Below you can find the classification suggested by A.K. Korsakov and I.B. Morozova. While alternative classifications are often inconsistent in their internal logic, this manual adopts the Korsakov – Morozova approach¹, as it provides a contemporary, logically structured framework that enables students' effective sentence analysis.

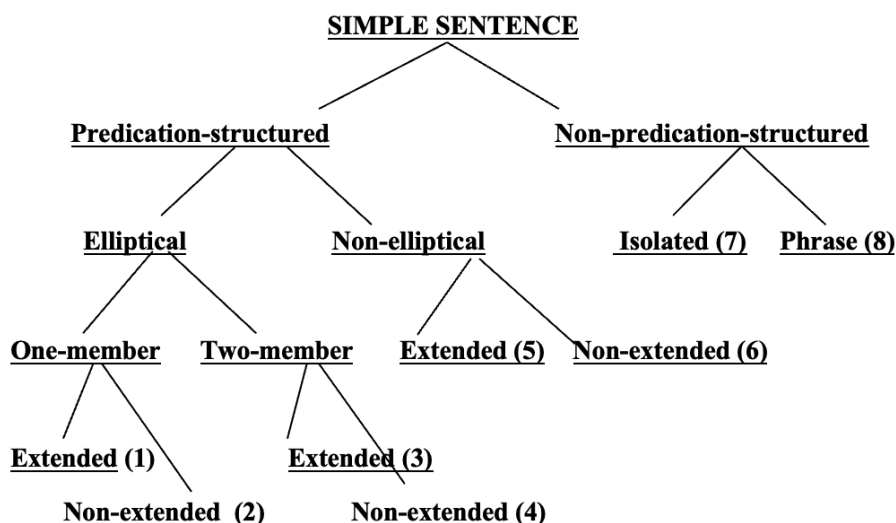
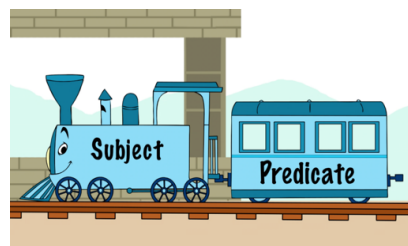


Fig. 2. Simple sentence classification according to A. K. Korsakov & I. B. Morozova

Predication-structured simple sentences comprise a primary structure of predication that can be either complete or incomplete. In case the structure of predication is not represented in its complete form, it presupposes restoring the missing elements from the context.



¹ Морозова І. Б. Парадигматичний аналіз структури і семантики елементарних комунікативних одиниць у світлі гештальт-теорії в сучасній англійській мові : монографія. Одеса : Друкарський дім, 2009. 384 с.

S P

E.g.: Her fancy was running riot along those days ahead of her.

The structure of predication is represented in a complete form here – “fancy was running riot”.

Non-predication-structured simple sentences are syntactic units lacking a primary predication structure (i.e. the subject and the predicate), yet functioning as independent utterances in communication. Their components cannot be reliably reconstructed into a subject-predicate nexus. Typically, they are represented by interjections, exclamations, or stand-alone forms of direct address. This category also includes sentence-words (e.g., “yes” and “no”), clichéd greetings and leave-takings (e.g., “Hello”, “Goodbye”).



E.g.: *Wow! John!*

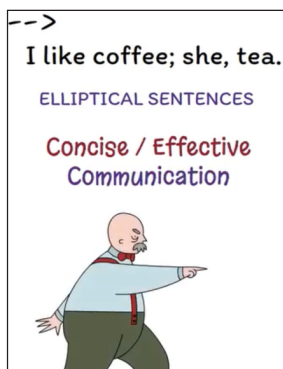
If non-predication-structured sentences consist of one word, they are termed **isolated**.

E.g.: *Alas!*

If non-predication-structured sentences contain a number of elements, they are considered a **phrase**.

E.g.: *Oh, my dear friend!*

The elliptical sentence has *one* or *both* obligatory members (the subject and the predicate) or their *parts* missing, though they can be restored from the context.



E.g.: Can you swim? – I can. (= I can swim.)

The original sentence “I can” misses part of the predicate – the infinitive “swim”, which can be easily restored from the context. It is an elliptical sentence.

The non-elliptical sentence has both the subject and the predicate presented in their complete forms.

S P

E.g.: Dark draperies hung upon the walls.

One-member elliptical sentences have only the subject or only the predicate (or its part) present. They may also contain only part of the subject or part of the predicate group.

E.g.: *When will you come? – {I will come} On Friday.*

“On Friday” is a one-member elliptical sentence, representing part of the predicate group “will come on Friday”.



The terms “**subject group**” and “**predicate group**” root in N. Chomsky’s parse tree, in accordance with which any sentence falls basically into two parts, centred around the subject and the predicate.
E.g.:

Sentence: *A beautiful girl was widely smiling at me.*
I will come on Friday.

Nominal part:

A beautiful girl
I

Verbal part:

was widely smiling at me.
will come on Friday.

Two-member elliptical sentences have both the subject and the predicate represented, but only partially.

E.g.: *She is reading. He – listening.*

In the sentence “He – listening”, part of the predicate is missing (the necessary form of the verb “to be” – “is”), but it can easily be restored from the context.

Extended sentences are those which, besides the primary sentence members (the subject and the predicate), boast secondary sentence members, i.e., the object, the attribute, or the adverbial modifier.

S	P	Attr	Attr	ObjDir
E.g.: <i><u>Grammar is the skeleton of the organism called language.</u></i>				

Besides the subject-predicate group “grammar is the skeleton”, the sentence contains secondary sentence members: the attributes “of the organism” and “called” and the direct object “language”, which makes it extended.

Non-extended sentences are those which contain only the primary sentence members (the subject and the predicate).

S P

E.g.: *The girl smiled.*

In this case, the sentence is represented only by the subject ("the girl") and the predicate ("smiled"). It is non-extended.

Say it like this

According to its structure (or: Structurally),

it is a simple a) predication-structured ***sentence,***

b) non-predication-structured

elliptical:

- *one-member (extended/non-extended);*
- *two-member (extended/non-extended).*

non-elliptical:

- *extended;*
- *non-extended.*

Tip: You can also mention all the structural characteristics of the sentence before the word "sentence", but always move from top to bottom in the scheme given in Fig. 2.

E.g.:

S P

- *True coral needs no painter's brush.*

- a) According to its structure, it is a simple, predication-structured sentence, non-elliptical, extended.
- b) Structurally, it's a simple, predication-structured, non-elliptical, extended sentence.

- *Help!*

- a) According to its structure, it is a simple, predication-structured sentence, elliptical, one-member (missing the subject), non-extended.

b) Structurally, it's a simple, predication-structured, elliptical, one-member, non-extended sentence. The sentence misses the subject.

- *Yes and no.*

- a) According to its structure, it is a simple, non-predication-structured sentence, a phrase.
- b) Structurally, it's a simple, non-predication-structured sentence, represented by a phrase.

Let's practise-4

Exercise 4.1

Create a mind-map summarizing the information given in the unit.
Present and discuss it in class.

Exercise 4.2

Define structural types of the simple sentences below. Transform elliptical sentences into non-elliptical ones and expand the non-extended sentences into extended ones.

1. Where are you going? – To the cafe.
2. The tall man in the red coat smiled warmly.
3. Silence.
4. John and Mary were laughing.
5. The little boy with a blue hat is playing in the yard.
6. Wow!
7. She is dancing. He – playing the guitar.
8. The sun was shining brightly.
9. The girl laughed.

Exercise 4.3

Define communicative and structural types of the sentences below.
Beware! There are not only simple sentences presented here.

1. She can dance.
2. Dear ladies! Oh, my!
3. Where did you meet her? – In the park.
4. I saw her dancing yesterday.
5. Can you dance? – I can, nicely!
6. I will dance and Mary will play the piano.
7. She can dance the waltz.
8. What is your name? – Alex.
9. Can you swim? – I can.
10. Will you dance? – Yes.
11. When she dances, she forgets about everything.

Exercise 4.4

Define structural types of the simple sentences given in the text below.

Once upon a starless midnight there was an owl who sat on the branch of an oak tree. Two ground moles tried to slip quietly by, unnoticed. "You!" said the owl. "Who?" they quavered, in fear and astonishment, for they could not believe it was possible for anyone to see them in that thick darkness. "You two!" said the owl. The moles hurried away and told the other creatures of the field and forest that the owl was the greatest and wisest of all animals because he could see in the dark and because he could answer any question. "I'll see about that," said a secretary bird, and he called on the owl one night when it was again very dark. "How many claws am I holding up?" said the secretary bird. "Two," said the owl, and that was right. "Can you give me another expression for "that is to say" or "namely"?" asked the secretary bird. "To wit," said the owl. "Why does the lover call on his love?" "To woo," said the owl.

The secretary bird hastened back to the other creatures and reported that the owl indeed was the greatest and wisest animal in the world because he could see in the dark and because he could answer any question. "Can he see in the daytime, too?" asked a red fox. "Yes," answered a dormouse and a French poodle. "Can he see in the daytime, too?" All the other creatures laughed loudly at this silly question, and they set upon the red fox and his friends and drove them out of the region. They sent a messenger to the owl and asked him to be their leader.

When the owl appeared among the animals it was high noon and the sun was shining brightly. He walked very slowly, which gave him an appearance of great dignity, and he peered about him with large, staring eyes, which gave him an air of tremendous importance. "He's God!" screamed a Plymouth rock hen. And the others took up the cry "He's God!" So they followed him wherever he went and when he bumped into things they began to bump into things, too. Finally he came to a concrete highway and he started up the middle of it and all the other creatures followed him. Presently a hawk, who was acting as outrider, observed a truck coming toward them at fifty miles an hour, and he reported to the secretary bird and the secretary bird reported to the owl.

“There’s danger ahead,” said the secretary bird. “To wit?” said the owl. The secretary bird told him. “Aren’t you afraid?” he asked. “Who?” said the owl calmly, for he could not see the truck. “He’s God!” cried all the creatures again, and they were still crying “He’s God” when the truck hit them and ran them down. Some of the animals were merely injured, but most of them, including the owl, were killed.

Moral: You can fool too many of the people too much of the time.

(“The Owl Who Was God” by J. Thurber)

Exercise 4.5

- a) Find 3 examples of each structural type of the simple sentence in your favourite songs, internet blogs or posts, in podcasts or movies. Remember to provide the source the sentence is taken from. It can even be a screenshot, a picture or a link. There’ll be 24 sentences altogether (a simple, predication-structured, elliptical, one-member, extended sentence; a simple, predication-structured, elliptical, one-member, non-extended sentence; a simple, predication-structured, elliptical, two-member, extended sentence; ...).
- b) Prepare a project presentation illustrating different structural type of the simple sentence, based on the examples collected. Use canva.com, PowerPoint or any other instrument.

Exercise 4.6

Make up 3 sentences of each structural type of the simple sentence. There’ll be 24 sentences altogether (see exercise 4.5 a).

Exercise 4.7

Play a game as a class. One student reads aloud or shows a sentence (see exercise 4.4 or exercise 4.5) and the others define the structural type of the simple sentence. You can also play this game in teams.

Syntax is invisible until it breaks. Like gravity, we only notice it when something falls apart.

Exercise 4.8

Make up a dialogue “Traditional Books Vs E-Books”, using simple sentences of all types. Foreground the types of simple sentences employed. Role-play the dialogue in class.

Tip: It can be a young author and an experienced publisher talking, two customers in the bookshop, a student and a teacher, or anybody else. Try to be creative when it comes to choosing roles, too!

5. SYNTACTIC FUNCTION. SENTENCE MEMBERS. THE SUBJECT. TYPES OF THE SUBJECT. WAYS OF THEIR EXPRESSION

All notional parts of speech have certain functions or roles in a sentence or within a syntactic unit they belong to, which are termed syntactic functions. Thus, a **syntactic function** is a role a syntactic unit or a word within a syntactic unit plays in a sentence as a sentence member.

Within a sentence, there are **independent sentence elements** (direct addresses, parentheses, and interjections) and two **groups of sentence members** (see fig. 3):

- a) obligatory (principal, or primary) sentence members – the subject and the predicate;
- b) non-obligatory (optional, or secondary) sentence members – the object, the adverbial modifier, and the attribute;

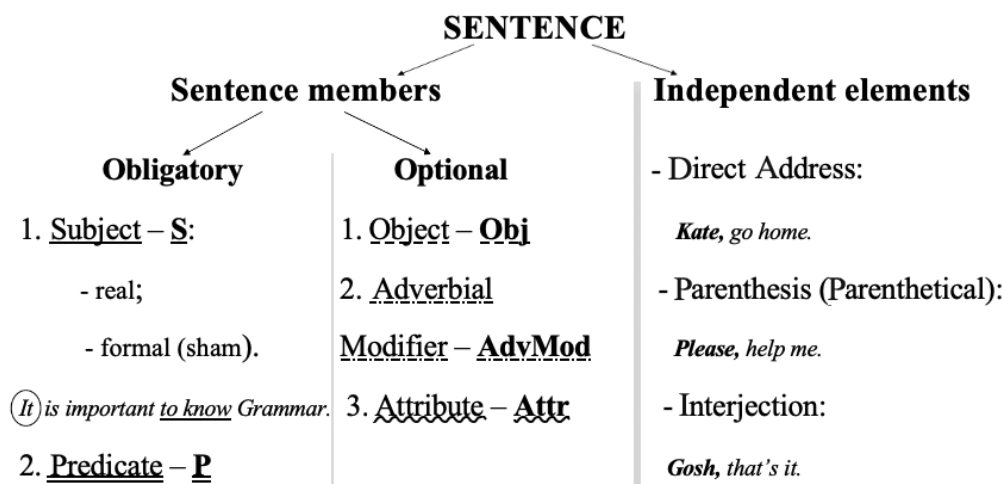


Fig. 3. Sentence members and how they are traditionally marked
in sentence analysis

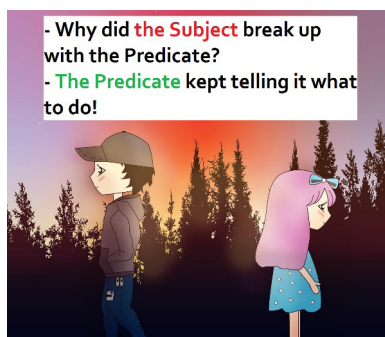
Independent sentence elements make up a special group of additional constituents of the sentence which do not belong to any sentence-organising syntactic structure.

Both obligatory (the subject and the predicate), and optional sentence members (the object, the adverbial modifier, and the attribute) can be **simple** and **complex** (made up of a secondary structure of predication) in terms of their formation. Thus, there exist complex subjects, complex predicatives, complex objects, complex attributes, and complex adverbial modifiers. In case there is one primary predication structure within a sentence, any complex sentence member will make the sentence complicated.

5.1. THE SUBJECT AND ITS TYPES

The subject is a word or a group of words which names the object, person or phenomenon the sentence informs about; the topic of the sentence. It is marked off with the capital 'S' written above the word and is underlined with a single line.

E.g.: ^S The unicorn is a mythical beast.



There can be real (notional) and formal (sham) subjects. **The real (notional) subject** corresponds to a certain abstract concept or real-world referent, while **the sham (formal) subject** is used for preserving the sentence structure.

E.g.: ^S There was a slow smiling air about her, and about everything she did.

“There” represents a formal subject, while “air” is the notional subject. Still, paraphrasing the sentence is impossible due to the traditional sentence structure in English.

The real subject can be expressed by practically any part of speech, though the most typical ways of forming the subject are nouns and pronouns. So, in a simple sentence, the subject can be **made up of**:

- 1) nouns in the common case. E.g.: *The cat is sleeping.*
- 2) pronouns (if the pronoun has the category of case, then it's in the nominative case). E.g.: *She loves reading.*
- 3) substantivised adjectives or participles. E.g.: *The poor need support.*
The wounded were taken to the hospital.
- 4) numerals. E.g.: *Three were absent from the meeting.*
- 5) syntactically indivisible groups of words (indivisible syntactic groups) – indivisible units semantically referring to one notion or concept and syntactically represented by several components the connection between which is too strong to break the expression into separate pieces, like: *a pinch of salt, a drop of water, half past seven, ...*
E.g.: *Half past seven is too early for me.*
- 6) infinitives & infinitive phrases. E.g.: *To read is to travel through time.*
- 7) infinitive complexes. E.g.: *For him to apologize was unexpected.*
- 8) gerunds & gerundial phrases. E.g.: *Reading broadens the mind.*
- 9) gerundial complexes. E.g.: *Her singing in the shower annoyed the neighbours.*
- 10) quotations – information of any length presented in inverted commas. E.g.: *“Knowledge is power” has always inspired me.*



Regardless of the syntactic function analysed, the difference between infinitives (gerunds, or participles) and ***infinitive (gerundial, or participle) phrases***, as ways of expressing a given syntactic function, lies in the fact that phrases presuppose the presence of additional elements dependent on the infinitive (the gerund, or the participle), which are traditionally analysed separately.

E.g.:

- Infinitive: *She decided **to leave**.*
- Infinitive phrase: *She decided **to leave the party** without saying a word.*
- Gerund: ***Reading** is my hobby.*
- Gerundial phrase: ***Reading books about history** is my hobby.*
- Participle: ***Smiling**, she entered the room.*
- Participle phrase: ***Smiling brightly**, she entered the room.*

Infinitive (gerundial, or participle) complexes, employed in any syntactic function, comprise a secondary structure of predication and can be unwound into a clause.

E.g.:

- Infinitive complex:

*I saw **him cross** the street.* (The sentence can be unwound into: *I saw that he crossed the street.*)

***He** was seen **to cross** the street.* (The sentence can be unwound into: *It was seen that he crossed the street.*)

- Gerundial complex:

*I remember **his reading** the book.* (The sentence can be unwound into: *I remember that he was reading the book.*)

***Ben's reading** the book in the cafe surprised me.* (The sentence can be unwound into: *The fact that Ben was reading the book in the cafe surprised me.*)

- Participle complex:

*The company treated **me as being indispensable**.* (The sentence can be unwound into: *The company treated me as if I was indispensable.*)

***I** was treated **as being indispensable** by the company.* (The sentence can be unwound into: *I was treated by the company as if I was indispensable.*)

5.2. THE FORMAL SUBJECT

It and ***There*** are two ways of expressing the sham (formal) subject used for structural purposes only. If “it” is used as a sham (formal) subject, it is called the **anticipatory (introductory) “it”**. In such cases, it usually introduces a longer phrase, too long to stand before the verb-predicate. The meaningful component, or the word, to which “it” refers and instead of which it stands, functions as the real subject and gets underlined with a single line.

"It", in its turn, is circled and considered a sham, or a formal subject (used besides the real subject which comes after the verb-predicate).

S

E.g.: (It) is important to finish the project on time.

When "**It**" is used as a **real** subject, it can be:

1) personal "it" – defining the aforementioned concept, like:

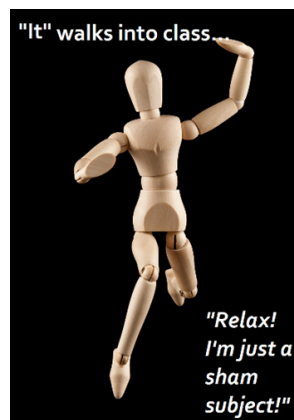
She gave me a book. It was fascinating.

2) impersonal "it" – showing time, weather phenomena, temperature, etc. In this case, "it" is the only subject of the sentence.

E.g.: *It is cold outside.*

3) demonstrative "it" – pointing out at a new concept, disclosed after the verb-predicate. In such instances, "it" can be changed for "this" or "that", without ruining the sentence and is believed to be a real subject.

E.g.: *It is my friend John.*



In sentences where "**it**" **introduces clauses**, "it" can be of two types:

a) demonstrative "it" (which can be substituted with "this" or "that").

Clauses within such sentences are of different types.

E.g.: *It is a ball that belongs to my sister*, ("that belongs to my sister" is an attributive clause to the antecedent "ball").

b) emphatic "it" (used to lay emphasis on the component following the verb-predicate and introducing a clause that comes after it). Here, "it" is regarded as a sham, or formal subject. "It" is circled and the clause it points to is considered a subject clause.

E.g.: (It) is a ball that makes my dog happy.

Though the formal structure of such sentences is very close, they are analysed differently since the demonstrative "it" is real and the emphatic "it" is formal (sham). Thus, only with the **emphatic "it"** a transformation of the sentence with the clause occupying the position of the subject is possible without ruining the sense of the sentence.

C.f.: (It) is a ball that makes my dog happy. = What makes my dog happy is a ball.

It is a ball that belongs to my sister. ≠ What belongs to my sister is a ball.

“**There**” acts as a sham (formal) subject in “*there + to be*” constructions. Here the real subject is supposed to come after the verb-predicate, so “there” is circled as the formal subject.

E.g.: There are many people at the conference.

The real subject in the sentence above is “people”. “There” serves as a formal subject there.



The subject can be **simple** and **complex**. If the subject is expressed by a syntactic complex, it is considered **complex** and analysed together as a piece or by components, on the level of secondary predication structure, by singling out the secondary subject, the secondary predicate and other secondary sentence members within the complex subject studied.

E.g.: For her to leave so suddenly was unexpected.

In this sentence, “for her to leave” is a complex subject with the infinitive, with “her” functioning as a secondary subject and “to leave” as a secondary predicate.

All other types of subjects are **simple**.

E.g.: Love conquers all.

Say it like this

Analysing the subject, make sure to mention the following:

- 1) type of the subject in terms of sentence structure – real / sham;
- 2) structural type of the subject¹ – simple or complex;
- 3) way of its expression.

The (...type...) subject “(...name the subject...)” is expressed by / is formed by / is represented by / is made up of / is realised by ... (mention the part(s) of speech and its (their) morphological characteristics)...

E.g.:

S

- The lion was fierce.

- a) The simple real subject “the lion” is represented by a common, concrete, class noun, singular, common case.
- b) “The lion” is the simple real subject represented by a common concrete, class noun, singular, common case.

Sham S

S

- It was impossible not to argue with her.

- a) The anticipatory sham subject “it” (a personal pronoun, third person singular, nominative case) introduces the real subject “not to argue” expressed by a negative indefinite infinitive active.
- b) “It” is the anticipatory sham subject represented by a personal pronoun, third person singular, nominative case. “Not to argue” is the real subject expressed by a negative indefinite infinitive active.

Sham S

CoSubj

- It was easy for Dan to speak English.

1 Mentioned only in case of the complex structure.

- a) The sentence opens with the anticipatory sham subject “it” (a personal pronoun, third person singular, nominative case), which introduces the real subject “for Dan to speak”. The real subject here is complex, expressed by a for-complex with the infinitive. Within the complex subject, the secondary subject “Dan” can be found (formed by a proper, non-unique noun in the singular, common case) and the secondary predicate “to speak” is deduced (an indefinite infinitive active).
- b) “It” is the anticipatory sham subject represented by a personal pronoun, third person singular, nominative case. “For Dan to speak” is the real subject, which is complex and expressed by a for-complex with the infinitive. Within the complex subject, the secondary subject “Dan” can be found (formed by a proper, non-unique noun in the singular, common case) and the secondary predicate “to speak” is deduced (an indefinite infinitive active).

Check yourself-5

1. What is a syntactic function?
2. Name the obligatory and non-obligatory sentence members.
3. What are independent sentence elements? Provide examples.
4. What is the difference between a simple and a complex sentence member?
5. What is the difference between a real and a formal subject? What is the function of a formal (sham) subject?
6. What is the most common way of forming a real (notional) subject? Why can “there” and “it” be considered sham subjects?
7. What is the difference between anticipatory “it” and personal “it”?
8. How is a complex subject different from a simple subject?

Let's practise-5

Exercise 5.1

Create a mind-map summarizing the information given in the unit. Present and discuss it in class.

Exercise 5.2

Find the subjects in the sentences below and define their types.

1. For Ben to refuse was shocking.
2. A bunch of keys was on the table.
3. The poor need support.
4. 'Time is money' is a famous saying.
5. It is dangerous to swim here.
6. We do our duties well.
7. There were many guests at the party.
8. It is obvious that he lied.
9. Derec and Bets know the answer.
10. To love is to live.
11. It was John who solved the mystery.
12. A group of tourists was waiting at the gate.
13. There exists a theory about this phenomenon.
14. It is snowing.
15. Two is a company, three is a crowd.
16. There is a chance of rain tomorrow.
17. Playing chess helps develop strategic thinking.
18. Mary happened to meet Timothee Chalamet once.

Exercise 5.3

Find the subjects in the text below and define their types. Concentrate mostly on simple sentences.

I hate the moon – I am afraid of it – for when it shines on certain scenes familiar and loved it sometimes makes them unfamiliar and hideous.

It was in the spectral summer when the moon shone down on the old garden where I wandered; the spectral summer of narcotic flowers and humid

seas of foliage that bring wild and many-coloured dreams. And as I walked by the shallow crystal stream I saw unwonted ripples tipped with yellow light, as if those placid waters were drawn on in resistless currents to strange oceans that are not in the world. Silent and sparkling, bright and baleful, those moon-cursed waters hurried I knew not whither; whilst from the embowered banks white lotos-blossoms fluttered one by one in the opiate night-wind and dropped despairingly into the stream, swirling away horribly under the arched, carven bridge, and staring back with the sinister resignation of calm, dead faces.

And as I ran along the shore, crushing sleeping flowers with heedless feet and maddened ever by the fear of unknown things and the lure of the dead faces, I saw that the garden had no end under that moon; for where by day the walls were, there stretched now only new vistas of trees and paths, flowers and shrubs, stone idols and pagodas, and bendings of the yellow-litten stream past grassy banks and under grotesque bridges of marble. And the lips of the dead lotos-faces whispered sadly, and bade me follow, nor did I cease my steps till the stream became a river, and joined amidst marshes of swaying reeds and beaches of gleaming sand the shore of a vast and nameless sea.

Upon that sea the hateful moon shone, and over its unvoiced waves weird perfumes bred. And as I saw therein the lotos-faces vanish, I longed for nets that I might capture them and learn from them the secrets which the moon had brought upon the night. But when that moon went over to the west and the still tide ebbd from the sullen shore, I saw in that light old spires that the waves almost uncovered, and white columns gay with festoons of green seaweed. And knowing that to this sunken place all the dead had come, I trembled and did not wish again to speak with the lotos-faces.

Yet when I saw afar out in the sea a black condor descend from the sky to seek rest on a vast reef, I would fain have questioned him, and asked him of those whom I had known when they were alive. This I would have asked him had he not been so far away, but he was very far, and could not be seen at all when he drew nigh that gigantic reef.

So I watched the tide go out under that sinking moon, and saw gleaming the spires, the towers, and the roofs of that dead, dripping city. And as I watched, my nostrils tried to close against the perfume-conquering stench

of the world's dead; for truly, in this unplaced and forgotten spot had all the flesh of the churchyards gathered for puffy sea-worms to gnaw and glut upon.

Over these horrors the evil moon now hung very low, but the puffy worms of the sea need no moon to feed by. And as I watched the ripples that told of the writhing of worms beneath, I felt a new chill from afar out whither the condor had flown, as if my flesh had caught a horror before my eyes had seen it.

Nor had my flesh trembled without cause, for when I raised my eyes I saw that the waters had ebbed very low, shewing much of the vast reef whose rim I had seen before. And when I saw that the reef was but the black basalt crown of a shocking eikon whose monstrous forehead now shown in the dim moonlight and whose vile hooves must paw the hellish ooze miles below, I shrieked and shrieked lest the hidden face rise above the waters, and lest the hidden eyes look at me after the slinking away of that leering and treacherous yellow moon.

And to escape this relentless thing I plunged gladly and unhesitantly into the stinking shallows where amidst weedy walls and sunken streets fat sea-worms feast upon the world's dead.

("What the Moon Brings" by Howard Lovecraft)

Exercise 5.4

- a) Find an example of each way of expressing the subject in your favourite songs, internet blogs or posts, in podcasts or movies. Remember to provide the source the sentence is taken from. It can even be a screenshot, a picture or a link. There'll be 10 sentences altogether.
- b) Prepare a project presentation illustrating different types of "it", based on the examples collected. Use [canva.com](https://www.canva.com), PowerPoint or any other instrument.

Exercise 5.5

- a) Find 2 examples of each type of "it" used as a real and sham subjects in your favourite songs, internet blogs or posts, in podcasts or movies, and analyse them. Remember to provide

the source the sentence is taken from. It can even be a screen-shot, a picture or a link. There'll be 8 sentences altogether.

- b) Prepare a project presentation illustrating different types of “it”, based on the examples collected. Use [canva.com](https://www.canva.com), PowerPoint or any other instrument.**

Exercise 5.6

Make up 5 sentences with real subjects and 5 sentences with sham (formal) subjects. Define the types of subjects and say what they are expressed by.

Exercise 5.7

Play a game as a class. One student reads aloud or shows a sentence (see exercise 5.4, exercise 5.5 or exercise 5.6) and the others find its subject, analyse the type of the subject and say what it is represented by. You can also play this game in teams.

Exercise 5.8

Make up a dialogue “If You Could Time Travel”, using all types of the subject and various ways of its expression. Define the types of subjects employed. Role-play the dialogue in class.

Tip: It can be two friends discussing the problem, a physicist and a priest, Doctor Who and some famous writer, or anybody else. Try to be creative when it comes to choosing roles, too!

6. THE PREDICATE.

TYPES OF THE PREDICATE.

WAYS OF THEIR EXPRESSION

The predicate is a word or a group of words which shows what is happening to the subject; it indicates an action, a state, or a quality. It is marked off with the help of the capital 'P' written above the word or group of words and is underlined with a double line.

There are distinguished the simple and the compound predicates with several subtypes (see fig. 4).

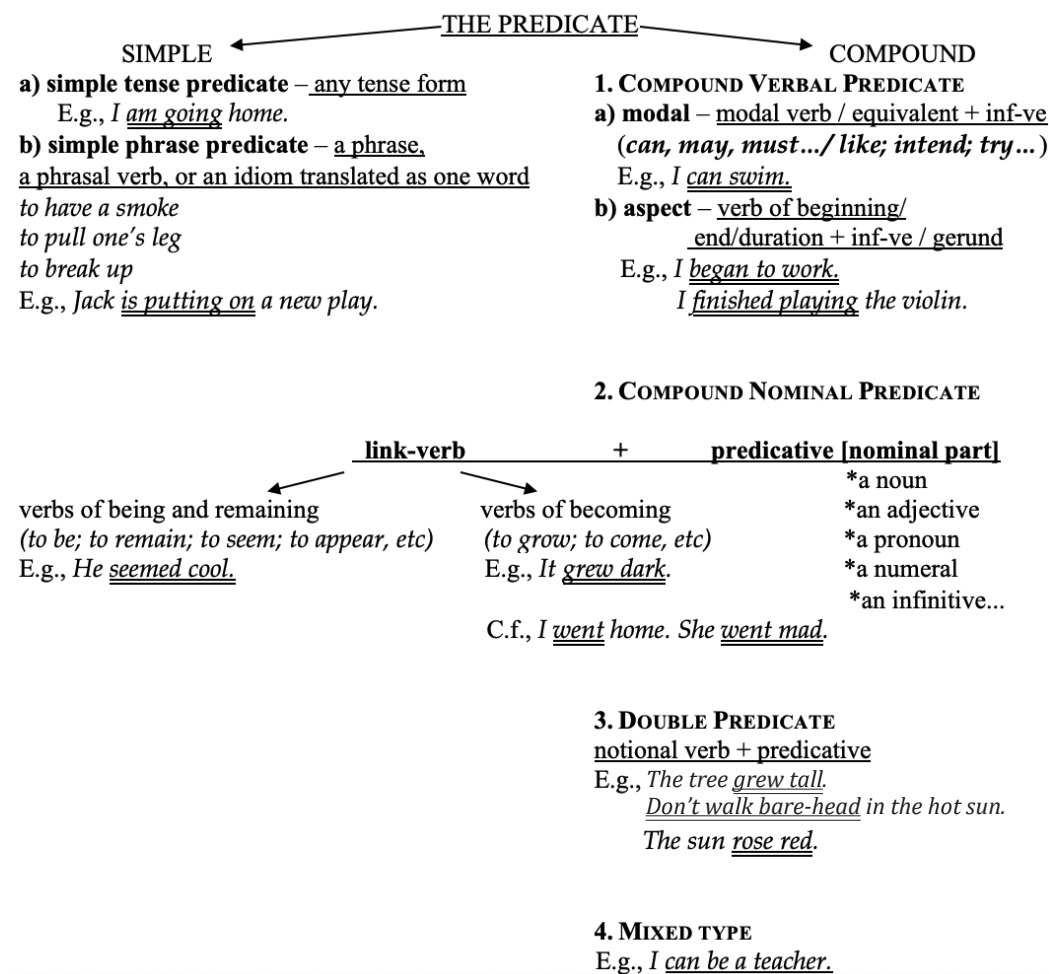


Fig. 4. Types of the predicate



Simple predicates render one meaning or action and can be tense and phrase:

1. **The simple tense predicate (simple verbal predicate)** is made up of any tense, aspect or voice form of the verb, no matter whether analytical (i.e., consisting of several components) or not.
E.g.: *I have been thinking about you.*

2. **The simple phrase predicate (simple phraseological verbal predicate)** is formed by a phrase or an idiom whose components reflect a single concept or action, becoming indivisible, like: to have a shower (in contrast to 'to have a dog'), to pay attention (in contrast to 'to pay a bill'), to make a call (in contrast to 'to make a cake'), etc. All phrasal verbs also represent this type of the predicate.
E.g.: *Hey, you are pulling my leg! (= You are joking).*

Compound predicates consist of several components, each of which reflects a meaning of its own, or a certain shade of meaning. However, it's a unity of these components that describes what is happening to the subject. Compound predicates can be of several types:

1. **The compound verbal predicate (CVP)** combines verbal elements only:

- a) **The compound modal verbal predicate (CMVP) (compound verbal predicate, modal, CVP(m))** consists of a modal part, expressed by a modal verb or a verb of strong modal meaning (*to intend, to try, to like...*), and the infinitive of the notional verb.

E.g.: We are trying to survive. I can see it in your tears.



Some scholars treat the infinitive following the **verbs of strong modal meaning** as forming a **compound modal verbal predicate (a)**, others believe them to be quite independent and taking **the infinitive as the object (b)**. Both approaches have their adherents and opponents and are worth supporting, and the analysis in such cases mostly depends on the linguist's own standpoint.

E.g.: a) Mary wants to go to Mexico. – “Wants to go” is a compound modal verbal predicate.

b) Mary wants to go to Mexico. – “Wants” is a simple tense predicate; “to go” is a direct object.

- b) **The compound aspect verbal predicate (CAVP) (compound verbal predicate, aspect (CVP(a)); compound phase verbal predicate)** rests on the verbs expressing beginning, duration or end of the action (*to begin, to start, to go on, to continue, to stop, to cease, to keep, to proceed...*) combined with the infinitive or the gerund. The meaning of the predicate is actually reflected by the non-finite, but the phase verbs show whether the action has started, is going on, or has come to an end. Thus, two elements actually bring about one meaning.

E.g.: She started crying.

2. **The compound nominal predicate (CNP)** is a combination of a link verb and a nominal part, termed predicative. It usually shows states, not actions. Link-verbs show existence or change of state, and, hence, can be of two types: verbs of being and remaining (*to be, to seem, to feel, to taste, to smell, to look (=to appear)...*) and verbs of becoming (*to get, to grow, to become, to come...*). Their meanings are completed

by predicatives, which can be represented by any nominal part of speech:

- nouns: E.g.: *She is a teacher.*
- pronouns: E.g.: *It was me.*
- adjectives: E.g.: *She became famous.*
- numerals: E.g.: *The result is zero.*
- infinitives: E.g.: *Her dream is to travel the world.*
- infinitive complexes: E.g.: *This problem is for you to solve.*
- gerunds: E.g.: *Seeing is believing.*
- gerundial complexes: E.g.: *My idea of a good holiday is our going to the mountains together.*
- participles: E.g.: *Jack is surprised.*



An *Adverb* modifies a **simple predicate** and a **compound verbal predicate**.

An *Adjective* is used to modify a **compound nominal predicate**, and characterises the predicative. With link verbs, only adjectives are used if the characteristic is given to the subject.

C.f.: *He is quick. He is a quick worker. He works quickly.*



It's noteworthy that some scholars, especially within the soviet school of thought, though never denying the idea of complex subjects as a specific type of subjects, treat sentences built around the verbs **to seem**, **to happen**, and **to appear** as comprising a compound nominal predicate and not a complex subject. The verbs **to seem**, **to happen** and **to appear** are supposed to be link-verbs within this approach, while the infinitives following them are analysed as predicatives. Thus, two variants of analysis are possible:

E.g.: *Bobby seems to know the answer.*

a) The primary subject here is complex, "Bobby...to know the answer". It is expressed by the proper, non-unique noun, singular, common case "Bobby", acting as the secondary subject, and the indefinite infinitive active "to know", acting as the secondary predicate.

The primary simple predicate "seems" is formed by a verb in the indicative mood, present simple tense, common aspect, active voice, third person singular.

b) The subject "Bobby" is expressed by a proper, non-unique noun, singular, common case. The compound nominal predicate "seems to know" is made up of the link-verb

“to seem” (a verb in the indicative mood, present simple tense, common aspect, active voice, third person singular) and the predicative “to know” (an indefinite infinitive active).

3. **The double predicate (CP_{double})** is, in a way, close to the compound nominal predicate, but, in contrast to it, here both the verbal and the nominal parts preserve their meanings.

E.g.: *The sun rose red.* (= *The sun rose.* *The sun was red.*)

4. **Mixed predicate (CP_{mixed})** can combine any elements of the other predicate types:

E.g.: *Show must go on.*

Here the modal verb “must” is combined with the phrasal verb “go on”, thus, making up a compound mixed predicate of modal and phrase types.

E.g.: *It may have started getting cold.*

The modal verb “may” comes together with the verb of beginning of the action “start” and the gerund “getting”, with the latter functioning as a link-verb for the predicative “cold”.

Say it like this

Analysing the predicate, make sure to mention the following:

- 1) structural type of the predicate – simple (simple tense or simple phrase predicate) or compound (compound nominal predicate, compound verbal predicate, double predicate, or mixed type);
- 2) structural components of the compound predicate (link verb & predicative; modal verb + infinitive; verb of beginning, duration, end of action + infinitive / gerund, etc);
- 3) way of its expression (ways of expression of all of the components).

The (...type...) predicate “(...name the predicate...)”

- | | |
|--|---|
| <ul style="list-style-type: none">• is expressed by• is formed by• is represented by• is made up of• is realised by | <ul style="list-style-type: none">• a verb (info).• the modal verb “(...quote...)” (info) and the (info) infinitive “(...quote...)”.• the verb of beginning, duration, end of action “(...quote...)” (info) and the (info) infinitive/gerund/participle “(...quote...)”.• the link-verb “(...quote...)” (info) and the predicative “(...quote...)” (info).• ... (mention the necessary components from the above)... |
|--|---|

“Info” here stands for the morphological characteristics of the part of speech whose syntactic function is being discussed (see Unit 1. **Parts of Speech and Their Categories**).

Tip: Besides mentioning morphological information about this or that part of speech in brackets, you can structure it in a narrative way.

E.g.:

P

• **Don't give up!**

- The simple phrase verbal predicate “don't give up” is represented by the negative form of the phrasal verb “give up” in the imperative mood and consists of the negative auxiliary verb “don't” and the indefinite infinitive active of the notional verb.
- “Don't give up” is the simple phrase verbal predicate represented by the negative form of the phrasal verb “give up” in the imperative mood. Thus, it consists of the negative auxiliary verb “don't” and the indefinite infinitive active of the notional verb.

CNP

• *I am a student.*

- a) The compound nominal predicate “am a student” is formed by the link-verb “to be” (a verb in the indicative mood, present simple tense, common aspect, active voice, first person singular) and the predicative “a student” (a common, concrete, class noun, singular, common case).
- b) “Am a student” is the compound nominal predicate formed by the link-verb “to be” (a verb in the indicative mood, present simple tense, common aspect, active voice, first person singular) and the predicative “a student” (a common, concrete, class noun, singular, common case).

CP mixed

• *Peter may be a student.*

- a) The compound predicate of mixed type “may be a student” is expressed by the modal verb “may” (a modal verb in its present form), the link-verb “to be” (a bare indefinite infinitive active) and the predicative “a student” (a common, concrete, class noun, singular, common case).
- b) “May be a student” is the compound predicate of mixed type expressed by the modal verb “may” (a modal verb in its present form), the link-verb “to be” (a bare indefinite infinitive active) and the predicative “a student” (a common, concrete, class noun, singular, common case).

Check yourself-6

1. What is the function of the predicate in a sentence?
2. How is the predicate marked in sentence analysis?
3. What are the two main types of predicates?
4. What is a simple tense predicate? What types of simple predicates do you know? Give examples.
5. What are the different types of compound predicates?
6. How is a compound modal verbal predicate (CMVP) formed?
7. What is the difference between a compound aspect verbal predicate (CAVP) and a simple tense predicate? What types of verbs are used in a compound aspect verbal predicate?
8. What are the components of a compound nominal predicate? List three different parts of speech that can serve as predicatives in a compound nominal predicate. Provide examples.
9. How does an adverb differ from an adjective in modifying a predicate?
10. How does a double predicate differ from a compound nominal predicate? Provide an example of a double predicate and explain its structure.
11. What is a mixed predicate? Provide two examples and analyse them.

Let's practise-6

Exercise 6.1

**Create a mind-map summarizing the information given in the unit.
Present and discuss it in class.**

Exercise 6.2

Find the predicates in the sentences below and define their types.

1. The cat sleeps on the couch.
2. She started singing as soon as the music began.
3. It was her who helped me.
4. I have seen this movie before.
5. He made a decision to leave.
6. Mary takes care of her little brother.
7. The cake smells delicious.
8. You should listen to his advice.
9. I want to learn Spanish.
10. They went on talking despite the noise.
11. My father is a lawyer.
12. The girl stood silent for a moment.
13. They paid attention to the teacher's words.
14. You must be joking.
15. His score was ten out of ten.
16. The river flowed fast after the heavy rain.
17. The sky became cloudy.
18. You could have been travelling all this time.
19. Charles's goal is to become an engineer.
20. The final score was zero.
21. Meg has to keep studying for her exams.
22. He seems to be enjoying the party.
23. My lady is writing letters now.
24. He is a doctor.
25. You should finish your homework before dinner.

26. Little Sue kept crying throughout the movie.

27. The sun shone golden and yellow in the morning sky.

Exercise 6.3

Find the predicates in the text below and define their types. Concentrate mostly on simple sentences.

They had been walking along Oxford Street, now they stopped, Greg's hand on her arm.

"This is the place," he said. "I thought you might get the sort of thing you liked here."

Helen nodded, but there were tears in her eyes as she looked through the shop-window. The new hat had been his idea, not hers.

"What about that black one?" He pointed. "It would go with your suit!"

Her lips trembled. One of the little things she loved so much about him was the really genuine interest he had always taken in what she wore. It had made you feel young somehow, loved, though in your heart you knew you were young no longer.

"Yes. Yes, it would, wouldn't it?" She carefully avoided meeting his eyes, because there was so much in her own eyes that lie must never see.

They went into the shop. A clerk appeared to wait upon them.

Helen described the hat. It was in the window.

She was wishing now that they had never come into the shop. But Greg had been insistent. He wanted to give her something. A parting gift, he had called it.

He was smiling now out of blue, untroubled eyes. Which surprised her. And yet why should it, she asked herself, as she took the hat from the clerk and placed it on her blue-grey hair? She had always tried to be modern, and part of modernity was to see these things through bravely, when and if they came.

Her mind turned back. And she saw herself in the hat-shop mirror, not as someone in a black tailored suit, but as a bride. Smiling, radiant, on Greg's arm. At least they had said she had looked that. She had never thought of it, never cared. She had been so completely, so blindly happy.

Five minutes later they were out again in the sunshine of the street and Greg, after looking at his watch, suggested tea.

"I know a place –" There was an expression of excitement in his eyes which she could not understand. "You'll like it there."

It was a small, very ordinary cafe in one of the side streets off Oxford Street. He ordered for them both, and then leaned back.

He didn't speak, but his hand came out across the table and took hers.

"Please, God, don't let me cry," she prayed. "Not now. Not so long as he's with me."

The tea arrived. He drank one cup quickly, lit himself a cigarette, and then said:

"You're quite certain that you want to stay on in that house alone? I mean – well, I feel rather badly about the whole thing, and if there's anything I could do –"

There was one thing, but it would have been hysterical weakness to have suggested it. She shook her head. She didn't want him to have any feelings of regret, any pains of conscience. It had been wonderful having him for all those years.

"No, really," she said. "It'll be all right."

But he still didn't seem satisfied.

"There's another thing I'd like to mention," he said. "I didn't say anything about it before because I know-well, I know how sensitive you are about that sort of thing –" He broke off and then went hurriedly on his eyes avoiding hers. "It's money. I've arranged with the bank..."

The color came at once to her cheeks. Not because of any false pride. That was a luxury you couldn't afford if you had no one to support you. But –

"Oh, Greg, you shouldn't," she said with embarrassment.

He brushed that aside. Angrily almost.

"Why not? It's something I want to do. And Sandra –" He mentioned the girl's name –" she agrees. We were talking about it last night."

Sandra. ... We. ... How easily, familiarly, he spoke of her, Helen thought with an ache. And yet two months ago they hadn't even met. Two months... Was it really only that time since he'd gone up to London on that business trip?

She had realized, of course, after he came back that there was something, although he hadn't actually said a word then. Some deep-rooted woman's instinct had warned her that he wasn't all hers any longer, that she was sharing him with someone else.

A girl. Young, fresh, and lovely. The imagined picture had filled her with a sense of panic. He had changed his job for a better one and gone up to live in London. For a month she hadn't seen him. And she had never met the girl.

Sandra... She worked in the advertising business he had told her. And very clever. But that didn't matter to Helen. When you have loved somebody with every part of you, you did not think of cleverness in considering that younger person to whom you were losing him.

Was she really nice? Would she work to keep him happy as you had tried to do?

But Sandra... The name had a sharp quality. You couldn't imagine a girl with a name like that being – Helen's eyes were drawn to a girl who had just walked into the cafe, who was looking around hesitantly – well like that, for instance.

Then the girl turned. She was beautiful, with a shy, sweet loveliness that caught at your heart. Helen stared, quite unconscious that she was staring. And then her eyes widened in surprise as she saw Greg rise to his feet. The girl was hurrying towards their table.

"So you were able to get here, darling!" She heard Greg's voice and then he had turned, was smiling down at her. "A little surprise," he said. "This is Sandra, Mother.

Tomorrow's happy bride!"

("Final Break" by Ian Thompson)

Exercise 6.4

- a) Find two examples of each type of the predicate in your favourite songs, internet blogs or posts, in podcasts or movies. Remember to provide the source the sentence is taken from. It can even be a screenshot, a picture or a link. There'll be 14 sentences altogether.**

- b) Prepare a project presentation illustrating different types of the predicate, based on the examples collected. Use canva.com, PowerPoint or any other instrument.**

Exercise 6.5

Make up mixed predicates of different types. Compare your results with those of your partner or in class. Who can come up with the most interesting mixture?

Exercise 6.6

Make up sentences illustrating each type of the predicate. Define the types of predicates and say what they are expressed by.

Exercise 6.7

Play a game as a class. One student reads aloud or shows a sentence (see exercise 6.4, exercise 6.5 or exercise 6.6) and the others find its predicate, analyse the type of the predicate and say what it is represented by. You can also play this game in teams.

Exercise 6.8

Make up a dialogue “Superpowers Debate”, using all types of the predicate and various ways of its expression. Define the types of predicates employed. Role-play the dialogue in class.

Tip: It can be two friends discussing the problem, Superman and Oleksandr Usyk (the boxer), a circus magician and a genie or anybody else. Try to be creative when it comes to choosing roles, too!

7. AGREEMENT BETWEEN THE SUBJECT AND THE PREDICATE

The English predicate agrees with the subject in person and number, i.e., if the subject is singular, the verb-predicate is singular, too, and if the subject is plural, so is the verb-predicate. Usually, the agreement is logical, and plural notions presuppose plural verbs. Most of the rules of agreement are learnt within the topic of the noun and the pronoun. However, the rules below should also be taken into account.



NOUNS

- ***Singularia tantum nouns*** (those used only in singular) and ***uncountable nouns*** of various types (e.g., sand, water, measles, draughts, chess, linguistics, AIDS, furniture, leafage, baggage, cutlery, news, information, advice, money, jewellery, etc.) functioning as subjects take **singular** verbs-predicates.

E.g.: *His baggage **is** lost.*

- ***Pluralia tantum nouns*** of different types (those used only in plural, like: *clothes, greens, police, clergy, trousers, pyjamas, scissors, fetters, knickers, boxers, braces, cattle, etc.*) are combined with **plural** verbs-predicates.

E.g.: *All his clothes **are** in the lost baggage.*

- Some collective nouns, such as **group, family, team, crew, class, etc.** can be associated with **both singular and plural** verbs-predicates in British English, depending on whether a group as a whole is meant, or its representatives are seen as individuals, respectively.

E.g.: *Our family **is** knit-tight. Our family **are** coming for Thanksgiving.*

- **Names of countries, dishes, drinks, book titles, magazine and newspaper titles**, as well as other things described with several words, but referring to **singular notions** go with **singular** verbs-predicates. The subject in such cases is regarded as formed by a quotation (in case of titles) or by an indivisible syntactic group.

E.g.: *"Romeo and Juliet" **is** my favourite book.*

- **Time, money, measure, and distance expressions**, even rendered with several words, are traditionally associated with **singular** verbs-predicates.

E.g.: *Ten miles **is** a long distance.*

PRONOUNS

- Indefinite pronouns in **-one, -body, and -thing** (*no one, everybody, nobody, something, someone, somebody...*), the pronoun **one (of)**, and such pronouns as **each (of), either (of), neither (of), much (of), many a., (a) little (of), a (good/great/big) deal (of)** take **singular** verbs-predicates.

E.g.: *Neither of them **wants** to take responsibility.*

- With subjects expressed by indivisible syntactic groups built up with the help of **none of., some (of), (hardly) any (of), a lot/lots of., no., plenty (of)**, the number of the verb-predicate depends on the **noun that completes the meaning of the pronoun**, coming straight after it or as a component of the of-phrase.

E.g.: *None of the students **skip** the lesson. Some of the milk in the fridge **has gone** sour.*

- The expression **more than one...** is used with a **singular** verb-predicate unless it's followed by an of-phrase. With **more than one of...**, functioning as the subject, the form of the verb-predicate depends on the **noun** that comes after **of**.

E.g.: *More than one student **knows** the rule.*

*More than one of the students **know** the rule.*

- Quantitative expressions **the number of..**, **a vast/large/small amount of..**, **a large/small quantity of..** used as subjects take **singular** verbs-predicates. However, the expression **a (good/great/vast) number of..** means **several**, and so, is followed by a **plural** verb-predicate.

E.g.: ***The** number of students without their homework **is** small.*

***A** good number of students **understand** the topic well.*

- Quantitative expressions, traditionally employed with countable nouns in plural, like **a couple of..**, **a variety of..**, **a few (of)**, **both (of)** take **plural** verbs-predicates.

E.g.: *A couple of friends **are coming** over tonight.*

- In **questions to the subject**, the verb-predicate following the interrogative pronoun "who?", "which" or "what?" is **singular**.

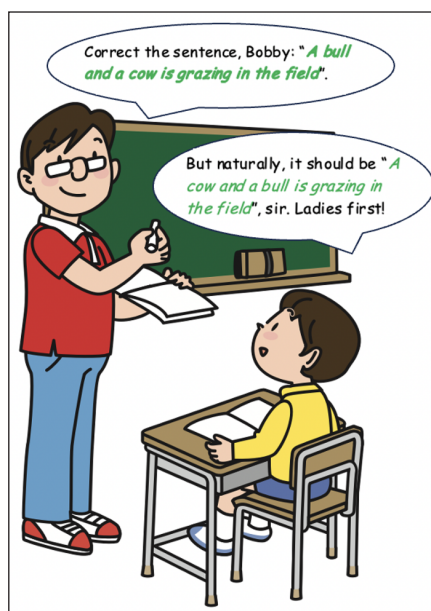
E.g.: *Who **is** there? What **is making** that strange sound in the basket? Which of you **knows** Kevin?*

- If "what", "who", "which" or "that" introduce a clause, functioning as its subject, and are, thus, **relative and conjunctive pronouns**, the form of the verb-predicate depends on the **antecedent** (the word these pronouns refer to).

E.g.: *The book that **is** on the table belongs to me. The books that **are** on the table belong to me.*

SYNTACTIC PATTERNS

- If several subjects are connected with the copulative conjunction “**and**”, the verb-predicate is **plural**.
E.g.: *Ann and Mary **are** friends.*
- If the subjects are connected with the help of **both... and..**, the verb-predicate is **plural**.
E.g.: *Both Ann and Mary **are** students.*
- If the subjects are linked up with **neither... nor., either... or., not only., but also.,** the number and person of the verb-predicate is governed by the **last component** of the group.
E.g.: *Neither Ann nor Mary **has visited** London.*
- If **several infinitives** make up a chain of subjects, the verb-predicate is **singular**.
E.g.: *To die, to sleep **is** not an option.*
- **A chain of subjects represented by gerunds** calls for a verb-predicate in **plural**.
E.g.: *Reading, listening, and taking notes **are** useful skills.*
- In case of **inversion**, with the verb-predicate placed before several subjects, it's **the first** of them the predicate agrees with.
E.g.: *At the end of the street **stands** a church and several old houses.*
- The verb-predicate “*to be*” after the **emphatic “it”** is always **singular**, regardless of the number of the real subject.
E.g.: *It **was** John who called you last night.*



Check yourself-7

1. How does the number of the subject affect the verb-predicate?
2. Which types of nouns always take singular verbs? Provide examples.
3. How do pluralia tantum nouns affect verb agreement? Give two examples.
4. When can collective nouns take both singular and plural verbs?
5. How do country names, book titles, and measures of time/money affect verb agreement?
6. What kind of pronouns always take singular verbs? Provide three examples.
7. How does the verb agree with the subject introduced by “none of,” “some of,” or “a lot of”?
8. What is the difference between “the number of...” and “a number of...” in terms of verb agreement?
9. How does “more than one...” affect verb agreement?
10. What is the rule for verb agreement when two subjects are connected by “and”?
11. How does the verb agree with subjects linked by “neither... nor...” or “either... or...”?
12. When several infinitives form the subject, what is the number of the verb-predicate?
13. How does a chain of gerunds affect verb agreement?
14. What is the agreement rule for “to be” after an emphatic “it”?

Let's practise-7

Exercise 7.1

Create a mind-map summarizing the information given in the unit.
Present and discuss it in class.

Exercise 7.2

Choose the correct form of the verb in brackets to complete the sentences. Pay attention to the rules of subject-verb agreement.

1. The furniture in this room ___ (is/are) very old.
2. The police ___ (is/are) investigating the case.
3. Neither of the options ___ (seems/seem) suitable for me.
4. A couple of my friends ___ (has/have) already seen this movie.
5. More than one student ___ (has/have) failed the test.
6. The number of participants ___ (has/have) increased this year.
7. A great deal of information ___ (was/were) leaked to the media.
8. Both the teacher and the students ___ (was/were) excited about the trip.
9. Ten miles ___ (is/are) too far to walk.
10. Either the manager or the employees ___ (is/are) responsible for the mistake.
11. What he wants most ___ (is/are) peace and quiet.
12. There ___ (is/are) several issues we need to discuss.
13. Neither Jack nor his brothers ___ (was/were) able to attend the meeting.
14. Reading and writing ___ (is/are) essential skills for academic success.
15. It ___ (was/were) my parents who supported me the most.

Exercise 7.3

Choose the correct form of the verb in brackets to complete the sentences. Pay attention to the rules of subject-verb agreement.

1. The committee ___ (has/have) reached a unanimous decision regarding the budget cuts.

2. A plethora of scientific data ___ (suggest/suggests) that climate change is accelerating.
3. Neither the CEO nor the board members ___ (was/were) satisfied with the proposed merger.
4. The remnants of the ancient civilization ___ (was/were) uncovered during the excavation.
5. More than one expert ___ (has/have) raised concerns about the ethical implications of artificial intelligence.
6. A myriad of opportunities ___ (is/are) available for graduates with specialized skills.
7. The dynamics of global markets ___ (is/are) notoriously difficult to predict.
8. The police, despite multiple warnings, ___ (has/have) failed to control the protests.
9. What matters most in diplomacy ___ (is/are) discretion and strategic foresight.
10. The number of high-profile resignations in the past month ___ (has/have) raised suspicions about internal conflicts.

Exercise 7.4

- a) Find two examples illustrating each of the rules given above in your favourite songs, internet blogs or posts, in podcasts or movies. Remember to provide the source the sentence is taken from. It can even be a screenshot, a picture or a link. There'll be 36 sentences altogether.
- b) Prepare a project presentation on different rules of subject-predicate agreement in English, based on the examples collected. Use canva.com, PowerPoint or any other instrument.

Exercise 7.5

Make up examples with each of the rules given above. Translate them into Ukrainian.

Exercise 7.6

Play a game as a class. One student reads aloud a sentence in Ukrainian from exercise 7.5 and the others give its back translation into English. You can also play this game in teams or with your partner.

Exercise 7.7

Make up a dialogue “University Degrees vs. Practical Skills – Which is more important for career success?”, using all types of agreement given above. Role-play the dialogue in class.

Tip: It can be an Oxford professor and a developer discussing the matter, a university student and a taxi driver, a ballet dancer and a ballet composer or anybody else. Try to be creative when it comes to choosing roles, too!

8. THE OBJECT.

TYPES OF THE OBJECT.

WAYS OF THEIR EXPRESSION

The object is one of the three secondary (optional, non-obligatory) sentence members which completes or restricts the meaning of the verb. It is traditionally marked off as 'O' or 'Obj' written above the word, and the word itself is underlined with a dashed (interrupted) line.

There are four types of the object:

1. **The direct object (ObjDir, DO)** – *Кого? Что?* – completes or restricts the meaning of the verb and *never* takes prepositions.

E.g.: *Love does not pay the bills.*

2. **The indirect object (ObjIndir, IO)** – *Кому? Чому?* – shows the addressee or the receiver of the action. Depending on its position to the direct object of the sentence, it can come with the preposition **to** or **for** (if following the direct object), or without one (if preceding the direct object).

E.g.: *He delivers lectures to his students.*

The following verbs always take the preposition **"to"**, regardless of their position in the sentence – before or after the direct object: *to suggest, to propose, to mention, to point out, to announce, to dictate, to repeat, to explain, to introduce, to repeat.*

E.g.: *I suggested a weekend trip to my friend.*

3. **The prepositional object (ObjPrep, PO)** is always used with a preposition and traditionally proceeds prepositional verbs (like: *to depend on, to look at, to ask for...*). Sometimes it's interpreted as a sub-type of the indirect object.

E.g.: *Our work depends on financial stability.*

4. **The cognate object (ObjCog, CO)** shares the same root/stem with the verb-predicate, like *to smile a cheerful smile, to laugh a merry laugh, to cry a happy cry, etc.*

E.g.: *The bride smiled a happy smile while dancing with the love of her life.*



The same as the subject, the object can be simple or complex. If it's rendered by one word, the object is **simple**. If it's a syntactic complex (with an infinitive, a gerund, or a participle) that expresses the object, it is understood as **complex**. In the case of the complex object, the components within it are analysed as secondary sentence members, i.e., the secondary subject, the secondary predicate, the secondary attribute...

E.g.: *Did the gardener really want you to help him with choosing roses?*

In the sentence above, "you to help" is a complex object with the infinitive, where "you" functions as a secondary subject and "to help" as a secondary predicate.

If the object is not represented by a secondary predication structure, it's considered to be simple (which is not usually foregrounded in the syntactic analysis).

E.g.: *I want an ice cream.*

The object can be **expressed** by any nominal part of speech in a simple sentence:

- 1) nouns in the common case. E.g.: *She loves music.*
- 2) pronouns (if the pronoun has the category of case, then it's in the objective case). E.g.: *I saw him yesterday.*
- 3) substantivised adjectives or participles. E.g.: *They helped the needy.*
- 4) numerals. E.g.: *He chose two.*

- 5) syntactically indivisible groups of words (indivisible syntactic groups) – indivisible units semantically referring to one notion or concept and syntactically represented by several components the connection between which is too strong to break the expression into separate pieces, like: *a pinch of salt, a drop of water, half past seven, ...*
E.g.: *She added a pinch of salt.*
- 6) infinitives & infinitive phrases. E.g.: *She likes to dance.*
- 7) infinitive complexes. E.g.: *I want him to leave.*
- 8) gerunds & gerundial phrases. E.g.: *They enjoy swimming.*
- 9) gerundial complexes. E.g.: *I appreciate your helping me.*
- 10) participle complexes. E.g.: *We heard them singing.*
- 11) quotations – information of any length presented in inverted commas. E.g.: *He said, "I'll be back."*



If a nominal part of speech follows a direct object and characterises or completes it by describing its state, quality, or role, it also functions as **an object**. Sometimes, it is termed an object complement or an objective predicative.

E.g.: *They elected Donald Trump president. (=Donald Trump was elected president).*

We painted the door white.



"It" can act not only as the formal subject, but also as the **formal object**, introducing the notional object if it cannot occupy its traditional position in a sentence. In such cases, **"it"** is circled and the real object gets underlined in a usual way.

E.g.: *I found (it) impossible to follow the guidelines.*

Say it like this

Analysing the object, make sure to mention the following:

- 1) type of the object in terms of sentence structure – direct, indirect (with a preposition or without a preposition), prepositional, cognate;
- 2) structural type of the object¹ – simple or complex;
- 3) way of its expression.

¹ Mentioned only in case of a complex structure.

The (...type...) object “(...name the object...)” is expressed by / is formed by / is represented by / is made up of / is realised by ... (mention the part(s) of speech and its/their morphological characteristics)...

E.g.:

ObjPrep

ObjCog

• *She smiled at me her brightest smile.*

- a) The prepositional object “at me” is realised by the personal pronoun “me” (first person singular, objective case) and the preposition “at” / with a preposition. The cognate object “smile” is formed by a noun (common, concrete, class, singular, common case).
- b) “At me” is the prepositional object comprised of the personal pronoun “me” (first person singular, objective case) and the preposition “at” / with a preposition.
“Smile” is the cognate object formed by a noun (common, concrete, class, singular, common case).

ObjIndir ObjDir

• *I gave him a book of my father.*

- a) The direct object “a book” is represented by a noun (common, concrete, class, singular, common case). The indirect object “him” is formed by a personal pronoun (third person singular, masculine gender, objective case).
- a) “A book” is the direct object represented by a noun (common, concrete, class, singular, common case). “Him” is the indirect object formed by a personal pronoun (third person singular, masculine gender, objective case).

CoObj

• *I know Mary to be a good girl.*

The complex object “Mary to be a good girl” contains the secondary subject “Mary”, formed by a noun (proper, non-unique, singular, common

Check yourself-8

1. What role does the object play in a sentence, and how does it interact with the verb?
2. Explain the difference between the direct object and the indirect object. Can you provide an example of each?
3. Describe a situation where a verb takes an indirect object with a preposition. How does the situation change depending on the position of the indirect object in the sentence?
4. When is the prepositional object used in a sentence? How does it differ from a direct object? Provide an example.
5. What is a cognate object? Provide an example.
6. What is the difference between a simple object and a complex object? Give two examples illustrating the differences.
7. What is meant by a “substantivized adjective” used as the object? Could you create an example where a substantivized adjective functions as the object of the sentence?
8. How do gerundial complexes function as objects in a sentence? Can you give an example where a gerundial complex serves as the object?
9. In sentences with a participle complex object, how do you identify the object? Could you provide an example of a sentence using an objective predicative (a participle complex object)?
10. What is the role of an indivisible syntactic group in a sentence? Can you think of an example where this type of object appears in a sentence?

Let's practise-8

Exercise 8.1

Create a mind-map summarizing the information given in the unit. Present and discuss it in class.

Exercise 8.2

Find the objects in the sentences below and define their types. Say what they are expressed by.

1. The friends helped the homeless in the neighbourhood.
2. The artist looked at the painting with admiration.
3. The girl heard him singing in the other room.
4. The professor explored ancient ruins during her travels.
5. I appreciate you helping me with the report.
6. The family enjoyed swimming in the ocean during the summer.
7. The company sent a heartfelt message to Greg after the event.
8. The sailor laughed a loud laugh at the absurdity of the situation.
9. Boris was interested in the challenges of modern technology.
10. Kelly asked him to join the meeting.
11. The athlete repeated the famous quote, "Success is not final, failure is not fatal."
12. I read the novel in one day.
13. The students heard the doorbell ring.
14. The teacher taught us an important lesson.
15. The CEO depended on her colleagues for support.
16. The queen smiled a warm smile.
17. I watched them leave the house.
18. Wade is focused on his career goals.
19. Mum encouraged me to try again.
20. They provided shelter for the homeless.
21. Rona helped the elderly across the street.
22. Helen repeated, "This is just the beginning."

Exercise 8.3

Find the objects in the text below and define their types. Say what they are expressed by. Concentrate mostly on simple sentences.

There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room. Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green benches in the public garden. In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colors of the hotels facing the gardens and the sea. Italians came from a long way off to look up at the war monument. It was made of bronze and glistened in the rain. It was raining. The rain dripped from the palm trees. Water stood in pools on the gravel paths. The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain. The motor cars were gone from the square by the war monument. Across the square in the doorway of the café a waiter stood looking out at the empty square.

The American wife stood at the window looking out. Outside right under their window a cat was crouched under one of the dripping green tables. The cat was trying to make herself so compact that she would not be dripped on.

‘I’m going down and get that kitty,’ the American wife said.

‘I’ll do it,’ her husband offered from the bed.

‘No, I’ll get it. The poor kitty out trying to keep dry under a table.’

The husband went on reading, lying propped up with the two pillows at the foot of the bed.

‘Don’t get wet,’ he said.

The wife went downstairs and the hotel owner stood up and bowed to her as she passed the office. His desk was at the far end of the office. He was an old man and very tall.

‘Il piove,’ the wife said. She liked the hotel-keeper.

‘Si, Si, Signora, brutto tempo. It is very bad weather.’

He stood behind his desk in the far end of the dim room. The wife liked him. She liked the deadly serious

way he received any complaints. She liked his dignity. She liked the way he wanted to serve her. She liked the way he felt about being a hotel-keeper. She liked his old, heavy face and big hands.

Liking him she opened the door and looked out. It was raining harder. A man in a rubber cape was crossing the empty square to the café. The cat would be around to the right. Perhaps she could go along under the eaves.

As she stood in the doorway an umbrella opened behind her. It was the maid who looked after their room.

'You must not get wet,' she smiled, speaking Italian. Of course, the hotel-keeper had sent her.

With the maid holding the umbrella over her, she walked along the gravel path until she was under their window. The table was there, washed bright green in the rain, but the cat was gone. She was suddenly disappointed. The maid looked up at her.

'Ha perduto qualche cosa, Signora?'

'There was a cat,' said the American girl.

'A cat?'

'Sì, il gatto.'

'A cat?' the maid laughed. 'A cat in the rain?'

'Yes, -' she said, 'under the table.' Then, 'Oh, I wanted it so much. I wanted a kitty.'

When she talked English the maid's face tightened.

'Come, Signora,' she said. 'We must get back inside. You will be wet.'

'I suppose so,' said the American girl.

They went back along the gravel path and passed in the door. The maid stayed outside to close the umbrella.

As the American girl passed the office, the padrone bowed from his desk. Something felt very small and tight inside the girl. The padrone made her feel very small and at the same time really important. She had a momentary feeling of being of supreme importance. She went on up the stairs. She opened the door of the room.

George was on the bed, reading.

'Did you get the cat?' he asked, putting the book down.

'It was gone.'

'Wonder where it went to,' he said, resting his eyes from reading.

She sat down on the bed.

'I wanted it so much,' she said. 'I don't know why I wanted it so much. I wanted that poor kitty. It isn't any fun to be a poor kitty out in the rain.'

George was reading again.

She went over and sat in front of the mirror of the dressing table looking at herself with the hand glass. She studied her profile, first one side and then the other. Then she studied the back of her head and her neck.

'Don't you think it would be a good idea if I let my hair grow out?' she asked, looking at her profile again.

George looked up and saw the back of her neck, clipped close like a boy's.

'I like it the way it is.'

'I get so tired of it,' she said. 'I get so tired of looking like a boy.'

George shifted his position in the bed. He hadn't looked away from her since she started to speak.

'You look pretty darn nice,' he said.

She laid the mirror down on the dresser and went over to the window and looked out. It was getting dark.

'I want to pull my hair back tight and smooth and make a big knot at the back that I can feel,' she said. 'I

want to have a kitty to sit on my lap and purr when I stroke her.'

'Yeah?' George said from the bed.

'And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes.'

'Oh, shut up and get something to read,' George said. He was reading again.

His wife was looking out of the window. It was quite dark now and still raining in the palm trees.

'Anyway, I want a cat,' she said, 'I want a cat. I want a cat now. If I can't have long hair or any fun, I can have a cat.'

George was not listening. He was reading his book. His wife looked out of the window where the light had come on in the square.

Someone knocked at the door.

'Avanti,' George said. He looked up from his book.

In the doorway stood the maid. She held a big tortoiseshell cat pressed tight against her and swung down against her body.

'Excuse me,' she said, 'the padrone asked me to bring this for the Signora.'

("Cat in the Rain" by Ernest Hemingway)

Exercise 8.4

- a) Find three examples of each type of the object in your favourite songs, internet blogs or posts, in podcasts or movies. Remember to provide the source the sentence is taken from. It can even be a screenshot, a picture or a link. There'll be 12 sentences altogether.
- b) Prepare a project presentation illustrating different types of the object, based on the examples collected. Use canva.com, PowerPoint or any other instrument.

Exercise 8.5

Make up three sentences with each type of the object. Define the types of objects and say what they are expressed by.

Exercise 8.6

Play a game as a class. One student reads aloud or shows a sentence (see exercise 8.4 or exercise 8.5) and the others find the object(s) in it, analyse the type of the object and say what it is represented by. You can also play this game in teams.

Exercise 8.7

Make up a dialogue "Cooking Competition", using all types of the object and various ways of its expression given above. Define the types of objects. Role-play the dialogue in class.

Tip: It can be two housewives talking, two chefs, two hungry husbands, or anybody else. Try to be creative when it comes to choosing roles, too!

9. THE ATTRIBUTE.

TYPES OF THE ATTRIBUTE.

WAYS OF THEIR EXPRESSION

The attribute is another secondary (optional, non-obligatory) sentence member qualifying nouns and pronouns. Whilst analysing the sentence, use 'A' or 'Attr' to mark it off and underline the word with a wavy line.



Depending on its position to the headword, i.e., the word the attribute qualifies, there are distinguished two types of the object:

1. **The pre-positional attribute (the attribute in pre-position to its headword)** comes before the word it describes.
2. **The post-positional attribute (the attribute in post-position to its headword)** comes after the word it modifies.

There can be **simple** and **complex attributes**, depending on whether they are expressed by a single word, or formed by a syntactic complex with an infinitive, a gerund, or a participle. If the attribute is **complex**, it is either mentioned as such, or analysed by components, like the secondary subject within the complex, the secondary predicate, etc.

E.g.: *I admire the idea of Lidia coming over soon.*

Here, "of Lidia coming over" is a complex attribute with a gerund, with "Lidia" functioning as a secondary subject and "coming over" as a secondary predicate.

Attributes that are not expressed by syntactic complexes are considered simple.

E.g.: *I like the idea of writing a book together.*



If a noun is modified by several pre-positional attributes expressed by adjectives, their traditional order will be:

Opinion – Size – Age – Shape – Colour – Origin – Material – Purpose.

It's easy to memorise, using the mnemonic rule: **OSASCOMP**.

E.g.: *I bought a comfortable large new round blue leather bag.*

If there are several adjectives from the **same** category (two opinion adjectives, like "beautiful, funny"), they are separated with commas.

E.g.: *John found Margaret a beautiful, mysterious young woman.*

ADJECTIVES: OSASCOMP

- **OPINION**, e.g.: pretty, lovely, awful...
- **SIZE**, e.g.: big, little, gigantic...
- **AGE**, e.g.: old, ancient, new...
- **SHAPE**, e.g.: round, square, triangular...
- **COLOUR**, e.g.: red, white, golden, green...
- **ORIGIN**, e.g.: American, British, Parisian...
- **MATERIAL**, e.g.: wooly, silk, wooden...
- **PURPOSE**, e.g.: gardening, writing...

The apposition (or the appositive) is a specific type of the attribute expressed by a noun, which specifies the meaning of the headword it qualifies and gives some additional information about it, like a name, rank, or profession. As a rule, the headword comes first and is the notion the speaker focuses their attention on. An exception to this rule is ranks, professions, and titles (usually capitalised).

If the apposition is not separated with commas or dashes and is essential, close to its headword in meaning, usually counting one word only, it is termed **a close, or a restrictive apposition**.

E.g.: *My friend John is coming over tonight.*

The city of London has always impressed me.

Professor Higgins taught phonetics.

If the apposition doesn't limit the meaning of its headword, but gives additional information about it, follows its headword and is separated with commas or dashes, it's considered **a detached, a loose, or a non-restrictive apposition**.

E.g.: ***John**, my friend, is coming over tonight.*

*I saw various **animals** in the Zoo: tigers, lions, and bears.*

*I went to **Ireland**, the country of lush greenery and legends.*

The attribute can be expressed by any nominal part of speech in a simple sentence:

- 1) adjectives. E.g.: *She wore a beautiful dress.*
- 2) participles. E.g.: *The shining sun brightened the room.*
- 3) numerals. E.g.: *He bought two books.*
- 4) nouns. E.g.: *It was a stone wall.*
- 5) pronouns. E.g.: *I like his idea.*
- 6) adverbs in pre- and post-position: *the **then** secretary, a room **above**...*
E.g.: *The then president gave a speech.*
- 7) syntactically indivisible groups of words (indivisible syntactic groups) – indivisible units semantically referring to one notion or concept and syntactically represented by several components the connection between which is too strong to break the expression into separate pieces, like: *a pinch of salt, a drop of water, half past seven, ...*
E.g.: *The recipe required a pinch of salt seasoning.*
- 8) infinitives. E.g.: *She made a plan to escape unnoticed.*
- 9) infinitive complexes. E.g.: *They devised a strategy for him to win the race.*
- 10) gerunds. E.g.: *He couldn't forget the memory of swimming in the river.*
- 11) gerundial complexes. E.g.: *They celebrated the fact of her being awarded the prize.*
- 12) participles. E.g.: *The man standing by the window seemed lost in thought.*
- 13) quotations – information of any length presented in inverted commas. E.g.: *The phrase "All's well that ends well" became his life motto.*

Say it like this

Analysing the attribute, make sure to mention the following:

- 1) type of the attribute in terms of its position to the headword – pre-positional / post-positional;
- 2) the headword of the attribute;
- 3) structural type of the attribute¹ – simple or complex;
- 4) way of its expression.

The (...type...) attribute “(...name the attribute...)” to the headword “(...mention the headword...) is expressed by / is formed by / is represented by / is made up of / is realised by ... (mention the part(s) of speech and its/their morphological characteristics)...

E.g.:

Attr

- *I read interesting books.*

- a) The pre-positional attribute “interesting” to the headword “books” is expressed by an adjective (a qualitative adjective in the positive degree of comparison).
- b) The attribute “interesting” is in pre-position to its head word “books” and is expressed by a qualitative adjective in the positive degree of comparison.
- c) “Interesting” is the pre-positional attribute to its headword “books”. It’s expressed by a qualitative adjective in the positive degree of comparison.
- d) “Interesting” is an attribute in pre-position to its headword “books”. It’s expressed by a qualitative adjective.

Attr

Attr

- *I have read two interesting books.*

1 Mentioned only in case of the complex structure.

- a) The pre-positional attributes “two” and “interesting” to the headword “books” are formed by a cardinal numeral and a qualitative adjective in the positive degree of comparison, correspondingly.
- b) The attributes “two” and “interesting” are in pre-position to their headword “books” and are expressed by a cardinal numeral and a qualitative adjective in the positive degree of comparison, correspondingly.
- c) “Two” and “interesting” are pre-positional attributes to the headword “books”. They are expressed by a cardinal numeral and a qualitative adjective in the positive degree of comparison, correspondingly.
- d) “Two” and “interesting” are attributes in pre-position to the headword “books”. They are expressed by a cardinal numeral and a qualitative adjective in the positive degree of comparison, correspondingly.

Attr

• *I have read a book of interest.*

- a) The post-positional attribute “of interest” to the headword “book” is expressed by a noun (a common, abstract noun, singular, common case) with a preposition / with the preposition “of”.
- b) The attribute “of interest” is in post-position to its head word “book” and is expressed by a common, abstract noun, singular, common case with a preposition / with the preposition “of”.
- c) “Of interest” is the post-positional attribute to its headword “book”. It’s expressed by a noun (a common, abstract noun, singular, common case) with a preposition / with the preposition “of”.
- d) “Of interest” is an attribute in post-position to its headword “book”. It’s expressed by a common, abstract noun, singular, common case with a preposition / with the preposition “of”.

Attr Attr

Attr Attr

- *I met three good friends of my sister.*

- The pre-positional attributes “three” and “good” to the headword “friends” are made up of a cardinal numeral and a qualitative adjective in the positive degree of comparison, correspondingly. The post-positional attribute to the same headword “of my sister” is expressed by the noun “sister” (a common, concrete, class noun, singular, common case) with a preposition / with the preposition “of”. Within this attribute, we find another one, realised by the possessive pronoun “my” (first person singular, conjoint form), which is a pre-positional attribute to the headword “sister”.
- The noun “friends” serves as the headword for three attributes, two of which are pre-positional (“three” and “good”, made up of a cardinal numeral and a qualitative adjective (in the positive degree of comparison), correspondingly) and one of which comes in post-position (“of my sister”, expressed by the common, concrete, class noun “sister” (singular, common case) with a preposition / with the preposition “of”). The latter contains another attribute to the headword within it. Hence, the possessive pronoun “my” (first person singular, conjoint form) acts as a pre-positional attribute to the headword “sister”.

CoAttr

- *This is a book for you to read.*

The complex attribute “for you to read” contains the secondary subject “you”, formed by a personal pronoun (second person plural, nominative case) and the secondary predicate “to read”, expressed by an indefinite infinitive active.

- | | | |
|-----|-----|------|
| App | App | Attr |
|-----|-----|------|
- Mister Smith, a neighbour of mine, works as a doctor.
- a) The close apposition “mister” to the headword “Smith” is formed by a common, concrete, class noun, singular, common case. “Smith” is also the headword for the loose (detached) apposition “a neighbour of mine”, expressed by the noun “neighbour” (a common, concrete, class noun, singular, common case) qualified by a post-positional attribute – a possessive pronoun in its absolute form (first person singular).
- b) The sentence contains a number of attributes:
- the close apposition “mister” to the headword “Smith”, formed by a noun (common, concrete, class, singular, common case);
 - the detached apposition “a neighbour of mine”, expressed by a noun (a common, concrete, class noun, singular, common case);
 - the post-positional attribute “of mine” (within the apposition) to the headword “neighbour”, represented by a possessive pronoun (first person singular, absolute form).

Check yourself-9

1. What is an attribute?
2. What are the two types of attributes based on their position, and how do they differ? Give examples.
3. What is the difference between a simple and a complex attribute? Give examples. How can a complex attribute be analyzed?
4. What is an apposition, and how does it function in a sentence?
5. What is the difference between a close apposition and a detached apposition? Can you provide an example of each?
6. Which nominal parts of speech can express the attribute in a sentence? Provide examples.
7. What is meant by an “indivisible syntactic group,” and how does it function as an attribute? Provide an example.
8. How can non-finites make up attributes? Give examples.
9. How do quotations function as attributes? Give an example using a quotation in your own sentence.

Let's practise-9

Exercise 9.1

Create a mind-map summarizing the information given in the unit. Present and discuss it in class.

Exercise 9.2

Find the attributes in the sentences below and define their types. Say what they are expressed by.

1. The mysterious stranger disappeared into the night.
2. The then president announced a new policy for the coming year.
3. The shining stars illuminated the dark sky above and the green valley below.
4. The house on the hill belongs to my grandparents.
5. The idea of moving abroad scared her.
6. The famous poet, Robert Frost, wrote about nature.
7. He made a promise to help his friend.
8. Mike bought two tickets for Sunday concert.
9. The family of my friend lived in a brick house.
10. I admire your dedication to your work.
11. The woman speaking to John is our professor.
12. My friend David is a talented musician.
13. The broken window let in the cold air.
14. We stayed in a five-star hotel.
15. He was a history professor.
16. I respect their decision.
17. Princess Beatrice wore a stunning dress.
18. Irene found a way to solve the problem.
19. Rachel, my girlfriend, is a talented musician.
20. Alex appreciated the memory of swimming in the lake.
21. The girl standing by the door is my cousin.
22. We appreciated Lily's being supportive during tough times.
23. The phrase "To be or not to be" is one of the most famous in literature.

Exercise 9.3

Find the attributes in the text below and define their types. Say what the attributes are expressed by. Concentrate mostly on simple sentences.

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

Long – long I read – and devoutly, devotedly I gazed. Rapidly and gloriously the hours flew by and the deep midnight came. The position of the candelabrum displeased me, and outreaching my hand with difficulty, rather than disturb my slumbering valet, I placed it so as to throw its rays more fully upon the book.

But the action produced an effect altogether unanticipated. The rays of the numerous candles (for there were many) now fell within a niche of the room which had hitherto been thrown into deep shade by one of the bed-posts. I thus saw in vivid light a picture all unnoticed before. It was the portrait

of a young girl just ripening into womanhood. I glanced at the painting hurriedly, and then closed my eyes. Why I did this was not at first apparent even to my own perception. But while my lids remained thus shut, I ran over in my mind my reason for so shutting them. It was an impulsive movement to gain time for thought – to make sure that my vision had not deceived me – to calm and subdue my fancy for a more sober and more certain gaze. In a very few moments I again looked fixedly at the painting.

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

The portrait, I have already said, was that of a young girl. It was a mere head and shoulders, done in what is technically termed a vignette manner; much in the style of the favorite heads of Sully. The arms, the bosom, and even the ends of the radiant hair melted imperceptibly into the vague yet deep shadow which formed the back-ground of the whole. The frame was oval, richly gilded and filigreed in Moresque. As a thing of art nothing could be more admirable than the painting itself. But it could have been neither the execution of the work, nor the immortal beauty of the countenance, which had so suddenly and so vehemently moved me. Least of all, could it have been that my fancy, shaken from its half slumber, had mistaken the head for that of a living person. I saw at once that the peculiarities of the design, of the vignetting, and of the frame, must have instantly dispelled such idea – must have prevented even its momentary entertainment. Thinking earnestly upon these points, I remained, for an hour perhaps, half sitting, half reclining, with my vision riveted upon the portrait. At length, satisfied with the true secret of its effect, I fell back within the bed. I had found the spell of the picture in an absolute life-likeness of expression, which, at first startling, finally confounded, subdued, and appalled me. With deep and reverent awe I replaced the candelabrum in its former position. The cause of my deep agitation being thus shut from view, I sought eagerly the volume which discussed the paintings and their histories. Turning to the number which designated the oval portrait, I there read the vague and quaint words which follow:

“She was a maiden of rarest beauty, and not more lovely than full of glee. And evil was the hour when she saw, and loved, and wedded the painter.

He, passionate, studious, austere, and having already a bride in his Art; she a maiden of rarest beauty, and not more lovely than full of glee; all light and smiles, and frolicsome as the young fawn; loving and cherishing all things; hating only the Art which was her rival; dreading only the pallet and brushes and other untoward instruments which deprived her of the countenance of her lover. It was thus a terrible thing for this lady to hear the painter speak of his desire to portray even his young bride. But she was humble and obedient, and sat meekly for many weeks in the dark, high turret-chamber where the light dripped upon the pale canvas only from overhead. But he, the painter, took glory in his work, which went on from hour to hour, and from day to day. And he was a passionate, and wild, and moody man, who became lost in reveries; so that he would not see that the light which fell so ghastly in that lone turret withered the health and the spirits of his bride, who pined visibly to all but him. Yet she smiled on and still on, uncomplainingly, because she saw that the painter (who had high renown) took a fervid and burning pleasure in his task, and wrought day and night to depict her who so loved him, yet who grew daily more dispirited and weak. And in sooth some who beheld the portrait spoke of its resemblance in low words, as of a mighty marvel, and a proof not less of the power of the painter than of his deep love for her whom he depicted so surpassingly well. But at length, as the labor drew nearer to its conclusion, there were admitted none into the turret; for the painter had grown wild with the ardor of his work, and turned his eyes from canvas merely, even to regard the countenance of his wife. And he would not see that the tints which he spread upon the canvas were drawn from the cheeks of her who sat beside him. And when many weeks had passed, and but little remained to do, save one brush upon the mouth and one tint upon the eye, the spirit of the lady again flickered up as the flame within the socket of the lamp. And then the brush was given, and then the tint was placed; and, for one moment, the painter stood entranced before the work which he had wrought; but in the next, while he yet gazed, he grew tremulous and very pallid, and aghast, and crying with a loud voice, 'This is indeed Life itself!' turned suddenly to regard his beloved: – She was dead!"

("The Oval Portrait" by Edgar Poe)

Exercise 9.4

- a) Find three examples of each type of the attribute in your favourite songs, internet blogs or posts, in podcasts or movies. Remember to provide the source the sentence is taken from. It can even be a screenshot, a picture or a link. There'll be six sentences altogether.
- b) Prepare a project presentation illustrating different types of the attribute, based on the examples collected. Use canva.com, PowerPoint or any other instrument.

Exercise 9.5

Make up three sentences with each type of the attribute. Define their types and say what they are expressed by.

Exercise 9.6

Play a game as a class. One student reads aloud or shows a sentence (see exercise 9.4 or exercise 9.5) and the others find the attribute(s) in it, analyse its type and say what it is represented by. You can also play this game in teams.

Exercise 9.7

Make up a dialogue "Choosing a Pet", using all types of the attribute and various ways of its expression given above. Define the types of attributes. Role-play the dialogue in class.

Tip: It can be two experts at the dog show talking, a fond mother allergic to animal hair and her son/daughter, a rat hunter and a rat lover or anybody else. Try to be creative when it comes to choosing roles, too!

10. THE ADVERBIAL MODIFIER.

TYPES OF THE ADVERBIAL MODIFIER.

WAYS OF THEIR EXPRESSION

The adverbial modifier is a secondary (optional, non-obligatory) sentence member which modifies a verb, an adjective, an adverb, or the whole of the sentence. It is underlined with a dot-dashed line and marked as 'AM' or 'AdvMod' in sentence analysis.

There exist various **types of adverbial modifiers**:

- 1) of time – when? – *soon, tomorrow, in the morning, at 5 o'clock, next year...* E.g.: *Granny arrived in the morning.*
- 2) of frequency – how often? – *always, often, rarely, seldom, usually, every Monday, on Friday...* E.g.: *We visit our grandparents every Monday.*
- 3) of place: *in the park, at a café, at school, on the ladder...* E.g.: *The kids had a picnic in the park.*
- 4) of direction – where to/from? – *to the park, into the room, to school, towards the castle, from church, out of the house...* E.g.: *He ran to the park.*
- 5) of manner – how? – *in a friendly way, quickly, lovely...* E.g.: *Alice spoke quickly and loudly.*
- 6) of attendant circumstances – and doing what? – *smiling, without saying a word, by scratching...* E.g.: *John left without saying a word.*
- 7) of measure & degree – how many? how much? – *rather, fairly, a lot, quite, almost...* E.g.: *The actor was quite surprised.*
- 8) of comparison (like): *like smb/smith, such as smb/smith, such as .., than...* E.g.: *Boris fought like a lion.*
- 9) of purpose – what for? – often after infinitives with *so as, in order to, so as to*; gerunds after *for*... E.g.: *Dennis studies hard in order to pass the exam.*
- 10) of cause – why? – *because...* E.g.: *My friend was absent because of his illness.*
- 11) of condition – often after *if, unless, but for*... E.g.: *But for the rain, I would have arrived in time.*

- 12) of concession – often after *though, in spite of, despite...* E.g.: *Claudia smiled in spite of the bad news.*
- 13) of exclusion – often after *except, but, instead...* E.g.: *The kids ate everything but the salad.*
- 14) of inclusion – often after *besides, together with...* E.g.: *Besides reading, the King enjoys painting.*
- 15) of result and consequences – often expressed by infinitives following *too, enough, so, as....* E.g.: *The boy was too tired to continue.*



The examples above are typical examples of this or that type of the adverbial modifier, but, naturally, everything depends on the syntactic environment of the sentence element and on the syntactic positions occupied by other words in the sentence.

C.f.: a) *The party was held at the school.* (“at the school” is an adverbial modifier of place).

b) *The party at the school was cool,* (“at the school” is an attribute to the headword “party”).

The same as other sentence members, the adverbial modifier can be **simple** or **complex**. It is considered **complex** if represented by a syntactic

complex with any of the non-finites (an infinitive, a gerund, and a participle). Complex adverbial modifiers are either mentioned as such, or analysed on a deeper level of secondary structures (the secondary subject and the secondary predicate are determined).

E.g.: *Despite my never coming on time, Wade would patiently wait for me, sitting on the bench by the house.*

The given sentence presents a complex adverbial modifier of concession, expressed by the gerundial complex “my coming”. Within the complex, “my” functions as a secondary subject and “coming” as a secondary predicate.

Adverbial modifiers that are not made up of syntactic complexes are considered simple.

E.g.: *Despite having eaten three sandwiches, the boy felt hungry.*

The adverbial modifier can be **expressed** by practically any part of speech in a simple sentence:

- 1) adverbs. E.g.: *Taylor Swift sings beautifully.*
- 2) nouns. E.g.: *This surgeon works nights.*
- 3) numerals. E.g.: *I arrived first at the finish line.*
- 4) adjectives. E.g.: *If necessary, we will join you at the meeting.*
- 5) infinitives & infinitive phrases. E.g.: *I came here to help. Irene studies hard to pass the exam.*
- 6) infinitive complexes. E.g.: *The task is too difficult for our students to complete.*
- 7) gerunds & gerundial phrases. E.g.: *Besides being a good painter, Boris was also good at writing verses.*
- 8) gerundial complexes. E.g.: *But for the professor's coming late, the lecture would have begun earlier.*
- 9) participles & participle phrases. E.g.: *Smiling, she greeted everyone. Looking at me with surprise, Bob handed over an envelope.*
- 10) participle complexes & constructions. E.g.: *The teacher entering the class, the students stood up.*
- 11) indivisible syntactic groups. E.g.: *Alex studies English three times a week.*

The adverbial modifier is considered **detached** if it's separated with a comma or a dash.

E.g.:

- *Margaret stood there, lost in thought.*
- *The cowboy left the room – without saying a word.*

Say it like this

Analysing the adverbial modifier, make sure to mention the following:

- 1) semantic type of the adverbial modifier – adverbial modifier of time / place / manner...;
- 2) structural type of the adverbial modifier ¹– simple or complex;
- 3) way of its expression.

The adverbial modifier of (...type...) “(...name the adverbial modifier...)” is expressed by / is formed by / is represented by / is made up of / is realised by ... (mention the part(s) of speech and its/their morphological characteristics)...

Tip: If there are several adverbial modifiers in a sentence, they are analysed in a logical order (from more independent to more dependent on each other in case there are such) and from left to right.

E.g.:

AdvMod of measure & degree	AdvMod of manner	AdvMod of time	AdvMod of place
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- *He speaks very quickly in the morning at the university.*

- a) The adverbial modifier of manner “quickly” is formed by an adverb of manner in the positive degree of comparison. It is modified by another adverbial modifier, the one of degree and measure, expressed by the adverb “very” (an adverb of degree and measure).

1 Mentioned only in case of the complex structure.

The adverbial modifier of time “in the morning” is represented by a common, abstract noun, singular, common case with a preposition. The adverbial modifier of place “at the university” is realised by a common, concrete, class noun (singular, common case) with a preposition.

b) The sentence contains several adverbial modifiers of different types:

- the adverbial modifier of manner “quickly” formed by an adverb of manner in the positive degree of comparison;
- the adverbial modifier of degree and measure “very” expressed by an adverb of degree and measure;
- the adverbial modifier of time “in the morning” represented by a common, abstract noun (singular, common case) with a preposition;
- the adverbial modifier of place “at the university” realised by a common, concrete, class noun (singular, common case) with a preposition.

AdvMod of time

s' p' attr' adv mod'

- *After Bobby's returning to their house, his parents wanted everybody to forget about his misdeeds in the past.*

The detached complex adverbial modifier of time “after Bobby's returning home” is made up of a gerundial complex introduced by a preposition. Within the complex, the noun “Bobby's” (a proper, non-unique noun, singular, possessive case) acts as the secondary subject, the indefinite gerund active “returning” is the secondary predicate, and the prepositional noun phrase “to their house” is the secondary adverbial modifier of direction, formed basically by a common, concrete, class noun (singular, common case) with a preposition. “Their” acts as the secondary attribute to the headword “house” represented by a possessive pronoun (third person plural, conjoint form).

Check yourself-10

1. What is the adverbial modifier?
2. Which parts of speech can function as adverbial modifiers? Provide examples.
3. How does a complex adverbial modifier differ from a simple one?
4. Give examples of adverbial modifiers of frequency and explain how they modify a sentence. What is the difference between adverbial modifiers of frequency and adverbial modifiers of time?
5. What is the difference between adverbial modifiers of manner and adverbial modifiers of attendant circumstances? Provide examples.
6. Explain how an adverbial modifier of purpose is commonly formed.
7. What distinguishes adverbial modifiers of concession from those of condition?
8. What are detached adverbial modifiers? How do they affect sentence structure?
9. Provide examples of adverbial modifiers of exclusion and inclusion.
10. Can numerals function as adverbial modifiers? Explain with an example.
11. How can participle constructions express adverbial modifiers? Illustrate with an example.

Let's practise-10

Exercise 10.1

Create a mind-map summarizing the information given in the unit. Present and discuss it in class.

Exercise 10.2

Find the adverbial modifiers in the sentences below and define their types. Mention the ways of their expression.

1. The ship sailed to the distant shore.
2. Because of John's always interrupting everyone, the meeting was held without him.
3. The boy was too shy to speak up.
4. Once a month, we hold a Grammar Club meeting.
5. My dog left the house without looking back.
6. The journalist left yesterday.
7. The general addressed the soldiers standing tall and exuding confidence.
8. My friend visits her grandparents every Saturday.
9. The policeman spoke loudly in order to be heard.
10. The secretary completed the task efficiently and with great precision.
11. The children ran excitedly to greet their father.
12. The meeting having ended, we left the office.
13. The dog barked loudly.
14. The monitor was absent due to illness.
15. Although exhausted, Wade kept working.
16. The students wrote all the answers but one.
17. The results were almost perfect.
18. People rarely go to the theater these days.
19. But for Mark's constant interruptions, I would have finished earlier.
20. We study hard so as to pass the exam.
21. Next year, we plan to move abroad.
22. Despite the heavy rain, the geologists continued their journey.

23. The students arrived early to secure good seats.
24. Owing to unexpected delays, the event was postponed.
25. Henry left early to catch the train.

Exercise 10.3

Translate into English, using adverbial modifiers of different types. Use simple and complicated sentences only. Find the adverbial modifiers, define their types and mention the ways of their expression.

1. Хлопчик побіг до виходу.
2. З тремтячим голосом вона виголосила промову.
3. Бетс говорила пошепки.
4. Суп був достатньо гарячим, щоб обпекти мені язик.
5. Машина промчала вулицею.
6. Ми запросили всіх разом із їхніми родинами.
7. Фільм був занадто довгим, щоб подивитися його за один раз.
8. За необхідності ми перенесемо зустріч.
9. Сем увійшов до кімнати усміхаючись.
10. Попри те що моя сестра запізнилася, ми її дочекалися.
11. Усі прийшли, крім Джона.
12. Президент стояв біля вікна, заглиблений у думки.
13. Декан вийшов з кабінету, не сказавши ні слова.
14. Проблема була надто складною, щоб ми могли її вирішити.
15. Крім читання, Ірина також захоплюється малюванням.
16. Разом із навчанням мій сусід по кімнаті також має роботу на півставки.
17. Діти гралися на задньому дворі.
18. Проєкт зазнав невдачі через погане управління.
19. Ми насолоджувалися пікніком, незважаючи на дощ.
20. Студенти побігли до парку.
21. Парфуми пахли так само свіжо, як весняний ранок.
22. Учитель зайшов до класу, а студенти мовчки сиділи.
23. Маленька Лідія з'їла все на тарілці, крім овочів.
24. Актор був доволі здивований.

25. Ця книга настільки складна, що навіть досвідченим читачам важко її опанувати.

Exercise 10.4

Find the adverbial modifiers in the text below and define their types. Say what they are expressed by. Concentrate mostly on simple sentences.

Six minutes to six, said the clock over the information booth in New York's Grand Central Station. The tall young Army lieutenant lifted his sun-burned face, and narrowed his eyes to note the exact time. His heart was pounding with a beat that shocked him. In six minutes he would see the woman who had filled such a special place in his life for the past thirteen months, the woman he had never seen, yet those written words had sustained him unfailingly.

Lieutenant Blandford remembered one day in particular, the worst of the fighting, when his plane had been caught in the midst of a pack of Zeros. He had seen the grinning face of one of the enemy pilots.

In one of his letters, he had confessed to her that he often felt fear, and only a few days before his battle, he had received her answer: "Of course you fear... all brave men do. Didn't King David fear? That's why he wrote the Twenty-Third Psalm. Next time you doubt yourself, I want you to hear my voice reciting to you: "Yea, though I walk through the valley of the shadow of death, I shall fear no evil, for Thou art with me"... And he had remembered; he had heard her imagined voice, and it had renewed his strength.

Now he was going to hear her real voice. Four minutes to six.

A girl passed close to him, and Lieutenant Blandford started. She was wearing a flower, but it was not the little red rose they had agreed upon. Besides, the girl was only about 18, and Hollis Meynell had told him she was 30. "What of it?" he had answered. "I'm 32." He was 29.

His mind went back to that book he had read in the training camp. Of Human Bondage, it was; and throughout the book were notes in a woman's writing. He had never believed that a woman could see into a man's heart so tenderly, so understandingly. Her name was on the bookplate: Hollis Meynell. He had got hold of a New York City telephone book and found her address. He had

written, she had answered. Next day he had been shipped out, but they had gone on writing.

For 13 months she had faithfully replied. When his letters did not arrive, she wrote anyway, and now he believed he loved her, and she loved him.

But she refused all his pleas to send him her photograph. She had explained: "If your feeling for me has any reality, what I look like won't matter. Suppose I'm beautiful, I'd always be haunted by the feeling that you had been taking a chance on just that, and that kind of love would disgust me. Suppose I'm plain (and you must admit that it is more likely), then I'd always fear that you were only writing because you were lonely and had no one else. No, don't ask for my picture. When you come to New York, you shall see me and then you shall make your decision."

One minute to six... Then Lieutenant Blandford's heart leapt.

A young woman was coming toward him. Her figure was long and slim; her blond hair lay back in curls from her delicate ears. Her eyes were blue as flowers, her lips and chin had a gentle firmness. In her pale green suit, she was like springtime come alive.

He started toward her, forgetting to notice that she was wearing no rose, and as he moved, a small, provocative smile curved her lips.

"Going my way, soldier?" she murmured.

He made one step closer to her. Then he saw Hollis Meynell.

She was standing almost directly behind the girl, a woman well past 40, her graying hair tucked under a worn hat. She was more than plump; her thick-ankled feet were thrust into a low-heeled shoe. But she wore a red rose on her rumpled coat.

The girl in the green suit was walking quickly away.

Blandford felt as if though he were being split into two, so keen was his desire to follow the girl, yet so deep was his longing for the woman whose spirit had truly companioned and upheld his own; and there she stood. He could see that her pale, plump face was gentle and sensible; her grey eyes had a warm twinkle.

Lieutenant Blandford did not hesitate. His fingers gripped the worn copy of *Human Bondage* which was to identify him to her. This would not be love,

but it would be something precious, a friendship for which he had been and must ever be grateful... He squared his shoulders, saluted, and held out the book toward the woman, although even while he spoke he felt the bitterness of his disappointment. "I'm Lieutenant John Blandford and you – you are Miss Meynell. I'm so glad you can meet me. May – may I take you to dinner?"

The woman's face broadened in a tolerant smile. "I don't know what this is all about, son," she answered. "That young lady in the green suit, she begged me to wear this rose on my coat. And she said that if you asked me to go out with you, I should tell you that she's waiting for you in that restaurant across the street. She said that it was kind of a test."

("Appointment with Love" by Sulamith Ish-Kishor)

Exercise 10.5

- a) Find one example of each type of the adverbial modifier in your favourite songs, internet blogs or posts, in podcasts or movies. Remember to provide the source the sentence is taken from. It can even be a screenshot, a picture or a link. There'll be 15 sentences altogether.**
- b) Prepare a project presentation illustrating different types of the adverbial modifier, based on the examples collected. Use [canva.com](https://www.canva.com), PowerPoint or any other instrument.**

Exercise 10.6

Make up three sentences with complex adverbial modifiers. Define their types and say what they are expressed by.

Exercise 10.7

Make up sentences with each type of the adverbial modifier. Define their types and say what they are expressed by.

Exercise 10.8

Play a game as a class. One student reads aloud or shows a sentence (see exercise 10.5, exercise 10.6 or exercise 10.7) and the others find

the adverbial modifier(s) in it, analyse its (their) type and say what it is (they are) represented by. You can also play this game in teams.

Exercise 10.9

Make up a dialogue “Travelling to Space”, using all types of the adverbial modifier and various ways of its expression given above. Define the types of adverbial modifiers. Role-play the dialogue in class.

Tip: It can be Elon Musk talking to his team member, a tribe leader addressing his/her subjects, a couple watching stars or anybody else. Try to be creative when it comes to choosing roles, too!

11. HOMOGENEOUS SENTENCE MEMBERS

Homogeneous sentence members are those with the same syntactic function and usually having the same morphological nature, i.e., belonging to the same part of speech. Any sentence members can be homogeneous. Thus, there exist homogeneous subjects, predicates, predicatives, parts of the compound verbal predicate, objects, attributes and adverbial modifiers.

Homogeneous elements can be joined **syndetically** (with the help of a logical link, a conjunction) (a), or **asyndetically** (without any linking elements) (b).

E.g.:

- a) *The house was beautiful and spacious.* – Homogeneous predicatives “beautiful” and “spacious” are joined syndetically with the help of the conjunction “and”.
- b) *The house was beautiful, spacious.* – Homogeneous predicatives “beautiful” and “spacious” are joined asyndetically.

In general, **syndetic connection** with a link present between homogeneous sentence members makes the relationship between elements more explicit.

Asyndetic connection (without conjunctions, but with commas only) creates a sense of listing or rapid succession and is often used for dramatic or emphatic effect.

C.f.:

*The storm was fierce, relentless, **and** unpredictable, (a syndetic connection).*

The storm was fierce, relentless, unpredictable, (an asyndetic connection).



In English, a comma can be used or omitted before “**and**” in a series of three or more items, but it’s always omitted in a two-item list with “and.” The final comma in a list before “and” is called **the Oxford** (or Harvard, or serial) **comma** and it is more popular in American English than in British English where it is considered necessary only when skipping it changes the sense of the sentence. However, lots of academic style guides in both the US and the UK (MLA, APA, OUP, Fowler) promote the Oxford comma, and one should be

governed by the style guide that they follow when deciding whether to use or to drop the Oxford comma.

C.f.:

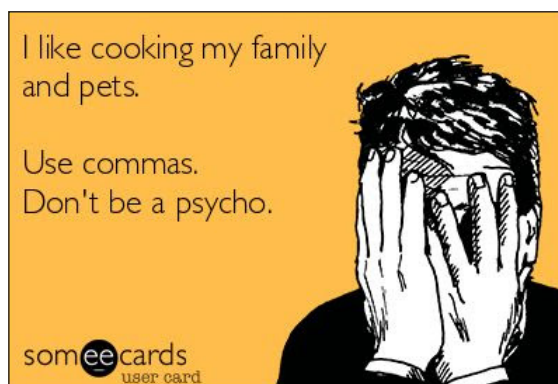
*Buy some apples **and** bananas, please!*

*Buy some apples, tangerines **and** bananas, please!* (The Oxford comma is dropped and there's no difference in the sense made by its presence or absence).

*Buy some apples, tangerines, **and** bananas, please!* (The Oxford comma is present, but there's no difference in the sense made by its presence or absence)

*Today I'd like to thank my parents, Beyoncé **and** God.* (The Oxford comma clarifies the fact that there are three homogeneous objects here – parents, Beyonce, God – whom the speaker would like to thank. The comma is necessary as its absence will cause a misunderstanding).

*Today I'd like to thank my parents, Beyoncé **and** God.* (The absence of the Oxford comma makes "Beyonce and God" an apposition to "parents", thus changing the sense of the sentence and treating "Beyonce and God" as the speaker's parents. The absence of the Oxford comma causes a misinterpretation. Thus, the comma is necessary).



Types of conjunctions that can be used with homogeneous sentence members:

1) copulative conjunctions (*and, not only, but also, together...*);

E.g.: *Hugh Jackman is **not only** talented **but also** hardworking.*

2) adversative conjunctions (*but...*);

E.g.: *The reporter was tired **but** determined.*

3) alternative conjunctions (*or, else, either...*).

E.g.: *We can **either** leave now **or** stay home.*

Say it like this

The sentence contains / comprises / boasts / has ... (how many?)... homogeneous ... (name the sentence members)... “...” and “...” (quote the homogeneous members), expressed by / made up of / represented by ... (say what they are formed by) joined syndetically / asyndetically with the help of the ... (type)... conjunction “...” (point out the type of link, state the type and quote the conjunction) (if necessary),:

Attr Attr Attr

- *In the park, I saw orange, yellow and green trees.*

- a) The sentence boasts a chain of homogeneous pre-positional attributes to the headword “trees” expressed by qualitative adjectives in the positive degree of comparison – “orange”, “yellow” and “green” – joined syndetically with the help of the copulative conjunction “and”.
- b) “Orange”, “yellow”, and “green” are homogeneous attributes expressed by qualitative adjectives in the positive degree of comparison used in pre-position to their headword “trees”. The last component is joined syndetically with the help of the copulative conjunction “and”.

With the **Oxford Comma**:

We invited the rhinoceri, Washington, and Lincoln.



Without the Oxford Comma:

We invited the rhinoceri, Washington and Lincoln.



Check yourself-11

1. What sentence members are considered homogeneous?
2. Do homogeneous sentence members always belong to the same part of speech? Why or why not?
3. Which sentence members can be homogeneous?
4. What is the difference between syndetic and asyndetic connection? Give an example of a sentence with homogeneous sentence members joined syndetically and asyndetically.
5. List the types of conjunctions joining homogeneous sentence members. Provide examples.

Let's practise-11

Exercise 11.1

Create a mind-map summarizing the information given in the unit. Present and discuss it in class.

Exercise 11.2

Find homogeneous sentence members in the sentences below and define their types and the type of connection between them. Say what they are expressed by.

1. The movie was exciting but predictable.
2. The boy ran, jumped over the fence.
3. The maid worked diligently and quietly.
4. The team included players, coaches.
5. The house was beautiful, light and spacious.
6. The girl sang, laughed and danced at the party.
7. I bought apples, oranges at the market.
8. Maria bought the dress but returned it the next day.
9. The cat, the dog, the rabbit sat by the fireplace.
10. The teacher spoke softly but firmly.
11. The decision was neither logical nor fair.
12. Either John or Peter will present the project.
13. The park was vast and peaceful.
14. My mother not only sings beautifully but also plays the piano well.
15. The speaker delivered the lecture clearly and confidently.
16. Alex worked quickly, efficiently, tirelessly.
17. For lunch, we can have pasta or sandwiches.
18. The children packed sandwiches, juice, and snacks for the picnic.
19. It was a cold, sunny, breezy day.
20. Alex wanted to leave but stayed to help.
21. Both the teacher and the students were excited about the trip.
22. The test was difficult yet interesting.

23. Lidia sings and dances beautifully.
24. You must submit the assignment today or tomorrow.

Exercise 11.3

Find homogeneous sentence members in the text below and define their types. Say what they are expressed by. Concentrate mostly on simple sentences.

One hot evening in Padua they carried him up onto the roof and he could look out over the top of the town. There were chimney swifts in the sky. After a while it got dark and the searchlights came out. The others went down and took the bottles with them. He and Luz could hear them below on the balcony. Luz sat on the bed. She was cool and fresh in the hot night.

Luz stayed on night duty for three months. They were glad to let her. When they operated on him she prepared him for the operating table; and they had a joke about friend or enema. He went under the anaesthetic holding tight on to himself so he would not blab about anything during the silly, talky time. After he got on crutches he used to take the temperatures so Luz would not have to get up from the bed. There were only a few patients, and they all knew about it. They all liked Luz. As he walked back along the halls he thought of Luz in his bed.

Before he went back to the front they went into the Duomo and prayed. It was dim and quiet, and there were other people praying. They wanted to get married, but there was not enough time for the banns, and neither of them had birth certificates. They felt as though they were married, but they wanted everyone to know about it, and to make it so they could not lose it.

Luz wrote him many letters that he never got until after the armistice. Fifteen came in a bunch to the front and he sorted them by the dates and read them all straight through. They were all about the hospital, and how much she loved him and how it was impossible to get along without him and how terrible it was missing him at night.

After the armistice they agreed he should go home to get a job so they might be married. Luz would not come home until he had a good job and

could come to New York to meet her. It was understood he would not drink, and he did not want to see his friends or anyone in the States. Only to get a job and be married. On the train from Padua to Milan they quarreled about her not being willing to come home at once. When they had to say good-bye, in the station at Milan, they kissed good-bye, but were not finished with the quarrel. He felt sick about saying good-bye like that.

He went to America on a boat from Genoa. Luz went back to Pordonone to open a hospital. It was lonely and rainy there, and there was a battalion of arditi quartered in the town. Living in the muddy, rainy town in the winter, the major of the battalion made love to Luz, and she had never known Italians before, and finally wrote to the States that theirs had only been a boy and girl affair. She was sorry, and she knew he would probably not be able to understand, but might some day forgive her, and be grateful to her, and she expected, absolutely unexpectedly, to be married in the spring. She loved him as always, but she realized now it was only a boy and girl love. She hoped he would have a great career, and believed in him absolutely. She knew it was for the best.

The major did not marry her in the spring, or any other time. Luz never got an answer to the letter to Chicago about it. A short time after he contracted gonorrhea from a sales girl in a loop department store while riding in a taxicab through Lincoln Park.

("A Very Short Story" by E. Hemingway)

Exercise 11.4

- a) Find one example of each type of homogeneous sentence members in your favourite songs, internet blogs or posts, in podcasts or movies. Remember to provide the source the sentence is taken from. It can even be a screenshot, a picture or a link. There'll be 5 sentences altogether.**
- b) Prepare a project presentation illustrating different types of homogeneous sentence members, based on the examples collected. Use canva.com, PowerPoint or any other instrument.**

Exercise 11.5

Make up sentences with each type of homogeneous sentence members. Define their types and say what they are expressed by.

Exercise 11.6

Play a game as a class. One student reads aloud or shows a sentence (see exercise 11.4 or exercise 11.5) and the others find homogeneous sentence members in it, analyse their types and say what they are represented by. You can also play this game in teams.

Exercise 11.7

Write an article for the newspaper about some sport event in Ukraine, using different homogeneous sentence members. Define their types.

Tip: Use some real facts concerning the event and make do with 150 words.

12. DETACHED (ISOLATED) SENTENCE MEMBERS

If a sentence member is marked off by a comma, a dash, or, sometimes, brackets, separating it from the rest of the sentence, such sentence member is considered **isolated**, or **detached**. Only secondary sentence members can be detached. As a rule, independent sentence elements (interjections, direct addresses, and parentheses) are also detached¹.



To be more precise in terms, it is independent sentence elements that are **isolated** and secondary sentence members that are **detached**. Still, as the notions of detachment and isolation are very close, the terms are often used interchangeably.

- C.f.: a) Suddenly, we stopped. – The adverbial modifier of manner “suddenly” is detached.
b) **Ah**, what a great idea! – The interjection “ah” is isolated.

Most frequently, **adverbial modifiers of attendant circumstances** are detached. Nominative absolute constructions are always detached in the sentence.

E.g.:

- *The director sat silently, his hands trembling, (a nominative absolute construction).*
- *Black Hawk walked away, not looking back.*

Not only adverbial modifiers, but also attributes and indirect objects can be detached, though less frequently.

E.g.:

- *For the old man, they had nothing but respect, (a detached indirect object with a preposition).*
- *Silent and watchful, the cat sat by the window, (a detached attribute in pre-position to its headword).*

¹ For more information about independent sentence elements, see **Unit 14. INDEPENDENT ELEMENTS OF THE SENTENCE. WAYS OF THEIR EXPRESSION**



Say it like this

The fact of detachment is mentioned before the sentence member or after it, as an additional characteristic.

E.g.:

Attr

ObjPrep

- *The dog, frightened by the thunder, hid under the table.*

- a) The detached post-positional attribute “frightened by the thunder” to the headword “dog” is expressed by a participle phrase with participle II. “By the thunder” functions as a prepositional object formed by a common, concrete, class noun, singular, common case, with a preposition.

- b) The post-positional attribute “frightened by the thunder” to the headword “dog” is detached and expressed by a participle phrase with participle II. “By the thunder” functions as a prepositional object formed by a common, concrete, class noun, singular, common case, with a preposition.

App

• *Our brilliant mathematician, Mark, solved the equation in minutes.*

- a) The detached apposition “Mark” to the headword “mathematician” is formed by a proper, non-unique noun, singular, common case.
b) The apposition “Mark” to the headword “mathematician” is detached and formed by a proper, non-unique noun, singular, common case.

ObjIndirPrep

• *For the guests, the chef prepared a special dish.*

- a) The detached indirect prepositional object “for the guests” is expressed by a common, concrete, class noun, plural, common case, with a preposition.
b) The indirect object with a preposition “for the guests” is detached and expressed by a common, concrete, class noun, plural, common case, with the preposition “for”.

AdvMod of att.circumst. Attr

• *The wind howled through the trees, whistling like a distant*

AdvMod
of compar.

train.

- a) The detached adverbial modifier of attendant circumstances “whistling like a distant train” is represented by a participle phrase with

non-perfect participle I active. Within it, the adverbial modifier of comparison “like a distant train” can be found, formed by a common, concrete, class noun, singular, common case, with the preposition “like”. The noun “train” is the headword for the pre-positional attribute “distant” (a qualitative adjective, positive degree of comparison).

- b) The adverbial modifier of attendant circumstances “whistling like a distant train” is detached and represented by a participle phrase with non-perfect participle I active. Within it, the adverbial modifier of comparison “like a distant train” can be found, formed by a common, concrete, class noun, singular, common case, with the pre-position “like”. The noun “train” is the headword for the pre-positional attribute “distant” (a qualitative adjective, positive degree of comparison).

Check yourself-12

1. What is an isolated (detached) sentence member?
2. Which punctuation marks indicate that a sentence member is isolated?
3. Can primary sentence members be detached? Why or why not?
4. Which sentence member is most frequently detached?
5. What is a nominative absolute construction, and how is it treated in a sentence?
6. Besides adverbial modifiers, which other sentence members can be detached? Provide examples.

Let's practise-12

Exercise 12.1

Create a mind-map summarizing the information given in the unit. Present and discuss it in class.

Exercise 12.2

Find detached sentence members in the sentences below and define their types. Mention the ways of their expression.

1. Silent and motionless, the cat watched the mouse.
2. The traveler walked away, not looking back.
3. The decision – a difficult but necessary one – had to be made.
4. The pianist played the final note – without a single mistake.
5. Despite the heavy rain, the hikers continued their journey.
6. The girl, confused and scared, hesitated before speaking.
7. The professor entered the room – without saying a word.
8. The painting – majestic and awe-inspiring – hung in the center of the hall.
9. For the elderly woman, the children had nothing but kindness.
10. The letter – a heartfelt apology – lay unopened on the table.
11. The storm finally ended, the sky clearing up.
12. The old mansion, abandoned for decades, looked eerie in the moon-light.
13. The soldier left the battlefield – wounded but alive.
14. The meeting having ended, the employees left the office.
15. To my surprise, she accepted the challenge without hesitation.
16. To Mark, the news came as a shock.
17. Her voice – trembling with emotion – barely reached the audience.

Exercise 12.3

Translate into English, using detached sentence members. Use simple and complicated sentences only. Find the detached sentence members, define their types and mention the ways of their expression.

1. Я мушу благати вас, щоб ви не загинули безславно в аварії на джипі.
2. Вмирало денне світло, сходяв місяць, відблискуючи золотом за тополями.
3. Сем озирнувся, очікуючи.
4. На думку мого дядька, це дійсно був дивний будинок.
5. Сер Сноу увійшов першим, дуже розчервонілий і досить непевною ходю.
6. Ваш син врятував мені життя, хоробрий хлопчик.
7. Капітан увійшов до кімнати з люлькою в роті.
8. Джейн втомилася від усього – виснаження, безсонних ночей, стресу.
9. Покоївка розплющила очі і злякано сіла.

Exercise 12.4

Find the detached sentence members and the detached independent sentence elements in the text below. Define their types. Say what they are expressed by. Concentrate mostly on simple sentences.

There was a black thread tied around her right forefinger... Jane paid for the groceries and looked at the wall clock. Good. She had made it. She put the paper bag on her left hip.

"It's not too heavy," she said kindly to the boy who offered to help.

She batted through the door and out into the sunshine, her mind running down its list, in case she had forgotten something important.

There was a black thread tied around her right forefinger. Mike had tied it there, this morning, over the breakfast eggs. Black was for pepper. They had been out of pepper for four days.

Jane didn't like pepper. Mike said that explained it – she wasn't motivated. Jane said she had it written down on her shopping lists, but every time she went to market, she forgot to take the list.

So Mike had tied the black thread around her finger, telling their daughter Sally that old-fashioned methods are sometimes best, especially with an old-fashioned character like Mammy. Sally had thought Daddy was a riot.

Smiling to herself, Jane resolved that the thread would be removed at dinner with all due ceremony. Yes, she had the pepper. She was a good housekeeper, she didn't always remember everything, but then, who did?

Jane pranced round the corner of the building into the parking lot. Her car was over there. How strange that one always remembers where one leaves a car. Memory is odd, thought Jane; maybe there are instinctive priorities.

She crossed the big lot. It had its usual complement of cars, and a few people were coming in and going out. There was a man standing beside her car – he was tucked in between Jane's and the next one.

She walked into the slot, toward her driver's seat, saying in her usual friendly fashion, "Excuse me?" The man shuffled and let her pass.

Then he turned and said to her startled ear, "Don't yell, lady, or I'll give it to you." He was a thin, pale, red-eyed man, with a wicked-looking knife in his hand. "Get in, lady. You drive. And do as I say."

Nobody was noticing. A woman in blue was getting into a car at the far end of the lot. Jane didn't yell. She said, "What do you want me to do?"

"I said do as I say. Drive. I'm getting out of here. I said drive."

Jane was remembering, as clear as bells ringing, everything that was really important. She pushed the bag against the car, lifting her knee under it. She put her right hand down into it. She scrabbled inside, watching him. He looked miserable, more frightened than she – but dangerous. Jane said, "I've got to find my keys, don't I?"

"Hurry up." The knife was pointed at her stomach. He didn't care; she could see that.

And an automobile is not important – not as important as a life.

Jane said, "I'll give you the keys. You want the car, don't you? Take it."

"Nope. Nope. Get in, lady. I'm not leaving you behind. You'd call the cops." "That's right," she said. "I would."

Jane widened her eyes, holding his gaze. Her thumb had to be strong enough. She felt it scrape past sharp metal and lose skin. "Hah," she grunted in triumph.

She pulled her hand out of the bag and threw pepper out of the now-open can straight into his eyes. Then Jane hurled herself to the ground.

The man screamed, lunged, tripped over her body, fell, screamed again. Jane crawled out of the parking slot, somehow, anyhow, around him, over him, then out and free.

People had stopped in their tracks, a few on the sidewalk, the few who were getting in or out of cars. Jane ran. A man stepped into her way and said, "What's the matter with him? Is he having a fit? Call an ambulance."

"He's got the knife! Call the police!"

People seemed to have come up out of the ground like worms after a rain. None of them went near the man. They had stunned looks – looks of distaste – don't-bother-me looks. The woman in blue slammed her car door and frantically tried to start her engine.

The man in the parking slot was now on his feet, blind and blundering, seeking the way out. People's feet were nervous, but nobody moved. Jane moved. She ran back into grocery store.

She was on the phone when the man with the knife, staggering, stabbing the air, stumbled blindly behind the car of the woman in blue and down under her wheels as she, in panic was trying desperately to get the motor going.

The cops came with a rush.

People said to Jane, "You were so quick." "You were so smart." "You were so brave."

Jane said, "But I couldn't go off with him."

"You could have been hurt, maybe killed."

Jane said, "No. I couldn't let him stab me – I just couldn't."

"Lucky, you had just bought some pepper."

Jane said impatiently, "I'd have thought of something else. I'd have stabbed his knife with my roast of beef. What time is it?"

"I'd have been scared to death!" a woman exclaimed.

"I didn't have time", Jane said.

The woman in blue was having hysterics in the parking lot. The cop said to Jane, "You did okay, Ma'am."

"I'd like to go home now," Jane said to him. "You can come there and talk all you want. What time is it?"

"Three twenty-five, Ma'am."

"Then I must go! You see, my little girl will be home from school in a few minutes. Children shouldn't come home to an empty house. So, of course, I couldn't go with him, could I?"

"No, Ma'am," the cop said, and he cleared the way for her, tipping his cap.

("A Matter of Timing" by Charlotte Armstrong)

Exercise 12.5

- a) Find one example of each type of detached sentence members or detached independent sentence elements in your favourite songs, internet blogs or posts, in podcasts or movies. Remember to provide the source the sentence is taken from. It can even be a screenshot, a picture or a link. There'll be 4 sentences altogether.
- b) Prepare a project presentation illustrating different types of detached sentence members / independent elements, based on the examples collected. Use canva.com, PowerPoint or any other instrument.

Exercise 12.6

Make up two sentences with each type of different detached sentence members. Define their types and say what they are expressed by.

Exercise 12.7

Play a game as a class. One student reads aloud or shows a sentence (see exercise 12.5 or exercise 12.6) and the others find the detached sentence member(s) / independent element(s) in it, analyse its (their) type and say what it is (they are) represented by. You can also play this game in teams.

Exercise 12.8

Write a short story, using all types of detached sentence members and detached independent sentence elements. Define the types of detached sentence members. Read and discuss your short stories in class.

Tip: You can use some sentences from exercise 12.6 as your starting point. Try to give your stories a traditional structure, with an exposition, rising action, climax, falling action, resolution, dénouement. Still, don't make them too long!

13. INVERSION

Inversion is a syntactic phenomenon characterised by a change in the traditional word order, typically involving a shift in the positions of the subject and the predicate or its parts. It is often used for emphasis, stylistic effect, or to form certain grammatical structures. While traditionally the word order in English presupposes the subject coming before the predicate, sentences with inversion have the predicate or its parts preceding the subject.

There are two types of inversion:

- 1) **full inversion** – if the whole of the verb-predicate comes before the subject. E.g.: *Here comes the bus. On the hill stands a tiny church.*
- 2) **partial inversion** – if some part of the verb-predicate comes before the subject, like an auxiliary or a modal verb. E.g.: *Rarely did I see George without his umbrella. Hardly had I come in when my dog dashed to the door.*

Inversion is traditional:

- 1) in **questions**.

E.g.: *Can a living man know everything about history? Do you really mean it?*

- 2) after **negative adverbials or negative pronouns opening the sentence** when the adverb modifies the whole of the sentence:

hardly	never	only later	nothing
no sooner	not only ... but	only then	little
scarcely	nowhere	rarely	...
in no way	on no account	seldom	
little	only in this way	under no circumstances	

E.g.: ***Never** had the travellers seen anything more beautiful than the lake.*

***Not only** did the boy want an ice cream, but he also insisted on getting a chocolate topping.*

***Little** did I know about Alex's previous love affairs.*



NB! If the adverbs or adverbials **do not open the sentence**, but come later, or modify **one word** and not the whole of the sentence, the **word order is direct**, with the subject coming after the predicate.

E.g.: *The travellers had **never** seen anything more beautiful than the lake.*
*The boy **not only** wanted an ice-cream, but he also insisted on getting a chocolate topping.*

*I knew **little** about Alex's previous love affairs.*

3) **in the second clause** if the first one starts with:

Not until

Not since

Only after

Only when

Only by

E.g.: ***Only when** the children had seen the horses, did they realize the true magic of the countryside.*

4) after **so, such, neither, nor** at the beginning of emphatic constructions and those expressing agreement or disagreement.

E.g.: ***So** funny was the joke that we stopped to have a laugh.*

***Neither** do I want to go skiing now.*

5) in **conditional clauses** with the suppositional mood ("**should**"), past or present subjunctive II ("**had**" and "**was/were**") opening the sentence without conjunctions.

E.g.: *Had I asked for help, the boss would have found a way-out.*

Were I an actress, I would play in comedies only.

Should you come to London, give me a call.

6) after **adverbial modifiers of place** opening the sentence.

E.g.: *On the table stood a vase with eleven red tulips.*



Practically any sentence member can be emphasised by foregrounding and placing it in the first position in the sentence.

E.g.:

Beautiful and graceful was the girl on the couch.

The juice you put on the table, but no glasses.

Generally, sentences with inversion sound more emotional and more formal.

Say it like this

Analysing a sentence with inversion, make sure to mention the type of inversion (full or partial) and the reason for it (if necessary).

The sentence boasts a full/partial inversion as (*part of) the predicate “...(quote the inverted part of the verb-predicate)...” comes before the subject “...(quote the subject)...” (if necessary, say why inversion is used).

OR

The word order in the sentence is inverted, with (*part of) the predicate “...(quote the inverted part of the verb-predicate)...” coming before the subject “...(quote the subject)...” (if necessary, say why inversion is used).

- *Do you believe in miracles?*

- a) The sentence boasts a partial inversion as part of the predicate, the auxiliary verb “do”, comes before the subject “you” due to the typical word order in questions in English.
- b) The word order in the sentence is partially inverted, with the auxiliary verb “do” coming before the subject “you” due to the typical word order in questions in English.

- *On the balcony stood vases with flowers.*

- a) The sentence boasts a full inversion as the predicate “stood” comes before the subject “vases”. Inversion is used for formal and stylistic purposes as the adverbial modifier of place opens the sentence.
- b) The word order in the sentence is fully inverted, with the predicate “stood” coming before the subject “vases”. Inversion is motivated by the adverbial modifier of place opening the sentence and is used for formal and stylistic purposes.

Check yourself-13

1. What is inversion?
2. What is the usual word order in English, and how does inversion change it?
3. What are the two types of inversion? Define and give examples of each.
4. Name the cases where inversion is traditionally used. Provide examples.
5. Which conjunctions, when placed at the beginning of the first clause, trigger inversion in the second clause?
6. How does inversion function in emphatic constructions with “so” and “such”? Give examples.
7. Give an example of inversion in a conditional clause.
8. How does inversion contribute to the emotional and formal tone of a sentence?

Let's practise-13

Exercise 13.1

Create a mind-map summarizing the information given in the unit. Present and discuss it in class.

Exercise 13.2

Find inversion in the sentences below. What types of inversion can be spotted? Why is inversion used there?

1. Does the teacher always give homework on Fridays?
2. Never had the tourists seen such breathtaking mountains.
3. Not until the train departed did the passenger realize the suitcase was missing.
4. No sooner had the journalist started writing than the editor called with urgent news.
5. Little did the explorer know what dangers awaited in the jungle.
6. Only when the lawyer presented new evidence did the judge reconsider the case.
7. Had the engineer tested the machine earlier, the failure could have been prevented.
8. Hardly had the chef finished cooking when the guests arrived.
9. Neither does the professor accept late assignments nor does the university policy allow exceptions.
10. Not since childhood had the musician played that melody.
11. At the top of the mountain stood a centuries-old monastery.
12. Were the castle open to visitors, tourists would flood the area.
13. Nor does the artist sell paintings at a discount.
14. So intense was the storm that the street lights flickered and went out.
15. By the fireplace sat a sleepy cat, purring softly.
16. Should the manager approve the proposal, the construction will begin next month.
17. Such was the athlete's determination that no obstacle could stop the training.
18. In the middle of the square was a large fountain with golden statues.
19. Can scientists prove this hypothesis?

Exercise 13.3

Translate into English, using inversion. Define the types of inversion and account for their usage.

1. Чи може людина по-справжньому зрозуміти всесвіт?
2. Ніколи мандрівник не бачив такого дивовижного заходу сонця!
3. Біля річки сидів старий рибалка, занурений у свої думки.
4. І я не вірю жодному слову з його розповіді!
5. Таке було хвилювання, що я не могла заснути всю ніч.
6. Не встигли ми сісти, як офіціант приніс нам їжу.
7. Хімік навіть не здогадувався, який сюрприз на нього чекає!
8. З дитинства я не відчувала себе такою безтурботною.
9. Якби мій брат знав про вечірку, то прийшов би раніше.
10. Тільки коли фільм закінчився, я зрозуміла, наскільки він був емоційним.
11. Я вивчаю англійську з трьох років. – І Джон також.
12. Настільки смачним був торт, що всі просили добавки.
13. Черниця не скаржилася і не просила про допомогу.
14. У кінці вулиці було маленьке кафе зі смачною випічкою.
15. Не встигла письменниця завершити книгу, як взялася за іншу.
16. На місці Президента я б не приймав такого рішення так швидко.
17. Лише коли розпочався концерт, зал замовк.
18. Якщо вам знадобиться якась допомога, просто дайте мені знати.
19. Чи завжди діти після школи граються на вулиці?
20. На пагорбі стояв самотній котедж.
21. Ми ніколи не могли зрозуміти, чи жартує професор Браун. – І я також.

Exercise 13.4

Find inversion in the text below and define its types.

No sooner had a lawyer's son graduated from college than he began pondering his future. Little did he know what path to take, so he asked his father whether he might be permitted to observe his work from a chair in the corner of the office to determine whether the law appealed to him as a profession. Not only did the father agree, but he also considered it an excellent idea.

The following morning, only after the first client had entered did the son truly experience legal work. Before him stood an impoverished tenant farmer, who proceeded to outline his case.

"Never have I worked so hard as I have on the Henderson farm," the man began. "For years, have I tended their crops and animals, including some cows. Had I not raised them, fed them, and cared for them, they would not have survived. Nowhere in my mind did I ever doubt that they belonged to me. But now, old Mr. Henderson has passed away, and his son has inherited the farm. In no way does he acknowledge my ownership of the cows. In short, we are in dispute over who owns them."

"Thank you," said the lawyer. "Rarely have I heard a case so clear. I will take it. Don't worry about the cows."

Hardly had the farmer left when the next client arrived – a wealthy land-owner.

"My name is Henderson," he said by way of introduction, "and on the north side of town lies my farm. Long has a tenant farmer worked for my family, tending the crops and the animals, including some cows. Only by my land were they raised, only by my hay were they fed, yet he insists that they belong to him. In short, we are in dispute over their ownership."

"Thank you," said the lawyer. "Seldom have I encountered such a case. I will take it. Don't worry about the cows."

Not until the client had left did the lawyer's son dare to express his concern.

"Father, never have I seen a situation like this. In no way do I understand how both cases can be right. Surely, a serious conflict of interest exists here?"

"Don't worry about the cows," said the lawyer. "The cows will be ours."

(After Geoff Tibballs "Two Nuns in a Bath")

Exercise 13.5

Read the text. Rewrite it, using inversion where possible. Who has used it the most in class?

Instead of studying for their final college exam, four seniors spent the night partying in the house they shared off-campus. The next morning they

waited until the exam would be nearing its conclusion and then made their way to class after first daubing their hands in grease to support the story they were going to tell the professor.

The exam was almost finished when the quartet burst into the room. “We’re really sorry,” their spokesman told the professor, “but we had a flat tyre and, as you can see from the state of our hands, we’ve been struggling to change it. I know we’ve missed the exam, but could we possibly retake it another time?”

The professor said that he was not an unreasonable man and would therefore reschedule the exam for the following week.

Making the most of their extra revision time, the four students studied diligently and by the day of the re-sit they thought they were ready for anything.

On arrival, each was placed in a separate classroom for the test, which consisted of two questions. The first question, worth five marks, was easy. The second question, worth ninety-five marks, simply read: “Which tyre?”

(Geoff Tibballs “Two Nuns in a Bath”)

Exercise 13.6

- a) Find three examples of each type of inversion in your favourite songs, internet blogs or posts, in podcasts or movies. Remember to provide the source the sentence is taken from. It can even be a screenshot, a picture or a link. There’ll be 6 sentences altogether.**
- b) Prepare a project presentation illustrating different types of inversion, based on the examples collected. Use [canva.com](https://www.canva.com), PowerPoint or any other instrument.**

Exercise 13.7

Make up three sentences with each type of inversion. Translate all of them into Ukrainian.

Exercise 13.8

Play a game as a class. One student reads aloud or shows a sentence with inversion (see exercise 13.6 and exercise 13.7) in Ukrainian and the others translate it into English, using inversion. You can also play this game in teams.

Exercise 13.9

Do a practical research into the differences between inversion in English and in Ukrainian. Concentrate on one of the questions below:

- a) Where is inversion more frequent – in English or in Ukrainian? Why do you think inversion is more typical of this language?
- b) Are sentences with inversion translated from English as a source language into Ukrainian with inversion in the target language or not? Are there any special patterns of translating such sentences?
- c) In what functional style is inversion more frequent – belles-lettres functional style, scientific prose, publicistic style...? Why?
- d) Is inversion more frequent in the author's narrative or in the personages' dialogue? Why?

Tips:

- 1) To figure out the frequency of inversion in **English and Ukrainian** and the peculiarities of this phenomenon analyse a short story in English and its professional translation into Ukrainian. Provide figures and examples to make your research valid.
- 2) To define the **functional style** where inversion is most typical, compare texts of different functional styles but of the same length. Provide figures and examples to make your research valid.
- 3) To find out where inversion is more frequent – in **the author's narrative or in the personages' dialogue** – choose one text (or several texts) and analyse the frequency of inversion there. Provide figures and examples to make your research valid.

14. INDEPENDENT ELEMENTS OF THE SENTENCE. WAYS OF THEIR EXPRESSION

Independent sentence elements are words or groups of words which do not grammatically depend on any sentence elements and do not have any syntactic function in the sentence. Traditionally, you are not supposed to underline independent sentence elements or mark them while analysing the sentence. To independent sentence elements belong:

1. **Interjections:** *oh, ah, good gracious, hooray, gosh...*

E.g.: ***For Heaven's sake***, open the door!

2. **Direct addresses.**

E.g.: ***Katie***, don't interrupt me.

3. **Parentheses (parentheticals) & parenthetical phrases:** *indeed, first(ly), still, however, to tell you the truth, frankly speaking...*

E.g.: ***Frankly speaking***, I dislike my neighbours.



A parenthesis (a parenthetical) is a word or a group of words inserted into a sentence to add extra information or commentary, show the speaker's attitude to the idea expressed, connect ideas, or summarise them. It is usually set off by commas, dashes, or brackets, being connected to the sentence semantically rather than grammatically. As a rule, it does not answer any specific question (in contrast to other sentence elements).

Parentheticals can be expressed by:

- 1) conjunctive adverbs and connectives:** *above all, however, accordingly, first(ly), second(ly), yet, still, finally, thus, besides, otherwise, moreover, nevertheless...*

E.g.: **However**, the tourists decided to stay at the hotel.

- 2) modal words:** *indeed, naturally, maybe, possibly, perhaps, honestly, truly, actually, of course...*

E.g.: **Perhaps**, your never coming to the meeting was just a misunderstanding.

- 3) prepositional phrases:** *in fact, in short, in my opinion, to my mind, in a word, by the by, on the one hand, on the other hand, at least, on the contrary, in a nutshell...*

E.g.: **To my mind**, it's a reasonable solution.

- 4) infinitive & participle phrases:** *to be on the safe side, to put it mildly, to make sure, to cut it short, to begin with, frankly speaking, strictly speaking...*

E.g.: **To put it mildly**, the results were disappointing.

Say it like this

Analysing the independent sentence element, make sure to mention the following:

- 1) type of the independent sentence element in terms of sentence structure – interjection / parenthesis / direct address;
- 2) way of its expression (if necessary).

The sentence boasts a(n) (*detached) independent element, expressed by the interjection / the direct address / the parenthesis (parenthetical) "... (quote the detached independent element) ..." (if necessary, say what it is expressed by).

OR

The (*detached) independent element "... (quote the independent element) ..." **is expressed by / is formed by / is represented by / is made up of / is realised by an interjection / a direct address / a parenthesis (parenthetical).** (If necessary, say what it is manifested by).

Tip: If there are several independent sentence elements in a sentence, they are traditionally analysed in a logical order and from left to right.

E.g.:

• *Dear ladies, to tell you the truth, I don't know the correct answer.*

- a) The sentence contains two detached independent elements, "dear ladies" and "to tell you the truth", expressed by a prolonged direct address and an infinitive phrase.
- b) The sentence boasts two detached independent elements of different types:
 - the prolonged direct address "dear ladies";
 - the infinitive phrase "to tell the truth".

Check yourself-14

1. What are independent sentence elements?
2. Do independent sentence elements have a syntactic function in the sentence? Why or why not? Are independent sentence elements underlined or marked in sentence analysis?
3. Name the three main types of independent sentence elements. Give an example of a sentence with each of them.
4. Define a parenthesis (parenthetical). How is a parenthesis different from other sentence elements? What punctuation marks are typically used to set off parentheticals?
5. List the functions of parentheticals in a sentence. Give examples.
6. What modal words can function as parentheticals? Provide two examples.
7. Name at least three prepositional phrases that can function as parentheticals.
8. Provide a sentence with an infinitive or participle phrase used as a parenthesis.
9. Why do parentheticals not answer specific questions in contrast to other sentence elements?

Let's practise-14

Exercise 14.1

Create a mind-map summarizing the information given in the unit. Present and discuss it in class.

Exercise 14.2

Find independent sentence elements in the sentences below and define their types.

1. Wow, that magician has just made a rabbit disappear!
2. Besides, let's be honest, my dear friends. Actually, nobody reads the terms and conditions.
3. Frankly speaking, I have no idea how to fix this mess.
4. Oh no, the cake fell on the floor right before the party!
5. To be on the safe side, we should follow the rules. – Still, sometimes exceptions are necessary, eh?
6. Yikes, that roller coaster looks terrifying!
7. Emily, could you pass me the salt, please?
8. However, the concert, to my surprise, was splendid.
9. Well, Professor Williams, your lecture was fascinating!
10. Good grief, how many emails do I have to respond to today?
11. Mr. Thompson, could you, please, clarify your last point?
12. Oh well, there's no point in dwelling on past mistakes.
13. Admittedly, the project took longer than we had anticipated.
14. Alas, the long-awaited trip was cancelled due to bad weather.
15. Ladies and gentlemen, let's welcome our distinguished guest.
16. To be fair, the captain did warn us about the possible consequences. – On the contrary, he was all for that idea.
17. The decision, Dr. Reynolds, probably, lies with the board.

Exercise 14.3

Find independent sentence elements in the text below and define their types. Concentrate mostly on simple sentences.

Oh dear, what a story I'll tell you! My friends, once a bald man – poor soul – had a real hang-up about his lack of hair. Honestly, he had tried every treatment under the sun. Alas, all in vain.

Then, one fateful day, he happened to stroll past a barber's shop. And, my dear listeners, a sign in the window practically screamed at him:

"Bald Men, Your Problems Solved Instantly! You Too Can Have a Head of Hair Like Mine For Five Hundred Dollars."

Well, beneath the sign was a photo of the barber himself, his glorious mane cascading down like a shampoo commercial.

Naturally, the bald man skidded to a stop. "Ah, excuse me, good sir," he said, breathless with excitement. "Frankly speaking, can you really guarantee it? Indeed, will my hair instantly look like yours for \$1000?"

"Certainly," replied the barber, his eyes twinkling with a hint of mischief. To be fair, the offer did sound quite enticing. "In fact, my dear customer, it will take no more than a few seconds for us to look exactly alike."

"Okay then," said the bald man, heaven help him, handing over the money. To tell you the truth, his heart pounded as he reached for his wallet. "Let's do this!"

And – good gracious – what did the barber do? Without hesitation, without a second thought, and, perhaps, without shame, he took the cash, grabbed his razor, and – whoa! – shaved off his own hair.

Well, my goodness, what a twist! Actually, that was not the miracle the bald man had envisioned. To make things still worse, the bald man couldn't complain.

Moral: In fact, guys, only few people sell solutions. Others just redefine the problem.

(After Geoff Tibballs "Two Nuns in a Bath").

Exercise 14.4

Read the text. Rewrite it, adding independent sentence elements where possible. Define their types. Who has used the most of them in class?

Four men are sitting in the hospital waiting room, anxiously waiting as their wives are giving birth. A nurse approaches the first man and says, "Congratulations! You're now the father of twins."

"How peculiar," the man replies. "I work for the Minnesota Twins!"

Next, a nurse congratulates the second man, "You're the father of triplets!"

"That's odd," he responds. "I work for 3M!"

The nurse moves on to the third man and says, "Congratulations! You're the father of quadruplets!"

"How strange," the man answers. "I work for the Four Seasons hotel!"

The fourth man is pacing, visibly distressed, banging his head against the wall. His friends ask, "What's wrong?"

"Don't you know? I work for 7 Up!" he groans.

Exercise 14.5

- a) Find one example of each type of independent sentence element in your favourite songs, internet blogs or posts, in podcasts or movies. Remember to provide the source the sentence is taken from. It can even be a screenshot, a picture or a link. There'll be 6 sentences altogether.**
- b) Prepare a project presentation illustrating different types of independent sentence elements, based on the examples collected. Use canva.com, PowerPoint or any other instrument.**

Exercise 14.6

Make up sentences with each type of independent sentence element. Define their types and say what they are expressed by.

Exercise 14.7

Play a game as a class. One student reads aloud or shows a sentence (see exercise 14.5 or exercise 14.6) and the others find the independent sentence element(s) in it, analyse its (their) type(s) and say what it is (they are) represented by. You can also play this game in teams.

Exercise 14.8

Write an essay, analysing your favourite poem and making use of independent sentence elements. Define the types of independent sentence elements.

Tip: Don't make your essay too long! Try to make do with 150 words.

15. EXAMPLES OF SENTENCE ANALYSIS

AdvMod of
 Attr time S Attr P DirObj Attr PrepObj
That summer an army of crickets started a war with my father.
 ("The Cricket War" by B. Thurber)
 (Того літа армія цвіркунів розпочала війну з моїм батьком.)

According to its communicative aim, it's a declarative, non-exclamatory, positive sentence.

According to its structure, it's a simple sentence, predication-structured, non-elliptical, extended.

The real subject "an army" is expressed by a common, concrete, collective noun, singular, common case, animate. The subject agrees with the predicate.

The simple tense predicate "started" is represented by a verb in the indicative mood, past simple tense, common aspect, active voice.

The post-positional attribute "of crickets" to the headword "army" is formed by a common, concrete, class noun, plural, common case, animate, with a preposition.

The direct object "a war" is formed by a common, abstract noun, singular, common case, inanimate.

The prepositional object "with my father" is represented by a common, concrete, class noun, singular, common case, masculine gender, animate, with a preposition. The noun serves as the headword for the pre-positional attribute "my" (a possessive pronoun, first person, singular, conjoint form).

"With my father" can also be considered a post-positional attribute to the headword "war".

The adverbial modifier of time "that summer" is represented by the common, abstract noun "summer", singular, common case, inanimate, serving as the headword for the pre-positional attribute "that" (a demonstrative pronoun in the singular).

Attr	Attr	S	CVP (m)	AdvMod of manner	AdvMod of attendant circumstances
<u>Two</u>	<u>ground</u>	<u>moles</u>	<u>tried to slip</u>	<u>quietly</u>	<u>by</u> , <u>unnoticed</u> .

(*"The Owl Who Was God" by J. Thurber*)

(*Два земляні кроти спробували непомітно прослизнути повз.*)

According to its communicative aim, it's a declarative, non-exclamatory, affirmative sentence.

According to its structure, it's a simple sentence, predication-structured, non-elliptical, extended.

The real subject "moles" is expressed by a common, concrete, class noun, plural, common case, animate. The subject agrees with the predicate.

The compound verbal predicate (modal) "tried to slip by" is represented by the verb of strong modal meaning "tried" in the indicative mood, past simple tense, common aspect, active voice, and the indefinite infinitive active of the phrasal verb "slip by". Thus, it may be regarded as a predicate of mixed type.

Two pre-positional attributes "two" and "ground" to the headword "moles" are formed by a cardinal numeral and a common, concrete, class noun, singular, common case, inanimate, functioning as an adjective. They are not homogeneous, describing the headword from different sides. "Ground" can also be understood as part of the compound noun "ground mole".

The adverbial modifier of manner "quietly" is expressed by an adverb of manner in the positive degree of comparison.

The detached adverbial modifier of attendant circumstances "unnoticed" is expressed by participle II.

S	P	AdvMod of time	Attr	Attr	AdvMod of manner	Attr
<u>She</u>	<u>wept</u>	<u>at once</u>	<u>with</u>	<u>sudden</u>	<u>wild abandonment</u>	<u>in her</u>
	AdvMod Attr of place					
	<u>sister's arms</u>					

(*"The Story of an Hour" by Kate Chopin*)

(*Вона відразу заплакала, раптово і несамовито, в обіймах сестри.*)

According to its communicative aim, it's a declarative, non-exclamatory, affirmative sentence.

According to its structure, it's a simple sentence, predication-structured, non-elliptical, extended.

The real subject "she" is expressed by a personal pronoun, third person, singular, feminine gender, nominative case. The subject agrees with the predicate.

The simple tense predicate "wept" is formed by a verb in the indicative mood, past simple tense, common aspect, active voice.

The adverbial modifier of time "at once" is expressed by an adverb of frequency with a preposition.

The detached adverbial modifier of manner "with sudden, wild abandonment" is expressed by a common, abstract noun, singular, common case, with a preposition. The noun serves as the headword for two homogeneous pre-positional attributes "sudden" and "wild", made up of qualitative adjectives in the positive degree of comparison, joined asyndetically.

The adverbial modifier of place "in her sister's arms" is expressed by a prepositional noun phrase with a common, concrete, class noun, plural, common case. The noun is the headword for the pre-positional attribute "sister's" (a common, concrete, class noun, singular, possessive case, feminine gender), which takes another pre-positional attribute, "her" (a possessive pronoun, third person singular, feminine gender, conjoint form).

			AdvMod			AdvMod
Attr	S	P	of place	P	ObjPrep	of manner
	<u>His</u>	<u>wife</u>	<u>sat up</u>	<u>in bed</u>	<u>and</u>	<u>looked</u>
				<u>at him</u>		<u>coldly</u>

(“The Unicorn in the Garden” by J. Thurber).

(Його дружина сіла в ліжку і холодно подивилася на нього.)

According to its communicative aim, it's a declarative, non-exclamatory, positive sentence.

According to its structure, it's a simple sentence, predication-structured, non-elliptical, extended.

The real subject “wife” is formed by a common, concrete, class noun, singular, common case, feminine gender, animate. The subject agrees with the predicate.

The homogeneous simple predicates “sat up” and “looked” (a simple phrase and a simple tense predicate, respectively) are formed by verbs in the indicative mood, past simple tense, common aspect, active voice, joined syntactically with the help of the copulative conjunction “and”.

The pre-positional attribute “his” to the headword “wife” is expressed by a possessive pronoun, third person singular, masculine gender, conjoint form.

The prepositional object “at him” is expressed by a personal pronoun, third person singular, masculine gender, objective case, with a preposition.

The adverbial modifier of place “in bed” is expressed by a common, concrete, class noun, singular, common case, inanimate, with a preposition.

The adverbial modifier of manner “coldly” is expressed by an adverb of manner in the positive degree of comparison.

						AdvMod
S	P	Attr	ObjDir	P	ObjDir	of place
<u>She</u>	<u>took</u>	<u>his</u>	<u>coat</u>	<u>and</u>	<u>hung</u>	<u>it</u> <u>in the closet</u> .

(*"Lamb to the Slaughter" by R. Dahl*)

(Вона взяла його пальто й повісила в шафу.)

According to its communicative aim, it's a declarative, non-exclamatory, positive sentence.

According to its structure, it's a simple sentence, predication-structured, non-elliptical, extended.

The real subject "she" is expressed by a personal pronoun, third person, singular, feminine gender, nominative case. The subject agrees with the predicate.

The homogeneous simple tense predicates "took" and "hung" are joined syndetically with the help of the copulative conjunction "and". They are expressed by verbs in the indicative mood, past simple tense, common aspect, active voice.

The direct object "coat" is formed by a common, concrete, class noun, singular, common case, inanimate.

The pre-positional attribute "his" to the headword "coat" is made up of a possessive pronoun, third person, singular, masculine gender, conjoint form.

The direct object "it" is represented by a personal pronoun, third person, singular, neuter gender, objective case.

The adverbial modifier of place "in the closet" is formed by a common, concrete, class noun, singular, common case, inanimate, with a preposition.

		AdvMod	AdvMod	
S	P	of direction	of manner	Attr
<u>He</u>	<u>went</u>	<u>to America</u>	<u>on a boat</u>	<u>from Genoa.</u>

(*"A Very Short Story" by E. Hemingway*)

(*Він поїхав до Америки на кораблі з Генуї.*)

According to its communicative aim, it's a declarative, non-exclamatory, positive sentence.

According to its structure, it's a simple sentence, predication-structured, non-elliptical, extended.

The real subject "he" is expressed by a personal pronoun, third person, singular, masculine gender, nominative case.

The simple tense predicate "went" is formed by a verb in the indicative mood, past simple tense, common aspect, active voice.

The adverbial modifier of direction "to America" is represented by a proper, unique noun, singular, common case, inanimate, with a preposition.

The adverbial modifier of manner "on a boat" is expressed by a common, concrete, class noun, singular, common case, inanimate, with a preposition.

The post-positional attribute "from Genoa" to the headword "boat" is realised by a proper, unique noun, singular, common case, inanimate, with a preposition.

S P AdvMod of manner Adv Mod of att. circumst. expressed by a Nom-ve Abs Con-n w/the Part.
 attr' s' adv mod of manner' p' attr' adv mod of manner'
He was dressed neatly, his trousers carefully raised in a crease-protecting lift...

(“Eye Witness” by Ed. McBain)

(Він був охайно одягнений, його штани ретельно підняті, щоб зберегти складку...)

According to its communicative aim, this is a declarative, non-exclamatory sentence.

According to its structure, it's a complicated sentence as it contains a secondary predication structure expressed by the nominative absolute construction with the participle “his trousers carefully raised in a crease-protecting lift...”.

The real subject “he” is expressed by a personal pronoun, third person, singular, masculine gender, nominative case.

The predicate agrees with the subject.

The simple predicate “was dressed” is formed by the verb “to dress” in the indicative mood, past simple tense, common aspect, passive voice, third person singular.

The adverbial modifier of manner “neatly” is realised by an adverb of manner in the positive degree of comparison.

The detached adverbial modifier of attendant circumstances “his trousers carefully raised in a crease-protecting lift” is expressed by a nominative absolute construction with the participle. Within the construction:

- 1) “trousers” serves as the secondary subject and is manifested by a common, concrete, class noun, plural, common case, inanimate;
- 2) the secondary predicate “raised” is formed by participle II;
- 3) the secondary pre-positional attribute “his” to the headword “trousers” is made up of a possessive pronoun, third person, singular, masculine gender;
- 4) the secondary adverbial modifier of manner “carefully” is represented by an adverb of manner in the positive degree of comparison;

I really like grammar. And spelling. I was a spelling-bee kid. I'm hard-core about grammar.
(Emma Stone)

- 5) the secondary adverbial modifier of manner “in a ... lift” is expressed by a common, concrete, class noun, singular, common case, inanimate, with the preposition “in”;
- 6) the noun “lift” serves as the headword for the secondary pre-positional attribute “crease-protecting” expressed by indefinite participle I active.

AdvMod of
P ObjDir manner Direct address
Open it quickly, some one!

(*"The Doll's House" by K. Mansfield*)

(*Відкрийте його швидко, хтось!*)

Communicatively, it is an imperative, exclamatory sentence, positive.

Structurally, it is a simple, predication-structured sentence, elliptical, one-member, extended.

The simple tense predicate "open" is expressed by a verb in the imperative mood.

The subject is missing (ellipticised) as is typical of imperative sentences.

The direct object "it" is formed by a personal pronoun, third person, singular, neuter gender, objective case.

The adverbial modifier of manner "quickly" is represented by an adverb of manner in the positive degree of comparison.

The sentence contains an independent element, the direct address "some one" realised by an indefinite pronoun.

AdvMod
of dir S P Direct address

Where are we going, Dad?

(*"Indian Camp" by E. Hemingway*)

(*Куда мы идемо, таты?*)

According to its communicative type, it is an interrogative sentence, a special question, non-exclamatory, affirmative.

According to its structure, it is a simple, predication-structured sentence, non-elliptical, extended.

The real subject "we" is expressed by a personal pronoun, first person, plural, nominative case. The subject agrees with the predicate.

The simple tense predicate "are going" is represented by a verb in the indicative mood, present continuous tense, continuous aspect, active voice, first person, plural.

The adverbial modifier of direction is formed by an interrogative adverb of place "where".

The sentence contains an independent element, the direct address "Dad", made up of a common, concrete class noun, singular, common case.

AdvMod
of time

CoS

P

CoS

For a moment the shopman did not seem to hear.

(“A Cup of Tea” by Katherine Mansfield)

(На мить здалося, що продавець не почув.)

Communicatively, this is a declarative, non-exclamatory sentence. According to its structure, it’s a complicated sentence as it contains a secondary structure of predication expressed by the complex subject with the infinitive “the shopman to hear”.

The real subject “the shopman ... to hear” is complex. It is made up of:

- the common, concrete, class noun “shopman”, singular, common case, masculine gender, animate;
- the indefinite infinitive active “to hear”.

Within the complex subject, “the shopman” acts as the secondary subject and “to hear” acts as the secondary predicate.

The primary simple predicate “did not seem” is expressed by the verb “to seem” in the indicative mood, past simple tense, common aspect, active voice, negative form.

The adverbial modifier of time “for a moment” is expressed by a common, abstract noun, singular, common case, inanimate, with the preposition “for”.

S CVP (a)

Boy, it began to rain.

(“Catcher in the Rye” by J.D. Salinger)

(Лихо, ну й дощ розпочався.)

According to its communicative aim, it’s a declarative, non-exclamatory sentence, positive.

Structurally, it’s a simple sentence, predication-structured, non-elliptical, non-extended.

The real subject is expressed by the impersonal “it” (a personal pronoun, third person, singular, neuter gender, nominative case).

The compound aspect verbal predicate “began to rain” is expressed by a verb of beginning (in the indicative mood, past simple tense, common aspect, active voice) and an indefinite infinitive active.

Though not containing any secondary sentence members, the sentence boasts an independent element, the interjection “Boy” expressed by a noun used as an interjection in speech.

CP (mixed) Attr S Attr ObjDir CP (mixed) Attr
Could this suggestion of abandoning the plan be nothing more

AdvMod
of comparison Attr ObjDir
than an attempt to desert me?

("Harry Potter and the Goblet of Fire" by J.K. Rowling)

(Чи може ця пропозиція відмовитися від плану бути не більше, ніж спробою покинути мене?)

According to its communicative aim, it's an interrogative, non-exclamatory sentence, negative. It is a general question.

According to its structure, it's a simple sentence, predication-structured, non-elliptical, extended.

The real subject "suggestion" is expressed by a common, abstract noun, singular, common case.

The compound predicate of mixed type "could be nothing" is made up of the past form of the modal verb "can", the bare indefinite infinitive active "be", which acts as a link-verb here, and the predicative "nothing" (an indefinite negative pronoun).

The subject acts as the headword for two attributes:

- 1) the pre-positional attribute "this", formed by a demonstrative pronoun in the singular;
- 2) the post-positional attribute "of abandoning", expressed by an indefinite gerund active with a preposition.

The predicative "nothing" serves as the headword for the post-positional attribute "more", expressed by an indefinite pronoun in the comparative degree of comparison. Some linguists can also analyse «more» as an adverbial modifier of measure and degree to the predicate.

The direct object "the plan" is formed by a common, abstract noun, singular, common case.

The sentence contains the adverbial modifier of comparison "than an attempt" represented by a common, abstract noun, singular, common

case, introduced by a comparative conjunction. It is the headword for the attribute in post-position “to desert” formed by an indefinite infinitive active.

The direct object “me”, completing the meaning of the infinitive “to desert”, is represented by a personal pronoun, first person singular, objective case.

Attr	S	CNP	AdvMod of freq	AdvMod of degr & measure	CNP
<u>His</u>	<u>clothes</u>	<u>were not new</u> , but <u>always</u>		<u>very</u>	<u>clean</u> .

(“Witches’ Loaves” by O’Henry)

(Його одяг був не новим, але завжди дуже чистим.)

As to its communicative type, it is a declarative, non-exclamatory, negative sentence.

Structurally, it’s a simple sentence, predication-structured, non-elliptical, extended.

The subject of the sentence is “clothes” expressed by a common, concrete, collective noun, plural, common case.

The subject is modified by the attribute “his”, standing in the pre-position and represented by a possessive pronoun (third person singular, masculine gender).

The subject agrees with the compound nominal predicate “were not new, but clean”. Opening with the link verb “to be” in the indicative mood, past simple tense, common aspect, active voice, plural, negative form, the predicate encompasses two homogeneous predicatives expressed by qualitative adjectives in the positive degree of comparison and joined with the help of the adversative conjunction “but”. The second predicative “clean” is modified by the adverbial modifier of degree and measure “very”, formed by an adverb of degree.

The sentence also contains the adverbial modifier of frequency “always”, made up of an adverb of frequency.

AdvMod
P Sham S S of place Attr ObjDir
Is there anyone here to turn off the gas?
(Чи тут є хтось, щоб вимкнути газ?)

According to its communicative type, the sentence is interrogative (a general question), non-exclamatory, positive.

Structurally, the sentence is simple (predication-structured, non-elliptical, extended).

The sentence contains the sham subject “there” expressed by an adverb.

The real subject “anyone” is formed by an indefinite pronoun proper in the nominative case.

The real predicate “is” is represented by a verb (indicative mood, present simple tense, common aspect, active voice, third person, singular).

The attribute “to turn off the gas” is expressed by an infinitive phrase which consists of the attribute “to turn off” formed by an indefinite infinitive active and the direct object “the gas” represented by a common, concrete, mass noun, singular, common case, inanimate.

The adverbial modifier of place “here” is expressed by an adverb of place.

Sham S P Attr S Attr Attr Attr AdvMod of
place

There **was** **a** **black** **thread** **tied** **around** **her** **right** **finger**.

(“A Matter of Timing” by Ch. Armstrong)

(На її правому пальці була зав’язана чорна нитка.)

The communicative type of the sentence is declarative, non-exclamatory, positive.

Structurally, it is a simple, predication-structured, non-elliptical, extended, sentence with a grammatical inversion of the subject and the predicate.

The sham subject “there” opens the sentence, while the real subject “thread” follows the simple predicate “was” (the verb “to be” in the indicative mood, past simple tense, common aspect, active voice, singular).

The real subject “thread” is expressed by a common, concrete, class noun, singular, common case.

The subject is modified by two attributes – “black” placed in the pre-position and formed by a qualitative (descriptive) adjective in the positive degree of comparison; and the attributive past participle phrase “tied around her right finger” standing in the post-position.

In the attributive past participle phrase, the headword is “tied,” expressed by the past participle of the verb “to tie,” and associated with the noun phrase “around her right finger,” functioning as the adverbial modifier of place. The noun “finger” (a common, concrete, class noun, singular, common case) is modified by the relative (limiting) adjective “right” and the possessive pronoun “her” (third person singular, feminine gender, conjoint form), both serving as attributes in the pre-position.

S P1 P2 ObjDir ObjPrep

The others went down and took the bottles with them.

(*"A Very Short Story" by E. Hemingway*)

(*Інші спустилися вниз і взяли з собою пляшки.*)

From the communicative point of view, the sentence is declarative, non-exclamatory, positive.

Structurally, it is a simple, predication-structured, non-elliptical, extended sentence.

The subject of the sentence "the others" is expressed by the indefinite pronoun "others," substantivized and used in plural. It agrees with two homogenous predicates "went down" and "took". Both predicates are simple and joined by means of the copulative conjunction "and". The first one, "went down", is a phrase predicate, expressed by the past simple of the verb "to go" and the adverbial particle "down", the second one is simple verbal predicate "took", expressed by the past simple form of the verb "to take". The verbs are in the indicative mood, common aspect, active voice. The second one takes the direct object "bottles" (represented by a common, concrete, class noun, plural, common case) and the prepositional object "with them" expressed by the personal pronoun "them" (third person plural, objective case) with a preposition. («With them» can also be analysed as an adverbial modifier of attendant circumstances).

AdvMod of
reason S CP mixed

Why would I want to be funny?

("About a Boy" by Nick Hornby)

(Навіщо мені хотіти бути смішним?)

Communicatively, the sentence is interrogative, non-exclamatory, positive. It is a special question.

Structurally, it is a simple, predication-structured, non-elliptical, extended sentence.

The subject of the sentence is "I", expressed by a personal pronoun, first person singular, nominative case. The subject agrees with the predicate of mixed type "would want to be funny".

The predicate is of mixed type (compound modal nominal predicate) as it consists of:

- 1) the modal verb "would" (past form) and the verb of strong modal meaning "want" (bare indefinite infinitive active), on the one hand, and of the nominal part, formed by the indefinite infinitive active "to be" (acting as a link-verb) and the predicative "funny" (a qualitative (descriptive) adjective in the positive degree of comparison), on the other hand.

OR:

- 2) the conditional mood of the verb of strong modal meaning "to want" (made up of the auxiliary "would" and the indefinite infinitive active "want") and the indefinite infinitive active "to be", acting as a link-verb for the predicative "funny" (a qualitative (descriptive) adjective in the positive degree of comparison).

The whole sentence is modified by the adverbial modifier of reason "why", formed by an interrogative adverb.

	Attr	Attr	Attr	S	P1	Attr	Attr	ObjDir
	<i>The</i>	<i><u>tall</u></i>	<i><u>young</u></i>	<i><u>army</u></i>	<i><u>lieutenant</u></i>	<i><u>lifted</u></i>	<i><u>his</u></i>	<i><u>sunburned</u></i>
								<i><u>face</u></i>
								<i>and</i>
				AdvMod				
P2	Attr	ObjDir	of purp		Attr	ObjDir		
	<i><u>narrowed</u></i>	<i><u>his</u></i>	<i><u>eyes</u></i>	<i><u>to note</u></i>	<i><u>the</u></i>	<i><u>exact</u></i>	<i><u>time</u></i>	

(“Appointment With Love” by Sulamith Ish-Kishor).

(Високий молодий лейтенант армії підняв засмагле обличчя і примружив очі, щоб визначити точний час.)

From the communicative point of view, the sentence is declarative, non-exclamatory, positive.

Structurally, it is a simple, predication-structured, non-elliptical, extended, sentence.

The subject of the sentence is “lieutenant”, expressed by a common, concrete, class noun, singular, common case. The subject is modified by the attributive chain: “tall”, “young”, “army” represented by two qualitative (descriptive) adjectives in the positive degree of comparison (“tall” and “young”) and the noun “army” (a common, concrete, collective noun, common case), functioning as another adjective here.

The subject agrees with two homogeneous simple verbal predicates, “lifted” and “narrowed,” both formed by the past indefinite tense forms and linked up by the copulative conjunction “and”.

The predicates “lifted” and “narrowed” take direct objects “face” and “eyes,” respectively. The objects are expressed by common, concrete, class nouns, common case. While “face” is used in singular, the object “eyes” is in the plural form and is modified by the attribute “his” in pre-position (a possessive pronoun, third person singular, masculine gender).

The object “face” is qualified by two attributes in pre-position: the same attribute “his” (a possessive pronoun, third person singular, masculine gender) and also “sunburned” (Participle II).

The predicate “narrowed” is modified by the adverbial modifier of purpose “to know the exact time”, expressed by an infinitive phrase with the headword “to note” (an indefinite infinitive active), associated with the direct object “exact time”, where “time” is a common, abstract noun (singular, common case) and “exact” is a pre-positional attribute to it, represented by a relative (limiting) adjective.

Let's practise-15:

Exercise 15.1

Having studied the examples above, give a complete analysis of the sentences below.

1. The girl's fiancé resembled her physically. ("The Invisible Japanese Gentlemen" by Graham Greene)
2. She embroidered a rose, a leaf, a daisy on a green field. ("Embroidery" by Ray Bradbury)
3. He regarded it gravely, setting his eyes upon it with mild pleasure. ("The Wish" by Roald Dahl)
4. He was smiling now out of blue, untroubled eyes. ("Final Break" by Ian S. Thompson)
5. We spent the evening together, talking about Bermuda. ("My Lost Dollar" by Stephen Leacock)
6. Jane widened her eyes, holding his gaze. ("A Matter of Timing" by Charlotte Armstrong)
7. She came in with the boat and ran the second line out the same way. ("The End of Something" by Ernest Hemingway)
8. Suzanne puts her elbows on the ledge next to me. ("A Thousand Ways to Light a Cigarette" by J. Christie)
9. He put the autograph book in his pocket and hurried up the steps. ("Then in Triumph" by Frank L. Parke)
10. Six weeks later, the physician was called to the town gaol. ("The Yellow Paint" by R.L. Stephenson)
11. Don't you know my voice? ("New York to Detroit" by D. Parker)
12. They witnessed the world turn on its head. (Prince William's TED Talks)
13. Across the bay they found the other boat beached. ("Indian Camp" by E. Hemingway)
14. The boy is nothing to me, nothing at all. ("Harry Potter and the Goblet of Fire" by J.K. Rowling)

15. Then something very strange had happened to her. ("Good Omens" by Terry Pratchett & Neil Gaiman)
16. Then he leaped up and went to the door. ("The Picture of Dorian Gray" by Oscar Wilde)
17. He was lying in the dark hospital wing. ("Harry Potter and the Prisoner of Azkaban" by J.K. Rowling)
18. I'm on top of the world. ("On Top of the World" by Imagine Dragons)
19. All animals are equal. ("Animal Farm" by George Orwell)
20. He tried to think rationally about it. ("The Ballad of Songbirds and Snakes" by Suzanne Collins)
21. I started writing this song back in District Twelve. ("The Ballad of Songbirds and Snakes" by Suzanne Collins)
22. You seem very upset about this. ("The Curious Incident of the Dog in the Night-Time" by Mark Haddon)
23. And sometimes Mrs. Shears stayed overnight at our house. ("The Curious Incident of the Dog in the Night-Time" by Mark Haddon)
24. He walked over to the door. ("The Unicorn in the Garden" by J. Thurber)
25. There stood, facing the open window, a comfortable, roomy armchair. ("The Story of an Hour" by K. Chopin)
26. We are not getting any younger. ("The Luncheon" by S. Maugham)
27. Wish to look about the store? ("The Reading Public" by S. Leacock)
28. The audience made a great deal of noise, especially in the balcony. ("Rose at the Music Hall" from "They Walk in the City" by J.B. Priestley)
29. I could see the clusters of big brown nuts hanging down underneath the leaves. ("Man from the South" by R. Dahl)
30. In another minute we arrived at the door and entered the house. ("The Traveller's Story of a Terribly Strange Bed" by W. Collins)
31. From the day of their marriage he began to grow smaller and weaker. ("The Adventures of My Aunt" by W. Irving)
32. "Who did you want to speak to?" he said. ("From New York to Detroit" by D. Parker)
33. He had no living relatives to write to him. ("Letters in the Mail" by E. Caldwell)

34. The sound of the popping of the corks came from the bar. (“The Picture of Dorian Grey” By O. Wilde)
35. I want you to meet my girl. (The Great Gatsby by F. S. Fitzgerald)
36. And all of these things are other people’s business. (“The Curious Incident of the Dog in the Night-Time” by Mark Haddon)
37. Obstructing the doors can be dangerous. (“The Curious Incident of the Dog in the Night-Time” by Mark Haddon)
38. But the medical student cannot see it in this light. (“Doctor in the House” by R. Gordon)
39. It is ten minutes to five. (“Embroidery” by R. Bradbury)
40. He won’t talk to anyone, but the Lieutenant. (“Eye Witness” by Ed. McBain)
41. Who did you want to speak to? (“New York to Detroit” by D. Parker)
42. What the heck’s wrong with our parties? (“The Butler” by R. Dahl)
43. Today, Tommy found a real book! (“The Fun They Had” by I. Asimov)
44. We can only guess at the thoughts and emotions of our neighbours. (“The Happy Man” by S. Maugham)
45. There were eight Japanese gentlemen having a fish dinner at Bentley’s. (“The Invisible Japanese Gentlemen” by Gr. Greene)
46. I’ve been trying to get her autograph all the week. (“Then in Triumph” by F. L. Parke)
47. At first I was ashamed. (“Whistle and I’ll come to you” by S. Hill)

Exercise 15.2

Find simple sentences in the text below and give their syntactic analysis.

There was a handful of clay in the bank of a river. It was only common clay, coarse and heavy; but it had high thoughts of its own value, and wonderful dreams of the great place which it was to fill in the world when the time came for its virtues to be discovered. Overhead, in the spring sunshine, the trees whispered together of the glory which descended upon them when the delicate blossoms and leaves began to expand, and the forest glowed with fair, clear colours, as if the dust of thousands of rubies and emeralds were hanging, in soft clouds, above the earth.

The flowers, surprised with the joy of beauty, bent their heads to one another, as the wind caressed them, and said: "Sisters, how lovely you have become. You make the day bright." The river, glad of new strength and rejoicing in the unison of all its waters, murmured to the shores in music, telling of its release from icy fetters, its swift flight from the snow-clad mountains, and the mighty work to which it was hurrying – the wheels of many mills to be turned, and great ships to be floated to the sea.

Waiting blindly in its bed, the clay comforted itself with lofty hopes. "My time will come," it said. "I was not made to be hidden forever. Glory and beauty and honour are coming to me in due season."

One day the clay felt itself taken from the place where it had waited so long. A flat blade of iron passed beneath it, and lifted it, and tossed it into a cart with other lumps of clay, and it was carried far away, as it seemed, over a rough and stony road. But it was not afraid, nor discouraged, for it said to itself: "This is necessary. The path to glory is always rugged. Now I am on my way to play a great part in the world." But the hard journey was nothing compared with the tribulation and distress that came after it. The clay was put into a trough and mixed and beaten and stirred and trampled. It seemed almost unbearable. But there was consolation in the thought that something very fine and noble was certainly coming out of all this trouble. The clay felt sure that, if it could only wait long enough, a wonderful reward was in store for it.

Then it was put upon a swiftly turning wheel, and whirled around until it seemed as if it must fly into a thousand pieces. A strange power pressed it and moulded it, as it revolved, and through all the dizziness and pain it felt that it was taking a new form. Then an unknown hand put it into an oven, and fires were kindled about it – fierce and penetrating – hotter than all the heats of summer that had ever brooded upon the bank of the river. But through all, the clay held itself together and endured its trials, in the confidence of a great future. "Surely," it thought, "I am intended for something very splendid, since such pains are taken with me. Perhaps I am fashioned for the ornament of a temple, or a precious vase for the table of a king."

At last the baking was finished. The clay was taken from the furnace and set down upon a board, in the cool air, under the blue sky. The tribulation was

passed. The reward was at hand. Close beside the board there was a pool of water, not very deep, nor very clear, but calm enough to reflect, with impartial truth, every image that fell upon it. There, for the first time, as it was lifted from the board, the clay saw its new shape, the reward of all its patience and pain, the consummation of its hopes – a common flower-pot, straight and stiff, red and ugly. And then it felt that it was not destined for a king's house, nor for a palace of art, because it was made without glory or beauty or honour; and it murmured against the unknown maker, saying, "Why hast thou made me thus?"

Many days it passed in sullen discontent. Then it was filled with earth, and something – it knew not what – but something rough and brown and dead-looking, was thrust into the middle of the earth and covered over. The clay rebelled at this new disgrace. "This is the worst of all that has happened to me, to be filled with dirt and rubbish. Surely I am a failure." But presently it was set in a greenhouse, where the sunlight fell warm upon it, and water was sprinkled over it, and day by day as it waited, a change began to come to it. Something was stirring within it – a new hope. Still it was ignorant, and knew not what the new hope meant. One day the clay was lifted again from its place, and carried into a great church. Its dream was coming true after all. It had a fine part to play in the world. Glorious music flowed over it. It was surrounded with flowers. Still it could not understand. So it whispered to another vessel of clay, like itself, close beside it, "Why have they set me here? Why do all the people look toward us?" And the other vessel answered, "Do you not know? You are carrying a royal sceptre of lilies. Their petals are white as snow, and the heart of them is like pure gold. The people look this way because the flower is the most wonderful in the world. And the root of it is in your heart." Then the clay was content, and silently thanked its maker, because, though an earthen vessel, it held so great a treasure.

("A Handful of Clay" by Henry van Dyke)

Exercise 15.3

- a) Find three examples of simple sentences and two examples of complicated sentences in your favourite songs, internet blogs or posts, in podcasts or movies. Analyse them. Remember to provide the source the sentence is taken from. It can even be a screenshot, a picture, or a link. There'll be 5 sentences altogether.
- b) Prepare a project presentation illustrating your sentence analysis, based on the examples collected. Use canva.com, PowerPoint or any other instrument.

Exercise 15.4

Make up sentences with all possible sentence elements discussed in the previous units. Analyse them. Translate them into Ukrainian.

Exercise 15.5

Play a game as a class. One student reads aloud or shows a sentence (see exercise 15.3 or exercise 15.4) and the others analyse them and say what their components are represented by. You can also play this game in teams.

Exercise 15.6

Find simple and complicated sentences in the texts from the previous units and give their syntactic analysis.

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Syntax is like ordering coffee: You can choose how you want it, but if the order is wrong, it's just bitter.

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INDEX

- adjective 15, **20-23**, 79, 109
- adverb 15, **23-24**, 79
- adverbial modifier 63-64, **121-125**, 133, 141
- adversative conjunctions **134**
- affirmative (positive) sentence 32, **33**
- agreement between the subject and the predicate **89-92**
- alternative conjunctions 32, **134**
- anticipatory (introductory) "it" **66-67**
- apposition (appositive) **109-110**
- article 15-16
- asyndetic connection **133**
- attribute 56, 63, 64, **108-114**, 133, 135, 141
- close (restrictive) apposition **109**
- cognate object **98**
- communicative types of sentences **31-34**
- complex adverbial modifier **122-123**
- complex attribute **108**
- complex object **98**
- complex sentence 40, **42-44**
- complex subject **68**, 79-80
- complicated sentence 40, **44-45**
- composite sentence **43-44**
- compound aspect verbal predicate 76, **78**
- compound double predicate 76, **80**
- compound modal verbal predicate 76, **78**
- compound nominal predicate 76, **78-80**
- compound predicate 76, **77**
- compound predicate of mixed type 76, **80**
- compound sentence 40, **41-42**
- compound verbal predicate 76, **77-78**
- conjunction 15, 16, 32, 133, 134, 135
- copulative conjunctions **134**
- declarative sentence 31, **32**
- demonstrative "it" **67**
- detached (isolated) sentence members 110, 124, **141-144**
- detached (loose, non-restrictive) apposition **110**
- direct object 56, **97**, 99
- elliptical sentence 54, **55-56**
- emphatic "it" **67**, 92
- exclamatory sentence **33**
- extended sentence 54, **56**
- formal (sham) subject 63, 64, 65, **66-68**
- formal object **99**
- full inversion 92, **152-154**
- functional parts of speech **16**
- gerundial complex 40, 66, 123
- headword 108, 109, 110, 135
- homogeneous sentence members 45, **133-135**
- imperative sentence 31, **32**
- impersonal "it" **67**
- independent part of the sentence **41-42**
- independent sentence element **161-163**
- indirect object **97**, 141
- infinitive complex 40, 44-45, 66
- interjection 15-16, 55, 141, 161
- interrogative sentence 31, **32**
- inversion 92, **152-154**
- isolated non-predication-structured sentence 54, **55**
- "it" as the subject **66-67**
- "there" as the subject **68**
- link-verb 76, **78-80**
- main (principal) clause **42-43**
- mixed predicate 76, **80**
- modal verb 19, 78, 80, 152
- morphology **15**
- negative sentence 32, **33**

- non-elliptical sentence 54, **55**
- non-exclamatory sentence **33**
- non-extended sentence 54, **57**
- non-finite verb forms **19**, 78, 123
- non-obligatory sentence members **63**
- non-predication-structured simple sentence 54, **55**
- notional object **99**
- notional parts of speech **15**, 63
- noun 15, **16-17**
- numeral 15, **24-25**
- object 63, 64, **97-100**, 133, 141
- obligatory sentence members 55, 63, 64
- one-member elliptical sentence 54, **56**
- Oxford comma **133-134**
- parenthesis (parenthetical) 63, **161-163**
- part of speech 15, 16, 18, 20, 23, 24
- partial inversion **152**
- participle complex 40, 66
- particle 15, 16
- personal "it" **67**
- plan of syntactic analysis **14**
- post-positional attribute **108**
- pre-positional attribute **108**, 109
- predicate 39, 40, 41, 42, 43, 44, 45, 55, 56, 57, 63, 64, **76-82**
- predicate group **56**
- predication **39**
- predication structure **39-40**
- predication-structured simple sentence **54-55**
- predicative 76, **78-80**
- preposition 15, 16, 97, 101
- prepositional object **97, 101**
- primary predication structure 39, 40, 41, 54
- pronoun 15, **20-22**
- real subject 63, **64-66**
- secondary attribute 98
- secondary predicate 39, 40, 45, 68, **79-80**, 98, 108, 123
- secondary predication structure **39-40**, 44, 68, 98
- secondary sentence members 56, 63, 98, 141
- secondary subject 39, 40, 45, 68, 79, 98, 108, 123
- sentence **31**, 32, 33, 40, 41, 42, 43, 44, 45, 54, 55, 56, 57
- sentence member 63, 64, 76, 97, 108, 121, 133, 141
- simple phrase predicate 76, **77**
- simple sentence 40, 45, **54-58**
- simple tense predicate 76, **77**, 78, 79
- subject 39, 40, 41, 45, 55, 56, 57, 63, **64-68**, 76, 79, 99
- subject group 56
- subordinate clause 40, **42-43**
- syndetic connection **133**
- syntactic complex 40, 68, 98, 108
- syntactic unit **31**, 63
- syntax **15, 31**
- two-member elliptical sentence 54, **56**
- verb 15, **18-20**, 76, 77, 78, 79, 80
- verbs of strong modal meaning 78

- Morozova I. B., Pozharytska O. O., Karpenko O. Yu.**
M85 Syntax 101: Fundamentals of Syntactic Analysis : A university manual on Major Modern Language (English) for BA students majoring in B11 Philology, Specialisation B11.041 Germanic Languages and Literatures (Translation Included), First Language – English. Sumy : University Book, 2026. 204 p. : ill., tabl.

ISBN 978-617-521-139-7

This textbook aims to instil and develop students' skills in syntactic analysis of simple sentences and to prepare them for the state examination for bachelor's degree. The textbook provides a general structural and communicative classification of sentences in English, highlights the ways of distinguishing and analysing simple and complicated sentences, outlines the structural types and members of a simple sentence, and presents the rules of subject-predicate agreement. As illustrative material, the book gives examples of syntactic analysis of sentences taken from state examinations of previous years. The exercises are based on authentic English-language texts and are designed to be creative and engaging, incorporating game-like elements.

UDC 81'367=111(075.8)

Навчальне видання

**Морозова Ірина Борисівна
Пожарицька Олена Олександрівна
Карпенко Олена Юріївна**

**СИНТАКСИС 101:
ОСНОВИ СИНТАКСИЧНОГО АНАЛІЗУ**

(англійською мовою)

НАВЧАЛЬНИЙ ПОСІБНИК

з дисципліни «Перша іноземна мова (англійська)» для здобувачів
першого (бакалаврського) рівня вищої освіти спеціальності В11 «Філологія»
спеціалізації В11.041 «Германські мови та літератури (переклад включно),
перша – англійська»

В авторській редакції

Підписано до друку 25.02.2026

Формат 70х100 1/16. Папір офсетний

Друк цифровий. Ум. друк. арк. 16,25. Обл.-вид. арк. 9,8

Тираж 300 прим. Замовлення № 12-12/50

Відділ реалізації. Тел.: (067) 542-08-01. E-mail: info@book.sumy.ua

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Свідоцтво суб'єкта видавничої справи ДК № 7461 від 05.10.2021
Віддруковано на обладнанні ПФ «Видавництво “Університетська книга”»