

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

ОДЕСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ

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ФАКУЛЬТЕТ РОМАНО-ГЕРМАНСЬКОЇ ФІЛОЛОГІЇ

КАФЕДРА ГРАМАТИКИ АНГЛІЙСЬКОЇ МОВИ



GERUNDIAL AND HALF-GERUNDIAL COMPLEXES

МЕТОДИЧНІ РЕКОМЕНДАЦІЇ

до практичних занять та самостійної роботи
з навчальної дисципліни “Друга іноземна мова
(англійська)” для здобувачів другого (магістерського)
рівня вищої освіти спеціальності 035 «Філологія»
спеціалізацій: 035.043 Германські мови та літератури
(переклад включно), перша – німецька, 035.051 Романські
мови та літератури (переклад включно), перша –
іспанська, 035.055 Романські мови та літератури
(переклад включно), перша – французька

ОДЕСА

2023

УДК 811.111'367.625.45(072)
G40

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*Рекомендовано до друку вченою радою
факультету романо-германської філології ОНУ імені І. І. Мечникова
Протокол № 1 від 30 серпня 2023 року*

G40 Gerundial and Half-Gerundial Complexes : методичні рекомендації до практичних занять та самостійної роботи з навчальної дисципліни «Друга іноземна мова (англійська)» для здобувачів другого (магістерського) рівня вищої освіти спеціальності 035 «Філологія», спеціалізацій: 035.043 Германські мови та літератури (переклад включно), перша – німецька; 035.051 Романські мови та літератури (переклад включно), перша – іспанська; 035.055 Романські мови та літератури (переклад включно), перша – французька / уклад.: О. О. Пожарицька, М. Ю. Карпенко. – Одеса : Освіта України, 2023. – 28 с.

У розробці представлено загальну систему неособових форм дієслова в англійській мові та базові правила використання синтаксичних комплексів з герундієм. Подані тексти для трансформацій та вправи призначені для розвитку граматичних навичок та закріплення правил. Запропонований матеріал є корисним доповненням до навчального посібника Морозової І.Б. та Степаненко О.О. «The Use of the Non-Finites» (2021) та базується на системі викладання даної теми, представлений у ньому.

УДК 811.111'373.2.001.33:73/79

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ПЕРЕДМОВА

Мова завжди була ключовим засобом спілкування та вираження думок. Вивчення англійської мови, зокрема її граматичних особливостей, відіграє важливу роль у підготовці до ефективного спілкування в сучасному світі, а розуміння її правил та теоретичних засад є основою формування спеціаліста-філолога з іноземних мов. Однією з центральних граматичних тем є «Синтаксичні комплекси з неособовими формами дієслова» або «Syntactic Complexes with the Non-Finites.» Зауважимо, що дана тема взагалі належить до найскладніших для вивчення через відсутність аналогів даних конструкцій в українській мові. У свою чергу, саме комплекси з герундієм як однією з неособових форм дієслова є найскладнішими для сприйняття через відсутність герундія в українській мові як такого.

Метою даних методичних рекомендацій є формування та розвиток інтегральної, загальних та спеціальних компетентностей, які забезпечують готовність випускників факультету романо-германської філології до ефективного спілкування іноземною мовою. Дана розробка ставить собі завданням прищепити та розвинути у студентів навички нормативного вживання та побудови герундіальних та напів-герундіальних комплексів в англійській мові.

У результаті вивчення навчальної дисципліни здобувач вищої освіти повинен **знати:** англійську морфологію та синтаксис; структурно-композиційні, мовні та стилістичні особливості художнього, наукового та публіцистичного стилів; принципи і методи комплексного мовностилістичного аналізу текстів різних функціональних стилів; активний словниковий запас, який відповідає реалізації певних мовленнєвих ситуацій та уможливорює успішну комунікацію; англійськомовну спеціальну лінгвістичну термінологію; **вміти:** вільно, впевнено і правильно користуватися англійською мовою у професійних, наукових та

інших цілях; вільно володіти англомовними конструкціями як в письмовому, так і в усному діалогічному та монологічному мовленні, перекладати з англійської мови українською та навпаки; розуміти інтегрований зміст і деталі текстів різних функціональних стилів будь-якого рівня змістової і мовної складності, уміти виокремлювати із текстів як експліцитну так і імпліцитну інформацію, що міститься в них; вільно і адекватно використовувати англійську мову в ситуаціях усного спілкування; перекладати англійською мовою україномовні тексти та навпаки; проводити комплексний лінгвостилістичний аналіз (усно й письмово) текстів різних функціональних стилів (вичленовувати основну ідею, виявляти особливості побудови тексту (художнього, публіцистичного, наукового (лінгвістичного)); виокремлювати мовні засоби, що забезпечують когерентність тексту, сприяють реалізації комунікативної інтенції автора, творять його експресивність; продукувати елементи нових знань для вирішення завдань у сфері своєї професійної діяльності.

Вивчення герундію та герундіальних комплексів є важливою частиною навчання англійської мови, оскільки дані конструкції не тільки розширюють граматичні знання, але і поліпшують навички у спілкуванні, письмі та поглиблюють загальну філологічну підготовку майбутніх лінгвістів.

У розробці представлено загальну систему неособових форм дієслова в англійській мові та базові правила використання синтаксичних комплексів з герундієм. Подані тексти для трансформацій та вправи призначені для розвитку граматичних навичок та закріплення правил. Методичні рекомендації призначені допомогти студентам-магістрам з розумінням та використанням герундіальних та напівгерундіальних комплексів в англійській мові. Запропонований матеріал є корисним доповненням до навчального посібника Морозової І.Б. та Степаненко О.О.

«The Use of the Non-Finites» (2021) та базується на системі вивчення даних граматичних феноменів, викладеній в ньому.

Методичні рекомендації включають теоретичний матеріал, приклади та вправи, які допоможуть студентам отримати чітке уявлення про різні способи використання конструкцій, що розглядаються. Під час вивчення теми студенти зможуть покращити свої навички побудови різноманітних типів речень, а також розуміння текстів, що містять такі конструкції.

NON-FINITE VERB FORMS IN ENGLISH

The non-finite verb forms combine the features of the verb with those of some other parts of speech. There are the following non-finite forms in English: the **infinitive**, the **gerund** and the **participle**. The infinitive and the gerund combine characteristics of the verb with those of the noun. The participle combines characteristics of the verb with those of the adverb and the adjective.

Infinitive	}	N + V
Gerund		
Participle	→	V + Adj + Adv

E.g. To know all is to forgive all (the underlined forms are the infinitives). – Усе знати – означає все пробачати.

'Jogging' is his idea of relaxation (the underlined form is the gerund). – Біг – його уявлення про відпочинок.

People habitually smoking usually cough all their lives (the underlined form is the participle). – Люди, що палять постійно, зазвичай кашляють усе життя.

System of the Non-Finites in English

TENSE	ASPECT	Infinitive		Gerund		Participle I	
		ACTIVE	PASSIVE	ACTIVE	PASSIVE	ACTIVE	PASSIVE
Non-perfect	Non-Continuous	<i>write</i>	<i>be written</i>	<i>writing</i>	<i>being written</i>	<i>writing</i>	<i>being written</i>
	Continuous	<i>be writing</i>	—	—	—	—	—
Perfect	Non-Continuous	<i>have written</i>	<i>having been written</i>	<i>having written</i>	<i>having been written</i>	<i>having written</i>	<i>having been written</i>
	Continuous	<i>having been written</i>	—	—	—	—	—

QUESTIONS FOR SELF-CONTROL:

- ◆ Give examples of all types and forms of the non-finites.
- ◆ Name the non-finites used and employ them in sentences of your own.

SYNTACTIC COMPLEXES

A SYNTACTIC COMPLEX is a combination of two components, the inner relations between which are those of the secondary subject and the secondary predicate. When paraphrased, a complex unwinds into a subordinate clause formed of its components. The components of a syntactic complex have constant, or fixed, positions in a sentence.

On the level of morphology, there are three types of complexes: the **infinitive** complex (1), the **gerundial** complex (2), and the **participle** complex (3).

E.g. 1) This question is for you to decide (the infinitive complex). –

Це питання вирішувати Вам.

2) *His coming home late surprised me greatly (the gerundial complex).* – Мене дуже здивувало, що він так пізно прийшов додому.

3) *I pictured him writing me a letter (the participle complex).* – Я уявив собі, як він пише мені листа.

On the level of syntax, there are as many syntactic complexes as there are sentence members, with the exception of the simple verbal predicate.

GERUNDIAL COMPLEXES

The GERUNDIAL COMPLEX consists of a possessive pronoun, or a noun in the possessive case, combined with a gerund.

Ger. Co. = Prn_{poss.} / N_{poss.c.} + GER

Gerundial complexes are structures that involve a possessive pronoun or a noun in the possessive case followed by a gerund. Gerundial complexes are used in English instead of subordinate clauses in various syntactic functions for providing additional information and emphasizing specific facts given in a sentence. They offer flexibility and precision in sentence structure and are a fundamental aspect of English grammar.

E.g.:

- *I'm surprised at their having come at all.*
- *I'm against the idea of Tom's doing it.*

HALF-GERUNDIAL COMPLEXES

The HALF-GERUNDIAL COMPLEX is a construction with a gerund where the latter is combined with a noun in the common case or the pronoun in the objective case.

Half-Ger. Co. = N_{com.c.} / Prn obj. case + GER

Almost the same as the gerundial complex, the half-gerundial complex takes nouns in the common case and pronouns in the objective case. It originates from the constructions with inanimate nouns. Half-gerundial complexes are more typical of informal speech.

E.g.:

- *I'm against the idea of him going home alone.*
- *The teacher insists on the task being done at once.*

Both gerundial & half-gerundial complexes can be used in all **syntactic functions** in a sentence.

E.g.:

- ***Her singing** impressed everyone at the talent show.*

In this sentence, "Her singing" is a gerundial complex used as a complex subject where "her" is a possessive pronoun combined with the gerund "singing."

- *I was surprised at **John's having played** the piano so well.*

Here, "John's having played" forms a gerundial complex, using the possessive case with "John" and the gerund "having played." It functions as a complex object.

- *My victory means **him going** to the mountains alone.*

"Him going" is a half-gerundial complex in the function of a complex predicative.

“Him” is a personal pronoun in the objective case, “going” is a gerund.

- *I didn't like the idea of **their working together**.*

"Their working together" is a gerundial complex, where "their" is a possessive pronoun and "working" is a gerund. It functions as a complex attribute.

- *After **my dog barking at the man** again the next day, I decided to pay more attention to the stranger.*

In this example, "My dog barking" is a half-gerundial complex consisting of the common case of the noun "dog" and the gerund "barking." It functions as a complex adverbial modifier of time.

QUESTIONS FOR SELF-CONTROL:

- ◆ Give examples of syntactic complexes with the gerund. Define gerundial and half-gerundial complexes.
- ◆ Use gerundial and half-gerundial complexes in all syntactic functions possible. Translate the sentences into Ukrainian. Ask your partner to translate the sentences back into English and correct their mistakes (if any).

EXERCISES

Exercise 1

Complete the following sentences using gerundial and half-gerundial complexes.

1. I didn't mind 2. They objected 3. She pre-vented 4. I don't remember 5. He entered the room without 6. They insisted 7. I don't like the idea 8. Do you think there is any use ...? 9. I can't bear the thought 10. There was no point 11. It was good 12. He could no more resist

Exercise 2

Translate into English using gerundial and half-gerundial complexes.

1. Йому не подобалася моя ідея самій їхати на Кавказ. 2. Уяви собі, їй хотілося знати, що його непокоїть. 3. Він наполягає, щоб я тримала вікна відчиненими незалежно від погоди. 4. Ви не заперечуєте, якщо ми попрацюємо сьогодні у вашому кабінеті? 5. Я здивована, що ви залишили маленького хлопчика одного дому. 6. Ви пам'ятаєте, я вам казала, що мій чоловік інженер. 7. Я не можу уявити, щоб ви так довго сиділи в читальній залі. 8. Здавалося, що мені не було потреби залишатися в Києві. 9. Цікаво, як вона увійшла до будинку так, що ми її не бачили.

Exercise 3

Translate into English using gerundial and half-gerundial complexes where necessary.

1. Я була зворушена, що він відвідав мене. 2. Вибачте мене за те, що турбую Вас. 3. У мене не було жодної можливості зв'язатися з Джейн самій. 4. Було дуже добре, що він завітав до вас. 5. Ви не заперечуєте,

якщо я сьогодні ввечері попрацюю за столом? 6. Він утомився, що Ларрі стоїть так близько. 7. Вони не хотіли, щоб я його супроводжувала. 8. Томе, потрібно запакувати твої іграшки. 9. Вони сиділи протягом деякого часу, не розмовляючи. 10. Вони наполягали, щоб я повернувся рівно о другій годині. 11. Я не могла не посміхнутися, коли маленький Джон увійшов до кімнати. 12. Вона продовжувала дивитися навкруги. 13. Я не сумніваюся, що вона може змінити свій спосіб життя, якщо захоче. 14. Коли я увійшов, він вирішив піти. 15. Крім того, що він сам викладав малювання в школі, щей його син чудово малював. 16. Мені не подобається ідея дати маленькому Тому ключ від кімнати. 17. Джек продовжував стояти з чашкою кави та розмовляти з гостями. 18. Їй не хотілося йти за покупками після нудної поїздки на дачу. 19. Вибачте, що я так пізно прийшла. 20. Я не заперечую проти того, щоб студенти поїхали з вами мандрувати на Далекий Схід.

Exercise 4

Translate into English using gerundial and half-gerundial complexes where necessary.

1. Я сподіваюся, ви не заперечуєте проти того, щоб я вас відвідував щосуботи. 2. Він вислухав наказ, ні про що не питаючи. 3. Він не мав наміру їхати в експедицію. 4. Вона продовжувала писати твір, коли хтось зателефонував. 5. Вибачте, що я так говорю, але марно сидіти тут без діла. 6. Ви думаєте, що є сенс, щоб Агата залишилася тут працювати? 7. Йому було важко знайти в бібліотеці те, що він хотів. 8. Вона похитала головою, не відповідаючи на його запитання. 9. Дон була хвора і не могла зосередитись на читанні книги. 10. Вибачте, що я увійшов без стуку. 11. Вони розраховували, що Сміти їм допоможуть упакувати речі. 12. Не було сенсу про це думати. 13. Мені не хотілося б, щоб ви залишилися тут самі. 14. Він знову засміявся, не дочекавшись відповіді. 15. Не було сенсу

шпигунам переходити міст. 16. Дженні зберегла звичку влаштовувати чай о дев'ятій годині, і я пішов з нею на кухню. 17. Я відчув необхідність пройти парком. 18. Я пам'ятаю, що він одного разу був у Мексиці.

Exercise 5

Read the text & paraphrase the sentences in it, using syntactic complexes with the gerund. Compare your sentences with those made up by your groupmates. What effect is achieved by the periphrasis? How do you understand the title and the author's message given in the text? Try to discuss it in class, using syntactic complexes with the gerund.

A Thousand Ways to Light a Cigarette by Jake Christie

“There are thirteen ways to tell if a girl is going to break up with you,” says Suzanne, wiping a strand of hair out of her face. She tucks it behind her ear, but almost immediately the wind shakes it loose again. I'm staring at it and she must think I wasn't listening because she screws up her face and crinkles her nose and says my name.

“Thirteen ways,” I repeat. “What are they?”

She keeps the cigarette between her fingers and pushes her glasses back up her nose with her pinkie. Behind her the sun is shining off of the ocean, four blocks away and five stories down, but I try not to get distracted. The wind is whipping around parked cars and snapping my jacket, and I stare at the top of Suzanne's black rims and concentrate on listening.

“First,” she says, “you can tell from her hands.”

“What, you mean like her nails?”

“No,” says Suzanne, sticking the cigarette between her teeth. She holds up her own hands and says out of the side of her mouth, “Her hands.”

Now I screw up my face and wait for an explanation.

“Okay,” she says, excited to be playing teacher, “when you and Becky go out to dinner, what does she do with her hands?”

“Eat,” I say.

Suzanne laughs and shakes her head, fixes her hair again, loses control of the offending strand, and says, “No, besides that. When you’re talking.”

“I don’t know,” I say. I feel like I’ve been called on in class and don’t have the answer. Someone gets into a car on the level below us and fills the silence with a car door, then a starting engine, and by the time they’re pulling away I say, “She plays with her food.”

Suzanne raises her eyebrows, sympathetic. “That’s not good,” she says.

“Somehow,” I say, leaning on the ledge, into the ocean air, “I knew you were going to say that.”

Suzanne puts her elbows on the ledge next to me. “Yeah,” she says. For a while neither of us says anything. The clouds shift and it looks like the sun is moving across the water. I look down at the sidewalk.

“That’s just one of the ways,” says Suzanne, finally.

“Can I have a cigarette?” I say.

Suzanne digs in her purse and pulls out a slim. She hands it to me, her own cigarette burning between her forefinger and her middle, the lighter stuck between the ring and the pinkie. I take the fresh cig and the lighter and try to light it. I duck down between the cars, but the wind is too much.

“Here,” says Suzanne. She ducks down close to me. There are a thousand different ways to light a cigarette, but Suzanne has to do it by taking my hands, covering our faces, leaning in, and lighting mine with hers. I breathe deep. The smoke rises and the ocean wind catches it and it disappears into the air.

Exercise 6

Translate your sentences from exercise 5 into Ukrainian. Ask your partner to give their back translation into English.

Exercise 7

Read the text & paraphrase the sentences in it, using syntactic complexes with the gerund. Compare your sentences with those made up by your groupmates. What effect is achieved by the periphrasis? How do you understand the title and the author's message given in the text? Try to discuss it in class, using syntactic complexes with the gerund.

I Spy by Graham Greene

Charlie Stowe waited until he heard his mother snore before he got out of bed. Even then he moved with caution and tiptoed to the window. The front of the house was irregular, so that it was possible to see a light burning in his mother's room. But now all the windows were dark. A searchlight passed across the sky, lighting the banks of cloud and probing the dark deep spaces between, seeking enemy airships. The wind blew from the sea, and Charlie Stowe could hear behind his mother's snores the beating of the waves. A draught through the cracks in the window-frame stirred his nightshirt. Charlie Stowe was frightened. But the thought of the tobacconist's shop which his father kept down a dozen wooden stairs drew him on. He was twelve years old, and already boys at the County School mocked him because he had never smoked a cigarette. The packets were piled twelve deep below, Gold Flake and Players, De Reszke, Abdulla, Woodbines, and the little shop lay under a thin haze of stale smoke which would completely disguise his crime. That it was a crime to steal some of his father's stock Charlie Stowe had no doubt, but he did not love his father; his father was unreal to him, a wraith, pale, thin, and indefinite, who noticed him only spasmodically and left even punishment to his mother. For his mother he felt a passionate demonstrative love; her large boisterous presence and her noisy charity filled the world for him; from her speech he judged her the friend of everyone, from the rector's wife to the "dear Queen", except the "Huns", the monsters who lurked in Zeppelins in the clouds. But his father's affection and

dislike were as indefinite as his movements. Tonight he had said he would be in Norwich, and yet you never knew. Charlie Stowe had no sense of safety as he crept down the wooden stairs. When they creaked he clenched his fingers on the collar of his nightshirt.

At the bottom of the stairs he came out quite suddenly into the little shop. It was too dark to see his way, and he did not dare touch the switch. For half a minute he sat in despair on the bottom step with his chin cupped in his hands. Then the regular movement of the searchlight was reflected through an upper window and the boy had time to fix in memory the pile of cigarettes, the counter, and the small hole under it. The footsteps of a policeman on the pavement made him grab the first packet to his hand and dive for the hole. A light shone along the floor and a hand tried the door, then the footsteps passed on, and Charlie cowered in the darkness.

At last he got his courage back by telling himself in his curiously adult way that if he were caught now there was nothing to be done about it and he might as well have his smoke. He put a cigarette in his mouth and then remembered that he had no matches. For a while he dared not move. Three times the searchlight lit the shop, while he muttered taunts and encouragements. "May as well be hung for a sheep", "Cowardly, cowardly custard", grown-up and childish exhortations oddly mixed.

But as he moved he heard footfalls in the street, the sound of several men walking rapidly. Charlie Stowe was old enough to feel surprise that anybody was about. The footsteps came nearer, stopped; a key was turned in the shop door, a voice said, "Let him in" and then he heard his father, "If you wouldn't mind being quiet, gentlemen. I don't want to wake up the family". There was a note unfamiliar to Charlie in the undecided voice. A torch flashed and the electric globe burst into blue light. The boy held his breath; he wondered whether his father would hear his heart beating, and he clutched his nightshirt tightly and prayed, "O God, don't let me be caught". Through a crack in the

counter he could see his father where he stood, one hand held to his high stiff collar, between two men in bowler hats and belted mackintoshes. They were strangers.

“Have a cigarette”, his father said in a voice dry as a biscuit. One of the men shook his head. “It wouldn’t do, not when we are on duty. Thank you all the same”. He spoke gently, but without kindness; Charlie Stowe thought his father must be ill. “Mind if I put a few in my pocket?” Mr. Stowe asked, and when the man nodded he lifted a pile of Gold Flake and Players from a shelf and caressed the packets with the tips of his fingers. “Well”, he said, “there’s nothing to be done about it, and I may as well have my smokes”. For a moment Charlie Stowe feared discovery, his father stared round the shop so thoroughly; he might have been seeing it for the first time. “It’s a good little business”, he said, “for those that like it. The wife will sell out, I suppose. Else the neighbours ‘ll be wrecking it. Well, you want to be off. A stitch in time. I’ll get my coat”.

“One of us ‘ll come with you, if you don’t mind”, said the stranger gently.

“You needn’t trouble. It’s on the peg here. There, I’m all ready”.

The other man said in an embarrassed way: “Don’t you want to speak to your wife?” The thin voice was decided. “Not me. Never do today what you can put off till tomorrow. She’ll have her chance later, won’t she?”

“Yes, yes”, one of the strangers said and he became very cheerful and encouraging. “Don’t you worry too much. While there’s life . . .” And suddenly his father tried to laugh.

When the door had closed Charlie Stowe tiptoed upstairs and got into bed. He wondered why his father had left the house again so late at night and who the strangers were. Surprise and awe kept him for a little while awake. It was as if a familiar photograph had stepped from the frame to reproach him with neglect. He remembered how his father had held tight to his collar and fortified himself with proverbs, and he thought for the first time that, while his mother was boisterous and kindly, his father was very like himself, doing things

in the dark which frightened him. It would have pleased him to go down to his father and tell him that he loved him, but he could hear through the window the quick steps going away. He was alone in the house with his mother, and he fell asleep.

Exercise 8

Translate your sentences from exercise 7 into Ukrainian. Ask your partner to give their back translation into English. Define the syntactic functions of the complexes.

Exercise 9

Read the text & paraphrase the sentences in it, using syntactic complexes with the gerund. Compare your sentences with those made up by your groupmates. What effect is achieved by the periphrasis? How do you understand the title and the author's message given in the text? Try to discuss it in class, using syntactic complexes with the gerund.

***The Old Man at the Bridge* by Ernest Hemingway**

An old man with steel rimmed spectacles and very dusty clothes sat by the side of the road. There was a pontoon bridge across the river and carts, trucks, and men, women and children were crossing it. The mule-drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it all and the peasants plodded along in the ankle deep dust. But the old man sat there without moving. He was too tired to go any farther.

It was my business to cross the bridge, explore the bridgehead beyond and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

"Where do you come from?" I asked him.

"From San Carlos," he said, and smiled.

That was his native town and so it gave him pleasure to mention it and he smiled.

"I was taking care of animals," he explained.

"Oh," I said, not quite understanding.

"Yes," he said, "I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos."

He did not look like a shepherd nor a herdsman and I looked at his black dusty clothes and his grey dusty face and his steel rimmed spectacles and said, "What animals were they?"

"Various animals," he said, and shook his head. "I had to leave them."

I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.

"What animals were they?" I asked.

"There were three animals altogether," he explained. "There were two goats and a cat and then there were four pairs of pigeons."

And you had to leave them?" I asked.

"Yes. Because of the artillery. The captain told me to go because of the artillery."

"And you have no family?" I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.

"No," he said, "only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others."

"What politics have you?" I asked.

"I am without politics," he said. "I am seventy-six years old. I have come twelve kilometres now and I think now I can go no further."

"This is not a good place to stop," I said. "If you can make it, there are trucks up the road where it forks for Tortosa."

"I will wait a while," he said, "and then I will go. Where do the trucks go?"

"Towards Barcelona," I told him.

"I know no one in that direction," he said, "but thank you very much. Thank you again very much."

He looked at me very blankly and tiredly, and then said, having to share his worry with someone, "The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?"

"Why they'll probably come through it all right."

"You think so?"

"Why not," I said, watching the far bank where now there were no carts.

"But what will they do under the artillery when I was told to leave because of the artillery?"

"Did you leave the dove cage unlocked?" I asked.

"Yes."

"Then they'll fly."

"Yes, certainly they'll fly. But the others. It's better not to think about the others," he said.

"If you are rested I would go," I urged. "Get up and try to walk now."

"Thank you," he said and got to his feet, swayed from side to side and then sat down backwards in the dust.

"I was taking care of animals," he said dully, but no longer to me. "I was only taking care of animals."

There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a grey overcast day with a low ceiling so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have.

Exercise 10

Translate your sentences from exercise 9 into Ukrainian. Ask your partner to give their back translation into English. Define the syntactic functions of the complexes.

Exercise 11

Read the text & paraphrase the sentences in it, using syntactic complexes with the gerund. Compare your sentences with those made up by your groupmates. What effect is achieved by the periphrasis? How do you understand the title and the author's message given in the text? Try to discuss it in class, using syntactic complexes with the gerund.

***The Owl Who Was God* by James Thurber**

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.

Exercise 12

Translate your sentences from exercise 9 into Ukrainian. Ask your partner to give their back translation into English. Define the syntactic functions of the complexes.

Exercise 13

Read the text & paraphrase the sentences in it, using syntactic complexes with the gerund. Compare your sentences with those made up by your groupmates. What effect is achieved by the periphrasis? How do you understand the title and the author's message given in the text? Try to discuss it in class, using syntactic complexes with the gerund.

***Appointment with Love* by Sulamith Kishor**

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 sunburned 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 unflinching.

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 enemy planes.

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. 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"... He had remembered 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."

Exercise 14

Translate your sentences from exercise 9 into Ukrainian. Ask your partner to give their back translation into English. Define the syntactic functions of the complexes.

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2. Capel A., Sharp W. Objective Proficiency. Cambridge: CUP, 2018. 279 p.
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Навчальне видання

GERUNDIAL AND HALF-GERUNDIAL COMPLEXES

МЕТОДИЧНІ РЕКОМЕНДАЦІЇ

до практичних занять та самостійної роботи
з навчальної дисципліни “Друга іноземна мова
(англійська)” для здобувачів вищої освіти другого
(магістерського) рівня за спеціальністю 035 «Філологія»,
спеціалізацій:

- 035.043 Германські мови та літератури
(переклад включно), перша – німецька
- 035.051 Романські мови та літератури
(переклад включно), перша – іспанська
- 035.055 Романські мови та літератури
(переклад включно), перша – французька

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В авторській редакції

Підп. до друку 15.09.2023. Формат 60x84/16
Ум.-друк. арк. 1,63. Наклад 100 пр.
Зам. № 283

Видавництво «Освіта України»

04136, м. Київ, вул. Маршала Гречка, 13, оф. 218.

Свідоцтво про внесення до Державного реєстру
суб'єктів видавничої справи ДК №1957 від 23.04.2009 р.
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