



# ГРАММАТИКА АНГЛИЙСКОГО ЯЗЫКА

(на английском языке)

*Допущено Министерством просвещения СССР  
в качестве учебника для студентов  
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### FOREWORD

The object of this book is to give a course of English grammar for students specializing in the English language.

The book includes *Accidence*, i. e. the parts of speech and morphological categories, and *Syntax*, i. e. the sentence and the parts of the sentence. The rules are illustrated by examples taken from English and American authors of the 19th and 20th centuries.

The material of the book has been used for many years in teaching students of the Pedagogical Institute of Foreign Languages in Leningrad, and has thus been put to the test of practical work. In preparing the material for print the authors have considerably enlarged it.

Exercises on all topics treated in the manual are published in a separate issue, arranged in accordance with the chapters of the present book.

The authors wish to acknowledge their obligations to the teachers of the Department of Foreign Languages and the Philological Department of Leningrad University, as well as to the teachers of the Herten Pedagogical Institute and all the strangers, who have reviewed the book and made a number of valuable suggestions.

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**INTRODUCTION**

**GRAMMATICAL STRUCTURE OF THE ENGLISH LANGUAGE**

§ 1. Languages may be synthetic and analytical according to their grammatical structure.

In synthetic languages, such as for instance Russian, the grammatical relations between words are expressed by means of inflections: e. g. *крыша дома*.

In analytical languages, such as English, the grammatical relations between words are expressed by means of form words and word order: e. g. *the roof of the house*.

§ 2. Analytical forms are mostly proper to verbs. An analytical verb-form consists of one or more form words, which have no lexical meaning and only express one or more of the grammatical categories of person, number, tense, aspect, voice, mood, and one notional word, generally an infinitive or a participle: e. g. *He has come, I am reading*.

The analytical forms are:

1. Tense and Aspect verb-forms (the Continuous form: *I am writing*, the Perfect form: *I have written*, the Perfect Continuous form: *I have been writing*, the Future Indefinite: *I shall write*, all the other forms of the Future; also the interrogative and the negative forms of the Present and Past Indefinite: *Does he sing? He does not sing*).

2. The Passive Voice: *I was invited to the theatre*.

3. The analytical form of the Subjunctive Mood: *I should go there if I had time*.

In all these analytical forms the form word is an auxiliary verb. (For detailed treatment see chapters on the verb.)

§ 3. However, the structure of a language is never purely synthetic or purely analytical. Accordingly in the English language there are:

## Part I ACCIDENCE

### 1. Endings:

- s in the third person singular in the Present Indefinite: *speaks*;
- s in the plural of nouns: *tables*;
- s in the genitive case: *my brother's book*;
- ed in the Past Indefinite of regular verbs: *smoked*.

### 2. Inner flexions: *man — men; speak — spoke*.

3. The synthetic forms of the Subjunctive Mood: *were, be, have, etc.*

§ 4. Owing to the scarcity of synthetic forms the order of words, which is fixed in English, acquires extreme importance: *The fisherman caught a fish.*

A deviation from the general principle of word order is possible only in special cases.

(For detailed treatment see Chapter XVI, *Word Order*.)

§ 5. One of the marked features of the English language is the extensive use of substitutes. A word substitute saves the repetition of a word in certain conditions. Here belong *one, that, do*.

*One* replaces class nouns in the singular and in the plural:

Thanks for the compliment, if it is **one**.

The hours he spent with Ruth were the only happy **ones** he had, and they were not all happy. (*London*)

*That* generally substitutes nouns, especially abstract nouns and nouns of material followed by an attribute, mostly introduced by the preposition *of*:

He (Martin) watched the easy walk of the other in front of him, and for the first time realized that his walk was different from **that** of other men. (*London*)

Almost every day thereafter Mrs. Skelton would go for a ride in her own car or **that** of Castleman. (*Dreiser*)

*Do* substitutes verbs:

You know your law better than I **do**. (*Galsworthy*)

Forgive me for speaking with brutal frankness, I only **do** so because I care. (*Alexander*)

### GENERAL CLASSIFICATION OF THE PARTS OF SPEECH

According to their meaning, morphological characteristics and syntactical functions, words fall under certain classes called parts of speech.

We distinguish between notional and structural parts of speech. The notional parts of speech perform certain functions in the sentence: the functions of subject, predicate, attribute, object, or adverbial modifier.

The notional parts of speech are:

- (1) the noun;
- (2) the adjective;
- (3) the pronoun;
- (4) the numeral;
- (5) the verb;
- (6) the adverb;
- (7) the words of the category of state;
- (8) the modal words;
- (9) the interjection.

The structural parts of speech either express relations between words or sentences or emphasize the meaning of words or sentences. They never perform any independent function in the sentence. Here belong:

- (1) the preposition;
- (2) the conjunction;
- (3) the particle;
- (4) the article.



## Chapter I

### THE NOUN

§ 1. The noun is a word expressing substance in the widest sense of the word.

In the concept of substance we include not only names of living beings (e. g. *boy, girl, bird*) and lifeless things (e. g. *table, chair, book*), but also names of abstract notions, i. e. qualities, states, actions (*kindness, strength, sleep, fear, conversation, fight*), abstracted from their bearers.

§ 2. The noun has the following morphological characteristics:

1. Nouns that can be counted have two numbers: singular and plural (e. g. singular: *a girl*, plural: *girls*).

2. Nouns denoting living beings (and some nouns denoting lifeless things) have two case forms: the common case and the genitive case.

It is doubtful whether the grammatical category of gender exists in Modern English for it is hardly ever expressed by means of grammatical forms.

There is practically only one gender-forming suffix in Modern English, the suffix *-es*, expressing feminine gender. It is not widely used.

heir — heir-ess  
poet — poet-ess  
actor — actr-ess  
waiter — waitr-ess  
host — host-ess  
lion — lion-ess  
tiger — tigr-ess<sup>1</sup>

§ 3. The noun has certain syntactical characteristics.

The chief syntactical functions of the noun in the sentence are those of the subject and the object. But it may also be used as an attribute or a predicative.

The sun was rising in all his splendid beauty. (*Dickens*) (SUBJECT)

Troy and Yates followed the tourists. (*Heym*) (OBJECT)

He (Bosinney) was an architect ... (*Galsworthy*) (PREDICATIVE)

<sup>1</sup> Gender, i. e. the distinction of nouns into masculine, feminine and neuter, may be expressed lexically by means of different words or word-compounds:

father — mother	man — woman
boy — girl	gentleman — lady
husband — wife	cock-sparrow — hen-sparrow
boy-friend — girl-friend	man-servant — maid-servant

Very often personal or possessive pronouns indicate the gender of the noun. (See Chapter IV.)

Mary brought in the fruit on a tray and with it a glass bowl, and a blue dish... (*Mansfield*) (ATTRIBUTE; the noun *glass* is used in the common case)

The hero and heroine, of course, just arrived from his father's yacht. (*Mansfield*) (ATTRIBUTE; the noun *father* is used in the genitive case)

A noun preceded by a preposition (a prepositional phrase) may be used as attribute, prepositional indirect object, and adverbial modifier.

To the left were clean panes of glass. (*Ch. Brontë*) (ATTRIBUTE)  
Bicket did not answer, his throat felt too dry. He had heard of the police. (*Galsworthy*) (OBJECT)

She went into the drawing-room and lighted the fire. (*Mansfield*) (ADVERBIAL MODIFIER)

"Stop everything, Laura!" cried Jose in astonishment. (*Mansfield*) (ADVERBIAL MODIFIER)

The noun is generally associated with the article. Because of the comparative scarcity of morphological distinctions in English in some cases only articles show that the word is a noun.

A noun can be modified by an adjective, a pronoun, by another noun or by verbals.

§ 4. Morphological composition of nouns.

According to their morphological composition we distinguish simple, derivative and compound nouns.

1. Simple nouns are nouns which have neither prefixes nor suffixes. They are indecomposable: *chair, table, room, map, fish, work*.

2. Derivative nouns are nouns which have derivative elements (prefixes or suffixes or both): *reader, sailor, blackness, childhood, misconduct, inexperience*.

Productive noun-forming suffixes are:

-er: reader, teacher, worker  
-ist: communist, telegraphist, dramatist  
-ess: heiress, hostess, actress  
-ness: carelessness, madness, blackness  
-ism: socialism, nationalism, imperialism

Unproductive suffixes are:

-hood: childhood, manhood  
-dom: freedom  
-ship: friendship, relationship  
-ment: development  
-ance: importance  
-ence: dependence  
-ty: cruelty  
-ity: generosity



3. **Compound nouns** are nouns built from two or more stems. Compound nouns often have one stress. The meaning of a compound often differs from the meanings of its elements.

The main types of compound nouns are as follows:

- (a) noun-stem + noun-stem: *apple-tree, snowball*;
- (b) adjective-stem + noun-stem: *blackbird, bluebell*;
- (c) verb-stem + noun-stem: *pickpocket*; the stem of a gerund or of a participle may be the first component of a compound noun: *dining-room, reading-hall, dancing-girl*.

### § 5. Classification of nouns.

Nouns fall under two classes: (A) **proper nouns**; (B) **common nouns**.<sup>1</sup>

**A. Proper nouns** are individual names given to separate persons or things. As regards their meaning proper nouns may be personal names (*Mary, Peter, Shakespeare*), geographical names (*Moscow, London, the Caucasus*), the names of the months and of the days of the week (*February, Monday*), names of ships, hotels, clubs, etc.

A large number of nouns now proper were originally common nouns (*Brown, Smith, Mason*).

Proper nouns may change their meaning and become common nouns:

George went over to the table and took a **sandwich** and a glass of **champagne**. (*Aldington*)

**B. Common nouns** are names that can be applied to any individual of a class of persons or things (e. g. *man, dog, book*), collections of similar individuals or things regarded as a single unit (e. g. *peasantry, family*), materials (e. g. *snow, iron, cotton*) or abstract notions (e. g. *kindness, development*).

Thus there are different groups of common nouns: **class nouns**, **collective nouns**, nouns of **material** and **abstract nouns**.

Nouns may also be classified from another point of view: nouns denoting things (the word *thing* is used in a broad sense) that can be counted are called **countable nouns**; nouns denoting things that cannot be counted are called **uncountable nouns**.

1. **Class nouns** denote persons or things belonging to a class. They are countables and have two numbers: singular and plural. They are generally used with an article.<sup>2</sup>

<sup>1</sup> The name *proper* is from Lat. *proprius* 'one's own'. Hence a *proper name* means one's own individual name, as distinct from a *common name*, that can be given to a class of individuals. The name *common* is from Lat. *communis* and means that which is shared by several things or individuals possessing some common characteristic.

<sup>2</sup> On the use of articles with class nouns see Chapter II, § 2, 3.

"Well, sir," said Mrs. Parker, "I wasn't in the **shop** above a great deal." (*Mansfield*)

He goes to the part of the town where the **shops** are. (*Lessing*)

2. **Collective nouns** denote a number or collection of similar individuals or things as a single unit.

Collective nouns fall under the following groups:

(a) nouns used only in the singular and denoting a number of things collected together and regarded as a single object: *foliage, machinery*.

It was not restful, that green **foliage**. (*London*)

**Machinery** new to the industry in Australia was introduced for preparing land. (*Agricultural Gazette*)

(b) nouns which are singular in form though plural in meaning: *police, poultry, cattle, people, gentry*. They are usually called nouns of multitude. When the subject of the sentence is a noun of multitude the verb used as predicate is in the plural:

I had no idea the **police were** so devilishly prudent. (*Shaw*)

Unless **cattle are** in good condition in calving, milk production will never reach a high level. (*Agricultural Gazette*)

The weather was warm and the **people were** sitting at their doors. (*Dickens*)

(c) nouns that may be both singular and plural: *family, crowd, fleet, nation*. We can think of a number of crowds, fleets or different nations as well as of a single crowd, fleet, etc.

A small **crowd** is lined up to see the guests arrive. (*Shaw*)

Accordingly they were soon afoot, and walking in the direction of the scene of action, towards which **crowds** of people were already pouring from a variety of quarters. (*Dickens*)

3. **Nouns of material** denote material: *iron, gold, paper, tea, water*. They are uncountables and are generally used without any article.<sup>1</sup>

There was a scent of **honey** from the lime-trees in flower. (*Galsworthy*)

There was **coffee** still in the urn. (*Wells*)

Nouns of material are used in the plural to denote different sorts of a given material.

... that his senior counted upon him in this enterprise, and had consigned a quantity of select **wines** to him... (*Thackeray*)

<sup>1</sup> On the use of articles with nouns of material see Chapter II, § 5, 6, 7.

Nouns of material may turn into class nouns (thus becoming countables) when they come to express an individual object of definite shape.

Compare:

To the left were clean panes of **glass**. (*Ch. Brontë*)  
 "He came in here," said the waiter looking at the light through the tumbler, "ordered a **glass** of this ale." (*Dickens*)  
 But the person in the **glass** made a face at her, and Miss Moss went out. (*Mansfield*)

4. **Abstract nouns** denote some quality, state, action or idea: *kindness, sadness, fight*. They are usually uncountables, though some of them may be countables (e. g. *idea, hour*).<sup>1</sup>

Therefore when the youngsters saw that mother looked neither frightened nor offended, they gathered new **courage**. (*Dodge*)  
 Accustomed to John Reed's abuse—I never had an **idea** of plying to it. (*Ch. Brontë*)  
 It's these people with fixed **ideas**. (*Galsworthy*)

Abstract nouns may change their meaning and become class nouns. This change is marked by the use of the article and of the plural number:

beauty	a beauty	beauties
sight	a sight	sights

He was responsive to **beauty** and here was cause to respond. (*London*)  
 She was a **beauty**. (*Dickens*)  
 ... but she isn't one of those horrid regular **beauties**. (*Aldington*)

#### § 6. The category of number.

English countable nouns have two numbers—the **singular** and the **plural**.

The main types of the plural forms of English nouns are as follows:

I. 1. The general rule for forming the plural of English nouns is by adding the ending **-s** (**-es**) to the singular; **-s** is pronounced in different ways:

[ɪz] after sibilants: *noses, horses, bridges*.

[z] after voiced consonants other than sibilants and after vowels: *flowers, beds, doves, bees, boys*.

[s] after voiceless consonants other than sibilants: *caps, books, hats, cliffs*.

<sup>1</sup> On the use of articles with abstract nouns see Chapter II, § 8, 9, 10, 11.

2. If the noun ends in **-s, -ss, -x, -sh, -ch, or -tch**, the plural is formed by adding **-es** to the singular:

bus — buses	box — boxes	bench — benches
glass — glasses	brush — brushes	match — matches

3. If the noun ends in **-y** preceded by a consonant, **y** is changed into **i** before **-es**.

fly — flies
army — armies
lady — ladies

In proper names, however, the plural is formed by adding the ending **-s** to the singular: *Mary, Marys*.

Note.—If the final **-y** is preceded by a vowel the plural is formed by simply adding **-s** to the singular.

day — days	monkey — monkeys
play — plays	toy — toys
key — keys	boy — boys

4. If the noun ends in **-o** preceded by a consonant, the plural is generally formed by adding **-es**. Only a few nouns ending in **-o** preceded by a consonant form the plural in **-s**.

cargo — cargoes
hero — heroes
potato — potatoes
echo — echoes

but: piano — pianos  
 solo — solos  
 photo — photos

All nouns ending in **-o** preceded by a vowel form the plural in **-s** and not in **-es**.

cuckoo — cuckoos
portfolio — portfolios

There are a few nouns ending in **-o** which form the plural both in **-s** and **-es**:

mosquito — mosquitos *or* mosquitoes

5. With certain nouns the final voiceless consonants are changed into the corresponding voiced consonants when the noun takes the plural form.



(a) The following nouns ending in *-f* (in some cases followed by a mute *e*) change it into *v* (both in spelling and pronunciation) in the plural:

wife — wives	thief — thieves
knife — knives	calf — calves
life — lives	half — halves
sheaf — sheaves	shelf — shelves
leaf — leaves	wolf — wolves

There are some nouns ending in *-f* which have two forms in the plural:

scarf — scarfs or scarves  
wharf — wharfs or wharves

(b) Nouns ending in *-th* [θ] after long vowels change it into [ð] in pronunciation (which does not affect their spelling).

bath [bɑθ] — baths [bɑðz]  
path [pɑθ] — paths [pɑðz]  
oath [ouθ] — oaths [ouðz]

But [θ] is always retained after consonants (including *r*) and short vowels:

smith — smiths [smiθs]  
month — months [mʌnθs]  
myth — myths [miθs]  
birth — births [bɜ:θs]  
health — healths [helθs]

(c) One noun ending in [s] changes it into [z] (in pronunciation):

house [haus] — houses ['hauzɪz]

II. The plural forms of some nouns are survivals of earlier formations.

1. There are seven nouns which form the plural by changing the root vowel:

man — men	goose — geese
woman — women	mouse — mice
foot — feet	louse — lice
tooth — teeth	

2. There are two nouns which form the plural in *-en*:

ox — oxen  
child — children

Note. — The noun *brother* has, beside its usual plural form *brothers*, another plural form *brethren*, which is hardly ever used in colloquial language. It belongs to the elevated style and denotes people of the same creed and not relationship.  
The noun *cow* has, beside its usual plural form *cows*, a plural *kine*, which sometimes occurs in poetry.

3. In some nouns the plural form does not differ from the singular: *deer*, *sheep*, *swine*, *fish*, *trout*.

III. Some words borrowed from Latin or Greek keep their Latin or Greek plural forms: e. g. *phenomenon*, *phenomena*; *datum*, *data*; *crisis*, *crises*; *stimulus*, *stimuli*; *formula*, *formulae*; *index*, *indices*. Some of these nouns have acquired English plural forms: *memorandums*, *formulas*, *indexes*, *terminuses*, etc.

The tendency to use the foreign plural is still strong in the technical language of science, but in fiction and colloquial English there is an evident inclination to give to certain words the regular English plural forms in *-s*. Thus in some cases two plural forms are preserved (*formulae*, *formulas*; *antennae*, *antennas*).

IV. In compound nouns the plural is formed in different ways.

1. As a rule a compound noun forms the plural by adding *-s* to the head-word:

editor-in-chief — editors-in-chief  
brother-in-law — brothers-in-law  
looker-on — lookers-on

2. In some compound nouns the final element takes the plural form:

lady-bird — lady-birds

3. If there is no noun-stem in the compound, *-s* is added to the last element:

forget-me-not — forget-me-nots  
merry-go-round — merry-go-rounds

V. Some nouns have only the plural form:

1. *Trousers*, *spectacles*, *breeches*, *scissors*, *tongs*, *fettlers*. These are for the most part names of things which imply plurality or consist of two or more parts.

2. *Billiards*, *barracks*, *works*. These nouns may be treated as singulars. We may say: *a chemical works*, *a barracks*, etc.

3. Words like *phonetics*, *physics*, *politics*, *optics*, etc. are usually treated as singulars except in some special cases.

It *was* not practical **politics**! (*Galsworthy*)

All party **politics** *are* top dressing. (*Galsworthy*)

4. The word *news* is treated as a singular.

When she goes to make little purchases, there *is* no *news* for her. (*Thackeray*)  
The *news* he gave them *was* to be read in the lamentations. (*Sabatini*)

### § 7. The category of case.

Case indicates the relations of the noun (or pronoun) to the other words in the sentence.

English nouns denoting living beings (and some nouns denoting lifeless things) have two cases, an uninflected form called the **common case** and an inflected form called the **genitive case**.

1. The **genitive case** is formed by adding *'s* (the apostrophe *s*) to the noun in the singular and only *'* (the apostrophe) to plural forms ending in *-s*.

SINGULAR: a *girl's* book

PLURAL: a *girls'* school

Note 1.—Nouns forming their plural by changing the root vowel take the apostrophe *s* in the plural.

SINGULAR: a *man's* hat

PLURAL: *men's* hats

Note 2.—Nouns ending in *-s* form the genitive case in two ways: *Dickens' novels, Dickens's novels*.

The pronunciation of the genitive case ending follows the same rules as the pronunciation of the plural ending:

[ɪz] after sibilants: *prince's, judge's, witch's*, etc.

[z] after voiced consonants other than sibilants and after vowels: *boy's, man's, king's*.

[s] after voiceless consonants other than sibilants: *Smith's, count's, bishop's*.

Note.—With nouns ending in *-s* and forming the genitive case in two ways (*Dickens' novels, Dickens's novels*) the ending is pronounced [ɪz] whether the letter *s* is written or not.

2. Sometimes the apostrophe *s* may refer to a whole group of words (the group-genitive): *Jane and Mary's* room. The last word of the group need not even be a noun: I shall be back *in an hour or two's* time.

As to its use the genitive case falls under:

(A) The Dependent Genitive.

(B) The Absolute Genitive.

The Dependent Genitive is used with the noun it modifies and comes before it.

The Absolute Genitive may be used without any noun or be separated from the noun it modifies.

### A. The Dependent Genitive.

1. The chief meaning of the genitive case is that of possession:

... a young man and a girl came out of the **solicitor's** office.  
(*Braine*)  
He stayed at **Fanny's** flat. (*Aldington*)

2. Very close to the meaning of possession is that of a part to a whole:

A faint smile had come on **Victorine's** face — she was adding up the money she might earn. (*Galsworthy*)  
His **sister's** eyes fixed on him with a certain astonishment, obliged him at last to look at Fleur. (*Galsworthy*)

3. The Dependent Genitive may express the doer of an action (the so-called subjective genitive) or show that some person is the object of the action (the so-called objective genitive):

It was **Tom's** step, then, that Maggie heard on the steps. (*Elliot*)  
**Gwendolen's** reception in the neighbourhood fulfilled her uncle's expectations. (*Elliot*)

4. The noun in the genitive case may denote qualitative relations:

He looked ever so much smarter in his new **officer's** clothes with the little blue chevron... (*Aldington*)

The use of the genitive case of nouns denoting inanimate things and abstract notions is rather limited.

The genitive case of nouns denoting inanimate things may denote the relations between a part and the whole.

... the sudden shaking of an **aspen's** leaves in the puffs of breeze that rose along the river... (*Galsworthy*)  
He stepped on the **truck's** running board hanging on with his left arm. (*Heym*)

The genitive case of nouns expressing time, space and weight is widely used.

From the depot he was sent to the officers' training camp with two **days'** leave. (*Aldington*)  
They both quite took to him again and during his **month's** leave gave him a good time. (*Aldington*)  
There is a remnant still of the last **year's** golden clusters... (*Elliot*)



The three of us had had dinner, and walked down past the theatre to the **river's** edge. (*Snow*)

The genitive case is used in some set expressions: *for heaven's (God's) sake; to one's heart's delight; at one's wit's end; a stone's throw; a hair's breadth.*

## B. The Absolute Genitive.

### 1. The Absolute Genitive may be used anaphorically.

Mrs. Moss's face bore a faded resemblance to her **brother's**. (*Ellot*)

The face Michael drew began by being **Victorine's** and ended by being **Fleur's**. (*Galsworthy*)

### 2. The Absolute Genitive may have local meaning: *the stationer's, the baker's, the tobacconist's, my uncle's*, etc.

On her way home she usually bought a slice of honey-cake at the **baker's**. (*Mansfield*)

"My dear," said the lace collar she secured from **Partridge's**; "I fit you beautifully." (*Dreiser*)

The Absolute Genitive may be introduced by the preposition *of*.

She is a relation of the **Colonel's**. (*Austen*)

## Chapter II

### THE ARTICLE

#### § 1. General notion.

The article is a structural part of speech used with nouns. There are two articles in Modern English: the **indefinite** article and the **definite** article.

The **indefinite** article has the forms *a* and *an*. The form *a* is used before words beginning with a consonant sound (*a book, a pen, a student*). The form *an* is used before words beginning with a vowel sound (*an opera, an apple, an hour*). The article is pronounced [ə], [ən]; when stressed it is pronounced [eɪ], [æn].

The **definite** article has one graphic form *the*, which is pronounced in two ways: [ði·] before a vowel sound [ði·'æpl] and [ðə] before a consonant sound [ðə 'pen].

The indefinite article has developed from the Old English numeral *ān* (*one*), and as a result of its origin it is used only with nouns in the singular.

The definite article has developed from the Old English demonstrative pronoun *se* and in some cases it has preserved this demonstrative meaning in Modern English.

The use of the indefinite article implies that the object is presented as belonging to a class.

The use of the definite article shows that a particular object is meant.

The absence of articles with class nouns in the plural, with abstract nouns and nouns of material has grammatical significance: it shows that the nouns are used in a general sense.

With nouns in the plural *some* is often used. *Some*, as well as the absence of articles with class nouns in the plural, is the equivalent of the indefinite article in the singular. *Some* is used when the speaker wants to emphasize the idea of number. *Some* is also used with nouns of material if the idea of quantity is implied. *Some* has the meaning of 'several' with class nouns and 'a little' with nouns of material. *Some* is hardly ever translated into Russian.

### USE OF ARTICLES WITH COMMON NOUNS

#### CLASS NOUNS

#### § 2. The use of the indefinite article with class nouns.

Class nouns are used with the indefinite article:

1. When the speaker presents the object expressed by the noun as belonging to a certain class. In this case the indefinite article has the meaning of 'какой-нибудь, какой-то, один' (in the meaning of 'некий').

She has a watch of her own.

On the green surface of the lake a little boat, with white wings faintly fluttering, rocked in the dewy breeze. (*Voynich*)  
Close beside them grew a rose-bush covered with scarlet hips. (*Voynich*)

In the plural no article is used in this case. If the idea of number is implied the noun is preceded by the pronoun *some*.

I liked the room because there were flowers in it.  
"I have brought you **some** flowers..." "I hate to wear flowers."  
(*Voynich*)

2. With a predicative noun, when the speaker states that the object denoted by the noun belongs to a certain class.

Miss Sharp's father was **an** artist. (*Thackeray*)  
"Is your brother **an** agreeable man, Peggotty?" "Oh, what **an** agreeable man he is!" (*Dickens*)  
She works as **a** chemist. (*Cronin*)

In the plural neither the article nor the pronoun *some* is used.

They are good children, no doubt. (*E. Brontë*)  
"... they were business men when I was in the nursery." (*Voynich*)

After the conjunction *as* a predicative noun is often used without an article.

She was engaged as governess.

3. When the noun is used in a general sense. What is said of one representative of a class can be applied to all the representatives of the class. The article has the meaning of 'every'.

**A** drowning man catches at a straw.

In the plural neither the article nor the pronoun *some* is used.

Real friends should have everything in common. (*Wilde*)

4. There are cases when the indefinite article preserves its old original meaning of 'one'.

**A** stitch in time saves nine.  
He had hardly spoken **a** word since they left Riccardo's door ...  
(*Voynich*)

This meaning is generally found with:  
(a) nouns denoting time, measure and weight.

**A** week or two passed. (*Ch. Brontë*)  
"I'll overtake you in **a** minute," said Godfrey. (*Elliot*)

(b) the numerals *hundred, thousand, million* and the nouns *dozen, score*.

He seems to have half **a** dozen languages at his finger-tips.  
(*Voynich*)

With nouns in the plural *some* is used.

Oliver's sobs checked his utterance for **some** minutes. (*Dickens*)

### § 3. The use of the definite article with class nouns.

Class nouns are used with the definite article:

1. When the noun denotes an object or objects which the speaker singles out from all the objects of a given class.

An object is singled out in the following cases:

(a) when the speaker and the hearer know what particular object is meant. No special indication is necessary.

How did you like **the** play?

I have got **the** magazine.

У меня есть этот журнал (журнал у меня).

Note. — It should be borne in mind that there is a difference between knowing what object is spoken about and knowing the object itself.

I. A. I do not care to speak to **the** girl. I have never seen her.  
Won't you speak to her?

B. But I do not know the girl either.

II. A. Who told you about it?

B. **A** girl.

A. What girl?

B. My sister.

In the first dialogue the speaker and the hearer do not know the person at all, but they know whom they mean, so the definite article is used. In the second the speaker knows the person, but he presents her to the hearer merely as one of a class, so the indefinite article is used.

(b) when the speaker uses an attribute pointing out a particular object.

This is **the** house that Jack built.

(For detailed treatment see § 4.)

(c) when the situation itself makes the object definite.

The wedding looked dismal. **The** bride was too old and **the** bridegroom was too young. (*Dickens*)

When an object is singled out from all the objects of a given class the definite article retains its demonstrative meaning, and the English use the definite article much oftener than the demonstrative pronouns *this* or *that*. Thus the Russian sentence *Дайте мне эту книгу* should be rendered in English by *Let me have the book*.

As a rule the definite article is not translated into Russian. However, there are cases when it must be rendered by *этом*.

You told me before you wished to be a governess; but, my dear, if you remember, I did not encourage **the** idea. (*Ch. Brontë*)  
... я не одобрила **эту** мысль.

2. When the noun denotes a thing unique (*the sun, the moon, the universe*) or a class:

**The** sun was getting warmer. (*Abrahams*)  
**The** bourgeoisie is cowardly. (*London*)

The indefinite article can be used when we mean a certain aspect in which the sun, moon and sky appear to us, a certain state of the sun, the moon, the sky. In this case an attribute is used.

A pearl-white moon smiles through the green trees. (*Ch. Brontë*)

3. With nouns used in a generic sense.

A noun used in a generic sense denotes a genus taken as a whole, a thing taken as a type, a genre.

**The** tiger has always had the reputation of being a man-eater.

**The** telephone was invented in the 19th century.

**The** tragedy and **the** comedy first appeared in Greece.

When the noun *man* is used in a generic sense no article is used.

Silas felt that his trust in man had been cruelly destroyed. (*Elliot*)

When the noun *woman* is used in a generic sense it is used with the definite article or occasionally without an article.

He had always been interested in that mysterious being — **the** woman. (*Bennett*)

Woman is man's helpmate.

A noun used in a generic sense should not be confused with a noun used in a general sense.

A noun used in a general sense denotes an object regarded as an individual representative of a class.

A detective story helps to while away the time.

(Every or any detective story is meant here.)

A noun in a generic sense denotes the whole class.

Conan Doyle is a master of **the** detective story.

(The detective story is regarded here as a certain genre.)

## ADDITIONAL NOTES ON THE USE OF THE DEFINITE ARTICLE

The definite article is used:

(1) with nouns modified by adjectives in the superlative degree.

Miss Tox had **the** softest voice that ever was heard. (*Dickens*)

(2) with nouns in word-groups the first component of which is *some, many, none, most* and the second a noun with the preposition *of*.

Most of **the** gentlemen looked both angry and uncomfortable. (*Voynich*)

(3) with nouns modified by the pronoun *same* and the adjectives *wrong* (не тот), *right* (тот), *very* (именно тот, тот самый).

To all invitations he replied with **the** same courteous and positive refusal. (*Voynich*)

I do wish we had not opened the door of **the** wrong room. (*Jerome*)

"Ah! Mr. Burton!" exclaimed the Director, "**the** very person I wanted." (*Voynich*)

«... именно тот (как раз тот) человек, который мне нужен». Signora Grassini hated Gemma for **the** very expression of her face.

Синьора Грассини ненавидела Джемму за самое выражение ее лица.

(4) with substantivized adjectives and participles (see page 52, § 9; partially substantivized adjectives).

Only **the** simple and **the** humble were abroad at that early hour. (*Bennett*)

Grey conveyed some of his love of **the** beautiful to Cowperwood. (*Dreiser*)

The listeners noted something beyond **the** usual in his voice. (*Galsworthy*)



Note.—With countable abstract nouns the use of the articles is the same as with class nouns.

It is a capital idea if only one could carry it out. (*Voynich*)

§ 4. The use of articles with class nouns modified by attributes.

The definite article is used when a noun is modified by an attribute which shows that a particular object is meant, i. e. by an attribute which might be called a particularizing attribute. A **particularizing attribute** is used to single out an object from all the objects of the class, to point out one particular object or group of objects. The use of a particularizing attribute implies the idea of 'тот, который'; 'именно тот, этот'.

A particularizing attribute can be expressed by an *of*-phrase or an attributive clause. It is always used in post-position.

He knocked at the door of a very neat house. (*Marryat*)

The letters that I have here have come to me quite by accident. (*Dreiser*)

A particularizing attribute should not be confused with a descriptive attribute.

A **descriptive attribute** is used to describe an object or to give some additional information about it.

In a fortnight I got a long letter, which I considered odd. (*E. Brontë*)

The post on her left was occupied by Mr. Erskine of Treadley, an old gentleman of considerable charm and culture. (*Wilde*)

The use of a descriptive attribute does not affect the use of the article. The same articles would be used if there were no attribute whatever.

One day in January he called at the seminary to return a book which he had borrowed. (*Voynich*)

I have just spoken to the woman, who seems to have changed her mind. (*Bennett*)

They went side by side, hand in hand, silently toward the hedge, where the May flower, both pink and white, was in full bloom. (*Galsworthy*)

In the first example the indefinite article is used with the noun *book* because the object denoted by it is presented as belonging to a class. The noun *woman* is used with the definite article because the speaker and the hearer know what particular person is meant. The noun *hedge* is used with the definite article because the situation makes the object definite.

## NOUNS OF MATERIAL

§ 5. With nouns of material used in a general sense, when a certain material as such is meant, no article is used.

Honey is wholesome.

On hearing what had happened, she (Katie) ran for warm water... (*Voynich*)

§ 6. When a definite part of the substance is meant (when the noun is modified by a particularizing attribute or is made definite by the situation), the definite article is used.

Pettinger gulped down a glass of the sherry which Cornelius had finally brought. (*Heym*)

The meat was good and White Fang was hungry. (*London*)

§ 7. When an indefinite part of the substance is meant, *some* is used.

We took some bread and cheese with us, and got some goat's milk up there on the pasture. (*Voynich*)

Nouns of material denoting different sorts of material are countables and the articles are used according to the general use of articles with class nouns.

A pleasure to give a good wine to a young woman who looked so well. (*Galsworthy*)

This use is very rare.

## ABSTRACT NOUNS

§ 8. When abstract nouns are used in a general sense, no article is used.

While there is life there is hope.

§ 9. When abstract nouns are modified by a particularizing attribute or when the situation makes the idea definite, they are used with the definite article.

He (Cowperwood) was the courage and force of his father, the spirit and opportunity of his brothers, the hope of his children, the dignity and significance of the Cowperwood name. (*Dreiser*)  
Last night I heard *Carmen* and enjoyed the music.

Note 1.—It should be borne in mind that abstract nouns modified by an attribute in pre-position are used without articles unless they are modified by particularizing attributes: *English literature, Russian art, Soviet music*.



Note 2.—The abstract noun *weather* is never used with the indefinite article.

What fine weather!

It is burning weather. (*Ch. Brontë*)

When the noun *weather* is used in a general sense, the definite article is used.

There are people who say that **the** weather can influence people's mood. (*Bennett*)

§ 10. Abstract nouns can be used with the indefinite article. In this case the abstract noun denotes a certain kind (оттенок) of a quality, feeling, state, etc. The noun nearly always has a descriptive attribute.

How clever you are, Mr. Hopper. You have a cleverness quite of your own. (*Wilde*)

In her eyes there was **an** eagerness, which could hardly be seen without delight. (*Austen*)

(On the use of articles with countable abstract nouns see note on page 30.)

§ 11. The indefinite article is used with the nouns *period, population, distance, height, salary*, etc. followed by *of + numeral + noun*.

Simpson was out of the city for a period of ten days. (*Dreiser*)

#### USE OF ARTICLES WITH PROPER NOUNS

##### § 12. Names of persons.

1. Names of persons are used without articles.

Sarie looked at Lanny and Celia. (*Abrahams*)

2. Names denoting the whole family are used with the definite article.

**The** Dashwoods were now settled at Berton. (*Austen*)

3. When names of persons are used to denote a representative of a family, the indefinite article is used.

"Florence will never, never, never be a Dombey," said Mrs. Chick. (*Dickens*)

4. Names of persons modified by a particularizing attribute are used with the definite article.

You're not **the** Andrew Manson I married. (*Cronin*)

The tall blond man of forty is not much changed in feature from **the** Godfrey Cass of six-and-twenty. (*Eliot*)

5. Names of persons used as common nouns take the article according to the general rule on the use of articles.

Swithin smiled and nodding at Bosinney said, "Why, you are quite **a** Monte Cristo." (*Galsworthy*)

Mozart has been called **the** Raphael of music.

6. Nouns denoting military ranks and titles such as *academician, professor, doctor* (both a profession and a title), *count, lord*, etc. followed by names of persons do not take the article. In such cases only the proper noun is stressed: *Colonel' Brown, Doctor' Strong*.

Common nouns denoting professions followed by names of persons are generally used with the definite article. In this case both nouns are stressed.

**The** painter Gainsborough has left many fine pictures.

Note. However if the name of a person is nearly always used with the common noun denoting his profession, the word group becomes an indivisible unit and the article may be omitted: judge Brown.

7. Nouns expressing relationship followed by names of persons do not take the article: *Aunt Polly, Uncle James*.

She turned to Cousin Clixam. (*Bennett*)

Nouns expressing relationship not followed by a proper noun and the nouns *nurse, cook, baby* do not take the article when used by members of the family.

"I'd like to see Mother," said Emily. (*Galsworthy*)

If other people's relations are meant, the article is used.

**The** son is as clever as **the** father.

8. The use of articles with names of persons modified by adjectives is varied.

In most cases no article is used with names of persons modified by the adjectives *old, young, poor, dear, little, honest, lazy*.

... she is the widow of poor Giovanni Bolla ... (*Voynich*)

He saw that old Chapin wanted to moralize a little. (*Dreiser*)

When modified by other adjectives and participles names of persons take the definite article.

He thought Amelia worthy even of **the** brilliant George Osborne. (*Thackeray*)

**The** astonished Tom could not say a word.

9. Names of persons modified by the adjective *certain* are used with the indefinite article.

I heard it from a certain Mr. Brown.

### § 13. Geographical names.

1. Geographical names like all the other proper nouns are used without articles: *England, France, Moscow, London*.

The same holds good when a geographical name is modified by an attribute in pre-position: *Soviet Russia, North America, Latin America, Central Asia*.

Note.—The word groups *the Soviet Union, the United States* are always used with the definite article.

2. Geographical names modified by a particularizing attribute are used with the definite article.

*The Philadelphia* into which Frank Algernon Cowperwood was born was a city of two hundred and fifty thousand and more. (*Dreiser*)

3. With names of oceans, seas, rivers the definite article is used: *the Pacific Ocean (the Pacific), the Black Sea, the Thames, the Ohio River*.

4. Names of lakes do not take the article if the word *lake* is used, which is nearly always the case; if it is not mentioned we find the definite article: *Lake Windermere, Lake Ontario, the Ontario*.

5. With names of mountain chains the definite article is used: *the Urals, the Alps*.

With names of mountain peaks no article is used: *Elbrus, Everest*.

6. With names of groups of islands the definite article is used: *the Hebrides, the Bermudas*.

With names of single islands there is no article: *Madagascar*.

7. The names of the following towns, countries and provinces are used with the definite article: *the Hague, the Netherlands, the West Indies, the Ruhr, the Riviera, the Crimea, the Ukraine, the Caucasus, the Congo. The Lebanon* is generally used with the definite article, occasionally without the article.

8. Names of streets and squares are used without articles: *Oxford Street, Wall Street, Trafalgar Square, Russell Square*.

There are a few exceptions: *the High Street, the Strand*.

### § 14. Names of hotels, ships, newspapers and magazines.

Names of hotels, ships, newspapers and magazines are used with the definite article.

And he added that *the Independent* had accepted and was about to publish two poems which he had been able to write because of her. (*Dreiser*)

The three men came to the turning at the corner of *the Grosvenor Hotel*. (*Hichens*)

### § 15. Names of cardinal points.

With the names of cardinal points the definite article is used: *the North, the South, the West, the East*.

In the expressions *from East to West, from North to South* no article is used.

### § 16. Names of months and days.

As a rule names of months and days are used without articles.

May is a spring month.

My day off is Friday.

When these nouns are modified by a particularizing attribute the definite article is used.

*The May* of 1949 will always rest in my memory.

Miss Trotwood came on *the Friday* when David was born.

Names of days are used with the indefinite article when we mean one of many Mondays, Fridays, etc.

Robinson Crusoe found his servant on *a Friday*.

I do not remember exactly when he came from Moscow, but I am sure it was on *a Monday*.

Names of months are used with the indefinite article when modified by a descriptive attribute.

*A cold May* is the usual thing in Leningrad.

### § 17. The use of articles with nouns modified by proper nouns.

If a noun is modified by a proper noun in the genitive case no article is used.

I met Robert's father.

A noun modified by a proper noun in the common case is used with the definite article.

Last summer I visited *the Tretyakov Gallery*.

The sailor led him back to the little irregular square by *the Medici Palace*. (*Voynich*)



## USE OF ARTICLES WITH NOUNS IN SOME SET EXPRESSIONS

### § 18. The use of the indefinite article with nouns in set expressions.

- |  |  |
|--|--|
| 1. in a hurry — второпях   | Things done in a hurry are done badly.   |
| 2. to have a mind to do something (a great mind, a good mind) — иметь желание что-либо сделать, быть склонным что-либо сделать | I have a great mind to have a serious talk with her.                                 |
| 3. to fly into a passion — прийти в бешенство  | If you contradict him, he will fly into a passion.                                   |
| 4. to get in a fury (in a rage) — прийти в ярость  | If you contradict him, he will get in a fury (in a rage).                            |
| 5. to take a fancy to ( <i>chiefly with names of living beings</i> ) — проникнуться симпатией, почувствовать расположение      | I wonder why she took a fancy to the little girl.                                    |
| 6. in a low (loud) voice — тихо (громко)   | Don't speak in a low voice.  |
| 7. a great many ( <i>with countables</i> ) — много   | I have spoken to him a great many times.   |
| 8. a great deal ( <i>with uncountables</i> ) — много   | We can't skate to-day, there is a great deal of snow on the ice.                     |
| 9. it is a pity — жаль   | It is a pity you did not go to the concert last night.                               |
| 10. it is a shame — стыдно   | It is a shame not to know these elementary things.                                   |
| 11. it is a pleasure — приятно   | It is a pleasure to read beautiful poetry.   |
| 12. as a result — в результате   | As a result of the inhabitants' strenuous efforts the damaged city was soon rebuilt. |
| 13. to have a good time — хорошо провести время  | Last night we went to an evening party and had a very good time.                     |
| 14. to be at a loss — быть в недоумении  | She was at a loss what to say.   |
| 15. at a glance — сразу, с первого взгляда   | She saw at a glance that something had happened.                                     |

### § 19. The use of the definite article with nouns in set expressions.

- |   |   |
|---|---|
| 1. it is out of the question — об этом не может быть и речи | "Will you go to the theatre to-night?" "It's out of the question. I have lots of things to do." |
|---|---|

- |  |   |
|--|---|
| 2. to take the trouble to do something — потрудиться                                     | You had a difficult text to translate and you did not take the trouble to consult the dictionary.                                   |
| 3. in the original — в оригинале   | You know English well enough to read Dickens in the original. She plays the piano very well.  |
| 4. to play the piano (the violin, the harp) — играть на рояле (скрипке, арфе)            |   |
| 5. to keep the house — сидеть дома   | She has a cold and will have to keep the house for a couple of days.  |
| 6. to keep the bed — соблюдать постельный режим  | She has a bad cold and will have to keep the bed for a couple of days.  |
| 7. on the whole — в целом  | On the whole Tom is a pleasant fellow, but sometimes he has whims.  |
| 8. the other day ( <i>refers to the past</i> ) — на днях                                 | I met him the other day.  |
| 9. on the one hand... on the other hand — с одной стороны... с другой стороны            | On the one hand he certainly excites suspicion, but on the other hand we have not enough evidence against him. ( <i>Oppenheim</i> ) |
| 10. to tell (to speak) the truth — говорить правду; to tell the truth — по правде говоря | He always speaks (tells) the truth. To tell the truth, I don't like the girl.   |
| 11. to be on the safe side — для верности  | I am almost sure of the pronunciation of this name, but to be on the safe side let us consult the pronouncing dictionary.           |

### § 20. Nouns in set expressions used without an article.

- |  |   |
|--|---|
| 1. out of doors — на дворе, на улице, вне дома                               | The children spent most of the time out of doors.   |
| 2. to take to heart — принимать близко к сердцу                              | Don't take things too much to heart.  |
| 3. to take offence — обижаться   | If he had heard your remark, he would have taken offence.   |
| 4. to give (to get, to ask) permission — дать (получить, просить) разрешение | I asked permission to keep the book a little longer.  |
| 5. to lose heart — терять мужество, приходить в уныние                       | He found the subject very difficult at first, but he did not lose heart. He went on working hard and finally mastered it. |
| 6. at present — в настоящее время  | You may go home, we don't want you at present.  |
| 7. from morning till night — с утра до вечера                                | He worked in his little garden from morning till night.   |

- |  |  |
|--|--|
| 8. from head to foot — с головы до ног                 | She was dressed in furs from head to foot.                         |
| 9. from beginning to end — с начала до конца           | The whole story is a lie from beginning to end.                    |
| 10. at first sight — с первого взгляда                 | He fell in love with her at first sight.                           |
| 11. by chance — случайно                               | They met quite by chance.  |
| 12. by mistake — по ошибке                             | I have brought the wrong book by mistake.                          |
| 13. for hours — часами                                 | He could read for hours.   |
| 14. for ages — целую вечность                          | I have not seen you for ages.                                      |
| 15. by land, by air, by sea — сушей, по воздуху, морем | I like travelling by sea.  |
| 16. to go to sea — стать моряком                       | My sister wants to be a doctor, and my brother wants to go to sea. |
| 17. on deck — на палубе                                | We spent hours on deck.  |
| 18. to keep house — вести хозяйство                    | Her sister keeps house for her.                                    |
| 19. at sunrise — на рассвете                           | We left the town at sunrise.                                       |
| 20. at sunset — на закате                              | We arrived at the village at sunset.                               |
| 21. at work — за работой                               | Whenever I come, he is always at work.                             |
| 22. at peace — в мире                                  | We want to be at peace with all countries.                         |
| 23. by name — по имени                                 | His cat, Snowball by name, was playing on the carpet.              |
| 24. in debt — в долгу                                  | Mr. Micawber was always in debt.                                   |

#### USE OF ARTICLES IN SOME SYNTACTIC RELATIONS

##### § 21. The use of articles with predicative nouns.

As stated above (see § 2) a predicative noun is used with the indefinite article if the speaker states that the object denoted by the noun belongs to a certain class.

If a predicative noun is modified by a particularizing attribute, the definite article is used.

He is **the** student you wanted to speak to.

If a predicative noun denotes a post which can be occupied by one person at a time, either no article or the definite article is used.

Mr. Henderson is manager, not under-manager any longer. (*Lindsay*)  
Montanelli was director of the theological seminary at Pisa.  
Comrade N. is **the** dean of our faculty.

No article is used with predicative nouns after the verbs *to turn, to commence, to appoint, to elect*.

Compeyson turned traitor.  
Компейсон стал предателем.  
Shakespeare commenced actor.  
Шекспир начинал как актер.  
They appointed him head-teacher.  
Его назначили старшим преподавателем.

A predicative noun sometimes has an adjectival character, especially when it is followed by the adverb *enough*. In this case no article is used.

Surely Bolla isn't fool enough to believe that sort of stuff?  
(*Voynich*)  
Неужели Болла настолько глуп, чтобы поверить подобному вздору?

When a predicative noun in an adverbial clause of concession is placed at the head of the clause, no article is used.

Child as he was, David understood that Creakle was an ignorant man.  
Хотя Давид был ребенком, он понимал, что Крикль — невежественный человек.

The nouns *son* and *daughter* used predicatively take the definite article when modified by an *of*-phrase, though there may be several sons and daughters in the family.

Lomonosov was **the** son of a fisherman.  
Becky Sharp was **the** daughter of an artist.

##### § 22. The use of articles with nouns in apposition.

Nouns in apposition and nouns forming part of an apposition are used with the indefinite article if the speaker states that the object expressed by the noun in apposition belongs to a certain class.

I want to introduce you to Comrade B., a great friend of mine.

In the plural no article is used.

I want to introduce you to Comrades B. and D., great friends of mine.

Nouns in apposition or nouns forming part of an apposition are used with the definite article if they are modified by a particularizing attribute.

Comrade B., **the** student you have mentioned, has come.



If the noun denotes a well-known person or work of art, the definite article is generally used.

Pushkin, **the** great Russian poet, died in 1837.

*Hamlet*, **the** immortal tragedy by Shakespeare, was written in the first years of the 17th century.

But if the person or the work of art is not widely known the indefinite article is used.

*Pericles*, **a** comedy by Shakespeare, is hardly ever staged.

No article is generally used with a noun in apposition when the apposition expresses a post which can be occupied by one person at a time. Occasionally the definite article is used.

Professor Petrov, director (**the** director) of the Medical Institute, is going to deliver a lecture.

Comrade Smirnov, dean (**the** dean) of the English department, has left for Moscow.

### § 23. Class nouns used in address take no article.

Come downstairs, child. (*Voynich*)

### § 24. Place of the article.

The usual place of the article is before the noun if it is not modified by an attribute; if the noun is modified by an attribute, the article is placed before the latter. However, there are cases when the article follows the attribute.

1. The definite article follows the attribute expressed by the pronouns *both*, *all*.

Both **the** stories were interesting.

All **the** stories were interesting.

2. The indefinite article follows the attribute expressed by an adjective after *so*, *too*, *as*.

Mr. Pickwick could not resist so tempting **an** opportunity of studying human nature. (*Dickens*)

You compel me to tell you that this is too serious **a** matter to be treated in such a fashion. (*Dreiser*)

It was as black **a** house inside as outside. (*Dickens*)

3. The indefinite article follows *quite*, *such*, *what* (*what* in exclamatory sentences).

She is quite **a** child.

I've never heard of such **a** thing.

What **a** wonderful piece of luck!

The indefinite article either precedes or follows *rather*.

This enquiry involved the respected lady in **rather a** delicate position. (*Dickens*)

They stop and interchange **a** rather heated look. (*Dickens*)

### § 25. Ways of expressing the meaning of the English articles in Russian.

The meaning of the English article may sometimes be expressed in Russian by means of:

(a) cases.

Pour **the** water into the glass. Налейте воду в стакан.  
Pour some water into the glass. Налейте воды в стакан.

(b) word order.

A woman came up to me and asked what time it was.  
Ко мне подошла женщина и спросила, который час.  
**The** woman has come.  
Женщина пришла.

(c) the words *один*, *какой-то*, *какой-нибудь* (the indefinite article), *этот*, *тот самый* (the definite article).

A man is waiting for you downstairs.

Вас внизу ждет **какой-то** человек.

Do you know Nina? Yes, I do. I like **the** girl immensely.

Вы знаете Нину? Знаю. Мне очень нравится **эта** девушка.

### SPECIAL DIFFICULTIES IN THE USE OF ARTICLES

#### § 26. The use of articles with the nouns *day*, *night*, *morning*, *evening*.

The nouns *day*, *night*, *morning*, *evening* are used without articles:

(a) if *day* and *morning* mean 'light' and *night* and *evening* mean 'darkness', or if they denote a certain part of the day.

The sun had gone and night had come. (*Abrahams*)

Day is meant for work, night for sleep.

It was evening. The river was before them. (*Dreiser*)

(b) in the expressions *by day*, *at night*, *from morning till night*.

It is easier to work by day than at night.

The definite article is used when these nouns are modified by a particularizing attribute or when the situation makes them definite.

He will never forget **the** day when he met her.

**The** night was warm and beautifully still. (*Voynich*)

The definite article is also used in the expressions: *in the morning, in the afternoon, in the evening.*

The indefinite article is used when the noun is modified by a descriptive attribute.

I spent a sleepless night.

When the nouns *morning* and *evening* are modified by the adjectives *early* and *late*, no articles are used because these adjectives do not describe the morning or night, but only show the time.

It was early morning when the train pulled into the little siding. (*Abrahams*)

### § 27. The use of articles with names of seasons.

Names of seasons are used without articles if they show a certain time of the year.

It was spring. I like spring.

The definite article is used when these nouns are modified by a particularizing attribute or when the situation makes them definite.

It happened in **the** spring of 1930.

**The** spring was cold and rainy.

The indefinite article is used when these nouns are modified by a descriptive attribute.

It was a cold spring.

When names of seasons are modified by the adjectives *early* or *late*, no articles are used.

It was early spring.

### § 28. The use of articles with the nouns *school, college, bed, prison, jail.*

The nouns *school, college, bed, prison, jail* are used without an article when they lose their concrete meaning and express the purpose for which the objects denoted by these nouns serve.

When these nouns denote concrete objects the articles are used according to the general principle.

#### (a) *School, college.*

to be at school }  
to go to school } to be a schoolboy (schoolgirl)

to be at college — to be a student of a college  
to leave school — to finish or drop one's studies

School begins at five.

She went to College in the North. (*Gow and D'Usseau*)

His history since he left school had been indicated in the last page. (*Thackeray*)

It was at seventeen that he decided to leave school.

to go to the school — not as a pupil (the building is meant)

to leave the school — to leave the building

Mother went to **the** school yesterday to attend a parents' meeting.

She left **the** school at 7 o'clock.

She worked at a school in Siberia.

#### (b) *Bed.*

to go to bed — ложиться спать

to be in bed — лежать в постели

And now you had better go to bed. Good-night. (*Voynich*)

to be in the bed }  
to be on the bed } an article of furniture is meant

Her portrait was on the wall beside the bed. (*Voynich*)

#### (c) *Prison, jail.*

to be in prison (in jail) — to be a prisoner

to be sent to prison } as a prisoner

to be put in prison }

Mr. Dorrit was in prison many years.

Mr. Dorrit was sent to prison for debt.

The last they had heard of him was that he was in jail for having killed a person in a fight. (*Abrahams*)

to be in the prison }  
to go to the prison } not as a prisoner (the building is meant)

Mr. Dorrit's family lived in **the** prison.

**The** prison proper dated from 1822. (*Drelser*)

### § 29. The use of articles with the noun *town.*

The noun *town* when used with prepositions does not take an article:

(a) when we mean the nearest town (if we live in the country) or the town we live in.

You cannot go to town to-morrow. (*Austen*)

What can you have to do in town...? (*Austen*)

(b) when the noun *town* is opposed to the noun *country.*

He was not used to country life, having spent twenty years in town.

Otherwise the noun *town* is used with the definite or indefinite article.

I want to go to the town where I was born.

### § 30. The use of articles with the names of meals.

Names of meals are used without articles.

When did you have dinner?

Is dinner ready?

Mother is cooking dinner.

While they were at breakfast, the letters were brought in. (*Austen*)

I have finished breakfast, ring the bell. (*Ch. Brontë*)

The definite article is used when the nouns are modified by a particularizing attribute or when the situation makes them definite.

The dinner we had to-day was very substantial.

The dinner was a success.

The indefinite article is used if the name of a meal is modified by a descriptive attribute.

After a hearty breakfast the four gentlemen sallied forth to walk to Gravesend. (*Dickens*)

### § 31. The use of articles with names of languages.

Names of languages when they are not followed by the noun *language* are used without articles:

She knows English.

Note the peculiar use of the definite article in: (1) *It is a translation from the English (the French, etc.)*, (2) *What is the English (the French, etc.) for 'сочна'?*

The definite article is used if the noun is modified by a particularizing attribute:

The English of America differs from the English of England.

When the noun *language* is mentioned the definite article is used: *the English language, the German language*.

## USE OF ARTICLES WITH NOUNS MODIFIED BY CERTAIN ADJECTIVES, PRONOUNS AND NUMERALS

### § 32. *Most*.

(a) *Most* + adjective.

The definite article is used when *most* serves to form the superlative degree of an adjective.

This is the most interesting chapter in the book.

The use of the indefinite article shows that a high degree of a quality is meant. *Most* has the same meaning as *very, exceedingly*.

Caroline found that the old maid had been a most devoted daughter and sister. (*Ch. Brontë*)

Note. — Occasionally the form of the superlative degree does not express comparison, but a high degree of a quality.

He listened with the most profound attention.

He listened with the deepest attention.

The same phenomenon is found in Russian:

Он слушал с глубочайшим вниманием.

(b) *Most* + *of* + noun.

When definite people or things are meant the noun is used with the definite article and *most* is followed by the preposition *of*.

Most of the flowers in the garden were planted by the school-children.

Most of the gentlemen looked both angry and uncomfortable. (*Voynich*)

We say *most*, not *most of the*, when we do not mean definite people or things. The noun is used in a general sense.

Most flowers smell sweet.

### § 33. *Few, a few, the few; little, a little, the little*.

*Few* means 'мало', it has a negative meaning.

*A few* means 'несколько', it has a positive meaning.

*The few* means 'те немногие (которые)'

He was a very good man. There are few like him in the world to-day. (*Abrahams*)

He left after a few moments. (*Dreiser*)

You need not fear to hear the few remaining words we have to say. (*Dickens*)

*Little* means 'мало', it has a negative meaning.

*A little* means 'некоторое количество', it has a positive meaning.

*The little* means 'небольшое количество (которое)'

We can't go skiing to-day. There is too little snow.

We have a little time. Let us take a walk in the garden.

Don't waste the little time you have.

### § 34. *Two, the two; three, the three, etc.*

*Two* means 'два'.

*The two* means 'оба, те два'.

Two students entered the room.

The two friends travelled together.

The two books you lent me proved very interesting.



**§ 35. The second, a second.**

*The second* is an ordinal numeral meaning 'второй'.

The second attempt proved more successful than the first.

A *second* means 'another, one more'.

Having eaten the gruel, Oliver asked for a second portion.

In *the third, a third, the fourth, a fourth*, etc. we see the same difference in meaning.

He made an experiment which proved his theory. He made a second, a third, a fourth experiment with the same results.

A *second time* means 'once more'.

I rang the bell, but nobody answered it, so I had to ring a second time.

**§ 36. Another, the other.**

The pronoun *another* has two meanings:

(a) 'какой-либо другой'.

Give me **another** pen, I don't like this one.

(b) 'еще один'.

I am thirsty; I should like **another** cup of tea.

*The other* means 'определенный другой'.

There are two books here, take one and I'll take **the other**.

**§ 37. Last, the last.**

Nouns modified by the adjective *last* are always used with the definite article except in the expressions *last month, last year, last week, last summer (winter, autumn, spring)*.

The last word remained with George.

Last summer, in Switzerland, he was quite well. (*Voynich*)

**§ 38. Next, the next.**

*Next* means 'будущий' when referring to time: *next month, next week*.

*The next* means 'следующий': *the next room, at the next lesson*.

*Next time* means 'в следующий раз'.

We shall discuss this matter next time.

In reference to time viewed from the past both *next* and *the next* mean 'следующий'.

We spent a fortnight in Kiev. **The next** week was spent in Odessa (or: Next week was spent in Odessa).

**§ 39. A number, the number.**

A *number of* means 'many'. It is rendered in Russian by *много, ряд*.

*The number* means 'число, количество'.

His father and a number of his cronies were in the dining-room. (*Dreiser*)

**The number** of mistakes he makes is startling.

**OMISSION OF THE ARTICLE**

Sometimes the article is not used where we naturally expect to find it in accordance with the rules. No change of meaning is observed in these cases.

The article is often omitted in newspaper headings, telegrams, in stage directions.

Gas Blast Kills Woman. (*Daily Worker*)  
Girl Gymnast Keeps Title. (*Moscow News*)

The article is often omitted with homogeneous members closely connected with each other and joined by the conjunction *and*. In most cases they go in pairs.

The breakfast was taken away, and that meal over, it was the general custom of uncle and niece to separate. (*Ch. Brontë*)

THE ADJECTIVE

§ 1. The adjective is a word expressing a quality of a substance.

§ 2. The adjective has the following morphological characteristics:

Most adjectives have degrees of comparison: the comparative degree and the superlative degree.<sup>1</sup>

The comparative degree denotes a higher degree of a quality.

She is taller than her sister.

My box is smaller than hers.

The superlative degree denotes the highest degree of a quality.

She is the tallest of the three sisters.

Her box is the smallest of all our boxes.

(The noun modified by an adjective in the superlative degree has the definite article because the superlative degree of the adjective always implies limitation.)

Adjectives form their degrees of comparison in the following way:

(a) by the inflexion *-er, -est* (synthetical way);

(b) by placing *more* and *most* before the adjective (analytical way).

Monosyllabic adjectives usually form their comparatives and superlatives in the first way, and polysyllabic adjectives in the second way.

The following polysyllabic adjectives, however, generally form their comparative and superlative degrees inflexionally:

1. Adjectives of two syllables which end in *-y, -ow, -er, -le*.

happy	happier	(the) happiest
narrow	narrower	(the) narrowest
clever	cleverer	(the) cleverest
simple	simpler	(the) simplest

2. Adjectives of two syllables which have the stress on the last syllable:

complete	completer	(the) completest
concise	conciser	(the) concisest

<sup>1</sup> Some adjectives have no degrees of comparison (see § 7).

Some adjectives have irregular forms of degrees of comparison,

e. g.:

good	better	(the) best
bad	worse	(the) worst
many, much	more	(the) most
little	less	(the) least
far	{ farther { further	(the) { farthest { furthest
old	{ older { elder	(the) { oldest { eldest

§ 3. Spelling rules.

1. If the adjective ends in a consonant preceded by a stressed short vowel the consonant is doubled before *-er, -est*.

sad	sadder	(the) saddest
big	bigger	(the) biggest

2. If the adjective ends in *-y* preceded by a consonant, *y* is changed into *i* before *-er* and *-est*.

busy	busier	(the) busiest
happy	happier	(the) happiest

3. If the adjective ends in *-e* the *e* is dropped before *-er* and *-est*.

brave	braver	(the) bravest
fine	finer	(the) finest

§ 4. The adjective has the following syntactical characteristics:

In a sentence the adjective may be used as an attribute or as a predicative.

A little fat chap thrust out his underlip and the tall fellow frowned. (*Mansfield*) (ATTRIBUTE)  
 Laura was terribly nervous. (*Mansfield*) (PREDICATIVE)  
 The air was motionless... (*Mansfield*) (PREDICATIVE)

§ 5. Morphological composition of the adjective.

Adjectives are divided into simple, derivative and compound.

1. Simple adjectives are adjectives which have neither prefixes nor suffixes. They are indecomposable: e. g. *good, red, black*.

2. Derivative adjectives are adjectives which have derivative elements, suffixes or prefixes or both: *beautiful, foolish, hopeless, unkind, unimportant*.

Productive adjective-forming suffixes are:

- less: friendless, harmless, hopeless
- like: childlike
- ish: childish, foolish
- ed (-d): beaded, blue-eyed

Unproductive suffixes are:

- ful: careful
- ible: responsible
- able: reliable
- ant: important
- ent: dependent
- en: woollen
- ous: dangerous
- some: troublesome

Productive adjective-forming prefixes are:

- un-: unhappy
- pre-: prewar

The unproductive prefix of the adjective is:

- in-: incorrect

3. Compound adjectives are adjectives built from two or more stems.

The main types of compound adjectives are as follows:

- (a) noun-stem + adjective-stem: *snow-white*.
- (b) noun-stem + participle-stem: *life-giving, smoke-dried*.
- (c) adjective-stem + adjective-stem: *deaf-mute*.
- (d) adjective-stem + noun-stem + suffix -ed: *cold-hearted*.
- (e) noun-stem + noun-stem + suffix -ed: *lynx-eyed*.
- (f) numeral-stem + noun-stem + suffix -ed: *four-wheeled*.
- (g) adverb-stem + noun-stem + suffix -ed: *over-peopled*.

### § 6. Classification of adjectives.

According to their meaning and grammatical characteristics adjectives fall under two classes: (1) **qualitative** adjectives, (2) **relative** adjectives.

1. **Qualitative adjectives** denote qualities of a substance directly, not through its relation to another substance, as size, shape, colour, physical and mental qualities, qualities of general estimation: *little, large, high, soft, hard, warm, white, blue, pink, strong, bold, beautiful, important, necessary*, etc.

2. **Relative adjectives** denote qualities of a substance through their relation to materials (*silken, woollen, wooden*), to place (*Italian, Asian*), to time (*monthly, weekly*), to some action (*preparatory, rotatory*).

### § 7. Grammatical characteristics of qualitative adjectives.

1. Most qualitative adjectives have degrees of comparison:

- |             |                  |                        |
|-------------|------------------|------------------------|
| big         | bigger           | (the) biggest          |
| interesting | more interesting | (the) most interesting |

Some qualitative adjectives such as *greenish, darkish, incurable, unsuitable, chief, principal*, have no degrees of comparison.

2. They have certain typical suffixes, such as -ful, -less, -ous, -ent, -able, -y, -ish: *careful, careless, dangerous, convenient, comfortable, silvery, watery, whitish, shortish*.

3. From most of them adverbs can be formed by the suffix -ly:

- graceful — gracefully      gay — gaily

4. Most qualitative adjectives can be used as attributes and predicatives.

How lovely the **little** river is, with its **dark**, changing wavelets!  
(*Elliot*) (ATTRIBUTE)

The **young** man was introduced, and they sat down at the table.  
(*Aldington*) (ATTRIBUTE)

But you're nearly as **old** as I am! (*Aldington*) (PREDICATIVE)

The Hartlys thought he was '**rich**'. George Augustus was so very **comfortable** ... that he too really thought he was **rich**!  
(*Aldington*) (PREDICATIVES)

### § 8. Grammatical characteristics of relative adjectives.

- 1. Relative adjectives have no degrees of comparison.
- 2. They do not form adverbs with the suffix -ly.
- 3. They have certain typical suffixes, such as -en, -an, -ist, -ic, -ical: *wooden, Italian, socialist, synthetic, analytical*.
- 4. Relative adjectives are chiefly used as attributes.

... she was a fair example of the middle **American** class...  
(*Dreiser*) (ATTRIBUTE)

She had noticed a pretty **wooden** chain upon Gretel's neck.  
(*Dodge*) (ATTRIBUTE)

"Certainly," answered Hilda, looking kindly into the two earnest faces, and wishing from her heart that she had not spent so much of her **monthly** allowance for lace and finery. (*Dodge*) (ATTRIBUTE)

The morning was **windy** and sharp. (*Saxton*) (PREDICATIVE)

It must be pointed out that no hard and fast line of demarcation exists between relative and qualitative adjectives. Compare: *silken thread* (relative adjective), but *silken hair* (qualitative adjective).

### § 9. Substantivized adjectives.

Substantivized adjectives have acquired some or all of the characteristics of the noun, but their adjectival origin is still generally felt. Substantivized adjectives are divided into wholly substantivized and partially substantivized adjectives.

Wholly substantivized adjectives have all the characteristics of nouns, namely the plural form, the genitive case; they are associated



with articles, i. e. they have become nouns: *a native, the natives, a native's hut.*

Some wholly substantivized adjectives have only the plural form: *eatables, valuables, ancients, greens.*

Partially substantivized adjectives acquire only some of the characteristics of the noun; they are used with the definite article. Partially substantivized adjectives denote a whole class: *the rich, the poor, the unemployed.* They may also denote abstract notions: *the good, the evil, the beautiful, the singular, the plural.*

Substantivized adjectives denoting nationalities fall under wholly and partially substantivized adjectives.

Wholly substantivized adjectives are: *a Russian — Russians, a German — Germans.*

Partially substantivized adjectives are: *the English, the French, the Chinese.*

## Chapter IV

### THE PRONOUN

§ 1. The pronoun is a part of speech which points out objects and their qualities without naming them.

§ 2. Classification of pronouns.  
Pronouns fall under the following groups:

- (1) personal pronouns: *I, he, she, it, we, you, they.*
- (2) possessive pronouns: *my, his, her, its, our, your, their; mine, his, hers, ours, yours, theirs.*
- (3) reflexive pronouns: *myself, himself, herself, itself, ourselves, yourself (yourselves), themselves.*
- (4) reciprocal pronouns: *each other, one another.*
- (5) demonstrative pronouns: *this (these), that (those), such, (the) same.*
- (6) interrogative pronouns: *who, whose, what, which.*
- (7) relative pronouns: *who, whose, which, that, as.*
- (8) conjunctive pronouns: *who, whose, which, what.*
- (9) defining pronouns: *each, every, everybody, everyone, everything, all, either, both, other, another.*
- (10) indefinite pronouns: *some, any, somebody, anybody, something, anything, someone, anyone, one.*
- (11) negative pronouns: *no, none, neither, nobody, no one, nothing.*

There is no uniformity of morphological and syntactical characteristics in the groups of pronouns. Some pronouns have the grammatical categories of **person, gender, case, and number.** The categories of person and gender (in the third person singular) exist only in personal and possessive pronouns.

Pronouns as well as nouns have two cases but whereas some pronouns (e. g., personal pronouns and the relative and interrogative *who*) have the nominative and objective cases, others (e. g. indefinite pronouns such as *somebody*, reciprocal pronouns such as *one another*, negative pronouns such as *nobody*) have the common and genitive cases.

The category of number is found in demonstrative pronouns (*this* and *that*) and the defining pronoun *other*.

Many pronouns are characterized by double syntactical use (they may be used as subject, predicative, object, and at the same time as attribute). Here belong demonstrative pronouns, possessive pronouns, etc.

### § 3. Personal pronouns.

1. The personal pronouns are: *I, he, she, it, we, you, they.*  
The personal pronouns have the grammatical categories of person, case, number and (in the third person singular) gender.

The personal pronouns have two cases: the **nominative** case and the **objective** case.

The nominative case; *I, he, she, it, we, you, they*.<sup>1</sup>

The objective case: *me, him, her, it, us, you, them*.<sup>2</sup>

The objective case of the pronouns *I, he, she, we* is expressed by suppletive forms.

In colloquial speech *me*, not *I* is commonly used as a predicative: *Who is there? — It is me*.

The personal pronouns have **two numbers**, singular (*I, he, she, it*) and plural (*we, they*).

The second-person pronoun *you* is both singular and plural.

The pronouns of the third person *he, she, it* distinguish **gender**. Male beings (*man, father, uncle, boy, etc.*) are referred to as *he*; female beings (*woman, mother, aunt, girl, etc.*) are referred to as *she*; inanimate things (*house, tree, cap, etc.*) are referred to as *it*.<sup>3</sup>

Her **husband** asked a few questions and sat down to read the evening paper. **He** was a silent man... (*Dreiser*)

And then he turned and saw the **girl**... **She** was a pale, ethereal creature, with wide, spiritual eyes and a wealth of golden hair. (*London*)

He did not know what to do with his **cap**, and was stuffing it into his coat pocket... (*London*)

As some nouns denote animate beings of either sex, masculine or feminine (*friend, teacher, servant, cousin, etc.*), personal pronouns are often used to specify them:

"Tell your **servant** that **he** must not use such words to Hendrike, Mr. Allan," Stella said to me. (*Haggard*)

2. Personal pronouns may have different functions in the sentence, those of subject, object, predicative:

I was not free to resume the interrupted chain of my reflections till bed-time... (*Ch. Brontë*) (SUBJECT)

He arranged to meet **her** at the 96th Street station... (*Wilson*) (OBJECT)

"Who's there?" "It's **me**." "Who's **me**?" "George Jackson, sir." (*Twain*) (PREDICATIVE)

But I think that was **him** I spoke to. (*Cronin*) (PREDICATIVE)

<sup>1</sup> The archaic pronoun of the second person singular is *thou*.

<sup>2</sup> The objective case of *thou* is *thee*.

<sup>3</sup> In literary style the general principle is to associate with the pronoun *he* words indicating strong forces, violent passions, violent actions, big heavenly bodies (*wind, fear, love, anger, despair, sun*); and to associate with the pronoun *she* gentler forces, gentler feelings, smaller heavenly bodies (*hope, mercy, justice, modesty, moon*).

#### § 4. Possessive pronouns.

1. Possessive pronouns have the same distinctions of **person, number, and gender** as personal pronouns.

2. Possessive pronouns have two forms, namely the **dependent** (or **conjoint**) form and the **independent** (or **absolute**) form.

##### Conjoint forms of possessive pronouns

	1st person	2nd person	3rd person
SINGULAR:	my	your <sup>1</sup>	his, her, its
PLURAL:	our		their

##### Absolute forms of possessive pronouns

SINGULAR:	mine		his, hers <sup>2</sup>
PLURAL:	ours	yours	theirs

The **conjoint** form is used when the possessive pronoun comes before the noun it modifies. The conjoint form of the possessive pronoun is used as an attribute.

In **his** turn old Jolyon looked back at **his** son. (*Galsworthy*)

The **absolute** form is used when the possessive pronoun does not modify any noun.

The absolute form of the possessive pronoun may be used as subject, predicative or object. The group 'preposition + absolute form' may be used as an attribute.

"**Yours** (sum of money) won't come short of a hundred thousand, my boy," said old Jolyon. (*Galsworthy*) (SUBJECT)

When he turned round again he saw Fleur standing near the door holding a handkerchief which the boy had evidently just handed to her. "F.F.", he heard her say. "Fleur Forsyte — it's **mine** all right. Thank you ever so." (*Galsworthy*) (PREDICATIVE)

... he realized that she was making an effort to talk his talk, and he resolved to get away from it and talk **hers**. (*London*) (OBJECT)

... and while she rattled on, he strove to follow her, marvelling at all the knowledge that was stowed away in that pretty head of **hers** ... (*London*) (ATTRIBUTE)

3. Possessive pronouns are often used before the names of the parts of the body, clothing, things belonging to a person, etc. In that case they are not translated into Russian.

<sup>1</sup> The archaic pronouns of the second person singular are: *thy* (conjoint), *thine* (absolute).

<sup>2</sup> No absolute form of the third person neuter pronoun exists.



Young Jolyon rose and held out **his** hand to help **his** father up.  
Молодой Джолион поднялся и протянул руку, чтобы помочь отцу встать.

The girl dropped **her** handkerchief and he picked it up. (*Galsworthy*)  
Девушка уронила платок, а он поднял его.

### § 5. Reflexive pronouns.

1. Reflexive pronouns have the categories of **person**, **number**, and **gender** in the third person singular.

	1st person	2nd person	3rd person
SINGULAR:	myself	yourself <sup>1</sup>	himself, herself, itself
PLURAL:	ourselves	yourselves	themselves

2. Reflexive pronouns refer to the subject of the sentence in which they are used, indicating that the action performed by the doer passes back to him or is associated with him.

In the sentence they are usually used as direct objects.

In that moment of emotion he betrayed the Forsyte in him — forgot **himself**, his interests, his property — was capable of almost anything... (*Galsworthy*) (OBJECT)

Reflexive pronouns may be used as predicatives.

When she came back she was **herself** again. (*Hardy*) (PREDICATIVE)

Reflexive pronouns preceded by a preposition may be used as indirect prepositional objects, as attributes and as adverbial modifiers.

He could not see that it would be better to make her feel that she was competing **with herself**... (*Dreiser*) (PREPOSITIONAL INDIRECT OBJECT)

"I fancied you looked a little downcast when you came in," she ventured to observe, anxious to keep away from the subject of **herself**. (*Hardy*) (ATTRIBUTE)

If June did not like this, she could have an allowance and live **by herself**. (*Galsworthy*) (ADVERBIAL MODIFIER OF MANNER)

Reflexive pronouns may be used to form the reflexive voice (in this case reflexive pronouns are structural words):

Undressing again, she washed **herself** intensively... (*Galsworthy*)  
And then I dressed **myself** and came away to find you. (*Hardy*)

<sup>1</sup> The archaic pronoun of the second person singular is *thyself*.

Sometimes reflexive pronouns are used emphatically:

Moreover, Soames **himself** disliked the thought of that. (*Galsworthy*)  
She was never idle, it seemed to him, and he envied her now that he **himself** was idle nearly all his time. (*Galsworthy*)

### § 6. Reciprocal pronouns.

1. Reciprocal pronouns are the group-pronouns *each other* and *one another*. They express mutual action or relation. The subject to which they refer must always be in the plural.

"I didn't really know him," he thought, "and he didn't know me; but we loved **each other**." (*Galsworthy*)  
We haven't set eyes on **one another** for years. (*Priestly*)

*Each other* generally implies only two, *one another* two or more than two persons:

He had never heard his father or his mother speak in an angry voice, either to **each other**, himself, or anybody else. (*Galsworthy*)  
Seated in a row close to **one another** were three ladies — Aunts Ann, Hester (the two Forsyte maids), and Julie (short for Julia)... (*Galsworthy*)

It must be mentioned that this distinction is not always strictly observed:

I should have been surprised if those two could have thought very highly of **one another**. (*Dickens*)

2. Reciprocal pronouns have two case forms.

Girls banged into **each other** and stamped on **each other's** feet. (*Mansfield*)

The **common case** of reciprocal pronouns is used as an object.

The men were not grave and dignified. They lost their tempers easily and called **one another** names... (*London*)  
Elizabeth and George talked and found **each other** delightful. (*Aldington*)

The **genitive case** of reciprocal pronouns may be used as an attribute.

At first it struck me that I might live by selling my works to the ten per cent who were like myself; but a moment's reflection showed me that these must all be as penniless as I, and that we could not live by, so to speak, taking in **one another's** washing. (*Shaw*)



Not until moon and stars faded away and streaks of daylight began to appear, did Meitje Brinker and Hans look hopelessly into **each other's** face. (*Dodge*)

Reciprocal pronouns preceded by a preposition are used as a prepositional indirect object:

They look **at one another** for a moment. (*Dickens*)  
... in silence they stared **at each other**. (*Saxton*)

### § 7. Demonstrative pronouns.

1. The demonstrative pronouns are *this*, *that*, *such*, (*the*) *same*. The demonstrative pronouns *this* and *that* have two numbers: *this*—*these*; *that*—*those*.

*This* is used to point at what is nearer in time or space; *that* points at what is farther away in time or space.

He looked him over critically. "Yes, **this** boy might do," he thought. (*Dreiser*)

"I like **that** fellow," Henry Waterman confided to his brother the moment Frank had gone with instructions to report the following morning. (*Dreiser*)

*This* and *that* may be applied both to persons and things.

And **this** girl was French, not likely to lose her head, or accept any unlegalized position. (*Galsworthy*)

Other people were anxious to get **this** soap at **this** price. (*Dreiser*)

What do you think of **that** Belgian fellow, Profond? (*Galsworthy*)

To Forsyte imagination **that** house was now a sort of Chinese pill-box... (*Galsworthy*)

The pronoun *such*.

She wore a red ribbon in her hair, and was the only one of the white company who could boast of **such** a pronounced adornment. (*Hardy*)

The pronoun *same* is always used with the definite article.

The driver was a young man... wearing a dandy cap, drab jacket, breeches of the **same** hue. (*Hardy*)

2. The demonstrative pronouns *this* and *that* are used as subjects, predicatives, objects, and attributes.

It's all right, but I'd rather try my hand at brokerage, I think **that** appeals to me. (*Dreiser*) (SUBJECT)

The only honest people — if they existed — were **those** who said:

"This is foul brutality..." (*Aldington*) (PREDICATIVE)

Tell me just how you did **this**. (*Dreiser*) (OBJECT)

"If **that** young fellow wanted a place, I'd give it to him," he thought. (*Dreiser*) (ATTRIBUTE)

The demonstrative pronoun *that* (*those*) may be used as a word-substitute:

But in thinking of his remaining guest, an expression like **that** of a cat who is just going to purr stole over his (Swithin's) old face. (*Galsworthy*)

The features (of young Jolyon) were certainly **those** of a Forsyte, but the expression was more the introspective look of a student or philosopher. (*Galsworthy*)

The pronoun *such* is used as subject, predicative, object, and attribute:

If any living man can manage this horse I can: — I won't say any living man can do it — but if **such** has the power, I am here. (*Hardy*) (SUBJECT)

Her idolatry of this man was **such** that she herself almost feared it to be ill-omened. (*Hardy*) (PREDICATIVE)

But **such** thoughts and visions did not prevent him from following Professor Caldwell closely. (*London*) (ATTRIBUTE)

The pronoun (*the*) *same* usually performs the function of an attribute, but it may be used as subject, predicative, object:

We were in **the same** classes. (*London*) (ATTRIBUTE)

It is to be feared **the same** could not be said of you, were you to be called hence. (*Ch. Bronë*) (SUBJECT)

Martin's Sunday was **the same** as before. (*London*) (PREDICATIVE)

"May this young man do **the same!**" said Angel fervently. (*Hardy*) (OBJECT)

### § 8. Interrogative pronouns.

1. Interrogative pronouns are used in inquiry, to form special questions. They are: *who*, *whose*, *what*, *which*.

The interrogative pronoun *who* has the category of **case**: the nominative case is *who*, the objective case *whom*.

*Who* refers to human beings:

Slipping her hand under his arm, she said: "**Who** was that?" "He picked up my handkerchief. We talked about pictures." (*Galsworthy*)

*What* when not attributive usually refers to things but it may be applied to persons when one inquires about their occupation.

"What are you looking for, Tess?" the doctor called. "Hairpins," she replied... (London)

"What was he?" "A painter." (Galsworthy)

*Which* has a selective meaning: it corresponds to the Russian 'который из' (an individual of the group). It may refer to persons and things.

The boys clasped each other suddenly in an agony of fright. "Which of us does he mean?" gasped Huckleberry. (Twain)

Which side of the bed do you like, Mum? (Galsworthy)

The questions *Who is he?* *What is he?* *Which is he?* differ in their meaning. The first question inquires about the name or parentage of some person. The second question inquires about the occupation of the person spoken about. The third question inquires about some particular person out of a definite group of persons.

2. In the sentence interrogative pronouns may have different functions — those of subject, predicative, object, and attribute:

**Who**, do you think, has been to see you, Dad? She couldn't wait! Guess. (Galsworthy) (SUBJECT)

"What's been happening, then?" he said sharply. (Elliot) (SUBJECT)

"No, who's he?" "Oh, he's a Polish Jew." (Aldington) (PREDICATIVE)

"What are you, Mr. Mont, if I may ask?" "I, sir? I was going to be a painter." (Galsworthy) (PREDICATIVE)

"What was her father?" "Heron was his name, a Professor, so they tell me." (Galsworthy) (PREDICATIVE)

"He says he's married," said Winifred. "Whom to, for goodness' sake?" (Galsworthy) (OBJECT)

"Who do you mean?" I said. (Du Maurier) (OBJECT)<sup>1</sup>

"What did you see in Clensofantrim?" "Nothing but beauty, darling." (Galsworthy) (OBJECT)

"What sort of a quarrel?" he heard Fleur say. (Galsworthy) (ATTRIBUTE)

Whose pain can have been like mine? Whose injury is like mine? (Ellot) (ATTRIBUTE)

Which day is it that Dorloote Mill is to be sold? (Ellot) (ATTRIBUTE)

## § 9. Relative pronouns.

1. Relative pronouns (*who*, *whose*, *which*, *that*, *as*) not only point back to a noun or a pronoun mentioned before but also have

<sup>1</sup> There is a tendency in Modern English to use *who*, instead of *whom*, as an object:

Z. If it doesn't matter **who** anybody marries, then it doesn't matter **who** I marry and it doesn't matter **who** you marry.

A. **Whom**, not **who**.

Z. Oh, speak English: you're not on the telephone now. (Show)

conjunctive power. They introduce attributive clauses. The word they refer to is called their antecedent. It may be a noun or a pronoun.

*Who* is used in reference to human beings or animals.

Jolyon bit his lips; he **who** had always hated rows almost welcomed the thought of one now. (Galsworthy)

... in his voice was a strange note of fear that frightened the animal, **who** had never known the man speak in such way before. (London)

*Whose* is mainly used in reference to human beings or animals but it may be applied to things.

Then there was the proud Rychie Korbes, **whose** father, Mynheer van Korbes, was one of the leading men of Amsterdam. (Dodge)

Again he (Soames) looked at her (Irene), huddled like a bird that is shot and dying, **whose** poor breast you see panting as the air is taken from it, **whose** poor eyes look at you who have shot it, with a slow, soft, unseeing look. ... (Galsworthy)

... he (superintendent) wore a stiff standing-collar **whose** upper edge almost reached his ears, and **whose** sharp points curved forward abreast the corners of his mouth... (Twain)

*Which* is used in reference to things and animals.

Here was her own style — a bed **which** did not look like one and many mirrors. (Galsworthy)

They strove to steal a dog — the fattest, **which** was very thin — but I shoved my pistol in their faces and told them begone. (London)

*That* is mainly used in reference to animals and things. It may also be used in reference to human beings.

This... gave him much the same feeling a man has when a dog **that** he owns wriggles and looks at him. (Galsworthy)

On one side was a low wall **that** separated it from the street. (London)

In the factory quarter, doors were opening everywhere, and he was soon one of a multitude **that** pressed onward through the dark. (London)

As usually introduces attributive clauses when the demonstrative pronoun *such* is used in the principal clause (it is a rare case when *as* is used without *such* in the principal clause).

As may refer to living beings and things.

... perhaps the books were right and there were many **such as** she (Ruth) in the upper walks of life. (London)



His mother was a poor peasant woman, too poor even to think of such a thing as buying skates for her little ones. (*Dodge*)  
For nobody's ever heard me say as it wasn't lucky for my children to have aunts and uncles as can live independent. (*Elliot*)  
... I went into Snow Park. It wasn't as one expects a municipal park to be ... (*Braine*)

2. Relative pronouns can also refer to a clause (see Chapter XVII, *The Complex Sentence*, § 8).

Relative pronouns always perform some syntactical function in the clause they introduce.

Gemma, there's a man downstairs **who** wants to see you. (*Voynich*)  
(SUBJECT)

She flashed a look at him **that** was more anger than appeal.  
(*London*) (SUBJECT)

... then discussion assumed that random volubility **which** softens a decision already forced on one. (*Galsworthy*) (SUBJECT)

I think I have taken nothing **that** you or your people have given me. (*Galsworthy*) (OBJECT)

Families often think it due to themselves to turn their back on newcomers, **whom** they may not think quite enough for them.  
(*Shaw*) (OBJECT)

It pleased Denny to exert the full force of his irony upon the work **which** they were doing. (*Cronin*) (OBJECT)

### § 10. Conjunctive pronouns.

1. Conjunctive pronouns (*who, what, whose, which*) not only point back to some person or thing mentioned before but also have conjunctive power, introducing subordinate clauses (subject clauses, object clauses, predicative clauses).<sup>1</sup>

**What** June had taken for personal interest was only the impersonal excitement of every Forsyte ... (*Galsworthy*) (SUBJECT CLAUSE)

What you want, in fact, is a first-rate man for a fourth-rate fee, and that's exactly **what** you've got! (*Galsworthy*) (PREDICATIVE CLAUSE)

I don't want to hear **what** you've come for. (*Galsworthy*) (OBJECT CLAUSE)

2. In the clause they introduce they perform different functions, those of subject, predicative, attribute, object.

**What** had made her yield he could never make out; and from Mrs. Heron, a woman of some diplomatic talent, he learnt nothing.  
(*Galsworthy*) (SUBJECT)

Erik realized with a sinking sensation that Haviland didn't know **who** he was. (*Wilson*) (PREDICATIVE)

<sup>1</sup> See Chapter XVII, *The Complex Sentence*.

I've spent a lot of time in the chart-room now, and I'm on the edge of knowing my way about, **what** charts I want to refer to, **what** coasts I want to explore. (*London*) (ATTRIBUTE)  
**What** Savina could no longer do for him, he did himself, and brutally brushed aside all other interests except her. (*Wilson*) (OBJECT)

### § 11. Defining pronouns.

The defining pronouns are: *all, each, every, everybody, everyone, everything, either, both, other, another*.

1. *All* is a generalizing pronoun, it takes a group of things or persons as a whole.

*All* may be used as subject, predicative, object, and attribute.

... when **all** is said and done ... (*London*) (SUBJECT)

He just loved me, that is **all**. (*London*) (PREDICATIVE)

And Martin forgot **all** about it. (*London*) (OBJECT)

... if **all** the doors are closed ... (*London*) (ATTRIBUTE)

2. *Both* points out two persons, things or notions mentioned before.

"But there is more to be said," he continued, after a pause painful to **both**. (*London*)

You can study French, or you can study German, or cut them **both** out and study Esperanto ... (*London*)

The pronoun *both* may be used as subject, object, and attribute.

**Both** seemed to implore something to shelter them from reality.  
(*Hardy*) (SUBJECT)

The light, admitted by windows at **both** ends, was unfortunately not Chinese. (*Galsworthy*) (ATTRIBUTE)

When preceded by a preposition *both* may be used as a prepositional indirect object.

He invariably paid the way for **both**, and it was through him that Martin learned the refinement of food. (*London*)

3. *Each, every, everybody, everyone, everything*.

*Each* and *every* refer to all the members of the group of persons, things, or notions mentioned before and taken one by one. When used as subject, *each*, etc. require a verb in the singular.

*Each* may be used as subject, object, and attribute.

The train coming in a minute later, the two brothers parted and entered their respective compartments. **Each** felt aggrieved that the other had not modified his habits to secure his society a little longer. (*Galsworthy*) (SUBJECT)



He paid a dollar **each**. (*London*) (OBJECT)  
It (a blackbird) started singing as I looked out of the window ending **each** phrase abruptly as if out of breath, a curiously amateur effect. (*Braine*) (ATTRIBUTE)

When preceded by a preposition *each* may be used as a prepositional indirect object:

They began to deal swiftly with the cocoa tins, slipping a stick of dynamite in **each**. (*Cronin*)

*Every* is used only as an attribute:

This is something more than genius. It is true, **every** line of it. (*London*)

*Everybody*, *everyone* refer to all the members of the group of persons mentioned before or taken one by one.

The pronouns *everybody*, *everyone* have **two cases**: the **common case** and the **genitive case**.

The common case may be used as subject and object.

You walked into the waiting-room, into a great buzz of conversation, and there was **everybody**; you knew almost **everybody**. (*Mansfield*) (SUBJECT, OBJECT)

The genitive case of the pronouns *everyone* and *everybody* is used as an attribute.

... he almost forgot the nearly intolerable discomfort of his new clothes in the entirely intolerable discomfort of being set up as a target for **everybody's** gaze and **everybody's** laudations. (*Twain*)

When preceded by a preposition *everyone* and *everybody* may be used as a prepositional indirect object.

How know? And without knowing how give such pain to **everyone**? (*Galsworthy*)

*Everything* may be applied to things, animals and abstract notions. In the sentence it is used as subject, predicative, and object.

No one will see us. Pull down that veil and **everything** will be all right. (*London*) (SUBJECT)  
Of course, class is **everything** really. (*Galsworthy*) (PREDICATIVE)  
He was not long in assuming that Brissenden knew **everything**. (*London*) (OBJECT)

4. *Either* has two meanings: (a) each of the two, (b) one or the other.

The trail wasn't three feet wide on the crest, and on **either** side the ridge fell away in precipices hundreds of feet deep. (*London*)  
Then he remembered the underwriters and the owners, the two masters a captain **must** serve, **either** of which could and would break him and whose interests were diametrically opposed. (*London*)

In the sentence *either* is usually used as attribute or part of the subject (see the above examples).

5. *Other*, *another*. *Other* denotes some object different from the one mentioned before.

*Other* has **two numbers**: singular — *other*; plural — *others*. It has **two cases**: the common case and the genitive case (*other's*, *others'*).

He walked at the **other's** heels with a swing to his shoulders and his legs spread unwittingly ... (*London*)

In the sentence it is used as subject, object, and attribute.

After tea the **others** went off to bathe ... (*Mansfield*) (SUBJECT)  
When he brought his suit-case down into the hall, Isabel left the **others** and went over to him. (*Mansfield*) (OBJECT)  
But the circumstance was sufficient to lead him to select Tess in preference to the **other** pretty milkmaids. (*Hardy*) (ATTRIBUTE)

When preceded by a preposition it may be used as a prepositional indirect object:

You are not fair to the **others**. (*Voynich*)

*Another* has **two meanings**: (1) 'a different one', (2) 'an additional one'.

He has learnt sheep-farming at **another** place, and he's now mastering dairy work. (*Hardy*)  
Yes, thought Soames, **another** year of London and that sort of life, and she'll be spoiled. (*Galsworthy*)

*Another* may be used as subject, object, and attribute.

The lantern hanging at her wagon had gone out but **another** was shining in her face much brighter than her own had been. (*Hardy*) (SUBJECT)

Often among the women he met, he would see now one, now **another**, looking at him, appraising him, selecting him. (*London*) (OBJECT)

Now I won't say **another** word. I am overwhelmed, crushed. (*London*) (ATTRIBUTE)

## § 12. Indefinite pronouns.

Indefinite pronouns point out some person or thing indefinitely. The indefinite pronouns are *some, any, somebody, anybody, someone, anyone, something, anything, one*.

The pronouns *somebody, anybody, someone, anyone, one* have two cases: the common case and the genitive case.

1. *Some* is chiefly used in affirmative sentences while *any* is used in negative and interrogative sentences and in conditional clauses.

We spread down **some** wide blankets. (*O. Henry*)

But his chief trouble was that he did not know **any** editors or writers. (*London*)

Do you see **any** sign of his appreciating beauty? (*Galsworthy*)

If you have **any** new books, show them to me please.

When used with nouns of material *some* and *any* have the meaning of indefinite quantity.

Now run along and get **some** candy, and don't forget to give **some** to your brothers and sister. (*London*)

*Some*, not *any*, is used in special and general questions expressing some request or proposal.

"Do you want **some** water?" "No, I don't want any water." (*Maltz*)

*Some* may have the meaning of 'certain' (некоторые) before a noun in the plural.

You have **some** queer customers. Do you like this life? (*Galsworthy*)

*Any* may be used in affirmative sentences with the meaning of 'every' (любой).

Above a square-domed forehead he saw a mop of brown hair ... nut-brown, with a wave to it and hints of curls that were a delight to **any** woman ... (*London*)

✓ *Somebody, someone, something* are chiefly used in affirmative sentences.

He wanted **someone** young, you know a dark Spanish type ... (*Mansfield*)

I want to say **something**. (*Galsworthy*)

✓ *Anybody, anyone, anything* are used in negative and interrogative sentences and in conditional clauses.

I don't want **anything**. (*Voynich*)

Is there **anything** between him and Annette? (*Galsworthy*)

If **anyone** had asked him if he wanted to own her soul, the question would have seemed to him both ridiculous and sentimental. (*Galsworthy*)

If Erik was ever to do **anything** of importance he would have to find a third way. (*Willson*)

*Somebody, someone, something* are used in special and general questions if they express some request or proposal.

Will **someone** help me?

✓ *Anyone, anybody, anything* may be used in affirmative sentences. *Anyone, anybody* are used with the meaning of 'everyone' (любой); *anything* is used with the meaning of 'everything' (что угодно).

"You've no business to say such a thing!" she exclaimed. "Why not? **Anybody** can see it." (*Galsworthy*)

There is a limit to what **anyone** can bear. (*Voynich*)

... she sank in spirit inwardly and fluttered feebly at the heart as she thought of entering **anyone** of these mighty concerns and asking for something to do—something that she could do—**anything**. (*Dreiser*)

2. The indefinite pronouns *some* and *any* may be used as subject, object and attribute.

**Some** say the world will end in fire,

**Some** say in ice. (*Frost*) (SUBJECT)

"I watch the fire—and the boiling and the roasting — —" "When there is **any**," says Mr. George, with great expression. (*Dickens*) (SUBJECT)

... and his attention slid at once from such finality to the dust motes in the bluish sunlight coming in. Thrusting his hand up he tried to catch **some**. (*Galsworthy*) (OBJECT)

Where is his home? He didn't have **any**. (*Maltz*) (OBJECT)

Are there **any** real Indians in the woods? (*O. Henry*) (ATTRIBUTE)

*Someone, anyone, somebody, anybody, something, anything* may be used as subject, predicative, or object. When used as a subject they require a verb in the singular

In the next house **someone** was playing over and over again "La donna è mobile" on an untuned piano. (*Galsworthy*) (SUBJECT)

... What he likes is **anything** except art. (*Aldington*) (PREDICATIVE)  
And not merely did he not know any writers, but he did not know **anybody** who had ever attempted to write. (*London*) (OBJECT)

The genitive case of the pronouns *somebody*, *someone*, *anybody*, *anyone* is used as an attribute:

... he could pull his cap down over his eyes and screen himself behind **someone's** shoulder. (*London*)  
"It's **anybody's** right," Martin heard **somebody** saying. (*London*)  
... I looked up; I was in **somebody's** arms. (*Shaw*)

When preceded by a preposition the pronouns *somebody*, *someone*, *something*, *anybody*, *anyone*, *anything* may be used as prepositional indirect objects.

The girl doesn't belong to **anybody**—is no use to **anybody** but me. (*Shaw*)  
Such a purse had never been carried by **any one** attentive to her. (*Dreiser*)  
So, though he wasn't very successful at **anything**, he got along all right. (*Aldington*)

3. The indefinite-personal pronoun *one* is often used in the sense of any person or every person.

New York presents so many temptations for **one** to run into extravagance. (*O. Henry*)

The indefinite pronoun *one* is often used in a general sense.

... Only **one** with a constitution of iron could have held himself down, as Martin did. (*London*)

The pronoun *one* may be used in the genitive case:

I know exactly what it feels like to be held down on **one's** back. (*Galsworthy*)

*One* may be used as a word-substitute:

I was looking at them, and also at intervals examining the teachers—none of whom precisely pleased me; for the stout **one** was a little coarse, the dark **one** not a little fierce. (*Ch. Brontë*)

As a word-substitute *one* may be used in the plural:

Some of the gentlemen were gone to the stables; the younger **ones**, together with the younger ladies, were playing billiards in the billiard room. (*Ch. Brontë*)

### § 13. Negative pronouns.

Most of the indefinite pronouns have the corresponding negative pronouns: *some*—*no*, *none*; *something*—*nothing*, *none*; *somebody*, *someone*—*nobody*, *no one*, *none*.

Some defining pronouns also have the corresponding negative pronouns: *everything*—*nothing*; *all*, *everybody*, *every*, *each*—*no*, *none*, *nobody*; *both*, *either*—*neither*.

1. The negative pronoun *no* is used only before a noun as its attribute.

**No** dreams were possible in Dufton, where the snow seemed to turn black almost before it hit the ground. (*Braine*)  
**No** Forsyte can stand it for a minute. (*Galsworthy*)

The negative pronoun *none* may be applied both to human beings and things.

**None** of us—**none** of us can hold on for ever! (*Galsworthy*)  
... he took the letters from the gilt wire cage into which they had been thrust through the slit in the door. **None** from Irene. (*Galsworthy*)

It can be used as subject or object.

In this he would make little fires, and cook the birds he had not shot with his gun, hunting in the coppice and fields, or the fish he did not catch in the pond because there were **none**. (*Galsworthy*) (SUBJECT)

... besides, it required woods and animals, of which he had **none** in his nursery except his two cats... (*Galsworthy*) (OBJECT)

2. The negative pronouns *nobody*, *no one* refer to human beings. They correspond to the indefinite pronouns *somebody*, *someone* and to the defining pronouns *all*, *every*, *each*, *everybody*.

The negative pronoun *nobody* may be used in the genitive case: *nobody's*.

The negative pronouns *nobody* and *no one* are mostly used in subjects and objects.

**Nobody** seemed to know him well. (*Galsworthy*) (SUBJECT)  
He remembered the days of his desperate starvation when **no one** invited him to dinner. (*London*) (SUBJECT)  
I told you once that I have **no one** in the world but you. (*Voynich*) (OBJECT)  
We'd have **nobody** to fight the war. (*Heym*) (OBJECT)

The pronoun *nobody* in the genitive case is used as an attribute.

Now Mr. Pullet never rode anything taller than a low pony, and was the least predatory of men, considering fire-arms dangerous, as apt to go off themselves by **nobody's** particular desire. (*Elliot*)



## THE NUMERAL

The pronouns *nobody*, *no one* preceded by a preposition are used as prepositional indirect objects.

Among all the crowd who came and went here, there and everywhere, she cared for **nobody**. (*Galsworthy*)

3. The negative pronoun *nothing* refers to things. It is opposite to the indefinite pronoun *something* and to the defining pronoun *everything*.

And **nothing** of vital importance had happened after that till the year turned. (*Galsworthy*)

*Nothing* may be used as subject, predicative, or object.

There is **nothing** to worry about. (*Galsworthy*) (SUBJECT)

"Now, look here, Marian, this is **nothing** but nonsense," Martin began. (*London*) (PREDICATIVE)

... she brought **nothing** with her but the feeling of adventure. (*Galsworthy*) (OBJECT)

When preceded by a preposition *nothing* may be used as a prepositional indirect object:

On that train he thought of **nothing** but Lilly. (*Wilson*)

The negative pronoun *neither* is opposite to the defining pronouns *either*, *both*.

**Neither** of them answered; but their faces seemed to him as if contemptuous. (*Galsworthy*)

In the sentence it may be used as subject, object, and attribute.

**Neither** was wise enough to be sure of the working of the mind of the other. (*Dreiser*) (SUBJECT)

I like **neither** of them. (OBJECT)

We approved **neither** plan. (ATTRIBUTE)

The negative pronouns *nobody*, *no one*, *nothing* are singular in meaning and when they are used as the subject of the sentence they require a verb in the singular (see the above examples).

§ 1. The numeral is a part of speech which indicates number of or the order of persons and things in a series.

Accordingly numerals are divided into **cardinals** (cardinal numerals) and **ordinals** (ordinal numerals).

## § 2. Cardinal numerals.

Cardinal numerals indicate exact number, they are used in counting. As to their structure, the cardinal numerals from 1 to 12 and 100, 1000, 1,000,000 are simple words (*one, two, three, etc., hundred, thousand, million*); those from 13 to 19 are derivatives with the suffix *-teen* (*thirteen, fourteen, etc.*); the cardinal numerals indicating tens are formed by means of the suffix *-ty* (*twenty, thirty, etc.*). The numerals from 21 to 29, from 31 to 39, etc. are composite: *twenty-two, thirty-five, etc.*

Note 1.—*Twenty-two, thirty-five, etc.* are spelt with a hyphen.

Note 2.—In *two hundred and twenty-three, four hundred and sixteen, etc.* there must be the word *and* after the word *hundred*.

Such cardinal numerals as *hundred, thousand, million* may be used with articles (*a hundred, a thousand, a million*); they may be substantivized and used in the plural (*hundreds, thousands, millions*). When used after other numerals they do not take *-s* (*two hundred times, thirty thousand years, etc.*). The word *million* may be used with or without *-s* (*two million, two millions*). When the word *million* is followed by some other cardinal numeral only the first variant is possible: *two million five hundred inhabitants*.

## § 3. The functions of cardinal numerals in a sentence.

Cardinal numerals are used in the function of subject, predicative, object, adverbial modifier and attribute (apposition).

... the young man opposite had long since disappeared. Now the other **two** got out. (*Mansfield*) (SUBJECT)

Earle Fox was only **fifty-four**, but he felt timeless and ancient. (*Wilson*) (PREDICATIVE)

And again she saw them, but not **four**, more like **forty** laughing, sneering, jeering... (*Mansfield*) (OBJECT)

At **eight** the gong sounded for supper. (*Mansfield*) (ADVERBIAL MODIFIER)

**Four** men in their shirt-sleeves stood grouped together on the garden path. (*Mansfield*) (ATTRIBUTE)

And he remembered the holidays they used to have the **four** of them, with a little girl, Rose, to look after the babies. (*Mansfield*) (APPOSITION)

Cardinals are sometimes used to denote the place of an object in a series. Cardinals are used in reading indications: *line 23, page 275, Chapter X, No. 49, etc.*

...but from the corner of the street until she came to **No. 26** she thought of those four flights of stairs. (*Mansfield*)

Class nouns modified by a numeral in post-position are used without articles.

All he wanted was to be made to care again, but each night he took up his briefcase and walked home to dinner at 117th Street and Riverside Drive, **apartment 12D**. (*Wilson*)

#### § 4. Ordinal numerals.

Ordinal numerals show the order of persons and things in a series.

With the exception of the first three (*first, second, third*) the ordinal numerals are formed from cardinal numerals by means of the suffix *-th*.

In ordinal groups only the last member of the group takes the ordinal form: (*the sixty-fifth, (the) twenty-third*). Ordinal numerals are generally used with the definite article: (*the first, the fifth, the tenth, etc.*). Ordinal numerals may be used with the indefinite article when they do not show a definite order of persons and things in a series:

"I've torn simply miles and miles of the frill," wailed **a third**. (*Mansfield*)

#### § 5. The functions of ordinal numerals in a sentence.

As a rule ordinal numerals are used as attributes.

"No, this is my **first** dance," she said. (*Mansfield*)

Almost immediately the band started and her **second** partner seemed to spring from the ceiling. (*Mansfield*)

But they may also be used as subject, as predicative and as object.

Then, advancing obliquely towards us, came **a fifth**. (*Wells*)  
(SUBJECT)

Sooner or later, someone is going to tell you about that damned river, so I might as well be **the first**. (*Wilson*) (PREDICATIVE)

... she noted a scar on his cheek, another that peeped out from under **the hair of the forehead**, and **a third** that ran down and disappeared under the starched collar. (*London*) (OBJECT)

In fractional numbers the numerator is a cardinal and the denominator is a substantivized ordinal: *two-thirds, three-sixths*.

Decimal fractions are read in the following way: 7.58 — *seven point (decimal) five eight*.

## Chapter VI

### THE WORDS OF THE CATEGORY OF STATE

§ 1. The words of the category of state denote the **temporary state** or **condition** of persons or things.

But Johnny and Paddy were **asleep**, the rose-red glow had paled, bats were flying, and still the bathers had not returned. (*Mansfield*)

Crearer said, "I'm **afraid**, General, we have to rely on the appeal of the leaflet." (*Heym*)

§ 2. As regards **form** the words of the category of state have the prefix *a-*: *ablaze, afire, aflame, afoot, afraid, asleep, awake, etc.*

§ 3. They are mainly used in the function of a predicative.

"He is **awake!**" Sally cried. (*Saxton*)

That was all right in the daytime, but while Alice was putting her to bed she grew suddenly **afraid**. (*Mansfield*)

When he got into bed, he was sure he'd never fall **asleep**, and yet he was dog-tired. (*Wilson*)

... but at the first double knock every window in the street became **alive** with female heads. (*Dickens*)

Words of the category of state may be used as objective predicatives.

She was saying that she intended to leave him entirely **alone** again. (*Wilson*)

Words of the category of state may be sometimes used as attributes. But unlike adjectives they cannot be placed before the words they modify. As attributes they may be only used in post-position:

The father and mother dolls, who sprawled very stiff as though they had fainted in the drawing-room, and their two little children **asleep** upstairs were really too big for the doll's house. (*Mansfield*)

§ 4. Words of the category of state can be modified by adverbs of degree:

Sally, who had been **half asleep** with her head on Eddie's lap, woke up and began chanting. (*Saxton*)

Mrs. Gamp's curtains were drawn close, and Mrs. Gamp was **fast asleep**. (*Dickens*)

He immediately came **fully awake**. (*Heym*)

## THE VERB

Words of the category of state may take prepositional indirect objects.

"You were **afraid of the war?**" she asked compassionately. (*Heym*)  
... but at the first double knock every window in the street became **alive with female heads.** (*Dickens*)

"Merry," cried that more prudent damsel, "really I am **ashamed of you.**" (*Dickens*)

§ 1. The verb is a part of speech which denotes an action. The verb has the following grammatical categories: **person, number, tense, aspect, voice and mood.** These categories can be expressed by means of affixes, inner flexion (change of the root vowel) and by form words.

Verbs may be **transitive** and **intransitive.**

Verbs have **finite forms** which can be used as the predicate of a sentence and **non-finite forms** which cannot be used as the predicate of a sentence.

§ 2. According to their **morphological structure** verbs are divided into:

(a) **simple** (*read, live, hide, speak*);

(b) **derived**, i. e. having affixes (*magnify, fertilize, captivate, undo, decompose*);

(c) **compound**, i. e. consisting of two stems (*daydream, brow-beat*);

(d) **composite**, consisting of a verb and a postposition of adverbial origin (*sit down, go away, give up*).

The postposition often changes the meaning of the verb with which it is associated. Thus, there are composite verbs whose meaning is different from the meaning of their components: *to give up* — бросать, прекращать; *to bring up* — воспитывать; *to do away* — ликвидировать.

There are other composite verbs in which the original meaning of its components is preserved: *to stand up, to come in, to go out, to put on.*

§ 3. The **basic forms** of the verb in Modern English are: the **Infinitive**, the **Past Indefinite** and **Participle II**: *to speak — spoke — spoken.*

According to the way in which the Past Indefinite and Participle II are formed, verbs are divided into three groups: **regular verbs**, **irregular verbs**, and **mixed verbs.**

1. **Regular verbs.** They form the Past Indefinite and Participle II by adding **-ed** to the stem of the verb, or only **-d** if the stem of the verb ends in **-e.**

to want — wanted	to unite — united
to open — opened	to live — lived

The pronunciation of **-ed (-d)** depends, on the sound preceding it. It is pronounced:

[ɪd] after *t, d*: *wanted* ['wɒntɪd], *landed* ['lændɪd];



[d] after voiced consonants except *d* and after vowels: *opened* ['oupənd], *played* [pleɪd];

[t] after voiceless consonants except *t*: *worked* [wɜ:kɪt].

The following spelling rules should be observed:

(a) Final *y* is changed into *i* before the addition of *-ed* if it is preceded by a consonant.

to carry — carried  
to reply — replied

*y* remains unchanged if it is preceded by a vowel.

to enjoy — enjoyed

(b) If a verb ends in a consonant preceded by a short stressed vowel, the final consonant is doubled.

to stop — stopped  
to plan — planned  
to sob — sobbed  
to stir — stirred  
to submit — submitted

Final *r* is doubled if it is preceded by a stressed vowel.

to occur — occurred  
to prefer — preferred  
to refer — referred

Final *r* is not doubled when preceded by a diphthong.

to appear — appeared

Final *l* is doubled if it is preceded by a short vowel, stressed or unstressed:

to compel — compelled  
to quarrel — quarrelled

2. **Irregular verbs.** Here belong the following groups of verbs:

(a) verbs which change their root vowel.

to sing — sang — sung  
to meet — met — met  
to win — won — won

(b) verbs which change their root vowel and add *-en* for Participle II.

to speak — spoke — spoken  
to write — wrote — written  
to take — took — taken

(c) verbs which change their root vowel and add *-d* or *-t*.

to sell — sold — sold  
to bring — brought — brought

(d) verbs which change their final *-d* into *-t*.

to send — sent — sent  
to build — built — built

(e) verbs which have the same form for the Infinitive, Past Indefinite and Participle II.

to put — put — put  
to set — set — set  
to shut — shut — shut

(f) verbs whose forms come from different stems.

to be — was, were — been  
to go — went — gone

(g) special irregular verbs.

to have — had — had  
to make — made — made  
to do — did — done

(h) defective (anomalous) verbs.

can — could  
must  
ought  
may — might  
will — would  
shall — should

3. **Mixed verbs.** Their Past Indefinite is of the regular type, and their Participle II is of the irregular type:

to show — showed — shown  
to sow — sowed — sown

§ 4. According to the syntactic function of verbs, which depends on the extent to which they retain, weaken or lose their meaning, they are divided into **notional** verbs, **auxiliary** verbs and **link** verbs.

1. **Notional verbs** are those which have a full meaning of their own and can be used without any additional words as a simple predicate. Here belong such verbs as *to write*, *to read*, *to speak*, *to know*, *to ask*.

Ricky **surrounded** her with great care and luxury. (*Stern*)  
She **knew** what he **was thinking**. (*Galsworthy*)

2. **Auxiliary verbs** are those which have lost their meaning and are used only as form words, thus having only a grammatical

function. They are used in analytical forms. Here belong such verbs as *to do, to have, to be, shall, will, should, would, may*.

I **don't recollect** that he ever did anything, at least not in my time. (*Galsworthy*)

Their father... **had come** from Dorsetshire near the beginning of the century. (*Galsworthy*)

But all this time James **was musing**... (*Galsworthy*)

He **would have succeeded** splendidly at the Bar. (*Galsworthy*)

3. **Link verbs** are verbs which to a smaller or greater extent have lost their meaning and are used in the compound nominal predicate.

The house **was** too big. (*Galsworthy*)

The old face **looked** worn and hollow again. (*Galsworthy*)

Manson no longer **felt** despondent, but happy, elated, hopeful. (*Cronin*)

In different contexts the same verb can be used as a notional verb and an auxiliary verb or a link verb:

... She **turned** her head sullenly away from me. (*Collins*) (NOTIONAL VERB)

She... **turned** deadly *pale*. (*Collins*) (LINK VERB)

No one **was** there to meet him. (*Lindsay*) (NOTIONAL VERB)

She **was** not a ten-year-old *girl* any more... (*Dreiser*) (LINK VERB)

This evening Bathsheba **was** unusually *excited*, her red cheeks and lips contrasting lustroously with her shadowy hair. (*Hardy*) (LINK VERB)

There is a special group of verbs which cannot be used without additional words, though they have a meaning of their own. These are modal verbs such as *can, may, must, ought*, etc.

A slow swell of feeling choked the little boy's heart. Though he **could** not, **dared** not *question* the consul's strict command, its purpose lay beyond his comprehension. (*Cronin*)

"We **ought to have stayed** in Italy," he said. "We **ought** never **to have come** back to Manderley." (*Du Maurier*)

The same verb in different contexts can be modal and auxiliary.

I crouched against the wall of the gallery so that I **should** not **be seen**. (*Du Maurier*) (AUXILIARY VERB)

I don't honestly think Lady Crowan was exaggerating when she said something **should be done** in your honour. (*Du Maurier*) (MODAL VERB)

I had no idea she **would do** that. (*Du Maurier*) (AUXILIARY VERB)  
He needed a cook. Why couldn't she apply for the job? But Morris **would** not **hear** of it. (*Prichard*) (MODAL VERB)

§ 5. As has been stated above a verb can be **transitive** and **intransitive**. Transitive verbs can take a direct object, i. e. they express an action which passes on to a person or thing directly. Here belong such verbs as *to take, to give, to send, to make, to see, to show, to bring, to love*, etc.

Jon **had** never **loved her** so much as in that minute which seemed to falsify Fleur's fears and to release his soul. (*Galsworthy*)  
Youth only recognizes Age by fits and starts. Jon, for one, **had** never really **seen his father's age** till he came back from Spain. (*Galsworthy*)

There are some transitive verbs which are hardly ever used without a direct object, such as *to take, to make, to give, to have*.

Arthur signed the receipt, **took his papers** and went out in dead silence. (*Voynich*)

There are other verbs which can be used either with or without a direct object, such as *to read, to write, to hear, to see*.

On Friday night about eleven he had packed his bag and was leaning out of his window... when he **heard** a tiny *sound*, as of a finger-nail, tapping on his door. (*Galsworthy*)  
The starch, as he soon **heard**, was valued at ten dollars a barrel and it only brought six. (*Dreiser*)

Intransitive verbs cannot take a direct object. Here belong such verbs as *to stand, to sleep, to laugh, to think, to lie, to swim*.

She shrank slowly away from him, and **stood** quite still. (*Voynich*)

There are verbs whose primary meaning is transitive and whose secondary meaning is intransitive. Here belong such verbs as *to sell, to read, to add, to act*, etc.

This book **sells** well.

Though Dora tried hard the figures would not **add**.

There are verbs whose primary meaning is intransitive and whose secondary meaning is transitive. Here belong such verbs as *to work, to starve, to walk, to run*, etc.

For that man, I've **been running people** through the front line! (*Heym*)



И для этого человека я гонял людей через линию фронта!  
 The stream which **worked the mill** came bubbling down in a dozen rivulets. (*Galsworthy*)  
 Река, приводившая в движение мельницу, разбегалась, журча, на десятки ручейков.

In these examples the verbs are used in a **causative** meaning, i. e. the person or thing denoted by the object is made to perform the action denoted by the verb.

There are verbs which in different contexts can be transitive or intransitive. It is impossible to say which meaning is primary and which is secondary. Here belong such verbs as *to open, to move, to turn, to change, to drop*, etc.<sup>1</sup>

The woman **opened the door** at once almost breathlessly. (*Hardy*)  
 While she stood hesitating, the door **opened**, and an old man came forth shading a candle with one hand. (*Hardy*)

§ 6. A verb can also have some aspect characteristics depending solely on its **lexical meaning**. Accordingly verbs are divided into **terminative, non-terminative** and verbs of **double lexical (aspect) character**.

1. Terminative verbs denote an action implying a certain limit beyond which it cannot go. Here belong simple and composite verbs, such as *to come, to bring, to build, to give, to take, to receive, to find, to fall, to kill, to die, to become, to stand up, to sit down, to come to*. They can correspond both to Russian verbs of imperfective and of perfective aspect: *to come* — *приходить, прийти; to build* — *строить, построить; to give* — *давать, дать; to die* — *умирать, умереть*.

He went to the kitchen and **brought** him a cake and a plate of biscuits. (*Carter*)

Every head turned. Row after row of men and women **stood up** to see who it was making his way to the front. (*Carter*)

2. Non-terminative verbs denote a certain action which does not imply any limit. Here belong such verbs as *to live, to exist, to sleep, to love, to be, to have, to possess, to work, to speak, to respect, to hope, to sit*, etc.

They correspond to Russian verbs of imperfective aspect only: *to live* — *жить, to exist* — *существовать, to sleep* — *спать*.

She **sat** erect in the hard chair, her gloved hands gracefully folded in her lap. (*Carter*)

<sup>1</sup> For this treatment of transitive and intransitive verbs see: В. Н. Жигadlo, И. П. Иванова, Л. Л. Иофик, *Современный английский язык*, М., 1956, стр. 87—89.

3. Verbs of double lexical character in certain contexts have a terminative meaning, and in others, a non-terminative meaning. Here belong such verbs as *to see, to hear, to write, to read, to translate*.

Arthur looked round the room, **saw** that everything was hidden, and unlocked the door. (*Voynich*)

Артур бросил взгляд на комнату, увидел, что все спрятано, и отпер дверь.

I don't believe in fairies. I never **see** any. (*Galsworthy*)  
 Я не верю в фей. Я их никогда не вижу.

§ 7. As has already been mentioned, the verb has the grammatical categories of **person, number, tense, aspect, voice, and mood**.

In Modern English there are but few forms indicating person and number in the synthetic forms of the verb. These are:

(1) The third person singular Present Indefinite Indicative — *he speaks*.

(2) The Future Indefinite tense.

I shall speak	We shall speak
He will speak	They will speak

The verb *to be* has suppletive forms for different persons (singular and plural).

I am,	was	We	} are, were
He is,	was	You	
		They	

§ 8. The category of **tense** is very clearly expressed in the forms of the English verb. This category denotes the relation of the action either to the moment of speaking or to some definite moment in the past or future. The category of tense and the category of aspect are intermingled.

The category of **aspect** shows the way in which the action develops, whether it is in progress or completed, etc. In Russian the category of aspect predominates, and the category of tense is subordinated to it. In English contrariwise the category of tense predominates and aspect is subordinated to it. Some of the English tenses denote time relations, others denote both time and aspect relations. There are four groups of tenses: Indefinite, Continuous, Perfect and Perfect Continuous. The Indefinite form has no aspect characteristics whatever, the Continuous, Perfect and Perfect Continuous forms denote both time and aspect relations. Each of these forms includes four tenses: Present, Past, Future and Future in the Past, i. e. future from the point of view of the past. Thus there are 16 tenses in English.

(For detailed treatment see *Tenses*, § 1—37.)



§ 9. **Voice** is the category of the verb which indicates the relation of the predicate to the subject and the object.

There are three voices in English: the **active voice**, the **passive voice**, and the **neuter-reflexive voice**.

The active voice shows that the person or thing denoted by the subject is the doer of the action expressed by the predicate.

The passive voice shows that the person or thing denoted by the subject is acted upon.

(For detailed treatment see Chapter VII, *Passive Voice*, § 1—5.)

The neuter-reflexive voice shows that the action expressed by the predicate passes on to the subject. This voice is formed by means of a reflexive pronoun.

Helen **lifted herself up** and looked towards nurse. (*Gaskell*)

The truth was, Mary **was dressing herself**. (*Gaskell*)

§ 10. **Mood** is a grammatical category which indicates the attitude of the speaker towards the action expressed by the verb from the point of view of its reality.

We distinguish the **indicative mood**, the **imperative mood**, and the **subjunctive mood**.

(For detailed treatment see Chapter VII, *Mood*.)

## TENSES IN THE ACTIVE VOICE

### THE INDEFINITE FORM

The Indefinite form merely shows that the action takes place in the present, past or future. The form of the verb gives no indication as to its duration or completion.

### THE PRESENT INDEFINITE

#### § 1. The formation of the Present Indefinite.

1. The Present Indefinite is formed from the infinitive without the particle *to*.

In the third person singular the ending **-s** is added. After a sibilant represented in spelling by *s*, *ss*, *ch*, *sh*, *tch*, *x*, *z* and after the vowel *o*, **-es** is added: *he writes*, *he reads*, *he speaks*; *he passes*, *he pushes*, *he watches*, *he teaches*; *he goes*, *he does* [dʌz].

2. The pronunciation of the ending **-s** (**-es**) depends on the sound preceding it. It is pronounced as:

[ɪz] after the sibilants [s], [z], [ʃ], [tʃ]; [dʒ]: *passes* ['pɑsɪz], *pushes* ['puʃɪz], *teaches* ['ti:tʃɪz], *judges* ['dʒʌdʒɪz];

[z] after voiced non-sibilants and vowels: *reads* [ri:dz], *lives* [lɪvz], *sees* [si:z];

[s] after voiceless non-sibilants: *works* [wɜ:ks], *wants* [wɒnts].

3. In the third person singular we find the following orthographical change:

A final *y* is changed into *i* if it is preceded by a consonant and then **-es** is added: *to study* — *he studies*; *to try* — *he tries*.

After a vowel *y* is kept unchanged: *to play* — *he plays*; *to stay* — *he stays*.

4. The interrogative and the negative forms are formed by means of the Present Indefinite of the auxiliary verb *to do* and the infinitive of the notional verb without the particle *to*.

Affirmative	Interrogative	Negative
I work	Do I work?	I do not work
He works	Does he work?	He does not work
She works	Does she work?	She does not work
We work	Do we work?	We do not work
You work	Do you work?	You do not work
They work	Do they work?	They do not work

5. The contracted negative forms are:

I don't work  
He doesn't work  
They don't work

6. The negative-interrogative forms are:

{ Do you not work?  
{ Don't you work?  
{ Does he not work?  
{ Doesn't he work?

#### § 2. The use of the Present Indefinite.

The Present Indefinite is used to denote:

1. Customary, repeated actions. This is its most characteristic use.

The Browns **go** to the seaside every summer.

The repeated character of the action is often shown by adverbials such as *every day*, *often*, *usually*, etc.

2. Actions and states characterizing a given person.

She **has** many accomplishments: she **sings** and **plays** the piano beautifully.

3. Universal truths, something which is eternally true.

Magnet **attracts** iron.

The earth **rotates** round its axis.

4. Actions going on at the present moment (with verbs not used in the Continuous form).

I **see** George in the street. Tell him to come in.

I **hear** somebody knock. Go and open the door.

5. A future action:

(a) in adverbial clauses of time and condition after the conjunctions *when, till, until, before, after, as soon as, as long as, if, unless, on condition that, provided.*

...Robert, will you mend me a pen or two before you go?

(Ch. Brontë)

I promise not to try to see Robert again till he asks for me.

(Ch. Brontë)

Note.—It should be borne in mind that this use of the Present Indefinite occurs only in adverbial clauses of time and condition. In object and attributive clauses introduced by *when* the Future Indefinite is used.

I wonder when he will give us an answer.

We are impatiently awaiting the day when our friends will return from their long journey.

(b) with verbs of motion, such as *to go, to come, to leave, etc.* The future action is regarded as something fixed.

The train leaves at 10 to-morrow.

We find the same phenomenon in Russian.

Он уезжает завтра.

В следующее воскресенье мы идем в театр.

THE PAST INDEFINITE

§ 3. The formation of the Past Indefinite.

1. The Past Indefinite is formed by adding *-ed* or *-d* to the stem (regular verbs), or by changing the root vowel, or in some other ways (irregular verbs).

(For detailed treatment see *The Verb*, § 3.)

2. The interrogative and the negative forms are formed by means of the Past Indefinite of the auxiliary verb *to do (did)* and the infinitive of the notional verb without the particle *to*.

Affirmative

I worked (wrote)  
He worked (wrote)  
She worked (wrote)  
We worked (wrote)  
You worked (wrote)  
They worked (wrote)

Interrogative

Did I work (write)?  
Did he work (write)?  
Did she work (write)?  
Did we work (write)?  
Did you work (write)?  
Did they work (write)?

Negative

I did not work (write)  
He did not work (write)  
She did not work (write)  
We did not work (write)  
You did not work (write)  
They did not work (write)

3. The contracted negative forms are:

I didn't work  
She didn't work

4. The negative-interrogative forms are:

{ Did you not work?  
{ Didn't you work?

§ 4. The use of the Past Indefinite.

The Past Indefinite denotes an action performed within a period of time which is already over. The action is cut off from the present. The time of the action may be indicated by adverbials of past time, such as *yesterday, a week ago, last year, etc.*

The sun came out a moment ago.

Miss Helstone stayed the whole evening. (Ch. Brontë)

Ellean breakfasted two hours ago, and then went out walking with the dog. (Pinnero)

The Past Indefinite can correspond to the Russian past perfective and past imperfective (совершенный и несовершенный вид).

He smoked a cigarette and left the room (выкурил).

He smoked in silence for a few minutes (курил).

The translation depends on the context and the lexical character of the verb.

The Past Indefinite is used to denote:

(a) an action performed in the past.

We entered Farmer Ridley's meadow in silence. (Marryat)

(b) a succession of past actions.

In this case the Past Indefinite is rendered in Russian by the past perfective.

He threw down his spade and entered the house. (Ch. Brontë)

Он бросил лопату и вошел в дом.

(c) repeated actions in the past.

In this case the Past Indefinite is rendered in Russian by the past imperfective.

He made an entry in his diary every night. (Bennett)

Каждый вечер он делал запись в дневнике.

Note.—Repeated actions are often expressed by *used to*+Infinitive and *would*+Infinitive. *Used to* is more colloquial and *would* is more literary.

Every afternoon, when the children came from school, they used to go and play in the Giant's garden. (Wilde)

When fits of melancholy came upon him, he would spend all days locked in his room. (E. Brontë)



Sometimes *used to* does not denote repeated actions, but actions characterizing a person or actions or states which lasted a long time.

The Reed **used to like** the rain. (*Wilde*)  
There **used to be** an old oak-tree near the house.

## THE FUTURE INDEFINITE

### § 5. The formation of the Future Indefinite.

1. The Future Indefinite is formed by means of the auxiliary verbs *shall* and *will* and the infinitive without *to* of the notional verb.

In grammar books they generally say that *shall* is used for the first person singular and plural and *will* is used for the second and third persons singular and plural. However, in Modern English we can observe the tendency to use *will* for all persons in all the Future Tenses.

2. In the interrogative form the auxiliary verb is placed before the subject.

In the negative form the negative particle *not* is placed after the auxiliary verb.

Affirmative	Interrogative	Negative
I shall (will) work	Shall I work?	I shall not work
He will work	Will he work?	He will not work
She will work	Will she work?	She will not work
We shall work	Shall we work?	We shall not work
You will work	Will you work?	You will not work
They will work	Will they work?	They will not work

3. The contracted affirmative forms are:

I'll work  
You'll work

The contracted negative forms are:

I shan't [ʃɑnt] work  
He won't [wɒnt] work

4. The negative-interrogative forms are:

{ Shall we not work?    { Will he not work?  
{ Shan't we work?        { Won't he work?

### § 6. The use of the Future Indefinite.

The Future Indefinite is used to denote a future action.

I am tired. I **shall go** and have a nap before dinner. (*Qalsworthy*)  
It **will be** much cooler up at Fiesole. (*Voynich*)

Note. — To denote a future action the word combinations *to be going* + Infinitive, *to be about* + Infinitive, and *to be on the point* + Gerund are often used.

*To be going to*, *to be about to*, *to be on the point of* denote an action which is expected to take place in the nearest future. *To be going to* is colloquial, *to be on the point of* is literary.  
This is **going to be** a cheerful evening. (*Shaw*)  
The runners **are about to start**.

The Future Indefinite is rendered in Russian by the future perfective and imperfective.

I **shall read** ten chapters to-morrow.

Завтра я **прочту** десять глав.

I **shall read** the whole day to-morrow.

Завтра я **буду читать** целый день.

In general the Future Indefinite Tense is seldom used in Modern English. The tendency is to denote a future action either by means of the Present Continuous Tense (see page 89, § 9, 3) or, which is most common, by means of the Future Continuous Tense (see page 92, § 14, 2), or by means of the word combination *to be going* + Infinitive.

## THE FUTURE INDEFINITE IN THE PAST

### § 7. The formation of the Future Indefinite in the Past.

1. The Future Indefinite in the Past is formed by means of the auxiliary verbs *should* and *would* and the infinitive without *to* of the notional verb.

*Should* is used for the first person singular and plural.

*Would* is used for the second and the third persons singular and plural. However, the tendency is to use *would* for all persons in all the Future Tenses in the Past.

2. In the interrogative form the auxiliary verb is placed before the subject.

In the negative form the negative particle *not* is placed after the auxiliary verb.

Affirmative	Interrogative	Negative
I should (would) work	Should I work?	I should not work
He (she) would work	Would he (she) work?	He (she) would not work
We should work	Should we work?	We should not work
You would work	Would you work?	You would not work
They would work	Would they work?	They would not work

3. The contracted affirmative and negative forms are:

I'd work            I shouldn't work  
He'd work          He wouldn't work

4. The negative-interrogative forms are:

{ Should I not work?            { Would he not work?  
{ Shouldn't I work?             { Wouldn't he work?



§ 8. The use of the Future Indefinite in the Past.

The Future Indefinite in the Past denotes an action which was future from the point of view of the past.

I was sure he **would** agree with me.

(For detailed treatment see Chapter XVIII.)

↓  
THE CONTINUOUS FORM

The Continuous form denotes an action in progress at the present moment or at a given moment in the past or future. It is formed by means of the auxiliary verb *to be* in the required tense and Participle I of the notional verb.

THE PRESENT CONTINUOUS

§ 9. The formation of the Present Continuous.

1. The Present Continuous is formed by means of the Present Indefinite of the auxiliary verb *to be* and Participle I of the notional verb. (On the formation of Participle I see Chapter VIII, § 3.)

2. In the interrogative form the auxiliary verb is placed before the subject.

In the negative form the negative particle *not* is placed after the auxiliary verb.

Affirmative	Interrogative	Negative
I am reading	Am I reading?	I am not reading
He is reading	Is he reading?	He is not reading
She is reading	Is she reading?	She is not reading
We are reading	Are we reading?	We are not reading
You are reading	Are you reading?	You are not reading
They are reading	Are they reading?	They are not reading

3. The contracted affirmative forms are:

I'm reading  
She's reading  
We're reading

The contracted negative forms are:

She isn't reading  
We aren't reading

4. The negative-interrogative forms are:

Am I not reading?  
{ Is she not reading?  
{ Isn't she reading?  
{ Are you not reading?  
{ Aren't you reading?

§ 10. The use of the Present Continuous.

1. The Present Continuous is used to denote an action going on at the present moment. It should be borne in mind that the term 'present moment' is not limited to the actual moment of speaking. The Present Continuous is used when in Russian we can say *сейчас* (*menepb*), which refers not only to the moment of speaking, but has a wider meaning.

"My dear," said Jolyon with gentle exasperation, "you **are** talking nonsense." (*Galsworthy*)  
How **is** Dartie **behaving** now? (*Galsworthy*)  
*David Copperfield* is not to be got. The second-year students **are** reading it.

Note.—The Present Indefinite, not the Present Continuous, is used to denote actions going on at the present moment when the fact is important and not the process.

He did such a mean thing and you **defend** him.  
Why **don't** you **read** your examples?  
Why **do** you **look** at me as if you had never seen me?  
Why **don't** you **answer**? Good God, John, what has happened?  
(*Thackeray*)

The Present Continuous can be used to denote a certain state or quality peculiar to the person at a given moment.

You **are being** a nuisance.  
"You **are being** bitter," said Karen. (*Heym*)

2. When there are two actions one of which is in progress and the other is a habitual action, the first is expressed by the Present Continuous and the second by the Present Indefinite.

You never **open** your lips while you **are painting**. (*Wilde*)  
I never **talk** while I **am working**. (*Wilde*)

3. The Present Continuous is used to denote a future action mainly with such verbs as *to go*, *to come*, *to leave*. The future action is regarded as something fixed.

I'm **leaving** to-night. (*Abrahams*)  
He **is coming** to us to-morrow to stop till next month. (*Collins*)

Note.—However, in Modern English there are many other verbs which can be used in the Present Continuous Tense to denote a future action.  
Are we **playing** poker to-morrow? (*Williams*)

4. The Present Continuous is used to express a continual process. In this case the adverbs *always*, *constantly*, *ever* are used.

The earth **is** always **moving**.  
The sun **is** ever **shining**.

5. The Present Continuous is used to express an action thought of as a continual process (with the adverbs *always, ever, constantly*) The action is represented as going on without any interval.

She is always **grumbling**.

"She is constantly **thinking** of you," I said. (*Wells*)

The difference between case 4 and case 5 is as follows: what is said in No. 4 is literally true, whereas in No. 5 there is an element of exaggeration, because the action in this case cannot go on without intervals. The exaggeration is generally called forth by emotion.

## THE PAST CONTINUOUS

### § 11. The formation of the Past Continuous.

1. The Past Continuous is formed by means of the Past Indefinite of the auxiliary verb *to be* and Participle I of the notional verb.

2. In the interrogative form the auxiliary verb is placed before the subject.

In the negative form the negative particle *not* is placed after the auxiliary verb.

Affirmative	Interrogative	Negative
I was reading	Was I reading?	I was not reading
He was reading	Was he reading?	He was not reading
She was reading	Was she reading?	She was not reading
We were reading	Were we reading?	We were not reading
You were reading	Were you reading?	You were not reading
They were reading	Were they reading?	They were not reading

3. The contracted negative forms are:

He wasn't reading  
They weren't reading

4. The negative-interrogative forms are:

{ Was he not reading?  
  Wasn't he reading?  
{ Were they not reading?  
  Weren't they reading?

### § 12. The use of the Past Continuous.

1. The Past Continuous is used to denote an action which was going on at a definite moment in the past.

It was twelve and he **was still sitting**, when the presence of Cowperwood was announced. (*Dreiser*)

The definite moment is indicated either by another past action expressed by a verb in the Past Indefinite or by an adverbial phrase.

**When I returned**, she was **sweeping** the floor. (*Bennett*)

**At midnight** he was **still working**, though he **was feeling** ill and **was longing** to go to bed.

The definite moment is often not expressed, but understood from the situation.

He did not notice what **was going on** around him—he **was reading**.

The Past Continuous is used to denote a certain state or quality peculiar to the person at a given moment in the past.

He knew he **was being** scientific and restrained. (*Cronin*)

2. The Past Continuous or the Past Indefinite is often used after such phrases as *the whole day, all day long*.

They **were working** in the garden all day long.  
They **worked** in the garden all day long.

3. The Past Continuous is used to denote an action thought of as a continual process. In this case the adverbs *always, ever, constantly* are used. The Past Continuous in this use is often to be found in emotional speech.

She **was constantly complaining** of being lonely. (*Shaw*)

He was never able to look after his flowers at all, for his friend, the Miller, **was always coming round** and **sending** him off on long errands or **getting** him to help on the mill. (*Wilde*)

The Past Continuous is rendered in Russian by the past imperfective.

When I came home, she **was cooking** dinner.  
Когда я вернулся, она **готовила** обед.

## THE FUTURE CONTINUOUS

### § 13. The formation of the Future Continuous.

1. The Future Continuous is formed by means of the Future Indefinite of the auxiliary verb *to be* and Participle I of the notional verb.

2. In the interrogative form the first auxiliary verb is placed before the subject.

In the negative form the negative particle *not* is placed after the first auxiliary verb.

Affirmative	Interrogative
I shall be reading	Shall I be reading?
He will be reading	Will he be reading?
She will be reading	Will she be reading?
We shall be reading	Shall we be reading?
You will be reading	Will you be reading?
They will be reading	Will they be reading?



### Negative

I shall not be reading  
 He will not be reading  
 She will not be reading  
 We shall not be reading  
 You will not be reading  
 They will not be reading

### 3. The contracted affirmative forms are:

I'll be reading  
 He'll be reading

### The contracted negative forms are:

I shan't be reading  
 He won't be reading

### 4. The negative-interrogative forms are:

{ Shall I not be reading?	{ Will he not be reading?
{ Shan't I be reading?	{ Won't he be reading?

### § 14. The use of the Future Continuous.

1. The Future Continuous is used to denote an action which will be going on at a definite moment in the future.

I wonder whether we shall ever arrive at a decision. I am sure the next time you call we **shall still be wavering.** (*Collins*)

The definite moment is indicated either by another future action expressed by a verb in the Present Indefinite or by an adverbial phrase.

I **shall already be working when you return.**  
 At 12 o'clock I **shall still be working.**

The definite moment is often not expressed, but is understood from the situation.

I am sure you won't be able to speak to him, he **will be working.**

2. The Future Continuous is very often used in modern English in the same meaning as the Future Indefinite, i. e. to denote a future action.

But my dear Ann Veronica, you **will be getting** into debt. (*Wells*)  
 Give my love to Lady Mont, **shan't be seeing** her again. (*Galsworthy*)

If you don't take care, he'll **be getting** transferred to China and marrying a purser's daughter. (*Galsworthy*)

### THE FUTURE CONTINUOUS IN THE PAST

### § 15. The formation of the Future Continuous in the Past.

1. The Future Continuous in the Past is formed by means of the Future Indefinite in the Past of the auxiliary verb *to be* and Participle I of the notional verb.

2. In the interrogative form the first auxiliary verb is placed before the subject.  
 In the negative form the negative particle *not* is placed after the first auxiliary verb.

Affirmative	Interrogative	Negative
I should be reading	Should I be reading?	I should not be reading
He would be reading	Would he be reading?	He would not be reading
She would be reading	Would she be reading?	She would not be reading
We should be reading	Should we be reading?	We should not be reading
You would be reading	Would you be reading?	You would not be reading
They would be reading	Would they be reading?	They would not be reading

### 3. The contracted affirmative forms are:

I'd be reading  
 He'd be reading

### The contracted negative forms are:

I shouldn't be reading  
 He wouldn't be reading

### 4. The negative-interrogative forms are:

{ Should I not be reading?	{ Shouldn't I be reading?
{ Would he not be reading?	{ Wouldn't he be reading?

### § 16. The use of the Future Continuous in the Past.

The Future Continuous in the Past denotes an action going on at a definite moment which was future from the point of view of the past.

I felt sure they **would be discussing** the same problem when I called.

(For detailed treatment see Chapter XVIII.)

Note 1.—Influence of the lexical character of the verb on the use of the Indefinite and the Continuous form.  
 To express a process with terminative verbs the Continuous form alone is possible.

At that moment he **was unlocking** the door. (*Oppenheim*)  
 В этот момент он отпира́л дверь.

With the Indefinite form the meaning would be quite different: the action would be represented as completed.

At that moment he **unlocked** the door.  
 В этот момент он отпер дверь.

To express a process with non-terminative verbs the Continuous form is mostly used, though the Indefinite form is also found,



especially with such verbs as *to sit, to stand, to lie*, because these verbs express a state rather than a process.

When I saw her, she **lay** motionless on the sofa.

With the adverbial modifier *the whole day yesterday (to-morrow)* both the Indefinite and the Continuous form of non-terminative verbs can be used to denote a process.

I was so tired I **slept** (was sleeping) the whole day yesterday.

The meaning is the same, only with the Continuous form the process is expressed more emphatically.

Note 2.—The use of the Past Indefinite and the Past Continuous in complex sentences with *as* and *while*.

The use of the Past Indefinite and the Past Continuous in complex sentences with *as* and *while*, when there are two actions going on at the same time, largely depends on the lexical character of the verb.

(1) If both the verbs are terminative, they are generally used in the Past Continuous.

She **was arranging** the books on the shelf while I **was sweeping** the floor.

(2) If one of them is terminative and the other non-terminative, the terminative verb must be used in the Past Continuous and the non-terminative verb may be used either in the Past Continuous or, preferably, in the Past Indefinite.

She **was arranging** the books on the shelf while I **played** the piano.

(3) If both verbs are non-terminative the best way is the Past Indefinite in both clauses.

He **read** as he **ate**. (Bennett)

There is another possibility: the use of the Past Indefinite in one clause and the Past Continuous in the other.

He **was singing** as he **walked**.

## VERBS NOT USED IN THE CONTINUOUS FORM

It naturally follows from the definition of the Continuous form ("it denotes an action in a state of process at the present moment or at a definite moment in the past or future") that verbs which do not express a process are not used in the continuous form.

The following groups of verbs do not express a process:

(a) verbs denoting sense perception (*to see, to hear*);

Note: The verb "to feel" is an exception. It is often used in the Continuous form.

I **am feeling** better to-day, or  
I **feel** better to-day.

(b) verbs denoting mental activity (*to know, to believe*);

(c) verbs denoting wish (*to want, to wish*);

(d) verbs denoting feeling (*to love, to hate, to like*);

(e) verbs denoting abstract relations (*to have, to consist, to depend, to belong*).

In such expressions as *to see the sights of, to see somebody home, to see somebody off* the verb *to see* does not mean 'видеть', so it can be used in the Continuous form.

They **were seeing** *the sights of* London while their cousin waited for them at the hotel. (Wells)

It is naturally possible to use the Continuous form of the verb *to have* in the expressions of the type *to have dinner (lunch, supper)*, because it does not denote possession.

They **are having** lunch.

The verb *to think* cannot be used in the Continuous form if it denotes an opinion; it can if it denotes a process of thought.

I **think** you are right.

I **am thinking** of what you have just said.

The verb *to admire* cannot be used in the Continuous form if it means 'восхищаться'; it can if it means 'любоваться'.

"I hope you dote on Harry the Eighth!" "I **admire** him very much," said Carker. (Dickens)

What are you doing here, my poetic little friend? **Admiring** the moon, eh? (Collins)

## THE PERFECT FORM

The Perfect form denotes an action completed before the present moment (and connected with it) or before a definite moment in the past or future.

It is formed by means of the auxiliary verb *to have* in the required tense and Participle II of the notional verb. (On the formation of Participle II see Chapter VII, § 3.)

## THE PRESENT PERFECT

### § 17. The formation of the Present Perfect.

1. The Present Perfect is formed by means of the Present Indefinite of the auxiliary verb *to have* and Participle II of the notional verb.

2. In the interrogative form the auxiliary verb is placed before the subject.

In the negative form the negative particle *not* is placed after the auxiliary verb.

Affirmative	Interrogative	Negative
I have worked	Have I worked?	I have not worked
He has worked	Has he worked?	He has not worked
She has worked	Has she worked?	She has not worked
We have worked	Have we worked?	We have not worked
You have worked	Have you worked?	You have not worked
They have worked	Have they worked?	They have not worked

3. The contracted affirmative forms are:

I've worked

He's worked

You've worked

The contracted negative forms are:

I haven't worked  
He hasn't worked  
You haven't worked

4. The negative-interrogative forms are:

{ Has she not worked?  
{ Hasn't she worked?  
{ Have you not worked?  
{ Haven't you worked?

### § 18. The use of the Present Perfect.

1. The Present Perfect denotes a completed action connected with the present.

Stop that car! They **have killed** a child. (*Dreiser*)  
I am a little frightened for I **have lost** my way. (*Dickens*)

The Present Perfect is frequently used with the adverbs *just*, *yet*, *already* and *of late*.

Mr. Worthing, I suppose, **has not returned** from town *yet!* (*Wilde*)  
I **have just written** to him. (*Dickens*)  
He **has done** a great deal of work *of late*. (*Locke*)

The Present Perfect can be rendered in Russian by the past perfective or imperfective.

How many pages **have you translated** for to-day?  
Сколько страниц вы **перевели** к сегодняшнему дню?  
**Have you ever translated** technical articles?  
Вы **переводили** когда-нибудь технические статьи?

2. The Present Perfect is used in adverbial clauses of time after the conjunctions *when*, *till*, *until*, *before*, *after*, *as soon as* to denote an action completed before a definite moment in the future.

Don't buy any more meat to-morrow until you **have spoken** to the mistress about it. (*Bennett*)

I am not going till you **have answered** me. (*Galsworthy*)

Note. — Verbs of sense perception and motion such as *to hear*, *to see*, *to come*, *to arrive*, *to return* in adverbial clauses of time are generally used in the Present Indefinite and not in the Present Perfect.

I am sure he will recognize the poem when he **hears** the first line.  
Я уверен, что он узнает стихотворение, когда услышит первую строчку.  
We'll ask Mr. Franklin, my dear, if you can wait till Mr. Franklin comes. (*Collins*)

When the completion of the action is emphasized, the Present Perfect is used.

He will know the poem by heart when he **has heard** it twice.  
Он будет знать стихотворение наизусть, когда дважды прослушает его.

3. The Present Perfect denotes an action which began in the past, has been going on up to the present and is still going on. In this case either the starting point of the action is indicated or the whole period of duration. The preposition *for* is used to denote the whole period of duration. *Since* is used to indicate the starting point of the action. If the conjunction *since* introduces a clause, the verb in this clause is in the Past Indefinite.

Mr. Cowperwood, I **have known** you now *for something like fourteen years*. (*Dreiser*)  
We **have been engaged** *these four years*. (*Austen*)  
Where **have you been** *since last Thursday*? (*Wilde*)  
**Have you been** alone, Florence, *since I was here last*? (*Dickens*)

This use of the Present Perfect is called the Present Perfect Inclusive.

The Present Perfect Inclusive is used:

(a) with verbs not admitting of the Continuous form.

"There is nothing to be done. She's dead — **has been** dead for hours," said the doctor. (*Elliot*)

(b) in negative sentences. (In this case the Present Perfect Continuous is not impossible. See § 28.)

I **have not slept** since that night. (*Bennett*)

(c) with non-terminative verbs such as *to live*, *to work*, *to study*, *to teach*, *to travel*, etc. (In this case the Present Perfect Continuous is possible. See § 28.)

I **have worked** upon the problem for a long time without reaching any conclusion. (*Shaw*)

The Present Perfect in this case is translated into Russian by the present or sometimes by the past imperfective.

I **have known** him for many years.

Я **знаю** его много лет.

I **have always been fond** of music.

Я **всегда любил** музыку.

Note: In the following cases the Present Perfect is not used.

1. Что вы сказали?  
2. Теперь я понял.

What did you say?  
Now I understand.

The Present Perfect is hardly ever used in the following cases.

1. Я не слышал вашего вопроса.  
2. Мне сказали, что Мэри в Москве.  
3. Я слышал, что Мэри в Москве.

I did not hear your question.  
I am told that Mary is in Moscow.  
I hear that Mary is in Moscow. ("to hear" is not a verb of sense perception here, it means "the rumour reached me")



With the verb "to forget" expressing a certain fact both the Present Indefinite and the Present Perfect can be used.

- |                            |  |
|----------------------------|--|
| 1. Я забыл, где он живет.  | I forget (have forgotten) where he lives.        |
| 2. Я забыл название книги. | I forget (have forgotten) the title of the book. |

Compare: I have forgotten to ring her up (a certain action).

### § 19. The Past Indefinite and the Present Perfect.

An action expressed by the Past Indefinite belongs exclusively to the sphere of the past, while the Present Perfect shows that a past occurrence is connected with the present time.

She is not well and **has changed** very much of late.  
She **changed** very much a great many years ago. (*Dickens*)

The Present Perfect is never used with such adverbial modifiers of the past time as *yesterday, the other day, last week*, etc. With such adverbial modifiers as *to-day, this week*, etc. both the Present Perfect and the Past Indefinite are used. The tenses are used according to the principle mentioned above (§ 4, § 18).

I **have told** you three times this week that she is coming home for a year. (*Dreiser*)

I want your sister, the woman who **gave** me money to-day. (*Dickens*)

With the adverb *just* the Present Perfect is used.

I **have just hired** a new pianist from St. Joe — a Negro. (*Dreiser*)

With the expression *just now* the Past Indefinite is used.

I **saw** you come in just now. (*Dreiser*)

*Just now* is less frequent than *just*.

## THE PAST PERFECT

### § 20. The formation of the Past Perfect.

1. The Past Perfect is formed by means of the Past Indefinite of the auxiliary verb *to have* and Participle II of the notional verb.
2. In the interrogative form the auxiliary verb is placed before the subject.

In the negative form the negative particle *not* is placed after the auxiliary verb.

Affirmative	Interrogative	Negative
I had worked	Had I worked?	I had not worked
He had worked	Had he worked?	He had not worked
She had worked	Had she worked?	She had not worked
We had worked	Had we worked?	We had not worked
You had worked	Had you worked?	You had not worked
They had worked	Had they worked?	They had not worked

3. The contracted affirmative forms are:

I'd written  
We'd written

The contracted negative forms are:

I hadn't written  
We hadn't written

4. The negative-interrogative forms are:

{ Had he not written?  
  { Hadn't he written?  
  { Had you not written?  
  { Hadn't you written?

### § 21. The use of the Past Perfect.

1. The Past Perfect denotes an action completed before a certain moment in the past. The moment may be indicated by another past action expressed by a verb in the Past Indefinite or by an adverbial phrase.

They **had walked** only a few steps when a second group of tanks drew up on the side road. (*Heym*)

✓ After she **had cried out**, she felt easier. (*Heym*)

✓ Fortunately the rain **had stopped** before we started. (*Bennett*)

By this time Cowperwood **has written** Aileen under no circumstances to try to see him. (*Dreiser*)

The clock **had not struck** when he reached Gray's Inn. (*Dickens*)

The definite moment can be understood from the situation.

The Squire **had laid down** his knife and fork, and was staring at his son in amazement. (*Ellot*)

The definite moment need not necessarily be expressed in the same sentence as the action expressed by the Past Perfect.

Everybody noticed how sad she was the whole evening. She **had got** an unpleasant letter. (*Collins*)

The Past Perfect is used with the conjunctions *hardly... when, scarcely... when, no sooner... than*:

They **had no sooner arrived** at this point than a most violent and startling knocking was heard. (*Jerome*)

Nell **had scarcely settled** herself on a little heap of straw in the corner when she fell asleep. (*Dickens*)

For the sake of emphasis the word order may be inverted

No sooner **had she laid** herself down than she heard the prolonged trill of the front-door bell. (*Bennett*)



The Past Perfect is frequently used with the adverbs *just, already, yet*.

Elsie, who **had not** yet **assumed** the white cap, was sweeping the stairs. (*Bennett*)

2. Sometimes the Past Perfect does not denote priority but only the completion of the action.

He waited until she **had found** the latch-key and opened the door. (*Bennett*)

The Squire was purple with anger before his son **had done** speaking. (*Ellot*)

The Past Perfect is rendered in Russian by the past perfective.

By this time Cowperwood **had written** Aileen under no circumstances to try to see him. (*Dreiser*)

К этому времени Каупервуд **написал** Эйлин, чтобы она ни в коем случае не пыталась с ним встретиться.

3. The Past Perfect is used to denote an action which began before a definite moment in the past, continued up to that moment and was still going on at that moment. This use is called the Past Perfect Inclusive. The starting point or the whole period of duration of the action is indicated. To indicate the starting point the preposition *since* is used, to indicate the whole period of duration *for* is used.

The Past Perfect Inclusive is used:

(a) with verbs not admitting of the Continuous form.

Examination convinced him that the deacon was dead — **had been** dead for some time. (*Elliot*)

(b) in negative sentences. (In this case the Past Perfect Continuous is also possible, but not common. See § 32.)

Those two **had not spoken** to each other for three days and were in a state of rage. (*Bennett*)

(c) with non-terminative verbs such as *to work, to live, to study, to teach, to travel, to last, etc.* (In this case the Past Perfect Continuous is possible. See § 32.)

The ride **had lasted** about ten minutes, when the truck suddenly swerved to a halt. (*Heym*)

The Past Perfect Inclusive is generally rendered in Russian by the past perfective.

He **had not written** a line since he arrived.

Он **не написал** ни строчки с тех пор, как приехал.

## § 22. The Past Indefinite and the Past Perfect.

1. The Past Perfect is not used to denote a succession of actions. In this case the Past Indefinite is used.

The Past Indefinite is used with the conjunctions *after, before, when* if the relation between the actions approaches succession, i. e. when the idea of completion is of no importance.

He went on with his work after he **had** a short rest.

He had a short rest before he **went** on with his work.

When I **wrote** the letter, I posted it.

2. Verbs of motion and sense perception such as *to come, to arrive, to return, to see, to hear*, in adverbial clauses of time are generally used in the Past Indefinite and not in the Past Perfect. The actions are practically simultaneous.

When he (Val) **came down**, ... he found his mother scrupulous in a low evening dress... (*Galsworthy*)

When he **heard** the first line of the poem, he recognized it at once.

When the completion of the action is emphasized the Past Perfect is used.

He knew the poem by heart when he **had heard** it several times.

## THE FUTURE PERFECT

### § 23. The formation of the Future Perfect.

1. The Future Perfect is formed by means of the Future Indefinite of the auxiliary verb *to have* and Participle II of the notion-verb.

2. In the interrogative form the first auxiliary verb is placed before the subject.

In the negative form the negative particle *not* is placed after the first auxiliary verb.

#### Affirmative

I shall have worked  
He will have worked  
She will have worked  
We shall have worked  
You will have worked  
They will have worked

#### Interrogative

Shall I have worked?  
Will he have worked?  
Will she have worked?  
Shall we have worked?  
Will you have worked?  
Will they have worked?

### Negative

I shall not have worked  
 He will not have worked  
 She will not have worked  
 We shall not have worked  
 You will not have worked  
 They will not have worked

### 3. The contracted affirmative forms are:

I'll have worked  
 He'll have worked

### The contracted negative forms are:

I shan't have worked  
 He won't have worked

### 4. The negative-interrogative forms are:

{ Will he not have worked?  
 { Won't he have worked?  
 { Shall we not have worked?  
 { Shan't we have worked?

### § 24. The use of the Future Perfect.

1. The Future Perfect denotes an action completed before a definite moment in the future.

I shall be back by six, and I hope you **will have had** a good sleep by that time. (*Marryat*)

2. The Future Perfect can denote an action which will begin before a definite moment in the future, will continue up to that moment and will be going on at that moment. This use of the Future Perfect is called the **Future Perfect Inclusive**.

The Future Perfect Inclusive is used with verbs not admitting of the Continuous form, in negative sentences, with non-terminative verbs such as *to work, to live, to study, to teach*, etc.

I shall **have been** a teacher for 20 years by next May.  
 I shall **have worked** as a teacher for 20 years by next May.

### THE FUTURE PERFECT IN THE PAST

### § 25. The formation of the Future Perfect in the Past.

1. The Future Perfect in the Past is formed by means of the Future Indefinite in the Past of the auxiliary verb *to have* and Participle II of the notional verb.

2. In the interrogative form the first auxiliary verb is placed before the subject.

In the negative form the negative particle *not* is placed after the first auxiliary verb.

### Affirmative

I should have worked  
 He would have worked  
 She would have worked  
 We should have worked  
 You would have worked  
 They would have worked

### Interrogative

Should I have worked?  
 Would he have worked?  
 Would she have worked?  
 Should we have worked?  
 Would you have worked?  
 Would they have worked?

### Negative

I should not have worked  
 He would not have worked  
 She would not have worked  
 We should not have worked  
 You would not have worked  
 They would not have worked

### 3. The contracted affirmative forms are:

I'd have worked  
 He'd have worked

### The contracted negative forms are:

I shouldn't have worked  
 He wouldn't have worked

### 4. The negative-interrogative forms are:

{ Should I not have worked?  
 { Shouldn't I have worked?  
 { Would he not have worked?  
 { Wouldn't he have worked?

### § 26. The use of the Future Perfect in the Past.

The Future Perfect in the Past is used to denote an action completed before a definite moment which was future from the point of view of the past.

I wondered whether they **would have reached** the place by noon.

(For detailed treatment see Chapter XVIII.)

### THE PERFECT CONTINUOUS FORM

The Perfect Continuous form denotes an action in progress, whose duration before a definite moment in the present, past or future is expressed.

It is formed by means of the auxiliary verb *to be* in one of the perfect tenses and Participle I of the notional verb.

#### THE PRESENT PERFECT CONTINUOUS

##### § 27. The formation of the Present Perfect Continuous.

1. The Present Perfect Continuous is formed by means of the Present Perfect of the auxiliary verb *to be* and Participle I of the notional verb.

2. In the interrogative form the first auxiliary verb is placed before the subject.

In the negative form the negative particle *not* is placed after the first auxiliary verb.

##### Affirmative

I have been working  
He has been working  
She has been working  
We have been working  
You have been working  
They have been working

##### Interrogative

Have I been working?  
Has he been working?  
Has she been working?  
Have we been working?  
Have you been working?  
Have they been working?

##### Negative

I have not been working  
He has not been working  
She has not been working  
We have not been working  
You have not been working  
They have not been working

3. The contracted affirmative forms are:

I've been working  
He's been working  
You've been working

The contracted negative forms are:

I haven't been working  
He hasn't been working  
We haven't been working

4. The negative-interrogative forms are:

{ Has he not been working?  
{ Hasn't he been working?  
{ Have you not been working?  
{ Haven't you been working?

##### § 28. The use of the Present Perfect Continuous.

We distinguish two uses of the Present Perfect Continuous: the **Present Perfect Continuous Inclusive** and the **Present Perfect Continuous Exclusive**.

1. The Present Perfect Continuous Inclusive is used to denote an action which began in the past, has been going on up to the present and is still going on.

The Present Perfect Continuous Inclusive is generally used with *since* (denoting the starting point of the action), *for* (denoting the whole period of duration), *these two days*, etc. (If the conjunction *since* introduces a clause, the verb in this clause is in the Past Indefinite.)

**I have been looking** out for your white dress for the last ten minutes. (*Bennett*)

Ever since I saw you last I **have been thinking, thinking**. (*Dreiser*)

As has been stated above (see § 18, 3) the Present Perfect Inclusive is used to denote an action which began in the past, has been going on up to the present and is still going on with verbs not admitting of the Continuous form; in negative sentences and with certain non-terminative verbs.

With verbs not admitting of the Continuous form the Present Perfect Inclusive is the only tense possible.

Note.—In colloquial English the verbs *to want* and *to wish* are often to be found in the Perfect Continuous form, though, as stated above, they are not used in the Continuous form.

**I have been wishing** to speak to you ever since you returned. (*Collins*)

With verbs in the negative form the Present Perfect Continuous Inclusive can be used, but it is far less common than the Present Perfect Inclusive.

With certain non-terminative verbs both the Present Perfect Inclusive and the Present Perfect Continuous Inclusive are used.

We **have worked** at the problem for several months. (The fact is emphasized.)

We **have been working and working** at the problem for months and I don't think we are likely to solve it. (*Locke*) (The process is emphasized.)

The Present Perfect Continuous Inclusive is rendered in Russian the present:

**I have been teaching** at this school for 20 years.  
Я преподаю в этой школе 20 лет.

2. The Present Perfect Continuous Exclusive denotes an action which was recently in progress but is no longer going on at the present moment.



You are not well to-day. You look distressed. You **have been weeping.** (*Dickens*)

The Present Perfect Continuous Exclusive is used to express repeated actions in the past.

How **have you been spending** your money?

I **have been buying** pictures. (*Locke*)

I **have been getting** letters from him.

The Present Perfect Continuous Exclusive is often used with an emotional colouring.

I suppose you **have been telling** lies again. (*Marryat*)

The Present Perfect Continuous Exclusive is rendered in Russian by the past imperfective.

Your eyes are red. You **have been crying.**

У вас покраснели глаза. Вы плакали.

### § 29. The Present Perfect Continuous Inclusive and the Present Continuous.

Students should take care not to mix up the Present Perfect Continuous and the Present Continuous: the Present Continuous is used to denote an action going on at the present moment, no previous duration is expressed. The Present Perfect Continuous Inclusive is used when the previous duration of the action is expressed.

I **am reading** *Dombey and Son*.

I **have been reading** *Dombey and Son* for three days.

There is no difference in the translation:

Я читаю роман «Домби и сын».

Я читаю роман «Домби и сын» три дня.

### § 30. The Present Perfect and the Present Perfect Continuous Exclusive.

The Present Perfect denotes a completed action while with the Present Perfect Continuous Exclusive there is an implication of incompleteness.

He **has made** some experiments.

Он сделал несколько опытов.

He **has been making** experiments.

Он делал опыты.

Why are your lips black? I **have been eating** blackberries. I **have eaten** a whole plateful.

Я ел чернику. Я съел целую тарелку.

She is walking up and down the room thinking of the letter she **has been writing** and wondering how she should finish it.

She is going to post the letter she **has just written.**

## THE PAST PERFECT CONTINUOUS

### § 31. The formation of the Past Perfect Continuous.

1. The Past Perfect Continuous is formed by means of the Past Perfect of the auxiliary verb *to be* and Participle I of the notional verb.

2. In the interrogative form the first auxiliary verb is placed before the subject.

In the negative form the negative particle *not* is placed after the first auxiliary verb.

#### Affirmative

I had been writing

He had been writing

She had been writing

We had been writing

You had been writing

They had been writing

#### Interrogative

Had I been writing?

Had he been writing?

Had she been writing?

Had we been writing?

Had you been writing?

Had they been writing?

#### Negative

I had not been writing

He had not been writing

She had not been writing

We had not been writing

You had not been writing

They had not been writing

3. The contracted affirmative forms are:

I'd been writing

She'd been writing

The contracted negative forms are:

I hadn't been writing

We hadn't been writing

4. The negative-interrogative forms are:

{ Had he not been writing?

{ Hadn't he been writing?

{ Had you not been writing?

{ Hadn't you been writing?

### § 32. The use of the Past Perfect Continuous.

We distinguish two uses of the Past Perfect Continuous: the Past Perfect Continuous Inclusive and the Past Perfect Continuous Exclusive.

1. The Past Perfect Continuous Inclusive denotes an action which began before a definite moment in the past, continued up to that moment and was still going on at that moment. Either the starting point of the action is indicated or the whole period of duration. The preposition *for* is used to denote the whole period of duration. *Since* is used to indicate the starting point of the action.

We could not go out because it **had been raining** since early morning.  
 We could not go out because it **had been raining** for two hours.  
 He **had been entertaining** at restaurants for thirty years and he knew how to assure the smooth passage of the meal. (*Bennett*)

As has been stated above (see § 21), the Past Perfect Inclusive is used to express an action which began before a definite moment in the past, continued up to that moment and was still going on at that moment, with verbs not admitting of the Continuous form, in negative sentences and with certain non-terminative verbs.

With verbs not admitting of the Continuous form the Past Perfect Inclusive is the only tense possible.

In negative sentences the Past Perfect Continuous Inclusive can be used, but it is far less common than the Past Perfect Inclusive.

With certain non-terminative verbs both the Past Perfect Inclusive and the Past Perfect Continuous Inclusive are used.

He said he **had worked** for twenty years. (The fact is emphasized.)  
 He said he **had been working** for a long time without achieving final results. (The process is emphasized.)

The Past Perfect Continuous Inclusive is rendered in Russian by the past imperfective.

I **had been reading** about an hour when he came.  
 Я **читал** около часа, когда он пришел.

2. The Past Perfect Continuous Exclusive denotes an action which was no longer going on at a definite moment in the past, but which had been in progress not long before.

I sobbed a little still, but that was because I **had been crying**, not because I **was crying** then. (*Dickens*)

### § 33. The Past Perfect Continuous Inclusive and the Past Continuous.

The Past Perfect Continuous Inclusive should not be confused with the Past Continuous. The Past Continuous is used to denote an action going on at a definite moment in the past, no previous duration is expressed. The Past Perfect Continuous Inclusive is used when the previous duration of the action is expressed.

And now it **was raining, had been raining** for days the miserable fall rains of Eastern France. (*Heym*)  
 The magnificent motor-car **was waiting** at the kerb. It **had been waiting** for two hours. (*Bennett*)

## THE FUTURE PERFECT CONTINUOUS

### § 34. The formation of the Future Perfect Continuous.

1. The Future Perfect Continuous is formed by means of the Future Perfect of the auxiliary verb *to be* and Participle I of the notional verb.

2. In the interrogative form the first auxiliary verb is placed before the subject.

In the negative form the negative particle *not* is placed after the first auxiliary verb.

#### Affirmative

I shall have been working  
 He will have been working  
 She will have been working  
 We shall have been working  
 You will have been working  
 They will have been working

#### Interrogative

Shall I have been working?  
 Will he have been working?  
 Will she have been working?  
 Shall we have been working?  
 Will you have been working?  
 Will they have been working?

#### Negative

I shall not have been working  
 He will not have been working  
 She will not have been working  
 We shall not have been working  
 You will not have been working  
 They will not have been working

3. The contracted affirmative forms are:

I'll have been working  
 He'll have been working

The contracted negative forms are:

I shan't have been working  
 He won't have been working

4. The negative-interrogative forms are:

{ Will he not have been working?  
 { Won't he have been working?  
 { Shall we not have been working?  
 { Shan't we have been working?

### § 35. The use of the Future Perfect Continuous.

The Future Perfect Continuous denotes an action which will begin before a definite moment in the future, will continue up to that moment and will be going on at that moment.

We **shall have been working** at this problem for a month when you visit us a second time.

## THE FUTURE PERFECT CONTINUOUS IN THE PAST

### § 36. The formation of the Future Perfect Continuous in the Past.

1. The Future Perfect Continuous in the Past is formed by means of the Future Perfect in the Past of the auxiliary verb *to be* and Participle I of the notional verb.



2. In the interrogative form the first auxiliary verb is placed before the subject.

In the negative form the negative particle *not* is placed after the first auxiliary verb.

**Affirmative**

**Interrogative**

I should have been working	Should I have been working?
He would have been working	Would he have been working?
She would have been working	Would she have been working?
We should have been working	Should we have been working?
You would have been working	Would you have been working?
They would have been working	Would they have been working?

**Negative**

I should not have been working  
 He would not have been working  
 She would not have been working  
 We should not have been working  
 You would not have been working  
 They would not have been working

3. The contracted affirmative forms are:

I'd have been working  
 He'd have been working

The contracted negative forms are:

I shouldn't have been working  
 He wouldn't have been working

4. The negative-interrogative forms are:

{ Should I not have been working?  
 { Shouldn't I have been working?  
 { Would he not have been working?  
 { Wouldn't he have been working?

**§ 37. The use of the Future Perfect Continuous in the Past.**

The Future Perfect Continuous in the Past denotes an action lasting during a certain period of time before a definite moment which was future from the point of view of the past.

I wondered how long they **would have been packing** by the time I returned.

(For detailed treatment see Chapter XVIII.)

**Table of Tenses**

	Present	Past	Future	Future in the Past
<b>Indefinite</b>	I go to the theatre every week.	I went to the theatre last week.	I shall go to the theatre next week.	I said I should go to the theatre next week.
<b>Continuous</b>	(Don't speak to him.) He is working.	When I came, he was working.	(Don't come at 8.) I shall be working.	He said he would be working at 8 o'clock.
<b>Perfect</b>	1. (I can return the books to the library.) I have read them. 2. I have known him for two years.	1. I had read all the books by the 1st of April. 2. By 1955 I had known him for two years.	1. I shall have read all the books by the 1st of April. 2. By 1965 I shall have known him for twelve years.	I said I should have read all the books by the 1st of April.
<b>Perfect Continuous</b>	1. I have been reading the book for a week. 2. (I am very tired.) I have been reading a lot.	1. I had been reading the book for a week, when you asked me for it. 2. (I was very tired.) I had been reading a lot.	By the 1st of May I shall have been reading the book for a fortnight.	I said that by the 1st of May I should have been reading the book for a fortnight.

**THE PASSIVE VOICE**

**§ 1. The formation of the Passive Voice.**

The Passive Voice is formed by means of the auxiliary verb *to be* in the required form and Participle II of the notional verb.

(a) The Present, Past and Future Indefinite Passive are formed by means of the Present, Past and Future Indefinite of the auxiliary verb *to be* and Participle II of the notional verb.

Present Indefinite Passive	Past Indefinite Passive	Future Indefinite Passive
I am invited	I was invited	I shall be invited
He is invited	He was invited	He will be invited
She is invited	She was invited	She will be invited
We are invited	We were invited	We shall be invited
You are invited	You were invited	You will be invited
They are invited	They were invited	They will be invited

(b) The Present, Past and Future Perfect Passive are formed by means of the Present, Past and Future Perfect of the auxiliary verb *to be* and Participle II of the notional verb.

**Present Perfect  
Passive**

I have been invited  
He has been invited  
She has been invited  
We have been invited  
You have been invited  
They have been invited

**Past Perfect  
Passive**

I had been invited  
He had been invited  
She had been invited  
We had been invited  
You had been invited  
They had been invited

**Future Perfect  
Passive**

I shall have been invited  
He will have been invited  
She will have been invited  
We shall have been invited  
You will have been invited  
They will have been invited

(c) The Present Continuous and the Past Continuous Passive are formed by means of the Present Continuous and the Past Continuous of the auxiliary verb *to be* and Participle II of the notional verb.

**Present Continuous  
Passive**

I am being invited  
He is being invited  
She is being invited  
We are being invited  
You are being invited  
They are being invited

**Past Continuous  
Passive**

I was being invited  
He was being invited  
She was being invited  
We were being invited  
You were being invited  
They were being invited

The Future Continuous, the Present Perfect Continuous, the Past Perfect Continuous and the Future Perfect-Continuous are not found in the Passive Voice.

**§ 2. The use of the Passive Voice.**

The Passive Voice can be used:

(a) without the doer of the action being mentioned (the usual case). In this case the doer is either unknown or unimportant.

In silence the soup **was finished** — excellent, if a little thick; and fish **was brought**. In silence it **was handed**. (*Galsworthy*)

Tom Tusher **was sent off** early, however, to a school in London. (*Thackeray*)

(b) with the doer of the action being mentioned. This occurs only when the doer of the action is to some extent emphasized. The noun or pronoun denoting the doer of the action is introduced by the preposition *by*.

He **was wrenched** from his blank wretchedness **by** the sound of the door opening from his mother's room. (*Galsworthy*)  
They **were thus introduced by** Holly. (*Galsworthy*)  
This room **was dimly lighted** from the ceiling **by** a single electric lamp. (*Bennett*)

**§ 3. The use of tenses in the Passive Voice.**

The uses of tenses in the Active and in the Passive Voice are the same.

INDEFINITE:	<b>Present</b>	New schools <b>are built</b> every year.
	<b>Past</b>	This school <b>was built</b> a month ago.
	<b>Future</b>	A new school <b>will be built</b> in our village in spring.
PERFECT:	<b>Present</b>	The school <b>has been built</b> this month.
	<b>Past</b>	The school <b>had been built</b> by the 1st of September.
	<b>Future</b>	I am sure the school <b>will have been built</b> by the 1st of September.
CONTINUOUS:	<b>Present</b>	A new school <b>is being built</b> in our street.
	<b>Past</b>	When I returned to town, the school <b>was still being built</b> .

All Forsytes have shells... in other words, they **are never seen**, or if seen would not be recognized. (*Galsworthy*)

The news **was brought** that the little boy at the "Three Castles" was ill. (*Thackeray*)

Further meetings **will be held** to-night and to-morrow night. (*Daily Worker*)

You **have been told** three times this week that she is coming home for a year for her health. (*Shaw*)

I have been very unhappy since she died. I **have been slighted** and **taught** nothing, and **thrown** upon myself, and **put** to work not fit for me. (*Dickens*)

By 12 o'clock a jury reasonably satisfactory to both sides **had been chosen**. (*Dreiser*)

Don't you disturb him. He is working at his wonderful poem.

An immortal work of art **is being created**. (*Marryat*)

When Mills got to the stables, a horse **was being saddled**. (*Elliot*)

To express an action going on at a definite moment in the future only the Future Continuous Active is possible. Thus the



Russian sentence 'Когда вы придете в лабораторию, опыт уже будет производиться' must be translated in the following way:

When you come to the laboratory, we **shall** already **be making** the experiment.

To denote an action which began before a definite moment in the present, past or future, and continued up to that moment, the Present, Past and Future Perfect Continuous Active are generally used.

Уже два часа как правят корректуру.

They **have been reading** the proofs for two hours.

Когда пришел главный редактор, корректуру правили уже два часа.

When the editor-in-chief came, they **had been reading** the proofs for two hours.

The Present Perfect Inclusive Passive and the Past Perfect Inclusive Passive are found with verbs not used in the Continuous form, in negative sentences and with some non-terminative verbs (see Chapter VII, *Tenses*, § 18, 21).

She **has** always **been admired**.

The dictionary **has not been used** for months.

#### § 4. Ways of translating the Passive Voice into Russian.

There are three ways of translating the Passive Voice into Russian:

(a) by the verb *быть* + краткая форма причастия страдательного залога. In the Present the verb *быть* is not used.

(b) by verbs in *-ся*.

(c) by means of indefinite-personal constructions (неопределенно-личные предложения).

The last way of translating is possible only if the doer of the action is not mentioned.

Houses **are built** of stone.

Дома **строятся** из камня.

Дома **строят** из камня.

The house **was built** in 1932.

Дом (был) **построен** в 1932 году.

Дом **построили** в 1932 году.

The experiment **was made** by a famous scientist.

Опыт **был произведен** знаменитым ученым.

Опыт **производился** знаменитым ученым.

#### § 5. Uses of the Passive Voice peculiar to the English language.

There are cases when the use of the Passive Voice seems to Russian students very peculiar because we find no analogous constructions in Russian. These cases are as follows:

1. The verbs *to accord, to advise, to allow, to ask, to award, to deny, to envy, to forbid (rare), to forgive, to give, to grant, to offer, to order, to pay, to prescribe, to promise, to refuse, to show, to teach, to tell* are used in the Passive Voice. These verbs always take an object expressed by a noun or an infinitive. The action expressed by the Passive Predicate passes on to the subject and the object. The subject corresponds to the Russian indirect object.

He **was granted** a ten days' leave.

Has he **been shown** the documents?

The patient **was prescribed** a strict diet.

He **was ordered** a change of scene.

We **were told** to wait.

Note.—These verbs admit of another type of passive construction if the object is expressed by a noun. Thus we can say not only *I was given a book, He was shown a book*, but also *A book was given to me, A book was shown to him*. The choice of the construction depends on the logical stress: in *I was given a book, He was shown a book* the thing given is emphasized, which occurs oftener; in *The book was given to me, The book was shown to him* the person is emphasized.

2. The Passive Voice is possible with intransitive verbs used with prepositions: *to account for, to agree upon, to allude to, to arrive at (a conclusion, agreement, decision), to call for, to call upon, to comment upon, to count upon, to depend on (upon), to dispose of, to fire at, to hear of, to insist on (upon), to interfere with, to laugh at, to listen to, to look after, to look at, to look down upon (смотреть на кого-либо сверху вниз), to look up to (смотреть на кого-либо снизу вверх), to provide for, to put up at (остановиться), to put up with (примириться), to read to, to refer to, to rely on, to run over, to send for, to speak about (of), to stare at, to talk about (to, over)*.

At last an agreement **was arrived at**.

Her strange behaviour **was largely commented upon**.

He can **be depended upon** to keep strict silence.

This is certainly a great inconvenience, but it must **be put up with**.

The article is often **referred to**.

Steerforth **was looked up to** by all the boys.

The composite verb *to do away with* the preposition *with* can be used in the Passive Voice.

In our country illiteracy **was done away with** many years ago.

Note.—*To send for* can be used only in connection with people.

The doctor **was sent for**.

The secretary **will be sent for**.

'Послать за лекарством (книгой)' should be translated in the following way: *to send somebody to fetch the medicine (the book)*. But we can say: *A car (a cab, a taxi) was sent for*.

3. The following verbal phraseological units can be used in the Passive Voice: *to find fault with* (придираться, находить недостатки), *to lose sight of* (терять из виду), *to make fun of, to make use of* (использовать), *to pay attention to, to put an end to* (положить конец), *to set fire to, to take notice of, to take care of*.

The poor child was always **being found fault with**.

Soon the boat was **lost sight of**.

He was exceedingly absent-minded and was always **made fun of**.

His remarks were **taken no notice of**.

The discussion was **put an end to** by his sudden arrival.

4. Quite peculiar is the case when the subject of the passive predicate corresponds to the Russian adverbial modifier. This is the case with the intransitive verbs *to live* and *to sleep* with the preposition *in*.

The bed was **not slept in**.

The room is **not lived in**.

5. There are a number of transitive verbs in English which correspond to intransitive verbs in Russian. They are: *to affect, to answer, to assist, to attend, to follow, to help, to influence, to join, to watch*.

These verbs naturally admit of the passive construction while their Russian equivalents cannot be used in the Passive Voice.

She was **greatly affected** by the scene.

The report was **followed** by a discussion.

Walter Scott's poetry was **strongly influenced** by the popular ballads.

Such sentences are rendered in Russian by indefinite-personal sentences (неопределенно-личные предложения) unless the doer of the action is mentioned. In the latter case either the Active Voice is used, which occurs rather seldom, or the Passive Voice (consisting of the verb *быть* + краткая форма причастия страдательного залога).

He was **granted** ten days' leave.

Ему **дали** десятидневный отпуск.

At last an agreement was **arrived at**.

Наконец **пришли** к соглашению.

The bed was **not slept in**.

В постели **не спали**.

The poor child was always **being found fault with**.

К бедному ребенку всегда **придирались**.

Steerforth was **looked up to** by all the boys.

Все мальчики **смотрели** на Стирфорта снизу вверх.

## § 6. The verb *to be* + Participle II.

The combination *to be* + Participle II can denote an action, in which case it is a simple predicate expressed by a verb in the Passive Voice. It can also denote a state, then it is a compound nominal predicate consisting of a link verb and a predicative.

As the director was ill, the documents were **signed** by his assistant. (*Were signed* denotes an action.)  
When I came, the papers were **signed** and lay on the secretary's table. (*Were signed* denotes a state.)

The compound nominal predicate expressed by the verb *to be* and Participle II can be translated only by the verb *быть* + краткая форма причастия страдательного залога. In the Present the verb *быть* is not used.

The statue **is broken**.

Статуя **разбита**.

When I came, the papers were **signed** and lay on the secretary's table.

Когда я пришел, документы **были подписаны** и лежали на столе у секретаря.

The use of tenses is closely connected with these meanings of the combination *to be* + Participle II.

When I came up to the gate, it was **already locked**.

Когда я подошел к воротам, они уже **были заперты**.

(The predicate indicates the state of the gate at a given moment.)

When I came up to the gate, it **had already been locked**.

Когда я подошел к воротам, их уже **заперли**.

(The predicate indicates an action completed before a definite moment in the past.)

Don't try to open the gate. It **is locked**. (state)

Не пытайтесь открыть ворота. Они **заперты**.

It **has just been locked**. (action)

Их только что **заперли**.

It is sometimes difficult to discriminate between the verb *to be* + Participle II as a simple predicate and as a compound nominal predicate.

1. We have the Passive Voice (simple predicate) in the following cases:

(a) when the doer of the action is indicated (as a rule).

They were thus introduced **by Holly**. (*Galsworthy*)

(b) when there is an adverbial modifier of place, frequency and, as a rule, of time.



*Pravda* is published in Moscow.

Good books are *quickly* sold.

The documents were signed a few minutes ago.

c) when the verb is used in the Continuous or in the Perfect form.

Some efforts were even then **being made** to cut this portion of the wreck away. (*Dickens*)

Ever since that, the cannon business **has always been left** to an adopted foundling named Andrew Undershaft. (*Shaw*)

2. We have a compound nominal predicate in the following cases:

(a) usually when the verb *to be* is in the Present or Past Perfect Inclusive and the notional verb admits of the Continuous form.

Why don't you go and take the documents? They are ready. They **have been typed** these two hours.

Документы готовы. Уже два часа как они **напечатаны**.

Our things **had been packed** for two hours and we were impatiently pacing up and down the room when at last we heard the sound of wheels.

Вещи уже два часа как **были упакованы**, и мы в нетерпении ходили взад и вперед по комнате, когда наконец услышали стук колес.

(b) when Participle II denotes a state of mind. In this case the predicate is compound even if there is an object introduced by the preposition *by*. This object does not denote the doer of an action but the cause of the state.

He was **frightened** by the remark.

He was **oppressed** by a sense of loneliness.

When these criteria cannot be applied the context itself helps to decide whether the predicate is a simple or a compound nominal one.

## MODAL VERBS

§ 1. Modal verbs are used to show the speaker's attitude toward the action or state indicated by the infinitive, i. e. they show that the action indicated by the infinitive is considered as possible, impossible, probable, improbable, obligatory, necessary, advisable, doubtful or uncertain, etc. The modal verbs are: *can (could), may (might), must, should, ought, shall, will, would, need, dare*. The modal expressions *to be + Infinitive* and *to have + Infinitive* also belong here.

Modal verbs are called defective because all of them (except *dare* and *need*) lack verbals and analytical forms (i. e. compound tenses, analytical forms of the Subjunctive Mood, the Passive Voice).

Besides they do not take *-s* in the third person singular. They also have the following peculiarities:

- (1) All of them (except *ought* and sometimes *dare* and *need*) are followed by the infinitive without the particle *to*.
- (2) All of them (except *dare* and *need*) form the negative and the interrogative form without the auxiliary *do*.
- (3) All the modal verbs have two negative forms — a full one and a contracted one:

should not	— shouldn't
may not	— mayn't
must not	— mustn't
need not	— needn't
dare not	— daren't

Note the peculiar contracted form of some modal verbs:

cannot	— can't [kɑnt]
shall not	— shan't [ʃɑnt]
will not	— won't [wɔnt]

### § 2. Can.

The verb *can* has two forms: *can* for the Present Tense and *could* for the Past Tense; the expression *to be able* which has the same meaning can be used to supply the missing forms of the verb *can*.

"I **can't** explain it," said Therese. "I **can't** explain anything I did to-day." (*Heym*)

He jumped as high as ever he **could**. (*Galsworthy*)

How weakened she was I **had not been able** to imagine until I saw her at the railway station in Chinkiang. (*Buck*)

*Can* expresses ability or capability, possibility, incredulity or doubt, astonishment.

#### 1. Physical or mental ability.

Cousin Val **can't** walk much, you know, but he **can** ride perfectly. He's going to show me the gallops. (*Galsworthy*)

I don't know what Captain Loomis was doing there, but you **can** guess — it was about Thorpe. (*Heym*)

In this meaning it can be used only with the Indefinite Infinitive.

#### 2. Possibility.

(a) due to circumstances:

I **could** not go to the theatre yesterday because I was busy.

"**Can** I have a cup of tea, Miss?" she asked. But the waitress went on doing her hair. "Oh," she sang, "we're not open yet." (*Mansfield*)

(Here the speaker does not ask the waitress's permission to have a cup of tea but she merely wants to know whether the place is open and whether she can have a cup of tea.)

You **can** have the book when I have finished it.

"**Can** I see him?" Yates asked, not very hopefully. "I'm sorry, no," the voice was hesitant. "We don't want him disturbed."  
(*Heym*)

**Can** I have my photo taken?

In the last three sentences *can* comes close to *may* expressing permission, but it does not so much indicate possibility depending upon the will of the person addressed (which is the essence of permission) as possibility depending on circumstances.

"Well, I'll just wait a moment, if I **may**." "You **can't** wait in the waiting-room, Miss. I 'aven't done it yet." (*Mansfield*)

(b) due to the existing laws:

The more she studied, the less sure she became, till idly turning the pages, she came to Scotland. People **could** be married there without any of this nonsense. (*Galsworthy*)

Every Soviet citizen **can** get medical treatment free of charge. You **cannot** play football in the street (i. e., you have no right).

*Can* expressing possibility is used with the Indefinite Infinitive only.

Note.—*Could* is often used in polite requests.

**Could** you give us a consultation to-morrow?

3. Incredulity, doubt, astonishment (they are closely connected).

In these meanings *can* is used with all the forms of the Infinitive in interrogative and negative sentences, though astonishment is expressed only in interrogative sentences.

No wonder her father had hidden that photograph... But **could** he hate Jon's mother and yet keep her photograph? (*Galsworthy*)  
Не удивительно, что ее отец спрятал эту фотографию... Но неужели он мог ненавидеть мать Джона и все-таки хранить ее фотографию?

"That is not true!" exclaimed Linton, rising in agitation. "It **cannot** be; it is incredible, it **cannot** be." (*E. Brontë*)

«Это неправда, — воскликнул Линтон, вскакивая в волнении. — Не может этого быть, это невероятно, не может этого быть».

**Can** she be waiting for us?

Может ли быть, что она нас ждет?

She **cannot** be waiting for us.

Не может быть, чтобы она нас ждала. Неужели она нас ждет?

**Can (could)** she have said that?

Да неужели она это сказала?

There **could** not have been such relentless unforgiveness. (*Galsworthy*)

Не может быть, чтобы человек мог так жестоко не прощать.

"Oh!" cried Fleur. "You **could** not have done it." (*Galsworthy*)

«О, — вскричала Флер, — не может быть, чтобы вы это сделали».

**Can** she have been waiting for us all the time?

Может ли быть, что она нас все это время ждет?

She **cannot** have been waiting for us all the time.

Не может быть, что она нас все это время ждет.

Confusion came on Jon's spirit. How **could** she say such things, just as they were going to part? (*Galsworthy*)

Джон был озадачен. Как она может говорить так в тот момент, когда они собираются расстаться?

What **could** she have seen in that fellow Bosinney to send her mad? (*Galsworthy*)

Что же она нашла в этом Босинни, чтобы так сходить с ума по нем?

Brett. They saw us. I hope they didn't recognize us.

Genevra. The car was going too fast. They **couldn't** have seen us. (*Gow and D'Usseau*)

In the last two examples we can easily replace *could* by *can* without any change of meaning.

*Could* with the Perfect Infinitive has almost the same meaning as *can* with the Perfect Infinitive, only the negation is not so categorical as with *can*.

If the action refers to the past, the Perfect Infinitive is mostly used. Other forms of the Infinitive are hardly ever used.

Note.—The Russian negative-interrogative sentences of the type 'Неужели она не читала эту книгу?' are rendered in English by complex sentences:

**Can** it be that she has not read this book?

### § 3. *May*.

The verb *may* has two forms: *may* for the Present Tense and *might* for the Past Tense. The expressions *to be allowed* and *to be permitted*, which have the same meaning, can be used to supply the missing forms of the verb *may*.

"**May** I come along?" asked Karen. (*Heym*)

Jolyon thought he **might** not have the chance of saying it after. (*Galsworthy*)

You are to stay in bed until you are **allowed** to get up. (*Du Maurier*)

*May* expresses permission, uncertainty, possibility, reproach.



## 1. Permission.

"May I use your phone? (*Heym*)

At any rate she murmured something to the effect that he might stay if he wished. (*Hardy*)

As has been mentioned (see § 2), *can* also often expresses permission but of a different kind: e. g., *You may take the book* means that the speaker gives the permission; *You can take the book* means that there are no conditions that prevent the person from taking the book.

*May* expressing permission is used only with the Indefinite Infinitive. Here we must observe the difference in the expression of permission and prohibition.

Whereas the former is always expressed by *may*, the latter has other ways of expression besides *may not*. Very often the negative answer to the question containing a request for permission is *don't* or *must not*.

May I read the letter?

No, **don't**, please.

*Don't* is less strict than *may not*, it is rather asking somebody not to do something than actually prohibiting something, which is expressed by *may not*.

*Must not* means that it is not the person who prohibits the action, but that there are facts, rules, or circumstances prohibiting it.

You **must not** smoke so much.

(For the difference between *can* and *may* in this meaning see § 2, 2.)

## 2. Uncertainty as to the fulfilment of an action, state or occurrence, supposition implying doubt.

"You **may** think you're very old," he said, "but you strike me as extremely young." (*Galsworthy*)

«Может быть, вы думаете, что вы очень старая, — сказал он, — но мне вы кажетесь совсем молодой».

She was and remains a riddle to me. She **may** and she **may not** prove to be a riddle to you. (*Dreiser*)

Она была и остается загадкой для меня. Может быть, она окажется загадкой и для вас, а может быть, и нет.

*Not* which follows *may* expressing uncertainty is always strongly stressed.

As is seen from the above examples this meaning of *may* is rendered in Russian by *может быть, возможно*.

Sometimes when Mr. de Winter is away, and you feel lonely, you **might** like to come up to these rooms and sit here. (*Du Maurier*)

Иногда, когда мистер де Винтер уедет и вы почувствуете себя одинокой, вам, может быть, захочется прийти посидеть в этих комнатах.

The last example shows that *might* denoting uncertainty has no temporal meaning, i. e. it does not express uncertainty referring to the past. Practically speaking there is hardly any difference between *may* any *might* in this meaning.

Sometimes *might* expresses greater reserve or uncertainty on the part of the speaker than *may*.

*Might* instead of *may* is often used because of the sequence of tenses.

That was like her — she had no foresight. Still — who knew? — she **might** be right. (*Galsworthy*)

Это похоже на нее — она не умела смотреть вперед. Все же — кто знает? — может быть, она и права.

Mrs. Page reflected that though Andrew looked hungry he **might not** be hard to feed. (*Cronin*)

Миссис Пейдж подумала, что, хотя у Эндрью голодный вид, его, может быть, и не трудно будет прокормить.

*May* denoting uncertainty is used with all the forms of the infinitive.

A Forsyte **might** perhaps still *be living* in that house, to guard it jealously. (*Galsworthy*)

It was then that his voice grew tired and his speech impeded. The knowledge that he had entirely lost touch with his audience **may have been** the cause. (*Greene*)

Именно тогда в голосе его послышалось утомление и речь его стала прерывистой. Быть может, мысль, что он совершенно потерял контакт с аудиторией, была этому причиной.

How long the silence lasted the Gadfly could not tell; it **might have been** an instant, or an eternity. (*Voynich*)

For all I know, she **may have been waiting** for hours.

When uncertainty is expressed the time of the action is indicated by the form of the infinitive and not by the form of the modal verb, as both *may* and *might* can refer to the present or to the past in accordance with the form of the infinitive. If the action refers to the past, the Perfect Infinitive is used.

## 3. Possibility due to circumstances.

*May* is used in this sense only in affirmative sentences. *Can* is also possible in this meaning.

In this museum you **may** see some interesting things.

You **may** see him every morning walking with his dog.

In this meaning it is generally used with the Indefinite Infinitive.

## 4. Reproach.

Only *might* is used in this meaning but not *may*.

You **might** lend me a razor. I was shaved this morning with a sort of bill-hook. (*Galsworthy*)

When *might* is used with the Indefinite Infinitive it is rather a request made in the tone of a reproach, as the above example shows. When it is used with the Perfect Infinitive, it expresses reproach.

I realize now how you spent your days and why you were so forgetful. Tennis lesson, my eye. You **might have told** me, you know. (*Du Maurier*)

#### § 4. *Must*.

The verb *must* has only one form. The expressions *to have to* and *to be obliged to*, which have the same meaning, can be used to supply the missing tense forms of the verb *must*.

And now I **must** go back to my social duties. (*Voynich*)

I felt that I **had to** have the air. (*De la Roche*)

Baring, because of the type of work in which he was engaged, **had been obliged to** forego making friends. (*Wilson*)

*Must* expresses obligation, necessity, an urgent command or prohibition, and a supposition bordering on assurance.

##### 1. Obligation, necessity.

(a) due to circumstances (in this meaning it is equivalent to *have to* and is used only with the Indefinite Infinitive in affirmative, negative and interrogative sentences):

He **must** write. He **must** earn money. (*London*)

This education is indispensable for whatever career you select, and it **must not** be slipshod or sketchy. (*London*)

The absence of necessity is expressed by *need not*:

**Must** I go there to-morrow?

Yes, you **must**.

No, you **needn't**.

(b) arising out of the nature of man and consequently inevitable.

All experience tended to show that man **must** die. (*Galsworthy*)

##### 2. A command, an urgent (emphatic) request or a prohibition. In this meaning it is used only with the Indefinite Infinitive.

You **must** leave the room at once!

You **must** come to see me every vacation. (*Voynich*)

You **must** not speak to a prisoner in a foreign language, ma'am. (*Voynich*)

##### 3. Probability or supposition.

Supposition bordering on assurance, almost a conviction. In this meaning *must* is used with all the forms of the Infinitive in affirmative sentences only. It corresponds to the Russian *должно быть*.

If the action refers to the present the Indefinite Infinitive is used; if the action refers to the past the Perfect Infinitive is used.

Surely, they don't want me for myself. Then they **must want** me for something else. (*London*)

Безусловно, я не нужен им сам по себе. Тогда я, должно быть, нужен им для чего-то другого.

Oh, Mae, think how he **must be suffering!** Poor man! (*Webster*)

О, Мэй, подумай только, как он, должно быть, страдает (как он должен страдать)! Бедняга!

What a comfort you **must have been** to your blessed mother. (*Dickens*)

Каким утешением ты, должно быть, была для твоей дорогой матушки.

Is she still waiting? She **must have been waiting** for an hour.

Она все ждет? Должно быть, она ждет уже целый час.

In negative sentences supposition is expressed by means of the modal word *evidently*.

**Evidently**, she did not know my address.

Supposition referring to the future cannot be expressed by *must*. The modal word *probably* or the modal expression *to be likely* are to be used instead.

She is **not likely** to come so late.

She will **probably** come to-morrow.

(For the use of *must* in subordinate clauses after the past tense of the verb in the principal clause see Chapter XIX, *Indirect Speech*, § 2, 8.)

#### § 5. *Should*<sup>1</sup> and *ought*.

The modal verbs *should* and *ought* are treated together here as there is hardly any difference between them. Very often they are interchangeable.

I **ought** to have married; yes, I **should** ha' married long ago. (*Poutsma*)

There is, however, a difference in construction. Whereas *should* is followed by the infinitive without the particle *to*, *ought* is always followed by the *to*-infinitive.

When reference is made to the present or future, the Indefinite Infinitive is used.

In wartime, a man **should not part** with his rifle. (*Heym*)

It's murder, and we **ought to stop** it. (*London*)

When reference is made to the past the Perfect Infinitive shows that the obligation was not carried out.

<sup>1</sup> *Should* was originally the past tense of *shall*, but in the course of its development it has acquired new shades of meaning.



"You **should have been** here last night when they brought back the DP's to the mines," said Yates. (*Heym*)

She **ought to have known** that the whole subject was too dangerous to discuss at night. (*Galsworthy*)

I know that I was weak in yielding to my mother's will. I **should not have done** so. (*London*)

She had no nerves; he **ought never to have married** a woman eighteen years younger than himself. (*Galsworthy*)

*Should* and *ought* are sometimes used with the Continuous Infinitive and the Perfect Continuous Infinitive.

You **should be learning** your lessons, Jack, and not talking with Mary.

You **ought to be helping** your mother with your salary and not **squandering** your money.

He **should have been trying** to break through the isolation the hospital had set around Thorpe, he **should have been doing** many things other than walking along the Seine quay. (*Heym*)

Both *should* and *ought* express obligation, something which is advisable, proper or naturally expected.

1. Obligation, very often a moral obligation or duty. In this meaning *ought* is more often used than *should*.

Martin's hand instinctively closed on the piece of gold. In the same instant he knew he **oughtn't** to accept. (*London*)

Рука Мартина инстинктивно сжала золотую монету. В то же мгновение он понял, что не должен принимать ее.

I promised her if ever the time came when she needed me, to be her friend. Promises of that sort **should** never be broken. (*Meade*)

Я обещал ей, если когда-либо наступит момент, когда я буду нужен, быть ее другом. Такие обещания никогда не должны нарушаться.

## 2. Advisability.

In this meaning *should* is more common than *ought*, as it always shows some personal interest whereas *ought* is more matter-of-fact.

You **should** be more careful. (*London*)

Вам следует быть осторожнее.

You **ought** to have Warmson to sleep in the house. (*Galsworthy*)

Нужно было бы, чтобы Уормсон спал у вас в доме.

## 3. Something which can be naturally expected.

It's the last of the Madeira I had from Mr. Jolyon... it **ought** to be in prime condition still. (*Galsworthy*)

Это последняя бутылка мадеры, которую я получил от мистера Джолиона... она должна быть еще в отличном состоянии.

If it's a story by Wodehouse it **should** be amusing.

Если это рассказ Вудхауса, он должен быть забавным.

## § 6. To be + Infinitive.

To be + Infinitive is a modal expression. Some of its meanings are close to those of modal verbs and expressions denoting obligation (*must, shall, should, ought, to have* + Infinitive).

This modal expression can be used in two tenses — the Present Indefinite and the Past Indefinite (*was, were*).

Dear Jim, I **am to be shot** at sunrise to-morrow. (*Voynich*)

They **were to go** to Spain for the honeymoon. (*Galsworthy*)

To be + Infinitive expresses a weakened order, an arrangement, possibility, something thought of as unavoidable. The ways of rendering this expression in Russian differ in accordance with its meaning.

1. An order which is generally the result of an arrangement made by one person for another, an arrangement which is not to be discussed.

In this case only the Indefinite Infinitive is used.

You **are to go** straight to your room. You **are to say** nothing of this to anyone. (*De la Roche*)

Ты должна идти прямо в свою комнату. Ты никому не должна ничего говорить об этом.

Schlaghammer frowned. It was not up to him to judge Pettinger ... but it was in his province to interpret orders. He **was to blast** the entrances of the mine. (*Heym*)

Шлагхаммер нахмурился. Не ему судить Петтингера, но толковать приказы — это его право. Он должен взорвать все входы в шахту.

2. An arrangement or agreement, part of a plan.

In this meaning both the Indefinite and the Perfect Infinitive can be used; the Perfect Infinitive shows that the action was not carried out.

I'm sorry, Major, we had an agreement — I **was to do** the questioning here. (*Heym*)

Простите, майор, мы условились, что допрос буду вести я.

We **were to meet** at the entrance of the theatre at a quarter to eight. (mutual arrangement)

Мы должны были встретиться у входа в театр без четверти восемь.

"Have you seen him?" Martini asked. "No, he **was to have met** me here the next morning." (*Voynich*)

«Вы его видели?» — спросил Мартини. «Нет, он должен был встретить меня здесь на следующее утро».

3. Possibility.

In this meaning the passive form of the Infinitive is used unless it is a question beginning with the interrogative adverb *how*. Here

the meaning of the modal expression comes very close to that of the verb *can*.

For a long time neither **was to be seen** about their old haunts. (Dreiser)

В течение долгого времени их не видели в местах, где они обычно бывали.

How **are they to know** that you are well connected if you do not show it by your costume? (Shaw)

Как могут они знать, что у вас большие связи, если вы не показываете этого своей манерой одеваться?

And he knew that higher intellects than those of the Morse circle **were to be found** in the world. (London)

И он знал, что можно найти людей с более высоким интеллектом, чем у тех, которые принадлежали к кругу Морзов.

#### 4. Something thought of as unavoidable.

Sally wished Morris could be on the same terms of easy friendliness with her as he was with everybody else. But evidently, it **was not to be**. (Prichard)

Салли хотела, чтобы Моррис поддерживал с ней такие же простые дружеские отношения, как и со всеми остальными. Но, очевидно, этому не суждено было быть.

I went about brooding over my lot, wondering almost hourly what **was to become** of me. (Dreiser)

Я все время размышлял о своей судьбе, беспрестанно задавая себе вопрос, что со мной станет.

Note 1.— Sometimes when it is used after the conjunction *if* it has the same meaning as the verb *to want*.

If we **are to** remain friends you must tell me the truth.

Note 2.— It should be borne in mind that the Russian questions 'Как мне быть?', 'Что мне делать?' are rendered in English by the modal expression *What am I to do?*

#### § 7. *To have* + Infinitive.

The modal expression *to have* + Infinitive is used in three tense forms: the Present Indefinite, the Past Indefinite and the Future Indefinite.

I **have to get up** at six every day.

When water was rushing through the tents and everybody **had to sleep** in wet blankets, it was treated as a joke. (Prichard)

I **shall have to take** the pupils into the hills, as usual, and see them settled there. (Voynich)

The negative and interrogative forms of this modal expression are formed with the help of the auxiliary *do*.

**Did you have to walk** all the way home?

I **did not have to walk**, I took a tram.

Only the Indefinite Infinitive Active and Passive can be used in this modal expression.

I had imagined we **should have to hold** a large house-party for the occasion. (Du Maurier)

I wouldn't look through the letters — disappointment **had to be postponed**, hope **kept alive** as long as possible. (Greene)

*To have* + Infinitive expresses an obligation or necessity arising out of circumstances. Its meaning is close to that of *to be obliged*. It is often rendered in Russian by *приходится, должен, вынужден*.

Bing knew that if Willoughby demanded it, he **had to give** the report. (Heym)

Бинг знал, что, если Уиллоуби этого требует, он должен дать отчет.

And if my father was fighting drunk sometimes he wouldn't let us into the house so that we **had to stay out** all night. (Walsh)

И если мой отец в пьяном виде дрался, он иногда не впускал нас в дом, так что нам приходилось ночевать на улице.

Though both the modal expressions *to be* + Infinitive and *to have* + Infinitive express a shade of obligation or necessity, there is a great difference in their meaning.

Compare:

As I **was to be** there at 5 sharp (part of an arrangement), I **had to take** a taxi (necessity arising out of this arrangement).

Так как я должен был быть там ровно в пять, мне пришлось взять такси.

In colloquial English and especially in American English *have got* + Infinitive is often used in the same meaning as *have* + Infinitive.

This modal expression is used in the Present Indefinite tense only.

Okay, we'll beat'em to it. Dick, we've **got to keep awake**, we've **got to watch** things and **be** ready. (Lindsay)

The negative and interrogative forms are formed without any auxiliary.

**Have you got to do** all this work yourself?

No, I **have not got to work** so much.

There is a tendency in Modern English to use *got* + Infinitive in the same meaning.

You can smile away till you split your cheeks, but you still **got to do** a day's work to earn a day's wages, and apples don't grow on monkey-trees. (Lindsay)



Note. — Pay special attention to the difference between *I have something to tell you* and *I have to tell you something*. In the latter case the speaker expresses the necessity of telling something to somebody, whereas in the former the verb *to have* preserves to a certain extent its meaning of possession and the speaker merely states that he has something which he either wants or must communicate to somebody. The difference in word order is caused by the difference in the meaning of the verb *to have*. In the first case it is not a modal verb, thus *have* is a simple predicate, *something* is a direct object and the infinitive is an attribute. In the second sentence *have to tell* is a modal expression, so it is a compound verbal modal predicate and *something* is an object to the infinitive.

### § 8. *Shall*.

*Shall* is never a purely modal verb. It always combines its modal meaning with the function of an auxiliary expressing futurity. It expresses determination on the part of the speaker, i. e. compulsion or order, threat or warning, promise.

As a rule *shall* as a modal verb is not translated into Russian, its meaning is rendered by emphatic intonation.

#### 1. Compulsion or strict order.

In this meaning it is always used with the second and third persons and has a strong stress.

Paula. I've got to tell Mr. Tanqueray.

Hugh. By God, you **shall** do nothing of the sort. (*Pihero*)

Паула. Я должна сказать мистеру Тэнкери.

Хью. Клянусь богом, вы этого не сделаете.

"She **shall** go off to-morrow, the little artful creature," said Mrs. Sedley, with great energy. (*Thackeray*)

«Она уедет завтра же, эта маленькая интриганка», — энергично заявила миссис Седли.

In interrogative sentences *shall* is used in the first and third persons to inquire after the wish of the person addressed.

**Shall** I shut the door, ma'am? (*Dickens*)

(Do you want me to shut the door?)

Закреть дверь, сударыня?

**Shall** he go there?

(Do you want him to go there?)

Идти ему туда?

#### 2. Threat or warning.

In this meaning it is also used in the second and third persons and with a weak stress.

"That's the last time!" she cried. "You **shall** never see me again!"

(*Maugham*)

«Это конец! — закричала она. — Вы никогда меня больше не увидите!»

You **shall** repent of this neglect of duty, Mr. Gummer. (*Dickens*)

Вы еще раскаетесь в том, что пренебрегаете долгом, мистер Гаммер.

### 3. Promise.

It is also used with the second and third persons and with a weak stress.

Don't be afraid, Jane, I saw it was an accident. You **shall not** be punished. (*Ch. Brontë*)

Не бойся, Джейн, я видела, что это произошло случайно. Тебя не накажут.

I shall make you happy, see if I don't. You **shall** do what you like, spend what you like. (*Thackeray*)

Я сделаю вас счастливой, вот увидите. Вы будете делать, что хотите и тратить, сколько хотите.

### § 9. *Will*.

*Will* is hardly ever a purely modal verb. It generally combines its modal meaning with the function of an auxiliary expressing futurity.

The modal verb *will* expresses volition, intention on the part of the speaker, or insistence.

#### 1. Volition, intention.

In most cases this meaning is rendered in Russian by emphatic intonation, but sometimes the verb *хотеть* is used. It is used with all persons but mostly with the first person.

"What is this? Who is this? Turn this man out. Clear the office!" cried Mr. Fang. "I **will** speak," cried the man; "I **will not** be turned out..." (*Dickens*)

«Что это? Кто это? Выставьте этого человека за дверь. Очистите помещение!» — закричал мистер Фанг. «Нет, я буду говорить! — крикнул человек. — Меня не выставят!»

Besides, since happiness is irrevocably denied me, I have a right to get pleasure out of life: and I **will** get it, cost what it may. (*E. Brontë*)

Кроме того, раз счастье для меня невозможно, я вправе получать от жизни удовольствия; и я буду получать их, чего бы это ни стоило.

Tell Mr. Osborne it is a cowardly letter, sir, a cowardly letter — I **will not** answer it. (*Thackeray*)

Скажите мистеру Осборну, что это трусливое письмо, сэр, трусливое; я на него не отвечу.

Very often *will* is used after the conjunction *if* in conditional clauses where it retains its modal meaning, that of volition.

You may laugh if you **will** but I was sure I should see her there. (*E. Brontë*)

Можете смеяться, если хотите, но я был уверен, что встречу ее там.

The modal verb *will* is used in polite requests.

**Will** you have a cup of tea?

**Will** you give me a piece of bread, for I am very hungry?

(*Ch. Brontë*)

Note.—The modal verb *will* should not be confused with the auxiliary *will* in American English where there is a marked tendency to use it with all the persons.

2. Persistence referring to the present or to the future.

“Don’t tell me.” “But I **will** tell you,” repeated Sikes. (*Dickens*)  
«Не говорите мне про это». «А я все равно скажу», — повторил Сайкс.

She begins to act very strangely. She **will** not speak, she **will** not eat; finally she dies. (*Maugham*)

Она начинает вести себя очень странно. Она не желает говорить, она не желает есть, наконец, она умирает.

It is also used in speaking about lifeless things when the speaker is annoyed at something and speaks about a thing or a phenomenon of nature as if it possessed a will of its own (there is an element of personification here).

It’s no use trying to open the door, it **will** not open.

Нечего стараться открыть эту дверь — она все равно не откроется.

### § 10. *Would*.

*Would* was originally the past tense of *will* in the same way as *should* was the past tense of *shall*. But while the latter has acquired new shades of meaning, *would* has preserved those of *will*. Thus it expresses volition, persistence referring to the past.

1. Volition.

In this meaning it is mostly used in negative sentences.

She was going away and **would** not say where she was going. (*Dreiser*)

Она уезжала и не хотела сказать, куда едет.

2. Persistence.

I asked him not to bang the door, but he **would** do it.

Я просил его не хлопать дверью, а он все продолжал хлопать. Several times Eckerman tried to get away, but Goethe **would** not let him go. (*Maugham*)

Несколько раз Эккерман пытался уйти, но Гёте ни за что не отпустил его.

It is also used in speaking about lifeless things in the same way as *will* (see § 9), but in this use *would* is more common than *will*.

... and that was all he could see, for the sedan doors **wouldn’t** open and the blinds **wouldn’t** pull up. (*Dickens*)

... и это было все, что ему было видно, ибо двери портшеза никак не открывались и занавеси никак не поднимались.

### § 11. *Dare*.

*Dare* means ‘to have the courage (or impertinence) to do something’. In the negative it denotes the lack of courage to do something.

“How **dare** you ask the little Kelveys into the courtyard,” said her cold, furious voice. (*Mansfield*)

The verb *dare* as well as *need* has some peculiarities which make it different from other modal verbs.

It is used both as a normal verb (taking the auxiliary *do* in the interrogative and negative forms, -s in the third person singular and the *to*-Infinitive) and as an anomalous verb (without any auxiliary in its interrogative and negative forms, without -s in the third person singular and without the particle *to* before the infinitive which follows it). *Dare* has two forms — *dare* for the Present and *dared* for the Past.

**Did** he **dare to strike** me when I was down? (*E. Brontë*)

He **did not dare to meet** his uncle. (*Kruisinga*)

How **dare** you **go out** by yourself after the orders I gave you? (*Shaw*)

You **dare address** me in that tone! (*Shaw*)

Sometimes *dare* takes the auxiliary but is followed by the bare infinitive.

You know you **didn’t dare give** the order to charge the bridge until you saw us on the other side. (*Shaw*)

*Dare* is mostly used in interrogative and negative sentences. However, we often come across *I dare say* which has become a stock phrase and acquired a new meaning ‘I suppose’. *Dare* is used only with the Indefinite Infinitive.

### § 12. *Need*.

*Need* expresses necessity. It is mostly used in negative and interrogative sentences.

You **needn’t** be in such a fright. Take my arm. (*Shaw*)

He **надо** так бояться. Возьмите меня под руку.

Note.—When *need* is used in the meaning of ‘to be in want of’ it is treated as a normal verb.

He **needs** a new pair of shoes.

*Need* has only one tense form—the Present. In the same way as *dare*, *need* is used as a normal and as an anomalous verb; the latter is much more common in colloquial English.

One **need to be careful**. (*Zandvoort*)

He **did not need to be told** twice. (*Zandvoort*)



Why **need** he *bother* us? (*Krulsinga*)  
 I am here. You **needn't be afraid**. (*Greene*)  
 I **need** hardly *say* I would do anything in the world to ensure  
 Gwendolen's happiness. (*Wilde*)

*Need* is used both with the Indefinite and with the Perfect Infinitive.

I suppose I **needn't have made** that observation. (*Pinero*)  
 Пожалуй, не к чему мне было делать такое замечание.

## MOOD

**Mood** is a grammatical category which indicates the attitude of the speaker towards the action expressed by the verb from the point of view of its reality.

In Modern English we distinguish three moods:

- (1) The Indicative Mood.
- (2) The Imperative Mood.
- (3) The Subjunctive Mood.

### THE INDICATIVE MOOD

The **Indicative Mood** shows that the action or state expressed by the verb is presented as a fact.

We **went** home early in the evening. (*Dickens*)

The Indicative Mood is also used to express a real condition, i. e. a condition the realization of which is considered possible.

If it **rains**, I shall **stay** at home.

If Catherine **disobeys** us, we shall **disinherit** her. (*Elliot*)

### THE IMPERATIVE MOOD

The **Imperative Mood** expresses a command or a request. In Modern English the Imperative Mood has only one form which coincides with the infinitive without the particle *to*; it is used in the second person (singular and plural).

**Be** quiet and **hear** what I tell you. (*Elliot*)

Please **put** the papers on the table by the bed. (*Hemingway*)

In forming the negative the auxiliary verb *to do* is always used, even with the verb *to be*.

Hush! **Don't make** a noise! (*Elliot*)

**Don't be** angry... (*Hemingway*)

The auxiliary verb *to do* may also be used in affirmative sentences to make the request more emphatic.

But now, **do sing** again to us. (*Elliot*)

To make a request or an order more emphatic the subject expressed by the pronoun *you* is sometimes used. It is characteristic of colloquial speech.

I'll drive and **you sleep** awhile. (*Hemingway*)

Note.—A command addressed to the third person singular and plural is usually expressed with the help of the verb *to let*.

**Let** the child **go** home at once.

Пусть ребенок сейчас же идет домой.

**Let** the children **go** home at once.

Пусть дети сейчас же идут домой.

With the first person plural the verb *to let* is used to express an exhortation to a joint action.

**Let's go** and have some fresh coffee. (*Mansfield*)

Пойдемте выпьем свежего кофе.

## THE SUBJUNCTIVE MOOD

§ 1. The **Subjunctive Mood** shows that the action or state expressed by the verb is presented as a non-fact, as something imaginary or desired. The Subjunctive Mood is also used to express an emotional attitude of the speaker to real facts. (A detailed treatment of this use of the Subjunctive Mood is given in § 16.)

In Modern English the Subjunctive Mood has synthetic and analytical forms.

"I wish I **were** ten years older," I said. (*Braine*)

«Хотел бы я быть на десять лет старше», — сказал я.

I wish you **would speak** rationally. (*E. Brontë*)

Я хотел бы, чтобы вы говорили разумно.

§ 2. The synthetic forms of the **Subjunctive Mood** can be traced to the Old English period, when the Subjunctive Mood was chiefly expressed by synthetic forms. In Old English the Subjunctive Mood had a special set of inflections, different from those of the Indicative.

In course of time most of the inflections were lost and the difference between the forms of the Subjunctive and those of the Indicative has almost disappeared. However, in Modern English there are a few synthetic forms of the Subjunctive which have survived; they are as follows: the Present Subjunctive of all the verbs and the Past Subjunctive only of the verb *to be*.

### The Present Subjunctive

to be	to have, to know, to speak, etc.
I <b>be</b>	I <b>have, know, speak</b>
he, she, it <b>be</b>	he, she, it <b>have, know, speak</b>
we <b>be</b>	we <b>have, know, speak</b>
you <b>be</b>	you <b>have, know, speak</b>
they <b>be</b>	they <b>have, know, speak</b>

## The Past Subjunctive

to be	to have, to know, to speak, etc.
I were he, she, it were we were you were they were	_____

I. The Present Subjunctive. In the Present Subjunctive the verb *to be* has the form *be* for all the persons singular and plural, which differs from the corresponding forms of the Indicative Mood (the Present Indefinite). In all other verbs the forms of the Present Subjunctive differ from the corresponding forms of the Indicative Mood only in the third person singular, which in the Present Subjunctive has no ending *-s*.

The Present Subjunctive denotes an action referring to the present or future. This form is but seldom used in Modern English. It may be found in poetry and in elevated prose, where these forms are archaisms used with a certain stylistic aim. It is also used in scientific language and in the language of official documents, where it is a living form.

Wretched is the infant's lot,  
 Born within the straw-roof'd cot;  
 Be he generous, wise or brave,  
 He must only be a slave. (*Southey*)  
 Печальна судьба ребенка,  
 Родившегося в хижине с соломенной крышей,  
 Как бы великодушен, умен и храбр он ни был,  
 Он все равно будет рабом.  
 Though all the world be false, still will I be true. (*Trollope*)  
 Даже если весь мир будет лживым, все же я буду правдива.

The Present Subjunctive also occurs in some set expressions.

Be it so!  
 Пусть будет так! Да будет так!  
 Suffice it to say that he soon came back.  
 Достаточно сказать, что он скоро вернулся.  
 God forbid!  
 Боже упаси! Сохрани бог!  
 Far be it from me to contradict you.  
 У меня и в мыслях не было противоречить вам.

In American English the Present Subjunctive is used not only in the above mentioned cases but also in colloquial language.

Yates called the hospital and insisted that one of the doctors come to the phone. (*Heym*)  
 Йейтс позвонил в госпиталь и потребовал, чтобы кто-нибудь из врачей подошел к телефону.

II. The Past Subjunctive. In the Past Subjunctive the verb *to be* has the form *were* for all the persons singular and plural, which in the singular differs from the corresponding form of the Indicative Mood (the Past Indefinite).

Note.—Occasionally the form *was*, which coincides with the form of the Indicative Mood, can be found in the singular.

I know I am affectionate. I wouldn't say it, if I wasn't certain that I am. (*Dickens*)

The Past Subjunctive is widely used in Modern English and occurs not only in literature but also in colloquial language.

The term 'Past Subjunctive' is merely traditional as in Modern English it does not necessarily express a past action. In adverbial clauses of condition it denotes an unreal condition referring to the present or future. In other types of subordinate clauses it denotes an action simultaneous with the action expressed in the principal clause; thus it may refer to the present and to the past.

If I were ill I should like to be nursed by you. (*Bennett*)  
 Если бы я был болен, я бы хотел, чтобы за мной ухаживали вы.  
 I want to go everywhere, I wish I were a gipsy. (*Galsworthy*)  
 Мне хочется всюду побывать. Я хотела бы быть цыганкой.  
 I wished he were less remote. (*Du Maurier*)  
 Я хотела бы, чтобы он не был таким отчужденным.

§ 3. The analytical forms of the Subjunctive Mood consist of the mood auxiliaries *should*, *would*, *may* (*might*) or *shall* (which is seldom used) and the infinitive of the notional verb.

Mr. Barkis... proposed that my pocket-handkerchief should be spread upon the horse's back to dry. (*Dickens*)  
 Мистер Баркис предложил положить мой носовой платок на спину лошади, чтобы он просох.  
 Yates wished Bing would stop thanking him, but Bing went on. (*Heym*)  
 Йейтсу хотелось, чтобы Бинг перестал благодарить его, но Бинг все благодарил.  
 Whoever you may be, Sir, I am deeply grateful to you. (*Dickens*)  
 Кто бы вы ни были, сэр, я вам глубоко признателен.  
 She lowered the blind and closed the shutters that he might not see the sun set. (*Voynich*)  
 Она спустила шторы и закрыла ставни, чтобы он не видел, как заходит солнце.



I propose that you **shall come** along with me. (*Dickens*)  
Я предлагаю вам пойти со мной.

Mood auxiliaries have developed from modal verbs, which have lost their modality and serve to form the analytical Subjunctive. Still there are cases when mood auxiliaries retain a shade of modality, for instance the verb *might* in adverbial clauses of purpose.

Lizzie stood upon the causeway that her father **might see** her. (*Dickens*)  
Лиззи стояла на дамбе, чтобы отец увидел ее (мог увидеть ее).

§ 4. In modern English the same meaning as is expressed by the Subjunctive Mood may also be rendered by the forms of the Indicative Mood — the Past Indefinite, the Past Perfect and occasionally the Past Continuous and the Past Perfect Continuous.

In adverbial clauses of condition the Past Indefinite denotes an unreal condition referring to the present or future; the Past Perfect denotes an unreal condition referring to the past.

The room is so low that the head of the tallest of the visitors would touch the blackened ceiling if he **stood** upright. (*Dickens*)  
Комната такая низкая, что голова самого высокого из посетителей коснулась бы закопченного потолка, если бы он выпрямился. The noise about her was frightful, so deafening that if she **had shouted** aloud she would not have heard her own voice. (*Cronin*)  
Шум вокруг нее был ужасный, такой оглушительный, что, если бы она громко закричала, она не услышала бы своего собственного голоса.

In other types of subordinate clauses the Past Indefinite denotes an action simultaneous with the action expressed in the principal clause; the Past Perfect denotes an action prior to that of the principal clause.

He (Mr. Barkis) sat looking at the horse's ears as if he **saw** something new there. (*Dickens*)  
Мистер Баркис сидел, глядя на уши лошади, как будто он видел там что-то новое.  
I felt as if the visit **had diminished** the separation between Ada and me. (*Dickens*)  
У меня было такое чувство, как будто этот визит сблизил нас с Адой.

The Past Continuous and the Past Perfect Continuous are less frequently used.

They looked as if they **were fighting** for their life. (*Eliot*)  
Они выглядели так, как будто они боролись за свою жизнь.  
The mother's delicate eyelids were pink, as if she **had been crying** half the night (*Eliot*)

Нежные веки матери покраспели, как будто бы она проплакала половину ночи.

Note.—In some grammars these forms are considered to be the forms of the Subjunctive Mood, homonymous with the forms of the Indicative Mood.

## THE USE OF THE SUBJUNCTIVE MOOD

### I. SIMPLE SENTENCES

§ 5. In simple sentences the synthetic forms of the Subjunctive Mood are more frequent than the analytical forms.

In simple sentences the Subjunctive Mood is used:

(1) to express wish (пожелание):

Long **live** the Soviet Army!  
Да здравствует Советская Армия!  
Success **attend** you!  
Да сопутствует вам успех!

To express wish the analytical subjunctive with the mood auxiliary *may* is also used.

**May** success **attend** you!  
Да сопутствует вам успех!  
**May** you **live** long and **die** happy!  
Желаю вам долго жить и быть счастливым до конца своих дней.

(2) to express an unreal wish:

If only he **were** free! (*Galsworthy*)  
Если бы только он был свободен!

(3) in oaths and imprecations:

Manners **be hanged**!  
К черту всякие церемонии!  
**Confound** these flies!  
Будь они прокляты, эти мухи!

(4) in some expressions:

**Suffice** it to say that...  
**Be** it so!  
**God forbid**!  
**Far be** it from me...

(See the translation of these examples, § 2.)

The Subjunctive Mood in simple sentences is characteristic of literary style, except in oaths and imprecations, which belong to low colloquial style.

## II. COMPLEX SENTENCES

§ 6. The Subjunctive Mood is used in **conditional sentences** to express an unreal condition (in the subordinate clause) and an unreal consequence (in the principal clause).

In sentences of unreal condition referring to the present or future the Past Subjunctive of the verb *to be* is used in the subordinate clause; with other verbs the same meaning is expressed by the Past Indefinite of the Indicative Mood. In the principal clause we find the analytical subjunctive consisting of the mood auxiliary *should* or *would* and the Indefinite Infinitive. *Should* is used with the first person singular and plural, *would* is used with the second and third persons singular and plural.

The world **would be** healthier if every chemist's shop in England **were demolished.** (*Shaw*)

Человечество было бы здоровее, если бы все аптеки в Англии были уничтожены.

I **should kill** myself to-day if I **didn't believe** that tyranny and injustice must end. (*Galsworthy*)

Я бы сегодня же покончила с собой, если бы не верила, что тирании и несправедливости придет конец.

An unreal condition referring to the future can also be expressed by the Past Subjunctive of the verb *to be* + *to*-Infinitive of the notional verb or the analytical Subjunctive with the mood auxiliary *should* for all the persons. Such sentences are often translated by means of 'Если бы случилось так...', 'Случилось так...'

If I **were to offer** my home..., my station..., my affections... to any one among the young women engaged in my calling, they would probably be accepted. Even readily accepted. (*Dickens*)

Если бы случилось так, что я предложил бы свой дом, свое положение в обществе, свою любовь любой молодой женщине моей профессии, все это, вероятно, было бы принято. Даже охотно принято.

Well, Major, if you **should send me** to a difficult spot — with this man alone, I'd feel secure. (*Heym*)

Знаете, майор, если бы случилось так, что вы послали бы меня в опасное место только с одним этим человеком, я бы чувствовал себя в безопасности.

If in the subordinate clause the mood auxiliary *should* is used, we often find the Indicative or Imperative Mood in the principal clause.

If any of your family **should come** to my house, I **shall be delighted** to welcome them... (*Trollope*)

Если кому-нибудь из членов вашей семьи случится прийти в мой дом, я буду рад принять его.

If he **should come**, *ask* him to wait.

В случае, если он придет, попросите его подождать.

In sentences of unreal condition referring to the past the Past Perfect of the Indicative Mood is used in the subordinate clause; in the principal clause we find the analytical subjunctive consisting of the mood auxiliary *should* (with the first person) or *would* (with the second and third persons) and the Perfect Infinitive.

If I **had consulted** my own interests, I **should never have come** here. (*Galsworthy*)

Если бы я думал только о себе, я бы никогда сюда не пришел.

There are two mixed types of sentences of unreal condition. In the first of these the condition refers to the past and the consequence refers to the present or future.

If you **had taken** your medicine yesterday, you **would be** well now.

Если бы вы вчера приняли лекарство, теперь вы были бы здоровы. No, by my word and truth, I never despised you; if I **had I should not love** you now! (*Hardy*)

Нет, клянусь вам, я вас никогда не презирал; если бы я вас когда-нибудь презирал, я не любил бы вас теперь.

In the second type the condition refers to no particular time and the consequence to the past.

If he **were not so absent-minded**, he **would not have mistaken** you for your sister.

Если бы он не был такой рассеянный, он не принял бы вас за вашу сестру.

Still Beatrice had taken the trouble to go up to London and to buy the books for me. She **would not have done** that if she **disliked** me. (*Du Maurier*)

Все-таки Беатриса взяла на себя труд съездить в Лондон и купить мне эти книги. Она бы этого не сделала, если бы не любила меня.

Note. — Unreal conditions may also be expressed in the following ways:

(a) **But for** the rain, we should go down to the country.

Если бы не дождь, мы бы поехали за город.

His fleshless face would have looked like the face of a mummy, **but for** the restless brightness of his little black eyes. (*Collins*)

Его изможденное лицо было бы похоже на лицо мумии, если бы не беспокойный блеск маленьких черных глаз.

(b) If it **were not for** your help, I should not be able to finish my work in time.

Если бы не ваша помощь, я не смог бы вовремя закончить работу.

If it **hadn't been for** me, his own brother would have shut him up for life. (*Dickens*)

Если бы не я, его собственный брат засадил бы его (в сумасшедший дом) на всю жизнь.



In sentences of unreal condition the modal verbs *might* and *could* are often used; they fully retain their modal meaning and therefore they do not form the analytical subjunctive.

Here we have the group 'modal verb + Infinitive' which forms a compound verbal modal predicate, whereas the analytical subjunctive forms a simple predicate.

If she were still waiting, she **might be** restless, feverish, but surely she would not look like this. (*Galsworthy*)

Если бы она все еще ждала, она, возможно, нервничала бы, но, безусловно, она не выглядела бы так.

I **could have done** very well if I had been without the Murdstones. (*Dickens*)

Я мог бы очень хорошо учиться, если бы не Мердстоны.

*Would*, when used in the subordinate clause of a sentence of unreal condition, is also a modal verb forming with the infinitive a compound verbal modal predicate.

If you **would come** and **see** us..., mother would be as proud of your company as I should be. (*Dickens*)

Если бы вы пожелали навестить нас..., моя матушка была бы так же польщена этим, как и я.

Note.—In conditional sentences of real condition naturally the Indicative and not the Subjunctive Mood is used. Such sentences can refer to the present, future or past.

But I **can bear** anything gladly if you are happy. (*Eliot*)

If you **make** this disgusting match, you **will never see** Hector again. (*Shaw*)

The whole thing was on his conscience—for if Jon **had** anything, he **had** a conscience. (*Galsworthy*)

The conjunctions introducing adverbial clauses of condition are: *if*, *in case*, *provided*, *suppose*, *unless*, and some others. *If* is the most common conjunction used in sentences of real and unreal condition.

*In case* and *provided* are chiefly used in sentences of real condition.

In case I **don't find** her at home, I **shall leave** her a note.

В случае, если я не застаю ее дома, я оставлю ей записку.

I **shall go** there provided you **consent** to accompany me. (*Ch. Brontë*)

Я пойду туда при условии, что вы согласитесь пойти со мной.

*Suppose* is more common in sentences of unreal condition.

Suppose he **wrote** to you, **would** you **answer**?

Предположим, он написал бы вам, вы бы ответили?

*Unless* is used in sentences of real and unreal condition.

I **shall come** in time unless I **am detained** at the Institute.

Я приду вовремя, если меня не задержат в институте.

Isabel **would not have engaged** herself to Mr. Hardyman unless she **had been** fond of him. (*Collins*)

Изабелла не согласилась бы выйти за мистера Хардимена, если бы не любила его.

Note.—*Unless* has a negative meaning; it corresponds to the Russian *если не*. There are cases, however, when the Russian *если не* cannot be rendered in English by *unless*; only *if not* is possible.

Осторожно переходите улицу, *если не* хотите попасть под машину.

Cross the street carefully *if you don't* want to be run over.

In this sentence *unless* would sound ironically (... разве что тебе захочется попасть под машину).

Adverbial clauses of condition containing the verbs *had*, *were*, *could* and *should* are often introduced without any conjunction. In these cases we find inversion.

**Had** the wanderer **remained** awake for another half-hour, a strange sight would have met his eyes. (*Conan Doyle*)

Если бы путешественник продолжал бодрствовать еще в течение получаса, его глазам представилось бы странное зрелище. I should be myself **were** I once again among the heather in those hills. (*E. Brontë*)

Я стала бы такой, как прежде, если бы вновь очутилась на этих холмах, поросших вереском.

Mary would indeed have been grateful to Miss Dunstable, **could** she **have known** all that lady did for her. (*Trollope*)

Мэри и в самом деле была бы очень благодарна мисс Данстэбл, если бы она могла знать все, что эта дама для нее сделала.

**Should** he **come** this way, I will speak to him. (*Ch. Brontë*)

Если ему случится быть здесь, я поговорю с ним.

The Subjunctive Mood is used in sentences expressing what may be understood as an unreal consequence, the condition of which is not expressed as such.

I suppose you are a stranger in these parts, or you **would have heard** what happened last autumn. (*Ch. Brontë*)

Наверно, вы приезжая, иначе вы бы знали о том, что случилось здесь осенью.

There was no piano... because it **would have taken up** much room. (*Galsworthy*)

Рояля не было..., так как он занял бы много места.

§ 7. The Subjunctive Mood is used in adverbial clauses of purpose. When a clause of purpose is introduced by the conjunctions *that*, *so that*, *in order that*, we find the analytical subjunctive with the mood auxiliary *may* (*might*) if the principal clause refers

to the present or future; if the principal clause refers to the past, only the form *might* is used.

As has already been stated (see § 3), the mood auxiliary *may* (*might*) retains in this case a shade of modality.

She opens (will open) the window that she **may (might) get** a breath of fresh air.

She opened the window that she **might get** a breath of fresh air. Order a conveyance to be at the door to-morrow evening, rather earlier than is absolutely necessary, in order that we **may be** in good time. (*Dickens*)

Прикажите подать экипаж завтра вечером пораньше, чтобы мы приехали заблаговременно (чтобы мы могли приехать заблаговременно).

Mr. Micawber impressed the names of streets upon me that I **might find** my way back easily. (*Dickens*)

Мистер Микобер заставил меня запомнить названия улиц, чтобы я легко нашел дорогу обратно (чтобы я мог легко найти дорогу обратно).

He got up, cautiously, so that he **might not wake** the sleeping boy. (*Cronin*)

Он тихо поднялся, чтобы не разбудить спящего мальчика.

Occasionally the mood auxiliary *should* is used.

I made shorthand notes of all that she said, however, so that there **should be** no possibility of a mistake. (*Conan Doyle*)

Я сделал стенографическую запись всего, что она говорила, чтобы исключить возможность ошибки.

If a clause of purpose is introduced by *lest* the mood auxiliary *should* (for all persons) is generally used.

*Lest* has a negative meaning (чтобы не).

She opens (opened, will open) the window lest it **should be** stuffy in the room.

She... looked steadily at her coffee lest she also **should begin** to cry, as Anna was doing already. (*Eliot*)

Она не поднимала глаз от чашки кофе, чтобы не заплакать, как уже плакала Анна.

§ 8. The Subjunctive Mood is used in **adverbial clauses of concession**. Adverbial clauses of concession are introduced by the conjunctions and connectives *though*, *although*, *however*, *no matter*, *whatever*, *whoever*, etc. The analytical subjunctive with the mood auxiliary *may* (*might*) is generally used.

Though he **may (might) be** tired  
Tired though he **may (might) be**  
No matter how tired he **may (might) be**  
However tired he **may (might) be** } he will go to the concert.

Как бы он ни был утомлен, он пойдет на концерт.

Whatever obstacles **may arise**, we shall not give in.

Какие бы препятствия ни встали на нашем пути, они нас не остановят.

You're my daughter, Alice. Although you **may never admit** it, you're like me. (*Gow and D'Usseau*)

Ты моя дочь, Алиса. Хотя бы ты с этим и не соглашалась, ты похожа на меня.

Remember, the truth, however ashamed of it you **may be**, is better than any lie. (*Dreiser*)

Помните, что правда, как бы вы ни стыдились ее, лучше, чем любая ложь.

I must return to the city, no matter what dangers **may lurk** there. (*Dreiser*)

Я должен вернуться в город, какие бы опасности ни поджидали меня там.

...I should like to do some good to you and your husband, whoever he **may be**. (*Hardy*)

Я хотел бы быть полезным вам и вашему мужу, кто бы он ни был.

If the action of the subordinate clause is prior to that of the principal clause the Perfect Infinitive is generally used.

However badly he **may have behaved** to you in the past he is still your brother. (*Wilde*)

Как бы плохо он ни вел себя по отношению к вам в прошлом, он все же ваш брат.

Note.—The Indicative Mood is used in adverbial clauses of concession when the action or state is considered as an actual fact and not as something supposed.

Compare:

Cold though it **may be**, we shall go to the skating-rink (*Subjunctive Mood*).

Как бы ни было холодно, мы пойдем на каток.

Cold as it **is**, we shall go to the skating-rink (*Indicative Mood*).

Как ни холодно, мы пойдем на каток.

§ 9. The Subjunctive Mood is used in **adverbial clauses of time and place** after the conjunctions *whenever* and *wherever*; in these cases the clauses have an additional concessive meaning.

Whenever you **may (might) come**, you are welcome.

Когда бы вы ни пришли, мы вам всегда рады.

Wherever she **may (might) live**, she will always find friends.

Где бы она ни жила, она всегда найдет друзей.

Of course, I shall come for your marriage, whenever that **may be fixed**. (*Trollope*)

Конечно, я приеду на вашу свадьбу, когда бы ее ни назначили.



§ 10. The Subjunctive Mood is used in **adverbial clauses of comparison** (or **manner**) introduced by the conjunctions *as if* and *as though* (the latter is more literary).

If the action of the subordinate clause is simultaneous with that of the principal clause the Past Subjunctive of the verb *to be* is used; with other verbs the same meaning is expressed by the Past Indefinite of the Indicative Mood.

She speaks (spoke) about him as if she **knew** him well.

Она говорит (говорила) о нем так, как будто она его хорошо знает (знала).

She greeted him as if he **were** her brother. (*Galsworthy*)

Она поздоровалась с ним так, как будто он был ее братом.

He speaks as if he **knew** you! (*Collins*)

Он говорит так, как будто он вас знает!

Rex got from his seat, as if he **held** the conference to be at an end. (*Elliot*)

Рекс поднялся с места, как будто он считал совещание оконченным.

If the action of the subordinate clause is prior to that of the principal clause the Past Perfect of the Indicative Mood is used.

She speaks (spoke) about him as if she **had known** him for years.

Она говорит (говорила) о нем так, как будто знает (знала) его много лет.

She flushes as though he **had struck** her. (*Shaw*)

Она заливается краской, как будто он ее ударил.

She shook hands with him as though they **had known** each other all their lives... (*Trollope*)

Они пожали друг другу руки, как будто были знакомы всю жизнь.

§ 11. The Subjunctive Mood is used in **predicative clauses**:

(a) introduced by the conjunctions *as if*, *as though*, when we find the link verbs *to be*, *to feel*, *to look*, *to seem*, etc. in the principal clause.

If the action of the subordinate clause is simultaneous with that of the principal clause the Past Subjunctive of the verb *to be* is used; with other verbs the same meaning is expressed by the Past Indefinite of the Indicative Mood.

If the action of the subordinate clause is prior to that of the principal clause the Past Perfect of the Indicative Mood is used.

I feel as if we **were** back seven years, Jon. (*Galsworthy*)

У меня такое чувство, как будто мы вернулись на семь лет назад, Джон.

... now I feel as if you **had never been** away. (*Shaw*)

Теперь у меня такое чувство, как будто вы и не уезжали.

He looked as if he **knew** it to be true. (*Austen*)

У него был такой вид, точно он знал, что это правда.

The house looked as though it **had been deserted** for weeks. (*Wells*)

У дома был такой вид, точно в нем уже много недель никто не жил.

It was as if she **were** angry with him. (*Lawrence*)

Похоже было, что она сердится на него.

Karel felt a bitter taste in his mouth. It was as if he **had done** something wrong. (*Heym*)

Карел почувствовал неприятный вкус во рту. У него было такое чувство, точно он сделал что-то дурное.

(b) when the subject of the principal clause is expressed by an abstract noun such as *wish*, *suggestion*, *aim*, *idea*, etc. In this case the analytical subjunctive with the mood auxiliary *should* (for all persons) is used:

Mary's wish was that... our mother **should come** and live with her. (*A. Brontë*)

Мэри хотелось, чтобы наша мать переехала к ней жить.

... his arrangement with them had been that they **should meet** him at Plymouth. (*Hardy*)

Он условился с ними, что они встретят его в Плимуте.

One of the conditions was that I **should go** abroad. (*Swinerton*)

Одно из условий заключалось в том, чтобы я поехал за границу.

§ 12. The Subjunctive Mood is used in **subject clauses** after a principal clause of the type *It is necessary*, *It is important*, etc. The analytical subjunctive with the mood auxiliary *should* is used for all persons.

It is (was) necessary

It is (was) important

It is (was) right

It is (was) requested

It is (was) recommended

It is (was) obligatory

It is (was) better (best)

It is (was) desirable

It is (was) of vital importance

} that he **should come**.

It was necessary that the child's history **should be known** to none. (*Trollope*)

Надо было, чтобы историю этого ребенка никто не узнал.

It was desirable that she... **should marry** this earnest, well-to-do and respectable man. (*Hardy*)

Было желательно, чтобы она... вышла замуж за этого серьезного, состоятельного и солидного человека.

It is better for these young men... that they **should not remain** here. (*Dickens*)

Для этих молодых людей ... лучше, чтобы они не оставались здесь.

It was imperative that she **should go** home. (*Hardy*)

Было совершенно необходимо, чтобы она поехала домой.

§ 13. The Subjunctive Mood is used in **object clauses**:

(a) When the predicate of the principal clause is expressed by the verb *to wish*. If the action expressed in the object clause is simultaneous with that of the principal clause the Past Subjunctive of the verb *to be* is used; with other verbs the same meaning is expressed by the Past Indefinite of the Indicative Mood.

I wish I **were** a girl again. (*E. Brontë*)

Я хотела бы быть снова девочкой.

She wished she **were** free and could follow them. (*Ch. Brontë*)

Она жалела, что не свободна и не может поехать с ними.

I wish she **felt** as I do. (*E. Brontë*)

Я бы хотела, чтобы она чувствовала то же, что и я.

He wished he **had** someone to talk to ... (*Wilson*)

Он хотел, чтобы у него был кто-нибудь, с кем можно было бы поговорить.

If the action expressed in the object clause is prior to that of the principal clause the Past Perfect of the Indicative Mood is used.

Auntie, I wish I **had not done** it. (*Twain*)

Тетья, мне очень жаль, что я это сделал.

The moment Aileen had said this she wished she **had not**. (*Dreiser*)

Как только Эйлин это сказала, она пожалела об этом.

The above examples show that such sentences are often translated by means of *как жаль, мне жаль*.

The analytical subjunctive with the mood auxiliary *would* (for all persons) is also used in object clauses after the verb *to wish*. This form is used only in sentences referring to the present or future; it is possible only if the subject of the principal clause is not the same as the subject of the object clause. It is chiefly used in sentences expressing request or annoyance.

I wish you **would stay** with me for a while. (*Voynich*)

Я бы хотел, чтобы вы побыли немного со мной.

I wish the honourable district attorney **would mind** his own business. (*Dreiser*)

Я бы хотел, чтобы почтенный адвокат не вмешивался в чужие дела.

With the verb *to be* this form is hardly ever used.

(b) The Subjunctive Mood is used in object clauses introduced by the conjunction *lest* if in the principal clause the predicate is expressed by a verb denoting fear.

The mood auxiliary *should* is used for all persons.

She fears (feared) lest she **should be** blamed.

Она боится (боялась), как бы ее не осудили.

He trembled lest his secret **should be** discovered.

Он дрожал при мысли, что его тайна будет раскрыта.

I dreaded lest any stranger **should notice** me and speak to me.

(*Ellot*)

Я боялась, что какой-нибудь незнакомый человек заметит меня и заговорит со мной.

After verbs denoting fear object clauses are often introduced by the conjunction *that*, in which case the Indicative Mood is used often with the modal verb *may* (*might*).

She fears (feared) that she **will (would) be** blamed.

She fears (feared) that she **may (might) be** blamed.

(c) The Subjunctive Mood is used in object clauses when we find verbs and word-groups denoting order, suggestion, advice, desire, etc. in the principal clause. The analytical subjunctive with the mood auxiliary *should* (for all persons) is used.

He orders (ordered)

He suggests (suggested)

He proposes (proposed)

He demands (demanded)

He desires (desired)

He insists (insisted)

He is anxious (was anxious)

He will see (he saw) to it

that everything **should be** ready  
by 5.

Mrs. Linton insisted that Isabella **should go** to bed. (*E. Brontë*)

Миссис Линтон настаивала на том, чтобы Изабелла легла спать.

She (Agnes) proposed to my aunt that we **should go** upstairs and

see my room. (*Dickens*)

Она предложила моей тетушке, чтобы мы пошли наверх и посмотрели мою комнату.

Mr. Micawber was very anxious that I **should stay** to dinner.

(*Dickens*)

Мистеру Микоберу очень хотелось, чтобы я остался обедать.

In American English we often find the Present Subjunctive in this case.

... she insisted that they **open** a bottle of wine and **toast** his success. (*Stone*)

Она настаивала, чтобы они откупорили бутылку вина и выпили за его успех.



The people demand that the resignation **be accepted**. (*Heym*)  
Народ требует, чтобы отставка была принята.

§ 14. The Subjunctive Mood is used in **attributive appositive clauses**, modifying the nouns *wish, suggestion, aim, idea*, etc. The analytical subjunctive with the mood auxiliary *should* (for all persons) is used.

His wish (suggestion) that everybody **should take part** in the work was reasonable.

She had been enormously flattered by his request that she **should temporarily keep his house**. (*Bennett*)

Она была чрезвычайно польщена его просьбой временно вести его хозяйство.

§ 15. The Subjunctive Mood is also used in **attributive clauses** modifying the noun *time* in the principal clause *It is time, It is high time*. In this case the Past Subjunctive of the verb *to be* is used; with other verbs the same meaning is expressed by the Past Indefinite of the Indicative Mood.

It is time we **went** home.

Нам пора идти домой.

It is high time we **went** home.

Нам давно пора идти домой.

It is time we **were** off.

Нам пора идти.

It's time you **learned** you're in the army. (*Heym*)

Вам пора усвоить, что вы в армии.

Now then, children. It's high time you **were washed and dressed**. (*Mansfield*)

Ну, дети, давно пора умываться и одеваться.

The analytical subjunctive with the mood auxiliary *should* is also possible, though less common.

It is time we **should go** home.

It was indeed high time that some one... **should come** to the aid of the old farmer and his adopted daughter. (*Conan Doyle*)

Уже давно было пора кому-нибудь прийти на помощь старому фермеру и его приемной дочери.

§ 16. As has already been stated the Subjunctive Mood may be used to express an **emotional attitude** of the speaker to real facts (see § 1). Here we always find the analytical subjunctive with the mood auxiliary *should*, which in this case is often called the 'emotional *should*'. If priority is expressed the Perfect Infinitive is used.

In this case the Subjunctive Mood is rendered in Russian by the Indicative Mood.

The emotional *should* occurs in different kinds of subordinate clauses; the principal clause in such cases contains:

(a) An adjective expressing astonishment, incredulity, regret, joy, such as *strange, wonderful, unnatural, impossible, fortunate, unfortunate*, etc.

It is strange I **should never have heard** him even mention your name. (*Austen*)

Странно, что я никогда даже не слышала, чтобы он упоминал ваше имя.

It is impossible that she **should have said** it.

Не может быть (невозможно), чтобы она это сказала (не могла она это сказать).

(b) A noun with the same meaning: *wonder, pity, shame*, etc.

He is such a charming man that it is quite a pity he **should be** so grave and so dull. (*Austen*)

Он такой чудесный человек; как жаль, что он такой серьезный и скучный.

(c) The principal clause may be of the following type: *I am sorry, glad, pleased, vexed*, etc.

I am sorry you **should take** such needless trouble. (*Ch. Brontë*)

Мне очень жаль, что вы берете на себя такие ненужные заботы.

Against my will I felt pleased that he **should have considered** my remark interesting ... (*Braine*)

Неволью я обрадовался тому, что он нашел мое замечание интересным.

I am so vexed ... that such a thing **should have been discussed** before that child. (*Reade*)

Мне так досадно, что подобный вопрос обсуждался при ребенке.

I forgive you; but I am so grieved, Davy, that you **should have** such bad passions in your heart. (*Dickens*)

Я тебя прощаю, но я так огорчена, Дэви, что в твоём сердце гнездится столько дурного.

The Subjunctive Mood with the emotional *should* may also occur in such sentences as:

Why **should** you and I talk about it? (*Dickens*)

К чему нам с вами говорить об этом?

To think this **should have come** upon us in our old age! (*Hardy*)

Подумать только, что на старости лет с нами случилось такое!

I was still busy, when who **should come in** but Caddy! (*Dickens*)

Я была еще занята, как вдруг вошла — кто бы вы думали? —

Кэдди!

In sentences of this kind the Indicative Mood is also possible.

Oh! It is strange he never mentioned to me that he had a ward.  
(Wilde)

It is only wonderful we have seen no living creature there before.  
(Collins)

... to think that I have been so blind! (Dickens)

### § 17. Ways of rendering the Subjunctive Mood in Russian.

The Subjunctive Mood in English often corresponds to the same mood in Russian.

I wish you'd come oftener to see us. (Dreiser)

Я хотела бы, чтобы вы почаще заходили к нам.

I wonder sometimes, when I think of it, what they would have done, if I had been taken with an illness. (Dickens)

Я иногда думаю о том, как бы они поступили, если бы я заболел.

However, this is not the only way of rendering the Subjunctive Mood in Russian; it is often rendered by the Indicative Mood; sometimes the infinitive is used.

Barsiny received them as if he had known them for years. (Heym)

Барсини принял их так, как будто он знал их много лет.

In the first place, he showed him Mary's letter. "If your heart be not made of stone it will be softened by that," he said. (Trollope)

Прежде всего он показал ему письмо Мэри. «Если у вас сердце не каменное, это письмо тронет вас», — сказал он.

I regret extremely Mr. Helstone should have thought it necessary to trouble you. (Ch. Brontë)

Я очень сожалею, что мистер Хелстоун счел необходимым беспокоить вас.

I proposed to Ada that morning that we should go and see Richard. (Dickens)

Утром я предложила Аде пойти навестить Ричарда.

And he again took her hand that he might encourage her. (Trollope)

И он опять взял ее руку, чтобы подбодрить.

## Chapter VIII

### THE NON-FINITE FORMS OF THE VERB (THE VERBALS)

§ 1. The verb has finite and non-finite forms, the latter being also called **verbals**. The verbals, unlike the finite forms of the verb, do not express person, number or mood. Therefore they cannot be used as the predicate of a sentence.

Like the finite forms of the verb the verbals have tense and voice distinctions, but their tense distinctions differ greatly from those of the finite verb. (For detailed treatment of the tense distinctions of verbals see § 2.)

There are three verbals in English: the **participle**, the **gerund** and the **infinitive**.

In Russian we also have three non-finite forms of the verb, but they do not fully coincide with those in the English language (причастие, деепричастие, инфинитив).

§ 2. The characteristic traits of the verbals are as follows:

1. They have a double nature, nominal and verbal. The participle combines the characteristics of a verb with those of an adjective; the gerund and the infinitive combine the characteristics of a verb with those of a noun.

2. The tense distinctions of the verbals are not absolute (like those of the finite verb), but relative; the form of a verbal does not show whether the action it denotes refers to the present, past or future; it shows only whether the action expressed by the verbal is simultaneous with the action expressed by the finite verb or prior to it.

3. All the verbals can form predicative constructions, i. e. constructions consisting of two elements, a nominal (noun or pronoun) and a verbal (participle, gerund or infinitive); the verbal element stands in predicative relation to the nominal element, i. e. in a relation similar to that between the subject and the predicate of the sentence. In most cases predicative constructions form syntactic units, serving as one part of the sentence.

They sat down to supper, Manston still talking cheerfully.  
(Hardy)

Они сели ужинать; Мэнстон продолжал весело разговаривать.

*Manston still talking cheerfully* is a predicative construction with a participle: the participle *talking* stands in predicate relation to the noun *Manston*, which denotes the doer of the action expressed by the participle.



In the sentence a verbal may occur:

(a) singly, i. e. without accompanying words.

She... went away **smiling**. (*Dreiser*)

Она... ушла, улыбаясь.

**Reading** is out of the question—I can't fix my attention on books. (*Collins*)

О чтении не может быть и речи—я не могу сосредоточить свое внимание на книгах.

**To decide** is to act.

Решить—значит начать действовать.

(b) in phrases, i. e. with one or several accompanying words (an object or an adverbial modifier to the verbal). The phrases form syntactic units serving as one part of the sentence.

A phrase should not be confused with a predicative construction: between the elements of a phrase there is no predicate relation as it does not include a noun or pronoun denoting the doer of the action expressed by a verbal.

The windows of the drawing-room opened to a balcony **overlooking the garden**. (*Mansfield*)

Окна гостиной выходили на балкон, с которого был виден сад. She tried to tranquillize him **by reading aloud**. (*Gaskell*)

Она пыталась успокоить его тем, что читала ему вслух.

**Not to disquiet his sister**, he had said nothing to her of the matter. (*Hardy*)

Чтобы не встревожить сестру, он ничего не сказал ей об этом.

(c) in predicative constructions.

**My mistress being dead...**, I had to look out for a new place. (*Ch. Brontë*)

Так как моя хозяйка умерла, мне пришлось искать другое место.

There is no mistake **about his being a genius**. (*Shaw*)

Не может быть никакого сомнения в том, что он—гений.

She heard **him unbar the door and go out into the yard**. (*Hardy*)

Она слышала, как он отодвинул засов и вышел во двор.

## THE PARTICIPLE

§ 3. The participle is a non-finite form of the verb which has a verbal and an adjectival or an adverbial character.

There are two participles in English—Participle I and Participle II, traditionally called the Present Participle and the Past Participle.

Note.—These traditional terms are open to objection on the ground that Participle I does not necessarily refer to the present, just as Participle II need not refer to the past. The difference between them is not a difference in tense, but chiefly a difference in voice.

**Participle I** is formed by adding the suffix *-ing* to the stem of the verb; the following spelling rules should be observed:

(a) If a verb ends in a mute *e*, the mute *e* is dropped before adding the suffix *-ing*: *to give*—*giving*, *to close*—*closing*.

(b) If a verb ends in a consonant preceded by a vowel rendering a short stressed sound, the final consonant is doubled before adding the suffix *-ing*: *to run*—*running*, *to forget*—*forgetting*, *to admit*—*admitting*.

A final *l* is doubled if it is preceded by a vowel letter rendering a short vowel sound, stressed or unstressed: *to expel*—*expelling*, *to travel*—*travelling*.

(c) The verbs *to die*, *to lie* and *to tie* form Participle I in the following way: *dying*, *lying*, *tying*.

Note.—A final *y* is not changed before adding the suffix *-ing*: *to comply*—*complying*, *to deny*—*denying*.

(For the formation of **Participle II** see Chapter VII, § 3.)

§ 4. As has already been stated, the participle has a verbal and an adjectival or adverbial character. Its adjectival or adverbial character is manifested in its syntactic functions, those of attribute or adverbial modifier.

I hated the hollow sound of the rain **pattering on the roof**. (*Du Maurier*) (ATTRIBUTE)

Мне был отвратителен глухой шум дождя, стучавшего по крыше.

And then she turned to the title-page, and looked at the name **written in the schoolboy hand**. (*Ch. Brontë*) (ATTRIBUTE)

Затем она открыла книгу на титульном листе и посмотрела на имя, написанное ученическим почерком.

**Having garaged his car**, he remembered that he had not lunched. (*Galsworthy*) (ADVERBIAL MODIFIER)

Поставив машину в гараж, он вспомнил, что не завтракал.

**When left to herself** she spent her time at her writing desk. (*Trollope*) (ADVERBIAL MODIFIER)

Оставшись одна, она провела время за своим письменным столом.

Note.—Some participles have lost their verbality altogether and have become adjectives: *interesting*, *charming*, *alarming*, etc., *complicated*, *distinguished*, *furnished*, etc. E. g. an *interesting* book, a *charming* girl, the *alarming* news; a *complicated* problem, a *distinguished* writer, a *furnished* apartment.

The verbal characteristics of the participle are as follows:

1. Participle I of a transitive verb can take a direct object.

**Opening the door**, he went out on to the terrace. (*Galsworthy*)

2. Participle I and Participle II can be modified by an adverb.

**Leaving the room hurriedly**, he ran out. (*Thackeray*)

**Deeply affected**, Priam Farll rose and left the room. (*Bennett*)

3. Participle I has tense distinctions; Participle I of transitive verbs has also voice distinctions. In Modern English Participle I has the following forms:

	Active	Passive
Indefinite Perfect	writing having written	being written having been written

#### § 5. The tense distinctions of the participle.

Like the tense distinctions of all the verbals, those of the participle are not absolute but relative.

Participle I Indefinite Active and Passive usually denotes an action simultaneous with the action expressed by the finite verb; depending on the tense-form of the finite verb it may refer to the present, past, or future.

When **reading** *The Pickwick Papers*, one can't help laughing.

When **reading** *The Pickwick Papers*, I couldn't help laughing.

When **reading** *The Pickwick Papers*, you will roar with laughter.

He looked at the carpet while **waiting** for her answer. (*Galsworthy*)

Он смотрел на ковер, ожидая ее ответа.

He returned to the hut, **bringing** in his arms a new-born lamb. (*Hardy*)

Он вернулся в хижину, неся на руках новорожденного ягненка.

Not **being** able to read, think, or work, Bathsheba asked Liddy to stay and breakfast with her. (*Hardy*)

Так как Батшеба не была в состоянии (не будучи в состоянии) ни читать, ни думать, ни работать, она попросила Лидди остаться позавтракать с ней.

**Being left** alone, Pauline and I kept silence for some time. (*Ch. Brontë*)

Оставшись одни, мы с Полиной некоторое время молчали.

She did not speak, **being filled** with the sense of silent confidence. (*Elliot*)

Она не сказала ни слова; ее переполняло чувство доверия, не нуждавшееся в словах.

Sometimes Participle I Indefinite denotes an action referring to no particular time.

The last turning had brought them into the high-road **leading** to Bath. (*Hardy*)

После последнего поворота они вышли на дорогу, ведущую (которая вела) в Бат.

Participle I Perfect Active and Passive denotes an action prior to the action expressed by the finite verb.

Mr. Bumble, **having spread** a handkerchief over his knees..., began to eat and drink (*Dickens*)

Мистер Бамбл, разостлав платок на коленях..., стал есть и пить.

They were, indeed, old friends, **having been** at school together. (*Walpole*)

Они и в самом деле были старыми друзьями, так как вместе учились в школе.

**Having already been informed** that he always slept with a light in the room, I placed one of the two lighted candles on a little table at the head of the bed... (*Collins*)

Так как мне уже сообщили, что он всегда спит при свете, я поставил одну из двух зажженных свечей на столик у кровати.

It should be noted that a prior action is not always expressed by Participle I Perfect: with some verbs of sense perception and motion, such as to see, to hear, to come, to arrive, to seize, to look, to turn and some others, Participle I Indefinite is used even when priority is meant.

**Turning down** an obscure street and **entering** an obscurer lane, he went up to a smith's shop. (*Hardy*)

Свернув на темную улицу и войдя в еще более темный переулок, он подошел к кузнице.

**Hearing** a footstep below he rose and went to the top of the stairs. (*Hardy*)

Услышав шаги внизу, он встал и вышел на лестницу.

Participle II has no tense distinctions; it has only one form which can express both an action simultaneous with, and prior to, the action expressed by the finite verb; the latter case is more frequent.

His sister's eyes **fixed** on him with a certain astonishment, obliged him at last to look at Fleur. (*Galsworthy*)

Взгляд сестры, устремленный на него с некоторым недоумением, заставил его, наконец, взглянуть на Флер.



I was reminded of a portrait **seen** in a gallery. (*Du Maurier*)  
Мне вспомнился портрет, который я видела в картинной галерее.

In some cases Participle II denotes an action referring to no particular time.

He is a man **loved** and **admired** by everybody.

### § 6. The voice distinctions of the participle.

Participle I of transitive verbs has special forms to denote the active and the passive voice.

When **writing** letters he does not like to be disturbed.

**Being written** in pencil the letter was difficult to make out.

**Having written** some letters he went to post them.

**Having been written** long ago the manuscript was illegible.

Participle II of transitive verbs has a passive meaning, e. g. *a broken glass, a caged bird*. Participle II of intransitive verbs has no passive meaning; it is used only in compound tense-forms and has no independent function in the sentence unless it belongs to a verb which denotes passing into a new state, e. g. *a withered flower, a faded leaf*.

### § 7. The functions of Participle I in the sentence.

Participle I may have different syntactic functions.

#### 1. Participle I as an attribute.

Participle I Indefinite Active can be used as an attribute; in this function it corresponds to the Russian действительное причастие.

The fence **surrounding** the garden is newly painted.

Забор, окружающий сад, недавно покрашен.

We admired the stars **twinkling** in the sky.

Мы любовались звездами, мерцавшими на небе.

In some cases Participle I in the function of an attribute is rendered in Russian by a clause.

He came back and stood irresolute on the steps **leading down to the street**. (*Cusack*)

Он вернулся и стоял в нерешительности на лестнице, которая вела на улицу.

In the function of an attribute Participle I can be in pre-position and in post-position, i. e. it can precede the noun it modifies and follow it. Participle I in pre-position hardly ever has accompanying words.

~~The~~ gate-keeper surveyed the **retreating** vehicle. (*Hardy*)  
Привратник смотрел на удалявшийся экипаж.

Participle I in post-position as a rule has one or several accompanying words.

They dined outside upon the terrace **facing Vesuvius**. (*Hichens*)  
Они пообедали на террасе, выходящей к Везувию.

Through the massive sunlight **illuminating the hall at Robin Hill**, the July sunlight at five o'clock fell just where the broad staircase turned. (*Galsworthy*)

Сквозь массивную стеклянную крышу, освещавшую холл в Робин Хилле, лучи июльского солнца в пять часов падали как раз на поворот широкой лестницы.

Participle I Indefinite Passive is very seldom used as an attribute.

There was one line **being laid out** to within a few blocks of his new home... which interested him greatly. (*Dreiser*)

Его очень интересовала линия, которую прокладывали в нескольких кварталах от его нового дома.

Participle I Perfect Active and Passive is not used attributively.

Attention should be paid to the fact that Participle I in the function of an attribute cannot express priority; therefore it often happens that when in Russian we have причастие in English we find a finite verb. Such is the case with the Russian действительное причастие прошедшего времени expressing priority; it is rendered in English by an attributive clause.

Татьяна, с великим равнодушием **переносившая** до того мгновения все превратности своей жизни, тут, однако, не вытерпела, прослезилась. (*Тургенев*)

Tatyana, **who had** until that moment borne all the ups and downs of her life with great indifference, broke down, however, on this and burst into tears. (*Translated by Domb*)

Бульба повел сыновей своих в светлицу, откуда проворно выбежали две красивые девки-прислужницы, **прибравшие** комнату. (*Гоголь*)

Bulba bade his sons follow him into the little guest-chamber, whence two pretty serving-wenches, **who had been arranging** the room, ran out. (*Translated by Baskerville*)

A clause, not a participle, is generally used in English even when the Russian действительное причастие прошедшего времени expresses an action simultaneous with that of the finite verb.

Базаров закурил трубку и подошел к ямщику, **отпрягавшему** лошадей. (*Тургенев*)

Bazarov lit his pipe and went up to the driver **who was unhar-nessing** the horses. (*Translated by C. Garnett*)

Матушка, **знавшая** наизусть все его обычаи... , всегда старалась засунуть несчастную книгу подальше. (*Пушкин*)  
My mother, **who knew** all his habits, used to thrust the obnoxious volume into some remote hiding-place. (*Translated by J. and T. Litvinov*)

Occasionally, however, in rendering the Russian действительное причастие прошедшего времени, a participle is used in English. This is often the case when действительное причастие прошедшего времени refers to no particular time.

Заря уже занималась на небе, когда Соломин постучался в калитку высокого забора, **окружавшего** фабрику. (*Тургенев*)  
Dawn was already beginning in the sky when Solomin knocked at the gate in the high fence **surrounding** the factory. (*Translated by C. Garnett*)

Потом он обратил внимание посетителей на висевшую над его головой картину, писанную масляными красками. (*Тургенев*)  
Then he drew the attention of his guests to a picture **hanging** above his head, painted in oils. (*Translated by C. Garnett*)

In many cases an attribute expressed by Participle I is detached, i. e. it acquires a certain independence in the sentence; the connection between the attribute and the word it modifies is loose. A detached attribute is usually separated by a comma.

It was the entrance to a large family vault, **extending under the north aisle.** (*Hardy*)

Это был вход в большой фамильный склеп, простиравшийся под северным приделом храма.

## 2. Participle I as an adverbial modifier.

All the forms of Participle I may be used as an adverbial modifier. Participle I Indefinite expresses an action simultaneous with the action expressed by the finite verb and corresponds to the Russian деепричастие несовершенного вида; Participle I Perfect expresses an action prior to the action expressed by the finite verb and corresponds to the Russian деепричастие совершенного вида. In some cases Participle I in the function of an adverbial modifier is rendered in Russian by an adverbial clause.

Participle I can be an adverbial modifier:

### (a) of time.

**Approaching Malta Street, Soho,** Soames thought with wonder of those years in Brighton. (*Galsworthy*)

Приближаясь к Мальта Стрит в Сохо, Сомс с удивлением думал о годах, проведенных в Брайтоне.

**Having closed the drawing-room door on him,** Isabel awaited a little, absorbed in her own thoughts. (*Collins*)

Закрыв за ним дверь гостиной, Изабелла подождала немного, погруженная в свои мысли.

**Having reached the classroom,** she became the object of many questions. (*Collins*)  
Когда она вошла в класс, ее стали засыпать вопросами.

As has already been stated, with some verbs of sense perception and motion, such as *to see, to hear, to come, to arrive, to enter, to seize, to look out, to turn* and some others, Participle I Indefinite is used even when priority is meant. In Russian деепричастие совершенного вида is used in such cases.

Анна... **hearing his step,** ran to the foot of the stairs to meet him. (*Eliot*)

Анна... , **услышав его шаги,** побежала вниз по лестнице встретить его.

**Arriving there** the visitor found everything that should be found at old manors. (*Coppard*)

**Приехав туда,** гость нашел все то, что обычно находят в старых поместьях.

**Entering her room that evening,** Elfrida found a packet for herself on the dressing-table. (*Hardy*)

**Войдя вечером в свою комнату,** Элфрида нашла на туалетном столе сверток.

**Seizing ink and writing paper,** she began to write... (*Galsworthy*)

**Схватив чернила и бумагу,** она начала писать.

**Turning slowly** she went to her room. (*Eliot*)

**Медленно повернувшись,** она пошла в свою комнату.

If the action expressed by Participle I Indefinite Active is simultaneous with the action expressed by the finite verb, the conjunction *when* or *while* is often used.

...it was possible for Urquhart, **when making his toilet,** to survey with pride an original willow pattern tea service. (*Cronin*)

Экхарт мог, пока он одевался, с гордостью любоваться чайным сервизом с настоящим китайским рисунком.

**While waiting for the water to boil,** he held his face over the stove. (*London*)

Дожидаюсь, когда закипит вода, он наклонился над печкой.

Note:—Participle I Indefinite of the verb *to be* is not used as an adverbial modifier of time. Clauses of the type—'Когда он был ребенком...', 'Когда он был в Ленинграде...' may be translated *When a boy...*, *When he was a boy...*, *When in Leningrad...*, *When he was in Leningrad...*

### (b) of cause.

**Being of a more slender figure than Mr. Jarndyce, and having a richer complexion,** Mr. Skimpole looked younger. (*Dickens*)

Так как мистер Скимпоул был стройнее мистера Джарндайса и



так как цвет лица у него был лучше, он выглядел моложе.  
**Having been a little in that line myself**, I understood it. (*Shaw*)  
Так как я сам раньше некоторое время работал в этой обла-  
сти, я понимал это.

(c) of **manner and attendant circumstances**. In this function Participle I Indefinite is mostly used.

She balanced herself on the curbstone and began to walk carefully, **setting heel to toe, heel to toe, and counting her steps**. (*Heym*)  
(ADVERBIAL MODIFIER OF MANNER)

Она встала на край тротуара и осторожно пошла вперед, пе-  
реступая с пятки на кончики пальцев и считая свои шаги.  
Gwendolen was silent, **again looking at her hands**. (*Elliot*)  
(ADVERBIAL MODIFIER OF ATTENDANT CIRCUMSTANCES)

Гвендолен молчала, разглядывая свои руки.

It is not always easy to discriminate between an adverbial modifier of manner and an adverbial modifier of attendant circumstances.

He has been in three revolutions **fighting on the barricades**. (*Shaw*)

Он принимал участие в трех революциях, сражаясь на баррикадах.

(d) of **comparison**. In this function Participle I is introduced by the conjunction **as if** or **as though**.

This was said **as if thinking aloud**. (*Gaskell*)

Это было сказано так, как будто он думал вслух.

... he was still on his guard, **as though waiting for a further question from me**. (*Du Maurier*)

Он все еще был настороже, словно ожидая, что я задам ему еще один вопрос.

### 3. Participle I as a **predicative**.

In this function Participle I is used but seldom; it is usually rendered in Russian by an adjective.

The effect of her words was **terrifying**.

Впечатление, произведенное ее словами, было **страшно**.

The whole damned day had been **humiliating**. (*Priestley*)

Весь этот ужасный день был **унизительным**.

### 4. Participle I as part of a **complex object**.

I saw that young man and his wife **talking to you on the stairs**. (*Galsworthy*)

Я видел, как этот молодой человек и его жена разговаривали с вами на лестнице.

### 5. Participle I as part of a **compound verbal predicate**.

Presently other footsteps were heard **crossing the room below**. (*Hardy*)

Вскоре они услышали, что через комнату вниз прошел еще кто-то.

(For detailed treatment of Participle I as part of a complex object and part of a compound verbal predicate see § 10, 11.)

### 6. Participial phrase as **parenthesis**.

Here we always find a participial phrase; a single participle is not used in this function.

**Generally speaking**, I don't like boys. (*Dickens*)

Вообще говоря, я не люблю мальчиков.

**Judging by appearances**, Mr. Bowmore looked like a man prematurely wasted and worn by the cares of a troubled life. (*Collins*)

Судя по внешности, мистер Баумор был человек преждевременно состарившийся и измученный тяготами жизни.

## § 8. The functions of Participle II in the sentence.

### 1. Participle II as an **attribute**.

When used as an attribute Participle II of transitive verbs corresponds to the Russian страдательное причастие or действительное причастие of some verbs ending in *-ся*, e. g. *a broken chair* (сломанный стул), *a broken cup* (разбитая чашка), *a newspaper published in Moscow* (газета, издаваемая в Москве), *the problem discussed at the meeting* (вопрос, обсуждавшийся на собрании).

Participle II, as well as Participle I, can be used in pre-position (without any accompanying words) and in post-position (with one or more accompanying words).

He answered through the **locked door**. (*Wells*)

Он ответил через закрытую дверь.

They turned into the large conservatory **beautifully lit up with Chinese lamps**. (*Elliot*)

Они свернули в большую оранжерею, красиво освещенную китайскими фонариками.

Participle II of intransitive verbs which denote passing into a new state, corresponds to the Russian действительное причастие or to an adjective. However, only in a few cases Participle II of an intransitive verb may be used attributively, mostly Participle II of the verbs *to fade*, *to wither*, *to retire*, *to fall*, *to vanish*, e. g. *faded leaves* (увядшие листья), *a withered flower* (засохший цветок), *a retired colonel* (отставной полковник), *a fallen star* (упавшая звезда), *the vanished jewels* (пропавшие драгоценности).

An attribute expressed by Participle II may be detached; in this case it often has an additional meaning of an adverbial modifier:

The housekeeper had come out of her room, **attracted by the violent ringing of the bell.** (*Conan Doyle*)

Экономка вышла из своей комнаты, привлеченная неистовым звоном колокольчика.

**Accompanied by his father and Steger,** he (*Cowperwood*) ascended to his new room. (*Dreiser*)

Сопровождаемый отцом и Седжером (в сопровождении отца и Седжера), он поднялся в свою новую комнату.

**Crushed at first by his imprisonment,** he had soon found a dull relief in it. (*Dickens*)

Поначалу сломленный своим пребыванием в тюрьме, он вскоре нашел в этом какое-то тупое облегчение.

## 2. Participle II as an adverbial modifier.

In this function Participle II is preceded by the conjunctions *when, while, if, as if, as though, though*, etc. It is generally rendered in Russian by an adverbial clause.

Participle II can be an adverbial modifier:

### (a) of time.

**When questioned** Annie had implied vaguely... that she was anxious about her brother-in-law. (*Cronin*)

Когда Энни стали расспрашивать, она дала понять..., что беспокоится о своем шурине.

### (b) of condition.

It was a dreadful thing that he now proposed, a breach of the law which, **if discovered**, would bring them into the police court. (*Cronin*)

То, что он предлагал, было ужасно: это было нарушение закона, и, если бы оно открылось, их отдали бы под суд.

### (c) of comparison.

**As if torn with inner conflict and indecision,** he cried. (*Galsworthy*)

Он плакал, словно его мучили внутренняя борьба и сомнения. Mr. Kantwise... shook his head **as though lost in wonder and admiration.** (*Trollope*)

Мистер Кэнтвайз... покачал головой, словно переполненный чувством удивления и восхищения.

### (d) of concession.

... **her spirit, though crushed,** was not broken. (*A. Brontë*)

... хотя она и была подавлена, она не была сломлена.

Note.—Other grammarians' view of the analysis of such word-groups as *when questioned...*, *if discovered...*, *as if torn...*, *though crushed...* is different. They consider such word-groups to be elliptical clauses and not participial phrases.

## 3. Participle II as a predicative.

In spite of himself, Val was **impressed.** (*Galsworthy*)

На Вэла это произвело впечатление, помимо его воли.

The inner gate was **locked**, and the lodge **closed.** (*Dickens*)

Внутренние ворота были заперты, и помещение привратника закрыто.

## 4. Participle II as part of a complex object.

She has found me **unaltered**; but I have found her **changed.** (*Collins*)

Она нашла, что я ничуть не переменялся, а я нашел, что она изменилась.

(For detailed treatment of Participle II as part of a complex object see § 10.)

## § 9. Predicative constructions with the participle.

In Modern English we find the following predicative constructions with the participle:

- (1) the Objective Participial Construction;
- (2) the Subjective Participial Construction;
- (3) the Nominative Absolute Participial Construction;
- (4) the Prepositional Absolute Participial Construction.

## § 10. The Objective Participial Construction.

The Objective Participial Construction is a construction in which the participle is in predicate relation to a noun in the common case or a pronoun in the objective case.

In the next berth she could hear **her stepmother breathing heavily.** (*Hardy*)

Ей было слышно, как на соседней койке тяжело дышит ее мачеха.

The participle *breathing* is in predicate relation to the noun *stepmother*, which denotes the doer of the action expressed by the participle.

In the Objective Participial Construction Participle I Indefinite Active or Participle II is used. In the sentence this construction has the function of a complex object. It usually corresponds to a subordinate object clause in Russian.

The Objective Participial Construction may be found:

(a) after verbs denoting sense perception, such as *to see, to hear, to feel, to find*, etc.

Then he looked out of the window and saw **clouds gathering.** (*Dreiser*)

Потом он выглянул из окна и увидел, что собираются тучи.

I heard my wife **coming**... (*Conan Doyle*)

She could feel her hands **trembling exceedingly.** (*Hardy*)

She found him **waiting for her at her journey's end**... (*Dickens*)



I saw the pony harnessed myself. (Collins)  
The dog heard his name pronounced through the open door.  
(Collins)  
He felt himself clutched by the collar... (Hardy)  
You will probably find your sister grown, Bella. (Dickens)

(b) after some verbs of mental activity, such as *to consider*, *to understand*.

I consider myself engaged to Herr Klesmer. (Eliot)  
Я считаю себя помолвленной с господином Клесмером.

(c) after verbs denoting wish, such as *to want*, *to wish*, *to desire*. In this case only Participle II is used.

The governor wants it done quick. (Bennett)  
Отец хочет, чтобы это было сделано быстро.

(d) after the verbs *to have* and *to get*; after these verbs only Participle II is used.

In this case the Objective Participial Construction shows that the action expressed by the participle is performed at the request of the person denoted by the subject of the sentence. Thus *I had the piano tuned* means 'I made someone tune the piano'.

I had my coat altered.  
Я переделала пальто (т. е. поручила кому-то переделать его).  
He ... had several bottles of wine brought ... (Dreiser)  
Ему ... принесли несколько бутылок вина.  
You can get your clothes made in Europe. (Dreiser)  
Вы можете заказать себе платья в Европе.

In interrogative and negative sentences the auxiliary verb *to do* is used:

Why don't you have your hair waved? (Du Maurier)  
Почему вы не завьетесь (не сделаете завивку)?

Occasionally the meaning of the construction is different: it may show that the person denoted by the subject of the sentence experiences the action expressed by the participle.

The wounded man had his leg amputated.  
Раненому ампутировали ногу.

### § 11. The Subjective Participial Construction.

The Subjective Participial Construction is a construction in which the participle (mostly Participle I) is in predicate relation to a noun in the common case or a pronoun in the nominative case, which is the subject of the sentence.

In rendering this construction in Russian a complex sentence is generally used; the principal clause is of the type which in Russian syntax is called 'indefinite personal' (неопределенно-личное предложение).

The peculiarity of this construction is that it does not serve as one part of the sentence: one of its component parts has the function of the subject, the other forms part of a compound verbal predicate.

They were heard talking together... (Collins)

This construction is chiefly used after verbs of sense perception.

The horse was seen descending the hill. (Hardy)  
Видно было, как лошадь спускалась с холма.  
Then Bathsheba's footsteps were heard crossing the room.  
(Hardy)  
Было слышно, как Батшеба прошла через комнату.

### § 12. The Nominative Absolute Participial Construction.

The Nominative Absolute Participial Construction is a construction in which the participle stands in predicate relation to a noun in the common case or a pronoun in the nominative case; the noun or pronoun is not the subject of the sentence.

The door and window of the vacant room being open, we looked in. (Dickens)  
Так как дверь и окно пустой комнаты были открыты, мы заглянули в нее.

In the Nominative Absolute Participial Construction Participle I (in all its forms) or Participle II is used. This construction is generally rendered in Russian by means of an adverbial clause. It is used in the function of an adverbial modifier. It can be an adverbial modifier:

(a) of time.

The lamp having been lit, Mrs. Macallan produced her son's letter. (Collins)  
Когда зажгли лампу, миссис Макаллан достала письмо от сына.  
This duty completed, he had three months' leave. (Hardy)  
Когда эта работа была закончена, он получил трехмесячный отпуск.

(b) of cause.

It being now pretty late, we took our candles and went upstairs (Dickens)  
Так как было довольно поздно, мы взяли свечи и пошли наверх.  
A knock had come to the door, and there being nobody else to answer it, Clare went out. (Hardy)  
Послышался стук в дверь, и, так как больше некому было открыть, Клэр вышел.  
We were walking by ourselves for an hour, George having remained behind in the hotel to write a letter to his aunt. (Jerome)  
Мы гуляли одни в течение часа, так как Джордж остался в отеле, чтобы написать письмо своей тетке.

(c) of **attendant circumstances**. In this function the Nominative Absolute Participial Construction is mostly placed at the end of the sentence. In rendering it in Russian a coordinate clause or *деепричастный оборот* is used.

He turned and went, **we, as before, following him.** (*Jerome*)  
Он повернулся и вышел; как и прежде, мы последовали за ним.  
One morning he stood in front of the tank, **his nose almost pressed to the glass.** (*Dreiser*)  
Однажды утром он стоял перед витриной, почти прижавшись носом к стеклу.

(d) of **condition**. In this function the Nominative Absolute Participial Construction occurs but seldom and is almost exclusively used with the participles *permitting* and *failing*.

**Weather (time, circumstances) permitting**, we shall start tomorrow.  
Если погода (время, обстоятельства) позволит, мы поедем завтра.  
**Conciliation failing**, force remains; but **force failing**, no further hope of conciliation is left.<sup>1</sup>  
Если не удастся достигнуть примирения, приходится применить силу; но если сила не помогает, не остается никакой надежды на примирение.

The Nominative Absolute Participial Construction very often occurs in fiction and scientific literature; the use of this construction in colloquial English is rare.

§ 13. **The Prepositional Absolute Participial Construction.**  
The Absolute Participial Construction may be introduced by the preposition *with* and is then called the Prepositional Absolute Participial Construction. It is in most cases used in the function of an adverbial modifier of attendant circumstances.

This construction is rendered in Russian by a coordinate clause or *деепричастный оборот*.

They were walking on again, **with Hugh calmly drawing at his pipe.** (*Lindsay*)  
Они снова шли вперед; Хью спокойно покурил свою трубку.  
The daughter sat quite silent and still, **with her eyes fixed on the ground.** (*Dickens*)  
Дочь сидела молча и неподвижно, опустив глаза в землю.

#### § 14. Absolute constructions without a participle.

There are two types of absolute constructions in which we find no participle. The second element of the construction is an adjective, a prepositional phrase, or an adverb.

<sup>1</sup> The example is borrowed from *A Modern English Grammar* by O. Jespersen.

1. **The Nominative Absolute Construction.** It is used in the function of an adverbial modifier of time or attendant circumstances. In the function of an adverbial modifier of time this construction is rendered in Russian by an adverbial clause.

**Breakfast over**, he went to his counting house. (*Ch. Brontë*)  
Когда кончили завтракать, он пошел в свою контору.

In the function of an adverbial modifier of attendant circumstances the Nominative Absolute Construction is rendered either by a coordinate clause, *деепричастный оборот*, or a noun (pronoun) with the preposition *c*.

Manston went homeward alone, **his heart full of strange emotion.** (*Hardy*)  
Мэнстон отправился домой один; душа его была переполнена странными чувствами.  
There he stood, **his face to the south-east ... his cap in his hand.** (*Hardy*)  
Он стоял, повернувшись к юго-востоку ... с шапкой в руке.

Mind the difference between the meaning of the following constructions: *The lesson (concert, lecture) over...* and *The lesson (concert, lecture) being over...* *The lesson over* has a temporal meaning, whereas *the lesson being over* has as a rule a causal meaning.

2. **The Prepositional Absolute Construction.** It is mostly used in the function of an adverbial modifier of attendant circumstances. In rendering this construction in Russian a coordinate clause or *деепричастный оборот* is used.

I found him ready, and waiting for me, **with his stick in his hand.** (*Collins*)  
Он был готов и ждал меня; в руке у него была палка.  
Sikes, **with Oliver's hand still in his**, softly approached the low porch, and raised the latch. (*Dickens*)  
Сайкс, все еще не выпуская руку Оливера из своей, подошел потихоньку к невысокому крыльцу и поднял щеколду.

§ 15. The Nominative Absolute Participial Construction and the Nominative Absolute Construction are separated from the rest of the sentence by a comma or a semicolon.

Grandcourt... rose and strolled out on the lawn, **all the dogs following him.** (*Ellot*)  
Mr. Tulkinghorn comes and goes pretty often; **there being estate business to do.** (*Dickens*)  
Then he started out, **bag and overcoat in hand**, to get his cup of coffee. (*Maltz*)



Prepositional Absolute Constructions are usually separated from the rest of the sentence by a comma.

It was a balmy, radiant day, with the trees and grass shining exceedingly green after the rain of the night before. (*Dreiser*)  
He was there, writing busily at a distant table, with his back towards the door. (*Eliot*)

### THE GERUND

§ 16. The gerund developed from the verbal noun, which in course of time became verbalized preserving at the same time its nominal character.

The gerund is formed by adding the suffix *-ing* to the stem of the verb, and coincides in form with Participle I.

#### § 17. The double nature of the gerund.

As a natural result of its origin and development the gerund has nominal and verbal properties. The nominal characteristics of the gerund are as follows:

1. The gerund can perform the function of subject, object and predicative.

They say **smoking** leads to meditation. (*Collins*) (SUBJECT)

I like **making people happy**. (*Shaw*) (OBJECT)

The duty of all progressive mankind is **fighting for peace**. (PREDICATIVE)

2. The gerund can be preceded by a preposition.

I am very, very tired **of rowing**. (*Hemingway*)

3. Like a noun the gerund can be modified by a noun in the possessive case or by a possessive pronoun.

"I wonder at **Jolyon's allowing** this engagement," he said to Aunt Ann. (*Galsworthy*)

«Меня удивляет, что Джолион допустил эту помолвку», — сказал он тетушке Энн.

Is there any objection to **my seeing** her? (*Galsworthy*)

Кто-нибудь возражает против того, чтобы я повидался с ней?

The verbal characteristics of the gerund are the same as those of the participle:

1. The gerund of transitive verbs can take a direct object.

I had now made a good progress in **understanding and speaking their language**. (*Swift*)

2. The gerund can be modified by an adverb.

She burst out **crying bitterly**. (*Hardy*)

3. The gerund has tense distinctions; the gerund of transitive verbs has also voice distinctions. The forms of the gerund in Modern English are as follows:

	Active	Passive
Indefinite	writing	being written
Perfect	having written	having been written

There is no gerund in the Russian language and the English gerund is rendered in Russian in different ways:

(a) by a noun.

**Dancing** had not begun yet... (*Mansfield*)  
Танцы еще не начались.

(b) by an infinitive.

She had tea with Cipriano before **leaving**. (*Lawrence*)

Перед тем как **уйти**, она выпила чаю с Чиприано.

It is no good **hiding** our heads under our wings. (*Galsworthy*)  
Бесполезно **прягать** голову под крыло.

(c) by деепричастие.

And **without waiting** for her answer he turned and left us. (*Du Maurier*)

И, **не дожидаясь** ее ответа, он повернулся и вышел.

**On seeing** Bella he stopped, beckoned her to him, and drew her arm through his. (*Dickens*)

**Увидев** Беллу, он остановился, подозвал ее к себе и взял под руку.

(d) by a subordinate clause.

He regretted now **having come**. (*Galsworthy*)

Теперь он сожалел, что пришел.

It should be observed that though the active forms of the gerund may be rendered in different ways, the passive forms are nearly always rendered by a clause.

As she contemplated the wide windows and imposing signs, she became conscious of **being gazed upon**. (*Dreiser*)

Когда она рассматривала широкие витрины и внушительные вывески, она почувствовала, что на нее смотрят.

**After having been informed** of the conference in my lady's room... he immediately decided on waiting to hear the news from Frizinghall. (*Collins*)

**После того как ему сообщили о совещании в комнате миледи**, ... он сразу решил подождать, чтобы узнать новости из Фризингхолла.

### § 18. The tense distinctions of the gerund.

The tense distinctions of the gerund, like those of the participle, are not absolute but relative.

1. The Indefinite Gerund Active and Passive denotes an action simultaneous with the action expressed by the finite verb; depending on the tense form of the finite verb it may refer to the present, past, or future.

He can swim for any number of hours without **tiring**. (*Hichens*)

Он может плыть много часов подряд, не уставая.

She walked on without **turning** her head. (*Hardy*)

Она шла, не поворачивая головы.

Gwendolen will not rest without **having** the world at her feet. (*Eliot*)

Гвендолен не успокоится, пока весь мир не будет у ее ног.

No one could pass in or out without **being seen**. (*Dickens*)

Никто не мог ни войти, ни выйти так, чтобы его не видели.

2. The Perfect Gerund denotes an action prior to that of the finite verb.

She denies **having spoken** with him.

Она отрицает, что говорила с ним.

He was ashamed of **having shown** even the slightest irritation. (*Bennett*)

Ему было стыдно, что он проявил раздражение, хотя и очень слабое.

She really had been crying... out of anger at **having been driven** so hard. (*Heym*)

Она действительно плакала..., возмущенная тем, что с ней так жестоко поступили.

However, a prior action is not always expressed by a Perfect Gerund; in some cases we find an Indefinite Gerund. This occurs after the verbs to remember, to excuse, to forgive, to thank and after the prepositions on (upon), after and without.

I don't remember **hearing** the legend before. (*Hardy*)

Я не помню, чтобы я когда-нибудь слышала эту легенду.

You must excuse my not **answering** you before. (*Collins*)

Вы должны извинить меня за то, что я не ответил вам раньше.

I thank you for **restraining** me just now. (*Ch. Brontë*)

Я благодарен вам за то, что вы сейчас помогли мне сдержаться.

On **leaving** the house we directed our steps to the nearest shade. (*Collins*)

Выйдя из дома, мы направились в тень.

After **walking** about ten yards, he found the hat among the leaves. (*Hardy*)

Пройдя ярдов десять, он нашел свою шляпу в кустах.

She passes through and disappears in the pantry **without noticing** the young lady. (*Shaw*)

Она проходит и исчезает в буфетной, не заметив молодую девушку.

The Perfect Gerund may also be used after the above mentioned verbs and prepositions.

He did not remember **having been** in that room. (*Galsworthy*)

Он не помнил, чтобы когда-нибудь был в этой комнате.

After **having denied herself** to everybody, Miss Rachel, to our astonishment, walked into the midst of us of her own accord. (*Collins*)

После того как мисс Рэчел отказалась видеть кого бы то ни было, она, к нашему удивлению, вышла к нам по своему собственному желанию.

They parted at Cohen's door without **having spoken** to each other again. (*Eliot*)

Они расстались у двери дома Коэна, не сказав друг другу ни слова.

### § 19. The voice distinctions of the gerund.

The gerund of transitive verbs has special forms for the active and the passive voice.

He liked neither **reading** aloud nor **being read** aloud to. (*Maugham*)

Он не любил ни читать вслух, ни слушать чтение.

It is to be observed that after the verbs to want, to need, to deserve, to require and the adjective worth the gerund is used in the active form, though it is passive in meaning.

"The slums **want attending** to, no doubt," he said. (*Galsworthy*)

«Без сомнения, трущобами надо заняться», — сказал он.

He realized that his room needed **painting**.

Он понял, что его комнату надо покрасить.

The child deserves **praising**.

Ребенок заслуживает того, чтобы его похвалили.

They were not worth **saving**. (*Heym*)

Их не стоило спасать.

### § 20. Predicative constructions with the gerund.

Like all the verbals the gerund can form predicative constructions, i. e. constructions in which the verbal element expressed by the gerund is in predicate relation to the nominal element expressed by a noun or pronoun (see § 2).

I don't like **your going off** without any money. (*Maltz*)

Мне не нравится, что вы уходите без денег.

Here the gerund *going off* is in predicate relation to the pronoun *your*, which denotes the doer of the action expressed by the gerund.

The nominal element of the construction can be expressed in different ways.



1. If it denotes a living being it may be expressed:

(a) by a noun in the genitive case or by a possessive pronoun.

His further consideration of the point was prevented by *Richard's coming back* to us in an excited state. (*Dickens*)

Его дальнейшие размышления были прерваны тем, что вернулся Ричард в чрезвычайно возбужденном состоянии.

Do you mind *my smoking*? (*Hardy*)

Вы ничего не имеете против того, чтобы я курил?

(b) by a noun in the common case.

I have a distinct recollection of *Lady Chiltern* always *getting* the good conduct prize! (*Wilde*)

Я отлично помню, что леди Чильтерн всегда получала награды за примерное поведение.

Note.— Thus in Modern English there are two parallel constructions of the type: *Fancy David's courting Emily!* and *Fancy David courting Emily!* These two constructions may be used indifferently, but sometimes there is a slight difference in meaning: in the first example the action (the verbal element of the construction) is emphasized, whereas in the second the doer of the action (the nominal element of the construction) is emphasized.

Occasionally examples are found where the nominal element of the construction is expressed by a pronoun in the objective case.

I hope you will forgive *me* disturbing you. (*Du Maurier*)

Надеюсь, вы простите меня за то, что я вас побеспокоил.

There are cases when the nominal element of the construction, though denoting a living being, cannot be expressed by a noun in the possessive case, but only by a noun in the common case, namely when it consists of two or more nouns or when it is a noun modified by an attribute in post-position.

I object to *Mary and Jane* going out on such a windy day.

He felt no uneasiness now in the thought of *the brother and sister* being alone together. (*Elliot*)

Его теперь не смущала мысль о том, что брат и сестра остались вдвоем.

Did you ever hear of *a man of sense* rejecting such an offer?

Слышали ли вы когда-нибудь, чтобы разумный человек отказался от такого предложения?

2. If the nominal element of the construction denotes a lifeless thing, it is expressed by a noun in the common case (such nouns, as a rule, are not used in the genitive case) or by a possessive pronoun.

I said something about *my clock* being slow. (*Du Maurier*)

Я сказала, что мои часы отстают.

... Peggotty spoke of... my room, and of *its being* ready for me. (*Dickens*)

... Пеготти говорила... о моей комнате и о том, что она уже приготовлена для меня.

3. The nominal element of the construction can also be expressed by a pronoun which has no case distinctions, such as *all*, *this*, *that*, *both*, *each*, *something*.

I insist on *both of them* coming in time.

Я требую, чтобы они оба пришли вовремя.

Again Michael... was conscious of *something deep and private* stirring within himself. (*Galsworthy*)

Майкл опять почувствовал, что в его душе шевельнулось что-то глубокое и затаенное.

Note.— Some grammarians recognize the existence of two separate constructions: the gerundial construction (a construction whose nominal element is expressed by a noun in the genitive case or by a possessive pronoun) and a construction with a half gerund (a construction whose nominal element is expressed by a noun in the common case, a pronoun in the objective case, or a pronoun which has no case distinctions).

A gerundial construction is nearly always rendered in Russian by a subordinate clause, generally introduced by *то, что*; *тем, что*; *как*, etc.

*His being* a foreigner, an ex-enemy was bad enough. (*Aldington*)

То, что он был иностранец, бывший неприятель, было уже плохо.

Her thoughts were interrupted at last, by the door opening gently. (*Reade*)

Ее мысли были наконец прерваны тем, что дверь тихонько открылась.

I began to picture to myself... *my being* found dead in a day or two, under some hedge. (*Dickens*)

Я начал представлять себе, как через день или два меня найдут мертвым под каким-нибудь забором.

### § 21. The use of the gerund.

In Modern English the gerund is widely used and often competes with the infinitive.

In the following cases only the gerund is used:

1. With the verbs and verbal phrases: *to avoid*, *to burst out*, *to deny*, *to enjoy*, *to excuse*, *to fancy* (in imperative sentences as an exclamation of surprise), *to finish*, *to forgive*, *to give up*, *to go on*, *to keep (on)*, *to leave off*, *to mind* (in negative and interrogative sentences), *to postpone*, *to put off*, *cannot help*, and some others.

He **avoided** looking at Savina. (Wilson)  
Он избегал смотреть на Савину.  
...she **burst out** crying. (Collins)  
Она расплакалась.  
We all **burst out** laughing. (Braine)  
Мы все рассмеялись.  
She **denied** having been at the station that evening. (Gaskell)  
Она отрицала, что была в тот вечер на станции.  
... he **enjoyed** thinking of her as his future wife. (Elliot)  
... ему доставляло удовольствие думать о ней как о своей будущей жене.  
**Excuse** my leaving you in the dark a moment. (Dickens)  
Извините, что я на минуту оставляю вас в темноте.  
**Fancy** finding you here at such an hour! (Hardy)  
Я даже и представить себе не мог, что застаю вас здесь в такое время!  
**Forgive** my speaking plainly. (Hardy)  
Простите, что я говорю так прямо.  
When the Committee **had finished** deciding on its politics, he had gone home. (Heym)  
Когда комитет кончил разрабатывать свой план действий, он пошел домой.  
Willoughby **gave up** singing and looked at Karen and Yates from under drooping eyelids. (Heym)  
Уиллоуби перестал петь и исподлобья посмотрел на Карен и Йейтса.  
They **went on** talking. (Hardy)  
Они продолжали разговаривать.  
Doctor **keeps** coming and having a look at me. (Priestley)  
Доктор продолжает (не перестает) навещать меня и осматривать.  
It was quite rough; but I **kept on** rowing. (Hemingway)  
Озеро было беспокойно, но я продолжал (не переставал) грести.  
I have **left off** shooting. (Elliot)  
Я перестал охотиться.  
Do you **mind** my asking you one or two more questions? (Collins)  
Вы ничего не имеете против того, чтобы я задал вам еще один-два вопроса?  
Would you **mind** waiting a week or two? (Dreiser)  
Вы ничего не имеете против того, чтобы подождать недельку-другую?  
I **don't mind** going and seeing her. (Hardy)  
Я ничего не имею против того, чтобы навестить ее.  
We could **put off** going over the house. (Elliot)  
Мы могли бы отложить осмотр дома.  
She **couldn't help** smiling. (Mansfield)  
Она не могла не улыбнуться.

2. With the following verbs and verbal phrases used with a preposition: *to accuse of, to agree to, to approve of, to complain of, to depend on, to feel like, to insist on, to look like, to object to, to persist in, to prevent from, to rely on, to speak of, to succeed in, to suspect of, to thank for, to think of, to give up the idea of, to look forward to, not to like the idea of, to miss an (the) opportunity of* and some others.

They **accuse** me **of** having dealt with the Germans. (Heym)  
Меня обвиняют в том, что я имел дело с немцами.  
It was clear now... that Abraham never **had agreed** to their **being** married to-day. (Stone)  
Теперь было ясно, что Авраам никогда не соглашался на то, чтобы они поженились сегодня.  
You **did not approve** of my **playing** at roulette. (Elliot)  
Вы не одобряли того, что я играла в рулетку.  
All the happiness of my life **depends on** your loving me. (Elliot)  
Все счастье моей жизни зависит от того, полюбите ли вы меня.  
I **don't feel like** going out. (Wilson)  
Мне не хочется выходить.  
I don't want to bore you with all this, but I **feel like** talking. (Priestley)  
Я не хочу надоедать вам всем этим, но мне хочется поговорить.  
I **insist on** being treated with a certain consideration. (Shaw)  
Я настаиваю на том, чтобы ко мне относились внимательнее.  
It **looks like** raining.  
Похоже, что будет дождь.  
I **object to** his having any acquaintance at all with my sister. (Dickens)  
Я против того, чтобы он был знаком с моей сестрой.  
I rushed out **to prevent** her **from** seeing this dreadful sight. (Conan Doyle)  
Я выбежал, чтобы не дать ей увидеть это ужасное зрелище.  
...you may **rely on** my setting matters right. (Collins)  
...вы можете рассчитывать на то, что я все улажу.  
My medical adviser **succeeded in** saving my life... (Collins)  
Моему врачу удалось спасти мне жизнь...  
You **suspect** me **of** stealing your diamond. (Collins)  
Вы подозреваете меня в том, что я украл ваш бриллиант.  
I resolved not **to think of** going abroad any more. (Defoe)  
Я решил больше не думать о путешествиях.  
I really **thank** you heartily **for** taking all this trouble. (Hardy)  
Я сердечно благодарен вам за то, что вы взяли на себя все эти заботы.  
So he returned his straitened means to his pocket, and **gave up** the idea of trying to buy the boys. (Twain)  
Он снова убрал свое жалкое состояние в карман и отказался от намерения постараться подкупить мальчиков.



I think everybody *looked forward to* his coming back. (Maugham)

Я думаю, все с нетерпением ждали того момента, когда он вернется.

He did not *like the idea of being hunted down by* Butler. (Dreiser)

Ему не улыбалась мысль, что Батлер будет его преследовать.

*Don't miss the opportunity of hearing* this pianist.

Не упустите случая послушать этого пианиста.

3. With the following predicative word-groups (with or without a preposition): *to be aware of, to be busy in, to be capable of, to be fond of, to be guilty of, to be indignant at, to be pleased (displeased) at,*<sup>1</sup> *to be proud of, to be sure of, to be surprised (astonished) at, to be worth (while),* and some others.

Sir Pitt Crawley *was not aware of* Becky's having married Rawdon.

Сэр Питт Кроули не знал, что Бекки вышла замуж за Родона.

I *felt* physically *incapable of remaining* still in any one place and morally *incapable of speaking* to any one human being. (Collins)

Я чувствовал, что я физически не в состоянии оставаться на одном месте и морально не в состоянии говорить с кем бы то ни было.

I *am* very *fond of being looked at.* (Wilde)

Я очень люблю, когда на меня смотрят.

You *are* really *guilty of having connived* with a German officer to help his escape. (Heym)

Вы действительно виновны в том, что способствовали побегу немецкого офицера.

Mr. Osborne *was indignant at* his son's *having disobeyed* him.

Мистер Осборн был в негодовании от того, что сын его ослушался.

... she *was not pleased at* my coming. (Hichens)

... она была недовольна, что я пришел.

Miss Crawley *was greatly displeased at* Rawdon's *having married* Becky.

Мисс Кроули была очень недовольна, что Родон женился на Бекки.

... nobody knows better than I do that she (Mrs. Copperfield)... *is proud of being* so pretty. (Dickens)

... уж я-то знаю: она... гордится тем, что она такая хорошенькая.

<sup>1</sup> If the word-group *to be pleased (displeased)* is followed by a noun or pronoun the preposition *with* is used:

I am pleased with you (with your paper).

Are you quite *sure of* those words referring to my mother? (Collins)

Вы совершенно уверены, что эти слова относятся к моей матери?

The bridal party *was worth seeing.* (Elliot)

Свадьбу стоило посмотреть.

## § 22. The gerund and the infinitive.

With a number of verbs and word-groups both the gerund and the infinitive may be used. The most important of them are: *to be afraid, to begin, to cease, to continue, can (cannot) afford, to dread, to fear, to forget, to hate, to intend, to like (dislike), to neglect, to prefer, to propose, to remember, to recollect, to start, to stop.*

The young man *began turning* over the pages of a book. (Priestley)

At length she *began to speak* softly. (Elliot)

She *continued standing* near the piano. (Elliot)

She *continued to look* at him... (Dickens)

It is sometimes possible to find a reason for the use of a given form. With some verbs and word-groups, such as *to be afraid, to forget, to hate, to like (dislike), to prefer* the infinitive is mostly used with reference to a special occasion, the gerund being more appropriate to a general statement.

The child *was not afraid of remaining* alone, but he *was afraid to remain* alone on such a stormy night.

Ребенок (вообще) не боялся оставаться один, но он боялся остаться один в такую бурную ночь.

I *was* always *afraid of losing* his goodwill. (Llewellyn)

Я всегда боялся потерять его расположение.

Gwendolen answered rather pettishly, and her mamma *was afraid to say* more. (Elliot)

Гвендолен ответила несколько раздраженно, и ее мать побоялась продолжать разговор.

*Don't forget shutting* the windows when you leave home.

Не забывайте закрывать окна, уходя из дому.

*Don't forget to shut* the window when you leave home, it is very windy to-day.

Не забудьте закрыть окно, когда будете уходить из дому; сегодня очень ветрено.

I *don't like interrupting* people.

Я не люблю отрывать людей от дела.

I *don't like to interrupt* him, he seems very busy.

Мне не хочется мешать ему, он, кажется, очень занят.

With the verb *to remember* the infinitive usually refers to the future, and the gerund to the past.

I **remember seeing** the book in many bookshops.  
Я помню, что видел эту книгу во многих магазинах.  
**Remember to buy** the book.  
Не забудьте купить эту книгу.

With the verb *to stop* the infinitive and the gerund have different syntactical functions.

The gerund forms part of a compound verbal aspect predicate.

They **stopped talking** when he came in. (*Galsworthy*)  
Когда он вошел, они перестали говорить.

The infinitive has the function of an adverbial modifier of purpose.

She **stopped to exchange a few words with a neighbour.**  
(*Dickens*)  
Она остановилась, чтобы поболтать с соседкой.

### § 23. The functions of the gerund in the sentence.

The gerund may be used in various syntactic functions. A single gerund occurs but seldom; in most cases we find a gerundial phrase or a gerundial construction.

#### 1. The gerund as a subject.

**Talking** mends no holes. (*proverb*)  
Разговоры не помогают в беде.  
**Waiting for the Professor** was a lame excuse for doing nothing.  
(*Heym*)  
То, что мы ждали профессора, было слабым оправданием тому, что мы ничего не делали.  
**My answering in the affirmative** gave him great satisfaction.  
(*Dickens*)  
То, что я ответил утвердительно, было ему очень приятно.

The gerund used as a subject may follow the predicate; in these cases the sentence opens with the introductory *it* (which serves as an introductory subject) or with the construction *there is*.

It's no use **talking like that to me.** (*Shaw*)  
Бесполезно говорить со мной в таком тоне.  
There was no **mistaking the expression on her face.** (*Collins*)  
Выражения ее лица нельзя было не понять.

Note.— There is another view according to which *it* is the subject and the rest of the sentence is the predicate.

#### 2. The gerund as a predicative.

The only remedy for such a headache as mine is **going to bed.**  
(*Collins*)  
Единственное средство от такой головной боли, как у меня, — это лечь спать.

#### 3. The gerund as part of a compound verbal predicate.

(a) With verbs and verbal phrases denoting modality the gerund forms part of a compound verbal modal predicate.

We **intend going** to Switzerland, and **climbing** Mount Blanc.  
(*Ch. Bronte*)  
Мы хотим поехать в Швейцарию и подняться на Монблан.  
Joseph could not help **admiring** the man. (*Heym*)  
Джозеф не мог не восхищаться этим человеком.

(b) With verbs denoting the beginning, the duration, or the end of an action, the gerund forms part of a compound verbal aspect predicate.

She began **sobbing and weeping.** (*Dickens*)  
In the night it **started raining.** (*Hemingway*)  
Bathsheba **continued walking.** (*Hardy*)  
Tom **went on whitewashing.** (*Twain*)  
She took my hand and kept **on laughing.** (*Hemingway*)  
Isabella **ceased speaking.** (*E. Brontë*)

(For detailed treatment of the compound verbal predicate see chapter XV, § 16, 17.)

#### 4. The gerund as an object.

The gerund may be used as a direct object and as a prepositional indirect object.

I simply love **riding.** (*Galsworthy*) (DIRECT OBJECT)  
Я просто обожаю кататься верхом.  
She enjoyed **singing and playing to him.** (*London*) (DIRECT OBJECT)  
Ей доставляло удовольствие петь и играть для него.  
The times were good **for building ...** (*Galsworthy*) (PREPOSITIONAL INDIRECT OBJECT)  
Время для постройки дома было самое подходящее.  
Charlie did not succeed **in taking things easily.** (*Priestley*)  
(PREPOSITIONAL INDIRECT OBJECT)  
Чарли не удавалось смотреть легко на вещи.

Predicative constructions with the gerund form a complex object as they consist of two distinct elements, nominal and verbal.

Perhaps you wouldn't mind **Richard's coming in?** (*Dickens*)  
(COMPLEX OBJECT)  
Может быть, вы не будете возражать против того, чтобы вошел Ричард?



Aunt Augusta won't quite approve of your being here. (*Wilde*)  
(PREPOSITIONAL COMPLEX OBJECT)

Тетя Августа будет не очень довольна тем, что вы здесь.

### 5. The gerund as an attribute.

In this function the gerund is always preceded by a preposition.

Swithin protruded his pale round eyes with the effort of hearing. (*Galsworthy*)

Суизин широко открыл свои бесцветные круглые глаза, стараясь услышать разговор.

He was born with the gift of winning hearts. (*Gaskell*)

Он родился с даром покорять сердца.

She had a feeling of having been worsted ... (*Galsworthy*)

У нее было чувство, что над ней одержали верх ...

...there's no chance of their getting married for years. (*Galsworthy*)

... нет никакой надежды на то, что они смогут скоро пожениться.

Presently there was the sound of the car being brought to the door. (*Du Maurier*)

Вскоре послышался шум автомобиля, который подъезжал к двери.

### 6. The gerund as an adverbial modifier.

In this function the gerund is always preceded by a preposition. It is used in the function of an adverbial modifier of time, manner, attendant circumstances, cause, condition, purpose and concession; the most common functions are those of adverbial modifiers of time, manner, and attendant circumstances.

(a) As an adverbial modifier of time the gerund is preceded by the prepositions *after*, *before*, *on* (*upon*), *in* or *at*.

After leaving her umbrella in the hall, she entered the living room. (*Cronin*)

Оставив зонтик в передней, она вошла в гостиную.

He was to have three days at home before going back to farm. (*Galsworthy*)

Он должен был пробыть три дня дома, прежде чем возвратиться на ферму.

On reaching Casterbridge he left the horse and trap at an inn. (*Hardy*)

Приехав в Кастербридж, он оставил лошадь и экипаж в гостинице.

Mr. Bumble's conduct on being left to himself was rather inexplicable. (*Dickens*)

Поведение мистера Бамбля, когда он остался один, было не совсем понятно.

Upon waking I found myself much recovered. (*Swift*)

Когда я проснулся (проснувшись), я почувствовал себя значительно лучше.

In quitting the room he paused once more at my desk. (*Ch. Brontë*)  
Выходя из комнаты, он еще раз остановился у моего письменного стола.

Clare turned at hearing her footsteps... (*Hardy*)  
Услышав ее шаги, Клэр оглянулся.

Note. — In the function of an adverbial modifier of time the gerund sometimes competes with the participle.

George, on hearing the story, grinned. (*Galsworthy*)

Джордж, услышав эту историю, усмехнулся.

The four girls, hearing him speak in the hall, rushed out of the library. (*Eliot*)

Все четыре девочки, услышав, что он говорит в передней, выбежали из библиотеки.

After reaching the second landing... I heard a sound of quiet and regular breathing on my left-hand side. (*Collins*)

Дойдя до второй площадки лестницы, ... я услышал с левой стороны спокойное и ровное дыхание.

Reaching the door of the room occupied by Cowperwood and Aileen, she tapped lightly. (*Dreiser*)

Дойдя до двери комнаты, которую занимали Каупервуд и Эйлин, она тихонько постучала.

(b) As an adverbial modifier of manner the gerund is used with the prepositions *by* or *in*.

She startled her father by bursting into tears. (*Gaskell*)

Она напугала своего отца тем, что расплакалась.

The day was spent in packing. (*Du Maurier*)

День прошел за упаковкой вещей.

(c) As an adverbial modifier of attendant circumstances the gerund is preceded by the preposition *without*.

She was not brilliant, not active, but rather peaceful and statuesque without knowing it. (*Dreiser*)

Это была женщина не блестящая, не энергичная, но она была очень спокойна и величественна, сама того не зная.

(d) As an adverbial modifier of purpose, the gerund is chiefly used with the preposition *for*.

... one side of the gallery was used for dancing. (*Ellot*)

... одна сторона галереи использовалась для танцев.

(e) As an adverbial modifier of condition the gerund is preceded by the preposition *without*.

He has no right to come bothering you and papa without being invited. (*Shaw*)

Он не имеет права приходить и беспокоить вас и отца, если его не приглашают.

(f) As an adverbial modifier of cause the gerund is used with the prepositions *for*, *for fear of*, *owing to*.

I feel the better myself for having spent a good deal of my time abroad. (Eliot)

Я чувствую себя лучше оттого, что долго прожил за границей. I dared not attend the funeral for fear of making a fool of myself. (Coppard)

Я не смел присутствовать на похоронах, так как боялся поставить себя в глупое положение.

(g) As an adverbial modifier of **concession** the gerund is preceded by the preposition *in spite of*.

In spite of being busy, he did all he could to help her.

The above examples show that the gerund preceded by one and the same preposition may be used in different functions: with the preposition *without*, it may perform the function of an adverbial modifier of attendant circumstances and of condition; with the preposition *in*, it may perform the function of an adverbial modifier of time and of manner; with the preposition *for*, it may perform the function of an adverbial modifier of purpose or of cause.

Note.—The Russian не + деепричастие may correspond to the English *without* + Gerund or *not* + Participle. It usually corresponds to *not* + Participle if it is used in the function of an adverbial modifier of cause.

Не зная адреса мисс Бетси, Давид не мог ей написать.  
Not knowing Miss Betsey's address, David could not write to her. (CAUSE)

If не + деепричастие is used in the function of adverbial modifiers of attendant circumstances and of condition, it generally corresponds to *without* + Gerund.

Давид уехал из Лондона, никому ничего не сказав.  
David left London without telling anybody about it. (ATTENDANT CIRCUMSTANCES)  
Мальчики не могли уходить из Салем-Хауса, не спросив разрешения.  
The boys could not leave Salem House without asking for permission. (CONDITION)

#### § 24. The gerund and the participle.

In most cases the differentiation between the gerund and the participle does not present any difficulty.

Unlike the participle the gerund may be preceded by a preposition, it may be modified by a noun in the possessive case or by a possessive pronoun; it can be used in the function of a subject, object, and predicative. In the function of an attribute and of an adverbial modifier both the gerund and the participle may be used, but the gerund in these functions is always preceded by a preposition.

There are cases, however, when the differentiation between the gerund and the participle presents some difficulty; for instance, it is not always easy to distinguish between a gerund as part of a compound noun and a participle used as an attribute to a noun. One should bear in mind that if we have a gerund as part of a compound noun, the person or thing denoted by the noun does not

perform the action expressed by the *ing*-form: e. g. a dancing-hall (a hall for dancing), a cooking-stove (a stove for cooking), walking shoes, a writing-table, etc.

If we have a participle used as an attribute the person denoted by the noun performs the action expressed by the *ing*-form: e. g. a dancing girl (a girl who dances), a singing child, etc.

However, there are cases which admit of two interpretations: for example a sewing machine may be understood in two ways: a machine for sewing and a machine which sews; a hunting dog may be a dog for hunting and a dog that hunts.

#### § 25. The gerund and verbal noun.

The gerund should not be confused with the verbal noun, which has the same suffix *-ing*. The main points of difference between the gerund and the verbal noun are as follows:

- |  |   |
|--|---|
| 1. Like all the verbals the gerund has a double character — nominal and verbal.  | The verbal noun has only a nominal character.   |
| 2. The gerund is not used with an article.   | The verbal noun may be used with an article.<br>The making of a new humanity cannot be the privilege of a handful of bureaucrats. (Fox)<br>I want you to give my hair a good brushing. (Hardy)  |
| 3. The gerund has no plural form.  | The verbal noun may be used in the plural.<br>Our likings are regulated by our circumstances. (Ch. Brontë)  |
| 4. The gerund of a transitive verb takes a direct object.<br>He received more and more letters, so many that he had given up reading them. (Priestley) | A verbal noun cannot take a direct object; it takes a prepositional object with the preposition <i>of</i> .<br>Meanwhile Gwendolen was rallying her nerves to the reading of the paper. (Eliot) |
| 5. The gerund may be modified by an adverb.<br>Drinking, even temperately, was a sin. (Dreiser)  | The verbal noun may be modified by an adjective.<br>He (Tom) took a good scolding about clodding Sid. (Twain)   |

### THE INFINITIVE

§ 26. The infinitive developed from the verbal noun, which in course of time became verbalized, retaining at the same time some of its nominal properties. Thus in Modern English the infinitive, like the participle and the gerund, has a double nature, nominal and verbal.



1. The nominal character of the infinitive is manifested in its syntactic functions. The infinitive can be used:

(a) as the **subject** of a sentence.

To go on like this was dangerous. (*Galsworthy*)

(b) as a **predicative**.

Her plan was now to drive to Bath during the night. (*Hardy*)

(c) as an **object**.

I have never learnt to read or write. (*Collins*)

2. The verbal characteristics of the infinitive are as follows:

(a) the infinitive of transitive verbs can take a direct object.

He ... began to feel some curiosity ... (*Ellot*)

(b) the infinitive can be modified by an adverb.

I cannot write so quickly.

(c) the infinitive has tense and aspect distinctions; the infinitive of transitive verbs has also voice distinctions.

In Modern English the infinitive has the following forms

	Active	Passive
Indefinite	to write	to be written
Continuous	to be writing	—
Perfect	to have written	to have been written
Perfect Continuous	to have been writing	—

### § 27. The tense and aspect distinctions of the infinitive.

Like the tense distinctions of all verbals those of the infinitive are not absolute but relative.

1. The **Indefinite Infinitive** expresses an action simultaneous with the action expressed by the finite verb, so it may refer to the present, past or future.

I am glad to meet you. (*Dreiser*)

I was glad to see Mr. Paul. (*Ch. Brontë*)

Mr. Forsyte will be very glad to see you. (*Galsworthy*)

2. The **Continuous Infinitive** also denotes an action simultaneous with that expressed by the finite verb, but it is an action in progress. Thus the continuous infinitive is not only a tense form, but also an aspect form, expressing both time relations and the manner in which the action is presented.

They happened, at the moment, to be standing near a small conservatory at the end of the garden. (*Collins*)

В этот момент они как раз стояли около небольшой оранжереи в конце сада.

3. The **Perfect Infinitive** denotes an action prior to the action expressed by the finite verb.

"I'm glad to have seen you," he said. (*Dreiser*)

«Я рад, что повидел вас», — сказал он.

An intimate friend is said to have dined with him that day.

(*Hardy*)

Говорят, что в этот день у него обедал его близкий друг.

After such verbs as *to mean, to expect, to intend, to hope* used the Past Indefinite, the Perfect Infinitive shows that the hope intention was not carried out.

I meant to have gone there.

Я собирался пойти туда (но не пошел).

I meant to have given you five shillings this morning for a Christmas-box, Sam. I'll give it you this afternoon, Sam. (*Dickens*)

Я хотел подарить вам пять шиллингов на рождество, Сэм; я подарю их вам сегодня, Сэм.

The same meaning can be conveyed by the Past Perfect of the finite verb followed by the Indefinite Infinitive.

I had meant to go there.

He had meant to marry me. (*Ellot*)

Он имел намерение жениться на мне.

Some English grammarians prefer the latter construction.

Note. — The idea, however, is often expressed in the following way:

I meant to go there, but never did.

(On the use of the Perfect Infinitive with modal verbs see Chapter VII, *Modal Verbs*.)

4. The **Perfect Continuous Infinitive** denotes an action which lasted a certain time before the action of the finite verb. It is not only a tense form, but also an aspect form.

For about ten days we seemed to have been living on nothing, but cold meat, cake and bread and jam. (*Jerome*)

Дней десять мы, казалось, питались только холодным мясом, печеньем и хлебом с вареньем.

### § 28. The voice distinctions of the infinitive.

The infinitive of transitive verbs has special forms for the Active and the Passive Voice:

It is so glorious to love and to be loved. (*Stone*)

Так прекрасно любить и быть любимым.

In sentences with the construction *there is* the infinitive of some verbs can be active or passive without any change in the meaning:

There's no time to lose. (*Dreiser*)  
There is no time to be lost. (*Elliot*)  
There is nothing to fear (to be feared).

§ 29 The use of the infinitive without the particle *to* (the bare infinitive).

In Modern English the infinitive is chiefly used with the particle *to*. In Old English *to* was a preposition used with the infinitive in the dative case to indicate purpose (*to writenne* meant 'in order to write'). Later on *to* was re-interpreted as the formal sign of the infinitive and came to be used not only to denote purpose but in other cases as well. Still there are cases when the so-called bare infinitive (the infinitive without the particle *to*) is used. They are as follows:

1. After auxiliary verbs.

I don't understand the meaning of this passage.  
We shall go there at once.

2. After modal verbs except the verb *ought*. *need, dare*

If one cannot have what one loves, one must love what one has.  
(*Wilson*)

(On the use of the bare infinitive with the verbs *dare* and *need* see Chapter VII, *Modal Verbs*.)

3. After verbs denoting sense perception, such as *to hear, to see, to feel*, etc.

In a few minutes they heard him ascend the ladder to his own room. (*Hardy*)

Через несколько минут они услышали, что он поднимается по лестнице в свою комнату.

I never saw you look so before. (*Hardy*)

Я никогда не видел, чтобы вы так хорошо выглядели.

I felt my heart jump. (*Heym*)

Я почувствовал, что у меня ёкнуло сердце.

Note. — The verb *to be* after the verb *to feel* is used with the particle *to*:

I felt this to be very true. (*Dickens*)

Я чувствовал, что это совершенно верно.

4. After the verb *to let*.

Let us be the best friends in the world! (*Dickens*)

5. After the verb *to make* in the meaning of 'заставлять' and the verb *to have* in the meaning of 'заставлять, допускать, велеть'.

What makes you think so? (*Carter*)

Что заставляет вас так думать?

I... had them take my baggage. (*Hemingway*)

Я... велел им взять мой багаж.

The verb *to have* in the meaning of 'допускать' is chiefly used after the modal verbs *will* and *would* in negative sentences.

I will not have you call him Daniel any more. (*Trollope*)

Я не допущу, чтобы вы продолжали называть его Даниэлем.

I would not have you think that I am selfish. (*Trollope*)

Я не допущу, чтобы вы считали меня эгоистом.

6. After the verb *to know* when its meaning approaches that of *to see, to observe* (the verb *to know* never has this meaning in the Present Indefinite). *watch*

I have so often known a change of medicine work wonders. (*Shaw*)

Я так часто замечала, что перемена лекарства творит чудеса.

In this case, however, the particle *to* is sometimes used:

I have never known her to weep before. (*Cronin*)

Я никогда раньше не видел, чтобы она плакала.

Note. — After the verbs *to hear, to see, to make* and *to know* in the Passive Voice the *to*-Infinitive is used.

He was heard to mention your name several times.

Слышали, как он несколько раз упомянул ваше имя.

They were seen to leave the house early in the morning.

Видели, что они рано утром вышли из дома.

The child was made to obey.

Ребенка заставили слушаться.

Sir Pitt Crawley was never known to give away a shilling or to do a good action.

Никто никогда не видел, чтобы сэр Питт Кроули дал кому-нибудь шиллинг или сделал доброе дело.

7. After the verb *to bid*.

I bowed and waited, thinking she would bid me take a seat.

(*E. Brontë*)

Я поклонился и подождал, думая, что она предложит мне сесть.

The verb *to bid* is obsolete and is not used in colloquial speech.

8. After the expressions *had better, would rather, would sooner, cannot but, nothing but, cannot choose but*.

You had better go to bed and leave the patient to me. (*Shaw*)

Вы бы лучше легли спать и оставили пациента на моем попечении.

I would rather not speak upon the subject. (*Hardy*)

Я бы предпочел не говорить на эту тему.

I would sooner die here, at your feet ... than see you married to such a one as that. (*Trollope*)

Я предпочел бы умереть здесь, у ваших ног ..., чем видеть вас замужем за таким человеком.

I cannot but think so. (*Trollope*)

Я не могу не думать так.



There was nothing left for him to do but watch and wait.  
 Единственное, что ему оставалось, — это наблюдать и ждать.  
 She does nothing but make scenes from morning till night. (Shaw)  
 Она только и делает, что устраивает сцены с утра до ночи.  
 I looked long at that picture, and could not choose but look.  
 (Ch. Brontë)

Я долго смотрела на эту картину и не могла не смотреть на нее.  
 Had better, would rather, to do nothing but belong to colloquial English, whereas cannot but and cannot choose but are characteristic of elevated style.

9. In sentences of a special type (infinitive sentences) beginning with *why*.

Why not come and talk to her yourself? (Reade)  
 Почему бы вам самой не прийти поговорить с ней?

The particle *to* is often used without the infinitive if it is easily understood from the context.

He and his three men could not defend Rollingen even if they wanted to. (Heym)  
 Он и трое его солдат не могли бы оборонять Роллинген, даже если бы захотели.

The particle *to* may be separated from the infinitive by an adverb; this is the so-called split infinitive. It is hardly ever used in colloquial English.

He was unable, however, to long keep silence. (Galsworthy)  
 Он был, однако, не в состоянии долго молчать.

### § 30. The functions of the infinitive in the sentence.

The infinitive can be used in different syntactic functions. A single infinitive occurs but seldom; in most cases we find an infinitive phrase, i. e. an infinitive with one or several accompanying words.

#### 1. The infinitive as a subject.

To doubt, under the circumstances, is almost to insult. (Ch. Brontë)  
 Сомневаться при таких обстоятельствах — это почти означает нанести оскорбление.

To acquire knowledge and to acquire it unceasingly, is the first duty of the artist. (Thurston)

Приобретать знания, и приобретать их непрерывно, — вот первый долг художника.

Even to think of it gave him ineffable torture. (Bennett)

Одна мысль об этом причиняла ему невыразимые страдания.

To be recognized, greeted by some local personage afforded her a joy which was very great. (Cronin)

Когда ее узнавал и приветствовал какой-нибудь видный местный житель, она испытывала большую радость.

From these examples we can see that the infinitive as a subject can be rendered in Russian by an infinitive, by a noun, or by a clause.

Though the infinitive as the subject sometimes precedes the predicate, cases when it follows the predicate are far more common; with the infinitive in the latter position, the sentence opens with the introductory *it*, which serves as an introductory subject. The introductory *it* is not translated into Russian.

It is useless to discuss the question. (Elliot)

Бесполезно обсуждать этот вопрос.

It was pleasant to be driving a car again. (Braine)

Было приятно снова вести машину.

#### 2. The infinitive as a predicative.

My intention is to get into parliament. (Trollope)

Моя цель — пройти в парламент.

The infinitive can also be used as part of a predicative.

The abode of Mrs. Betty was not easy to find. (Dickens)

Жилище миссис Бетти было нелегко найти.

#### 3. The infinitive as part of a compound verbal predicate.

(a) With modal verbs, modal expressions, and verbs expressing modality the infinitive forms part of a compound verbal modal predicate.

We must not leave him by himself any longer. (Dickens)

The train was to leave at midnight. (Hemingway)

... I intend to lead a better life in the future. (Wilde)

(b) With verbs denoting the beginning, duration, or end of an action the infinitive forms part of a compound verbal aspect predicate.

Imprisonment began to tell upon him. (Dickens)

Before daylight it started to drizzle. (Hemingway)

Clare continued to observe her. (Hardy)

... they gradually ceased to talk. (Twain)

(For detailed treatment of the compound verbal predicate see Chapter XV, § 16, 17.)

#### 4. The infinitive as an object.

Leila had learned to dance at boarding school. (Mansfield)

After the verbs *to allow*, *to order*, *to ask*, *to beg*, *to request*, *to implore*, *to teach*, *to instruct* we often find two objects, one of which is expressed by an infinitive.

After waiting some time, Mrs. Clements ... ordered the cabman to drive back to her lodgings. (Collins)

He asked me **to walk in.** (*Collins*)  
And the curate does not teach you **to read and to write** then?  
(*E. Brontë*)

The infinitive used as an object can be preceded by the introductory object *it*. The introductory object is not translated into Russian.

He found **it** utterly impossible to leave the spot. (*Hardy*)  
Он считал совершенно невозможным покинуть это место.

#### 5. The infinitive as part of a complex object

I never saw you **act this way before.** (*Dreiser*)  
Я никогда раньше не видел, чтобы вы так поступали.

(A detailed treatment of the infinitive used as part of a complex object is given in § 32.)

#### 6. The infinitive as an attribute.

The use of the infinitive as an attribute is far more extensive in English than in Russian: in Russian it modifies only abstract nouns, whereas in English it modifies both abstract and class nouns, indefinite pronouns (*somebody, something, anybody, anything, etc.*), ordinal numerals and the adjective *last*.

The infinitive as an attribute is rendered in Russian by an infinitive (chiefly after abstract nouns), by a subordinate clause or by a finite verb serving as the predicate of a simple sentence (after ordinal numerals and the adjective *last*).

I have not had time **to examine this room yet.** (*Conan Doyle*)  
У меня еще не было времени осмотреть эту комнату.

Bathsheba was not a woman ... **to suffer in silence.** (*Hardy*)  
Батшеба была не такая женщина, которая стала бы страдать молча.

I have **nobody to say a kind word to me.** (*Trollope*)

У меня нет никого, кто сказал бы мне доброе слово.

He was the first **to offer his hand to the Russians.** (*Heym*)

Он первый протянул руку русским.

When his engine broke down, it was the last **to be repaired.** (*Heym*)

Когда его машина сломалась, ее починили последней.

The infinitive used as an attribute often has a modal significance — it expresses an action thought of as obligatory or possible.

I've got my wife and little boy **to look after.** (*Dreiser*)

У меня есть жена и ребенок, о которых я должен заботиться.

There must be a lot of things in this world **to make you very unhappy.** (*Thurston*)

В этом мире, должно быть, много такого, что может сделать вас несчастным.

Tess was no insignificant creature **to toy with and dismiss.** (*Hardy*)

Тэсс была не такое незначительное существо, с которым можно поиграть и бросить.

Sometimes the infinitive used as an attribute implies a more or less prominent idea of purpose.

Here is a nice book **to read before going to bed.**

Вот книга, которую хорошо почитать перед сном.

Here is a charming little cottage **to spend the summer in.**

Вот очаровательный коттедж, в котором можно хорошо провести лето.

... he had no courage **to face danger.** (*Dreiser*)

... у него не хватало мужества взглянуть в лицо опасности.

There was no time now **to think** — there was only time **to give the medicine.** (*Collins*)

Теперь не было времени думать — оставалось время только для того, чтобы дать лекарство.

#### 7. The infinitive as an adverbial modifier

(a) The infinitive can be an adverbial modifier of purpose.

Laws were not made **to be broken**, laws were made **to stay within.** (*Heym*)

Законы были созданы не для того, чтобы их нарушать, а для того, чтобы им подчиняться.

**To pacify her**, I held the window ajar a few seconds. (*E. Brontë*)

Чтобы успокоить ее, я на несколько секунд приоткрыла окно.

The infinitive as an adverbial modifier of purpose can be introduced by in order and so as.

Sometimes you retreat **in order to advance.** (*Heym*)

Иногда отступают для того, чтобы вновь перейти в наступление.

Soames put on his coat **so as not to be cold.** (*Galsworthy*)

Сомс надел пальто, чтобы не мерзнуть.

(b) The infinitive can be used as an adverbial modifier of result. This chiefly occurs after adjectives modified by the adverb enough and too.

His eyes were sharp enough **to look after his own interest.** (*Heym*)

Глаза у него были достаточно зоркие, чтобы позаботиться о собственной выгоде.

I was too busy **to see anyone.** (*Wilson*)

Я был так занят, что не мог ни с кем встречаться.

The infinitive as an adverbial modifier of result is also to be found in sentences of the following type:

He was so weak as to be unable to work.

Он был так слаб, что не мог работать.

Mr. Rokesmith has been so polite as to place his sitting-room at our disposal to-day. (*Dickens*)



Мистер Роксмит был настолько любезен, что отдал на сегодня свою гостиную в наше распоряжение.  
 And he is such a fool as to think that his idle chatter can influence others. (*Trollope*)  
 И он такой дурак, что думает, что его пустая болтовня может на кого-нибудь повлиять.

As the above examples show the result expressed by the infinitive is often negative.

(c) The infinitive can be an adverbial modifier of comparison (manner); in most cases with an additional meaning of purpose. In this function it is introduced by the conjunction *as if* or *as though*.

She nervously moved her hand towards his lips as if to stop him. (*Dickens*)  
 Она нервно протянула руку к его губам, как будто хотела остановить его.

(d) The infinitive can be used as an adverbial modifier of attendant circumstances.

She was driven away, never to revisit this neighbourhood. (*E. Brontë*)  
 Она была вынуждена уехать и больше не вернулась в эти места.  
 I am sorry to have raised your expectations, Mr. Blake, only to disappoint them. (*Collins*)  
 Мне очень жаль, что я пробудил в вас надежду, мистер Блейк, только для того, чтобы затем отнять ее.

Note. — Some grammarians maintain that in sentences of this type the infinitive performs the function of an adverbial modifier of result (consequence).

### 8. The infinitive as parenthesis.

Well, to cut a long story short, they thought it would be more economical to live at the villa. (*Maugham*)

Короче говоря, они решили, что будет дешевле жить на вилле.  
 He was rude, to say the least of it.

Он был груб, чтобы не сказать больше.

To put it mildly, he was not up to the mark.

Мягко выражаясь, он был не на высоте.

To speak the truth, I have been a little troubled, but it is over. (*Dickens*)

По правде говоря, я был несколько встревожен, но теперь это прошло.

He brought with him a collection of Indian curios, to say nothing of an independent fortune and several slaves. (*Dreiser*)

Он привез с собой коллекцию индийских художественных вещей, не говоря уже о значительном состоянии и нескольких рабах.

§ 31. Infinitive constructions.  
 In Modern English we find the following predicative constructions with the infinitive:  
 (1) the Objective-with-the-Infinitive Construction;  
 (2) the Subjective Infinitive Construction;  
 (3) the *for-to*-Infinitive Construction.

§ 32. The Objective-with-the-Infinitive Construction.  
 The Objective with the Infinitive is a construction in which the infinitive is in predicate relation to a noun in the common case or a pronoun in the objective case. In the sentence this construction has the function of a complex object.  
 In translating the Objective-with-the-Infinitive Construction into Russian we nearly always use a subordinate clause.

He's a wonderful teacher and I've never seen him lose his temper or get angry about anything. (*Wilson*)  
 Он замечательный учитель, и я никогда не видел, чтобы он вышел из себя или рассердился из-за чего-нибудь.

However, sometimes a sentence containing the Objective-with-the-Infinitive Construction is rendered by a simple sentence.

... the bombings at night made the old walls shake to their foundations. (*Heym*)

... от ночных бомбежек старые стены содрогались до самого основания (бомбежки заставляли стены содрогаться).

### THE USE OF THE OBJECTIVE-WITH-THE-INFINITIVE CONSTRUCTION

1. The Objective-with-the-Infinitive Construction is used after verbs denoting sense perception, such as *to hear, to see, to watch, to feel, to observe, to notice, etc.*

I haven't heard anyone call me. (*Wilde*)

Я не слышал, чтобы кто-нибудь меня звал.

I saw Brown enter the room. (*Bralne*)

Я видел, как Браун вошел в комнату.

I felt the blood rush into my cheeks, and then leave them again. (*Collins*)

Я почувствовал, как кровь прилила к моим щекам и затем снова отхлынула от них.

After verbs of sense perception only the Indefinite Infinitive Active is used. If the meaning is passive we use Participle II.

I saw the fire slowly conquered. (*Collins*)

Я видел, как пожар постепенно потушили.

If a process is expressed Participle I Indefinite Active is used.

He saw Fleur coming. (*Galsworthy*)

Note 1.—The verb *to see* is followed by a clause and not by the Objective-with-the-Infinitive Construction when it is not really a verb of sense perception, i. e. when it means 'to understand'.

I saw that he did not realize the danger.

Я видел (понимал), что он не сознает опасности.

After the verbs *to see* and *to notice* the Objective-with-the-Infinitive Construction is not used with the verb *to be*; a subordinate clause is used in such cases.

I saw that he was pale.

Note 2.—When the verb *to hear* is not a verb of sense perception, i. e. when it means 'to learn', 'to be told', a clause or a gerund (and not the Objective-with-the-Infinitive) is used.

I hear that he left for the South (of his having left for the South).  
Я слышал (мне сказали), что он уехал на юг.

2. The Objective-with-the-Infinitive Construction is used after verbs denoting mental activity, such as *to know*, *to think*, *to consider*, *to believe*, *to suppose*, *to expect*, *to imagine*, *to find*, *to feel*, *to trust*, etc.

After verbs of mental activity in the Objective-with-the-Infinitive Construction the verb *to be* is generally used. (This restriction does not apply to the verb *to expect*.) The use of this construction after most verbs of mental activity is more characteristic of literary than of colloquial style.

I know you to be the most honest, spotless creature that ever lived. (Hardy)

Я знаю, что вы самое честное и безупречное существо из всех, когда-либо живших на свете.

I believe him to have no conscience at all. (Hardy)

Я считаю, что у него совершенно нет совести.

If you suppose that boy to be friendless, you deceive yourself. (Dickens)

Если вы предполагаете, что у этого мальчика нет друзей, вы ошибаетесь.

Everybody expected her to marry Pete. (Calne)

Все ожидали, что она выйдет замуж за Пита.

After verbs of mental activity the Perfect Infinitive is used but seldom.

The doctor found his heart to have stopped two hours before. (Hardy)

Доктор установил, что его сердце перестало биться два часа тому назад.

Note.—With the verbs *to think*, *to consider*, *to find* the same idea can be expressed without an infinitive.

Boldwood thought her beautiful. (Hardy)

She found the subject rather interesting. (Dickens)

You consider yourself an impressive person, eh? (Shaw)

3. The Objective-with-the-Infinitive Construction is used after verbs of declaring: *to pronounce*, *to declare*, *to report*.

The surgeon pronounced the wound to be a slight one.

Врач сказал, что рана легкая.

She declared him to be the most disobedient child in existence.

Она заявила, что это самый непослушный ребенок на свете.

4. The Objective-with-the-Infinitive Construction is used after verbs denoting wish and intention: *to want*, *to wish*, *to desire*, *to mean*, *to intend*, *to choose* (in the meaning of 'хотеть').

I want you to come and dine with me. (Dickens)

Я хочу, чтобы вы пришли пообедать со мной.

I particularly wished those books to be returned to-night.

(Dickens)

Я очень хотел, чтобы эти книги были возвращены сегодня.

She desired me to follow her upstairs. (Ch. Brontë)

Она велела, чтобы я пошла за ней наверх.

I did not mean you to learn the poem by heart.

Я не имел в виду, чтобы вы выучили стихотворение наизусть.

He intended me to go with him to India. (Ch. Brontë)

Он хотел, чтобы я поехала с ним в Индию.

I don't choose you to go by yourself to an hotel. (Collins)

Я не хочу, чтобы вы одна жили в гостинице.

5. The Objective-with-the-Infinitive Construction is used after verbs and expressions denoting feeling and emotion: *to like*, *to dislike*, *to love*, *to hate*, *cannot bear*, etc.

I dislike you to talk like that.

Я не люблю, когда вы так говорите.

I hate him to be flogged. (E. Brontë)

Я терпеть не могу, когда его бьют.

I cannot bear you to speak of that. (Ellot)

Я не могу выносить, когда вы говорите об этом.

6. The Objective-with-the-Infinitive Construction is used after verbs denoting order and permission: *to order*, *to allow*, *to suffer*, *to have*, etc.

Here we find the Objective with the Infinitive only if the object is expressed by a noun or pronoun denoting a lifeless thing or when the infinitive is passive. This restriction does not apply to the verbs *to suffer* and *to have*.

Mr. Merdle ordered his carriage to be ready early in the morning. (Dickens)

Мистер Мердль приказал, чтобы экипаж был готов рано утром.

She ... had never allowed the name of John Gordon to pass her lips. (Trollope)



Она никогда не позволяла себе произносить имя Джона Гордона.

He ordered the boy to be put to bed.

The teacher ordered the room to be aired.

Note. — After such verbs as "to order" and "to allow" the Infinitive in the Active Voice can be used only when these verbs are followed by an object denoting a person who is ordered or allowed to do something.

The dean allowed the secretary to change the time-table.

(Here we find two direct objects and not the Objective-with-the-Infinitive Construction.)

Such sentences as "the dean ordered to change the time-table" are impossible in English whereas in Russian they are widely used.

"Декан разрешил изменить расписание".

So when translating such sentences into English we use the objective with the Infinitive Construction where the Infinitive is in the Passive Voice.

The dean allowed the time-table to be changed.

Mr. Dombey suffered Florence to play with Paul.

Мистер Домби неохотно разрешил (позволил скрепя сердце) Флоренс играть с Полем.

She suffered Mr. Franklin to lead her back into the room. (Collins)

Она позволила мистеру Франклину отвести себя обратно в комнату.

Miss Jemima could not suffer Becky to leave the Academy without a present.

Мисс Джемайма не могла допустить, чтобы Бекки уехала из пансиона без подарка.

I won't have you speak like it, dear Tess! (Hardy)

Я не могу допустить, чтобы вы так говорили, милая Тэсс!

From these examples we see that the verb *to suffer*, when followed by the Objective with the Infinitive, is rendered in affirmative sentences by *неохотно разрешить, позволить (скрепя сердце)*. In negative sentences it is rendered by *допустить*. The verb *to have* denotes permission only in negative sentences; it is very close in meaning to the verb *to suffer* and is translated in the same way.

7. The Objective-with-the-Infinitive Construction is used after verbs denoting **compulsion**: *to make* (in the meaning of 'заставить'), *to cause* (in the meaning of 'заставить', 'распорядиться'), *to get* (in the meaning of 'добиться'), *to have* (in the meaning of 'заставить; сказать чтобы').

Light steps in the gravel made him turn his head. (London)  
Легкие шаги по гравию заставили его повернуть голову.

The noise caused her to awake.

От шума она проснулась (шум заставил ее проснуться).

She caused a telegram to be sent to him. (Galsworthy)

Она распорядилась, чтобы ему послали телеграмму.

I cannot get her to finish her lessons. (A. Brontë)

Я не могу добиться, чтобы она закончила свои уроки.

Mr. Dalrymple had the drayman bring in the soap. (Dreiser)

Мистер Далримпл велел возчику внести мыло в дом.

—8. Though the infinitive as a rule is not used with verbs requiring prepositions, the Objective with the Infinitive is widely used with the preposition *for* (see the *for-to-Infinitive Construction* used in the function of a complex object, § 34). Occasionally it occurs with the preposition *on* or *upon* (after the verb *to rely*).

I rely on you to come in time.

Я рассчитываю, что вы придете вовремя.

I rely upon you not to go over to the opposition. (Dickens)

Я рассчитываю, что вы не перейдете на сторону противника.

The gerund, however, is also possible here.

I rely on your coming in time.

Я рассчитываю, что вы придете вовремя.

### § 33. The Subjective Infinitive Construction.

The Subjective Infinitive Construction (traditionally called the Nominative-with-the-Infinitive Construction) is a construction in which the infinitive is in predicate relation to a noun in the common case or a pronoun in the nominative case.

The peculiarity of this construction is that it does not serve as one part of the sentence: one of its component parts has the function (of the subject) the other forms part of a compound verbal predicate.

Edith is said to resemble me. (Dickens)

Говорят, что Эдит похожа на меня.

#### THE USE OF THE SUBJECTIVE INFINITIVE CONSTRUCTION

The Subjective Infinitive Construction is used with the following groups of verbs in the Passive Voice:

1. With verbs denoting **sense perception**: *to see, to hear*; etc.

Mr. Bob Sawyer was heard to laugh heartily. (Dickens)

Слышно было, как смеется Боб Соуер.

The rider was seen to disappear in the distance.

Видно было, как всадник скрылся вдали.

If a process is expressed Participle I Indefinite Active is used.

Tess's father was heard approaching at that moment. (Hardy)

В этот момент они слышали, что подходит отец Тэсс.

2. With verbs denoting mental activity: *to think, to consider, to know, to expect, to believe, to suppose.*

**He** was thought **to be honest and kindly.** (*Dreiser*)

Его считали честным и добрым человеком.

**My father** ... was considered by many **to be a great man.** (*Gow and D'Usseau*)

Многие считали моего отца незаурядным человеком.

**Philip Bosinney** was known **to be a young man without fortune.** (*Galsworthy*)

Было известно, что Филипп Босини — молодой человек без состояния.

I know that **Priam Farll** is supposed **to have been buried in Westminster Abbey.** (*Bennett*)

Я знаю, что считают (предполагают), будто бы Приам Фарл похоронен в Вестминстерском аббатстве.

**The manuscript** is believed **to have been written in the 15th century.**

Полагают, что эта рукопись написана в XV веке.

3. With the verb *to make.*

**Little Abraham** was aroused... and **made to put on his clothes** ... (*Hardy*)

Маленького Эбрахама разбудили и заставили одеться.

4. With verbs *to say* and *to report.*

The gods had given Irene dark-brown eyes and golden hair, **which is said to be the mark of a weak character.** (*Galsworthy*)

Боги наделили Ирэн темно-кариими глазами и золотистыми волосами, что, как говорят, является признаком слабости характера.

From these examples we can see that in translating sentences containing the Subjective Infinitive Construction after verbs in the Passive Voice a complex sentence is mostly used: its principal clause is of the type which in Russian syntax is called 'indefinite personal' (неопределенно-личное предложение).

After verbs in the Passive Voice the Subjective Infinitive Construction is more characteristic of literary than of colloquial style, except with the verbs *to suppose, to expect, to make*; with these verbs the Subjective Infinitive can be found both in fiction and in colloquial language.

The Subjective Infinitive Construction is used with the word-groups *to be likely, to be sure, and to be certain.*

**The parish is not likely to quarrel with him for the right to keep the child.** (*Elliot*)

Приход вряд ли будет оспаривать у него право содержать этого ребенка.

**But he is sure to marry her.** (*Hardy*)

Но он бесспорно (несомненно) женится на ней.

**This fire is certain to produce a panic in the morning.** (*Dreiser*)  
Этот пожар бесспорно (несомненно) вызовет утром панику.

Sentences of this kind are rendered in Russian by a simple sentence with a modal word.

Note the difference between:

He is sure to come. Он обязательно придет.

He is sure of coming. Он уверен, что он придет.

The Subjective Infinitive Construction is used with the following pairs of synonyms: *to seem* and *to appear*; *to happen* and *to chance* (the latter is literary); *to prove* and *to turn out.*

**They seemed to have quite forgotten him already.** (*Hardy*)

Они, казалось (по-видимому), уже совершенно забыли его.

**Her eyes** appeared always **to gaze beyond, and far beyond.** (*E. Brontë*)

Ее глаза, казалось, всегда были устремлены куда-то далеко-далеко.

**Mrs. Cowperwood**, in spite of the difference in their years, appeared **to be a fit mate for him at this time.** (*Dreiser*)

Несмотря на разницу в возрасте, миссис Каупервуд в этот период его жизни, по-видимому (казалось), была для него подходящей женой.

Only yesterday we happened **to see Soames Forsyte.** (*Galsworthy*)

Только вчера мы случайно встретили Сомса Форсайта.

By 11 o'clock **her mother** had chanced **to look into her room.** (*Dreiser*)

Около 11 часов мать случайно заглянула к ней в комнату.

**The experiment** proved **to be a failure.** (*Collins*)

Опыт оказался неудачным.

**They all** turned out **to be good fighters.** (*Gow and D'Usseau*)

Все они оказались хорошими бойцами.

Note. — The infinitive in sentences with the Subjective Infinitive Construction cannot refer to a future action except with verbs and word-groups whose meaning allows of it: *to expect, to be sure (certain), to be likely.*

**We are sure to come at the heart of the matter.** (*Dickens*)

Мы обязательно доберемся до сути дела.

**He is expected to give us an answer to-morrow.**

Ожидают, что он даст нам ответ завтра.

### § 34. The for-to-Infinitive Construction.

The *for-to-Infinitive Construction* is a construction in which the infinitive is in predicate relation to a noun or pronoun preceded by the preposition *for.*

In translating this construction into Russian a subordinate clause or an infinitive is used.



The construction can have different functions in the sentence.<sup>1</sup>  
It can be:

1. Subject (often with the introductory *it*).

For me to ask would be treason, and for me to be told would be treason. (*Wilson*)

Если бы я спросила, это было бы предательством; если бы мне сказали, это было бы предательством.

I sometimes think it is a shame for people to spend so much money this way. (*Dreiser*)

Я часто думаю, что стыдно людям тратить на это так много денег.

2. Predicative.

That was for him to find out. (*Eliot*)  
Выяснить это должен был он.

3. Complex object.

He waited for her to speak. (*Hardy*)

Он ждал, когда она заговорит.

He asked for the papers to be brought.

Он попросил принести бумаги.

I am very anxious for Mr. Headstone to succeed in all he undertakes. (*Dickens*)

Мне очень хочется, чтобы мистеру Хедстону удавалось все, за что он берется.

Erik saw that she was impatient for him to be gone. (*Wilson*)

Эрик видел, что она с нетерпением ожидает, когда он уйдет.

I hope you won't think it very odd for a perfect stranger to talk to you like this. (*Maugham*)

Я надеюсь, вы не сочтете странным, что совершенно незнакомый вам человек разговаривает с вами таким образом.

4. Attribute.

The best thing for you to do is to bide here with your load.

I'll send somebody to help you. (*Hardy*)

Самое лучшее, что вы можете сделать, — это подождать здесь с вашей поклажей. Я пришлю кого-нибудь помочь вам.

There was really nothing for him to do but what he had done. (*Dreiser*)

Ему действительно ничего не оставалось делать, кроме того, что он сделал (единственное, что ему оставалось сделать, было то, что он сделал).

<sup>1</sup> All the observations concerning the infinitive as subject, object, attribute and adverbial modifier of result hold good when these parts of the sentence are expressed by the *for-to*-Infinitive Construction.

There's nobody here for him to play with. (*Hemingway*)

Здесь нет никого, с кем он мог бы поиграть.

He had even had a comfortable house for her (his niece) to live in. (*Trollope*)

У него даже был удобный дом, где она могла бы жить.

5. Adverbial modifier:

(a) of purpose.

Here's the thermometer: they've left it for the doctor to see instead of shaking it down. (*Shaw*)

Вот термометр; его не стряхнули, чтобы доктор мог посмотреть температуру.

He stepped aside for me to pass. (*Du Maurier*)

Он отошел в сторону, чтобы я могла пройти.

(b) of result.

The pleasure of accompanying you was too great a temptation for me to resist. (*Collins*)

Удовольствие сопровождать вас было так велико, что я не мог ему противиться.

But he had consented, and it was too late for him now to recede. (*Trollope*)

Но он уже дал согласие, и теперь было поздно отступить.

He spoke loud enough for you to hear.

Он говорил достаточно громко, чтобы вы могли его слышать.

His experience of women was great enough for him to be aware that the negative often meant nothing more than the preface to the affirmative. (*Hardy*)

Он достаточно хорошо знал женщин, чтобы понимать, что отказ бывает часто лишь преддверием к согласию.

§ 35. With the expressions *to be sorry*, *to be glad* the infinitive is used only if the subject of the sentence represents at the same time the doer of the action expressed by the infinitive.

I am glad (pleased) to have got a ticket for the concert.

I am glad to have seen you. (*Dreiser*)

I am very sorry to have done a man wrong, particularly when it can't be undone. (*Dickens*)

In other cases a clause is used with *to be glad* and *to be sorry*.

I am glad you got a ticket for the concert.

"I am glad you think so," returned Doyce, with his grey eye looking kind and bright. (*Dickens*)

Chapter IX  
THE ADVERB

§ 1. The **adverb** is a part of speech which expresses some circumstances that attend an action or state, or points out some characteristic features of an action or a quality.

The **function** of the adverb is that of an adverbial modifier. An adverb may modify verbs (verbals), words of the category of state, adjectives, and adverbs.

Annette turned her neck **lazily**, touched one eyelash and said:

"He amuses Winifred." (*Galsworthy*)

And glancing **sidelong** at his nephew he thought... (*Galsworthy*)

For a second they stood with hands **hard** clasped. (*Galsworthy*)

And now the morning grew so fair, and all things were so **wide** awake. (*Dickens*)

The man must have had **diabolically** acute hearing. (*Wells*)

Harris spoke **quite** kindly and sensibly about it. (*Jerome*)

§ 2. As to their **structure** adverbs are divided into:

(1) **simple** adverbs (*long, enough, then, there, etc.*);

(2) **derivative** adverbs (*slowly, likewise, forward, headlong, etc.*);

(The most productive adverb-forming suffix is *-ly*. There are also some other suffixes: *-wards, -ward; -long, -wise.*)

(3) **compound** adverbs (*anyhow, sometimes, nowhere, etc.*);

(4) **composite** adverbs (*at once, at last, etc.*).

§ 3. Some adverbs have **degrees of comparison**.

(a) If the adverb is a word of one syllable, the comparative degree is formed by adding *-er* and the superlative by adding *-est*.

fast — faster — fastest  
hard — harder — hardest

(b) Adverbs ending in *-ly* form the comparative by means of *more* and the superlative by means of *most*.

wisely — more wisely — most wisely  
beautifully — more beautifully — most beautifully

(c) Some adverbs have irregular forms of comparison:

well — better — best  
badly — worse — worst  
much — more — most  
little — less — least

§ 4. According to their **meaning** adverbs fall under several groups:

(1) adverbs of **time** (*to-day, to-morrow, soon, etc.*);

(2) adverbs of **repetition or frequency** (*often, seldom, ever, never, sometimes, etc.*);

(3) adverbs of **place and direction** (*inside, outside, here, there, backward, upstairs, etc.*);

(4) adverbs of **cause and consequence** (*therefore, consequently, accordingly, etc.*);

(5) adverbs of **manner** (*kindly, quickly, hard, etc.*);

(6) adverbs of **degree, measure and quantity** (*very, enough, half, too, nearly, almost, much, little, hardly, rather, exceedingly, quite, once, twice, firstly, secondly, etc.*).

Three groups of adverbs stand aside: interrogative, relative and conjunctive adverbs.

**Interrogative** adverbs (*where, when, why, how*) are used in special questions.

**Conjunctive and relative** adverbs are used to introduce subordinate clauses.<sup>1</sup>

Some adverbs are homonymous with prepositions, conjunctions<sup>2</sup> and words of the category of state.<sup>3</sup>

<sup>1</sup> See Chapter XVII, *The Complex Sentence*.

<sup>2</sup> See Chapter XII, *The Preposition*.

<sup>3</sup> See Chapter VI, *The Words of the Category of State*.



*Chapter X*  
**MODAL WORDS**

§ 1. The **modal words** express the attitude of the speaker to the reality, possibility or probability of the action he speaks about.

§ 2. According to their **meaning** modal words fall under the following main groups:

(1) words expressing **certainty** (*certainly, surely, assuredly, of course, no doubt, apparently, undoubtedly, etc.*);

(2) words expressing **supposition** (*perhaps, maybe, possibly, probably, etc.*);

(3) words showing whether the speaker considers the action he speaks about **desirable** or **undesirable** (*happily — unhappily; luckily — unluckily; fortunately — unfortunately*).

§ 3. In the sentence modal words are used as parentheses.<sup>1</sup> Sometimes they are used as sentence-words.<sup>2</sup>

**Certainly** you'll admit we could finish all this in a month. (*Wilson*)

"Will you allow me to detain you one moment," said he. "**Certainly**," replied the unwelcome visitor. (*Dickens*)

§ 4. Most modal words have developed from adverbs, so very often there exists a formal identity between modal words and adverbs. For instance such modal words as *certainly, surely, happily* are homonymous with the adverbs *certainly, surely, happily*.

Such modal words as *possibly, probably, indeed*, also derived from adverbs, have no corresponding homonymous adverbs because the latter ceased to be used in Modern English.

Though formally identical with adverbs, modal words differ from them in meaning and syntactical function.

If he were not married as **happily** as he was, might not something come of it? (*Dreiser*) (ADVERB)

... she hauled me to the washstand, inflicted, a merciless, but **happily** brief scrub on my face and hands with soap water, and a coarse towel... (*Ch. Brontë*) (MODAL WORD)

Lamlein rose. "We have fulfilled our obligations," he said pompously, and yet not quite **certainly**. (*Heym*) (ADVERB)

Soames smiled. **Certainly**, uncle Jolyon had a way with him. (*Galsworthy*) (MODAL WORD)

Slowly, **surely**, with the secret inner process that works the destruction of an old tree, the poison of the wounds to his happiness, his will, his pride, had corroded the comely edifice of his philosophy. (*Galsworthy*) (ADVERB)

Over the ridge she would find him. **Surely** she would find him over the ridge. (*Wells*) (MODAL WORD)

<sup>1</sup> See Chapter XV, *The Simple Sentence*.

<sup>2</sup> Modal words used as sentence-words are similar to the words *yes* and *no* expressing affirmation and negation, which are also sentence-words.

## Chapter XI

### THE INTERJECTION

§ 1. The **interjection** is a part of speech which expresses various emotions without naming them.

§ 2. According to their **meaning** interjections fall under two main groups, namely **emotional** interjections and **imperative** interjections.

1. **Emotional** interjections express the feelings of the speaker. They are: *ah, oh, eh, bravo, alas*, etc.

... A man jumped on top of the barricade and waving exuberantly shouted, "Americans! **Hurrah!**" (*Heym*) (joy)

**Alas!** The white house was empty and there was a bill in the window "To let". (*Dickens*) (sorrow)

**Psha!** There's no possibility of being witty without a little ill nature. (*Sheridan*) (contempt)

**Oh, bother!** I can't see anyone now. Who is it? (*Shaw*) (indignation)

"**Dear me!**" says Mr. Chillip meekly smiling with something shining in his eyes. (*Dickens*) (surprise)

2. **Imperative** interjections show the will of the speaker or his order or appeal to the hearer. They are: *here, hush, sh-sh, well, come, now*, etc.

**Here!** I've had enough of this. I'm going. (*Shaw*) (protest)

"Upon my word I was not awake, sir," replied Oliver earnestly.

"I was not, indeed, sir." "**Tush, tush,** my dear!" said the Jew abruptly resuming his old manner. (*Dickens*) (order)

§ 3. Interjections may be **primary** and **secondary**.

1. **Primary interjections** are not derived from other parts of speech. Most of them are simple words: *ah, oh, eh, pooh, fie, bravo, hush*. Only a few primary interjections are composite: *heigh-ho! hey-ho! holla-ho! gee-ho!*

2. **Secondary interjections** are derived from other parts of speech. They are homonymous with the words they are derived from. They are: *well, now, here, there, come, why*, etc.

(Derivative interjections should not be confused with exclamation-words, such as *nonsense, shame, good*, etc.)

Derivative interjections may be simple: *well, here, there, come*, etc., and composite: *dear me, confound it, hang it*, etc.

Interjections are used as independent sentence-words or independent elements of the sentence.<sup>1</sup>

The Daughter: Sixpence thrown away! Really mamma, you might have spared Freddy that.  
The Gentleman: **Phew!** (*Shaw*)  
**Well,** I don't like those mysterious little pleasure trips that he is so fond of taking. (*Voynich*)

Note.—Formulas of courtesy, greetings, etc. should not be regarded as interjections. Thus, *good-bye, thank you* are not interjections because they do not express emotion or will.

<sup>1</sup> See Chapter XV, § 42.



## Chapter XII

### THE PREPOSITION

§ 1. The **preposition** is a part of speech which denotes the relations between objects and phenomena. It shows the relations between a noun or a pronoun and other words.

Usually the preposition is not stressed and stands before the word it refers to.

Desert moved quickly **to** the windows. (*Galsworthy*)

Sometimes, however, a preposition may be separated from the word it refers to and placed at the end of the sentence or clause. In that case it is stressed.

But he sounds as though he knows what he's talking **about**. (*Wilson*)

The preposition may be weakly stressed before a pronoun.

She wrote the words **to** them herself, and other poems. (*Galsworthy*)

The preposition is stressed when its meaning is emphasized.

The book was **in** the table, not **on** it.

§ 2. As to their **morphological structure** prepositions fall under the following groups:

- (1) **simple** (*in, on, at, for, with, etc.*);
- (2) **derivative** (*behind, below, across, along, etc.*);
- (3) **compound** (*inside, outside, within, without, etc.*);
- (4) **composite** (*because of, in front of, in accordance with, etc.*).

§ 3. According to their **meaning** prepositions may be divided into prepositions of **place** and **direction** (*in, on, below, under, between, etc.*), **time** (*after, before, at, etc.*), prepositions expressing **abstract relations** (отвлеченные отношения) (*by, with, because of, with a view to, etc.*).

The lexical meaning of some prepositions is quite concrete (e. g. *in, below, between, before, after, till, etc.*), while that of some other prepositions may be weakened to a great extent (e. g. *to, by, of*).

For instance, the preposition *to* generally indicates direction or movement towards something:

Every night Sissy went **to** Rachel's lodging, and sat with her in her small neat room. (*Dickens*)

But in some cases the lexical meaning of the preposition *to* is weakened.

... all the house belongs **to** me, or will do in a few years. (*Ch. Brontë*)

Some prepositions are polysemantic and may express different relations; e. g. *for*:

Never once had Erik sensed the struggle **for** life. (*Wilson*)  
(purpose)

Even when their eyes had met and her sister had approached the bed, Louisa lay **for** minutes looking at her in silence... (*Dickens*)  
(time)

She could scarcely move her head **for** pain and heaviness, her eyes were strained and sore, and she was very weak. (*Dickens*)  
(cause)

§ 4. Some prepositions are homonymous with adverbs and conjunctions.

For instance, the prepositions *after* and *before* are homonymous with the adverbs *after* and *before* and with the conjunctions *after* and *before*.

There is an old saying that if a man has not fallen in love before forty, he had better not fall in love **after**. (*Shaw*) (ADVERB)

When he got back to Ann Arbor, he found Savina in a state of excitement because Trasker had heard from Regan **after** Erik had left. (*Wilson*) (CONJUNCTION)

"Where do you intend to stay tonight?" she asked **after** a moment. (*Wilson*) (PREPOSITION)

The colour rushed into Bosinney's face, but soon receded, leaving it sallow-brown as **before**. (*Galsworthy*) (ADVERB)

He did not write to her, and it was almost a year **before** he began to see her again. (*Wilson*) (CONJUNCTION)

This letter seemed to afford her peculiar satisfaction; she read it through twice **before** replying to the landlady. (*Mansfield*) (PREPOSITION)

Though identical in form, adverbs, prepositions, and conjunctions are different parts of speech. The adverb, unlike the preposition and conjunction, serves as part of the sentence, e. g. *after* is an adverbial modifier of time, etc.

§ 5. Some prepositions (*on, in, by, over, off, up*) are homonymous with postpositions.<sup>1</sup>

<sup>1</sup> See Chapter VII, § 2.

A preposition as well as a postposition does not perform any independent function in the sentence. But while a preposition denotes the relation between objects and phenomena, a postposition is part of a composite verb.

A preposition is not usually stressed, while a postposition usually bears the stress.

We've got to live **on** what we earn. (*Cronin*) (PREPOSITION)

He liked Erik more than any of the assistants the department had taken **on** in a long time, as much as he could like one of the younger men. (*Wilson*) (POSTPOSITION)

## Chapter XIII

### THE CONJUNCTION

§ 1. The **conjunction** is a part of speech which denotes connections between objects and phenomena. It connects parts of the sentence, clauses, and sentences.

Sadie brought them in **and** went back to the door. (*Mansfield*)  
... the blinds were down in the dining-room **and** the lights turned on — and all the lights were red-roses. (*Mansfield*)

The other day I was saying to Fabermacher that Haviland isn't really cruel, he's just thoughtless. **And** Fabermacher said that was the cruellest thing about the human race. **And** he's right. (*Wilson*)

§ 2. According to their **morphological structure** conjunctions are divided into the following groups:

(1) **simple** conjunctions (*and, or, but, till, after, that, so, where, when, etc.*).

Some of the simple conjunctions are homonymous with prepositions, adverbs, and pronouns.

(2) **derivative** conjunctions (*until, unless, etc.*).

(3) **compound** conjunctions (*however, whereas, wherever, etc.*). These conjunctions are few.

(4) **composite** conjunctions (*as well as, as long as, in case, for fear (that), on the ground that, for the reason that, etc.*).

Some conjunctions are used in pairs (correlatively): *both ... and, either ... or, not only ... but (also), neither ... nor, whether ... or.*

If anyone had asked him if he wanted to own her soul, the question would have seemed to him **both** ridiculous **and** sentimental. (*Galsworthy*)

... nor would John Reed have found it out himself; he was not quick **either** of vision **or** conception. (*Ch. Brontë*)

Her son had **not only** come home, **but** he had come home a good person. (*Abrahams*)

Well, they were honest eyes, he concluded, and in them was **neither** smallness **nor** meanness. (*London*)

He was aware of vague memories of rain and wind and snow, but **whether** he had been beaten by the storm for two days **or** two weeks he did not know. (*London*)

§ 3. As to their **function** conjunctions fall under two classes:

(1) coordinating conjunctions;

(2) subordinating conjunctions.

Coordinating conjunctions join coordinate clauses in a compound sentence (a), or homogeneous parts in a simple sentence (b), or



homogeneous subordinate clauses in a complex sentence (c), or independent sentences (d).

- (a) He had said he would stay quiet in the hall, **but** he simply couldn't any more; **and** crossing the gravel of the drive he lay down on the grass beyond. (*Galsworthy*)
- (b) He opened his eyes **and** stared quietly at the pure sky. (*Wilson*)
- (c) Hers was that common insularity of mind that makes human creatures believe that their color, creed, and politics are best and right **and** that other human creatures scattered over the world are less fortunately placed than they. (*London*)
- (d) Fabermacher wasted no time on a comedy of errors, **and** Haviland apologized for his mistake. **But** he was not as impressed as Erik had wanted him to be. (*Wilson*)

Subordinating conjunctions generally join a subordinate or dependent clause to a principal clause (a), or adverbial modifiers to the predicate in a simple sentence (b), or sometimes they join homogeneous parts (c).

- (a) **When** he was eight, he got work in another mill. (*London*)
- (b) He shook his head a bit **as if** in wonder that he had permitted himself to be caught in such crosscurrents. (*Wilson*)
- (c) My look or something else must have struck her as offensive, for she spoke with extreme, **though** suppressed irritation. (*Ch. Brontë*)

#### § 4. Coordinating conjunctions.

The meaning of conjunctions is closely connected with the relations they express. Thus the classes of coordinating conjunction according to their meaning correspond to different types of compound sentences.

There are four different kinds of coordinating conjunctions.

1. **Copulative** conjunctions: *and, nor, as well as, both ... and, not only ... but (also), neither ... nor*. Copulative conjunctions chiefly denote that one statement or fact is simply added to another (*nor* and *neither* express that relation in the negative sense).

There was a scent of honey from the lime trees in flower, **and** in the sky the blue was beautiful, with a few white clouds. (*Galsworthy*)

His whole face was colourless rock; his eye was **both** spark **and** flint. (*Ch. Brontë*)

I do not know what they knew of the things happening beyond the hill, **nor** do I know if the silent houses I passed on my way were sleeping securely... (*Wells*)

... but it made him indeed suspect that she could give **as well as** receive; and she gave him nothing. (*Galsworthy*)

...the newspapers discussed the play for a whole fortnight **not only** in the ordinary theatrical notices and criticisms, **but** in leading articles and letters. (*Shaw*)

He went on as a statue would: that is, he **neither** spoke **nor** moved. (*Ch. Brontë*)

#### 2. Disjunctive conjunctions: *or, either... or, or else, else*.

Disjunctive conjunctions offer some choice between one statement and another.

The majority of the inhabitants had escaped, I suppose, by way of the Old Worning road... **or** they had hidden. (*Wells*)

...**either** his furlough was up, **or** he dreaded to meet any witnesses of his Waterloo flight. (*Thackeray*)

He was compelled to think this thought, **or else** there would not be any use to strive, and he would have lain down and died. (*London*)

"You go and fetch her down, Tom," said Mr. Tulliver, rather sharply, his perspicacity or his fatherly fondness for Maggie making him suspect that the lad had been hard upon "the little un", **else** she would never have left his side... (*Ellot*)

#### 3. Adversative conjunctions: *but, while, whereas*.

Adversative conjunctions show that one statement or fact is contrasted with or set against another.

Fabermacher nodded in agreement, **but** his eyes glittered with silent triumph and contempt for the victory. (*Wilson*)

His nerves had become blunted, numb, **while** his mind was filled with weird visions and delicious dreams. (*London*)

#### 4. Causative-consecutive conjunctions: *so, for*.

Causative-consecutive conjunctions denote consequence, result, or reason. By these conjunctions one statement or fact is inferred or proved from another.

He had gone some miles away, and was not expected home until late at night; **so** the landlady dispatched the same messenger in all haste for Mr. Pecksniff. (*Dickens*)

His eyes must have had in them something of George Forsyte's sardonic look; **for** her gloved hand crisped the folds of her frock, her eyebrows rose, her face went stony. (*Galsworthy*)

The conjunction *for* is a border-line case between a coordinating and a subordinating conjunction. When expressing cause it approaches in its meaning the subordinating conjunctions *as, because*:

There was moreover time to spare, **for** Fleur was to meet him at the Gallery at four o'clock, and it was yet half past two. (*Galsworthy*)

Coordinating conjunctions can be used both in compound and in simple sentences; the coordinating copulative conjunctions *both... and, as well as* are used only in simple sentences.

Then he shrugged in impatience and said frankly, "I don't know what came over me." "You know **as well as** I do and that's why we're going away," Savina insisted steadily. (*Wilson*)

The use of the copulative conjunction *and* in simple sentences as well as in compound sentences is widely spread.

But as he did so, unexpectedly he paused, **and** raised his head. (*Cronin*)

The coordinating conjunctions *neither... nor, or, either... or* are more widely used in simple sentences than in complex sentences.

There was nothing remarkable about the size of the eyes. They were **neither** large **nor** small... (*London*)

...in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain. (*Twain*)

...there was a slight smile on his lips that could have been **either** amusement **or** shy self-deprecation. (*Wilson*)

Some of the coordinating conjunctions are polysemantic. Thus the coordinating conjunction *and* may indicate different relations:

...there stood a white house within a walled garden, **and** in the pantry of this we found a store of food. (*Wells*) (COPULATIVE)

You are nineteen, Jon, **and** I am seventy-two. How are we to understand each other in a matter like this, eh? (*Galsworthy*) (ADVERSATIVE)

When he read those books something happened to him, **and** he went out of doors again in passionate quest of a river. (*Galsworthy*) (CONSECUTIVE)

The conjunction *or* may have a disjunctive and an adversative meaning.

Happily it (a hackney-coach) brought them to the place where Jonas dwelt **or** the young ladies might have rather missed the point and cream of the jest. (*Dickens*) (ADVERSATIVE)

After that one would see, **or** more probably one would not. (*Galsworthy*) (DISJUNCTIVE)

The causative-consecutive conjunction *for* may have a causative or a consecutive meaning:

He would have to be more careful than man had ever been, **for** the least thing would give it away and make her as wretched as himself almost. (*Galsworthy*) (CAUSATIVE)

From the warmth of her embrace he probably divined that he had let the cat out of the bag, **for** he rode off at once on irony. (*Galsworthy*) (CONSECUTIVE)

### § 5. Subordinating conjunctions.

Subordinating conjunctions may introduce subject clauses, object clauses, predicative clauses, adverbial clauses, and attributive clauses.<sup>1</sup>

Many of the subordinating conjunctions introduce different kinds of clauses. For instance *that* may introduce subject clauses, predicative clauses, object clauses, adverbial clauses of purpose and of result.

**That** Ruth had little faith in his power as a writer did not alter her nor diminish her in Martin's eyes. (*London*) (SUBJECT CLAUSE)  
What I mean is **that** you're the first man I ever met who's willing to admit out loud to a woman that he thinks she's better than he is. (*Wilson*) (PREDICATIVE CLAUSE)

He looked to the south and knew **that** somewhere beyond those blue hills lay the Great Bear Lake. (*London*) (OBJECT CLAUSE)

He walked into the Green Park **that** he might cross to Victoria Station and take the Underground into the City. (*Galsworthy*) (ADVERBIAL CLAUSE OF PURPOSE)

He bailed wildly **at** first, splashing himself and flinging the water so short a distance **that** it ran back into the pool. (*London*) (ADVERBIAL CLAUSE OF RESULT)

The conjunction *if* introduces object clauses and adverbial clauses of condition:

He was anxious to see **if** she had relapsed since the previous evening. (*Dickens*) (OBJECT CLAUSE)

**If** the man ran, he would run after him; but the man did not run. (*London*) (ADVERBIAL CLAUSE OF CONDITION)

The conjunction *as* introduces adverbial clauses of time, of cause, and of comparison:

These were the thoughts of the man **as** he strove onward. (*London*) (ADVERBIAL CLAUSE OF TIME)

**As** Jacob has made me captain, I must call the roll. (*Dodge*) (ADVERBIAL CLAUSE OF CAUSE)

That day had decreased the distance between him and the ship by three miles; the next day by two—for he was crawling now **as** Bill had crawled. (*London*) (ADVERBIAL CLAUSE OF COMPARISON)

The conjunction *while* may express both coordination and subordination. It may be a coordinating adversative conjunction (in this

<sup>1</sup> See Chapter XVII, *The Complex Sentence*.



case it is translated as *тогда как*; a) or a subordinating conjunction of time (in this case it is translated as *в то время как, пока*).

Older men probably resented him **while** others of his own generation could feel so inadequate when comparing their talent to his... (*Wilson*) (COORDINATING CONJUNCTION)

**While** skating along at full speed, they heard the cars from Amsterdam coming close behind them. (*Dodge*) (SUBORDINATING CONJUNCTION)

Subordinating conjunctions may also be used in simple sentences. They join adverbial modifiers to the predicate of the sentence. Conjunctions of comparison, such as *as if, as though* are frequently used in simple sentences.

He scowled at first; then, **as if** recollecting something, he said... (*Ch. Brontë*)

He seemed faint and dizzy and put out his free hand while he reeled, **as though** seeking support against the air. (*London*)

The subordinating conjunctions *though* and *if* are also used in simple sentences:

**Though** alone, he was not lost. (*London*)

Next, he sheered to the left, to escape the foot of the bed; but this sheer, **if** too generous, brought him against the corner of the table. (*London*)

Subordinating conjunctions of time are rarely used in simple sentences. In that case they are mostly used with participles:

That she was one of those women—not too common in the Anglo-Saxon race—born to be loved and to love, who **when** not loving are not living, had certainly never even occurred to him. (*Galsworthy*)

Only rarely does a subordinating conjunction join homogeneous members:

He was gay **though** tired.

## Chapter XIV

### THE PARTICLE

§ 1. The **particle** is a part of speech giving modal or emotional emphasis to other words or groups of words or clauses. A particle may join one part of the sentence to another (connecting particles). Particles have no independent function in the sentence.

§ 2. According to their meaning particles fall under the following main groups:

1. **Limiting particles:** *only, just, but, alone, solely, merely, barely, etc.*

I **only** wanted to make you speak. (*Shaw*)

**Just** one question, Mrs. Dartie. Are you still fond of your husband? (*Galsworthy*)

Soames was **but** following in the footsteps of his father. (*Galsworthy*)

Her name **alone** was almost enough for one who was terribly susceptible to the charm of words. (*Galsworthy*)

He had taken up with it **solely** because he was starving. (*London*)

She (Ruth) thought she was **merely** interested in him (Martin) as an unusual type possessing various potential excellences, and she even felt philanthropic about it. (*London*)

They were spreading not **merely** on the surface, but within. (*Galsworthy*)

He **barely** acknowledged the young fellow's salute. (*Galsworthy*)

2. **Intensifying particles:** *simply, still, just, yet, all, but, only, quite, even, etc.*

He made plans to renew this time in places **still** more delightful. (*Galsworthy*)

He **just** did dislike him. (*Galsworthy*)

They did not **even** know that he was married. (*Galsworthy*)

If Jo were **only** with him! (*Galsworthy*)

But out there he'll **simply** get bored to death. (*Galsworthy*)

3. **Connecting particles:** *too, also.*

Higgins comes in. He takes off the hat and overcoat.

Pickering comes in. He **also** takes off his hat and overcoat. (*Shaw*)

He (James) was silent. Soames, **too**, was silent. (*Galsworthy*)

4. **Negative particles:** *not, never.*

No, he was **not** afraid of that. (*Galsworthy*)

She looked round her. Nothing — **not** a thing, no tiniest disturbance of her hall, nor of the dining room. (*Galsworthy*)

I **never** spoke to him except to ask him to buy a flower off me.  
(Shaw)

Some of the particles are polysemantic, for instance *just, only*.

That's **just** his way of talking. (Dreiser) (LIMITING PARTICLE)

Why, I think, that's a terrible price to ask for it, **just** awful.  
(Dreiser) (INTENSIFYING PARTICLE)

French people **only** come to England to make money. (Galsworthy)  
(LIMITING PARTICLE)

If **only** there were a joyful future to look forward to! (Galsworthy)  
(INTENSIFYING PARTICLE)

Almost all the particles are homonymous with other parts of speech, chiefly with adverbs (*simply*), but also with conjunctions (*but*), pronouns (*all*), and adjectives (*only*). The particles *else, solely, merely* have no homonyms.

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## Part II SYNTAX

### Chapter XV

#### THE SIMPLE SENTENCE

§ 1. A **sentence** is a unit of speech whose grammatical structure conforms to the laws of the language and which serves as the chief means of conveying a thought. A sentence is not only a means of communicating something about reality but also a means of showing the speaker's attitude to it.

§ 2. The **classification** of simple sentences is based on two principles:

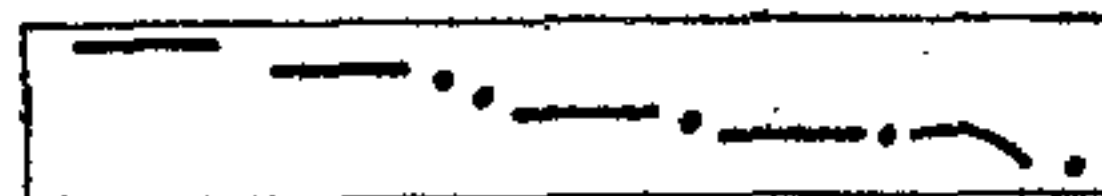
- (A) according to the purpose of the utterance;
- (B) according to the structure.

According to the purpose of the utterance we distinguish four kinds of sentences.

##### 1. The **declarative** sentence.

A declarative sentence states a fact in the affirmative or negative form. In a declarative sentence the subject precedes the predicate. It is generally pronounced with a falling intonation.

Charles Dickens was born at Landport, Portsmouth. (Laing)



They don't want anything from us — not even our respect. (Douglas)

There is a great difference between English and Russian negative sentences. Whereas in English the predicate of a sentence can have only one negation, in Russian it can have more than one.

He does **not** go anywhere.

He **never** goes anywhere.

Он **никуда** не ходит.

##### 2. The **interrogative** sentence.

An interrogative sentence asks a question. It is formed by means of inversion, i. e. by placing the predicate (or part of it)

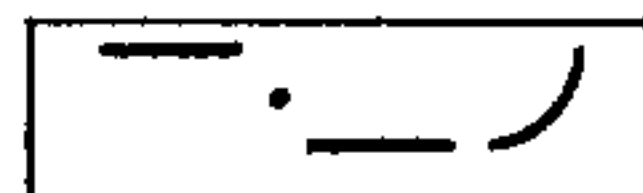


before the subject (unless the subject of the interrogative sentence is an interrogative word, in which case there is no inversion; see Chapter XVI, § 3).

There are four kinds of questions:

(a) **General** question requiring the answer *yes* or *no* and spoken with a rising intonation. They are formed by placing part of the predicate, i. e. the auxiliary or modal verb before the subject of the sentence.

*Do you like art?*



*Can you speak English?*

If the predicate is expressed by the verbs *to be* or *to have* (the latter expressing possession) used in a simple tense form, the question is formed by placing the predicate before the subject.

*Is he at home?*

*Have you many English books?*

Sometimes such questions have a negative form and express astonishment or doubt.

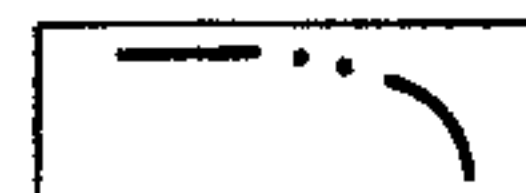
*Haven't you seen him yet?*

In Russian the particles *разве*, *неужели* are used in such questions. General questions are sometimes rhetoric questions, they do not require any answer, but are veiled statements expressing some kind of emotion.

Can you commit a whole country to their own prisons? Will you erect a gibbet in every field and hang men like scarecrows?  
(Byron)

(b) **Special** questions beginning with an interrogative word and spoken with a falling intonation. The order of words is the same as in general questions, but the interrogative word precedes the auxiliary verb.

*Where do you live?*



When the interrogative word is the subject of the interrogative sentence or an attribute to the subject, the order of words is that of a statement, i. e. no inversion is used.

*Who lives in this room?*

*Whose pen is on the table?*

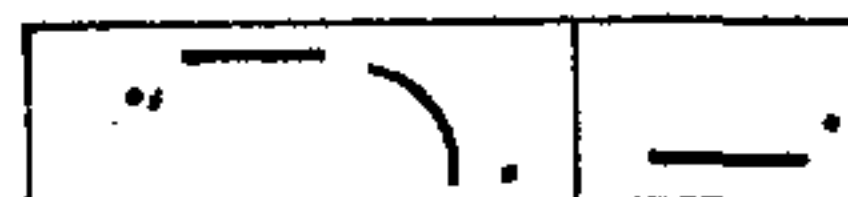
(c) **Alternative** questions, indicating choice and spoken with a rising intonation in the first part and a falling intonation in the second part.

*Do you live in town or in the country?*



(d) **Disjunctive** questions requiring the answer *yes* or *no* and consisting of an affirmative statement followed by a negative question, or a negative statement followed by an affirmative question. The first part is spoken with a falling intonation and the second part with a rising intonation.

*You speak English, don't you?*

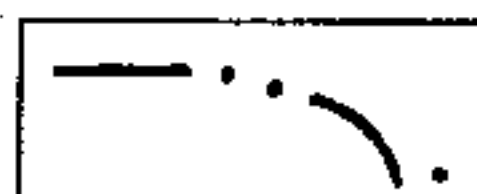


*You are not tired, are you?*

### 3. The imperative sentence.<sup>1</sup>

An imperative sentence serves to induce a person to do some thing, so it expresses a command, a request, an invitation, etc. Commands are characterized by a falling tone.

*Come to the blackboard!*



*Stop talking!*

Requests and invitations are characterized by a rising intonation.

*Open the door, please!*



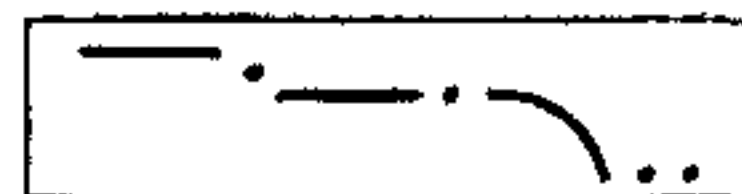
*Do come to see me to-morrow.*

### 4. The exclamatory sentence.

An exclamatory sentence expresses some kind of emotion or feeling. It often begins with the words *what* and *how*, it is always in the declarative form, i. e. no inversion takes place. It is generally spoken with a falling intonation.

<sup>1</sup> See the formation of the Imperative Mood (Chapter VII, Mood).

What a lovely day it is!



What fine weather!  
How wonderful!  
Beautiful!

§ 3. According to their structure simple sentences are divided into two-member and one-member sentences.

A two-member sentence has two members—a subject and a predicate. If one of them is missing it can be easily understood from the context.

*Fleur had established* immediate contact with an architect.  
(Galsworthy)

A two-member sentence may be complete or incomplete. It is complete when it has a subject and a predicate.

Young Jolyon could not help smiling. (Galsworthy)

It is incomplete when one of the principal parts or both of them are missing, but can be easily understood from the context. Such sentences are called elliptical and are mostly used in colloquial speech and especially in dialogue.

Best not to see her again. Best to forget all about her. (Abrahams)  
What were you doing? Drinking. (Shaw)  
Who does it for Mr. George? James, of course. (Galsworthy)  
Where were you yesterday? At the cinema.

A one-member sentence is a sentence having only one member which is neither the subject nor the predicate. This does not mean, however, that the other member is missing, for the one member makes the sense complete.

One-member sentences are generally used in descriptions and in emotional speech.

If the main part of a one-member sentence is expressed by a noun, the sentence is called nominal. The noun may be modified by attributes.

Dusk—of a summer night. (Dreiser)  
Freedom! Bells ringing out, flowers, kisses, wine. (Heym)  
The dull pain and the life slowly dripping out of him.  
(Heym)

The main part of a one-member sentence is often expressed by an infinitive.

No! To have his friendship, his admiration, but not at that price.  
(Galsworthy)  
To die out there—lonely, wanting them, wanting home! (Galsworthy)

§ 4. Simple sentences, both two-member and one-member, can be unextended and extended. A sentence consisting only of the primary or principal parts is called an unextended sentence.

She is a student.  
Birds fly.  
Winter!

An extended sentence is a sentence consisting of the subject, the predicate and one or more secondary parts (objects, attributes, or adverbial modifiers).

The two native women stole furtive glances at Sarie. (Abrahams)  
The two white overseers ... had gone into the hills with the natives to look for stray sheep. (Abrahams)

## PARTS OF THE SENTENCE

In a sentence we distinguish the principal parts, secondary parts and independent elements. The principal parts of a sentence are the subject and the predicate. The secondary parts are the attribute, the object and the adverbial modifier.

### THE PRINCIPAL PARTS OF THE SENTENCE

#### THE SUBJECT

§ 5. The subject is the principal part of a two-member sentence which is grammatically independent of the other parts of the sentence and on which the second principal part (the predicate) is grammatically dependent, i. e. in most cases it agrees with the subject in number and person.

Note.—There are cases however, when there is no agreement in number (see Chapter XV, § 19—21).

The subject can denote a living being, a lifeless thing or an idea.

#### § 6. Ways of expressing the subject.

The subject can be expressed by a single word or a group of words. Thus it can be expressed by:

1. A noun in the common case.

The sulky walter brought my tea. (Du Maurier)  
Marcellus slowly turned his head. (Douglas)



**Note.**—Occasionally a noun in the possessive case is used as the subject of the sentence.

**Mrs. Gummidge's** was a fretful disposition. (*Dickens*)  
Oh, my dear Richard, **Ada's** is a noble heart. (*Dickens*)

2. A pronoun—personal, demonstrative, defining, indefinite, negative, possessive, interrogative.

After about an hour I heard Montgomery shouting my name. **That** set me thinking of my plan of action. (*Wells*)

**All** were clad in the same soft, and yet strong silky material. (*Wells*)

**Everyone** was silent for a minute. (*Wells*)

**Nothing** was said on either side for a minute or two afterwards. (*Dickens*)

**Theirs** is not a very comfortable lodging ... (*Dickens*)

**Who** tore this book? (*Twain*)

The subject is often expressed by the indefinite pronoun *one* or the personal pronouns *they*, *you*, *we*, which refer not to any particular person or persons but to people in general.

These sentences generally correspond to the same kind of sentences in Russian, but sometimes they are rendered by impersonal sentences, as will be seen in the examples given below.

Yes, muttered Jon, life's beastly short. **One** wants to live forever. (*Galsworthy*)

Да, пробормотал Джон, жизнь чертовски коротка. Хочется жить вечно.

A day is like a page in a book, **one** cannot read it without commas and periods. (*Heym*)

День напоминает страницу книги, ее нельзя читать без запятых и точек.

**They** say he's clever—**they** all think they're clever. (*Galsworthy*)

Говорят, что он умный,—все думают, что они умные.

Howard, you introduce every statement with "they say". I want to know who is "they". (*Gow and D'Usseau*)

Говард, ты каждое предложение начинаешь с „говорят“. Я хочу знать, кто говорит.

**Note.**—*They* is used when the speaker is excluded, *one* when the speaker is included.

There are some things **you** can't talk to anyone about. (*Voynich*)

Есть вещи, о которых никому не расскажешь.

It was good to be alive. Say what **you** like **you** couldn't beat it. (*Galsworthy*)

Хорошо жить на свете. Что ни говори, а этого нельзя отрицать.

Every pleasure is transitory. **We** can't eat long. If **we** indulge in harmless fluids **we** get the dropsy, if in exciting liquids **we** get drunk. When I say "**we**", my dear, I mean mankind in general. (*Dickens*)

Всякое удовольствие преходяще. Нельзя есть долго. Если мы

злоупотребляем безвредными напитками, мы заболеваем водянкой, если мы злоупотребляем спиртными напитками, мы пьянеем. Когда я говорю «мы», мой дорогой, я имею в виду все человечество в целом.

3. A substantivized adjective or participle.

The **Privileged** have seen that charming and instructive sight. (*Galsworthy*)

The **wounded** were taken good care of.

4. A numeral (cardinal or ordinal).

Of course, the **two** were quite unable to do anything. (*Wells*)

The **first** and **fourth** stood beside him in the water. (*Wells*)

5. An infinitive, an infinitive phrase or construction.

**To live** is to work.

**To be a rich man**, Lieutenant, is not always roses and beauty. (*Heym*)

**For him to come** was impossible.

6. A gerund, a gerundial phrase or construction.

**Lying** doesn't go well with me. (*Heym*)

**Winning the war** is what counts. (*Heym*)

**Annette's being French** might upset him a little. (*Galsworthy*)

7. Any part of speech used as a quotation.

**On** is a preposition.

**No** is his usual reply to any request.

8. A group of words which is one part of the sentence, i. e. a syntactically indivisible group.

Yet at this very time **their friend and defender** is darkly groping towards the solution. (*Fox*)

Here the subject represents one person.

**The needle and thread** is lost.

Here the needle and the thread are treated as one thing.

This is not to be confused with homogeneous subjects where two persons or things are meant and consequently the predicate is in the plural.

Mr. Pickwick alone was silent and reserved. **Doubt** and **distrust** were exhibited in his countenance. (*Dickens*)

There are other kinds of syntactic units.

There were **a number of carved high back chairs**. (*Dreiser*)

There's **a lot of truth** in that, of course. (*London*)

## 9. A quotation group.

"I shan't be able to give you very much," he had said. "Perhaps this **what's-his-name** will provide the cocoa." (*Galsworthy*).

Note.—There are sentences where the subject is introduced by the construction *there is*, e. g. *There is nothing on the table*. In this case *nothing* is the subject and *there is* part of the predicate.

### § 7. *It* as the subject of the sentence.

When the pronoun *it* is used as the subject of a sentence it may represent a living being or a thing: then it is a notional subject. Sometimes, however, it does not represent any living being or thing and performs a purely grammatical function: then it is a formal subject.

A. When it is a notional subject the pronoun *it* has the following meanings:

1. *It* stands for a definite thing or some abstract idea—the personal *it*.

The door opened. **It** was opened by a young girl of thirteen or fourteen. (*Dickens*)

If this is a liberty, **it** isn't going to mean a thing. (*Heym*)

2. *It* points out some person or thing expressed by a predicative noun, or it refers to the thought contained in a preceding statement, thus having a demonstrative meaning—the demonstrative *it*.

**It** is John.

**It** was a large room with a great window. (*Dickens*)

Dick came home late, **it** provoked his father. (*Lindsay*)

In the last two cases *it* is close to *this* and is usually translated into Russian by *это*.

B. Sometimes the pronoun *it* is a formal subject, i. e. it does not represent any person or thing.

Here we must distinguish:

(1) the impersonal *it*; (2) the introductory or anticipatory *it*;  
(3) the emphatic *it*.

1. The impersonal *it* is used:

(a) to denote natural phenomena (such as the state of the weather, etc.) or that which characterizes the environment. In such sentences the predicate is either a simple one, expressed by a verb denoting the state of the weather, or a compound nominal one, with an adjective as predicative.

**It** often rains in autumn.

**It** is cold in winter.

**It** is stuffy in here.

**It** is delightfully quiet in the night.

Note.—The state of the weather can also be expressed by sentences in which the subject denoting the state of things is introduced by the construction *there is*. In such sentences the noun introduced by the construction *there is* is the subject.

There was a heavy **frost** last night.

There was a fine **rain** falling over the trees, the flowers, and the people sitting on the benches in the garden.

(b) to denote time and distance.

**It** is five minutes past six.

**It** is morning already.

How far is **it** from your office to the bank? (*Galsworthy*)

**It** is a long way to the station.

Note.—Sentences with the impersonal *it* as subject very often correspond to Russian impersonal one-member sentences.

<b>It</b> is late.	Поздно.
<b>It</b> is freezing.	Морозит.
<b>It</b> is cold.	Холодно.
<b>It</b> is hot.	Жарко.

The following sentences, however, correspond to Russian two-member personal sentences:

<b>It</b> is raining.	Идет дождь.
<b>It</b> is snowing.	Идет снег.
<b>It</b> is hailing.	Идет град.

2. The introductory or anticipatory *it* introduces the real subject.

**It's** no use disguising facts.

**It** was curious to observe that child.

Note.—Some grammarians treat this *it* as the real subject and the rest of the sentence as the predicate.

3. The emphatic *it* is used for emphasis.

**It** was Winifred who went up to him. (*Galsworthy*)

**It** was he who had brought back George to Amelia. (*Thackeray*)

## THE PREDICATE

✓ § 8. The predicate is the second principal part of the sentence which expresses an action, state, or quality of the person or thing<sup>1</sup> denoted by the subject. It is grammatically dependent upon the subject.

Note.—This definition does not cover sentences with the formal *it* as subject. In these sentences the predicate expresses the state of weather, time, or distance, and the subject only makes the sentence structurally complete.

<sup>1</sup> The word *thing* is used in a broad sense.



As a rule the predicate contains a finite verb which may express tense, mood, voice, aspect, and sometimes person and number. According to the structure and the meaning of the predicate we distinguish two main types: the simple predicate and the compound predicate. †

### § 9. The simple predicate.

The simple predicate is expressed by a finite verb in a simple or a compound tense form.

It generally denotes an action: sometimes, however, it denotes a state which is represented as an action.

Erik **arrived** at the lab next morning full of suppressed excitement. (*Wilson*)

And so, after all, the Padre **had been thinking** of letting him escape. (*Voynich*)

Mr. Rivarez, I **have been looking** for you everywhere. (*Voynich*)

When Mary **was brought in** he **gave** her the local anaesthesia. (*Cronin*)

§ 10. There is a special kind of predicate expressed by a phraseological unit, such as to get rid, to take care, to pay attention, to lose sight, to have a wash, to give a push, etc.<sup>1</sup>

When we clear the forests we **get rid** of such inconveniences. (*Heym*)

I went to the bathroom and **had a good wash** for it had been a dusty journey. (*Du Maurier*)

The characteristic feature of this predicate is that the first component, i. e. the finite verb, has lost its concrete meaning to a great extent and forms one unit with the noun, consequently the noun cannot be treated as an object to the verb. This can also be easily proved by the impossibility of putting a question to the second component.

Compare:

My friend **gave** me an interesting book to read.

The man **gave a violent start**.

Whereas in the first case we can easily put a question to the object (e. g. *What did your friend give you?*), in the second case this is impossible.

<sup>1</sup> There is a great difference of opinion as to the nature of this predicate. Most Soviet grammarians treat it as a subdivision of the simple predicate (Л. П. Винокурова; В. Н. Жигadlo, И. П. Иванова, Л. Л. Иофик; М. А. Ганшина и Н. М. Василевская), because it expresses one idea and its two components form an indivisible unit.

There is another view according to which it is a subdivision of the compound predicate. Some English grammarians call it a 'group-verb predicate'.

We shall treat this kind of predicate as a subdivision of the simple predicate. For the sake of convenience we shall call it a **phraseological predicate**.

We distinguish two types of the phraseological predicate.

1. Word combinations of the following type: *to have a smoke*, *to have a swim*, *to have a run*, *to give a laugh*, *to give a push*, *to take a look*, *to make a move*, etc. These combinations consist of a finite verb which has to a great extent lost its concrete meaning and a noun formed from a verb and mostly used with the indefinite article.

This predicate denotes a momentaneous action. In Russian this shade of meaning is rendered by different prefixes and suffixes which express a momentaneous action.

He had a smoke.	Он покурил.
He gave a push.	Он толкнул.
He gave a start.	Он вздрогнул.
He had a wash.	Он вымылся, помылся.
He gave a cry.	Он вскрикнул.

This type of phraseological predicate is characteristic of colloquial speech.

Every now and then she **gave a half-glance** at the people on the pavement. (*Lindsay*)

She **gave an unkind throaty laugh**. (*Lindsay*)

Troy said, "First of all, sergeant, **have a drink**." (*Heym*)

He started, **made a short run** and stopped and looked over his shoulder. (*Dickens*)

2. Word combinations of the following type: *to get rid*, *to get hold*, *to make use*, *to take care*, *to lose sight*, *to make fun*, *to pay attention*, *to make up one's mind*, *to change one's mind*, *to take part*, etc.

The second component of these combinations is in most cases an abstract noun used without any article.

That's more than twenty years ago. She **has never made use** of her power or caused me a moment's uneasiness. (*Shaw*)

You **were making fun** of mother just now. (*Shaw*)

Then he **caught his breath**, suddenly reminded of something else. (*Wescott*)

She made a gesture of dismissal and then suddenly **changed her mind**. (*Wescott*)

It is better that you do not know where I live. I **will get in touch** with you. (*Wilson*)

### § 11. The compound predicate.

As can be seen from the term itself the compound predicate consists of two parts: (a) a finite verb and (b) some other part of speech: a noun, a pronoun, an adjective, a verbal (a participle, a gerund, an infinitive), etc. The second component is the significant part of the predicate.

The first part expresses the verbal categories of person, number, tense, aspect, mood and voice; besides it has a certain lexical meaning of its own. The compound predicate may be nominal or verbal.

### § 12. The compound nominal predicate.

The compound nominal predicate denotes the state or quality of the person or thing expressed by the subject (e. g. *He is tired*, *The book is interesting*), or the class of persons or things to which this person or thing belongs (e. g. *She is a student*).

The compound nominal predicate consists of a link verb and a predicative (the latter is also called the nominal part of the predicate).

The link verb (or a verb of incomplete predication) expresses the verbal categories of person, number, tense, aspect, mood, sometimes voice. All link verbs, as the result of a long development, have partly lost their original concrete meaning. One link verb has lost its concrete meaning altogether: this is the verb *to be*, which can be called a pure link verb as it performs only a grammatical function and can be linked with a predicative expressed by any part of speech used in this function.

This is a picture of Leningrad.<sup>1</sup>

Most link verbs to some extent preserve their meaning. The following are the most common of these link verbs: *to appear*, *to get*, *to grow*, *to continue*, *to feel*, *to keep*, *to look*, *to turn*, *to hold*, *to prove*, *to turn out*, *to loom*, *to rank*, *to remain*, *to run*, *to seem*, *to smell*, *to taste*, *to fall*, *to stand*, *to go*, *to work*.

His wife sighed and **remained** silent. (*London*)

Harris **grew** more cheerful. (*Jerome*)

At my age I **get** nervous. (*Galsworthy*)

He soon **fell** fast asleep in my arms, sobbing at longer intervals. (*Dickens*)

The boat **seemed** stuffy. (*Jerome*)

She, for her part, **felt** recessive and thence evasive. (*Dreiser*)

Many of these verbs can be used both as verbs of complete predication fully preserving their concrete meaning and as link verbs.

<sup>1</sup> In Russian the link verb *быть* is generally not used in the Present tense: Её сестра учительница.

to be

The sun **was** full of promise. (*Du Maurier*) No one **was** there to meet him. (*Lindsay*)

to grow

But she **had grown** too proud or too passive. (*Wescott*) Perhaps I should **grow** a beard. I look too young **to have been** publishing for five years. (*Wilson*)

to look

He **looked** stupid and good-natured and happy. (*Greene*) He blushed violently and **looked** away. (*Wilson*)

to feel

And yet at moments he **felt** very close to her. (*Lindsay*) He **felt** great awe and admiration. (*Wilson*)

to come

The nightmare of my life **had** come true. (*Buck*) Giles and Beatrice **were coming** for the night but nobody else. (*Du Maurier*)

to go

Philip Baring stiffened in his chair. His face **went** tense. (*Wilson*) On a misty January morning Soames **had gone** there once more. (*Galsworthy*)

There are some verbs which, though fully preserving their concrete meaning, perform the function of link verbs: they are used with a predicative and form a compound nominal predicate. Here belong: *to lie*, *to sit*, *to die*, *to marry*, *to return*, *to leave*, *to come*, *to stand*, *to fall*, *to go*, etc.

After many adventures I and a little girl **lay** senseless in the Bad Lands. (*Haggard*)

The poor woman **sat** amazed. (*Trollope*)

I **stood** transfixed with awe and joy. (*Haggard*)

Here the important thing is not that the speaker *stood* but that he *stood transfixed with awe and joy*.

Happily, too, the greater part of the boys **came back** low-spirited. (*Dickens*)

Sometimes the predicative does not immediately follow these verbs but is separated from them by an adverbial.

One evening she **came home** elated. (*O. Henry*)



Thus the same verb when used as a link verb may either lose its meaning or fully preserve it.

Irene's hair **was going gray**. (*Galsworthy*) (link verb)

Tom **went** home *miserable*. (*Twain*) (notional verb performing the function of a link verb)

According to their meaning link verbs can be divided into two large groups: (1) link verbs of **being and remaining**; (2) link verbs of **becoming**.

The first group comprises such verbs as *to be, to remain, to keep, to continue, to look, to smell, to stand, to sit, to lie, to shine, to seem, to prove, to appear*, etc. The latter three verbs have some modal colouring.

Cotman **was** a nice-looking fellow, of thirty perhaps... (*Maugham*)

Do not delay, there is no time. Teacher Williams **lies** dead, already. (*Buck*)

The Western powers **stood** aloof. (*Buck*)

Idris, aged five, at a little desk all by himself near the fire, **was looking** extraordinarily pleased with life. (*Cronin*)

He **felt** exhausted not with physical fatigue, but with the weight of vague burdens. (*Lindsay*)

Either course **seemed** unthinkable, without any connection with himself. (*Lindsay*)

The door **remained** wide open; the voices inside **were** louder than ever. (*Priestley*)

... the dancing **continues** fast and furious. (*Douglas*)

That **sounds** not unsatisfactory. (*Wilde*)

The second group comprises such verbs as *to become, to get, to grow, to come, to go, to leave, to run, to turn, to make*, etc.

Oh, Adolphus Cusins **will make** a very good husband. (*Shaw*)

This **becomes** uninteresting, however, after a time. (*Jerome*)

How can I **get** married without my best man? (*Lindsay*)

And every month of his life he **grew** handsomer and more interesting. (*Burnett*)

The great day **dawned** misty and overcast. (*Du Maurier*)

### § 13. The predicative.

The predicative is the significant part of the compound nominal predicate. It can be expressed in different ways:

1. By a noun in the common case, occasionally by a noun in the possessive case.

• She is a pretty **child**. (*Galsworthy*)

• The book is my **sister's**.

In Russian the predicative is expressed either by a noun in the nominative case or by a noun in the instrumental case.

Он учитель.

Он был учителем.

2. By an adjective.

• He's awfully **dear** and **unselfish**. (*Galsworthy*)

Very often the predicative expressed by an adjective in English does not correspond to an adjective in Russian. It often corresponds to an adverb, serving as an adverbial modifier.

In this connection particular attention should be paid to the following verbs as they are very often used in everyday English: *to look, to feel, to sound, to smell, to taste*.

The dinner smells **delicious**.

Обед пахнет **восхитительно**.

When she got angry, her voice sounded **shrill**.

Когда она сердилась, ее голос звучал **пронзительно**.

She looks **bad**.

Она выглядит **плохо**.

He feels **bad**.

Он чувствует себя **плохо**.

This orange **tastes bitter**.

Этот апельсин **горький**.

As is seen from the examples given above all these predicative adjectives (with the exception of the one that follows the verb *to taste*) are rendered by adverbs in Russian.

3. By a pronoun — personal, possessive, negative, interrogative, reflexive, indefinite, defining.

• It was **he**.

The guns were **his**. (*London*)

You are **nobody**. (*London*)

Why? **What** is he? (*Galsworthy*)

But she was **herself** again, brushing her tears away. (*Lindsay*)

As a rule the pronoun in the function of a predicative is in the nominative case, but in Modern English there is a marked tendency to use personal pronouns in the objective case, especially the personal pronoun *I*.

It's **me**, Matt. (*Lindsay*)

Someone said, "That's **him!**"

4. By a word of the category of state.

He was **aware** all the time of the stringy tie beneath the mackintosh, and the frayed sleeves... (*Greene*)

But I'm **afraid** I can't keep the man. (*Galsworthy*)

5. By a numeral, cardinal or ordinal.

I'm only **46**. (*Shaw*)

Mr. Snodgrass was **the first** to break the astonished silence. (*Dickens*)

6. By a prepositional phrase.

The things were **outside her experience**. (*Wells*)  
After all, the little chap was **on the side** of the Capital. (*Galsworthy*)

7. By an infinitive, infinitive phrase, or an infinitive construction.

June's first thought was **to go away**. (*Galsworthy*)  
His first act was **to bolt the door on the inside**. (*Dickens*)  
The best thing is for you **to move in with me**. (*Abrahams*)

8. By a gerund, gerundial phrase, or gerundial construction.

My favourite sport is **swimming**.  
The great secret, Eliza, is not **having bad manners or good manners or any other particular sort of manners, but having the same manners for all human souls**. (*Shaw*)  
The topic of their conversation was **their going on an expedition**.

9. By Participle II or very seldom Participle I; the latter is generally adjectivized.

He was **surprised** at the sound of his own voice. (*London*)  
Here was change, indeed! I fell back **astounded** in my chair. (*Buck*)  
It is very **distressing** to me, sir, to give this information. (*Dickens*)  
The moment was **soothing** to his sore spirit. (*Sanborn*)

(A detailed treatment of the difference between a compound nominal predicate with a predicative expressed by Participle II and a simple predicate expressed by a verb in the Passive Voice is given in Chapter VII, *Passive Voice*, § 6.)

10. By an adverb.

That was all. It was **enough** the way she said it. (*Sanborn*)

§ 14. The Objective Predicative.

Besides the predicative referring to the subject, another type of predicative referring to the object can be found in English. It is generally called the Objective Predicative. It expresses the state or quality of the person or thing denoted by the object and is generally expressed by a noun, an adjective, a word denoting state, or a prepositional phrase.

He appointed Bush **secretary** in his stead. (*Swift*)  
Lord and Lady Masham...left him **alone** with them. (*Swift*)  
In a few minutes I came **to myself** and he carried me **safe** to my little nurse. (*Swift*)  
They painted the door **green**.

The Objective Predicative does not form part of the predicate, in this case the predicate is simple.

§ 15. The compound verbal predicate.

The compound verbal predicate can be divided into two types according to the meaning of the finite verb:

- (1) the compound verbal modal predicate;
- (2) the compound verbal aspect predicate.<sup>1</sup>

§ 16. The compound verbal modal predicate shows whether the action expressed by a non-finite form of the verb is considered as possible, impossible, obligatory, necessary, desirable, etc. These shades of meaning are expressed by the first component of the predicate.

The compound verbal modal predicate may consist of the following components:

1. A modal verb and an infinitive.

Here belong the combinations of such verbs as *can*, *may*, *must*, *should*, *would*, *ought*, *dare*, *need* with an infinitive.

You **can prove** everything and nothing. (*London*)  
His aunt **would not give** him the photograph. (*Hardy*)

2. Modal expressions: *to be* + Infinitive, *to have* + Infinitive.

The loudspeaker operation **was to take place** in C. Company's sector. (*Heym*)  
I **have to work** for my living. (*Jerome*)

3. A verb with a modal meaning<sup>2</sup> and an infinitive or a gerund. Here belong such verbs as *to hope*, *to expect*, *to intend*, *to attempt*, *to try*, *to endeavour*, *to long*, *to wish*, *to want*, *to desire*, etc.

He **wanted to throw himself** into the whirlpool of Paris. (*Heym*)  
We **intend going to Switzerland**, and **climbing Mount Blanc**. (*Ch. Brontë*)  
Of course she **longs to have** a ball in her honour. (*Du Maurier*)  
Certainly I **don't mean to take advantage** of my position. (*Wilson*)  
Harris **tried to open** the tin with a pocket knife and broke the knife and cut himself badly. (*Jerome*)

4. Modal expressions and an infinitive.

They are synonymous with modal verbs or verbs with a modal meaning. Here belong the combinations of such expressions as *to be able*, *to be obliged*, *to be bound*, *to be willing*, *to be anxious*, *to be capable*, *to be going* with an infinitive.

<sup>1</sup> It should be borne in mind that by 'aspect' we do not mean here the verbal category of aspect but the lexical meaning of certain verbs as denoting the beginning, the duration and the cessation of the action.

<sup>2</sup> Verbs with a modal meaning should not be confused with modal verbs as such, which in the English language form a special group of defective verbs (see Chapter VII, *Modal Verbs*).



Baring had been obliged to forego making friends. (Wilson)

I am going to leave Paris. (Heym)

We are most anxious to cooperate. (Heym)

5. Verbs and expressions used in the predicate of sentences containing the Subjective Infinitive Construction (Nominative-with-the-Infinitive Construction).

These words and expressions show the attitude of the speaker towards the person or thing expressed by the subject.

A ship — the *Vestris* — is reported to be arriving at Joppa. (Douglas)

Сообщают, что корабль «Вестрис» должен вскоре прибыть в Яффу.

About 4,000 port workers are believed to be on strike. (Daily Worker)

Предполагается, что бастует около четырех тысяч портовых рабочих.

Naturally all this had some chilling discouraging effect on him but he appeared not to hold it against her. (Wescott)

Естественно, что все это расхолаживало и обескураживало его, но он, по-видимому, на нее за это не сердился.

Never mind who told me. I happen to know his car was seen here yesterday afternoon. (Du Maurier)

Неважно, кто мне сказал. Просто я знаю, что его машину видели здесь вчера днем.

Just at this moment you seem to be having difficulty with your left hand. (Wilson)

Как раз сейчас у вас, кажется, что-то не в порядке с левой рукой.

### § 17. The compound verbal aspect predicate.

The compound verbal aspect predicate expresses the beginning, repetition, duration, or cessation of the action expressed by the non-finite form of the verb. It consists of such verbs as *to begin*, *to start*, *to commence*, *to fall*, *to set about*, *to go on*, *to keep on*, *to proceed*, *to continue*, *to stop*, *to give up*, *to finish*, *to cease*, *to come* and an infinitive or a gerund.

Here also belong *would* and *used* + Infinitive, which denote a repeated action in the past.

Elaine, this ill-advised behaviour of yours is beginning to have results. (Erskine)

That view had come to give him a feeling of ease and happiness. (Lindsay)

His bones ceased to ache. (Lindsay)

She had stopped asking Yates about the time. (Heym)

Meanwhile armoured infantry continued to feel its way in a northerly direction. (Heym)

I kept glancing at her through the rest of the play. (Braine)

I used to write poetry myself when I was his age. (Herbert)

I lived with a man once who used to make me mad that way. He would loll on the sofa and watch me doing things by the hour. (Jerome)

### § 18. Mixed types of predicate.

Besides the compound nominal predicate, the compound verbal modal predicate and the compound verbal aspect predicate, there is a type of predicate in which we have elements of two types of predicates. Such predicates contain three components.

Thus we have:

#### 1. The compound modal nominal predicate.

The nephew <sup>com. mod.</sup> was to be the <sup>nom</sup> means of introduction. (Du Maurier)

He greatly longed to be the next heir himself. (De la Roche)

Don't think I mean to be unkind. (Du Maurier)

#### 2. The compound aspect nominal predicate.

The grey house had ceased to be a house for family life. (Buck)

It was like coming ashore after a channel crossing. I began to feel rather hungry. (Du Maurier)

I was glad that the doctor had been Chinese, and not American.

I continued to be glad for that. (Buck)

#### 3. The compound modal aspect predicate.

And all the while he felt the presence of Pat and had to keep on resisting the impulse to turn round. (Lindsay)

Something happened nearly a year ago that altered my whole life.

I had to begin living all over again. (Du Maurier)

He ought to stop doing nothing and criticizing everybody.

(Lindsay)

## AGREEMENT OF THE PREDICATE WITH THE SUBJECT

§ 19. In the English language the predicate agrees with the subject in person and number.

Agreement implies that the use of one form necessitates the use of the other, for example: a singular subject requires a predicate in the singular, a plural subject requires a predicate in the plural.

The house was alive with soft, quick steps and running voices. (Mansfield)

This evening there was no bright sunset; west and east were one cloud... (Ch. Brontë)

But in Modern English there is often a conflict between form and meaning; in these cases the predicate does not agree with the subject.

The Durham family **were** at breakfast, father, mother and seven children. (*O'Connor*)

"Great Expectations" **was written** by Dickens in 1860.

He further intimated that the United States **was** so interested in its own internal affairs that it would not be drawn into the question. (*Graves*)

In Modern English, with its few inflexions, agreement of the predicate with the subject is restricted to the present tense apart from the verb *to be*. The verb *to be* is an exception because it agrees with the subject not only in the present but in the past tense as well.

**I am serious** myself ... (*Lindsay*)

**We are men and women** who respect ourselves and love our families. (*Burke*)

And **Joseph was** there with me. (*Abrahams*)

All the blinds **were pulled down** at the hall and rectory. (*Thackeray*)

§ 20. The following rules of agreement of the predicate with the subject should be observed:

1. The predicate is used in the plural when there are two or more homogeneous subjects connected by the conjunction *and* or *asyndetically*.

Her father and mother ... **were** obviously **haunted and harassed**. (*Galsworthy*)

The top of a low black cabinet, the old oak table, the chairs in tawny leather, **were littered** with the children's toys, books, and garden garments. (*Elliot*)

If two or more homogeneous subjects are expressed by infinitives the predicate is in the singular.

To labour in peace, and devote her labour and her life to her poor son, **was all** the widow sought. (*Dickens*)

To leave the quiet court, to gain the Strand, to hail a belated hansom **was the work of a moment**. (*Thurston*)

2. When the predicate-verb precedes a number of subjects it is often in the singular, especially if the sentence begins with *here* or *there*.

And here **was a man, was experience and culture**. (*Galsworthy*)

Besides the chair at the writing-table there **is an easy-chair** at the medicine table, **and a chair** at each side of the dressing table. (*Shaw*)

The wind drove down the rain and everywhere there **was standing water and mud**. (*Hemingway*)

If the subjects are of different number the predicate agrees with the subject that stands first.

There **was** much traffic at night and many mules on the roads with boxes of ammunition on each of their pack saddles. (*Hemingway*)

3. When two homogeneous subjects in the singular are connected by the conjunctions *not only ... but (also)*, *neither ... nor*, *either ... or*, *or*, *nor*, the predicate is usually in the singular.

There **was** neither heroic swift defeat nor heroic swift victory. (*Wells*)

Not only the anchor of hope, but the footing of fortitude **was gone** at least for a moment. (*Ch. Brontë*)

If the subjects are of different person or number, the predicate agrees with the one next to it.

Neither I nor my sister **is to blame**.

Neither your sister nor you **are to blame**.

4. When two subjects in the singular are connected by the conjunction *as well as* the predicate is in the singular.

Activity as well as cell structure **is an essential condition of life**. (*Young*)

If the subjects are of different person or number, the predicate agrees with the subject that stands first.

The Volga as well as its affluents **is very picturesque**.

5. If a subject expressed by a noun is modified by two or more attributes connected by *and*, the predicate is in the singular when one person, thing, or idea is meant.

The complete and beautiful quiet **was almost the quiet** from beyond the grave. (*Stone*)

Here a new social and political consciousness **was in the making**. (*Abrahams*)

If two or more persons, things, or ideas are meant the predicate is in the plural.

Classical and light music **have** both their admirers.

The red and the white rose **are** both beautiful.

The red and white roses **are** both beautiful.

The above examples show that, in this case, the subject expressed by an abstract noun stands in the singular; with class nouns we either repeat the article and put the noun in the singular or use the article once and put the noun in the plural.

6. If the subject is expressed by a defining, indefinite, or negative pronoun (*each*, *either*, *everybody*, *everyone*, *everything*, *somebody*, *someone*, *something*, *nobody*, *no one*, *nothing*, *neither*, etc.), the predicate is in the singular.



In turn **each** of these four brothers **was very different** from the other, yet they, too, were alike. (*Galsworthy*)

**Everybody was glad** to see Martin back. (*London*)

There **was something** in her silence which disconcerted him. (*Galsworthy*)

**Nobody was** at home — Soames in London, Annette at a garden party. (*Galsworthy*)

There **was nothing** to attract attention or excite alarm in this. (*Dickens*)

7. If the subject is expressed by an interrogative pronoun (*who, what*) the predicate is usually in the singular.

**“Who is to apply** to her for permission?” I asked. (*Collins*)

Tom called: “Hold! **Who comes** here into Sherwood Forest without my pass?” (*Twain*)

**What was** there in him that could make him feel that shameful impulse in Regan’s office? (*Wilson*)

If the question refers to more than one person the predicate may be used in the plural.

**Who were to be the subjects** of their piracies was a matter that did not occur to him. (*Twain*)

8. If the subject is expressed by a relative pronoun (*who, which, that*) the predicate agrees with its antecedent.

**Mrs. Gowan, who was engaged** in needlework, put her work aside in a covered basket, and rose a little hurriedly. (*Dickens*)

Near them were the old **people who were watching** the dancing. (*Abrahams*)

She (Lillian) looked at his handsome **face, which was turned** to hers, with childlike simplicity. (*Dreiser*)

This gentleman told me of two recent **events** in his life, **which were of some importance** and which had not previously reached my ears. (*Collins*)

9. If the subject is expressed by the emphatic *it* the predicate is in the singular no matter what follows.

Foreigners say that **it is only English girls** who can thus be trusted to travel alone... (*Ch. Brontë*)

10. If the subject is expressed by a noun in the plural which is the title of a book, or the name of a newspaper or magazine, the predicate is usually in the singular.

**“The Posthumous Papers of the Pickwick Club” was written** when Dickens was twenty-four years of age.

11. If the subject is expressed by a noun in the plural denoting time, measure, or distance, the predicate is in the singular when the noun represents the amount or mass as a whole.

**Four hundred miles was a huge distance** when a man was no longer young and had no means. (*Maltz*)

**Three dollars is the sum** laid aside for all other purposes and pleasures. (*Dreiser*)

**Twenty-one years is a longish time**, lad, but memory is longer and deeper and stronger than time. (*Farnol*)

12. If the subject is expressed by a collective noun denoting a group or collection of similar individuals taken as a whole (*mankind, humanity, etc.*) the predicate-verb is in the singular.

He consoled himself with the idea that perhaps **humanity was better** than he thought. (*Dreiser*)

“Well, **what is mankind**, then, Mrs. Jenkins?” I asked her. “**Mankind is all of us**,” Mrs. Jenkins said, “you and me and everybody you can think of all over the world. **That is mankind.**” (*Llewellyn*)

If the subject is expressed by a noun of multitude, i. e. a collective noun denoting the individuals of the group taken separately (*people — люди, infantry, cavalry, gentry, clergy, police, cattle, poultry, jury, etc.*) the predicate-verb is as a rule in the plural.

The weather was warm, and the **people were sitting** at their doors. (*Dickens*)

“I belong to a church that is older and better than the English Church,” Mr. Holt said... “in our church the **clergy do not marry.**” (*Thackeray*)

The **police are** all over the place. (*Kennedy*)

At the present time, too many commercial **cattle are bred** with no particular end in view. (*Garner*)

As experimental animals **poultry have** their excellent points. (*Hagedeorn*)

With collective nouns (*family, committee, crew, army, board, chorus, government, party, team, company, band, etc.*) as subject the predicate is either in the singular or in the plural; this depends on what is uppermost in the mind, the idea of oneness or plurality.

...the branch **committee was meeting** in the room of a textile trade union. (*Lindsay*)

...I am glad to tell you, Doctor Manson ... that the **committee have decided** by a majority to ask you to remain. (*Cronin*)

The **company was** then **complete**, twenty-one in all. (*Galsworthy*)

“One of them might have slipped into the hall, in the confusion, when the dinner **company were going away**,” says Mr. Franklin. (*Collins*)

The **Board was** again **full**. (*Galsworthy*)

The **board were sitting** in solemn conclave, when Mr. Bumble rushed into the room in great excitement... (*Dickens*)

Michael followed with the Upshires and Aubrey Green, whom he had encountered in the hall. **The party was complete.** (*Galsworthy*)

The meal over, the party **were free** to run and play in the meadows. (*Ch. Brontë*)

...the band **was beginning to play** a selection from the music of Grieg. (*Hichens*)

When we came to the house we found that the band had arrived and **were standing** about in the hall. (*Du Maurier*)

§ 21. The predicate agrees in number with the subject expressed by a syntactic word-group,<sup>1</sup> consisting of two nouns connected by the conjunction *and*. Here we find agreement according to the meaning expressed in the word-group.

1. (a) If the word-group consists of two nouns denoting different persons, things, or notions, the predicate-verb is in the plural.

**Andreis and I were alone.** (*Abrahams*)

I knew that **matter and spirit were one.** (*Bennett*)

Note.—Syntactic word-groups forming one part of the sentence should not be confused with homogeneous parts of the sentence. A sentence with two homogeneous subjects can be divided into two sentences with each subject taken separately, independently of the other.

**Kath and Pearl were good-looking girls.** (*Lindsay*)

(= **Kath was** a good-looking girl; **Pearl was** a good-looking girl.)

If we have a sentence with the subject expressed by a syntactic word-group, its elements cannot be used separately without destroying the meaning of the sentence; only the whole word-group (in the above examples: *Andreis and I*, *matter and spirit*) can serve as the subject in the given sentence.

(b) The predicate-verb is in the singular when the subject is expressed by several nouns which represent one person or thing, or two persons or things forming a close unit often corresponding to one notion.

...the wife and mother **was asked** with affectionate deference before the plan was made. (*Broughton*)

**A carriage and pair was passing** through the lodge gates of Transome court. (*Ellot*)

...Chitterlow's **needle and thread** in his still unmended trouser leg **was making** an annoying little noise on the pavement behind him. (*Wells*)

2. If the subject is expressed by a word-group consisting of two nouns connected by the preposition *with*, or the expression *together with*, the predicate-verb is in the singular.

<sup>1</sup> A syntactic word-group is a combination of words forming one part of the sentence.

It should be noted that these word-groups are very seldom found in English.

**A woman with a child** on the third floor **is screaming and waving** her free hand frantically. (*Dreiser*)

**An engine with a number of trucks was creeping up** spluttering and snorting, halting and knocking. (*Lindsay*)

3. If the subject is expressed by a syntactic word-group the first element of which denotes an indefinite number or amount, such as *a number of...*, *a variety of...*, *the majority of...*, *a lot of...*, *plenty of...*, *a mass of...* etc., the predicate may be in the singular or in the plural. In most cases the form of the predicate depends on the form and meaning of the second element, which from a semantic point of view is the dominant element of the word-group.

**A number of cars were parked** on the lot before a two-storey building. (*Maltz*)

**A number of Connoisseurs were sitting and standing about.** (*Galsworthy*)

There **were** a number of paper-covered booklets too. (*Cronin*)  
**The majority of the old seamen are** but little **moved** by such graven beauty. (*Dreiser*)

**The vast majority of men and women were** not essentially above slavery even when they had all the guarantees of a constitution formulated to prevent it. (*Dreiser*)

"There **is** a lot of truth in that," said Jonson cautiously. (*Lindsay*)

**A lot of people are coming.** (*Hichens*)

"There **are** a lot of things still for you to believe," says Mr. Eversham, beaming. (*Wells*)

**The troubles and hardships of war were over,** but there **were** still plenty of others to be coped with. (*Sommerfield*)

There **were** plenty of rooms (at the hotel). (*Hemingway*)

Note.—The nouns *number* and *variety* may retain their concrete meaning (количество, разнообразие) and serve as subject of the sentence. In this case they are used with the definite article; the *of*-phrase that follows them is a separate part of the sentence—an attribute to the subject. The predicate is naturally in the singular as it agrees with the subject *the number*, *the variety*.

They tell me that **the number** of teachers in town **has not increased** in years. (*Hughes*)

Her acquaintance **was** fairly **large**, **the number** of her intimates **was small.** (*Swinerton*)

4. If the subject is expressed by the word-group *many a ...* the predicate is in the singular.

The banks of the Avon are beautiful in these parts. **Many an artist comes** there. (*Thurston*)



There *is* many a slip between the cup and the lip. (*proverb*)  
...hospitality obliges as much as nobleness, and many a sounding lie has been told in its name. (*Broughton*)

5. If the subject is expressed by a group of words denoting arithmetic calculations (addition, subtraction, division) the predicate is usually singular; multiplication presents an exception as the verb may be in the singular or in the plural.

Two and two *is* four.

Six minus four *is* two.

Twenty divided by five *equals* four.

Twice two *is (are)* four.

## THE SECONDARY PARTS OF THE SENTENCE

### THE OBJECT

§ 22. The **object** is a secondary part of the sentence which completes or restricts the meaning of a verb or sometimes an adjective, a word denoting state, or a noun.

Haviland closed **the door**. (*Wilson*)

I was very proud **of it**. (*Braddon*)

He had never liked Soames. He now held him responsible **for Bosinney's death**. (*Galsworthy*)

"You are afraid **of dying**," said Bing. (*Heym*)

### § 23. Ways of expressing the object.

The object is expressed by the following parts of speech:

1. A noun in the common case.

We ought to give him **a present**, too. (*Mansfield*)

2. A pronoun (personal in the objective case, possessive, defining, reflexive, demonstrative, indefinite).

Cokane. Our little discussion has given me quite an appetite.

Trench. It has taken **mine** away. (*Shaw*)

"I must do my best **for her**," thought Jolyon. (*Galsworthy*)

You ought to know **all** about statues and things. (*Galsworthy*)

What will you do **with yourself**? (*Galsworthy*)

"Who gave you **that**?" he asked. (*Bennett*)

...she's alone in the world, and she must have **someone** to take care of her. (*Maugham*)

Here we must mention the peculiar use of the pronoun *it* in the function of an object, similar to its use in the function of the subject. Sometimes the pronoun *it* is used as a real (notional) object.

She pulled out a cigarette and let **it** dangle between her lips unlighted. (*Wilson*)

Она достала сигарету и держала ее во рту, не зажигая.

But sometimes *it* only introduces a real object expressed by an infinitive or gerundial phrase or by a subordinate clause. In this case it is a formal introductory object which is not translated into Russian. The formal *it* is characteristic of literary style and is mostly used after certain verbs followed by adjectives (sometimes nouns). Here belong such verbs as *to think*, *to find*, *to consider*, *to make*, etc.

He found **it** impossible to utter the next word. (*Kahler*)

Он почувствовал, что не может произнести больше ни одного слова.

He made **it** a point to save so much every week. (*London*)

Он поставил себе целью каждую неделю откладывать определенную сумму.

She made **it** clear from the beginning that she had come with Bing. (*Sanborn*)

Она с самого начала ясно дала понять, что пришла с Бингом.

3. A substantivized adjective or participle.

June Forsyte always championed **the unfortunate**.

In old times normadic tribes when moving to another place left **the dying** behind.

4. An infinitive, an infinitive phrase, or an infinitive construction.

The sergeant ordered his men to **stop**.

When he saw **someone** come toward them, he avoided him neatly. (*Sanborn*)

The old woman held the child tight and waited for **the storm to pass**. (*Dickens*)

5. A gerund, a gerundial phrase, or a gerundial construction.

Could they prevent **flying** in war-time? (*Galsworthy*)

I remember **seeing you** at the opening of the Transport workers summer club. (*Shaw*)

I don't like **him going away with Lord Illingworth**. (*Wilde*)

6. Any part of speech used as a quotation.

Through the door in the hall leading to the basement he called "**Hsst!**" several times... (*Galsworthy*)

7. A prepositional phrase with a noun or a gerund.

Several times he had sought **for a suitable opportunity** to disclose his exciting secret. (*Bennett*)

They all approved **of his not being beaten** by that cousin of his. (*Galsworthy*)

Do you object **to my going away for a month**?

Improving a husband! No. I shall insist upon my husband improving me, or else we part. (*Ch. Brontë*)

8. A group of words which is one part of the sentence, i. e. a syntactically indivisible group.

But it was only Mrs. Bunting who asked for a pinch of salt. (*Lindsay*)

He found a number of persons in the Morse home. (*London*)

#### § 24. Kinds of objects.

There are three kinds of objects in English: the direct object, the indirect, and the cognate object.

#### § 25. The direct object.

The direct object is used after transitive verbs with which it is closely connected as it denotes a person or thing directly affected by the action of the verb. It is used without any preposition.

Again I moved my head negatively. (*Braddon*)

If we compare Russian and English we shall see that in English there are more verbs taking a direct object than in Russian. This is due to the loss of case inflexions in English, the result of which is that the old Accusative and Dative have assumed the same form.

Thus, if a transitive verb takes only one object expressed by a noun or pronoun without a preposition, it is always a direct object.

I help my brother in his work.

Consequently very often the indirect object in Russian corresponds to the direct object in English.

I helped him. Я помогал ему.

I envied him. Я завидовал ему.

It should be kept in mind that sometimes the prepositional object in Russian also corresponds to the direct object in English.

Он сел на лошадь. He mounted the horse.

Он играет в шахматы. He plays chess.

There are a few English verbs which can have two direct objects.

I asked him his name.

Forgive me this question.

She taught them French.

#### § 26. The indirect object.

The indirect object denotes a living being to whom the action of the verb is directed. There are also cases when it denotes a thing.

There are two types of indirect object:

1. The indirect object of the first type, which expresses the addressee of the action.

It is used with transitive verbs which take a direct object, so it hardly ever stands alone.

She gave him an interesting book to read.

Don't forget to buy him a toy on his birthday.

He забудьте купить ему игрушку ко дню рождения.

Compare:

"I shall buy him," said the slave-owner.

«Я его куплю», — сказал рабовладелец.

Thus, when translating into English such Russian sentences as *дайте мне, покажите мне*, a direct object must be introduced, otherwise the sentence either has no meaning at all, or its meaning is changed altogether.

Note.—There are three verbs which may take an indirect object without any direct object. In this case the indirect object is used with the preposition *to*. These verbs are: *to read, to write, to sing*.

When I was ill she often read to me.

Won't you sing to me?

Write to me as often as you can.

There is, however, a tendency in Modern English to use no preposition with the verb *to write*.

Write me as often as you can.

As a rule the indirect object comes before the direct object. In this case it is used without a preposition.

Much upset and without hope now she sent Soames the telegram. (*Galsworthy*)

When the direct object precedes the indirect object, the latter is used chiefly with the preposition *to* and sometimes *for*. These prepositions make the indirect object more prominent.

Farrish was giving an interview to the correspondents. (*Heym*)

But sometimes we cannot change the order of words at will, namely when the direct object is a pronoun and the indirect object, a noun. In this case the indirect object follows the direct object.

I sent him to his mother.

When the direct object is expressed by the pronoun *it*, it always precedes the indirect object.

Give it to him.

In colloquial speech, when the indirect object is a pronoun, the preposition *to* is often not used: *Give it him*, but: *Give it to Mary*.

There are a number of verbs after which the indirect object is used with the preposition *to* even when it comes before the direct object. These are: *to explain, to dictate, to suggest, to relate, to*



announce, to ascribe, to attribute, to communicate, to introduce, to submit, to repeat, to dedicate, to disclose, to interpret, to point out.

Sometimes in the privacy of his bedroom James would reveal **to Emily the real suffering** that his son's misfortune caused him. (*Galsworthy*)

I shall dictate **to you the names of books** to be read for your examination.

He is not very bright, I attribute **to his diligence the progress** he has made in English in so short a time.

The professor explained **to us some obscure passages** in Shakespeare's tragedy *Romeo and Juliet*.

This order of words is mostly found when the direct object is modified by an extended attribute.

2. The indirect object of the second type, which is more frequently used with intransitive verbs than with transitive ones and which does not always express the addressee of the action.

An idea had occurred **to Soames**. (*Galsworthy*)

My childhood was passed **with a grandmother**. (*Dickens*)

I want to thank you **for your kindness**.

Here lies one of the points of its difference from the indirect object of the first type which is used with or without a preposition depending upon its place with regard to the direct object. The indirect object of the second type can be called the **prepositional indirect object**. So in the sentence *She bought a piece of embroidery for me*—*for me* is an indirect object, whereas in the sentence *She did this piece of embroidery for me*—*for me* is a prepositional indirect object. In contrast to the indirect object of the first type, which is used only with preposition *to* and seldom *for*, the use of the prepositional indirect object is not confined to any definite set of prepositions. Thus it can be used with any preposition.

The prepositional indirect object is used not only with verbs but also with adjectives, words denoting state, and nouns of verbal origin.

I am uneasy **about it**.

She was not aware **of his being there**.

Her behaviour **to her friends** was irreproachable.

It is difficult sometimes to distinguish between an attribute and a prepositional indirect object.

Yates's mind was like a cauldron in which boiled the general tension in town, the expectation **of getting to Yasha**. (*Heym*)

The phrase *of getting to Yasha* can be treated both as an attribute and as a prepositional indirect object.

## § 27. The complex object.

The direct and the prepositional indirect object may be simple and complex.

The complex object consists of two components, of which the second stands in predicate relation to the first. The two components form an indivisible unit and consequently must be regarded as one part of the sentence. The complex object can be non-prepositional and prepositional.

I observed **Agnes turn pale**. (*Dickens*)

Thus these two waited with impatience **for the three years to be over**. (*Buck*)

The first component of the complex object is a noun in the common case or in the possessive case, a personal pronoun in the objective case, or a possessive pronoun; the second is an infinitive, a participle, a gerund, seldom a noun, an adjective, a word denoting state, or a prepositional phrase.

He hated **her to work** in the boarding house. (*Prichard*)

On looking towards her again, I perceived **her face clouded with embarrassment**. (*E. Brontë*)

He could see **the man and Great Beaver talking together**. (*London*)

She thinks **herself very clever**.

As he spoke, he felt **himself unusually on edge**. (*Lindsay*)

Note.—The group 'object+objective predicative' is very close to the complex object, but the connection between its two elements is not close enough to make them one part of the sentence; so while the complex object can nearly always be extended into an object clause, the direct object with its objective predicative cannot. E. g. *He felt himself unusually on edge* can be changed into *He felt that he was unusually on edge*, but *They left him alone* cannot be changed in the same way.

All the predicative constructions when used in the function of an object due to their structure form a complex object. Thus we have a complex object expressed by a participial construction, a gerundial construction, an Objective-with-the-Infinitive Construction and a *for-to-Infinitive Construction*.

Dick found **himself walking** in the direction of his friend Mike's place. (*Lindsay*)

His new duties had kept **him occupied**. (*Douglas*)

My lady assures him **of his being worth** no complaint from her. (*Dickens*)

"Well," said Soames, "I want **you to come out to the Stores, with me, and after that we'll go to the Park**." (*Galsworthy*)

### § 28. The cognate object.

There is a special kind of object in English which has the following peculiarities.

1. It is used with intransitive verbs though it has no preposition.

2. It is expressed by a noun which is either of the same root as the verb or is similar to it in meaning.

3. It is almost regularly attended by an attribute with which it forms a combination that is close in meaning to an adverbial modifier: *to live a happy life—to live happily*.

The cognate object is generally used in such combinations as: *to smile a sad smile, to laugh a bitter laugh, to die a violent death*, etc.

But she **died a dreadful death**, poor soul... (Collins)

Но она погибла ужасной смертью, бедняжка...

That night the roused forces of God and Evil **fought their terrible fight** for her soul... (Collins)

В эту ночь пробудившиеся силы Добра и Зла вели ожесточенную борьбу за ее душу.

For the next four days he **lived a simple and blameless life** on thin captain's biscuits. (Jerome)

В течение последующих четырех дней он жил простой непорочной жизнью и питался постными капитанскими сухарями.

### THE ATTRIBUTE

§ 29. The **attribute** is a secondary part of the sentence which qualifies a noun, a pronoun, or any other part of speech that has a nominal character.

An attribute can be either in pre-position or in post-position to the word it modifies.

What did she do with herself... in **that little hole?** (Galsworthy)

Under a tree **opposite Knightsbridge Barracks**... he took out once more the morocco case. (Galsworthy)

As a result of the loss of inflexions, the attribute in English, as distinct from Russian, does not agree with the word it modifies in number, case, or gender. It may be expressed by almost any part of speech.

### § 30. Ways of expressing the attribute.

It can be expressed by:

1. An **adjective** (the most common way of expressing an attribute).

This **big** girl is very lazy.

I am speaking about the **big** girl, not the **little** one.

He seems a very **silent, awkward, bashful** lad. (Thackeray)

Meanwhile she was the **gayest** and most **admired** woman.

(Thackeray)

2. A pronoun (possessive, defining, demonstrative, interrogative, relative).

His shrewd, steady eyes had lost none of their clear shining.

(Buck)

Each of these ladies held fans in their hands, and each, with **some** touch of colour, **some** emphatic feather or brooch, testified to the solemnity of the opportunity. (Galsworthy)

I looked at her — at her, and at none other, from **that** moment.

(Collins)

James once went down to see for himself **what** sort of place this was that they had come from. (Galsworthy)

In that great London, **what** time had they to be sentimental?

(Galsworthy)

It should be kept in mind that possessive pronouns are often not translated into Russian. On the other hand when translating from Russian into English one should often insert possessive pronouns.

He extended **his** hand to me.

Он протянул мне руку.

«Пойди вымой руки», — сказала мать.

“Go and wash **your** hands,” said mother.

3. A **numeral** (cardinal or ordinal).

In his final examinations he won **six** distinctions... (Aldington)

The **second** generation of Forsytes felt that he (Bosinney) was not greatly to their credit. (Galsworthy)

4. A **noun**:

(a) In the common case. One of the marked features of the English language is the wide use of nouns in the common case as attributes in pre-position; in Russian nouns are never used as attributes in pre-position.

I recognized him as Dougal Todd, the **village** painter and carpenter. (Cronin)

Я узнал Дугала Тодда, местного **деревенского** маляра и плотника.

He was pleased that the girl seemed impressed because it showed **business** instinct. (Galsworthy)

Он был доволен, что на девушку это произвело впечатление, ибо это свидетельствовало о том, что у нее есть **коммерческая** жилка.



He wore a large **straw** hat.

На нем была большая **соломенная** шляпа.

As seen from the above examples the attributive nouns are rendered in Russian either by nouns in the genitive case used in post-position or by adjectives.

(b) In the genitive case. This kind of attribute is generally used in pre-position.

**Her father's** nerves would never stand the disclosure. (*Galsworthy*)

Нервы **ее отца** не выдержат этого известия.

However, an attribute expressed by the preposition *of* + a noun in the genitive case is used in post-position (the so-called Absolute Genitive): *this clever joke of mother's; a book of my brother's*.

How could he go up to Oxford now, among all those chaps, those splendid friends **of Crum's**? (*Galsworthy*)

In this case the noun modified is always used either with the indefinite article or with a demonstrative pronoun. The latter makes it emphatic.

The same construction may be used with possessive pronouns in their absolute form: *a friend of mine; that pretty sister of his*.

#### 5. A prepositional phrase.

To think that a man **of his** abilities would stoop to such a horrible trick as that! (*Dreiser*)

And the impressions **of six** years are not got over in such a space of time. (*Thackeray*)

Here it should be mentioned that the treatment of these prepositional phrases in English syntax is different from their treatment in Russian syntax where most of them are regarded as prepositional objects.

The letter **from her** sister reassured her.

Письмо **от сестры** успокоило ее.

(*from her sister* is an attribute; *от сестры* is a prepositional object)

Very often in translating English *of*-phrases into Russian nouns in the genitive case without any preposition are used; they are mostly regarded as objects.

the captain **of the** ship — капитан корабля

(*of the ship* is an attribute; *корабля* is an indirect object)

a cup **of** tea — чашка чая

(*of tea* is an attribute; *чая* is an indirect object)

#### 6. An adverb:

(a) In pre-position.

In Russian an attribute cannot be expressed by an adverb in pre-position. Consequently in translating these sentences into Russian we use adjectives: *the then secretary* — **тогдашний** секретарь.

In the light of **after** events one cannot but sympathize with them. (*Fox*)

В свете **последующих** событий им нельзя не сочувствовать.

(b) In post-position.

A voice **inside** said, "Come in."

Голос **из комнаты** сказал: «Войдите!»

The room **above** is large and light.

Комната **наверху** большая и светлая.

The man **there** is my brother.

**Вон тот** человек — мой брат.

Will it be a step **on** or a step **back**?

Это будет шаг **вперед** или шаг **назад**?

The above examples show that in Russian an adverb can also be used as an attribute in post-position. However, not every English attributive adverb in post-position can be rendered by an adverb in Russian.

#### 7. Participles I and II or a participial phrase.

The participle in the function of an attribute can be used in pre-position and in post-position. In the latter case it is mostly used with accompanying words.

On the opposite side of the road to the site of the **destroyed** church is a fine avenue of old trees. (*Abrahams*)

It looks brighter over there. I think it is only a **passing** shower. (*Du Maurier*)

I was dazzled by the snow **glittering on the tree tops**. (*Ch. Brontë*)

8. A prepositional phrase or a prepositional construction with a gerund.

Sally hated the idea **of borrowing and living on credit**. (*Pritchard*)

The thought **of having it copied again and again** set him to smiling. (*Shaw*)

The idea **of its being barbarous to confine wild animals** had probably never even occurred to his father for instance ... (*Galsworthy*)

(For ways of translating the gerund see Chapter VIII, *The Gerund*.)

9. An infinitive, an infinitive phrase, or an infinitive construction. The infinitive as an attribute is always used in post-position.

They must have more companionship, more opportunity **to broaden their life**. (*Dreiser*)

All right, go back to your office, you've got work to do. (*Heym*)  
 But it was not easy to carry out the resolution never to approach her. (*Hardy*)  
 This is an English article for you to translate into Russian by to-morrow.

#### 10. Quotation groups.

These are generally rendered in Russian by means of the conjunction *как будто, точно* and a clause which stands in post-position.

I don't like his "don't-talk-to-me-or-I'll-contradict-you" air.  
 Мне не нравится то, что у него такой вид, как будто он хочет сказать: «Не разговаривайте со мной, а то я буду вам перечить».  
 He was being the boss again, using the it's-my-money-now-do-as-you're-told voice. (*Wilson*)  
 Он теперь снова был хозяином и говорил тоном, в котором слышалось: «Теперь деньги мои, делайте, как вам велят».

§ 31. An **apposition** is a special kind of attribute which is expressed by a noun (with or without accompanying words) which characterizes or explains the word modified by giving the person or thing another name. There are two kinds of apposition, the close apposition and the loose or detached apposition.

#### § 32. The close apposition.

A close apposition is not separated by commas and stands in close connection with the word modified. These word-groups generally consist either of the name of a person and a noun denoting relationship, or a geographical name and some common noun, e. g. *Professor Brown, Captain Marryat, Aunt Polly, President Roosevelt*, etc.

Even **Aunt Ann** was there. (*Galsworthy*)

**Professor Sommerville** practised what he preached. (*Carter*)

In these word-groups the noun modified is the name of a person or a geographical name, the first component is a common noun in apposition.

Note.—In case the common noun is preceded by a possessive or a demonstrative pronoun, it becomes more important and acquires a stronger stress. Consequently the relation between the components of the word-group is reversed. The first component is modified by the name of a person or a geographical name which is an apposition:

That boy **Peter** has a literary turn of mind. He is sure to become a writer.

Sometimes the apposition consists of the preposition *of* + noun, e. g. *the town of Daventry, the city of London*.<sup>1</sup>

<sup>1</sup> For this treatment of the close apposition see: В. Н. Жигадло, И. П. Иванова, Л. Л. Иофик, *Современный английский язык*, М., 1956, стр. 290.

#### § 33. The loose or detached apposition.

A loose apposition is not so closely connected with the noun. It is always separated by commas and has a stress of its own.

Dr. Winchcliffe, **my predecessor**, was a classmate of my father's. (*Sanborn*)

With her elder and younger sisters she lived now in the house of Timothy, **her sixth and youngest brother**, on the Bayswater Road. (*Galsworthy*)

### THE ADVERBIAL MODIFIER

§ 34. The **adverbial modifier** is a secondary part of the sentence which modifies a verb, an adjective or an adverb. According to their meaning we distinguish the following kinds of adverbial modifiers.

#### 1. The adverbial modifier of time.

We shall try it **to-morrow**. (*Heym*)

**While dancing**, Cowperwood had occasion to look at Aileen often... (*Dreiser*)

**These preparations happily completed**, I bought a house in Covent Garden Market. (*Dickens*)

**After receiving the cheque back**, there seemed to him to be something wrong somewhere. (*Galsworthy*)

#### 2. The adverbial modifier of frequency.

Though they had **often** bothered him he had never bothered them. (*London*)

#### 3. The adverbial modifier of place and direction.

Gains had spies **everywhere**. (*Douglas*)

**Among the hills** Martin and Ruth sat side by side. (*London*)

#### 4. The adverbial modifier of manner.

Hendel Hull so **obviously** adored his wife. (*Sanborn*)

Their conversations were conducted **with icy formality**. (*Douglas*)

Marcellus accepted this information **without betraying his amazement**. (*Douglas*)

#### 5. The adverbial modifier of attendant circumstances.

Then the gun rolled into the old town, **clattering over the stones**. (*Heym*)

Now I can go to bed at last **without dreading to-morrow**. (*Shaw*)

#### 6. The adverbial modifier of degree and measure.

It is **rather** good.

It weighs **a pound**.



7. The adverbial modifier of cause.

The men were weary, **having run behind the beasts all day.**  
(*Buck*)

The doctor said operate, it can't do any harm but I have great fear of the knife for my poor boy, **his mother having died under it due to negligence.** (*Greene*)

8. The adverbial modifier of result (consequence).

She is too fond of the child **to leave it.**

9. The adverbial modifier of condition. (It is very rare both in English and in Russian.)

Mrs. Micawber thought that **with large means** her husband would have distinguished himself long ago. (*Dickens*)

She never would have been able to make a success of the dining-room, **but for the kindness and assistance of the men.** (*Prichard*)

10. The adverbial modifier of comparison.

**Like all other Forsytes of a certain age** they kept carriages of their own. (*Galsworthy*)

Judice is as white **as mud.** She's as perfect **as sin.** (*Sanborn*)  
And then his wife's face flushed and contracted **as though in pain.** (*Gaskell*)

He saw **as if visible in the air before him** in illuminated figures the whole sum. (*London*)

John plays the piano better **than Mary.**

11. The adverbial modifier of concession. (It is very rare.)

**Notwithstanding the success achieved by Napoleon in the initial stage of the war of 1812** he was finally defeated.

**Though frightened** he carried it off very well. (*Cronin*)

12. The adverbial modifier of purpose.

Flem sometimes walked with us **to show us the boats and ships.**  
(*Dickens*)

They opened the way **for her to come to him.** (*Douglas*)

They cleared swamp growth **for planting.** (*Eliot*)

§ 35. Ways of expressing the adverbial modifier.

It can be expressed by:

1. An adverb.

Rachel turned **instinctively** to prevent a possible intruder from entering. (*Bennett*)

2. A noun with or without accompanying words.

**Next day** the morning hours seemed to pass very slowly at Mr. Pellet's. (*E. Brontë*)

They walked **miles** without finding any habitation.

3. A prepositional phrase.

The red dust spread up and out and **over everything.** (*Wells*)  
I walked **straight up the lane.** (*Bennett*)

4. A noun, pronoun, adjective, infinitive, participle, or prepositional phrase with a subordinating conjunction.

Mary swims better **than her sister.**

My sister plays tennis better **than I.**

**If necessary,** she must see Mr. Bridgenorth. (*Gaskell*)

He shrank back, his arms lifted **as though to ward off** physical violence. (*London*)

**While waiting for the water to boil,** he held his face over the stove. (*London*)

Sometimes he (Martin), **when with her,** noted an unusual brightness in her eyes. (*London*)

5. A participle or a participial phrase.

**Having decided to accept his sister's counsel** Marcellus was anxious to perform his unpleasant duty. (*Douglas*)

**Turning away,** she caught sight of the extra special edition of *The Signal.* (*London*)

**When questioned,** she explained everything very carefully.

6. Absolute constructions.

(a) The Nominative Absolute Participial Construction.

He had wrapped her up with great care, **the night being dark and frosty.** (*Dickens*)

Dehn burst in, **the terror of the streets written on his face.** (*Heym*)

(b) The Nominative Absolute construction.

He stopped and turned about, **his eyes brightly proud.** (*Douglas*)

(c) The Prepositional Absolute Participial Construction.

He looked at Mr. Micawber attentively, **with his whole face breathing short and quick in every feature.** (*Dickens*)

(d) The Prepositional Absolute construction.

He rushed forward, **with fury in his looks, and fire in his eye.**

7. A prepositional phrase or construction with a gerund.

His father looked up **without speaking.** (*Lindsay*)

Nellman was arrested by the FBI... **for "being a member of the Communist Party".** (*Daily Worker*)

On her going to his house to thank him, he happened to see her through a window. (*Dickens*)

I left the room without anybody noticing it.

8. An infinitive, an infinitive phrase, or an infinitive construction.

They rose to go into the drawing-room. (*Galsworthy*)

So, on the following evening, we again assembled, to discuss and arrange our plans. (*Jerome*)

He put the picture on the table for George to get a better view of it. (*Maugham*)

### ADDITIONAL REMARKS

It is not always easy to discriminate between different parts of the sentence expressed by prepositional phrases.

The following parts of the sentence are apt to be confused:

(1) a prepositional indirect object and an adverbial modifier; (2) an attribute and an adverbial modifier.

1. A prepositional indirect object and an adverbial modifier of place and manner.

Kate removed her eyes from the window and gazed directly at Papa. (*Cronin*)

Decimus had been born in Rome. (*Douglas*)

In the first example the prepositional phrase *at Papa* is a prepositional indirect object as the noun denotes a living being.

In the second example the prepositional phrase *in Rome* is an adverbial modifier as the noun denotes an inanimate object and the question is: *Where had he been born?*

When the noun in the prepositional phrase denotes an inanimate object, very often two ways of analysis are possible.

His wife was sitting before a very little fire. (*Galsworthy*)

The prepositional phrase *before a very little fire* can be treated either as an adverbial modifier or an object.

2. An attribute and an adverbial modifier of place.

I thought you were going to a party at the club. (*Douglas*)

The party will take place at the club.

In the first example *at the club* is an attribute as it modifies a noun. It answers the question: *What party?*

In the second sentence the same prepositional phrase modifies a verbal group, consequently it is an adverbial modifier of place.

These examples do not cover all the dubious cases in analysis, they only serve to show that there are many border-line cases.

### DETACHED (LOOSE) PARTS OF THE SENTENCE

§ 36. Detached parts of the sentence are those secondary parts which assume a certain grammatical and semantic independence. This phenomenon is due to their loose connection with the words they modify.

Loose connection may be due to the position of these words, the way they are expressed, their meaning, or the speaker's desire to make them prominent. In spoken language detached parts of the sentence are marked by intonation, pauses, and special stress; in written language they are generally separated by commas or dashes. Adverbial modifiers, attributes, and prepositional indirect objects may stand in loose connection to the word they modify, i. e. they may be detached (loose) parts of the sentence. The adverbial modifier is more apt to stand in loose connection than any other part of the sentence.

### § 37. The detached adverbial modifier.

Any part of speech used in the function of an adverbial modifier may be detached, which accounts for the comma that separates it from the rest of the sentence.

The Corporal lit a pipe carefully, because the enemy was close. (*Heym*)

In her excitement, Maria jammed the bedroom-door together. (*London*)

One summer, during a brief vacation at Knocke, his visit had come to the notice of Harrington Brande... (*Cronin*)

An adverbial modifier expressed by the Nominative Absolute Participial Construction or any other absolute construction is generally detached.

The train coming in a minute later, the two brothers parted and entered their respective compartments. (*Galsworthy*)

With his face buried in his hands, he did not see her enter the room. (*Keating*)

Of all the kinds of adverbial modifiers that of attendant circumstances is most apt to become detached.

They drove on, without speaking again, to Stanhope Gate. (*Galsworthy*)

He came in, with a large parcel under his arm. (*Collins*)

She had moved through its gaudiness and pettiness and glamour, her head high and her lashes low, clothed in an immaculate dignity. (*Sanborn*)

Nicholas lay there, his brow still contracted, filled with perplexity and confusion. (*Cronin*)

The kitchen became the sitting room, she and Robert eating their meals before the warm stove. (*Lawrence*)



### § 38. The detached attribute.

A detached attribute can modify not only a common noun as an ordinary attribute does but also a proper noun and a pronoun.

The crowd was now in constant uproar, **yelling, gesticulating, beseeching and reviling with Latin intensity.** (*Cronin*)

There was a star-like quality about Judice, **radiant and unreachable.** (*Sanborn*)

It was a wide white building, **one storey high.** (*Sanborn*)

**Dumb with amazement,** Mr. Gradgrind crossed to the spot where his family was thus disgraced. (*Dickens*)

**Stout, middle-aged, full of energy,** she bustled backwards and forwards from the kitchen to the dining-room. (*Prichard*)

### § 39. The detached object.

The prepositional indirect object is often detached.

She does not change — **except her hair.** (*Galsworthy*)

A silver tray was brought, **with German plums.** (*Galsworthy*)

Huckleberry Finn was there, **with his dead cat.** (*Twain*)

## THE INDEPENDENT ELEMENTS OF THE SENTENCE

§ 40. The independent elements of the sentence are words and word-groups which are not grammatically dependent on any part of the sentence.

They are:

1. Interjections, such as *ah, oh, hurrah, eh, hallo, goodness gracious, good heavens,* etc.

**Oh,** if I only knew what a dreadful thing it is to be clean, I'd never come. (*Shaw*)

**"Oh gracious me!** that innocent Toots," returned Susan hysterically. (*Dickens*)

2. Direct address.

Good morning, **sweet child!** (*Douglas*)

Don't be tiresome, **Marcellus!** (*Douglas*)

3. Parenthesis.

A parenthesis either shows the speaker's attitude towards the thought expressed in the sentence or connects a given sentence with another one, or summarizes that which is said in the sentence. A parenthesis is connected with the rest of the sentence rather semantically than grammatically. No question can be put to it. Very often it is detached from the rest of the sentence and consequently it is often separated from it by commas or dashes.

He had **probably** never occupied a chair with a fuller sense of embarrassment. (*Galsworthy*)

**To be sure,** Morris had treated her badly of late. (*Prichard*)

**Unfortunately,** it will be you who will have to explain that to him. (*Heym*)

But you shouldn't pay him to-night **anyway,** you're his guest. (*Galsworthy*)

Besides, you know, I'm a pensioner, **anyway.** That makes me 65, **to begin with.** (*Maltz*)

**Speaking seriously though,** Kit... it's very good and thoughtful and like you, to do this. (*Dickens*)

### § 41. A parenthesis can be expressed by:

1. Modal words, such as *indeed, certainly, assuredly, decidedly, in fact, truly, naturally, surely, actually, possibly, perhaps, evidently, obviously, maybe.*

**Evidently** he was not a man, he must be some other kind of animal. (*Shaw*)

**Luckily,** poor dear Roger had been spared this dreadful anxiety. (*Galsworthy*)

2. Adverbs which to a certain extent serve as connectives, such as *firstly, secondly, finally, thus, consequently, then, anyway, moreover, besides, still, yet, nevertheless, otherwise, notwithstanding, therefore,* etc.

He mightn't like it. **Besides,** uncle Soames wants to get back, I suppose. (*Galsworthy*)

He was losing money. **Furthermore,** he had sweated to make the truck comfortable for them. (*Maltz*)

3. Prepositional phrases, such as *in a word, in truth, in my opinion, in short, by the by, on the one hand, on the contrary, at least,* etc.

Everybody has his own problem. Mine is practically worthless, **for instance.** (*Maltz*)

**By the way,** Harry, I have often meant to ask you: is she your mother's sister or your father's? (*Shaw*)

4. Infinitive and participial phrases, such as *to be sure, to tell the truth, to begin with, generally speaking, strictly speaking,* etc.

Sarah, my dear, **comparatively speaking,** you're safe. (*Dickens*)

**To tell the truth,** I don't want to go there.

## SENTENCES WITH HOMOGENEOUS PARTS

Two or more parts of the sentence having the same function and referring to the same part of the sentence are called homogeneous parts of the sentence. They are linked either by means of coordinating conjunctions or *asyndetically.*

## WORD ORDER

There can be:

1. Two or more homogeneous subjects to one predicate.

From the edge of the bed came **a ripple and whisper**. (*Wells*)  
To her extreme relief, her **father and sisters** appeared. (*Dashwood*)

2. Two or more homogeneous predicates to one subject.

(a) Simple predicates.

That gentleman **started, stared, retreated, rubbed his eyes, stared** again and finally **shouted**: "Stop, stop!" (*Dickens*)

(b) A compound verbal modal predicate with homogeneous parts within it.

Thousands of sheets **must be printed, dried, cut**. (*Heym*)

(c) A compound verbal aspect predicate with homogeneous parts within it.

First he **began to understand** and then to **speak** English.

(d) A compound nominal predicate with several predicatives within it.

The sky **was clear, remote, and empty**. (*Wells*)

The above mentioned cases do not cover all possible cases of homogeneous predicates.

3. Two or more attributes, objects, or adverbial modifiers to one part of the sentence.

The **unlighted, unused** room behind the sitting-room seemed to absorb and even intensify the changing moods of the house. (*Bennett*) (ATTRIBUTES)

He could imitate **other people's speech, their accent, their mannerisms, their tone**. (*Heym*) (DIRECT OBJECTS)

He talked of **Spain, his sunstroke, Val's horses, their father's health**. (*Galsworthy*) (PREPOSITIONAL INDIRECT OBJECTS)

She extended a slender hand and smiled **pleasantly and naturally**. (*Wells*) (ADVERBIAL MODIFIERS OF MANNER)

But I saw nothing moving, **in earth or sky**. (*Wells*) (ADVERBIAL MODIFIERS OF PLACE)

§ 1. Word order in English is of much greater importance than in Russian. Due to the wealth of inflexions word order in Russian is rather free as the inflexions show the function of each word in a sentence. As English words have hardly any inflexions and their relation to each other is shown by their place in the sentence and not by their form, word order in English is fixed. We cannot change the position of different parts of the sentence at will, especially that of the subject and the object.

To illustrate this we shall try to change the order of words in the following sentence.

Mrs. Winter sent the little boy with a message to the next village one December day. (*Hardy*)

If we put the direct object in the first place and the subject in the third, the meaning of the sentence will change altogether because the object, being placed at the head of the sentence, becomes the subject and the subject, being placed after the predicate, becomes the object.

The little boy sent Mrs. Winter with a message to the next village one December day.

In Russian such changes of word order are in most cases possible.

Моя сестра видела замечательный фильм в Москве.  
Замечательный фильм видела моя сестра в Москве.

So due to the absence of case distinctions word order is practically the only means of distinguishing between the subject and the direct object.

The above sentence may serve as an example of direct word order in an English declarative sentence:

- (1) the subject;
- (2) the predicate;
- (3) objects;
- (4) adverbial modifiers.

§ 2. Inverted order of words.

The order of words in which the subject is placed after the predicate is called inverted order or inversion.

*Haven't you any family?* (*Du Maurier*)



§ 3. Certain types of sentences require the inverted order of words. These are:

1. Interrogative sentences. In most of them the inversion is partial as only part of the predicate is placed before the subject, viz. the auxiliary or modal verb.

Where **did they** find her? (*Du Maurier*)  
Can I show you my library? (*Greene*)

The whole predicate is placed before the subject when it is expressed by the verb *to be* or *to have*.

*Is he* at home?  
*Have you* many friends?

Note. — No inversion is used when the interrogative word is the subject of the sentence or an attribute to the subject: *Who is in the room? Who speaks English here? What photos are lying on the table?*

2. Sentences introduced by *there*.

There **is nothing marvellous** in what Jam is going to relate. (*Dickens*)  
Into the lane where he sat there **opened three or four garden gates**. (*Dickens*)

3. Compound sentences, their second part beginning with *so* or *neither*.

"Most of these military men are good shots," observed Mr. Snodgrass, calmly; "but **so are you**, ain't you?" (*Dickens*)  
Their parents, Mr. and Mrs. R., escaped unhurt, so **did three of their sons**. (*Daily Worker*)

4. Simple exclamatory sentences expressing wish.

**Be it so!**  
Gentle reader, **may you** never feel what I then felt. **May your eyes** never shed such stormy, heart-wrung tears as poured from mine. (*Ch. Brontë*)

§ 4. The inverted order of words is widely used when a word or a group of words is put in a prominent position, i. e. when it either opens the sentence or is withdrawn to the end of the sentence so as to produce a greater effect. So word order often becomes a means of emphasis, thus acquiring a stylistic function.

In this case inversion is not due to the structure of the sentence but to the author's wish to produce a certain stylistic effect.

1. inversion occurs when an adverbial modifier opens the sentence.

Here we must distinguish the following cases:

(a) Adverbial modifiers expressed by a phrase or phrases open the sentence, and the subject often has a lengthy modifier.

In an open barouche, the horses of which had been taken out, **stood a stout old gentleman** in a blue coat and bright buttons. (*Dickens*)  
On a chair—a shiny leather chair displaying its horsehair through a hole in the top left hand corner—**stood a black despatch case**. (*Galsworthy*)

(b) An adverbial modifier with a negative meaning opens the sentence. Here belong such adverbial modifiers as: *in vain*, *never*, *little*, etc. In this case the auxiliary *do* must be used if the predicate does not contain either an auxiliary or a modal verb.

*In vain did the eager Luffey and the enthusiastic strugglers do* all that skill and experience could suggest. (*Dickens*)  
Little **had I dreamed**, when I pressed my face longingly against Miss Minns's low greenish window-panes, that I would so soon have the honour to be her guest. (*Cronin*)  
Never before and never since, **have I known** such peace, such a sense of tranquil happiness. (*Cronin*)

(c) Adverbial modifiers expressed by such adverbs as *so*, *thus*, *now*, *then*, etc. placed at the head of the sentence, if the subject is expressed by a noun.

**So wore the day away**. (*London*)  
Thus **spoke Mr. Pickwick** edging himself as near as possible to the portmanteau. (*Dickens*)  
Now **was the moment** to act.  
Then across the evening stillness, **broke a blood-curdling yelp**, and Montmorency left the boat. (*Jerome*)

If the subject is a pronoun inversion does not take place.

Thus **he thought** and **crumpled up** and **sank down** upon the wet earth. (*London*)

(d) Adverbial modifiers of manner expressed by adverbs placed at the head of the sentence may or may not cause inversion. In case of inversion the auxiliary *do* must be used if the predicate does not contain either an auxiliary or a modal verb.

Silently and patiently **did the doctor bear** all this. (*Dickens*)  
Dimly and darkly **had the sombre shadows** of a summer's night **fallen** upon all around, when they again reached Dingley Dell. (*Dickens*)

But: And suddenly the moon *appeared*, young and tender, floating up on her back from behind a tree. (*Galsworthy*)  
Speedily *that* worthy gentleman *appeared*. (*Dickens*)

(f) An adverbial modifier preceded by *so* is placed at the head of the sentence.

So beautifully *did she sing* that the audience burst into applause.

2. Inversion occurs when the emphatic particle *only*, the adverbs *hardly*, *scarcely* (correlated with the conjunction *when*), the adverb *no sooner* (correlated with the conjunction *than*), or the conjunction *nor* open the sentence. If there is inversion the auxiliary *do* must be used if the predicate does not contain either an auxiliary or a modal verb.

*Only once did he meet* his match in tennis.

In only one respect *has* there *been a decided lack of progress* in the domain of medicine, that is in the time it takes to become a qualified practitioner. (*Leacock*)

I do not care to speak first. Nor *do I desire* to make trouble for another. (*Cronin*)

No sooner *had Aunt Julie received* this emblem of departure than a change came over her... (*Galsworthy*)

Scarcely *was one long task completed* when a guard unlocked our door. (*London*)

3. Inversion occurs when the sentence begins with the word *here* which is not an adverbial modifier of place but has some demonstrative force.

"Here *is my card*, Sir," replied Mr. Pickwick. (*Dickens*)

«Вот моя визитная карточка, сэр», — ответил мистер Пиквик.

Here *comes my brother John*.

Вот идет мой брат Джон.

If the subject is expressed by a personal pronoun the order of words is direct.

"Here *he is!*" said Sam rising with great glee. (*Dickens*)

«Вот он!» — радостно сказал Сэм, вставая.

"Here *we are!*" exclaimed that gentleman. (*Dickens*)

«Вот и мы!» — воскликнул этот джентльмен.

4. Inversion occurs when postpositions denoting direction open the sentence and the subject is expressed by a noun. Here belong such words as *in*, *out*, *down*, *away*, *up*, etc. This order of word makes the speech especially lively.

*Out went* Mr. Pickwick's head again. (*Dickens*)

The wind carries their voices — *away fly* the sentences like little narrow ribbons. (*Mansfield*)

Suddenly *in bounced* the landlady: "There's a letter for you, Miss Moss." (*Mansfield*)

But if the subject is a pronoun there is no inversion:

*Down he fell*.

Her skirt flies up above her waist; she tries to beat it down, but it is no use — *up it flies*. (*Mansfield*)

5. Inversion occurs when an object or an adverbial modifier expressed by a word-group with *not a...*, or *many a...* opens the sentence.

In case of inversion the auxiliary *do* must be used if the predicate does not contain either an auxiliary or a modal verb.

Not a hansom *did I meet with* in all my drive. (*London*)

Not a hint, however, *did she drop* about sending me to school. (*Ch. Brontë*)

Many a dun *had she talked to* and *turned away* from her father's door. (*Thackeray*)

Many a time *had he watched* him digging graves in the churchyard. (*Dickens*)

I hated that man, many and many a time *had my fingers longed* to tear him. (*Dickens*)

6. Inversion often occurs when a predicative expressed by an adjective or by a noun modified by an adjective or by the pronoun *such* opens the sentence (in case the subject is a noun or an indefinite pronoun).

*Violent was* Mr. Weller's indignation as he was borne along. (*Dickens*)

*Such is* life, and we are but as grass that is cut down, and put into the oven and baked. (*Jerome*)

*Sweet was* that evening. (*Ch. Brontë*)

Inversion is very common in clauses of concession where the predicative is followed by the conjunction *as*.

*Great as was* its influence upon individual souls, it did not seriously affect the main current of the life either of the church or of the nation. (*Wakeman*)

However, when the subject is expressed by a personal pronoun, the link verb follows the subject.

*Bright eyes they were*. (*Dickens*)

*A strange place it was*. (*Dickens*)



**Starved and tired enough he was.** (Ch. Brontë)  
**Miserable as he was** on the steamer, a new misery came upon him. (London)

7. Inversion is also found in conditional clauses introduced without any conjunction when the predicate is expressed by *was*, *were*, *had*, *could* or *should*.

Even **were they** absolutely *hers*, it would be a passing means to enrich herself. (Hardy)

He soon returned with food enough for half-a-dozen people and two bottles of wine—enough to last them for a day or more, **should any emergency arise.** (Hardy)

Yates would have felt better, **had the gesture** of a few kind words to Thorpe **been permitted** him. (Heym)

It must be borne in mind that emphatic order does not necessarily mean inversion; emphasis may be also achieved by the prominent position of some part of the sentence without inversion, i. e. without placing the predicate before the subject.<sup>1</sup>

Here we shall only mention a peculiar way of making almost any part of the sentence emphatic. This is achieved by placing *it is* or *it was* before the part of the sentence which is to be emphasized and a clause introduced by the relative pronoun *who* or *that*, by the conjunction *that* or without any connective after it.

So **it's you** that have disgraced the family. (Voynich)

**It is not in Mr. Rochester** he is interested. (Ch. Brontë)

Father appreciated him. **It was on father's suggestion** that he went to law college. (London)

### § 5. Position of the object.

The usual position of the object in declarative sentences is after the predicate (see Chapter XV, § 26). However, in exclamatory sentences the direct object may occupy the first place.

**What wonderfully blue eyes** you have, Ernest! (Wilde)

This position of the object generally does not cause inversion, except in poetry, high prose, and negative exclamatory sentences.

Thee **would I spare**—nay more—would save thee now! (Byron)  
Passage after passage **did he explore**, room after room did he peep into! (Dickens)

In declarative sentences the front position of the object serves the purpose of emphasis. In Russian this position of the object is

<sup>1</sup> The prominent position of each part of the sentence will be treated in paragraphs dealing with the place of different parts of the sentence.

common (e. g. Волейболом он увлекался в юности, а теперь играет только в теннис); in English it occurs but seldom.

**A fearful voyage** I had with such a monster in the vessel. (Ch. Brontë)

**Honey** she had in plenty out of her own hives. (Hardy)

As a rule this prominent position of the object causes no inversion except when the object is expressed by word-groups with *not a... or many a...* (see § 4, 5).

The direct object acquires some prominence when it is separated from the predicate by some secondary part of the sentence—generally an adverbial modifier or a prepositional indirect object. We may call this the back position of the object.

She produced from her pocket **a most housewifely bunch of keys.** (Ch. Brontë)

I had at heart **a strange and anxious thought.** (Ch. Brontë)

Cowperwood smiled as he saw in the morning papers **the announcement** of the passage of each ordinance granting him a franchise. (Dreiser)

As is seen from the above examples this occurs when the object has an attribute.

The front position of the indirect object in declarative sentences is rare. The prepositional indirect object is more common in this position, especially in colloquial English.

**Of his love** he would tell her nothing. (Voynich)

**To Martin** the future did not seem so dim. Success trembled just before him. (London)

Sometimes the front position of the prepositional indirect object causes inversion.

To this circumstance **may be attributed the fact** that none of the letters reached my hand. (Dickens)

### § 6. Position of the attribute.

1. The usual place of the attribute expressed by an adjective, noun, pronoun, or participle is before the word it modifies.

What **extraordinary** ideas you have about the way to behave to a woman! (Wilde)

With most of such attributes the order in which they follow each other is generally free, i. e. it can be easily changed.

Amelia Sedley had such a **kindly, smiling, tender, generous** heart of her own as won the love of everybody who came near her. (Thackeray)

However, with some attributes the order in which they follow each other is more or less fixed.

Attributes denoting age, colour, material, and nationality come next to the noun modified.

Rawdon preferred the **quiet little Belgian** city to either of the more noisy capitals. (*Thackeray*)

Two years of married life had not lengthened her **short dark chestnut** hair. (*Galsworthy*)

When two or more attributes denoting age, colour, material, and nationality refer to the same noun the order is as follows:

5	4	3	2	1	
various	age	colour	material	nationality	
		red		Turkish	slippers
		black	lacy		dress
	old	blue			kimono
pleasant	young				man

E. g.

She had brought her a <sup>3</sup>**bright yellow spotted** <sup>2</sup>**silk** blouse and a <sup>3</sup>**purple Angora** <sup>1</sup>sweater. (*M. Dickens*)

It is interesting to note that the adjective *little* often corresponds to Russian diminutive suffixes in such words as **паренек, братишка, ручка, комнатка**. In this case as well as when *little* denotes age, it is placed immediately before the noun unless there are attributes denoting colour or nationality.

He was naked and painted blue and yellow in stripes — a **jolly little** chap. (*Galsworthy*)

He was a little like Jolly, but eager-looking and less formal... altogether a very **interesting little** brother. (*Galsworthy*)

But: Mrs. Inchbare's unloveable hair clung fast round her head in **wiry little yellow** curls. (*Collins*)

A fortnight after it took place, he asked her where was her **little French** watch and chain she used to wear. (*Thackeray*)

## II. Post-position of the attribute.

There are some cases when the post-position of the attribute is its normal place, i. e. when it is not emphatic.

1. Most adjectives in *-able* and *-ible* are generally placed after the noun, especially when the noun is preceded by the adjective *only* or an adjective in the superlative degree: *sufferings unspeakable, the only person visible, with all the solemnity possible, the most interesting thing imaginable*.

However, a few adjectives with the same suffixes stand before the noun they modify.

He is the only **reasonable** man here.

She is a **sensible** little girl.

2. In some stock phrases the adjective is placed after the noun:

wealth untold — несметные богатства

from times immemorial — с незапамятных времен

a poet laureate — поэт-лауреат

generations unborn — грядущие поколения

court martial — военно-полевой суд

sum total — общая сумма

four years running — четыре года подряд

the first person singular — первое лицо единственного числа

the second person plural — второе лицо множественного числа

3. The adjectives *proper* (собственно, как таковой) and *present* (присутствующий) are placed after the noun.

We shan't find anything about sculpture in this book, it deals with architecture **proper**.

В этой книге мы не найдем ничего о скульптуре, она посвящена архитектуре как таковой.

All the people **present** welcomed Paul Robeson enthusiastically.

Все присутствующие восторженно приветствовали Поля Робсона.

These meanings of *proper* and *present* are not to be confused with the meanings of *proper* and *present* when used in pre-position, e. g.:

This is not a **proper** answer to a question of this kind.

Our **present** task is to preserve peace in the world.

4. Attributes expressed by cardinal numerals denoting the place of the object in a series always follow the noun modified. No article is used in this case: *page ten, tram number six, room two*.

5. Adjectives stand after indefinite and negative pronouns.

I'd like to read something very **interesting**.

There is nothing **extraordinary** in her dress.

I'd like to speak with somebody **very clever** on the subject.

6. Attributes expressed by prepositional phrases follow the noun modified.

As a gesture of **proud defiance** he had named his son Francis Nicholas. (*Cronin*)

Besides the cases when the post-position of the attribute is its normal (unemphatic) place, there are a few instances when the post-position of an attribute expressed by an adjective serves the purpose of emphasis.

It was with a conscience **uneasy** that Edwin shut the front door one night a month later. (*Bennett*)



In this example we can easily put the attribute before the word modified; but then it will not be prominent.

Whereas the post-position of a single adjective is rather rare, two or more adjectives are often placed after the word modified for the sake of emphasis: these adjectives may or may not be joined by a conjunction.

He gave Annette a look **furtive** and **searching**. (*Galsworthy*)

("He gave Annette a furtive and searching look" would sound less emphatic.)

All sorts of fancies **bright** and **dark** tenanted my mind. (*Ch. Brontë*)

When two or more attributive adjectives are placed in post-position, their connection with the noun they modify is often loose, i. e. they become detached and are consequently separated by a comma.

When I looked up... there stood the widow, **pale, grave,** and **amazed**. (*Ch. Brontë*)

The boy inherited his own eyes, **large, brilliant** and **black**. (*E. Brontë*)

When an attribute expressed by an adjective modifies a proper noun or a personal pronoun, it mostly stands in loose connection to it whether it is placed in pre-position or in post-position.

Clare, **restless**, went out into the dusk. (*Hardy*)

**Pale** and **constrained**, he walked into the room and took his seat at the window. (*Cronin*)

### § 7. Position of adverbial modifiers.

An adverbial modifier hardly ever separates the direct object from the predicate. It stands either before the predicate or after the direct object.

Helen heard me **patiently** to the end. (*Ch. Brontë*)

We could also very well say: "Helen patiently heard me to the end," but no other position of the adverbial modifier is possible here, unless it is meant to be emphatic; in this case it is placed at the beginning of the sentence.

However, an adverbial modifier separates the direct object from its verb when the object has an attribute (see § 5).

He knew **instinctively** the principles of "pyramiding" and "kiting". (*Dreiser*)

He could read English but he saw **there** an alien speech. (*London*)

1. An adverbial modifier of time is generally placed either at the beginning or at the end of the sentence.

**On Tuesday night** the new laundrymen arrived, and the rest of the week was spent breaking them into the routine. (*London*)  
Probably we shall try **to-morrow**. (*Heym*)

Adverbial modifiers expressed by the adverbs *now* and *then* can be placed in nearly any position.

Tess **then** remembered that there would have been time for this. (*Hardy*)

Indeed, anything untoward was **now** sedulously kept from James. (*Galsworthy*)

We **now** slowly ascended a drive and came upon the long front of a house. (*Ch. Brontë*)

Note.—The hour is generally mentioned before a more general adverbial modifier of time such as *day, night, evening, morning*.

**At nine in the evening** Badly White... opened the door to the room and poked his head in. (*Maltz*)

2. An adverbial modifier of place generally stands either at the beginning or at the end of the sentence.

**Down in the mill yard** a Bessemer furnace was blowing flame into the sky. (*Maltz*)

Geodin led the guests **into the parlour**. (*O. Henry*)

**There** it was all spiritual. **Here** it was all material and meanly material. (*London*)

...a library was a most likely place for her, and he might see her **there**. (*London*)

However, an adverbial modifier of place sometimes comes between the predicate and the prepositional object.

He emerged **from the theatre** with the first of the crowd. (*London*)

Adverbial modifiers of place generally precede those of time and purpose:

I am going **to the country to-morrow**.

Well, they only kept up **there about an hour** but that was sure a long time. (*Maltz*)

Sybil had gone **to town to buy a new carpet** for the first floor landing. (*M. Dickens*)

3. The place of the adverbial modifier of frequency is more fixed than that of other adverbial modifiers which enjoy a certain freedom of position. As a rule they precede the predicate verb in a simple tense form but follow the verb *to be* and all the modal verbs. In a compound tense form they follow the first auxiliary.

No one **ever** loved me. (*London*)

Lily would complain that she **always** told Jane everything she knew. (*Herbert*)

She was **always** on the point of telling him the truth.

However, when they are emphasized they stand before the verb to be.

You were awfully good about being pushed up here, but then you **always** are good about the things that happen to you. (*M. Dickens*)

As for Charlie, he needed **frequently** to have a confidant. (*S. Lewis*)

Don't go worrying about what may **never** happen.

He can **never** leave out an irreligious finale. (*Lindsay*)

I'd just love to come, but Francis and I can't **ever** be away together. (*Galsworthy*)

Take your hands away, Huckleberry; what a mess you are **always** making. (*Twain*)

She cared for Ailen more than she had **ever** cared for any of her children. (*M. Dickens*)

"I **never** heard of such a thing!" she exclaimed.

It will **never** be Frank! It can't be! (*Dreiser*)

However, *sometimes* and *generally* may be placed either before or after the verb.

For he **sometimes** thought that, unless he proclaimed to the world what had happened to him, he would never again feel quite in possession of his soul. (*Galsworthy*)

And I got so lonely here **sometimes**. (*Dreiser*)

In interrogative sentences adverbial modifiers of frequency come immediately after the subject.

Did you **ever** have shoes like that? (*Abrahams*)

Does he **often** come to see you?

Adverbial modifiers of frequency sometimes occupy the first place. This position generally does not cause inversion.

**Often** he had asked her to come and pass judgement on his junk. (*Galsworthy*)

**Occasionally** a small band of people followed the preachers to their mission. (*Dreiser*)

(For the emphatic position of the adverbial modifier *never* see § 4, 1b.)

4. The most frequent position of an adverbial modifier of manner is after the predicate if the verb is intransitive, and after the direct object if the verb is transitive.

"You needn't worry about me," Louise said **stoutly**. (*M. Dickens*)  
Cokane shakes hands **effusively** with Sartorius. (*Shaw*)

An adverbial modifier of manner generally stands between the predicate-verb and the prepositional indirect object though it is also found after the object.

She leaned **lightly** against his shoulder. (*London*)  
Gwendolen... though I asked **most distinctly** for bread and butter, you have given me cake. (*Wilde*)

Very often, however, an adverbial modifier of manner expressed by an adverb stands immediately before the predicate.

... Bessie was already gone, and had closed the nursery door upon me. I **slowly** descended. (*Ch. Brontë*)  
Then it occurred to him that with this letter she was entering that very state which he himself so **earnestly** desired to quit. (*Galsworthy*)

In compound tense forms an adverbial modifier of manner expressed by an adverb generally comes after the last auxiliary.

These ladies were **deferentially** received by Miss Temple. (*Ch. Brontë*)  
Mr. Ernest has been **suddenly** called back to town. (*Wilde*)

(For the emphatic position on adverbial modifiers of manner see § 4, 1d.)

5. Adverbial modifiers of degree always precede the predicate; if the verb is in a compound tense-form they follow the first auxiliary.

I **entirely** agree with you.  
He has **quite** forgotten about the concert.

6. An adverbial modifier of degree expressed by the adverb *enough* generally follows the adjective it modifies, but may follow or precede a noun.

He is clever **enough** but very lazy.

When *enough* modifies a noun it may either follow or precede it.

I have time **enough** to do it.  
I have **enough** time to do it.



## ADDITIONAL REMARKS

It should be borne in mind that whereas in Russian the word *пожалуйста* may occupy any position, in English the word *please* can either begin the sentence or finish it.

Thus in Russian we can say:

Пожалуйста, принесите мне книгу.  
Принесите, пожалуйста, мне книгу.  
Принесите мне, пожалуйста, книгу.  
Принесите мне книгу, пожалуйста.

In English we can only say:

Please, bring me the book.  
Bring me the book, please.

## Chapter XVII

### THE COMPOUND SENTENCE AND THE COMPLEX SENTENCE

#### THE COMPOUND SENTENCE

§ 1. A **compound sentence** is a sentence which consists of two or more clauses coordinated with each other. A clause is part of a sentence which has a subject and a predicate of its own.

In a compound sentence the clauses may be connected:

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

The darkness was thinning, **but** the street was still dimly lighted. (*Lindsay*)

He knew there were excuses for his father, **yet** he felt sick at heart. (*Cronin*)

(b) asyndetically, i. e. without a conjunction or conjunctive adverb.

The rain fell softly, the house was quiet. (*Collins*)

The month was July, the morning fine, the glass-door stood ajar, through it played a fresh breeze... (*Ch. Brontë*)

He uttered no other words of greeting; there was too strong a rush of mutual consciousness. (*Elliot*)

§ 2. We can distinguish the following types of coordination:

1. **Copulative coordination** (соединительная связь), expressed by the conjunctions *and, nor, neither ... nor, not only ... but (also)*. With the help of these conjunctions the statement expressed in one clause is simply added to that expressed in another.

It was a nice little place **and** Mr. and Mrs. Witla were rather proud of it. (*Dreiser*)

Mr. Home did not lift his eyes from his breakfast-plate for about two minutes, **nor** did he speak. (*Ch. Brontë*)

**Not only** did he speak more correctly, **but** he spoke more easily, and there were many new words in his vocabulary. (*London*)

2. **Disjunctive coordination** (разделительная связь) expressed by the conjunctions *or, else, either... or*, and the conjunctive adverb *otherwise*. By these a choice is offered between the statements expressed in two clauses.

He knew it to be nonsense **or** it would have frightened him. (*Galsworthy*)

Don't come near me with that look **else** I'll knock you down. (Eliot)

... don't fret, and don't expect too much of him, **or else** he will feel you to be troublesome... (Ch. Brontë)

... **either** our union must be consecrated and sealed by marriage or it cannot exist. (Ch. Brontë)

A painter has to be forbidding, Dad, **otherwise** people would think he was cadging. (Calsworthy)

3. **Adversative coordination** (противительная связь) expressed by the conjunctions *but, while, <sup>1</sup> whereas* and the conjunctive adverbs *nevertheless, still, yet*. These are conjunctions and adverbs connecting two clauses contrasting in meaning.

The room was dark, **but** the street was lighter because of its lamps. (Dickens)

He had a glass eye which remained stationary, **while** the other eye looked at Reinhardt. (Heym)

The old school-room was now a sitting room... **whereas** one of the old nurseries was now the modern school-room. (Trollope)

I was not unhappy, not much afraid, **yet** I wept. (Ch. Brontë)

4. **Causative-consecutive coordination** (причинно-следственная связь) expressed by the conjunctions *for, so* and the conjunctive adverbs *therefore, accordingly, consequently, hence*.

*For* introduces coordinate clauses explaining the preceding statement. *Therefore, so, consequently, hence, accordingly* introduce coordinate clauses denoting cause, consequence and result.<sup>2</sup>

There was something amiss with Mr. Lightwood, **for** he was strangely grave and looked ill. (Dickens)

After all, the two of them belonged to the same trade, **so** talk was easy and happy between them. (Priestley)

Hers (Lillian's) was not a soul that ever loved passionately, **hence** she could not suffer passionately. (Dreiser)

Note.—There are cases when the conjunction *for* expresses relations approaching those of subordination, i. e. when it introduces a clause showing the reason of the action expressed in the preceding clause. In these cases the conjunction *for* is very close in meaning to the conjunction *because*.

She (Lillian) was not helpless, **for** she had money of her own. (Dreiser)

<sup>1</sup> The conjunction *while* is not always coordinating. It may be a subordinating conjunction introducing adverbial clauses of time.

<sup>2</sup> Cause, consequence and result may also be expressed by subordinate clauses, introduced by subordinating conjunctions.

But even here *for* is not a subordinating conjunction, as the connection between the clause it introduces and the preceding clause is loose: a certain fact is stated and then, as it were on second thought, another statement with a causal meaning is added.

## THE COMPLEX SENTENCE

§ 3. A complex sentence consists of a principal clause and one or more subordinate clauses.

Note.—This definition is true, however, only in a general sense. In an exact sense there is often no principal clause; this is the case with complex sentences containing a subject clause or a predicative clause. (For a detailed treatment of this phenomenon see § 4, 5.)

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

1. **Syndetically**, i. e. by means of subordinating conjunctions or connectives.

There is a difference between a conjunction and a connective. A conjunction only serves as a formal element connecting separate clauses, whereas a connective serves as a connecting link and has at the same time a syntactic function in the subordinate clause it introduces.

More and more, she became convinced **that** some misfortune had overtaken Paul. (Cronin) (CONJUNCTION)

All **that** he had sought for and achieved seemed suddenly to have no meaning. (Cronin) (CONNECTIVE)

2. **Asyndetically**, i. e. without a conjunction or connective.

I wish you had come earlier. (Heym)

Circumstances try the metal a man is really made of. (Collins)

A subordinate clause may follow, precede, or interrupt the principal clause.

His steps quickened as he set out for the hotel. (Cronin)

As the family had no visitors that day, its four members dined alone together. (Dickens)

It was dull and dreary enough, when the long summer evening closed in, on that Saturday night. (Collins)

A complex sentence may contain two or more homogeneous clauses coordinated with each other:

They were all obstinately of opinion that the poor girl had stolen the moonstone, and that she had destroyed herself in terror of being found out. (Collins)



What Mr. Pancks knew about the Dorrit family, what more he really wanted to find out, and why he should trouble his busy head about them at all, were questions that often perplexed him. (Dickens)

A subordinate clause may be subordinated to the principal clause or to another subordinate clause. Accordingly we distinguish subordinate clauses of the first, second, third, etc. degree of subordination.

He never asked why Erik was giving up academic work. (Wilson)

I don't mind making the admission ... that there are certain forms of so-called humor, or, at least, fun, which I am quite unable to appreciate. (Leacock)

I think I have noticed that they have an inconsistent way of speaking about her, as if she had made some great self-interested success in marrying Mr. Gowan ... (Dickens)

According to their grammatical function subordinate clauses are divided into subject, predicative, attributive, object, and adverbial clauses.

§ 4. Subject clauses perform the function of subject to the predicate of the principal clause. Attention should be paid to the peculiar structure of the principal clause, which in this case has no subject, the subordinate clause serving as such.

What I want to do is to save us, both. (Dreiser)

If a subject clause follows the principal clause the so-called introductory *it* is used in the principal clause.

It was always possible that they might encounter some one. (Dreiser)

Note.—There is another view of the analysis of sentences of this type, according to which *it* is the subject of the principal clause, and the subordinate clause is a predicative clause.

Subject clauses are connected with the principal clause in the following ways:

(a) by means of the conjunctions that, if, whether.

It was unfortunate that the patient was brought in during the evening. (Heym)

Whether she was determined to bring matters to a crisis, or whether she was prompted by some private sign from Mr. Buff, is more than I can tell. (Collins)

(b) by means of the connectives *who, which, what, whoever, whatever* (conjunctive pronouns); *where, when, how, why* (conjunctive adverbs).

What was done could not be undone. (Hardy)

Whatever I can do for you will be nothing but paying a debt ... (Elliot)

It's a grand thing when you see the working class in action. (Lindsay)

(c) asyndetically.

It is a pity her brother should be quite a stranger to her. (Elliot)

Subject clauses are not separated from the principal clause by a comma except when we have two or more subject clauses coordinated with each other.

Who her mother was, and how she came to die in that forlornness, were questions that often pressed on Eppie's mind. (Elliot)  
It was plain, pitifully plain, that he was aware of his own defect of memory, and that he was bent on hiding it from the observation of his friends. (Collins)

Note.—Formally it is possible to distinguish a subject clause in sentences with an emphatic construction; however, in meaning they are equivalent to simple sentences.

It was his uncle who spoke first. (Priestley)

It was there that the offensive was to begin. (Hemingway)

It was very seldom that I uttered more than monosyllables in Dr. John's presence. (Ch. Brontë)

It was not till she was quite close that he could believe her to be Tess. (Hardy)

§ 5. Predicative clauses perform the function of a predicative. The peculiarity of complex sentences with a predicative clause is that in the principal clause we find only part of the predicate, i. e. a link verb, which together with the predicative clause forms a compound nominal predicate.

Predicative clauses are connected with the principal clause in the following ways:

(a) by means of the conjunctions that, if, whether, as if.

Our attitude simply is that facts are facts. (Leacock)

The thing to be settled on now is whether anything can be done to save him. (Dreiser)

It was as if these men and women had matured. (Heym)

It seems as if all these years I've been living under false pretences. (Cronin)

I felt as if death had laid a hand on me. (Ellot)

(b) by means of the connectives who, which, what (conjunctive pronouns), where, when, how, why (conjunctive adverbs).

But this time, just about sunset, was always what I loved best. (Ellot)

The question was how was the matter to be kept quiet. (Dreiser)

That was why you were not one bit frightened. (Ellot)

(c) asyndetically.

Another thing... was they had nurse Andrews staying on with them that week. (Mansfield)

As a rule predicative clauses are not separated by a comma; a comma is used if we have two or more predicative clauses coordinated with each other.

But the chief reason is, that Mirah will desire to watch over you, and that you ought to give her the guardianship of a brother's presence. (Ellot)

Note.— In a sentence containing a subject clause and a predicative clause the principal clause is represented only by the link verb.

What we want to know is what the French are going to do now. (Greene)

§ 6. Object clauses perform the function of an object to the predicate-verb of the principal clause.

I don't know what you are talking about. (Gow and D'Usseau)

An object clause may also refer to a non-finite form of the verb, to an adjective, or to a word belonging to the part of speech expressing state.

I formed the habit of calling in on him in the evening to discuss what I had heard. (Leacock)

I ventured on asking why he was in such a hurry to get back to town. (Collins)

Mr. Bruff folded up the will, and then looked my way apparently wondering whether I did or did not mean to leave him alone with my aunt. (Collins)

Soames averted his eyes and became conscious that Winifred and he were alone. (Galsworthy)

They were not sure what the morrow would bring forth. (Dreiser)

The poor girl is anxious that you should be at her wedding. (Trollope)

She was aware that someone else was there. (Ellot)

Object clauses are connected with the principal clause in the following ways:

(a) by means of the conjunctions that, if, whether.

You know quite well, Ariadne, that I have not an ounce of pettishness in my disposition. (Shaw)

Jane... wondered if Brian and Margaret were really suited to one another. (Lindsay)

Time will show whether I am right or wrong. (Collins)

(b) by means of the connectives who, which, what, whatever, whoever, whichever (conjunctive pronouns); where, when, how, why (conjunctive adverbs).

I'll do just what I say. (Dreiser)

I half rose, and advanced my head to see how she was occupied. (Ch. Brontë)

He wondered why he should look back... (Wilson)

I don't know where he developed his prose style, probably in the best of schools, the open air. (Nichols)

(c) asyndetically.

He said there was nothing much the matter with me. (Maxwell)

An object clause may be introduced by a preposition.

I am always ready to listen to whatever you may wish to disclose. (Ellot)

I found it hard to keep my mind on what the colonel was saying. (Greene)

An object clause is sometimes preceded by the introductory object *it*.

I insist upon it that you tell me what you mean. (Trollope)

As a rule object clauses are not separated by a comma from the principal clause. A comma may or may not be used if the object clause precedes the principal clause.



What I used not to like, I long for now. (Elliot)  
What happened then I do not know. (Conan Doyle)

If we have two or more homogeneous object clauses they are separated from each other by a comma.

I can't tell you what tricks they performed, or how they did it.  
(Collins)

Note. — A sentence containing direct speech consists of two independent clauses.

"I don't deserve to be mocked at," she said in a stifled voice.  
(Lindsay)

"Well," I thought, "at any rate, judging by the smell, the food must be good." (Mansfield)

§ 7. **Attributive clauses** serve as an attribute to a noun (pronoun) in the principal clause. This noun or pronoun is called the **antecedent** of the clause. According to their meaning and the way they are connected with the principal clause attributive clauses are divided into **relative** and **appositive** ones.

Attributive relative clauses qualify the antecedent, whereas attributive appositive clauses disclose its meaning.

The facts those men were so eager to know had been visible, tangible, open to the senses. (Conrad) (ATTRIBUTIVE RELATIVE CLAUSE)  
The fortunate fact that the rector's letter did not require an immediate answer would give him time to consider. (Hardy) (ATTRIBUTIVE APPOSITIVE CLAUSE)

Attributive relative clauses are joined to the principal clause syndetically — by means of connectives, and asyndetically; attributive appositive clauses only syndetically — by means of conjunctions.

§ 8. **Attributive relative clauses** can be restrictive and non-restrictive or descriptive.

1. An attributive relative **restrictive** clause restricts the meaning of the antecedent. It cannot be removed without destroying the meaning of the sentences. It is not separated by a comma from the principal clause because of its close connection with it. Attributive relative restrictive clauses are introduced by:

- (a) relative pronouns (*who, whose, which, that, as*<sup>1</sup>);
- (b) relative adverbs (*where, when*);
- (c) asyndetically.

<sup>1</sup> As introduces attributive clauses when the demonstrative pronoun *such* is used in the principal clause.

You could not but feel sympathy for a man who took so much delight in simple things. (Maugham)

... but there is no private life which has not been determined by a wider, public life. (Elliot)

All that could be done had been done. (Dreiser)

He sang a loud song ... such a song as the Spanish wagoners sing in Algeria. (Hichens)

And he is now come to that stage of life when a man like him should enter into public affairs. (Elliot)

They spoke no more all the way back to the lodging where Fanny and her uncle lived. (Dickens)

There was simply nothing else he could do. (Coppard)

I think my father is the best man I have ever known. (Shaw)

2. An attributive relative **non-restrictive** clause does not restrict the meaning of the antecedent; it gives some additional information about it. It can be left out without destroying the meaning of the sentence. As the connection between the principal clause and the attributive non-restrictive clause is loose, they are often separated by a comma.

Attributive relative non-restrictive clauses are in most cases introduced syndetically by means of:

- (a) relative pronouns (*who, which*);
- (b) relative adverbs (*where, when*).

Mr. Prusty, who kept no assistant, slowly got off his stool. (Cronin)

She uttered a wild scream, which in its heart-rending intensity seemed to echo for miles. (Hardy)

He went in alone to the dining-room where the table was laid for one. (Cronin)

The relative pronoun *that* is hardly ever used to introduce an attributive relative non-restrictive clause.

He had emotion, fire, longings, that were concealed behind a wall of reserve. (Dreiser)

A variant of the attributive non-restrictive clause is the **continuative** clause, whose antecedent is not one word but a whole clause. Continuative clauses are always separated from the principal clause by a comma.

A continuative clause is introduced by the relative pronoun *which*, rendered in Russian by the pronoun *umo*.

Mr. Manston was not indoors, which was a relief to her. (*Hardy*)  
But to-day ... he had slept only in snatches, which was worse than not sleeping at all. (*Cronin*)

For this purpose they probably lowered the bridge, which can be done quite noiselessly. (*Conan Doyle*)

Note. — The connection between the attributive continuative clause and the principal clause is so loose that it is doubtful whether we have here a subordinate or a coordinate clause; it may be considered a borderline case between subordination and coordination.

### § 9. Attributive appositive clauses.

Attributive appositive clauses disclose the meaning of the antecedent, which is expressed by an abstract noun. An attributive appositive clause is not separated from the principal clause by a comma.

Appositive clauses are chiefly introduced by the conjunction *that*, occasionally by the conjunction *whether* or by adverbs *how* and *why*. They are not joined to the principal clause asyndetically.

He stopped in the hope that she would speak. (*Dickens*)

And then she had a nightmare conviction that she'd lost her sense of direction and was going the wrong way. (*Lindsay*)

I have a presentiment that he is bringing trouble and misery with him into the house. (*Collins*)

With his former doubt whether this dry hard personage were quite in earnest, Clennam again turned his eyes attentively upon his face. (*Dickens*)

There was no reason why she should not read it (the book). (*Dickens*)

Thus to Cytherea and Owen Gray the question how their lives would end seemed the deepest of possible enigmas. (*Hardy*)

### § 10. The use of relative pronouns in attributive relative clauses.

As has already been stated, attributive relative clauses are introduced by the following relative pronouns: *who*, *which*, *that*, *as*. In using these pronouns the following rules should be observed:

1. If the antecedent is a noun denoting a living being, *who* is mostly used.

Kate turned to the general, who was near her, his face expressionless, yet alert. (*Lawrence*)

2. If the antecedent is a noun denoting an inanimate object, *which* is mostly used.

In this room, which was never used, a light was burning. (*Dickens*)

The castle, which stood on the highest platform of the clustered hills, was built of rough-hewn limestone. (*Eliot*)

3. The pronoun *that* may be used both when the antecedent is a noun denoting a living being and when it is a noun denoting an inanimate object. But it should be noted that the use of this pronoun in attributive clauses is limited; it is chiefly used in the following cases:

(a) if the antecedent is the pronoun *all*, *everything* or *nothing*.

All that she dreams comes true. (*Dickens*)

In a word, everything that goes to make life precious, that boy had. (*Twain*)

(b) if the antecedent is modified by an adjective in the superlative degree, by the adjective *only*, or by the indefinite pronoun *any*.

The door opened, and there entered to us, quietly, the most remarkable-looking man that I had ever seen. (*Collins*)

The Moonstone was the only object that interested him in the smallest degree. (*Collins*)

Any evil that people say of him is false. (*Eliot*)

Note. — In these cases (a, b) the attributive clause may be connected with the principal clause asyndetically.

Time is all I want. (*Dreiser*)

Everything I could do to free myself came into my mind. (*Eliot*)

It was the worst Sunday he had spent in his life. (*Dreiser*)

I think she is the only really happy woman I have ever met with. (*Collins*)

4. If the antecedent is a noun modified by the demonstrative pronoun *such*, the relative pronoun *as* is used.

For on the evening appointed for the Vauxhall party ... there came on such a thunderstorm as only happens on Vauxhall nights, and as obliged the young people, perforce, to remain at home. (*Thackeray*)

### § 11. Adverbial clauses.

An adverbial clause performs the function of an adverbial modifier. It can modify a verb, an adjective or an adverb in the principal clause.

• He stopped as Kravat came rushing out. (*Heym*)

He was getting on better than he'd expected. (*Lindsay*)

Frank... returned to the auction room as fast as his legs would carry him. (*Dreiser*)

According to their meaning we distinguish the following kinds of adverbial clauses: adverbial clauses of time, place, cause (reason), purpose, condition, concession, result, manner, and comparison.



Adverbial clauses are joined to the principal clause by means of subordinating conjunctions; they are not joined to the principal clause *asyndetically* except sometimes adverbial clauses of condition.

An adverbial clause may precede the clause to which it is subordinated or follow it. In the first case it is separated from the principal clause by a comma, in the second, as a rule, no comma is used. An adverbial clause may also interrupt the principal clause, in which case a comma is used at the beginning and at the end of it.

When things are at the worst, they're sure to mend. (*Collins*)

He was sipping the whisky and soda when she returned. (*Cronin*)

The first words, when we had taken our seats, were spoken by my lady. (*Collins*)

If we have two or more homogeneous adverbial clauses they are separated from each other by a comma.

He (Oliver) was still the same gentle, attached, affectionate creature that he had been when pain and suffering had wasted his strength, and when he was dependent for every slight attention and comfort on those who tended him. (*Dickens*)

## § 12. Adverbial clauses of time.

An adverbial clause of time shows the time of the action expressed in the principal clause. Adverbial clauses of time are introduced by the following conjunctions: *when, while, whenever* (когда бы ни), *as, till, until, as soon as, as long as, since, after, before, now that* (теперь, когда).

My mother died when I was eight years old ... (*Elliot*).

... we must strike while the iron's hot. (*Galsworthy*)

I shall hope to visit you whenever I happen to be in London. (*Collins*)

There was still a gleam of sunset in the west as he strolled along. (*Cronin*)

Jan waved till the taxi disappeared round the bend in the road. (*Cusack*)

After this, they conversed on different subjects until they arrived at their journey's end. (*Dickens*)

But as soon as I saw Susan I stopped noticing my surroundings. (*Braine*)

You can stay here as long as you want. (*Hemingway*)

She (June) had given him nothing of her company for a long time past, not in fact, since she had become engaged to Bosinney. (*Galsworthy*)

There was scarcely time for him to swallow a cup of tea in the refreshment room before the southbound train was signalled.

(*Cronin*)

This is the claim I make on you, now that we have found each other. (*Elliot*)

In some cases an adverbial clause of time introduced by the conjunction *as* has the meaning of the gradual development of a process.

As dark night drew on, the sea roughened. (*Ch. Brontë*)

Adverbial clauses in sentences of the following type are also clauses of time:

Scarcely had his hands touched her head, when she sighed deeply. (*London*)

Hardly had they entered the house, when a violent thunderstorm broke out.

No sooner had I wiped one salt drop from my cheek, than another followed. (*Ch. Brontë*)

The peculiarity of such sentences is that the conjunctions *when* and *than* introducing adverbial clauses of time are correlated with the adverbs *scarcely, hardly* and *no sooner* in the principal clause.

Note 1.—The conjunction *when* introducing adverbial clauses of time should not be confused with the adverb *when* introducing subject clauses, predicative clauses, object clauses, and attributive relative clauses. Compare the following examples:

And people love their homes, even when things are tough. (*Gow and D'Usseau*) (ADVERBIAL CLAUSE OF TIME)

The next thing to discover is when the paint was last seen without that smear. (*Collins*) (PREDICATIVE CLAUSE)

Nothing told her when the eyes of her friend were for an instant fixed upon her, when the mind of her friend for a moment wondered at the strange, new look in her face. (*Hichens*) (OBJECT CLAUSE)

There were moments when I felt all the misery of my friendlessness, all the peril of my dreadful responsibility. (*Collins*) (ATTRIBUTIVE RELATIVE CLAUSE)

Note 2.—Adverbial clauses of time introduced by the subordinating conjunction *while* should not be confused with independent clauses introduced by the coordinating conjunction *while*.

There was a pause while he raised his cup and drank some tea. (*Cronin*) (ADVERBIAL CLAUSE OF TIME)

His face was disturbed and troubled, while his clothes were disarranged and untidy. (*Conan Doyle*) (INDEPENDENT CLAUSE)

### § 13. Adverbial clauses of place.

An adverbial clause of place shows the place of the action expressed in the principal clause. Adverbial clauses of place are introduced by the conjunctions *where* and *wherever* (где бы ни, куда бы ни).

... I am quite comfortable where I am. (*Wilde*)

I looked where she pointed. (*Collins*)

... the street singers and players were making their nightly pilgrimage, pausing, wherever they saw a lighted window or a dark figure on a balcony. (*Hichens*)

Note.—One should not confuse the conjunction *where* introducing adverbial clauses of place with the adverb *where* introducing subject clauses, predicative clauses, object clauses, and attributive relative clauses.

Deronda placed himself where he could see her ... (*Eliot*) (ADVERBIAL CLAUSE OF PLACE)

This must be where my sister lives. This is where she came for a temporary lodging, soon after father's death. (*Dickens*) (PREDICATIVE CLAUSE)

Artois wondered where they were going. (*Hichens*) (OBJECT CLAUSE)

He turned immediately towards the hearth where Silas Marner sat lulling the child. (*Eliot*) (ATTRIBUTIVE CLAUSE)

### § 14. Adverbial clauses of cause.

An adverbial clause of cause (reason) shows the cause of the action expressed in the principal clause. Adverbial clauses of cause are introduced by the conjunctions *as*, *because*, *since*, *for fear (that)*; in official style they may also be introduced by the conjunctions *on the ground that*, *for the reason that* and some others.

As he had a liking for the spot, he seldom let a week pass without paying it a visit. (*Dickens*)

Letters were infrequent in his world and not very welcome because more often than not they contained bad news. (*Prlestley*)

Since he had a certain talent for composition, his English master encouraged him to write little pieces... for the college magazine. (*Cronin*)

He is suspicious and jealous for fear anyone else might want to share in his power. (*Lawrence*)

### § 15. Adverbial clauses of purpose.

Adverbial clauses of purpose state the purpose of the action expressed in the principal clause. They are introduced by the conjunctions *that*, *in order that*, *so that*, *lest* (чтобы не) and some others.

She kept her back to the window that he might not see her rising colour. (*Hardy*)

Wounds sometimes must be opened in order that they may be healed. (*Trollope*)

I crouched against the wall of the gallery so that I should not be seen. (*Du Maurier*)

... he made all these exclamations in a carefully suppressed voice, lest the valet should overhear anything. (*Dickens*)

### § 16. Adverbial clauses of condition.

Adverbial clauses of condition state the condition which is necessary for the realization of the action expressed in the principal clause. They are introduced by the conjunctions *if*, *unless* (если не), *suppose*, *in case* (в случае если), *on condition that*, *provided* (при условии что), etc.

If he is not here by the end of the week, I shall go after him. (*Austen*)

I do not wish you to be my wife unless you are bound to me by love. (*Trollope*)

... my father, just at the last, consented to let him teach you, on condition that he never attempted to see your mother. (*Voy-nich*)

I will do anything you wish, my brother, provided it lies in my power. (*Dickens*)

Adverbial clauses of condition can be joined to the principal clause *asyndetically*. In this case we find inversion in the subordinate clause.

... should Frank marry to-morrow, I shall have no ground for blaming him. (*Trollope*)

Had she been an Englishwoman, Artois would have guessed her to be near fifty. (*Hichens*)

### § 17. Adverbial clauses of concession.

An adverbial clause of concession denotes the presence of some obstacle which nevertheless does not hinder the action expressed in the principal clause.

Adverbial clauses of concession are introduced by the following conjunctions and connectives: *though*, *although*, *as*,<sup>1</sup> *no matter how*, *however*, *whoever*, *whatever*, *whichever*. In official style they may also be introduced by the conjunctions *notwithstanding that*, *in spite of the fact that*.

I enjoyed that day, though we travelled slowly, though it was cold, though it rained. (*Ch. Brontë*)

<sup>1</sup> The conjunction *as* introduces adverbial clauses of concession in which the predicative stands first.



Although the young man's eyes remained upon him, he did not speak ... (Cronin)

Troubled as he was, he never exposed his difficulties to her. (Dreiser)

However much we may differ on the question of metaphysics, I am convinced of your absolute integrity. (Cronin)

He went forward to meet his uncle prepared to suppress the agitation he must feel, whatever news he was to hear. (Elliot)

### § 18. Adverbial clauses of result.

Adverbial clauses of result denote the result of the action expressed in the principal clause. Very often adverbial clauses of this type have an additional meaning of degree.

Adverbial clauses of pure result are introduced by the conjunction *so that*; they are usually separated from the principal clause by a comma.

Darkness had fallen and a keen blizzard was blowing, so that the streets were nearly deserted. (Conan Doyle)

Adverbial clauses of result with an additional meaning of degree are introduced by the conjunction *that*; in these cases we find the adverb *so* or the demonstrative pronoun *such* in the principal clause. Such clauses are not separated from the principal clause by a comma.

He is so weak physically that he can hardly move. (Shaw)

Tom was in ecstasies — in such ecstasies that he even controlled his tongue and was silent. (Twain)

### § 19. Adverbial clauses of manner.

Adverbial clauses of manner characterize in a general way the action expressed in the principal clause. They are usually introduced by the conjunction *as*. In adverbial clauses of manner the idea of comparison is often implied.

... she did exactly as he told her. (Hardy)

Joe left the house as he had entered it ... (Cronin)

### § 20. Adverbial clauses of comparison.

Adverbial clauses of comparison denote an action with which the action of the principal clause is compared. They are introduced by the conjunctions *than*, *as*, *as ... as*, *not so ... as*, *as if*, *as though*.

Mr. Direck's broken wrist healed sooner than he desired. (Wells)

We were going up the road as fast as we could. (Hemingway)

He was white and jaded, as if he had not slept for many nights. (Wells)

She could see his lips moving, from time to time, as though he were talking to himself. (Cronin)

Note.—Some grammarians number among complex sentences, containing an adverbial clause of comparison, sentences of the following type:

The more he reflected on the idea the more he liked it. (Galsworthy)

The nearer he drew to that grim citadel the faster his pulse raced. (Cronin)

This way of analysis is open to objection on the ground that in sentences of this type it is impossible to point out the principal and the subordinate clause as, strictly speaking, here we have mutual subordination.

§ 21. Some of the conjunctions introducing adverbial clauses are polysemantic and can introduce different types of adverbial clauses of time, cause, manner, and comparison.

As he spoke there was a sharp ring at the bell. (Conan Doyle)

(ADVERBIAL CLAUSE OF TIME)

As the morning was fine, and he had an hour on his hands, he crossed the river by the ferry, and strolled along a footpath through some meadows. (Dickens)

The dog did as he was ordered. (Dickens)

She (Lillian) saw now that she did not love him (Cowperwood) as some women love their husbands. (Dreiser)

The conjunction *since* introduces adverbial clauses of time and cause.

It was a long time since I had written to the States ... (Hemingway)

(ADVERBIAL CLAUSE OF TIME)

Since the lunchroom was full, she sat at our table, and reached out for the bill of fare. (King)

The composite conjunction *so that* introduces adverbial clauses of result and purpose.

They were rich and I was poor, so that it was no easy matter for me to follow them. (Conan Doyle)

I turned away, so that Frith should not see my face. (Du Maurier)

(ADVERBIAL CLAUSE OF PURPOSE)

## THE COMPOUND-COMPLEX SENTENCE

A compound-complex sentence is a sentence consisting of two or more coordinate clauses one of which at least has one or several subordinate clauses.

There was a song in every heart; and if the heart was young the music issued at the lips. (Twain)

## PARENTHETICAL CLAUSES

Besides all the types of clauses mentioned above, there is a special type of clause called the parenthetical clause, as in the following examples:

You are, I am afraid, far more urgently in need of medical advice than your daughter. (*Collins*)

The next and last step in the investigation brought matters, as they say, to a crisis. (*Collins*)

Her singing is something quite exceptional, I think. (*Eliot*)

## Chapter XVIII

### THE SEQUENCE OF TENSES

§ 1. The sequence of tenses is a certain dependence of the tense of the verb in a subordinate clause on that of the verb in the principal clause: if the verb in the principal clause is in one of the past tenses, a past tense (or future in the past) must be used in the subordinate clause. The rule is generally observed in object clauses (a more detailed treatment of the question will be found in § 7, 9, 10).

I thought you had better sense. (*Dreiser*)  
I always thought it would come to this.

Note.—It is implied in the rule of the sequence of tenses that if a present or future tense is used in the principal clause, any tense required by the sense can be used in the subordinate clause:

I've seen which way the wind is blowing. (*Dreiser*)

§ 2. If the past action expressed in the subordinate clause is simultaneous with that expressed in the principal clause, the Past Indefinite or the Past Continuous is used in the subordinate clause:

I thought you had more courage than this. (*Dreiser*)

Я думал, что у вас больше мужества.

He looked at Cowperwood and saw at once... that the latter was preparing a big fight of some sort. (*Dreiser*)

Он посмотрел на Каупервуда и сразу понял, что тот замышляет какой-то бой.

If the past action expressed in the subordinate clause is prior to that expressed in the principal clause, the Past Perfect is used in the subordinate clause:

He knew that she (Hetty) had not had time to read the letter. (*Eliot*)

Он знал, что она еще не успела прочесть письмо.

If the action expressed in the subordinate clause lasted a certain time before the action expressed in the principal clause, the Past Perfect Continuous or the Past Perfect Inclusive is used in the subordinate clause.

He realized that the old life he had lived in that city since boyhood was ended. (*Dreiser*)

Он понял, что та жизнь, которой он жил в этом городе с детства, окончилась.

If the action expressed in the subordinate clause is posterior to that of the principal clause the Future in the Past is used.



He **knew** they **would read** the book the following year. (FUTURE INDEFINITE IN THE PAST)

He **knew** they **would have read** the book by the 1st of June. (FUTURE PERFECT IN THE PAST)

Occasionally we find examples of *should* being used with the 3rd person and *would* with the 1st. This generally occurs when the speaker wants to preserve the same verb that was used by the original speaker.

See! Here's his writing; I made him put it down this morning when he **told** me he **shouldn't be back** before I came here. (*Dickens*)

He asked me if there **wasn't** any hope that I **would change**. (*Webster*)

§ 3. If there are several subordinate clauses in a sentence, the rule of the sequence of tenses is observed in all of them.

As the weeks went by... he **began** to believe that she **had been able** to think of her girlish fancy that Arthur **was** in love with her and **would marry** her as a folly of which she was timely cured. (*Elliot*)

§ 4. The rule of the sequence of tenses also holds good when a past tense is used in a subordinate clause to which other clauses are subordinated.

She says he **knew** they **would** never **return**. (*Bennett*)  
He **said** he **was** sure you **were** in.

§ 5. It should be noted that the rule of the sequence of tenses is observed after verbals if they depend on a finite verb in the past tense:

Cowperwood **stood** by his desk... **wondering** where he **should get** one hundred thousand dollars. (*Dreiser*)

§ 6. In Russian, the tense of the verb in the subordinate clause does not depend on the tense of the verb in the principal clause.

#### TENSES USED IN ENGLISH AND RUSSIAN SUBORDINATE CLAUSES AFTER A PAST TENSE IN THE PRINCIPAL CLAUSE

ENGLISH	RUSSIAN
Past Indefinite	Present
I <b>knew</b> she <b>played</b> the piano every day.	Я <b>знал</b> , что она <b>играет</b> (играла) на рояле каждый день.

#### Past Continuous

I **knew** she **was playing** the piano and **did not want** to disturb her.

#### Present

Я **знал**, что она **играет** (играла) на рояле, и не **хотел** ее беспокоить.

#### Past Perfect

I **knew** she **had played** the piano at the evening party.

#### Past

Я **знал**, что она **играла** на рояле на вечере.

#### Past Perfect Continuous (Past Perfect Inclusive)

I **knew** she **had been playing** (had played) the piano for two hours.

#### Present

(in affirmative sentences)

Я **знал**, что она **играет** (играла) на рояле два часа.

#### Past

(in negative sentences)

#### Past Perfect

I **knew** she **had not played** the piano for a long time.

Я **знал**, что она давно не **играла** (не играет) на рояле.

#### Past Perfect Continuous Exclusive

I **knew** she **had been playing** the piano.

#### Past

Я **знал**, что она **играла** на рояле.

#### Future in the Past

I **knew** she **would play** the piano at the evening party.

#### Future

Я **знал**, что она **будет играть** на рояле на вечере.

§ 7. The main sphere where the sequence of tenses is applied is object clauses.

Harris **said** he **knew** what kind of place I **meant**. (*Jerome*)

The sequence of tenses is not observed if the object clause expresses a general truth:

The pupils **knew** that water **consists** of oxygen and hydrogen.

In political language a present tense is often used in the object clause after a past tense in the principal clause.

The speaker **said** that the peoples **want** peace.

The sequence of tenses is often not observed if something is represented as habitual, customary, or characteristic.

He **asked** the guard what time the train usually **starts**. (*Curme*)  
He **did not seem** to know that nettles **sting**. (*Curme*)

§ 8. In conventional direct speech the tenses are used according to the same principle which governs their uses in complex sen-

## INDIRECT SPEECH

tences with a principal clause and an object clause, though there is no principal clause.

She put her hands up to her ears; it was because there were some thin gold rings in them, which were also worth a little money. Yes, she **could** surely get some money for her ornaments. The landlord and landlady **had been** good to her; perhaps they **would help** her to get the money for these things. But this money **would not keep** her long; what **should** she **do** when it was gone? (*Eliot*)

§ 9. The sequence of tenses does not concern attributive relative clauses and adverbial clauses of cause, result, comparison, and concession (if the verb stands in the Indicative Mood).

I **didn't go out** of the shop door, but at the back door, which **opens** into a narrow alley. (*Eliot*)

He **didn't go** to the cinema last night because he **will have** an exam to-morrow.

She **worked** so much yesterday that she **is feeling** quite weak to-day.

Last year he **worked** more than he **does** this year.

He **insisted** on going to the library yesterday, though he **will not want** the book to-day.

§ 10. The sequence of tenses is generally observed in subject clauses and predicative clauses:

What he **would do was** of no importance.

The question **was** what he **would do** next.

It is also observed in appositive attributive clauses:

She **had** a sickening sense that life **would go on** in this way. (*Eliot*)

§ 1. In contrast to **direct** speech, in which the exact words of the speaker are given, **indirect** speech is a form of utterance in which these words are reported.

§ 2. When direct speech is converted into indirect speech the following changes are introduced:

1. The quotation marks and the comma (or colon) are omitted.

2. If the speaker reports somebody else's words the pronouns of the 1st person are replaced by those of the 3rd person; the pronouns of the 2nd by those of the 1st or 3rd.

He said, "I am ready."      He said he was ready.

If the speaker reports his or her own words, the pronouns are naturally not changed:

I said, "I am ready."      I said I was ready.

3. If the verb in the principal clause is in the past tense, demonstrative pronouns and adverbials expressing nearness are replaced by words expressing distance:

*Here* is replaced by *there*.

*This* by *that*, *these* by *those*.

*Now* by *then*, *at that time (moment)*, or no adverb is used at all.

*To-day* is replaced by *that day*.

*Yesterday* by *the day before* or *on the previous day*.

*Ago* by *before*.

*A year ago* by *a year before*.

*Last night* by *the previous night*.

## DIRECT SPEECH

## INDIRECT SPEECH

She said, "We have been **here** for a week."      She said they had been **there** for a week.

She said, "I met them **yesterday**."      She said she had met them **the day before**.

She said, "We can't settle anything **now**."      She said they could not settle anything **at that moment (then)**.

If the speaker speaks in the same place and at the same time as the speaker whose words are reported, the demonstrative pronouns and adverbs are not changed.

"An hour ago he said he would come **here to-night**."

I told him I wouldn't give him an answer till **to-morrow**. (*Wilde*)



4. If the verb in the principal clause is in the past tense, the tenses are changed according to the rule of the sequence of tenses.

DIRECT SPEECH

INDIRECT SPEECH

The Present Indefinite is replaced by the Past Indefinite.  
She said, "We often **write** letters." She said they often **wrote** letters.

The Present Continuous is replaced by the Past Continuous.  
She said, "We **are writing** a letter." She said they **were writing** a letter.

The Present Perfect is replaced by the Past Perfect.  
She said, "We **have just written** a letter." She said they **had just written** a letter.

The Present Perfect Continuous is replaced by the Past Perfect Continuous.

She said, "We **have been writing** for an hour." She said they **had been writing** for an hour.

The Past Indefinite is replaced by the Past Perfect.  
She said, "We **wrote** a letter last night." She said they **had written** a letter on the previous night.

The Past Continuous generally remains unchanged, or is replaced by the Past Perfect Continuous.

She said, "I **was writing** at 5 o'clock." She said she **was (had been) writing** at 5 o'clock.

The Past Perfect remains unchanged.  
She said, "We **had written** the letter by 5 o'clock." She said they **had written** the letter by 5 o'clock.

The Past Perfect Continuous remains unchanged.  
She said, "We **had been writing** for an hour by 5 o'clock." She said they **had been writing** for an hour by 5 o'clock.

The Future Indefinite is replaced by the Future Indefinite in the Past.  
She said, "We'll **write** a letter to-morrow." She said they **would write** a letter the next day.

The Future Continuous is replaced by the Future Continuous in the Past.  
She said, "We'll **be writing** at 5 o'clock." She said they **would be writing** at 5 o'clock.

The Future Perfect is replaced by the Future Perfect in the Past.

She said, "We'll **have written** the letter by 5 o'clock." She said they **would have written** the letter by 5 o'clock.

The Future Perfect Continuous is replaced by the Future Perfect Continuous in the Past.

She said, "We'll **have been writing** for 2 hours by 5 o'clock." She said they **would have been writing** for 2 hours by 5 o'clock.

If the Past Indefinite in direct speech denotes an action taking place at a definite moment, it remains unchanged in indirect speech.

She said, "I **had left** home before the telegram **came**." She said she **had left** home before the telegram **came**.

The Past Indefinite after *since* generally remains unchanged.  
She said, "I **have been writing** since I **came**." She said she **had been writing** since she **came**.

5. When sentences containing the Subjunctive Mood are converted into indirect speech the form of the verb usually remains unchanged.

However, there is a case when the rule of the sequence of tenses is observed: if we have the analytical subjunctive with the mood auxiliary *may*, *may* is changed into *might* if the verb in the principal clause stands in a past tense.

DIRECT SPEECH

INDIRECT SPEECH

I **should be discharged** if I **were seen** speaking to you. (*Shaw*) She said that she **would be discharged** if she **were seen** speaking to him.

It is true I drink, but I **shouldn't have taken** to that if things **had gone** differently. (*Maugham*) He admitted that he drank, but said he **would not have taken** to that if things **had gone** differently.

I think cheerfulness is a fortune in itself. I wish I **had it**. (*Ellot*) She thought cheerfulness was a fortune in itself. She wished she **had it**.

Oh, how I wish I **had never seen** him! (*Hardy*) She said she wished she **had never seen** him.

The boys will think none the worse of you whatever you **may have done**. (*Conan Doyle*) He said that the boys would think none the worse of him whatever he **might have done**.

6. The verb introducing direct speech is replaced by another verb which shows whether the indirect speech is a statement, a question, an order (request) or an exclamation.

4. If the verb in the principal clause is in the past tense, the tenses are changed according to the rule of the sequence of tenses.

DIRECT SPEECH

INDIRECT SPEECH

The Present Indefinite is replaced by the Past Indefinite.

She said, "We often **write** letters." She said they often **wrote** letters.

The Present Continuous is replaced by the Past Continuous.

She said, "We **are writing** a letter." She said they **were writing** a letter.

The Present Perfect is replaced by the Past Perfect.

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The Future Indefinite is replaced by the Future Indefinite in the Past.

She said, "We'll **write** a letter to-morrow." She said they **would write** a letter the next day.

The Future Continuous is replaced by the Future Continuous in the Past.

She said, "We'll **be writing** at 5 o'clock." She said they **would be writing** at 5 o'clock.

The Future Perfect is replaced by the Future Perfect in the Past.

She said, "We'll **have written** the letter by 5 o'clock." She said they **would have written** the letter by 5 o'clock.

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Oh, how I wish I **had never seen** him! (*Hardy*) She said she wished she **had never seen** him.

The boys will think none the worse of you whatever you **may have done**. (*Conan Doyle*) He said that the boys would think none the worse of him whatever he **might have done**.

6. The verb introducing direct speech is replaced by another verb which shows whether the indirect speech is a statement, a question, an order (request) or an exclamation.



She **said**, "I've never seen the like of it." She **declared** she had never seen the like of it.  
 She **said** to him, "Do you know them?" She **asked** him if he knew them.  
 She **said** to him, "Come here at once!" She **told** him to come at once.  
 She **said**, "Why, I never expected he would do such a thing." She **exclaimed** she had never expected he would do such a thing.

(For detailed treatment see § 3, 4, 5, 7.)

7. It should be borne in mind that there is a great difference between the style of direct and that of indirect speech.

Direct speech is characterized by a certain looseness of structure and is more emotional than indirect speech.

Indirect speech, on the contrary, is characterized by rigid logic of structure and terseness.

Accordingly, if, for instance, no conjunctions expressing causal relations are to be found in direct speech, they must be introduced into indirect speech.

She said, "I am so tired! I've been writing for five hours." She said she was very tired as she had been writing for five hours.

If certain words and phrases are repeated in direct speech, they must not be reproduced in indirect speech.

She said to him, "It's very kind of you to offer to help me, very kind indeed." She said it was very kind of him to offer to help her.

*So* and *such* are replaced by *very*, *exceedingly*, etc. in exclamatory sentences.

She said, "Jane plays the piano so well!" She said Jane played the piano very well.

She said, "Jane is such a good pianist!" She said Jane was an exceedingly (very) good pianist.

Interjections must be replaced by suitable adverbial modifiers.

She said, "Alas! I'll never be happy again!" She exclaimed in despair she would never be happy again.

8. *Must*, as a rule, remains unchanged in indirect speech if it expresses advice (order) or a supposition bordering on assurance (должно быть).

She said to him, "You must be more careful." (advice) She told him he must be more careful.

She said, "You must be very fond of music if you go to concerts so often." (supposition) She said he must be very fond of music if he went to concerts so often.

She was informed that she **must** never again walk much. (*Hardy*)  
 He said he was afraid you **must** think him ungrateful. (*Marryat*)  
 Mr. Brownlow smiled and said that Mr. Grimwig was an old friend of his and he **must** not mind his being a little rough in his manners. (*Dickens*)

*Must* is generally replaced by *had to* if it expresses necessity arising out of circumstances.

She said, "I **must** get up early every morning." She said she **had to** get up early every morning.

*Must* is generally replaced by *was to* if it expresses arrangement or a kind of order.

She said, "I **must** ring him up at two o'clock." She said she **was to** ring him up at two o'clock.

### § 3. Indirect statements.

Indirect statements are generally introduced by the verbs *to say*, *to tell*, *to announce* and in official style by the verb *to inform*.

With the verbs *to tell* and *to inform* the person addressed is always mentioned. With the verbs *to say* and *to announce* the person addressed may or may not be mentioned. If it is mentioned, the preposition *to* is used.

She **said** (to us), "There are interesting magazines in the reading-hall." She **said** (she **told us**) that there were interesting magazines in the reading-hall.

She **said** (to us), "I am leaving for good." She **announced to us** that she was leaving for good.

The monitor **said to us**, "There will be a meeting to-night." The monitor **informed us** that there would be a meeting that night.

One night the telephone bell rang and he (Cowperwood) **informed her** that he was compelled to remain at the office late. (*Dreiser*)

The verb *to say* is used to introduce both direct and indirect speech if the person addressed is not mentioned. If the person is mentioned, the verb *to tell* is preferable; if the verb *to say* is used, the preposition *to* is necessary.

She **said**, "I'll be back directly." She **said** she would be back directly.

You **said** that you would give me back my letter, didn't you? (*Wilde*)

The Miller **said to** his wife that he would go down and see Little Hans. (*Wilde*)

The verb *to tell* is used to introduce indirect speech only; the person addressed must be mentioned.

She **said to us**, "I've received an interesting letter." She **told us** she had received an interesting letter.

Note 1.—The verb *to tell* is used without the person addressed being mentioned in sentences as *The book tells of the life of Negroes*, also in the expressions *to tell a lie*, *to tell the truth*, *to tell a story*.

Note 2.—The verb *to speak* never introduces indirect speech because it is never followed by an object clause (it can only be followed by an object clause with a preposition). Therefore the sentence 'Он говорил, что любит музыку' should be rendered in the following way: *He said he was fond of music*.

Note 3.—It should be noted that the verb *to speak* cannot take a direct object, unless it is the name of a language or the noun *truth* in the expression *to speak the truth*. 'Он говорил много интересного' should be rendered in the following way: *He said many interesting things*.

An emphatic statement tinged with emotion is often introduced by the verb *to declare*.

She **said**, "It's the dullest book I've ever read." She **declared** it was the dullest book she had ever read.

The innkeeper **declared** that he really wanted to go to Oakbourne. (Eliot)

Other verbs are also used to introduce statements. According to the character of the statement, the verbs *to promise*, *to remark*, *to remind*, *to assure*, *to admit*, *to deny*, etc. are frequently used.

He **said** to me, "I hope you have not forgotten that there will be a meeting to-night." He **reminded** me that there would be a meeting that night.

He **said**, "The text is rather difficult." He **remarked** that the text was rather difficult.

He **said**, "I did speak to her about that." He **admitted** having spoken to her about that.

He **said**, "I never spoke to her." He **denied** having spoken to her.  
The child **said** to his mother, "I'll never disobey you again." The child **promised** his mother never to disobey her again.

She **said** to them, "I'll certainly come in time." She **assured** them that she would come in time.

I spoke to the station-master and also to the innkeeper of the village. Both of them **assured** me that he (my friend) had gone for a voyage round the world. (Conan Doyle)

#### § 4. Indirect questions.

Word order in an indirect question is the same as in a statement.

An indirect general question is introduced by the conjunction *if* or *whether*.

I said to her, "Have you lived here long?" I asked her **if** she had lived there long.

She asked **if** she knew him. (Bennett)

An indirect special question is introduced by the same adverb or pronoun that introduces a direct question.

I said to her, "**Where** do you live?" I asked her **where** she lived.

I asked her **where** she was going and **where** her friends were. (Ch. Brontë)

If a direct question to the subject contains the link verb *to be*, the direct order of words is not always strictly observed.

He asked, "Who is that man?" He asked { who the man was.  
who was the man.

The direct question *What is the matter?* can be converted in two ways:

He asked what was the matter.  
He asked what the matter was.

Indirect questions are generally introduced by the verb *to ask*. In more official style the verb *to inquire* is used.

She called at the office and **said**, "When does the secretary usually come?" She called at the office and **inquired** when the secretary usually came.

If the person addressed is mentioned, the verb *to inquire* is used with the preposition *of*.

This occurs in bookish style only.

She **said** to him, "Where does Mrs. Brown live?" She **inquired of** him where Mrs. Brown lived.

In rendering answers the verbs *to answer* and *to reply* are generally used.

Occasionally, answers are rendered in the following way: *His reply (answer) was that ...*, *He said in reply ...* This is not colloquial.

#### § 5. Indirect orders and requests.

An order or a request in indirect speech is expressed by an infinitive:

She **said** to him, "Open the window (do not open the window)." She **told** him to open the window (not to open the window).

She **said** to him, "Please, open the window (do not open the window)." She **asked** him to open the window (not to open the window).

The choice of the verb is determined by the character of the order (request).



The verb most commonly used to introduce indirect orders is the verb *to tell*; the verb *to order* is frequently used, occasionally also the verb *to command*.

The verb *to tell* corresponds to the Russian *сказать, чтобы* and *велеть*; *to order* and *to command* correspond to *приказать*.

Mr. Bumble **said** to Oliver, "Bow to the board." Mr. Bumble **ordered** Oliver to bow to the board.

The officer **said** to the soldiers, "Stop!" The officer **commanded** the soldiers to stop.

The verb *to request* is used in official style, chiefly in the Passive Voice. It is best rendered in Russian by *предложить*.

The verb *to request* introduces rather a veiled order than a request.

The ticket collector **said** to the passenger, "Produce your ticket." The ticket collector **requested** (предложил) the passenger to produce his ticket.

or:

The passenger **was requested** to produce his ticket.

Unemotional requests are usually introduced by the verb *to ask*.

He **said** to a passer-by, "Will you show me the way to the theatre?" He **asked** a passer-by to show him the way to the theatre.

The verb *to beg* introduces a request somewhat more emotional.

The child **said** to his mother, "Do take me to the circus!" The child **begged** his mother to take him to the circus.

Very often, however, it is used in the same meaning as the verb *to ask*, only it is more polite:

He **said** to the visitor, "Will you walk in?" He **begged** the visitor to walk in.

Emotional (emphatic) requests are introduced by the verbs *to implore*, *to entreat*, *to beseech* (умолять).

Eliza **said** to the stranger, "Do save my child!" Eliza **implored** the stranger to save her child.

The verb *to urge* introduces a request made with great insistence. It corresponds to the Russian *настаивать, уговаривать*.

The mother **said** to her son, "Do take care of yourself!" The mother **urged** her son to take care of himself.

As is seen from the above examples, in converting requests beginning with the emphatic *do*, we use the verbs *to implore*, *to entreat*, *to beseech*, *to urge*.

## § 6. Indirect offers, suggestions, and advice.

When converting offers and suggestions into indirect speech, we use the verbs *to offer* and *to suggest*. There is a difference between these two verbs, though both are rendered in Russian by 'предложить': the person who makes an **offer** intends to do the action himself, and the action is an act of kindness. A **suggestion** may also be an act of kindness, but not necessarily; the person who makes a suggestion may or may not intend to do the action himself.

He **said** to her, "Shall I fetch you a glass of water?" She said, "Do, please." ("No, don't trouble.")

He **offered** to fetch her a glass of water and she accepted the offer (declined the offer).

He **said** to her, "Suppose we go there together?" She said, "Very well." ("No, I would rather you went alone.")

He **suggested** that they should go there together and she consented (refused).

Note.—If the verb *to suggest* is followed by a subordinate clause, the predicate of the subordinate clause is expressed by a verb in the analytical form of the Subjunctive Mood with the auxiliary *should*.

Sentences expressing advice are converted into indirect speech by means of the verb *to advise*.

He **said** to them, "You had better take a taxi, you may be late."

He **advised** them to take a taxi, as otherwise they might be late.

## § 7. Indirect exclamations.

When exclamations are converted into indirect speech, it is not so much the verb as the adverbial modifier which shows the character of the exclamation — whether it expresses joy, sorrow, surprise, etc.

She **said**, "How pleasant! Jane is going to spend a week with us!"

She **cried joyfully** (with joy, delightedly) that Jane was going to spend a week with them.

She **said**, "I am so sorry! Jane is leaving us!"

She **said sadly** (with deep sadness, sorrowfully) that Jane was leaving them.

She **said**, "I am sure we'll never meet again."

She **said regretfully** she was sure they would never meet again.

She **said** to them, "I'm sure you'll soon forget me."

She **said with bitterness** that she knew (was sure) they would soon forget her.

She **said** to him, "You are telling a lie!"

She **cried indignantly** (with indignation) that he was telling a lie.

She **said** to him, "Do you mean to say you've already read all the books?"

She **asked in surprise** if he had really read all the books.

She <b>said</b> to him, "Excuse me for disturbing you."	She <b>apologized</b> (to him) for disturbing him.
She <b>said</b> to him, "I beg your pardon, I've forgotten to bring you the book."	She <b>begged his pardon</b> for having forgotten to bring the book.
She <b>said</b> to him, "Do forgive me for what I've done."	She <b>begged his forgiveness</b> (implored him to forgive her) for what she had done.
She <b>said</b> to them, "Thank you for your help."	She <b>thanked</b> them (expressed her gratitude to them) for their help.

### § 8. Greetings and leave-taking in indirect speech.

When converting greetings and leave-taking into indirect speech, we use such verbs as *to greet*, *to welcome*, etc.

She said to them, "How do you do?"	She <b>greeted</b> them.
He said to them, "Happy to see you at my place."	He <b>welcomed</b> them.
He said to them, "Good-bye!"	He <b>bade</b> them <b>good-bye</b> .
He said to them, "Good night!"	He <b>wished</b> them <b>good night</b> .

§ 1. The stops show the grammatical relations between words, phrases, clauses, and sentences; besides they serve to emphasize particular words and to indicate intonation. Thus the use of stops is mainly regulated by syntactical relations: the structure of the sentence (simple, compound, complex), the function of the word or word-group in a sentence or clause, the way coordinate clauses are linked, and the types of subordinate clauses.

### THE SIMPLE SENTENCE

To separate different parts of the sentence, the following rules are observed:

§ 2. With **homogeneous** members either a comma or no stop whatever is used.

1. A comma is used to separate homogeneous members joined *asyndetically*.

The punishment cell was a dark, damp, filthy hole. (*Voynich*)  
 She shook her head, dried the dishes herself, sat down with some mending. (*Cronin*)  
 Her breathing was slow, tortured. (*Maltz*)

2. A comma is used after each of several homogeneous members if the last is joined by the conjunction *and*.

The captain, the squire, and I were talking matters over oin the cabin. (*Stevenson*)  
 He lighted his cigarette, said good night, and went on. (*London*)

Note.—The comma before the last of the homogeneous members can be omitted.

3. If two homogeneous members are joined by the conjunction *and*, no comma is used.

She nodded and smiled. (*Heym*)  
 He went out heavily and shut the door behind him. (*Abrahams*)

4. If there are several homogeneous members and each of them is joined to the preceding by the conjunction *and* or *nor*, they may or may not be separated by commas.

Em'ly, indeed, said little all the evening; but she looked, and listened, and her face got animated, and she was charming. (*Dickens*)  
 She was not brilliant, nor witty, nor wise overmuch, nor extraordinary handsome. (*Thackeray*)



5. A comma is used to separate homogeneous members joined by the conjunction *but* and the correlative conjunction *not only... but also*.

He had been always about to paint a masterpiece, but had never yet begun it (*O. Henry*)  
Not only hope, but confidence has been restored. (*Nesfield*)

6. A comma is used to separate homogeneous members going in pairs.

Between halts and stumbles, jerks and lurches, locomotion had at times seemed impossible. (*London*)  
They had forgotten time and place, and life and death. (*Voynich*)

§ 3. With detached members of the sentence either a comma or a dash is used.

1. To separate a loose apposition a comma or a dash is used. The latter is less common.

He, Martin Eden, was a better man than that fellow. (*London*)  
The old gentleman, her father, was always dabbling in speculation. (*Thackeray*)  
To think that Johnnie — my best friend — should have acted so meanly. (*Bennett*)

2. To separate all types of detached adverbial modifiers a comma is used.

The Chuzzlewit family was, in the very earliest times, closely connected with agricultural interest. (*Dickens*)  
It being then just dinner-time, we went first into the great kitchen. (*Dickens*)

Away went George, his nerves quivering with excitement at the news so long looked for. (*Thackeray*)

Mr. Micawber sat in his elbow-chair, with his eyebrows raised. (*Dickens*)

Old Jolyon had risen, and, cigar in mouth, went to inspect the group. (*Galsworthy*)

He drew his hands away, shivering. (*Voynich*)

Poor Jemima trotted off, exceedingly flurried and nervous. (*Thackeray*)

The people, seeing my empty carriage, would rush for it. (*Jerome*)

3. To separate detached attributes a comma is used.

There are some truths, cold, bitter, tainting truths. (*Dickens*)

Here we have a remark, at once consistent, clear, natural. (*Dickens*)

4. To separate detached objects a comma is used.

Maggie, with a large book on her lap, shook her heavy hair. (*Ellot*)  
But instead of the print, he seemed to see his wife. (*Galsworthy*)

Sometimes a dash is used.

§ 4. To separate parenthetical words, groups of words, and clauses a comma, a dash, or brackets may be used. The comma is the most usual.

To occupy her mind, however, she took the jobs given her. (*Galsworthy*)

In fact, she marked the change in his face with satisfaction. (*London*)

As for my mother, both her brothers were policemen. (*Lindsay*)

She sang a foolish song of Gustave Charpentier's — a song born dead — and she sang it sentimentally. (*Bennett*)

To the hired butler (for Roger only kept maids) she spoke about the wine. (*Galsworthy*)

§ 5. To separate interjections a comma or a note of exclamation may be used.

Oh, Doreen didn't know anything about it. (*Cusack*)

Ah! That's the way to make the money. (*Cusack*)

§ 6. To separate direct address a comma is used.

Arthur, have you thought what you are saying? (*Voynich*)

And run in to see me, my lad, when you have time any evening. (*Voynich*)

Note.—It should be borne in mind that a comma (or a colon) and not a note of exclamation is used in salutation in letters.

My dear Jon, we have been here now a fortnight. (*Galsworthy*)

## THE COMPOUND SENTENCE

To separate coordinate clauses the following rules on the use of stops are observed.

§ 7. Coordinate clauses joined *asyndetically* are always separated by a stop.

The most usual stop is the semicolon.

Arthur looked at his watch; it was nine o'clock. (*Voynich*)

The policeman took no notice of them; his feet were planted apart on the strip of crimson carpet stretched across the pavement; his face, under the helmet, wore the same stolid, watching look as theirs. (*Galsworthy*)

A colon or a dash may be used when the second coordinate clause serves to explain the first. They serve to express the relations which a conjunction would express.

Breakfast over, Aunt Polly had family worship: it began with a prayer built from the ground up of solid courses of scriptural quotations. (*Twain*)

Ellsworth advised a triangular piano — the square shapes were so inexpressibly wearisome to the initiated. (*Dreiser*)

A comma is used to separate coordinate clauses when the connection between them is very close.

A fly settled on his hair, his breathing sounded heavy in the drowsy silence, his upper lip under the white moustache puffed in and out. (*Galsworthy*)

#### § 8. Coordinate clauses joined by copulative conjunctions.

Clauses joined by the conjunction *and* may be separated by a comma (if the connection between the clauses is close) or a semicolon (if the clauses are more independent). Occasionally a dash is used.

... a library was a most likely place for her, and he might see her there. (*London*)

He wondered what boat it was, and why she did not stop at the wharf — and then he dropped her out of his mind and put his attention upon his business. (*Twain*)

Coordinate clauses joined by the conjunctions *neither, nor* are generally separated by a semicolon.

Martin did not laugh; nor did he grit his teeth in anger. (*London*)  
She would not listen, therefore, to her daughter's proposal of being carried home; neither did the apothecary, who arrived about the same time, think it necessary. (*Austen*)

Occasionally a comma is found.

He could not bring them back, nor could he go back to them. (*London*)

But you can't get at him, neither can we. (*Dickens*)

Clauses joined by the conjunctive adverbs *moreover, besides, then* are usually separated by a semicolon.

He seemed to have no desire to go; besides his clothes were not good enough. (*Cronin*)

It was the custom of that youth on Saturdays, to roll up his shirt sleeves to his shoulders, and pervade all parts of the house in an apron of coarse green baize; moreover, he was more strongly tempted on Saturdays than on other days. (*Dickens*)

§ 9. Coordinate clauses joined by disjunctive conjunctions are usually separated by a comma. A dash may also be used.

The whole world had come alive again, was going as fast as we were, or rather we were going no faster than the rest of the world. (*Wells*)

Either his going had been again delayed, or he had yet procured no opportunity of seeing Miss Crawford alone, or he was too happy for letter-writing. (*Austen*)

Occasionally a semicolon or a dash is found before the conjunction *or*.

But to live in ignorance on such a point was impossible; or, at least, it was impossible not to try for information. (*Austen*)  
She was disappointed — or did it only seem to him? (*Wells*)

#### § 10. Coordinate clauses joined by adversative conjunctions.

Clauses joined by the conjunctions *but* and *while* are separated by a comma or a semicolon. A dash may also be found.

He still smoked, but he drank no more. (*London*)

Tom was a Whig, while Esmond was a Tory. (*Thackeray*)

Her own limits were the limits of her horizon; but limited minds can recognize limitation only in others. (*London*)

He was driven out into the cold world, he must submit — but he forgave them. (*Twain*)

Clauses joined by the conjunctive adverbs *yet, whereas, still* as a rule are separated by a semicolon. A comma is used but seldom.

It gave him exquisite delight to watch every movement and play of those lips as they enunciated the words she spoke; yet they were not ordinary lips such as all men and women had. (*London*)

Upon the other step was Mr. Jonas; whereas the youngest gentleman was deep in the booking-office among the black and red plackards. (*Dickens*)

§ 11. Clauses joined by causative-consecutive conjunctions and conjunctive adverbs are as a rule separated by a comma or a semicolon.

"Who?" asked Clyde, pretending an innocence he could not physically verify, for his cheeks and forehead flushed. (*Dreiser*)  
Don't approach me; for I hate you beyond measure. (*Bennett*)

Clauses joined by the conjunction *so* are separated by a comma.

It was clear that something had happened, so we eased up. (*Jerome*)



Occasionally we find a dash or a colon before the conjunctions *for* and *so*.

Aunt Polly asked him questions — for she wanted to trap him into damaging revealments. (*Twain*)

Becky was gone to her Constantinople home to stay with her parents during vacations — so there was no bright side to life anywhere. (*Twain*)

§ 12. As has been stated in Chapter XVII, § 6, a sentence containing **direct speech** consists of two independent clauses.

Direct speech is given in quotation marks. The clause containing direct speech is separated from the other coordinate clause, which introduces the direct speech, by a comma.

The lady said to her friend, "Why, Rawdon, it's Captain Dobbin." (*Thackeray*)

"Come in and have your milk," he said. (*Galsworthy*)

A colon is also possible.

Bosinney replied coolly: "The work is a remarkable one." (*Galsworthy*)

"June's not here," said his father hastily: "went off to-day on a visit." (*Galsworthy*)

If the clause containing direct speech is interrogative or exclamatory, a note of interrogation or a note of exclamation is used; the clause is not separated from the other clause by a stop, if the clause containing direct speech precedes the other. If it follows the other clause, a comma or a semicolon is used.

"Where do you get your things?" he said in an aggravated voice. (*Galsworthy*)

"I'd no idea it was so good!" he said. (*Galsworthy*)

She sank down by his side and cried: "Oh, Phil! it's all so horrid!" (*Galsworthy*)

Then Soames asked: "When do you expect to have finished?" (*Galsworthy*)

### THE COMPLEX SENTENCE

To separate subordinate clauses from the principal clause the following rules on the use of stops are observed.

§ 13. **Subject clauses** as a rule are not separated from the principal clause by any stop.

What he learned of farming in that week might have been balanced on the point of a penknife and puffed off. (*Galsworthy*)

However, a comma is found if the subject clause is of some length and if a subordinate clause is attached to it.

What had saved him from becoming a cross between a lap dog and a little prig, had been his father's adoration of his mother. (*Galsworthy*)

§ 14. **Predicative clauses** as a rule are not separated from the principal clause by any stop. A comma is often used when they are joined *asyndetically*.

Ruth's point of view was that he was doing no more than was right. (*London*)

My opinion is, she'd come to me. (*Weyman*)

§ 15. **Object clauses** are not separated from the principal clause by a stop. If the object clause precedes the principal clause, a comma may or may not be used.

The silence was so long and deep that he looked up, wondering why the Padre did not speak. (*Voynich*)

... and what Browning had done for her, Martin decided he could do for Ruth. (*London*)

### § 16. **Attributive clauses.**

1. **Restrictive relative attributive clauses** as a rule are not separated from the principal clause by stops.

You may be sure every smuggler in the Apennines will do for a man who was in the Savigno revolt what he will not do for us. (*Voynich*)

2. **Non-restrictive relative attributive clauses** are as a rule separated from the principal clause by a comma.

Tom presented himself before Aunt Polly, who was sitting by an open window. (*Twain*)

I turned hastily round, and found at my elbow a pretty little girl, who begged to be directed to a certain street at a considerable distance. (*Dickens*)

3. **Continuative attributive clauses** are always separated from the principal clause by a comma.

Oliver was frightened at the sight of so many gentlemen, which made him tremble; and the beadle gave him another tap behind, which made him cry. (*Dickens*)

4. **Appositive attributive clauses** are never separated from the principal clause by a stop.

The thought that his adored daughter should learn of that old scandal hurt his pride too much. (*Galsworthy*)  
She paused with an uneasy sense that instead of defending Kath she was providing ammunition against her. (*Lindsay*)

**§ 17. Adverbial clauses.**

1. When an adverbial clause follows the principal clause, no stop is generally used. When it precedes the principal clause, it is separated from it by a comma.

The solicitor addressed me as he descended the stair (*Ch. Brontë*)  
He sank into a silence so profound that Aunt Hester began to be afraid he had fallen into a trance. (*Galsworthy*)  
He drew the blanket over his head that he might not hear. (*Voynich*)  
When Phyl called to see how Pearl was getting on, she found her still curled up sulkily in her arm-chair. (*Lindsay*)  
Though I had now extinguished my candle and was laid down in bed, I could not sleep. (*Ch. Brontë*)  
If any shareholder has any question to put, I shall be glad to answer it. (*Galsworthy*)

2. An adverbial clause of result coming after the principal clause, which is usually the case, is often separated by a comma.

The thicket was as close as a brush; the ground very treacherous, so that we often sank in the most terrifying manner. (*Stevenson*)

**ADDITIONAL REMARKS**

**§ 18.** If in a complex sentence there are two or more homogeneous clauses, they are separated from each other by a comma.

When dusk actually closed, and when Adèle left me to go and play in the nursery with Sophie, I did not keenly desire it. (*Ch. Brontë*)

**§ 19.** At the end of every kind of declarative non-exclamatory sentence—simple, compound, complex, and compound-complex—a full stop is used.

Young Jolyon poured out the tea. (*Galsworthy*)  
All the life and expression had gone out of his face; it was like a waxen mask. (*Voynich*)  
They turned back towards the bridge over which the Cardinal's carriage would have to pass. (*Voynich*)

**§ 20.** At the end of a sentence expressing a question, real or rhetorical, a note of interrogation is used.

Do you recognize that letter? (*Voynich*)  
Is this a dagger that I see before me? (*Shakespeare*)

A note of interrogation is used at the end of sentences containing questions even if the order of words is that of an affirmative sentence.

And he wants you to live on cocoa too? (*Galsworthy*)  
You deny that it is in your writing? (*Voynich*)

**§ 21.** At the end of exclamatory sentences a note of exclamation is used.

It's a lie! (*Voynich*)  
What a beautiful voice that man has! (*Voynich*)

**§ 22.** To indicate a sudden stop in the thought a dash or two dashes are used.

Oh! how I wish — But what is the use of wishing? (*Fowler*)  
"Oh, well," he said, "it's such a long time since — —" He faltered.  
He stopped. (*Mansfield*)

It should be noted that the use of most stops largely depends on the will of the writer.



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