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**Основы теории второго иностранного языка
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Предлагаемое учебное пособие предназначено для студентов старших курсов языковых факультетов, изучающих английский язык как второй иностранный. В пособии раскрываются основные понятия всех уровней языка: фонологии, морфологии, лексического и синтаксического уровней. Разделы пособия снабжены словарями терминов, а также тестовыми заданиями для контроля знаний студентов.

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PHONETIC SYSTEM OF ENGLISH

The phonetic system of English consists of four components: speech sounds, the syllabic structure of the words, word stress, and intonation (prosody). These four components constitute what is called the pronunciation of English.

The organs of speech and their work

In any language people speak using their organs of speech.

The air stream released by the lungs goes through the windpipe and comes to the larynx, which contains the vocal cords. The vocal cords are two elastic folds which may be kept apart or brought together. The opening between them is called the glottis. This is the usual state of the vocal cords, when we breathe out. If the tense vocal cords are brought together, the air stream forcing an opening makes them vibrate and we hear some voice. Such sounds are called voiced. If there is no vibration, no voice is heard. This is a voiceless sound, which is made with the vocal cords kept apart.

On coming out of the larynx the air stream passes through the pharynx. The pharyngeal cavity extends from the top of the larynx to the soft palate, which directs the air stream either to the mouth or nasal cavities, which function as the principal resonators.

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

The lower teeth are not very important for making speech sounds, while upper teeth take part in the production of many of them.

The most important organ of speech is the tongue. Phoneticians divide the tongue into four sections, the part which lies opposite the soft palate is called the back of the tongue; the part facing the hard palate is called the front; the one lying under the teeth ridge is known

as the blade and its extremity the tip. By the central part of the tongue we mean the area where the front and back meet.

All the organs of speech can be divided into two groups:

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

2. *Passive organs of speech*: (a) the teeth, (b) the teeth ridge, (c) the hard palate and (d) the walls of the resonators.

Classification of consonants

Consonants are made with air stream that meets an obstruction in the mouth or nasal cavities. That is why in the production of consonant sounds there is a certain degree of noise.

On the articulatory level the consonants change:

1) in the degree of noise

According to the degree of noise English and Russian consonants are divided into two big classes:

A. Noise consonants: in the production of noise consonants there is a noise component characteristic. Noise consonant sounds vary:

- in the work of vocal cords
- in the degree of force of articulation

According to the work of vocal cord they may be voiceless and voiced. When the vocal cords are brought together and vibrate we hear voice. Voiced consonants are [b, d, g, v, , z, ,]. If the vocal cords are apart and do not vibrate we hear only noise and the consonants are voiceless. They are: [p, t, k, f, o, s, , , h]

The degree of noise may vary because of the force of articulation. Strong (fortis) consonants are produced with more muscular energy and stronger breath effort. They are [p, t, k, f, o, s, , t, , h]. Weak (lenis) noise consonants are produced with relatively weak breath effort. They are [b, d, g, v, , z, , ,].

B. *Sonorants* are made with tone prevailing over noise because of a rather wide air passage. They are [m, n, ŋ, w, l, r, j]

2) in the manner of articulation

The manner of articulation of consonants is determined by the type of obstruction. According to the manner of articulation consonants may be of four groups:

- *Occlusive* consonants are sounds in the production of which the air stream meets a complete obstruction in mouth. Occlusive noise consonants are called stops because the breath is completely stopped at some point of articulation and then it is released with a slight explosion, that is why, they are also called *plosives*. Occlusive voiced consonants are [b, d, g]. Occlusive voiceless consonants are [p, t, k]. Occlusive sonorants are also made with a complete obstruction but the soft palate is lowered and the air stream escapes through the nose, so they are nasal. Occlusive nasal sonorants are [m, n, ŋ].

- *Constrictive* consonants are those in the production of which the air stream meets an incomplete obstruction in the resonator, so the air passage is constricted. Constrictive noise consonants are called *fricatives*, i.e. the consonant sounds in the articulation of which the air passage is constricted and the air escapes through the narrowing with friction. The English fricatives are [f, v, θ, ð, s, z, ʃ, ʒ, h]. Voiced fricatives are [v, ð, z, ʒ]. Voiceless fricatives are [f, θ, s, h]. Constrictive sonorants are also made with an incomplete obstruction but with a rather wide air passage; so tone prevails over noise. The English constrictive sonorants are [w, r, l, j]. They are all oral, because in their production the soft palate is raised.

- *Occlusive-constrictive* consonants or *affricates* are noise consonant sounds produced with a complete obstruction which is slowly released and the air escapes from the mouth with some friction. There are only two occlusive-constrictives in English: [tʃ] – voiced and weak, [tʃh] – voiceless and strong.

3) in the place of articulation

According to the position of the active organ of speech against the point of articulation consonants may be:

A. *Labial* are made by the lips. They may be *bilabial* and *labiodental*. Bilabial consonants are produced when both lips are active [p,

b, m, w]. Labio-dental consonants are articulated with the lower lip against the edge of the upper teeth [f, v].

B. *Lingual* consonants are classified into *forelingual*, *mediolingual* and *backlingual*. Forelingual consonants are articulated with the tip or the blade of the tongue. They may be:

- *apical*, if the tip of the tongue is active [t, d, s, z, , , , , t, n, l];

- *dorsal*, if the blade of the tongue takes part in the articulation, the tip of the tongue is passive and lowered. In English there are no dorsal consonants;

- *cacuminal*, if the tip of the tongue is at the back part of the teeth ridge, but a depression is formed in the blade of the tongue as in the case of the English [r].

According to the place of obstruction forelingual consonants may be:

- *interdental* are made with the tip of the tongue projected between the teeth [,];

- *dental* are produced with the blade of the tongue against the upper teeth (only Russian);

- *alveolar* are articulated with the tip against the upper teeth ridge [t, d, s, z, n, l];

- *post-alveolar* are made when the tip or the blade of the tongue is against the back part of the teeth ridge or just behind it [r];

- *palato-alveolar* are made with the tip or the blade of the tongue against the teeth ridge and the front part of the tongue raised towards the hard palate, thus having two places of articulation or foci [

Mediolingual consonants are produced with the front part of the tongue. They are always palatal. E.g. [j]

Backlingual consonants are also called *velar*, because they are produced with the back part of the tongue raised towards the soft palate. They are [k, g, ŋ].

C. The *glottal* consonant [h] is articulated in the glottis.

The example of the sound definition: [p] is occlusive, plosive, bilabial, strong and voiceless.

Reduction

In English vowels in unstressed syllables are usually reduced. Reduction – is a historical process of weakening, shortening or disappearance of vowel sounds in unstressed positions. Three types of reduction are noticed in English:

- *quantitative* – shortening of a vowel sound in an unstressed position; it affects mainly long vowels. He [hi: - hi. - hi];

- *qualitative* – obscuration of vowels towards [ɪ]; it affects both long and short vowels. Can [kæn];

Vowels in unstressed forms-word in most cases undergo both quantitative and qualitative reduction. To [tu: - tu. - tu]

- the third type is the *elision* of vowels in an unstressed position: I am up already [ʌm ʌp əlɪdɪ]

Strong and weak forms

Spoken English shows a marked contrast between its stressed and unstressed syllables. Words which bear the major part of intonation are generally stressed and are called *content (or notional) words*. These are: nouns, adjectives, notional verbs, adverbs, numerals, interrogative and demonstrative pronouns. The other words in a sentence are mostly *form (or structural) words* which link the content words and help us in this way to form the utterance. They are: articles, prepositions, conjunctions, particles, and also auxiliary and modal verbs, personal and possessive pronouns. These are not many in number but they are among the commonest words of the language. As form-words are normally unstressed in a sentence their weak reduced forms are generally used in speech.

Syllable structure

A syllable is a speech unit consisting of a sound or a sound sequence one of which is heard to be more prominent than the others. The most prominent sound being the peak of a syllable is called *syllabic*. Syllabic sounds are generally vowels (monophthongs, diphthongoids, diphthongs) and sonorants. Among syllabic sonorants we find [l, n] and less commonly [m]. [ˈgɪl, ˈdɪzn, ˈblɒsm]

Word stress

One or more syllables of a polysyllabic word have greater prominence than the others. Such syllables are said to be accented or stressed. Word stress has two linguistic functions: constitutive and distinctive.

Word stress arranges syllables in words thus fulfilling its constitutive function. Its distinctive function can be traced in the oppositions of words consisting of the same morphemes the meaning of which is differentiated by word stress ('object – to ob'ject).

In English there are three degrees of word stress: stressed syllables (primary stress), half-stressed syllables (secondary stress) and weak or unstressed syllables.

Intonation

Intonation is a complex unity of variations in pitch, stress, timbre and tempo.

The pitch component of intonation, or melody, is the changes in the pitch of the voice in connected speech.

Sentence stress, or accent, is the greater prominence of one or more words among other words in the same sentence.

Tempo is the relative speed with which sentences and intonation-groups are pronounced in connected speech.

Speech timbre is a special colouring of voice which shows the speaker's emotions.

Intonation serves to form sentences and intonation-groups, to define their communicative type, to express the speaker's thoughts, to convey the attitudinal meaning. Each intonation-group is characterized by a definite intonation pattern. The end of each sentence is characterized by a relatively long pause. Intonation patterns containing a number of syllables consist of the following parts:

- the *pre-head* (unstressed and half-stressed syllables preceding the first stressed syllable);
- the *head* (the stressed and unstressed syllables beginning with the first stressed syllable up to the last stressed syllable);
- the *nucleus* (the last stressed syllable);

- the *tail* (the unstressed and half-stressed syllables that follow the nucleus).

The rises and falls that take place in the nucleus or start with it are called nuclear tones.

The nucleus is the most important part of the intonation pattern as it defines the communicative type of the sentence, determines the semantic value of the intonation-group, and indicates the communicative centre of the intonation-group or of the whole sentence. The communicative types of sentences are differentiated in speech according to the aim of the utterance from the point of view of communication. There are four communicative types of sentences: statements, questions, imperative sentences or commands, exclamations.

Vocabulary

The organs of speech and their work

releasee – высвободить

windpipe – трахея, дыхательное горло

larynx – гортань

vocal cords – голосовые связки

glottis – голосовая щель

vibrate – вибрировать

voiced – звонкий

voiceless – глухой

pharynx – глотка

pharyngeal cavity – полость глотки

soft palate – мягкое небо

teeth ridge or alveolar ridge – альвеолы

the back of the tongue – корень языка

the front of the tongue – средняя часть языка

the blade of the tongue – передняя часть языка

the tip of the tongue – кончик языка

flexible – гибкий

uvula – маленький язычок

Classification of consonants

consonants – согласные

sonorants – сонанты

obstruction – препятствие
occlusive consonants – смычные
plosives – взрывной
constrictive consonants – щелевые
fricatives – фрикативные
friction – трение
occlusive-constrictive consonants or affricates – аффрикаты
labial – губной
bilabial – губно-губной
labio-dental – губно-зубной
forelingual – преднеязычный
mediolingual – среднеязычный
backlingual – заднеязычный
apical – апикальный
dorsal – дорсальный (зубной)
cacuminal – какуминальный
interdental – межзубной
post-alveolar – заальвеолярный
palato-alveolar – палатально-альвеолярный
glottal – фарингальный

Classification of vowels

vowels – гласные
monophthongs – монофтонги
diphthongs – дифтонги
diphthongoids – дифтонгоиды
front – переднего ряда
front-retracted – переднего, отодвинутого назад ряда
back-advanced – заднего, продвинутого вперед ряда

Reduction

quantitative – количественный
qualitative – качественный
obscuration – изменение
affect – влиять
form-words – служебные слова
elision – исчезновение

Strong and weak forms

marked contrast – заметная разница

content (notional) words – знаменательные слова
interrogative – вопросительный
demonstrative – указательный
link – связывать
utterance – высказывание

Syllable structure

sequence – последовательность
prominent – выделяющийся
syllabic – слогообразующий

Word stress

polysyllabic – многосложный
accented – ударный
constitutive – связующий
distinctive – разделительный
fulfill – выполнять
trace – прослеживать
primary stress – главное ударение

Intonation

a complex unity – сложное единство
pitch – высота тона
timbre – тембр
communicative type – коммуникативный тип
to convey – передавать
pattern – образец
relatively – относительно
a nuclear tone – ядерный тон

Test I (Variant I)

1. What sounds are called voiced?
2. What parts of the palate can you define?
3. What is the difference between the active and passive organs of speech?
4. Give examples of the active organs of speech?
5. Give the definition of the sound [p, t, k, f, h].
6. What is a monophthong? Give examples.
7. What vowels are called unrounded? Give examples.
8. What types of reduction do you know?
9. What is a content word? What parts of speech belong to this class? Do they have weak forms?
10. What degrees of word-stress in English do you know?
11. What components of intonation do you know?
12. What communicative types of sentences do you know?

Test I (Variant II)

1. What sounds are called devoiced?
2. What parts of the tongue do you know?
3. What is the difference between the active and passive organs of speech?
4. Give examples of the passive organs of speech?
5. Give the definition of the sound [b, d, g,].
6. What is a diphthong? Give examples.
7. What vowels are called rounded? Give examples.
8. What types of reduction do you know?
9. What is a form-word? What parts of speech belong to this class? Do they have weak forms?
10. What degrees of word-stress in English do you know?
11. What components of intonation-group do you know?
12. What communicative types of sentences do you know?

MORPHOLOGY

Language incorporates the three constituent parts. They are the phonological system, the lexical system, the grammatical system. Only the unity of these three elements forms a language. Each of the three constituent parts of language is studied by a particular linguistic discipline. Now we are going to study grammatical system. It is usually divided into two parts: morphology and syntax.

Morphology is the branch of grammar that deals with the internal structure of words as well as with classification of words and their combinability. A widely-recognized approach divides the field into two domains: lexical or derivational morphology studies the way in which new items of vocabulary can be built up out of combinations of elements (as in the case of *in-describ-able*); inflectional morphology studies the way words vary in their form in order to express a grammatical contrast (as in the case of *horses*, where the ending marks plurality).

Morphemes are minimal and indivisible elements out of which words can be constructed. They are the smallest meaningful units. The word is the smallest naming unit.

Many words cannot be broken down into grammatical parts: *boy*, *yes*, *person*, *problem*. These words are said to consist only of a root or stem morpheme. The roots express the concrete, 'material' part of the meaning of the word. The roots of notional words are classical lexical morphemes (root-morphemes).

English permits the addition of meaningful, dependent elements both before and after the root: these are called affixes. They express the specific part of the meaning of the word, either lexico-semantic or grammatico-semantic. The root is obligatory for any word, while affixes are not obligatory. The affixal morphemes include prefixes (which precede the root), suffixes (which follow it) and inflexions (in the tradition of the English school grammatical inflexions are commonly referred to as 'suffixes').

Prefixes in English have purely lexical role, allowing the construction of a large number of new words: *un-*, *anti-*, *super-*, etc.

Suffixes in English are of two kinds. Most are purely lexical, their primary function being to change the meaning of the base form:

examples of these derivational suffixes include *-ness*, *-ship*, and *-able*. A few are purely grammatical, their role is to show how the word must be used in a sentence: examples here include plural *-s*, past tense *-ed*, and comparative *-er*. Elements of this second type, which have no lexical meaning, are inflectional suffixes (or simply, inflections) of the language.

Sometimes one and the same morpheme can be a root or an affix, depending on various morphemic environments. For example:

out – a root-word (preposition – *из*, adverb – *снаружи*, postposition – *run out* – *закончиться*, adjective – *out land* – *внешний, отдаленный*, verb – *out from* – *выгонять*);

throughout – a composite word, in which *-out* serves as one of the roots (the categorical status of the meaning of both morphemes is the same);

outing – a two-morpheme word, in which *-out* is a root, and *-ing* is a suffix;

outlook, outline, etc. – words, in which *out-* serves as a prefix;

look-out, shut-out, time-out, etc. – words (nouns) in which *-out* serves as a suffix.

In the lexicon of everyday speech the preferable morphemic types of stem are root stems (one root stems or two-root stems) and one-affix stems. With grammatically changeable words, these stems take one grammatical suffix. It can be a zero one. Thus, the abstract complete morphemic model of the common English word is: prefix + root + lexical suffix + grammatical suffix.

Grammatical classes of words

The words of language, depending on various formal and semantic features, are divided into grammatically relevant classes. The traditional grammatical classes of words are called ‘parts of speech’. In modern linguistics parts of speech are defined on the basis of the three criteria:

- 1 “semantic” (meaning)
- 2 “formal” (form)
- 3 “functional” (function)

The semantic criterion is understood as the categorical meaning of the part of speech. The formal criterion provides for the

expositions of the specific inflexional and derivational (word-building) features of all the lexemic subsets of a part of speech. The functional criterion concerns the syntactic role of words in the sentence typical of the part of speech.

Words are divided into notional and functional. To the notional parts of speech of the English language belong the noun, the adjective, the numeral, the pronoun, the verb, and the adverb.

The features of the **noun**: a) the categorical meaning of substance ('thingness'); b) the changeable forms of number and case; the specific suffixal forms of derivation (prefixes in English do not discriminate parts of speech as such); c) the functions in the sentence (subject, object, predicative); prepositional connections; modification by an adjective.

We'll pay our special attention to number and case. There are countable and uncountable nouns. Only countable nouns can have number.

The category of number is expressed by the opposition of the plural form of the noun to the singular form of the noun. There is a productive grammatical suffix – (e)s [-s, -z, -iz], for example, *dog – dogs, clock – clocks, box – boxes*.

There are non-productive ways of expressing the number opposition: a) interchange in several relict forms (*man – men, woman – women, tooth – teeth*); b) the archaic suffix – (e)n supported by phonemic interchange in a couple of other relict forms (*ox – oxen, child – children, cow – kine*); c) the correlation of individual singular and plural suffixes in a limited number of borrowed nouns (*formula – formulae, phenomenon – phenomena*). In some cases the plural form of the noun is homonymous with the singular form (*sheep, deer, fish*). There are some exceptions: *mean* (середина) and *means* (средство или средства), *potato* (one item of the vegetables) and *potatoes* (food), *paper* (material) and *papers* (notes or documents).

Case is the immanent morphological category of the noun manifested in the forms of noun declension and showing the relations of the nounal referent to other objects and phenomena. This category is expressed in English by the opposition of the form in –'s [-z, -s, -iz], usually called the 'possessive' case, or more traditionally, the 'genitive' case, to the unfeatured form of the noun, usually called the

'common' case. The 's serves to distinguish in writing the singular noun in the genitive case from the plural noun in the common case. For example, *the man's duty*, *Max's letter*, etc. Remember it can be used only with people. The exception is when it indicates time or quantity. For example: *in one week's time*, *four yards' worth*, *two weeks' notice*. Or it can indicate the plurals of letters and words. For example: How many *f's* are there in Fulham. What are the *do's* and *don't's*? Are there too many *but's* and *and's* at the beginnings of sentences these days?

The features of the **verb**: a) the categorical meaning of process (finite process and non-finite process); b) the forms of the verbal categories of person, number, tense, aspect, voice, mood; the opposition of finite and non-finite verb; c) the function of the finite predicate for the finite verb; the mixed verbal – other than verbal functions for the non-finite verb.

The verb is a system of systems. The main division inside the verb is that between the finite verbs (finites) and the verbids (non-finite forms of the verb): the infinitive, the gerund and the participle.

The finite verbs can be subdivided into 3 systems called moods: the indicative, the subjunctive and the imperative moods.

Verbs can be divided into two classes: those of full nominative value (notional verbs), and of partial nominative value (semi-notional and functional verbs). The first set includes the bulk of the verbal lexicon. Semi-notional and functional verbs include:

- Auxiliary verbs that constitute grammatical elements of the categorical forms of the verb. They are *be*, *have*, *do*, *shall*, *will*, *should*, *would*, *may*, *might*.

- Semi-notional verbs have very general, "faded" lexical meanings. They are hardly isolatable. They serve to connect words in speech. They are comparatively few in number, but of very frequent occurrence, and include two peculiar groups: link-verbs and modal verbs.

- Link-verbs introduce the nominal part of the predicate (the predicative) which is commonly expressed by a noun, an adjective, or a phrase of a similar semantic-grammatical character. It should be noted that link-verbs, although they are named so, are not devoid of meaningful content. Performing their function of connecting (linking)

the subject and the predicative of the sentence, they express the actual semantics of this connection (i.e. expose the relational aspect of the characteristics ascribed by the predicative to the subject). *Be* as a link-verb can be referred to as the 'pure link-verb'. Even this pure link-verb has its own relational semantics. All the link-verbs other than the pure link *be* express some specification of this general predicative-linking semantics, so that they should be referred to as 'specifying' link-verbs. The common specifying link-verbs fall into two main groups: those that express perceptions and those that express nonperceptual, or 'factual' link-verb connection. The main perceptual link-verbs are *seem, appear, look, feel, taste*; the main factual link-verbs are *become, get, grow, remain, keep*.

- Semi-notional verbid (non-finite) introducer verbs are distributed among the verbal sets of discriminatory relational semantics (*seem, happen, turn out, etc.*), of subject-action relational semantics (*try, fail, manage, etc.*), phasal semantics (*begin, continue, stop, etc.*). The predicator verbs should be strictly distinguished from their grammatical homonyms in the subclasses of notional verbs. As a matter of fact, there is a fundamental grammatical difference between the verbal constituents in such sentences as, "They *began* to fight" and "They *began* the fight". Whereas the verb in the first sentence is a semi-notional predicator, the verb in the second sentence is a notional transitive verb normally related to its direct object. The phasal predicator *begin* (the first sentence) is grammatically inseparable from the infinitive of the notional verb *fight*, the two lexemes making one verbal-part unit in the sentence. The transitive verb *begin* (the second sentence), on the contrary, is self-dependent in the lexico-grammatical sense, it forms the predicate of the sentence by itself as such can be used in the passive voice.

- Modal verbs are used with the infinitive as predicative markers expressing relational meanings of the subject attitude type, i.e. ability, obligation, permission, advisability, etc.

The category of voice is the system of two oppositions which shows whether the action is represented by the subject (the active voice) or it is experienced by the object (the passive voice). *Respects – is respected; respecting – being respected; to respect – to be respected; has respected – has been respected*.

The category of aspect is a system of two-member oppositions (*works – is working; has worked – has been working; to work – to be working*). This category shows the character of the action, that is whether the action is taken in its progress, in its development (continuous) or it is simply stated (non-continuous).

The features of the **adjective**: a) the categorical meaning of property (qualitative and relative); b) the forms of the degrees of comparison (for qualitative adjectives); the specific suffixal forms of derivation; c) adjectival functions in the sentence (attribute to a noun, adjectival predicative).

The category of the degrees of comparison is the system of oppositions showing quantitative distinctions of qualities. We speak of the 'positive' (tall; beautiful), 'comparative' (taller; more beautiful) and 'superlative' (tallest; most beautiful) degrees.

The features of the **numeral**: a) the categorical meaning of number (cardinal and ordinal); b) the narrow set of simple numerals; the specific forms of composition for compound numerals; the specific suffixal forms of derivation for ordinal numerals; c) the functions of numerical attribute and numerical substantive.

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

The features of the **adverb**: a) the categorical meaning of the secondary property, i.e. the property of process or another property; b) the forms of the degrees of comparison for qualitative adverbs; the specific suffixal forms of derivation; c) the functions of various adverbial modifiers.

Contrasted against the notional parts of speech are words of incomplete nominative meaning and non-self-dependent, mediatory functions in the sentence. These are functional parts of speech. They are the article, the preposition, the conjunction, the particle, the modal word, the interjection.

The article expresses the specific limitation of the substantive functions.

The preposition expresses the dependencies and interdependencies of substantive referents.

The conjunction expresses connections of phenomena.

The particle unites the functional words of specifying and limiting meaning. To this series, alongside of other specifying words, should be referred verbal postpositions as functional modifiers of verbs, etc.

The modal word expresses the attitude of the speaker to the reflected situation and its parts. Here belong the functional words of probability (*probably, perhaps*), of qualitative evaluation (*fortunately, unfortunately, luckily*), and also of affirmation and negation.

The interjection is a signal of emotions.

Vocabulary

incorporate – включать
constituent – составной, составляющий
discipline – дисциплина
deal with – иметь дело с ...
internal – внутренний
combinability – сочетаемость
domain – область, сфера
indivisible – неделимый
meaningful – значимый
root (stem) – корень, корневой
prefixes – приставки
suffixes – суффиксы
inflections – окончания
environment – окружение
preferable – предпочтительный
a zero morpheme – нулевая морфема

Grammatical classes of words

criterion (*sg.*) – criteria (*pl.*) – критерий (критерии)
substance – предмет
number – число
case – падеж
derivation – словообразование, словопроизводство

predicative – именная часть составного сказуемого
archaic – устаревший
correlation – взаимосвязь
borrowed – заимствованный
homonymous – совпадающий
exceptions – исключения
immanent – неотъемлемый
manifest – выражать
declension – склонение
the possessive case – притяжательный падеж
the genitive case – родительный падеж
the common case – общий падеж
verbal categories – глагольные категории
person – лицо
tense – время
aspect – вид
voice – залог
mood – наклонение
finite verb – личный глагол
non-finite verb – неличный глагол
predicate – сказуемое
the indicative mood – изъявительное наклонение
the subjunctive mood – сослагательное наклонение
the imperative mood – повелительное наклонение
bulk – большая часть, основная масса
auxiliary verb – вспомогательный глагол
semi-notional – полужнаменательный
isolate – изолировать
frequent occurrence – высокая частотность употребления
link-verbs – глаголы-связки
to be devoid of – быть лишенным чего-либо
discriminatory – дифференциальный
phasal – фазовый
homonyms – омонимы
obligation – обязанность
advisability – желательность
experience – испытывать

adjective – прилагательное
property – свойство, качество
qualitative – качественный
relative – относительный
degrees of comparison – степени сравнения
attribute – определение
distinctions – различия
positive – положительная
comparative – сравнительная
superlative – превосходная
numeral – числительное
cardinal – количественный
ordinal – порядковый
adverbial modifier – обстоятельство
mediatory – вспомогательный
article – артикль
preposition – предлог
conjunction – союз
particle – частица
interjection – междометие
interdependency – взаимозависимость
affirmation – утверждение
negation – отрицание

Test II (Variant I)

1. What are the constituent parts of the language?
2. What does morphology deal with?
3. What does the derivational morphology study?
4. What is a morpheme?
5. Give an example of a one-morpheme word. What morpheme is it?
6. What is an affix?
7. Give examples of prefixes and inflections.
8. What is a part of speech?
9. What parts of speech belong to the class of notional words?
10. What features of the noun do you know?
11. What do the prepositions and interjections express? Give examples.

Test II (Variant II)

1. What systems form the language?
2. What two domains of the morphology do you know?
3. What does the inflectional morphology study?
4. What is a morpheme?
5. Give an example of a root morpheme.
6. What meaning do affixes express?
7. Give examples of suffixes and inflections.
8. What criteria for the definition of the parts of speech do you know?
9. What parts of speech belong to the class of functional words?
10. What features of the verb do you know?
11. What do the modal words express? Give examples.

SYNTAX

The Sentence

The sentence is the immediate integral unit of speech built up of words according to a definite syntactic pattern and distinguished by a contextually relevant communicative purpose. Therefore the sentence is the main object of syntax as part of the grammatical theory.

The sentence being composed of words may in certain cases include only one word of various lexico-grammatical standing: *Congratulations. Away! Why? Certainly.*

The actual existence of one-word sentences does not contradict the general idea of the sentence as a special syntactic combination of words. A word-sentence as a unit of the text is radically different from a word-lexeme as a unit of lexicon. While the word is a component element of the word-stock and as such is a nominative unit of language, the sentence is a predicative utterance-unit. It means that the sentence not only names some referents with the help of its word-constituents, but also, first, presents these referents as making up a certain situation, or more specifically, a situational event, and second, reflects the connection between the nominal denotation of the event on the one hand, and objective reality on the other, showing the time of the event, its being real or unreal, desirable and undesirable, necessary and unnecessary, etc. For example:

1) Night. Night and the boundless sea, under the eternal star-eyes shining with promise. Was it a dream of freedom coming true?

2) Night? Oh, no. No night for me until I have worked through the case.

3) Night. It pays all the day's debts. No cause for worry now, I tell you.

Whereas the utterance "night" in the first of the given passages refers the event to the plane of reminiscences, the "night" of the second passage presents a question in argument connected with the situation wherein the interlocutors are immediately involved, while the latter passage features its "night" in the form of a proposition of reason in the flow of admonition.

There is another difference between the sentence and the word. Unlike the word, the sentence does not exist in the system of language as a ready-made unit; with the exception of a limited number of utterances of phraseological citation, it is created in the course of communication. The sentence is not a unit of language proper, as a word. It is a part of text built up as a result of speech-making process, out of different units of language, first of all words, which are immediate means for making up contextually bound sentences, i.e. complete units of speech.

Being a unit of speech, the sentence is intonationally delimited. Intonation separates one sentence from another in the continual flow of uttered segments and, together with various segmental means of expression, participates in rendering essential communicative-predicative meanings (such as, for instance, the syntactic meaning of interrogation in distinction to the meaning of declaration).

The center of predication in a sentence of verbal type which is the predominant type of sentence structure in English is a finite verb. The finite verb expresses essential predicative meanings by its categorical forms, first of all, the categories of tense and mood.

We must also note a great difference between the nominative function of the sentence and the nominative function of the word. The nominative meaning of the syntagmatically complete average sentence reflects a processual situation or event that includes a certain process (actional) as its dynamic center, the agent of the process, the objects of the process, and also the various conditions and circumstances of the realization of the process.

The functional essence of predication is understood as the expression of the relation of the utterance (sentence) to reality, or, in more explicit presentation, as the expression of the relation between the content of the sentence and reality.

Every sentence shows the relation of the statement to reality from the point of view of the speaker. This is the predication.

Communicative types of sentences

The sentence is a communicative unit; therefore the primary classification of sentences must be based on the communicative

principle. This principle is formulated in traditional grammar as the “purpose of communication”.

The purpose of communication, by definition, refers to the sentence as a whole and is a fundamental quality of the sentence.

According to the purpose of communication three sentence types are recognized in linguistic tradition: the *declarative* sentence; the *imperative* sentence; the *interrogative* sentence.

The *declarative* sentence expresses a statement, either affirmative or negative. For example:

“We live very quietly here, indeed we do; my niece here will tell you the same.” – “Oh, come, I’m not such a fool as that,” answered the squire. (D. du Maurier)

The *imperative* sentence expresses inducement, either affirmative or negative. That is, it urges the listener, in the form of request or command, to perform or not to perform a certain action. For example:

1) “Let’s go and sit down up there, Dinny.” – “Very well”

(J. Galsworthy).

2) “Send him back!” he said again. – “Nonsense, old chap”

(J. Aldridge).

The *interrogative* sentence expresses a question, i.e. a request for information wanted by the speaker from the listener. The interrogative sentence is naturally connected with an answer, forming together with it a question-answer dialogue unity. For example:

“What do you suggest I should do, then?” said Mary helplessly. – “If I were you I should play a waiting game,” he replied (D. du Maurier).

Alongside of the three communicative sentence types, another type of sentences is recognized in the theory of syntax, the so-called *exclamatory* sentences. They do not possess any complete set of qualities that could place them on one and the same level with the three communicative types of the sentence. The property of exclamation should be considered as an accompanying feature which is effected within the system of the three communicative types of the sentence. In other words, each of communicative sentence types can be represented in the two variants, non-exclamatory and exclamatory. For example:

Exclamatory sentences-statements:

- 1) What a very small cabin it was! (K. Mansfield)
(= It was a very small cabin.)
- 2) How utterly she had lost count of events! (J. Galsworthy)
(= She had lost count of events.)

Exclamatory questions:

- 1) Whatever do you mean, Mr. Critchlow? (A. Bennet)
(= What do you mean?)
- 2) Then why in God's name did you come? (K. Mansfield)
(= Why did you come?)

Exclamatory imperative sentences (they are characterized by a higher general degree of emotive intensity than the other two communicative sentence types):

- 1) Francis, will you please try to speak sensibly!
(E. Hemingway) (= Try to speak sensibly.)
- 2) Never so long as you live say I made you do that!
(J. Erskine) (= Don't say I made you do that.)

Actual division of the sentence

The purpose of the actual division of the sentence, called also the "functional sentence perspective", is to reveal the correlative significance of the sentence parts from the point of view of their actual informative role in an utterance, i.e. from the point of view of the immediate semantic contribution they make to the total information conveyed by the sentence in the context of connected speech. In other words, the actual division of the sentence in fact exposes its informative perspective.

The main components of the actual division of the sentence are the *theme* and the *rheme*. The theme expresses the starting point of the communication, i.e. it denotes an object or a phenomenon about which something is reported. The rheme expresses the basic informative part of the communication, its contextually relevant centre. Between the theme and the rheme are positioned intermediary, transitional parts of the actual division of various degrees of informative value (these parts are sometimes called "transition").

The theme of the actual division of the sentence may or may not coincide with the subject of the sentence. The rheme of the actual division of the sentence, in its turn, may or may not coincide with the predicate of the sentence – either with the whole predicate group or its part, such as the predicative, the object, the adverbial.

Thus, in the following sentences of various emotional character the theme is expressed by the subject, while the rheme is expressed by the predicate:

e.g. Max bounded forward. Again Charlie is being too clever!
Her advice can't be of any help to us.

In the first of the above sentences the rheme coincides with the whole predicate group. In the second sentence the adverbial introducer *again* can be characterized as a transitional element, i.e. an element informationally intermediary between the theme and the rheme, the latter being expressed by the rest of the predicative group. The main part of the rheme – the 'peak' of informative perspective – is rendered in this sentence by the intensified predicative *too clever*. In the third sentence the addressee object *to us* is more or less transitional, while the informative peak, as in the previous example, is expressed by the predicative *of any help*.

In the following sentences the correlation between the nominative and actual divisions is the reverse: the theme is expressed by the predicate or its part, while the rheme is rendered by the subject:

e.g. Through the open window came the purr of an approaching motor car. Who is coming late but John! There is a difference of opinion between the parties.

Historically the theory of actual division of the sentences connected with the logical analysis of the proposition. The principal parts of the proposition, as is known, are the logical subject and the logical predicate. These, like the theme and the rheme, may or may not coincide, respectively, with the subject and predicate of the sentence. The logical categories of subject and predicate are prototypes of the linguistic categories of theme and rheme. However, if logic analyses its categories of subject and predicate as the meaningful components of certain forms of thinking, linguistics analyses the categories of theme and rheme as the corresponding

means of expression used by the speaker for the sake of rendering the informative content of his communications.

The actual division of the sentence finds its full expression only in a concrete context of speech; therefore it is sometimes referred to as the 'contextual' division of the sentence. This can be illustrated by the following example: Mary is fond of poetry.

In the cited sentence, if we approach it as a stylistically neutral construction devoid of any specific connotations, the theme is expressed by the subject, and the rheme, by the predicate. This kind of actual division is 'direct'. On the other hand, a certain context may be built around the given sentence in the conditions of which the order of actual division will be changed into the reverse: the subject will turn into the exposé of the rheme, while the predicate, accordingly, into the exposé of the theme.

e.g. Isn't it surprising that Tim is so fond of poetry? – But you are wrong. Mary is fond of poetry, not Tim.

The actual division in which the rheme is expressed by the subject is to be referred to as 'inverted'.

The close connection of the actual division of the sentence with the context in the conditions of which it is possible to divide the informative parts of the communication into those 'already known' by the listener and those 'not yet known' by him, gave the cause to consider this kind of sentence division as a purely semantic factor sharply opposed to the 'formally grammatical' or 'purely syntactic' division of the sentence.

One will agree that the actual division of the sentence will really lose all connection with syntax if its components are to be identified solely on the principle of their being 'known' or 'unknown' to the listener. However, we must bear in mind that the informative value of developing speech consists not only in introducing new words that denote things and phenomena not mentioned before; the informative value of communications lies also in their disclosing various new relations between the elements of reflected events, though the elements themselves may be quite familiar to the listener.

The expression of a certain aspect of these relations, namely, the correlation of the said elements from the point of view of their immediate significance in a given utterance produced as a predicative

item of a continual speech, does enter the structural plane of language. This expression becomes part and parcel of the structural system of language by the mere fact that the correlative informative significance of utterance components are rendered by quite definite, generalized and standardized lingual constructions.

The functional purpose of such constructions is to reveal the meaningful centre of the utterance (i.e. its rheme) in distinction to the starting point of its content (i.e. its theme).

The constructional side of this phenomenon belongs to no other sphere of language than syntax. For example:

1) The winner of the competition stood on the platform in the middle of the hall. → On the platform in the middle of the hall stood the winner of the competition.

2) Fred didn't notice the flying balloon. → The one who didn't notice the flying balloon was Fred.

3) Helen should be the first to receive her diploma. → The first to receive her diploma should be Helen.

In all the cited examples, i.e. both base sentences and their transforms, the rheme (expressed either by the subject or by an element of the predicate group) is placed towards the end of the sentence, while the theme is positioned at the beginning of it. This kind of positioning the components of the actual division corresponds to the natural development of thought from the starting point of communication to its semantic centre, or, in common parlance, from the "known data" to the unknown (new) data". Still, in other contextual conditions, the reversed order of positioning the actual division components is used, which can be shown by the following transformations:

1) It was unbelievable to all of them. → Utterly unbelievable it was to all of them.

2) Now you are speaking magic words, Nancy. → Magic words you are speaking now, Nancy.

3) You look so well! → How well you look!

It is easily seen from the given examples that the reversed order of the actual division, i.e. the positioning of the rheme at the beginning of the sentence, is connected with emphatic speech.

Simple sentence

The basic predicative meanings of the typical English sentence are expressed by the finite verb which is immediately connected with the subject of the sentence. Depending on their predicative complexity, sentences can be “monopredicative” and “polypredicative”. Thus the simple sentence is a sentence in which only one predicative is expressed:

e.g. Bob has never *left* the room. Opinions *differ*. This *may happen* any time.

According to the definition, sentences with several predicates referring to one and the same subject cannot be considered as simple.

e.g. I *took* the child in my arms and *held* him.

Although it includes only one subject, there are two different predicates, since they are separately connected with the subject. The content of the sentence reflects two closely connected events that happened in immediate succession: the first – “my taking the child in my arms”; the second – “my holding him”.

Sentence having one verb-predicate and more than one subject to it, if the subjects form actually separate (though interdependent) predicative connections, cannot be considered as simple, either.

e.g. *The door* was open, and also *the front window*.

They are regarded as composite sentences.

Composite sentence

The composite sentence, as different from the simple sentence, is formed by two or more predicates. It reflects two or more elementary situational events viewed as making up a unity. Each predicative unit in a composite sentence makes up a clause in it, so that a clause as part of a composite sentence corresponds to a separate sentence as part of a contextual sequence.

E.g. When I sat down to dinner I looked for an opportunity to slip in casually the information that I had by accident run across the Driffields; but news travelled fast in Blackstable. (S.W. Maugham)

The composite sentence includes four clauses, which are related to one another on different semantic grounds. The sentences underlying the clauses are the following: I sat down to dinner. I looked for an opportunity to slip in casually the information. I had by

accident run across the Driffields. The news travelled fast in Blackstable.

As is well known, the use of composite sentence, especially long and logically intricate ones, is characteristic of literary written speech rather than colloquial oral speech. This type of speech deals with long descriptions, narrations, details background, of sequences of events, etc.

The means of combining clauses into a polypredicative sentence are divided into *syndetic*, i.e. conjunctive, and *asyndetic*, i.e. non-conjunctive.

The two main types of the connection of clauses in a composite sentence are subordination (complex sentences) and coordination (compound sentences). By coordination the clauses are arranged as units of syntactically equal rank; by subordination, as units of unequal rank, one (subordinate clause) being categorically dominated by the other (principal clause).

Complex sentences

The complex sentence of minimal composition includes two clauses – a principal and a subordinate one. Although the principal clause positionally dominates the subordinate clause, the two form a semantico-syntactic unity. The subordinate clause is joined to the principal clause either by a subordinating connector (subordinator), or, with some types of clauses asyndetically.

For example: we can change an independent sentence into a subordinate clause and we'll see how different it will sound.

Moyra left the room:

I remember quite well that Moyra left the room.

He went on his story after Moyra left the room.

Fred remained in his place though Moyra left the room.

The party was spoiled because Moyra left the room.

It was a surprise to us all that Moyra left the room.

How do you know Moyra left the room? ('zero'-connector)

Two-clause complex sentence is the main type of complex sentences.

Subordinate clauses are introduced by functional connective words. These sentence subordinators fall into the two main types: those that occupy a notional position in the derived clause, and those

that do not occupy such a position. The non positional subordinators are referred to as *pure conjunctions*.

Here belong such words as *since, before, until, if, in case, because, so that, in order that, though, however, than, as if*, etc. The positional subordinators are in fact conjunctive substitutes. The main positional subordinators are the pronominal words *who, what, whose, which, that, where, when, why, as*.

Compound sentence

The compound sentence is a composite sentence built on the principle of coordination.

The main semantic relations between the clauses connected coordinatively are copulative, adversative, disjunctive causal, consequential, resultative.

The compound sentence constitutes a sequence of semantically related independent sentences not separated by full stops in writing. The base sentences joined into one compound sentence lose their independent status and become coordinate clauses – parts of a composite unity. The first clause is *leading*, the successive clauses are *sequential*. The main coordinating conjunctions are: *and, but, or, nor, neither, for, either...or, neither...nor*, etc.

Vocabulary

The sentence

contradict – противоречить

word-stock – словарный состав

utterance – высказывание

denotation – обозначение

reminiscences – воспоминание

interlocutor – собеседник

proposition – предположение

admonition – предостережение

citation – ссылка, цитата

bound – связанный

intonationally delimited – интонационно разделенный

continual flow – непрерывный поток

to render – передавать

predominant – доминирующий

Communicative types of sentences

declarative – повествовательное

imperative – повелительное

interrogative – вопросительное

inducement – побуждение

to urge – побуждать

Actual division of the sentence

correlative – соотносительный

significance – значимость, смысл

contribution – вклад

to expose – передавать

theme – тема

rheme – рема

phenomenon – явление

intermediary (transitional) – промежуточный

coincide – совпадать

reverse – противоположный

proposition – суждение

connotation – дополнительное значение (отенок)

solely – только, исключительно

disclose – раскрывать

Simple sentence

complexity – сложность

monopredicative – монопредикативный

polypredicative – полипредикативный

definition – определение

content – содержание

composite – сложный (о предложении)

Composite sentence

a clause – элементарное предложение

to correspond – соответствовать

syndetic (conjunctive) – союзный

asyndetic (non-conjunctive) – бессоюзный

subordination (complex sentences) – сложноподчиненное предложение

coordination (compound sentences) – сложносочиненное предложение

equal rank – одинакового ранга
principal clause – главное предложение
subordinate clause – придаточное предложение
semantico-syntactic unity – семантико-синтаксическое
единство
connector (subordinator, conjunction) – союз
pronominal words – местоименные слова
copulative – соединительный союз (and)
adversative – противительный союз (but)
disjunctive – соединительный союз (or)
causal – причинные союзы
consequential – последовательный
coordinate clauses – независимые части сложносочиненного
предложения

Test III (Variant I)

1. What is a sentence?
2. What is the difference between a word and a sentence?
3. What is the role of intonation in the utterance?
4. Describe the difference between the nominative function of the sentence and the nominative function of the word.
5. What are three sentence types according to purpose of communication?
6. What are the main components of the actual division?
7. Define rheme.
8. Where does the actual division of the sentence find its full expression?
9. What expresses the basic predicative meaning of a typical sentence?
10. What is a simple sentence?
11. What are the means of combining clauses into a poly predicative sentence?
12. Define a complex sentence.

Test III (Variant II)

1. What is the main object of syntax and why?
2. Why do we refer to a sentence as a predicative utterance unit?
3. What is the centre of predication in the sentence?
4. What is the functional essence of the sentence?
5. What are the properties of exclamatory sentences?
6. What is the purpose of the actual division of the sentence?
7. What are the prototypes of theme and rheme?
8. Define theme.
9. What is the informative value of the communication?
10. Describe the difference between monopredicative and polypredicative sentences.
11. What is a composite sentence?
12. Give the definition to a compound sentence.

LEXICOLOGY

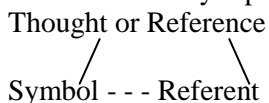
Lexicology, a branch of linguistics, is the study of word. The *word* is a speech unit used for the purposes of human communication, materially representing a group of sounds, possessing a meaning, susceptible to grammatical employment and characterized by formal and semantic unity.

There is the external and the internal structure of the word. By the external structure of the word we mean its morphological structure. For example, in the word *post-impressionists* the following morphemes can be distinguished: the prefixes *post-*, *im-*, the root *press*, the noun-forming suffixes *-ion*, *-ist*, and the grammatical suffix of plurality *-s*. The internal structure of the word, or its meaning, is commonly referred to as the word's semantic structure. This is certainly the word's main aspect.

The word possesses both external (or formal) unity and semantic unity. The formal unity of the word can be best illustrated by comparing a word and a word-group comprising identical constituents. The difference between *a blackbird* and *a black bird* is clear. The word *blackbird*, which is characterized by unity, possesses a single grammatical framing: *blackbird*|*s*. The first constituent *black* is not subject to any grammatical changes. In the word-group *a black bird* each constituent can acquire grammatical forms of its own: *the blackest birds I've ever seen*. The same example may be used to illustrate what we mean by semantic unity. In the word-group *a black bird* each of the meaningful words conveys a separate concept: *bird* – a kind of living creature; *black* – a colour. The word *blackbird* conveys only one concept: the type of bird. This is one of the main features of any word: it always conveys one concept, no matter how many component morphemes it may have in its external structure.

Among the word's various characteristics, meaning is certainly the most important. The branch of linguistics which specializes in the study of meaning is called *semantics*. Meaning can be described as a component of the word through which a concept is communicated, in this way endowing the word with the ability of denoting real objects, qualities, actions and abstract notions. The complex relationships

between *referent* (object, etc. denoted by the word), *concept* and *word* are traditionally represented by the following triangle:



By the *symbol* here is meant the word; *thought or reference* is *concept*. The dotted line suggests that there is no immediate relation between word and referent: it is established only through the concept.

The semantic structure of the word does not present an indissoluble unity (that is, actually, why it is referred to as structure), nor does it necessary stand for one concept. It is generally known that most words convey several concepts and thus possess the corresponding number of meanings. A word having several meanings is called *polysemantic*, and the ability of words to have more than one meaning is described by the term *polysemy*. Most English words are polysemantic. The wealth of expressive resources of a language largely depends on the degree to which polysemy has developed in the language.

One of the most important “drawbacks” of polysemantic words is that there is sometimes a chance of misunderstanding when a word is used in a certain meaning but accepted by a listener or reader in another.

It is only natural that such cases provide stuff of which jokes are made, such as the ones that follow:

Customer. I would like a book, please.

Bookseller. Something light?

Customer. That doesn’t matter. I have car with me.

In this conversation the customer is honestly misled by the polysemy of the adjective *light* taking it in the literal sense whereas the bookseller uses the word in its figurative meaning “not serious; entertaining”.

Context is a powerful preventative against any misunderstanding of meanings. For instance, the adjective *dull*, if used out of context, would mean different things to different people or nothing at all. It is only in combination with other words that it reveals its actual

meaning: *a dull pupil, a dull play, a dull razor-blade, dull weather*, etc.

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

The following list presents denotative components of some English adjectives and verbs:

notorious, adj. → widely known

celebrated, adj. → widely known

to glare, v. → to look

to glance, v. → to look

to shiver, v. → to tremble

to shudder, v. → to tremble

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

	Denotative component	Connotative component
<i>notorious</i> , adj. →	widely known +	for criminal acts or bad traits of character (evaluative connotation, negative)
<i>celebrated</i> , adj. →	widely known +	for special achievement in science, art, etc. (evaluative connotation, positive)
<i>to glare</i> , v. →	to look +	- steadily, lastingly (connotation of duration) - in anger, rage, etc. (emotive connotation)
<i>to glance</i> , v. →	to look	briefly, passingly (connotation of duration)
<i>to shiver</i> , v.	to tremble	- lastingly (connotation of duration)

→	+	- (usu) with the cold (connotation of cause)
<i>to shudder</i> , v. →	to tremble +	- briefly (connotation of duration) - with horror, disgust, etc. (emotive connotation of cause)

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

The given examples do not exhaust all the types of connotations but present only a few: emotive, evaluative connotations, and also connotations of duration and of cause.

Vocabulary

susceptible – поддающийся

external – внешний

internal – внутренний

comprise – включать

acquire – приобретать

convey – передавать, выражать

endow – обеспечивать

indissoluble unity – неделимое целое

polysemantic – полисемантический, многозначный

in the literal sense – в прямом смысле

figurative meaning – переносное значение

single out – выделять

evaluative – оценочный

duration – длительность, продолжительность

cause – причина

Test IV (Variant I)

1. What does lexicology study?
2. What does the external structure of the word mean?
3. Describe the difference between a word and a word-group with identical constituents.
4. What is the main feature of a word?
5. What is the definition of the term 'meaning'?
6. How is the relation between word and referent established?
7. What word is called polysemantic?
8. What does wealth of expressive resources of a language depend on?
9. What prevents from misunderstanding of meanings?
10. What is the leading semantic component in the semantic structure of a word?
11. Give an example of a denotative component of the word.
12. What types of connotation do you know?

Test IV (Variant II)

1. What is a word?
2. What does the internal structure of the word mean?
3. What is the difference between a *blackbird* and a *black bird*?
4. What is the most important word's characteristic?
5. What does semantics specialize in?
6. What ability does meaning give the word?
7. Does semantic structure of the word present an indissoluble unity? Why?
8. What does the term 'polysemy' mean?
9. What are the 'drawbacks' of polysemantic words?
10. Give an example of a polysemantic word and comment on its meanings.
11. What is connotation?
12. Give an example of a connotative component of the word.

General consideration on stylistics

The word stock of a language may be represented as a definite system in which different aspects of words may be singled out as interdependent.

We may represent the whole of the word stock of the English language as being divided into three main layers: the *literary layer*, the *neutral layer* and the *colloquial layer*. The literary and the colloquial layers contain a number of subgroups each of which has a property it shares with all the subgroups within the layer. This common property, which unites the different groups of words within the layer, may be called its aspect.

The aspect of the colloquial layer of words is its lively spoken character. It is this that makes it unstable, fleeting.

The aspect of the neutral layer is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity. It is this that makes the layer the most stable of all.

The literary layer of words consists of groups accepted as legitimate members of the English vocabulary. They have no local or dialectal character.

The literary vocabulary consists of the following groups of words: 1) common literary; 2) terms and learned words; 3) poetic words; 4) archaic words; 5) barbarisms and foreign words; 6) literary coinages including nonce-words.

The colloquial vocabulary falls into the following groups: 1) common colloquial words; 2) slang; 3) jargonisms; 4) professional words; 5) dialectal words; 6) vulgar words; 7) colloquial coinages.

The common literary, neutral and common colloquial words are grouped under the term standard English vocabulary. Other groups in the literary layer are regarded as special literary vocabulary and those in the colloquial layer are regarded as special colloquial (non-literary) vocabulary.

Neutral words, which form the bulk of the English vocabulary, are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy. It is the neutral stock of words that is so prolific in the production of new meanings. Unlike all other groups, the neutral group of words cannot be considered as

having a special stylistic coloring, whereas both literary and colloquial words have a definite stylistic coloring.

Common literary words are chiefly used in writing and in polished speech. Literary units stand in opposition to colloquial units. This is especially apparent when pairs of synonyms, literary and colloquial, can be formed which stand in antonymic relation.

The following synonyms illustrate the relations that exist between the neutral, literary and colloquial words in the English language.

Colloquial	Neutral	Literary
Kid	Child	Infant
Daddy	Father	Parent
Comfy	Comfortable	Commodious
Chap	Fellow	Associate
Get out	Go away	Retire
Go ahead	Continue	Proceed
Teenager	Boy (girl)	Youth

Colloquial words are always more emotionally colored than literary ones. The neutral stratum of words has no degree of emotiveness, nor have they any distinctions in the sphere of usage.

Both literary and colloquial words have their upper and lower ranges. The lower range of literary words approaches the neutral layer and has a markedly obvious tendency to pass into that layer. The same may be said of the upper range of the colloquial layer: it can very easily pass into the neutral layer. The line of demarcation between common colloquial and neutral on the one hand, and common literary and neutral, on the, are blurred.

Common colloquial vocabulary is represented as overlapping into the Standard English vocabulary and is therefore to be considered part of it. It borders both on the neutral vocabulary and on the special colloquial vocabulary which falls out of Standard English.

In this example from “Fanny’s First Play” (B. Shaw), the difference between the common literary and common colloquial vocabulary is clearly seen.

e.g. Dora: Oh, I've let it out. Have I? (*contemplating Juggins approvingly as he places a chair for her between the table and the sideboard*). But he's the right sort: I can see that (*buttonholing him*). You won't let it out downstairs, old man, will you?

Juggins: The family can rely on my absolute discretion.

The words in Juggins' answer are on the border line between common literary and neutral, whereas the words and expressions used by Dora are clearly common colloquial, not bordering on neutral.

Some examples of colloquial words: *to take* – 'as I take it' = 'as I understand'; *a guy* – 'a young man'; *to be gone on* = 'to be madly in love with'; *pro* = 'a professional', etc.

The spoken language abounds in set expressions which are colloquial in character: *all sorts of things, just a bit, How is life treating you?, so-so, to be sick and tired of, etc.*

Certain set expressions have been coined within literary English and their use in ordinary speech will inevitably make the utterance sound bookish. In other words it will become literary. The following are examples of set expressions which can be considered literary: *in accordance with, with regard to, by virtue of, to speak at great length, to lend assistance, to draw a lesson, responsibility rests, etc.*

The stylistic function of the different strata of the English vocabulary depends not so much on the inner qualities of each of the groups, as on their interaction when they are opposed to one another. It is interesting to note that anything written assumes greater degree of significance than what is only spoken. If the spoken takes place of the written or vice versa, it means that we are faced with a stylistic device.

Now we are going to consider some widely used stylistic devices.

Metaphor

A metaphor is a relation between the dictionary and the contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts.

The more obvious the similarity, the less need there is for deciphering words in the context. Thus in

"Dear *Nature* is the kindest *Mother* still". (G. Byron)

no explanatory words are used. Nature is likened to a Mother in her attitude to man. The action of nursing is implied but not directly stated. Metaphor can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, adverb, etc.

“In the slanting beams that *streamed* through the open window, the dust *danced* and was golden”. (O. Wilde)

Here the metaphors lie in the verbs.

The same as in “Some books *are to be tasted*, others *swallowed*, and some few *to be chewed* and *digested*” (F. Bacon)

“The leaves fell *sorrowfully*”. Here it is the adverb that is a metaphor.

Metaphors, like all stylistic devices can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected, i.e. are quite unpredictable, are called genuine metaphors. Those which are commonly used in speech and therefore are sometimes even fixed in dictionaries as expressive means of language are trite metaphors. Their predictability therefore is apparent. Genuine metaphors are regarded as belonging to language-in-action, i.e., speech metaphors; trite metaphors belong to the language-as-a-system, i.e. language proper, and are usually fixed in dictionaries as units of the language.

The examples given above may serve as illustrations of genuine metaphors. Here are some examples of metaphors that are considered trite. They are time-worn and well rubbed into the language: a *ray* of hope, *floods* of tears, a *storm* of indignation, a *flight* of fancy, a *gleam* of mirth, a *shadow* of a smile and the like.

Many metaphors became stock phrases and gradually lost their expressive power. For instance, *seeds* of evil, a *rooted* prejudice, a *flight* of imagination, *in the heat* of the argument, to *burn* with desire, etc.

The metaphor is often defined as a compressed simile. But this definition lacks precision. Moreover it is misleading, inasmuch as the metaphor aims at identifying the objects, while the simile aims at finding some point of resemblance by keeping the objects apart. That is why these two stylistic devices are viewed as belonging to two different groups of stylistic devices.

For instance, “He is stubborn like a mule” is a simile. “He is a mule” is a metaphor.

In a sense we may say that metaphor is more emotional and hence more expressive than simile.

The metaphor is one of the most powerful means of creating images. This is its main function. Genuine metaphors are mostly to be found in poetry and emotive prose. Trite metaphors are generally used as expressive means in newspaper articles, in oratorical style and even in scientific language. The use of the trite metaphor should not be regarded as a drawback of style. They help the writer to enliven his work and even make the meaning more concrete.

Simile

The intensification of some feature of the concept is realized in simile.

Similes forcibly set one object against another regardless of the fact that they may be completely alien to each other. And without our being aware of it, the simile gives rise to a new understanding of the object characterizing as well as of the object characterized.

Similes have formal elements in their structure: connective words such *as like, as, such as, as if, seem*.

Here is an example: His mind was restless, but it worked perversely and *thoughts jerked* through his brain *like the misfirings of a defective carburetor*. (W.S. Maugham)

The structure of this simile is interesting. Let us analyze it. The word ‘jerked’ in the microcontext, i.e., in combination with ‘thoughts’ is a metaphor, which led to the simile ‘like the misfirings of a defective carburetor’ where the verb *to jerk* carries its direct logical meaning. So the linking notion is the movement *jerking* which brings to the author’s mind a resemblance between the working of the man’s brain and the badly working, i.e., *misfiring* carburetor. In other words it is action that is described by means of a simile.

Another example: It was the moment of the year when *the countryside seems to faint* from its own loveliness, from the intoxication of its scents and sounds. (J. Galsworthy)

This is an example of simile which is half a metaphor. If not for the structural word ‘seems’, we would call it a metaphor. Indeed, if we drop the word ‘seems’ and say, “the countryside faints from ...”, the clue word ‘faint’ becomes a metaphor. But the word ‘seems’ keeps apart the notions of stillness and fainting. It is a simile where the second member – the human being – is only suggested by the word ‘faint’.

The semantic nature of the simile-forming elements *seem* and *as if* is such that they only remotely suggest resemblance. Quite different are the connectives *like* and *as*. These are more categorical and establish quite straightforwardly the analogy between the two objects.

Sometimes the simile-forming *like* is placed at the end of the phrase almost merging with it and becoming half suffix, for example: Emily Barton was very pink, very *Dresden-china-shepherdess like*.

In simple non-figurative language, it will assume the following form: Emily Barton was very pink, and *looked like a Dresden-china-shepherdess*.

In the English language there is a long list of hackneyed similes pointing out the analogy between the various qualities, states or actions of a human being and the animals supposed to be the bearers of the given quality, etc., for example: *busy* as a *bee*, *industrious* as an *ant*, *blind* as a *bat*, *faithful* as a *dog*, to *work* like a *horse*, to be *led* like a *sheep*, to *fly* like a *bird*, to *swim* like a *duck*, *stubborn* as a *mule*, *hungry* as a *bear*, *playful* as a *kitten*, to *smoke* like a *chimney*, to *fit* like a *glove*, etc.

Some more examples:

- 1) My heart is *like* a singing bird... (C.G. Rosetti)
- 2) The Lady Blanche avoided her *as if* she had been an infectious disease. (W.M. Thackeray)
- 3) He had *no more* idea of money *than* a cow. (J. Galsworthy)

All these examples prove that simile is based on a common feature of two compared subjects. It is one of the main, simplest and at the same time effective stylistic devices.

Irony

Irony is a stylistic device also based on the simultaneous realization of two logical meanings – dictionary and contextual, but the two meanings stand in opposition to each other. It does not exist outside the context. Thus in the sentence:

It must be *delightful* to find oneself in a foreign country without a penny in one's pocket.

The italicized word acquires a meaning that is 'unpleasant', '*not* delightful'. The word containing the irony is strongly marked by intonation.

Irony must not be confused with humor, although they have very much in common. Humor always causes laughter, what is funny must come as a sudden clash of the positive and the negative. In this respect irony can be likened to humor. But the function of irony is not confined to producing a humorous effect. In a sentence like "How clever of you!" where, due to the intonation pattern, the word 'clever' conveys a sense opposite to its literal signification, the irony does not cause a ludicrous effect. It rather expresses a feeling of irritation, displeasure, pity or regret. A word used ironically may sometimes express very subtle, almost imperceptible nuances of meaning, as the word 'like' in the following lines from "Beppo" by G. Byron:

XLVII

I like a parliamentary debate,
Particularly when 'tis not too late.

XLVIII

I like the taxes, when they're not too many;
I like a seacoal fire, when not too dear;
I like a beef-steak, too, as well as any;
Have no objection to a pot of beer;
I like the weather, when it is not rainy,
That is *I like two months of every year.*
And so God save the Regent, Church and King!
Which means that *I like all and everything.*

In the first line the word 'like' gives only a slight hint of irony. Parliamentary debates are usually long. The word 'debate' itself

suggests a lengthy discussion; therefore the word 'like' here should be taken with some reservation. In other words, a hint of the interplay between positive and negative begins with the first 'like'.

The second use of the word 'like' is definitely ironical. No one would be expected to like taxes. It is so obvious that no context is necessary to decode the true meaning of 'like'. The attributive phrase 'when they're not too many' strengthens the irony.

Then G. Byron uses the word 'like' in its literal meaning. 'Like' in combination with 'seacoal fire' and 'a beef-steak' and with 'two months of every year' maintains its literal meaning, although in the phrase "I like the weather" the notion is very general. But the last line again shows that the word 'like' is used with an ironic touch, meaning 'to like' and 'to put up with' simultaneously.

The effect of irony lies in the striking disparity between what is said and what is meant. This is achieved through the intentional interplay of the two meanings, which are in opposition to each other.

It is necessary to underline that irony is generally used to convey a negative meaning. Therefore only positive concepts may be used in their logical dictionary meanings. In the examples quoted above irony is embodied in such words as 'delightful', 'clever', 'like'. The contextual meaning always conveys the negation of the positive concepts embodied in the dictionary meaning.

Irony expresses a mocking and evaluative attitude of the narrator to what he is describing.

Pun

The pun is a stylistic device based on the interaction of two well-known meanings of a word or a phrase. Like any other stylistic device, it must depend on a context. But the context may be of a more expanded character, sometimes even as large as a whole work of emotive prose. Thus the title of one of Oscar Wilde's plays, "The Importance of Being Earnest" has a pun in it, as the name of the hero and the adjective meaning 'seriously-minded' are both present in our mind.

Here is another example of a pun where a larger context for its realization is used:

“*Bow to the board*”, said Bumble. Oliver brushed away two or three tears that were lingering in his eyes: and *seeing no board but the table, fortunately bowed to that.* (C. Dickens)

In fact the humorous effect is caused by the interplay, not of two meanings of one word, but of two words. ‘Board’ as a group of officials with functions of administration and management and ‘board’ as a piece of furniture (a table) have become two distinct words.

In various functional styles of language the capacity of a word to signify several meanings simultaneously manifests itself in different degrees. In scientific prose it almost equals zero. In poetic style this is essential property.

Epithet

The epithet is subtle and delicate in character. It conveys the subjective attitude of the writer, showing that he is partial in one way or another.

The epithet is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence, used to characterize an object and pointing out to the reader, and frequently imposing on him, some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties. The epithet is markedly subjective and evaluative. The logical attribute is purely objective, non-evaluating. It is descriptive and indicates an inherent or prominent feature of the thing or phenomenon in question.

Thus in *green meadows, white snow, round table, blue skies, pale complexion* and the like, the adjectives are more logical attributes than epithets. They indicate those qualities of the objects which may be regarded as generally recognized. But in *wild wind, loud ocean, heart-burning smile, a silvery laugh, a thrilling tale*, the adjectives do not point to inherent qualities of the objects described. They are subjectively evaluative.

Compare: *a steel knife* (it is not an epithet) – *a steel will* (it’s an epithet)

However, there are combinations in which the ties between the attribute and the noun defined are very close, and the whole

combination is viewed as a linguistic entity. Combinations of this type appear as a result of the frequent use of certain definite epithets with definite nouns. They become stable word combinations. Examples are: *bright face*, *valuable connections*, *sweet smile*, *unearthly beauty*, *pitch darkness*, *deep feeling*, *classic example*, *powerful influence*, etc.

The predictability of such epithets is great.

The function of epithets of this kind remains basically the same: to show the evaluating, subjective attitude of the writer towards the thing described.

A phrase and even a whole sentence may become an epithet if the main formal requirement of the epithet is maintained, i.e. its attributive use.

Here is an example of phrase epithets: There is a sort of ‘*oh-what-a-wicked-world-this-is-and-how-I-wish-I-could-do-something-to-make-it-better-and-nobler*’ expression about Montmorency that has been known to bring the tears into the eyes of pious old ladies and gentlemen. (J.K. Jerome)

The phrases and sentences transformed into epithets lose their independence and assume a new quality which is revealed both in the intonation pattern and graphically (by being hyphenated).

It remains only to say that the epithet is a direct and straightforward way of showing the author’s attitude towards the things described, whereas other stylistic devices will reveal the author’s evaluation of the object only indirectly. That is probably why those authors who wish to show a seeming impartiality and objectivity in depicting their heroes and describing events use few epithets.

STYLISTIC INVERSION

The English language has developed a tolerably fixed word order which in the great majority of cases shows without fail what is the subject of the sentence. This order is Subject – Verb (Predicate) – Object (S – P – O). This predominance of S – P – O word order makes conspicuous any change in the structure of the sentence.

The most conspicuous places in the sentence are considered to be the first and the last: the first place because the full force of the stress can be felt at the beginning of an utterance and the last place because there is a pause after it. This traditional word order has developed a definite intonation design.

There are two types of inversion: grammatical and stylistic inversion.

Grammatical inversion means changing of the word order that leads to the changing of the grammatical meaning of the whole construction. For example: Here you are. Are you here?; He has come. Has he come?

Unlike grammatical inversion stylistic inversion aims at attaching logical stress or additional emotional coloring to the surface meaning of the utterance; to emphasize one of the sentence elements, to show that this element is significant. For example:

1) *Inexpressible* was the astonishment of the little party when they returned to find that Mr. Pickwick had disappeared. (C. Dickens)

2) *Talent* Mr. Micawber has; *capital* Mr. Micawber has not. (C. Dickens)

The first and the last position being prominent, the verb *has* and the negative *not* get a fuller volume of stress than they would in ordinary (uninverted) word order. In the traditional word order the predicates *has* and *has not* are closely attached to their objects *talent* and *capital*. Therefore, in the inverted word order not only the objects *talent* and *capital* become conspicuous but also the predicates *has* and *has not*.

In this example the effect of the inverted order is backed up by two other stylistic devices: antithesis and parallel construction.

Inverted word order is one of the forms of what are known as emphatic constructions. What is generally called traditional word order is nothing more than unemphatic construction.

Repetition

Repetition is an expressive means of language used when the speaker is under the stress of strong emotion. It aims at logical emphasis, an emphasis necessary to fix the attention of the reader on the key-word of the utterance. For example:

For that was it! *Ignorant* of the long and stealthy march of passion, and of the state to which it had reduced Fleur; *ignorant* of how Soams had watched her, *ignorant* of Fleur's reckless desperation... - *ignorant* of all this, everybody felt aggrieved. (J. Galsworthy)

A *smile* would come into Mr. Pickwick's face: *the smile* extended into a *laugh*: *the laugh* into a *roar*, and *the roar* became general. (C. Dickens)

The primary function of repetition is to intensify the utterance. Another function is rhythmical. In fact any repetition enhances the rhythmical aspect of the utterance.

e.g. It (the tent) is soaked and heavy, *and* it flops about, *and* tumbles down on you, *and* clings round your head, *and* makes you mad. (Jerome K. Jerome)

Many times repeated conjunction underlines the idea that all the events happen simultaneously and they are tightly connected.

Vocabulary

General consideration

word stock – словарный запас
interdependent – взаимозависящий
literary layer – литературный слой
colloquial layer – разговорный слой
fleeting – мимолетный
unrestricted – неограниченный
legitimate – законный
coinage – создание неологизмов
nonce-word – окказионализм

prolific – плодovitый, продуктивный
coloring – окраска
polished – изысканный, безукоризненный
blur – стирать
overlap – частично покрывать, перекрывать
abound in – изобиловать
bookish – книжный

Metaphor

affinity – родство, сходство
decipher – расшифровывать
imply – подразумевать, значить
embody – воплощать
genuine metaphor – оригинальная метафора
trite metaphor – избитая /стертая метафора
compressed simile – сжатое сравнение
enliven – оживлять

Simile

forcibly – решительно
regardless – несмотря на
remotely – отдаленно
hackneyed – избитый
bearer – носитель, обладатель

Irony

italicized – курсивом
clash – столкновение
confine – ограничивать
ludicrous – нелепый, смешной
imperceptible nuance – незаметный нюанс
simultaneously – одновременно

Pun

interplay – взаимодействие
signify – обозначать

Epithet

partial – причастный
impose on – навязывать
markedly – явно
inherent – присущий, неотъемлемый

predictability – предсказуемость

attributive – атрибутивный, определительный

assume – приобретать

Stylistic inversion

conspicuous – заметный

Repetition

enhance – усиливать

Test V (Variant I)

1. What are three main layers of the word stock?
2. Define the term 'aspect'.
3. What is the aspect of the neutral layer?
4. What does literary vocabulary consist of?
5. Name the main source of synonymy and polysemy.

Explain the reasons for that.

6. Where are common literary words used?
7. Define the metaphor.
8. Where can genuine and trite metaphors be found?
9. What is a simile?
10. Describe the difference between irony and humour.
11. What is pun based on?
12. How is stylistic inversion formed?

Test V (Variant II)

1. What does the word stock of a language represent?
2. What is the aspect of the colloquial layer?
3. What is the feature of the literary layer?
4. What does colloquial vocabulary consist of?
5. What words have special stylistic colouring? Why?
6. What does the stylistic function of the different strata of the English vocabulary depend on?
7. Describe the difference between genuine and trite metaphors.
8. How does metaphor differ from simile?
9. What formal elements can simile have in its structure?
10. Define the stylistic device 'irony'.
11. What is an epithet?
12. What is repetition? What is it aimed at?

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