THE MINISTRY OF HIGHER AND SECONDARY SPECIAL EDUCATION OF THE REPUBLIC OF UZBEKISTAN

SAMARKAND STATE INSTITUTE OF FOREIGN LANGUAGES

THE FACULTY OF ROMAN-GERMAN LANGUAGES

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FINAL QUALIFICATION PAPER
for conferring the bachelor's degree
5120100 - Philology and teaching languages (English language)

SENTENCE PARADIGMATIC IN ENGLISH
(Парадигматика предложения в английском языке)

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Final qualification paper
was discussed and recommended
to proof at the meeting of the chair
of English language theory and practice

Protocol № 10 may, 2018

Head of the chair T.S.Ismailov

Samarkand – 2018

ANNOTATION

This diploma thesis describes general principles of paradigmatic function of sentences in English language on following problems:

1. Present-day English syntax (especially such issues as syntax within phrases, syntax within clauses, syntax of sentences and the literary text-notes about dialogic and metatextual dimension);

2. Some notes on the predicative use of nouns in English (predicative nouns in present-day English and some notes on the extended modifier in English newspaper and scientific styles);

3. On verb complementation in written English (the complementation of the English verb by non-finite verbal and non-verbal forms in written texts, the role of intonation as a delimiting factor is especially important for sentence and main types of syntactical verbal classification).

CONTENTS

INTRODUCTION

It is an obvious fact that learning foreign languages is one of the most essential requirements of developing country in different fields such as science, economy, culture and so on. If we are able to speak various international languages, we can open the doors into the world with several keys for further development.

Therefore, The first President of Uzbekistan I.A. Karimov adopted The Decree "On measures for further improvement of foreign language learning" [19, 148] from December 10, 2012 which played an important role in improving teaching and learning foreign languages to a new level.

Extensive works on the continuous learning of foreign languages at all stages of the education system, professional development of teachers to provide educational institutions with modern teaching materials are conducted for effective implementation of the tasks, set out in the document.

As a result of broad and well-arranged policy on developing education system, a wide range of scientific researchers are being conducted in all disciplines of linguistics and other branches of science.

Actuality of the research The basic grammar of the sentence as a whole has changed little since Middle English times; indeed, the syntax of many Old English prose sentences would be acceptable in PDE. What has changed and continues to change is the fashionable stylistics of written sentences. Much of the surviving OE prose consists chiefly of highly paratactic, cumulative sentences that probably were fairly close to speech patterns. Middle English saw a continuation of this style but also early attempts to model English prose on ornate Latin patterns. This Latin influence increased during Early Modern English, and by the end of the period, the best writers had succeeded in creating a highly formal hypotactic Latinate style in English. But the older traditions persisted top.

PDE has experienced a reaction against the intricate, balanced, periodic high style of Early Modern English. To some extent, there has been a blending of the

Latinate hypotactic and the native paratactic. That is, much contemporary prose looks paratactic, but closer examination reveals a deeper hypotaxis whose superficial simplicity is achieved by heavy use of participles and deletion of subordinating conjunctions. To illustrate this, we can examine a brief passage from Ernest Hemingway, an author whose name has become a byword for stripped-down, simple prose [39,156].

(1) It was bright sunlight in the room when I woke. (2) I thought I was back at the front and stretched out in bed. (3) My legs hurt me and I looked down at them still in the dirty bandages, and seeing them knew where I was. (4) I reached up for the bell- cord and pushed the button. (5) I heard it buzz down the hall and then someone coming on rubber soles along the hall. (6) It was Miss Gage and she looked a little older in the bright sunlight and not so pretty. Ernest Hemingway, A Farewell to Arms [59].

The first sentence of this paragraph has overt subordination with the clause when I woke. In sentence 2, Hemingway has drawn the reader's attention away from the subordination by deleting the subordinator that after I thought. Sentence 3 has another example of overt subordination with the brief clause where I was at the end. It also has "hidden" subordination; by using the participle seeing, Hemingway can avoid a subordinate clause something like when I saw them, and he also can delete the subject I of the verb knew. In sentence 5,I heard it buzz is a compression of I heard it as it buzzed or some such construction. Furthermore, the participial coming is an abridged form of someone who was coming. Sentences 4 and 6 are both straightforward, sentence 4 being merely a simple sentence with a compound verb, and sentence 6 a compound sentence with the two independent clauses connected by and [50,166].

The novelty of the research The predicative use of nouns presents some remarkable features in English that have received a generous amount of attention in all the major descriptions of English grammar ranging from the compendious works of [40; 41; 43; 44; 46; 50] Despite this interest, however, a number of relevant matters remain confused and controversial [40 ,26] sums up his two

chapters on predicatives as "particularly difficult from a systematic point of view, because the phenomena treated here present so many transitions between different grammatical categories". In the course of a study of noun premodifiers in Early and Modern English [4], the present writer inevitably encountered various marginal cases between the extremes of "pure" nouns and "pure" adjectives. Conspicuous among them are instances of the predicative use of nouns where the latter appear to have lost something of their intrinsic substantivity and are treated to all intents and purposes as adjectives, e. g. Her coat is tweed. – Is he Labour or Tory? – The novel is very typically James. Examples like these involve the predicative use of mass-words, the omission of the indefinite article, the modification of predicatively used nouns by adverbs and certain other peculiarities.

In Middle English some nouns begin to function both attributively and predicatively in a manner resembling adjectives. There is evidence that their habitual predicative use contributed to the eventual adjectivization of the nouns chief, dainty, enemy, felon, heretic, magic, sovereign, traitor, villain, welcome and possibly a few others.

An intensification of the "adjectivity" of a noun in predicative position was attained (as in later English) by the omission of a determiner (article or pronoun) and the addition of an adverbial, e. g. alle . . . him were frend oder fend, hold oder fa (Old English Homilies). – Callynge it traytour, enuyous and worse (Chaucer). – I am so caytif and so thral (Chaucer). – Men of levyng ben so outrage (Coventry Mysteries) [9, 45].

Previous researches in this field The early 19th century practice of using names of religious denominations in a predicative function was the nucleus of a shift by accretion towards the widespread predicative use of nouns denoting political parties, social classes and strata as well as other groupings to which the person (or persons) denoted by the subject belongs. A sampling of recent instances includes: The cuts in social expenditure look very Tory [63]. – Her characters are strictly working class [59]. – Lt. Mark Phillips is described as distinctly upper-crust [61]. – ... the level (i. e. of the new edition of the Encyclopedia Britannica, O.

M.) was college freshman [62]. – The barman whispered, "He's not drunk. He's CIA. I know, because Pm Deuxieme Bureau" [59]. Other predicatively used nouns of this group in our collection include avant-garde, old-guard, high-brow, free-lance, university, faculty, mainstream, right-wing, single-sex, bomber command, small town, etc.

The object of the research The steady spread of noun premodification is a well-known feature of English today. Both the frequency with which noun premodifiers occur in different functional styles and the variety of the qualities and relations they denote have grown and continue to grow. This tendency of the language to employ nouns in a function characteristic primarily of adjectives has also encouraged the use of nouns as predicatives [16, 13]. As a result of the dialectical interrelationship of cause and effect, the predicative use of nouns has in its turn served to reinforce their use as prepositive attributes.

In view of the interdependence of the various sides of language, the development of new link-verbs has also had a stimulating effect on the use of predicative nouns. The semantic affinities of verbs like to become, remain, seem, look, grow, stand, go, etc. have opened up a wide range of possibilities in this connection.

The subject of the investigation

The influence of analogy and semantic association has likewise made itself increasingly felt during the last decades as more and more sets of semantically linked nouns have come to be used in a predicative function.

The following is a short account of some recent developments and current trends in the use of English nouns as predicatives. Some of the phenomena discussed below have been dealt with earlier by, e. g. [17, 23]. A fuller survey of the use of nouns in a predicative function in present-day (late 20th century) English still remains to be written.

Although there are several reasons for the popularity and wide use of these constructions, one must say, nevertheless, that not too much attention has been

paid to the investigation and description of their formation and their use in oral and written usage.

Methods used in the research are: systematic, structural, stylistic – functional and descriptive.

Methodological grounds of the work: English conceptions of the sentence [, Bennett, ,J. Binkert, ,W. Colicover a.o.].

Material of the research: Dictionaries [52-55], Text [56-58] and Websites [59-63.]

The Structure of the work: Introduction, 1-3 Chapters, Conclusion and Literature.

CHAPTER 1

Present-Day English Syntax

The larger syntactic patterns of Present-Day English were established by the Modern English period, and most of the changes since that time have either been minor or more quantitative than qualitative in nature [23, 60].

1.1. Syntax within phrases

Noun Phrases There was little change in the rules for the formation of noun phrases between Early Modern English and PDE. Under "Morphology" [40,315] we discussed the extension of the of genitive at the expense of the inflected genitive and also the greater use of the group genitive in PDE. The most striking difference between the two periods is the great increase in the use of noun adjunct phrases during PDE. This process of modifying one noun with another, uninflected noun originated in ME and became common in Early Modern English.

However, its extensive use and the use of several noun adjuncts to modify a single head is a PDE phenomenon. We cannot so much as glance at a contemporary periodical without encountering such phrases as death penalty, lifetime ambition, group hysteria, and factory smokestacks.

A slightly more careful perusal, especially of technical or governmental writing, will produce three-part examples like university press publications, interagency task force, deep-sea marine sequence, and pro-choice women activists. Indeed, an extraordinarily heavy density of noun adjuncts is one of the things that makes reading bureaucratese so difficult and annoying.

Verb Phrases Most of the syntactic differences between EMnE and PDE involve verb phrases; yet few of these changes concern new structures. Rather, most of them involve either an extension of patterns established at an earlier stage of the language, or a loss of previous options [39,302].

From OE times on, verb phrases in English have been increasing in complexity. OE had a phrasal passive formed with either weorpan 'become' or beon 'be' plus the past participle. The progressive tense began in ME and became

common in EMnE. The combination of the two–the progressive passive as in we are being watched–first appeared at the end of EMnE, and its regular use is only a PDE phenomenon. Finally, the perfect progressive passive (I have been being annoyed) is a PDE development and, in fact, is still relatively rare in English.

Passives formed in the traditional way with be + past participle tend to have a static sense and are often indistinguishable from be + adjectival (for instance, I was interested; the walls were painted). Perhaps because of a felt need to convey more forcefully the sense of the action of the verb, a new passive with get as the auxiliary arose in the nineteenth century and is common today, although it is still restricted primarily to colloquial style.

Some have said jokingly that we use the get passive when we really mean it. There is a certain amount of truth in this remark: Compare the much stronger they got beaten with the weaker they were beaten.

All of the preceding changes have involved either new syntactical structures or extensions of older ones. PDE has also lost some options that existed as late as EMnE. First, have is now the only auxiliary that we can use to form the perfect tense; be is no longer possible, even for verbs of motion. Second, as late as the seventeenth century, ongoing action limited in duration could be expressed by either the simple present or by the progressive tense. In PDE, the progressive tense is obligatory for such ongoing action, and the simple present has become a "timeless" tense. (Compare the difference in meaning between she reads German and she is reading German.)

Still another loss in PDE is that of the unemphatic periphrastic do of EMnE. Even as English has lost this option, however, the use of do as an "empty" auxiliary when no other auxiliary is present has become obligatory in negative and interrogative sentences, in tag questions, and in emphatic constructions that imply a contradiction of a previously expressed idea.

Negative	She didn't eat her lunch.
Interrogative	Did she eat her lunch?
Tag question	She ate her lunch, didn't she?

Emphatic Despite what you say, she did eat her lunch.

The use of do as a substitute for a full verb when no other auxiliary is available goes back to OE and is, of course, standard in PDE ("She brought an umbrella, but I didn't"). In British English, this usage is sometimes extended to constructions in which another auxiliary is present in the original clause.

"Will you be coming tonight?" "I may do."

"It's hard to believe that anyone could have come so far, but Janie might have done."

1.2. Syntax within clauses

Throughout the history of English, the SVO word order has always been the favorite for declarative statements in independent clauses, and many of the changes that have taken place over the centuries have involved extensions of this pattern to other contexts or loss of other options. Since EMnE, the language has lost the option of VSO order after a nonnegative adverbial. We can no longer say, as Shakespeare could, "therefore was I created with a stubborn outside" [59]. Also gone is the option of SOV order when the object is a pronoun. On the other hand, PDE cannot use SVO in a clause that begins with a negative adverbial; inversion to VSO is now obligatory. That is, where Shakespeare says "seldom he smiles" [60], we would have to say "seldom does he smile."

Since OE times, when both a direct and an indirect object are present in a clause, English has preferred the order IO + DO. However, when the verb has the general meaning of giving and when both the direct and the indirect objects are pronouns, the alternative order of DO + IO has been possible. Let's use another Shakespearian example, "It was men I lacked, and you will give them me" [63]. This option is still available in British English, but has been lost in American English, where give me it is acceptable, but give it me is not.

1.3. Syntax of sentences

The basic grammar of the sentence as a whole has changed little since Middle English times; indeed, the syntax of many Old English prose sentences would be

acceptable in PDE. What has changed and continues to change is the fashionable stylistics of written sentences. Much of the surviving OE prose consists chiefly of highly paratactic, cumulative sentences that probably were fairly close to speech patterns. Middle English saw a continuation of this style but also early attempts to model English prose on ornate Latin patterns. This Latin influence increased during EMnE, and by the end of the period, the best writers had succeeded in creating a highly formal hypotactic Latinate style in English. But the older traditions persisted top [45,141].

PDE has experienced a reaction against the intricate, balanced, periodic high style of EMnE. To some extent, there has been a blending of the Latinate hypotactic and the native paratactic. That is, much contemporary prose looks paratactic, but closer examination reveals a deeper hypotaxis whose superficial simplicity is achieved by heavy use of participles and deletion of subordinating conjunctions. To illustrate this, we can examine a brief passage from Ernest Hemingway, an author whose name has become a byword for stripped-down, simple prose [39,156].

(1) It was bright sunlight in the room when I woke. (2) I thought I was back at the front and stretched out in bed. (3) My legs hurt me and I looked down at them still in the dirty bandages, and seeing them knew where I was. (4) I reached up for the bell- cord and pushed the button. (5) I heard it buzz down the hall and then someone coming on rubber soles along the hall. (6) It was Miss Gage and she looked a little older in the bright sunlight and not so pretty. Ernest Hemingway, A Farewell to Arms [59].

The first sentence of this paragraph has overt subordination with the clause when I woke. In sentence 2, Hemingway has drawn the reader's attention away from the subordination by deleting the subordinator that after I thought. Sentence 3 has another example of overt subordination with the brief clause where I was at the end. It also has "hidden" subordination; by using the participle seeing, Hemingway can avoid a subordinate clause something like when I saw them, and he also can delete the subject I of the verb knew. In sentence 5,1 heard it buzz is a compression

of I heard it as it buzzed or some such construction. Furthermore, the participial coming is an abridged form of someone who was coming. Sentences 4 and 6 are both straightforward, sentence 4 being merely a simple sentence with a compound verb, and sentence 6 a compound sentence with the two independent clauses connected by and [50,166].

Of course, other features make this paragraph very different stylistically from. In particular, it lacks the heavy parallelism and balance of the Gibbon passage, and Hemingway's sentences are primarily cumulative, whereas Gibbon's are heavily periodic.

Indeed, Hemingway seems almost deliberately to avoid periodic structure by placing adverbial modifiers at the end rather than at the beginning of sentences (see when I woke above).

The three chapters emphasized the great increases in the English lexicon during Middle English and Early Modern English. One might think that, after the remarkable expansions of these centuries, Present-Day English would be a fallow period, a time for the language to settle down and absorb its gains.

Such is not the case; the vocabulary has increased and continues to increase at an astonishing rate during PDE. Measuring this growth precisely is impossible, but in sheer numbers of words, the vocabulary of English has acquired more items during PDE than in all its preceding history.

1.4. The literary text-notes on its dialogic and on its metatextual dimension

The first excerpt taken into consideration belongs to The Nameless Star (Act III, Scene 10) [59]:

"Mona (deep in thoughts): He is so nice. (A pause). He was so nice!

Miss Coucou: He was. You said 'he was\ (Goes out unobtrusively through the dcor left open by Grig)".

Mona's cue consists of two sentences and two stage directions. It is only the tense of the verb which makes one of the sentences different from the other; the passage from the present to the past marks a difference in the character's attitude

towards the object of her thoughts; it takes place during the moment of pause and is determined by the character being deep in thoughts. Therefore the two stage directions have a different status, viz. the first accounts, both for the character's attitude (expressed in the two sentences she utters) and for its change; the second marks the moment in which this change (of attitude and of subsequent behaviour– actually, the only "event" in the whole scene) occurs.

The process having reached its final stage is indicated by the exclamation mark inserted after Mona's second sentence. The deep structure status of the direction A pause is consequently equivalent to that of any of Mona's two sentences. It is only the stage direction deep in thoughts winch discharges a metatextual function. It strengthens, underlines, the tension of this scene, whereas Miss Coucou's subsequent cue – also of a strong metalinguistic and metatextual character – is to release this very tension by disambiguating her interlocutor's utterance. Miss Coucou's cue is an oblique comment of Mona's attitude; by merely quoting her last sentence {the explicit quotation marks, the intonation, etc. are, of course, significant), she helps her interlocutor to become aware of her change of mind.

From the reader's/spectator's point of view Miss Coucou's utterance also discharges a metatextual function because it renders explicit the connection between two textual sequences: in the former, Mona had decided to stay in that small town as her new lover's wife, in the subsequent one she announces her decision to go back to London with her former lover, who had come to fetch her. Together with the stage direction attached to it, Miss Coucou's utterance also belongs however to the text proper : it adds an up-to-now unknown feature to the speaker's character ; this feature comes out as the more significant as this is her last appearance in the play.

A dialogic relationship in therefore established between the various functions discharged by one textual sequence. The tension resulted from this relation is specific to the dramatic text,

The metatextual marks become visible in the surface structure whenever a semantic and/ or referential shift occurs in the deep structure patterns of the text, the same as the metalinguistic marks are inserted in the surface structure whenever a change of style, register, etc. is registered ; the metatextual and metalinguistic marks always indicate a choice, i. e. the emitter's control over his text, as well as his attempt at manipulating the receiver.

The manipulation of the reader/spectator is achieved through creating tension; the control over the text (which is also a – much subtler – form of manipulation) is exerted through releasing the tension.

The second excerpt illustrating our theory belongs to one of the minor comedies written in the mid-nineteenth century, The Milliner and the Clerk by V. Alecsandri [60]. It is the final cue addressed to the audience by the character called Cramps, the scape-goat of the play.

Dialogism acquires here a different dimension:

"Cramps : Your ladyships' and lordships' most humble and obedient slave – new style – bidding you a very good night, . .. with golden dreams and without cramps."

The dramatis persona considered all through the play as a scapegoat by both the other characters and the audience is in the end assuming the part of a scape-goat. His former metatextual comment – "new style" – is attached to the text he belongs to and to literature in general, the fictitious character of which is this way strengthened. His latter metatextual sequence – "without cramps" –, an allusion to his own name, is an irony directed towards himself, by means of which he enters into an implicit contract with the audience, who are 'determined* to reconsider the whole comedy.

The last example taken into consideration here belongs to one of the last chapters of a contemporary historical novel [62]:

"The palace had subsided into slee,

How often have you read this sentence?"

The two sentences quoted (the first has in effect already appeared several times in this chapter) belong to a much longer fragment, which describes the conclusion of a conspiracy; the same as the whole chapter, the sequence is obliquely rendered from the conspirators' perpective. The objective events are familiar to any reader and can be foreseen from the general pattern of the novel; therefore the creation of suspense would be a difficult task for the narrator.

However the sequence obliquely indicates (1) the conspirators' exasperation with the long, irritating, anticipation of the events and (2) the narrator's complicity in this complex feeling.

The narrator has to comply with the established rhetoric of the class of texts she illustrates (namely, historical novels), but she is equally aware of her readers' complex reactions to it. Though exasperated in their turn (with the cliches of a seemingly obsolete rhetoric, with a series of events they (think) they know, etc.), they read the novel in order to discover the author's outlook, viz. a new possible expression to the same content, a possible allegory of the present time a.s.o.

By inserting marks of self-irony, the narrator 'defends' her text and the rhetoric she makes use of and becomes the 'accomplice' of her readers, as both the emitter and the receiver share now a detached attitude towards the recit and the diegese.

An oblique means of cancelling dialogism, the complicity between the participants in the communication process is a result of the novel's change of focus (from the textual to the metatextual level).

As a last paradox, an effect of this complex 'strategy of complicity', is to obliquely assert the emitter's supremacy over the receiver, as the latter is eventually guided (only in a much subtler way) to replace a possible ironical comment on the novel by an, equally implicit, 'serious' one (its possible expression being : 'it is true, this is the way things happened then, this is the way they always happen, irrespective of our attitude, irrespective of our romantic implication or ironical detachment') [63].

3. The main function of the metatextual level of the literary text, viz. of its surface structure (often oblique) marks is to grant it a motivated character and this way both to strengthen its connection to the extratextual world and to draw a clear-cut border between these two systems.

A few comments in this respect are necessary.

Summary

The motivation of the literary text (usually expressed at its syntagmatic ending) is often a moralizing one. An unexpected "moral" comment is inserted in the end, for which the whole text proves to have served as a pretext. Most often such a moral is ironical. It is the main function of the irony to cause the detachment of the participants in the communication process from the events and from the story-telling.

If a text is "genuinely" moralizing and, especially, if it draws attention upon its moralizing character by explicit metatextual sequences, the reader, especially a 20th century one, adopts an ironical attitude towards it. The extreme form of the reader's irony is the rejection of the text.

This is however seldom the case (especially in this 'post-modern' age), because, by leading the receiver to adopt a detached attitude towards the text, the metatextual marks allow him to project his own ironical intentionality over it. The irony is thus obliquely attributed to the abstract emitter, the more so as the metatextual marks always indicate a (possible) complicity between the two participants in the communication process. By causing a re-evaluation of the whole text, its (final ironical) metatextual moralizing comment is the means of its reevaluation, of its reinvestment with meaning, of its resemantization.