

*Библиотека  
филолога*

N. A. KOBRINA  
E. A. KORNEYEVA

AN  
OUTLINE  
OF  
MODERN  
ENGLISH  
SYNTAX

*Н. А. Кобрина, Е. А. Корнеева*

ОЧЕРКИ ПО СИНТАКСИСУ СОВРЕМЕННОГО  
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**Издательство „Высшая школа“**  
выпустило учебную литературу для вузов  
по английскому языку

**ГУНДРИЗЕР В. Р., ЛАНДА А. С. Учебник английского языка** (для вузов). Изд. 5-е. 1963 г., стр. 366, ц. 52 коп.

Настоящий учебник предназначен для преподавания английского языка начинающим его изучение в технических вузах.

Грамматический материал подается к о м п л е к с н о. Грамматические явления рассматриваются в сравнении с русским языком как по линии сходства, так и по линии расхождения.

Подготовка к переводу проводится в упражнениях и контролируется в специальном разделе „Контроль пройденного“.

В каждом уроке имеется большое количество упражнений: для закрепления навыков чтения, произношения и письма, для усвоения лексики и грамматики.

Имеются также упражнения, которые могут быть использованы для привития навыков устной речи. Количество видов упражнений дает возможность использовать их как для коллективной, так и для индивидуальной работы, для дополнительных заданий, контрольных работ и всяких видов самостоятельных занятий.

Учебник рассчитан на высшие учебные заведения.

**ЕЛИСЕЕВА А. Г., ЕРШОВА И. А. Английские слова и их употребление** (здоровье и здравоохранение). Изд. 2-е. На англ. яз. 1963 г., стр. 123, ц. 15 коп.

Настоящая книга состоит из 7 уроков и ставит своей целью помочь изучающим английский язык активно овладеть лексикой, связанной с темой „здоровье и здравоохранение“.

Английские тексты взяты из оригинальной английской литературы, художественной и научно-популярной. Материалы, использованные в настоящем пособии, не требуют специального медицинского образования для работы с ними. Кроме основного текста, снабженного комментариями, каждый урок включает большое количество упражнений. Упражнения помогут студентам усвоить лексику, используемую англичанами при беседе о здоровье, заболеваниях и врачебной помощи. Пособие снабжено словарем-приложением.

Рассчитано на студентов институтов иностранных языков и близких к ним по профилю учебных заведений.

**ШВЕЙЦЕР А. Д. Очерк современного английского языка в США.** 1963 г., стр. 216, ц. 42 коп.

Цель настоящего „Очерка“ — дать систематическое изложение основных особенностей американского варианта английского языка в области фонетики, орфографии, лексики и грамматики в сопоставлении с британским вариантом. При этом различаются, с одной стороны, те отклонения от британского образца, которые наблюдаются в литературной речи американцев (Standard American), а с другой — специфические явления диалектов и др. Значительное внимание уделяется типологии расхождений, которые отмечаются между обоими вариантами.

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*И. И. ШАПЕНКОВА*

## FOREWORD

This manual is designed to acquaint the student with certain linguistic phenomena and to make him think about them himself.

In accordance with this intention the book comprises different parts and sections, within each of which the reader will find theoretical notes and exercises on various subjects.

In the theoretical notes the authors sought to give a description of various linguistic facts and their possible theoretical interpretation. While describing them the authors either refer to the latest research of both Soviet and foreign scholars, or present their own view-point. In either case the theoretical notes are designed to serve an educational purpose, that is, to make the student think critically rather than accept ready-made concepts.

The exercises present linguistic material for analysis and illustrate the phenomena discussed.

The manual may be used in classes on theoretical grammar, or for independent reference by those who may want occasional information and guidance on matters of grammar and analysis.

The book consists of: a) the study of the parts of the sentence, and b) the study of the sentence itself.

In the first part, an attempt has been made to enlarge the traditional scheme of the parts of the sentence by adding those parts called by the authors "the situational complement" and "the appended modifier", for the authors quite agree with those grammarians who consider that the number of the parts of the sentence (especially secondary parts) now in use is not sufficient to express all the existing syntactical relations, which may be complicated in themselves, and combine different shades of meaning.

The order in which the sections are arranged is accordingly somewhat different from the traditional order to be found in grammars and manuals. First come the most essential, primary parts of the sentence — the subject, the predicate and the object. First among the secondary parts stands the situational complement, as it is closely connected both with the subject and the object. It should be distinguished as a separate part of the sentence on the grounds stated below in the corresponding section. Next in order comes the adverbial modifier. The attribute (and the apposition) is considered rather as part of the phrase

(word-group) than part of the sentence, therefore it is placed after the adverbial modifier. The last part of the sentence — the appended modifier — cannot be considered on the same level with other secondary parts because of its peculiarities — it functionally repeats some other part in the sentence. Still it should be distinguished as a separate part, for its grammatical interpretation in accordance with the traditionally distinguished parts of the sentence is impossible.

The book does not include homogeneous parts of the sentence and those parts which are not linked syntactically with the other parts of the sentence, that is parenthetical and inserted parts, or interjections, which add subjective, emotive, modal or some other meaning or colouring to the sentence; also vocative arrangements (words in address).

Different cases of detachment are considered within the various sections of the book.

A few words should be said about what is understood by the border of a part of the sentence. A word, a word-group, or a construction may function as a part of the sentence. In the case of a word (a noun) being used with its determinant (an article, etc.), the latter also belongs to the same part in which the word (noun) functions. As to word-groups and constructions, these, though functioning as one complex with reference to the rest of the sentence, usually include different parts within themselves. In such cases parts within the word-group or construction are called "parts in included position". Thus an object to a verbal within a verbal construction would be an object in included position to differentiate it from the object to the predicate.

The second part consists of a short general outline of the types of the sentences, the compound, and the complex sentences.

In the section on the types of the sentences an attempt has been made to differentiate single-nucleus and elliptical sentences. Within the section on the compound sentence, besides co-ordinated clauses, cases of co-ordinated independent sentences are also considered. In the section "Cases of structural arrangement intermediate between co-ordination and subordination" the authors suggest some criteria for differentiating co-ordination and subordination. In the section on the complex sentence the authors present their scheme of the most typical patterns of complex sentences.

At the end of the book summary exercises are given.

"Parts of the Sentence", except the sections on the Attribute and the Appended Modifier, are written by E. A. Korneyeva; "The Sentence", except "Structural Classification of Sentences", is written by N. A. Kobrina. Exercises to all the sections are compiled by both the authors.

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*Authors.*

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# **PARTS OF THE SENTENCE**



# The Subject

In English every type of sentence, except the imperative and the infinitive ones, must have a subject. From the point of view of its content the subject may be either personal or impersonal.

## THE PERSONAL SUBJECT

The personal subject always denotes a person or thing in the broad sense. According to the classification suggested by Professor A. I. Smirnitsky<sup>1</sup> there are the following classes of the personal subject: *the personal subject proper*; *the indefinite-personal subject*; *the demonstrative subject*; *the negative subject*; *the interrogative subject*; each of them having their own ways of expression.

1. The *personal subject proper* denotes a person or thing or anything presented as a thing in the broad sense, and is expressed by nouns, personal pronouns, indefinite pronouns, possessive pronouns, numerals, infinitives, gerunds, noun-phrases, infinitive and gerundial phrases or complexes, and by any word or words taken as a quotation:

**They** finished the meal in silence. When **it** was over the two **ladies** got up and took their work. Mrs.

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<sup>1</sup> See A. И. Смирницкий. Синтаксис английского языка. Изд. лит. на иностр. яз. М., 1957, p. 161-163.

**Macphail** was making another of the innumerable comforters which she had turned out since the beginning of the war, and the **doctor** lit his pipe (Maugham).

**Ours** are low islands, you know, not like these (*ibid.*).

**Someone** ought to go for the police (*ibid.*).

**To marry Fleur** would be to hit his mother in the face ... (Galsworthy).

**Concealing the mad-woman's neighbourhood from you**, however, was something like covering a child with a cloak, and laying it down near a upas-tree ... (Brontë).

**My rolling up in a car** makes them shy (Christie).

**For Canada to accept nuclear weapons** would be a great disservice to the cause of world peace, disarmament, and peaceful coexistence (Canadian Tribune).

Sometimes **the** is placed before a noun to denote a class or kind (Nesfield).

The personal subject may be introduced by the element *there*. This is the case when the subject introduces some new idea, that is the most important item of information:

For a time **there** was peace in the smoke-blackened little house in Sheffield (Aldington).

2. The *indefinite-personal subject* may denote: a) a person, but only in a general sense; in this case it is expressed by the indefinite pronoun *one* and the personal pronoun *you*; b) more or less indefinite groups of persons; in this case it is expressed by the personal pronouns *we* and *they*:

When **one** has a fever, one's ideas become grotesque and fanciful (Bennett).

When he sat down under the light and took off his hat, **you** saw that he has very red hair ... (Maugham).

"I'm glad we're not stationed here," she went on. "**They** say this is a terribly difficult place to work in" (*ibid.*).

Starting from the individual data of sense, how can **we** justify the theory and practice of science? (Cornforth).

3. The *demonstrative subject* points out either a person or a thing expressed by the predicate noun (such subjects are called *anticipatory*), or a thing or idea expressed by some word, words, sentence, or even by the whole of the previous context, in which case it is called *anaphoric*. The demonstrative subject is expressed by the demonstrative pronouns *this* and *that* and the personal pronoun *it*.

The anticipatory demonstrative subject:

"What's **that**?" cried Mrs. Macphail in horror (Maugham).

"Why," he said in a surprised voice, "it's Mr. Jolyon Forsyte!" (Galsworthy).

The anticipatory demonstrative subject expressed by the pronoun *it* is often used in emphatic complex sentences:

**It** was James who saved the situation (Galsworthy).

**It** was at this moment that the idea came to him ... (*ibid.*).

The anaphoric demonstrative subject:

"Jerry had an expensive public school education, so he doesn't recognise Latin when he hears it," said Joanna.

**This** led Miss Barton to a new topic (Christie).

A young and clever man was coming into that lonely heath from, of all contrasting places in the world, Paris. **It** was like a man coming from heaven (Hardy).

In the last sentence the subject 'it' sends back to the whole situation described in the previous sentence.

4. The *negative subject* makes the whole sentence negative. It is expressed by the negative pronouns *nothing*, *nobody* and the like, and by any noun preceded by either the pronoun *no* or the negation *not*:

... I don't think I'm wrong in saying that **no one** has danced in our district for eight years (Maugham).

He is obstinate, and when he's once made up his mind, **nothing** can move him (*ibid.*).

And suddenly he was certain as he could be that there was **no sentiment** in either of them (Galsworthy).

5. The *interrogative subject* occurs in interrogative sentences and is expressed by interrogative substantive pronouns:

“**What** has happened?” asked Dr. Macphail.

“They sent for me at once.”

“**Who** did?” (Maugham).

## THE IMPERSONAL SUBJECT

The impersonal subject neither denotes nor points to any person or thing and serves only as a structural element of the sentence. It is always expressed by the personal pronoun *it*. The impersonal subject is used: a) in sentences describing various states of nature or things in general, or denoting time and distance; b) in sentences containing certain motives for performing an action, or some estimate:

a) It was nearly bed-time ... (Maugham).

“It’s hot in here,” he said (Galsworthy).

b) It must be wonderful to be rich (*ibid.*).

It was a pleasure to give her good wine! (*ibid.*).

Some grammarians call the subject *it* in the sentences of the second group a formal or anticipatory subject, which is followed by the real subject expressed by an infinitive or a gerund (or their complexes). This is usually proved by the fact that the structure of the whole sentence may be changed so that the so-called real subject becomes an ordinary subject placed at the beginning of the sentence, for instance, the sentence: ‘It must be wonderful **to be rich**’ is said to be equal to the sentence:<sup>1</sup> ‘**To be rich** must be wonderful.’ But the second sentence is a different sentence altogether, both in its structure and meaning, and therefore it must be analysed differently. The difference between these sentences in structure is quite evident. The difference in meaning lies in the fact that while the first sentence discloses what must be wonderful, the second one characterizes the state ‘to be rich’ and qualifies it as evidently wonderful.

So in sentences of this type the part expressed by infinitives, gerunds and their complexes cannot be considered the

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<sup>1</sup> Данный значок\* показывает, что второе предложение является трансформацией первого.

subject, the latter being expressed by the pronoun *it*. As to the character of the part in question, it is discussed at length in the section on the situational complement.

EXERCISE 1. Find all the subjects and comment on them.

1. "Yes," he has said, "Charlie Hapgood is what they call a rising young man — somebody told me as much. And it is true. He'll make the Governor's Chair before he dies, and, who knows? maybe the United States Senate." "What makes you think so?" Mrs. Morse had enquired. "I've heard him make a campaign speech. It was so cleverly stupid and unoriginal, and also so convincing, that the leaders cannot help but regard him as safe and sure, while his platitudes are so much like the platitudes of the average voter that — oh, well, you know you flatter any man by dressing up his own thoughts for him and presenting them to him" (London). 2. It is ill to waken sleeping dogs (proverb). 3. It is absurdly easy for a man like me to impose on underlings — absurdly easy (Bennett). 4. It was an ill day for us all when Augustus married so far beneath him (Aldington). 5. There had been no quick, vigorous lip-pressure such as should accompany any kiss. Hers was the kiss of a tired woman who had been tired so long that she had forgotten how to kiss (London). 6. After dinner comes the reckoning (proverb). 7. A good beginning makes a good ending (proverb). 8. Being only a chemist hampers me (Jerome). 9. Not having money does that (Saroyan). 10. It is good fishing in troubled waters (proverb). 11. Of course, she didn't want to marry again. Once was certainly enough (Mitchel). 12. It is hopeless attempting to make a good fire, so you light the methylated spirit stove and crowd round that (Jerome). 13. There may be little differences in an English family, for the best of friends fall out at times, but in all serious crises they may be dependent upon to show a united front (Aldington). 14. But her reading in the works of all these immortals was very sketchy and snatchy (*ibid.*). 15. Another year or two may do much towards it ... (Austen). 16. "There wasn't any need to insult her that I can see," I said (Maugham). 17. So they returned three, and there was much sobbing, and praying, and asking for guidance, and benedic-



tion of the unconscious George (Aldington). 18. You cannot eat your cake and have it (proverb). 19. The best that was in him was pouring out in splendid flood (London).

EXERCISE 2. Point out which of the boldfaced subjects are personal, which are indefinite-personal and which are impersonal.

1. "I am a Republican," Mr. Morse put in lightly. "Pray, how do you classify me?" "Oh, **you** are an unconscious henchman." "Henchman?" "Why, yes. **You** do corporation work. **You** have no working-class, nor criminal practice. **You** don't depend upon wife-beaters and pick-pockets for your income. **You** get your livelihood from the masters of society, and whoever feeds a man is that man's master. Yes, **you** are a henchman. **You** are interested in advancing the interests of the aggregations of capital **you** serve (London). 2. So, look out, my friend. Hasten to adopt the slimy mask of British humbug and British fear of life, or expect to be smashed. **You** may escape for a time. **You** may think you can compromise. **You** can't. **You've** either got to lose your soul to them, or have it smashed by them. Or **you** can exile yourself (Aldington). 3. **She** has worked through the heat of the plains for three steaming summers without trying to think of it too much. **They** used to say that it was not the climate for white women — no, it was certainly not the climate. Nor was war exactly their destiny either. But there **you** are: in time **you** took the heat and the dust and the war and the blood and all the lunatic filth of India because there was nothing else **you** could do. **You** were caught in a violent trap. **You** had to stay. And your only hope of escape from it was that somewhere, some time, if **you** were lucky, and if **you** could outlive the heat and the cancer of your unshed tears, **you** would become, at last, time-expired. **You** would be going home (Bates). 4. Next morning, she took the baby for a walk as usual, but took **it** to the railway station and fled to the Hartly home in rural Kent. This was certainly not the boldest thing Isabel ever did — she afterwards did things of incredible rashness — but it was one of the most sensible, from her point of view. **It** was the first of her big efforts to force George Augustus to action. **It** reminded him that he had taken on certain responsibilities, and that responsibilities are realities which