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А. С. Быкова, Я. А. Бузаева

ПРАКТИЧЕСКАЯ ГРАММАТИКА АНГЛИЙСКОГО ЯЗЫКА НА ОСНОВЕ ХУДОЖЕСТВЕННЫХ ТЕКСТОВ

Учебное пособие

Рекомендовано ученым советом федерального государственного бюджетного образовательного учреждения высшего образования «Оренбургский государственный университет» для обучающихся по образовательной программе высшего образования по направлению подготовки 45.03.02 Лингвистика

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Настоящее учебное пособие содержит практический материал оспонновым темам грамматики английского языка. Первая часть содержит краткие теоретические сведения о художественном тексте и его структуре, включая грамматический строй предложения. Во второй и третьей частях даны отрывки из художественных произведений известных английских и американских авторов с упражнениями по двум разделам грамматики: морфологии и синтаксису. Пособие включает два приложения, в которых представлен план для грамматического анализа текста в качестве итогового контроля и тексты для самостоятельного анализа.

Пособие предназначено для студентов 1 и 2 курсов, обучающихся по направлению подготовки 45.03.02 Лингвистика. Оно также может быть использовано студентами других направлений подготовки в качестве дополнительного учебного пособия в рамках изучения грамматики английского языка.

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Introduction

The study guide is recommended for students studying English grammar within the course of «The grammar of the first foreign language» (educational program of «Translation and translation study»). The guide can also be recommended as additional material for students who major in other subjects. The manual can help in acquiring and structuring the knowledge of English grammar.

The study guide is focused on the principal grammatical structures and phenomena of the English language. The texts are taken from books by popular English and American writers.

The guide helps to develop the following skills:

- proficiency in the system of linguistic knowledge including the main phonological, lexical, grammatical and word-forming phenomena and functional laws of the language under study (GPC-3);
- knowledge of the main ways of expressing semantic, communicative and structural ties between parts of a text and its structural components (introduction, the main part, conclusion), super phrase entities and sentences (GPC-6);
- use of basic concepts of philosophy, theoretical and applied linguistics, translation study, linguodidactics, theory of international communication for completing professional tasks (PC-23);
- ability to make a hypothesis and prove it using arguments (PC-24).

The study guide consists of three parts.

The first part is about the concept of the literary text, its basic features, and structure, grammatical functions in the English language.

The second part is focused on morphology which is the main part of grammar and has three topics. Each topic includes sentences or excerpts from fiction which together with exercises are aimed at practicing the studied material, developing the skill of translation of certain grammatical structures, reading skill, a search of necessary information and understanding foreign texts.

The third part contains six chapters devoted to syntax. The structure of its exercises is similar to that of the second part but also includes some tasks from the previous part. It contributes to improving the knowledge of the material.

Some grammatical structures and phenomena which cause a lot of trouble to students are accompanied by exercises.

The guide contains appendices. In the first one, the plan of morphological and syntactical analyses of a literary text is given. This type of work is considered a final control point. The aim of this work is to organize the knowledge of grammar. Every point of the plan has additional comments and examples of analyses of some parts of speech or grammatical phenomenon.

In the second appendix excerpts from literary texts are given. They can be used for grammatical and syntactical analyses as part of unsupervised students' activity.

All the excerpts are taken from literary works of art which can be found on the Internet in free access.

1 Literary text and its characteristics

As an object of linguistic research texts has been studied for quite a long time, but some questions still remain unresolved: what is a text? What is its structure? These and other questions were the object of investigation of many linguists: Y. Lotman, N. Mikhailov, I. Galperin, N. Valgina, N. Pashuk, L. Novikov, A. Lamzina.

So, what is a literary text?

According to N. Milhailov, a literary text is a work of literature which can be studied from different points of view. For example from the point of view of semiotics a text may be studied through its comparison with other similar texts. Thus, this term implies a complex system which is expressed by several coding systems superimposed onto each other. And these systems will be available to those who know the codes [3].

I. Galperin insists that «literary text is a result of speech activity which is characterized by completeness, presented in written form, has a title and a number of specific units which are combined by various types of lexical, grammatical, logical and stylistic links and has a certain aim [1].

Thus, unlike N. Mikhailov, I. Galperin distinguishes peculiarities of a literary text which are different from parameters of oral speech.

But N. Mikhailov and I. Galperin define the following aspects of a text:

1) Completeness which is expressed in revealing the intentions of the author and possibility of independent perception of the text;

2) Integrity which is expressed through the lay out of the sentences according to the logical link; a certain structure which is formed with lexical and grammatical means;

3) Stylistic integrity which means that a text should always belong to conversational, official, scientific, social-political or literary style;

4) Integrity which is expressed in connections, completeness and stylistic unity [1, 3].

So, according to I. Galperin and N. Mikhailov, a text is a speech work which denotes an internal combination of various signs forming an integrity, completeness, stylistic unity. A text is also characterized by certain formalization and can be interpreted

in different ways depending on the readers and their perception of the world. It means a text has a definite structure and stable connections which provide its integrity.

Semantics of a text is defined by communicative purposes of transmitting the information. Text structure is determined by peculiarities of inner arrangement of its units and principles of connections between these units within text as a whole.

Every text demonstrates functional and stylistic orientation (scientific, literary text etc.) and has stylistic qualities which are defined by this orientation and also by author's personality.

The structure of the text depends on the theme, information which it contains, conditions of communication, aim of each piece of information and the style of narration.

According to L. Novikov, every text has a complex structure which is based on interdependent levels: ideological, compositional and linguistic.

Ideological level is the content of a fictional work which is formed according to the idea of the author and is the result of esthetic perception of the main idea of the work. The given level may be perceived as something initial for the author (idea, intention) and terminal for the reader (perception). This level is considered to be the ideological background of a literary text.

Compositional level presents the poetical structure of a text, i.e. the arrangement of a literary work which is based on its content and genre (whether it's a drama, epos or lyric poetry), system of images and connections between different elements. This level is characterized by the order of the components of a text (fragments) and a certain type of expression (monologue, dialogue, etc.) or a single opinion (the main character, author, narrator) about the events in the text. These components make up the compositional integrity of a text. This level is in between the ideological and linguistic levels and is one of the principal organizing details of the literary form.

Linguistic level is the system of figures of speech which help in expressing the main idea of a literary text. This level includes several sublevels: lexical (semantic), grammatical (morphological and syntactical), phonological, etc. Each sublevel performs its own functions but their elements and the sublevels themselves are constantly interacting [4].

It is impossible to create and perceive a text using only one sublevel. Each of them is expressed through the other two. The idea of a literary text implies some general and comprehensive composition which includes interconnected images.

The linguistic level of a literary text provides a lot of opportunities for studying a foreign language, its culture and traditions, mentality and history. Grammar plays an essential role in teaching a foreign language. Literary texts provide example of usage of grammatical structures and help to understand peculiarities of its use.

Besides this literary texts can help in understanding the functions of various styles. That's why studying grammar with the help of literary texts is essential in teaching a foreign language.

2 Morphology

2.1 Articles

Text №1

1. Read the letter.

«Dear God.

Please intervene and help end this divorce. My husband and I have failed at our marriage and now we are failing at our divorce. This poisonous process is bringing suffering to us and to everyone who cares about us.

I recognize that you are busy with wars and tragedies and much larger conflicts than the ongoing dispute of one dysfunctional couple. But it is my understanding that the health of the planet is affected by the health of every individual on it. As long as even two souls are locked in conflict, the whole of *the world* is contaminated by it. Similarly, if even one or two souls can be free from discord, this will increase the general health of *the whole world*, the way a few healthy cells in a body can increase the general health of that body.

It is my most humble request, then, that you help us end this conflict, so that two more people can have the chance to become free and healthy, and so there will be just a little bit less animosity and bitterness in *a world* that is already far too troubled by suffering.

I thank you for your kind attention.

Respectfully,

Elizabeth M. Gilbert» [8].

2. Explain the usage of articles in this text.

3. Look at the italicized words in the text. Why are they used with different articles?

What did the author want to show using «a» and «the» articles with the word «world»?

How would you translate sentences with these words?

4. Make up five special questions to the sentences from this text.

5. Write down your own letter using different articles with one and the same word.

Give it to your partner. Ask him or her to translate your letter.

6. Read the following sentence: «There was a slow, pleasant movement in the air, scarcely a wind, promising a cool, lovely day». Prove that an indefinite article should be used here.

Do the tasks to the text №2.

1. Read and translate the given extract below.

«*The memory* that was not mine was so frighteningly strong and clear that it sliced through my control-overwhelmed the detachment, the knowledge that this was just *a memory* and not me. Sucked into the hell that was the last minute of her life, I was she, and we were running.

Heat shot through my veins, and a violent hatred nearly choked me.

I had never felt such an emotion as this in all my lives. For another second, my revulsion pulled me away from *the memory*. A high, shrill keening pierced my ears and pulsed in my head. The sound scraped through my airways. There was a weak pain in my throat.

Screaming, my body explained. You're screaming.

I froze in shock, and the sound broke off abruptly.

This was not *a memory*.

My body - she was thinking! Speaking to me!

But *the memory* was stronger, in that moment, than my astonishment.

«Please!» they cry. There is danger ahead!» [11]

2. Comment upon the usage of articles with nouns.

3. Comment upon the usage of definite and indefinite articles with the word «memory». Analyse each italicized case.

4. When can we use the indefinite article with abstract nouns? Make up your own examples illustrating these rules.

Do the tasks to the text №3.

1. Read an extract from the book.

«I clasp the flask between my hands even though the warmth from the tea has long since leached into the frozen air. My muscles are clenched tight against the cold. If a pack of wild dogs were to appear at this moment, the odds of scaling a tree before they attacked are not in my favor. I should get up, move around, and work the stiffness from my limbs. But instead I sit, as motionless as the rock beneath me, while the dawn begins to lighten the woods. I can't fight the sun. I can only watch helplessly as it drags me into a day that I've been dreading for months.

By noon they will all be at my new house in the Victor's Village. The reporters, the camera crews, even Effie Trinket, my old escort, will have made their way to District 12 from the Capitol. I wonder if Effie will still be wearing that silly pink wig, or if she'll be sporting some other unnatural color especially for the Victory Tour. There will be others waiting, too. A staff to cater to my every need on the long train trip. A prep team to beautify me for public appearances. My stylist and friend, Cinna, who designed the gorgeous outfits that first made the audience take notice of me in the Hunger Games» [6].

2. Comment upon the usage of definite, indefinite and zero articles in the text.
3. Single out two examples of apposition. What kinds of apposition are they?
4. Find two examples of nominal sentences.
5. Single out the sentence with Second Conditional. Try to translate it.
6. Find the sentence in indirect speech and translate it.
7. Find three sentences with modal verbs and translate them.
8. Can indefinite articles be used with Proper Names? In what cases?

Do the tasks to the text №4.

1. Look at the extract below. Comment upon the usage of the indefinite article with the name of a person. How can we translate this sentence?

«When I went to see the psychiatrist that afternoon, he asked me what had taken me so long to get help - as if I hadn't been trying to help myself already for so long. I told him my objections and reservations about antidepressants. I laid copies of the three books I'd already published on his desk, and I said, "I'm a writer. Please don't do anything to harm my brain". He said, "If you had a kidney disease, you wouldn't hesitate to take medication

for it - why are you hesitating with this?” But, see, that only shows how ignorant he was about my family; a Gilbert might very well not medicate a kidney disease, seeing that we’re a family who regard any sickness as a sign of personal, ethical, moral failure» [8].

2. Single out examples with indefinite articles. Explain their usage.

3. Find all cases with the definite article. Explain its usage.

4. Single out cases where zero-article is used. Comment upon it.

5. Find an example with the inverted word order. Translate this sentence.

6. Enumerate tenses which are used in this text. Give examples illustrating each of them. Translate these examples.

Do the tasks to the text №5.

1. Read an extract given below.

«It seared with sharp color and ringing sound. Cold on her skin, pain gripping her limbs, burning them. The taste was fiercely metallic in her mouth. And there was the new sense, the fifth sense I’d never had, that took the particles from the air and transformed them into strange messages and pleasures and warnings in her brain-scents. They were distracting, confusing to me, but not to her memory. The memory had no time for the novelties of smell. The memory was only fear.

Fear locked her in a vise, goading the blunt, clumsy limbs forward but hampering them at the same time» [11].

2. Comment upon the usage of definite and zero articles.

3. Translate the given text.

Do the tasks to the text №6.

1. Read the given extract below.

«Because he was a soul, by nature he was all things good: compassionate, patient, honest, virtuous, and full of love. Anxiety was an unusual emotion for Fords Deep Waters. Irritation was even rarer. However, because Fords Deep Waters lived inside a human body, irritation was sometimes inescapable» [11].

2. Comment upon the absence of articles with abstract nouns.

Do the tasks to the extracts №7.

1. Insert articles where necessary.

1) «Five miles off ... coast of ... Italy, ... 237-foot luxury yacht ... Mendacium motored through ... predawn mist that rose from ... gently rolling swells of ... Adriatic. ... ship's stealth-profile hull was painted gunmetal gray, giving it ... distinctly unwelcoming aura of ... military vessel» [5].

2) «You were mumbling in ... English, so ... Dr. Marconi asked me to assist. I'm on ... sabbatical here from ... U.K.», Langdon felt like he had awoken inside ... Max Ernst painting. What ... hell am I doing in ... Italy? Normally Langdon came here every other June for ... art conference, but this was March» [5].

3) «Their client had jumped to his death several days ago in ... Florence, but ... Consortium still had numerous outstanding services on his docket-specific tasks ... man had entrusted to this organization regardless of ... circumstances - and ... Consortium, as always, intended to follow through without question» [5].

4) «... Dr. Brooks opened ... refrigerator and handed Langdon ... half-empty bottle of ... San Pellegrino» [5].

5) «As Langdon stared into his own weary eyes, he half wondered if he might at any moment wake up in his reading chair at home, clutching ... empty martini glass and ... copy of Dead Souls, only to remind himself that Bombay Sapphire and Gogol should never be mixed» [5].

6) «... March air was crisp and cold, amplifying ... full spectrum of sunlight that now peeked up over ... hillsides» [5].

7) «For Langdon, ... lifelong aficionado of ... Italian art, ... Florence had become one of his favorite destinations in all of ... Europe. This was ... city on whose streets Michelangelo played as ... child, and in whose studios ... Italian Renaissance had ignited. This was ... Florence, whose galleries lured millions of travelers to admire Botticelli's Birth of ... Venus, Leonardo's Annunciation, and ... city's pride and joy-II Davide. Langdon had been mesmerized by ... Michelangelo's David when he first saw it as ...

teenager...entering ... Accademia delle Belle Arti...moving slowly through ... somber phalanx of Michelangelo's crude Prigioni...» [5].

8) «Langdon pushed on, accessing ... Web site for ... Florentine, ... English language newspaper published in Florence» [5].

9) «As Langdon replaced ... photo on ... stack of books, he noticed with surprise ... yellow booklet on top-a tattered playbill from ... London Globe Theatre. According to ... cover, it was for ... production of Shakespeare's ... Midsummer Night's Dream... staged nearly twenty-five years ago» [5].

10) «...Culling is God's Natural Order. Ask yourself, what followed ... Black Death? » [5].

11) «We all know ... answer. ... Renaissance. Rebirth. It has always been this way. ... Death is followed by ... birth. To reach ... Paradise, ... man must pass through ... Inferno» [5].

12) «... first Ebola samples were brought back from ... Africa in ... tube similar to this one» [5].

13) «"Of course", ... man said in ... American English» [5].

14) «Langdon nodded, feeling ... chill to hear ... word spoken aloud. «It's ... Latin mnemonic invented by ... Vatican in ... Middle Ages to remind ... Christians of ... Seven Deadly Sins» [5].

15) «Not surprisingly, following ... poem's release, ... Catholic Church enjoyed ... enormous uptick in attendance from ... terrified sinners looking to avoid Dante's updated version of ... underworld» [5].

16) «Longfellow, Chaucer, Marx, Milton, Balzac, Borges, and even several popes had all written ... pieces based on Dante's Inferno. Monteverdi, Liszt, Wagner, Tchaikovsky, and Puccini composed ... pieces based on Dante's work, as had one of Langdon's favorite living recording artists-Loreena McKennitt» [5].

17) «Stradanus's illustration of Phlegyas paddling through submerged bodies on ... river Styx...» [5].

18) «Viale Niccolo Machiavelli has been called ... most graceful of all ... Florentine avenues» [5].

19) «As Langdon recalled those words from ... seventeenth canto of ... Paradiso, he looked to ... right, gazing out across ... Arno River toward ... distant spires of old Florence» [5].

20) «Dante Alighieri had evolved into one of history's true cult icons, sparking ... creation of Dante societies all around ... world. ... oldest American branch had been founded in 1881 in Cambridge, Massachusetts, by Henry Wadsworth Longfellow. New England's famous Fireside Poet was ... first American to translate ... Divine Comedy, his translation remaining among ... most respected and widely read to this day» [5].

21) «... event was slated to take place at ... Viennese Academy of Sciences» [5].

22) «It's ... Lukas Troberg», ... director whispered. «Our newest art installation. What do you think? » [5].

23) «Langdon advanced slides to ... Botticelli portrait of Dante from ... Uffizi Gallery, which stressed Dante's most salient features, ... heavy jaw and ... hooked nose».

24) «"Yes", Langdon said, "that's ... same Michelangelo you all know from ... Sistine Chapel and ... David"» [5].

25) «Sienna pointed three hundred yards ahead to ... Porta Romana - ... ancient stone gateway that served as ... entrance to ... old Florence» [5].

26) «He picked them up, thumbing through ... unusual array – ... old playbill from ... London Globe Theatre and ... series of newspaper articles. ... more Brüder read, ... wider his eyes became» [5].

27) «"... Destruction of ... property doesn't look like this everywhere in Italy", Sienna said, apparently reading his mind. "... Florence Art Institute is on ... other side of this stone wall"» [5].

28) «New York. Two years ago. She had flown to ... Manhattan from ... Geneva, where she was serving as ... director of ... World Health Organization, ... highly coveted and prestigious post that she had held for nearly ... decade» [5].

29) «As her limo raced up ... First Avenue, she began to feel strangely nervous. ... Council on ... Foreign Relations? Elizabeth Sinskey, like most, had heard ... rumors» [5].

30) «... membership's unparalleled collection of ... brainpower, ... political influence, and ... wealth had earned ... Council on ... Foreign Relations ... reputation of being ... most influential private club on ... earth» [5].

31) «... man's tautly precise accent suggested ... Elizabeth's homeland of ... Switzerland, or perhaps ... Germany» [5].

32) «Just today, ... human race added another quarter-million people to ... planet Earth» [5].

33) «Her motorcycle fishtailed, screeching loudly as it left ... long skid mark on ... Viale del Poggio Imperiale, finally coming to ... abrupt stop behind ... unexpected line of traffic. ... Viale del Poggio was at ... standstill» [5].

34) «He now flashed on ... old adage from ... early Grecian free divers who hunted ... lobsters in ... coral caves of ... Aegean Islands» [5].

35) «If he and Sienna could reach ... Pitti Palace and exit ... gardens, then ... old city was just ... short walk across ... most famous footbridge in ... world - ... Ponte Vecchio» [5].

36) «Langdon pictured ... spike-haired woman coldly killing Dr. Marconi... ... soldiers firing on them, ... Italian military police gathering in ... Porta Romana ...and now ... surveillance drone tracking them through ... Boboli Gardens» [5].

37) «"... Pitti Palace is that way", Langdon said, pointing ... east, away from ... Isolotto, toward ... garden's main thoroughfare - ... Viottolone, which ran ... east-west along ... entire length of ... grounds. ... Viottolone was as wide as ... two-lane road and lined by ... row of ... slender, four-hundred-year-old cypress trees» [5].

38) «She used to recite ... poem as ... schoolgirl in England until she heard that it derived from ... Great Plague of London in 1665» [5].

39) «Clearly nonplussed by his request, Sienna hurried off to ... room's righthand wall in search of ... map of Armenia. Langdon immediately began ... similar search along ... left-hand wall, tracing his way around ... perimeter of ... room. Arabia, Spain, Greece...» [5].

40) «This space is directly over ... Hall of ... Five Hundred. If we can get to ... other end, I know how to reach ... Duke of Athens Stairway» [5].

41) «On his most recent research trip to Venice, ... St. Mark's Square had been under ... foot of ... water, and he had walked from ... Hotel Danieli to ... basilica on wooden planks propped between ... cinder blocks and ... inverted buckets» [5].

42) «Langdon often showed ... slides of this work to his students, pointing out its similarities to ... Apotheosis of Washington in the U.S. Capitol - ... humble reminder that fledgling America had adopted far more from Italy than merely ... concept of ... republic» [5].

43) «Ahead, ... famous Rialto Bridge loomed - ... halfway point to ... St. Mark's Square» [5].

44) «I looked familiar because we had already met. But not in ... Cambridge» [5].

45) «All along ... banks of ... Sea of ... Marmara, ... floodlights flickered to ... life, illuminating ... skyline of glistening mosques and slender minarets» [5].

46) «This was ... world divided, .. city of opposing forces - religious, secular; ancient, modern; Eastern, Western. Straddling ... geographic boundary between Europe and Asia, this timeless city was quite literally ... bridge from ... Old World... to ... world that was even older. Istanbul. While no longer ... capital of Turkey, it had served over ... centuries as ... epicenter of three distinct empires - ... Byzantine, ... Roman, and ... Ottoman. For this reason, Istanbul was arguably one of ... most historically diverse locations on ... earth. From Topkapi Palace to ... Blue Mosque to ... Castle of ... Seven Towers, .. city is teeming with folkloric tales of ... battle, glory, and defeat» [5].

47) «... Bosphorus waterway. At ... glance, ... Bosphorus appeared as ... wide gash that severed Istanbul in two. In fact, Langdon knew ... channel was ... lifeblood of Istanbul's commerce. In addition to providing ... city with two coastlines rather than one, ... Bosphorus enabled ship passage from ... Mediterranean to ... Black Sea, allowing Istanbul to serve as ... way station between two worlds» [5].

48) «Originally built in A.D. 360, Hagia Sophia had served as ... Eastern Orthodox cathedral until 1204, when Enrico Dandolo and ... Fourth Crusade conquered ... city and turned it into ... Catholic church. Later, in ... fifteenth century, following ... conquest of Constantinople by Fatih Sultan Mehmed, it had become ... mosque, remaining ... Islamic

house of worship until 1935, when ... building was secularized and became ... museum» [5].

2. Comment upon the usage of articles with common nouns.

3. Write down all Proper Names and Geographical Names from the given extracts above.

4. Look up their translation. Explain where they are situated and what they mean.

5. According to the usage of articles with Proper and Geographical Names formulate the rules how to use articles with this kind of nouns.

6. Translate the given extracts.

2.2 Tenses

Do the tasks to the text №1.

1. Look at the following extracts from the novel.

A. Insert the Past Simple, Past Continuous, Past Perfect.

1) «It (to be) dawn now on Long Island and we (to go) about opening the rest of the windows downstairs, filling the house with gray-turning, gold-turning light. The shadow of a tree (to fall) abruptly across the dew and ghostly birds (to begin) to sing among the blue leaves. There (to be) a slow, pleasant movement in the air, scarcely a wind, promising a cool, lovely day» [7].

2) «She (to be dressed) to play golf, and I remember thinking she (to look) like a good illustration, her chin (to raise) a little jauntily, her hair the color of an autumn leaf, her face the same brown tint as the fingerless glove on her knee. When I (to finish) she (to tell) me without comment that she (to be engaged) to another man. I (doubt) that, though there (to be) several she (can marry) at a nod of her head, but I (to pretend) to be surprised. For just a minute I (to wonder) if I (not to make) a mistake, then I (to think) it all over again quickly and (to get) up to say good-by» [7].

3) «Daisy and Tom (to sit) opposite each other at the kitchen table, with a plate of cold fried chicken between them, and two bottles of ale. He (to talk) intently across the table at her, and in his earnestness his hand (to fall) upon and (to cover) her own» [7].

4) «When I (to pass) the ash heaps on the train that morning I (to cross) deliberately to the other side of the car. I (to suppose) there'd be a curious crowd around there all day with little boys searching for dark spots in the dust, and some garrulous man telling over and over what (to happen), until it (to become) less and less real even to him and he (can tell) it no longer, and Myrtle Wilson's tragic achievement (to be forgotten). Now I want to go back a little and tell what (to happen) at the garage after we (to leave) there the night before» [7].

5) «Gatsby (to wait) where I (to leave) him in the drive» [7].

6) «They (not to be) happy, and neither of them (to touch) the chicken or the ale-and yet they (not to be) unhappy either» [7].

7) «It (to be) nine o'clock when we (to finish) breakfast and (to go) out on the porch. The night (to make) a sharp difference in the weather and there (to be) an autumn flavor in the air. The gardener, the last one of Gatsby's former servants, (to come) to the foot of the steps» [7].

8) «He (may despise) himself, for he certainly (to take) her under false pretenses. I don't mean that he (to trade) on his phantom millions, but he deliberately (to give) Daisy a sense of security; he (to let) her believe that he (to be) a person from much the same stratum as herself – that he (to be) fully able to take care of her. As a matter of fact, he (to have) no such facilities – he (to have) no comfortable family standing behind him, and he (to be) liable at the whim of an impersonal government to be blown anywhere about the world» [7].

9) «His house never (to seem) so enormous to me as it (to do) that night when we (to hunt) through the great rooms for cigarettes» [7].

10) «The lawn and drive (to be crowded) with the faces of those who (to guess) at his corruption – and he (to stand) on those steps, concealing his incorruptible dream, as he (to wave) them good-by. I (to thank) him for his hospitality. We always (to thank) him for that – I and the others» [7].

11) «Even when the East (to excite) me most, even when I (to be) most keenly aware of its superiority to the bored, sprawling, swollen towns beyond the Ohio, with their

interminable inquisitions which (to spare) only the children and the very old – even then it (to have) always for me a quality of distortion» [7].

12) «She (to be) the first «nice» girl he ever (to know). In various unrevealed capacities he (to come) in contact with such people, but always with indiscernible barbed wire between» [7].

B. Insert the Present Simple, Present Continuous, Present Perfect.

1) «And, after boasting this way of my tolerance, I (to come) to the admission that it (to have) a limit. Conduct (may be founded) on the hard rock or the wet marshes, but after a certain point I (not to care) what it (to be founded) on» [7].

2) «About half way between West Egg and New York the motor road hastily (to join) the railroad and (to run) beside it for a quarter of a mile, so as to shrink away from a certain desolate area of land. This (to be) a valley of ashes – a fantastic farm where ashes (to grow) like wheat into ridges and hills and grotesque gardens; where ashes (to take) the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of men who (to move) dimly and already crumbling through the powdery air. Occasionally a line of gray cars (to crawl) along an invisible track, (to give) out a ghastly creak, and (to come) to rest, and immediately the ash-gray men (to swarm) up with leaden spades and (to stir) up an impenetrable cloud, which (to screen) their obscure operations from your sight» [7].

3) «But above the gray land and the spasms of bleak dust which (to drift) endlessly over it, you (to perceive), after a moment, the eyes of Doctor T. J. Eckleburg. The eyes of Doctor T. J. Eckleburg (to be) blue and gigantic – their retinas (to be) one yard high. They (to look) out of no face, but, instead, from a pair of enormous yellow spectacles which (to pass) over a non-existent nose» [7].

4) «The valley of ashes (to be bounded) on one side by a small foul river, and, when the drawbridge (to be) up to let barges through, the passengers on waiting trains (can stare) at the dismal scene for as long as half an hour. There (to be) always a halt there of at least a minute, and it was because of this that I first met Tom Buchanan's mistress» [7].

5) «The lights (to grow) brighter as the earth (to lurch) away from the sun, and now the orchestra (to play) yellow cocktail music, and the opera of voices (to pitch) a key higher. Laughter (to be) easier minute by minute, spilled with prodigality, tipped out at a cheerful word. The groups (to change) more swiftly, (to swell) with new arrivals, (to dissolve) and (to form) in the same breath; already there (to be) wanderers, confident girls who (to weave) here and there among the stouter and more stable, (to become) for a sharp, joyous moment the center of a group, and then, excited with triumph, (to glide) on through the sea – change of faces and voices and color under the constantly changing light. Suddenly one of these gypsies, in trembling opal, (to seize) a cocktail out of the air, (to dump) it down for courage and, moving her hands like Frisco, (to dance) out alone on the canvas platform. A momentary hush; the orchestra leader (to vary) his rhythm obligingly for her, and there (to be) a burst of chatter as the erroneous news (to go) around that she (to be) Gilda Gray's understudy from the Follies. The party (to begin)» [7].

6) «Dear Mr. Carraway.

This (to be) one of the most terrible shocks of my life to me I hardly (can believe) it that it (to be) true at all. Such a mad act as that man did should make us all think. I (can not come) down now as I (to be) tied up in some very important business and (can not get) mixed up in this thing now. If there (to be) anything I (can do) a little later (to let) me know in a letter by Edgar. I hardly (to know) where I (to be) when I (to hear) about a thing like this and (to be) completely knocked down and out.

Yours truly

Meyer Wolfsheim» [7].

7) «West Egg, especially, still figures in my more fantastic dreams. I (to see) it as a night scene by El Greco: a hundred houses, overhanging sky and a lusterless moon. In the foreground four solemn men in dress suits (to walk) along the sidewalk with a stretcher on which (to lie) a drunken woman in a white evening dress. Her hand, which (to dangle) over the side, (to sparkle) cold with jewels. Gravely the men (to turn) in at a house – the wrong house. But no one (to know) the woman's name, and no one (to care)» [7].

2. What tenses are used in these extracts?

3. Make up a table. Arrange sentences or their parts into each column.

	<i>Present</i>	<i>Past</i>
<i>Simple</i>		
<i>Continuous</i>		
<i>Perfect</i>		
<i>Perfect Continuous</i>		

4. Comment upon the usage of tenses. How do we form each tense?

5. Translate these sentences.

6. Make up your own examples illustrating each tense.

7. Make up 20 sentences in Russian. Ask your group mates to translate your sentences using an appropriate tense.

Do the tasks to the text №2.

1. *Insert the Present Indefinite, Present Continuous or Present Perfect.*

«There (to be) that thing about me that I (not to tell) anyone.

I (not to tell) my boyfriend or my stepdad, or any of my friends, but it (to be) important to the story, so I (to think) I'd better put it out there right at the beginning.

Two or three nights a week, I (to drown) in my sleep.

Here's how it (to go): I (to be) in the water, an oxygen tank strapped to my back, and I (to dive), my face pointed toward the ocean floor. The water (to be) warm and a startling blue-green, but I hardly (to notice) it because I (to be) too busy looking for something. *Searching* for something. I (not to know) what it (to be) that I (to try) to find, only that I (to want) it more than I ever (to want) anything.

Finally, I (to see) something down below – a glimmer of light. It (to be) bright and inviting, and without a second of hesitation, I (to kick) harder, chasing it. The glow (to be centered) around something, a small piece of metal that (to shine) brighter the closer I (to get) to it. But right as I (to reach) my hand out to touch it, the light (to go) back, plunging me into thick, stunning darkness. And that (to be) when I (to realize) the worst part. My oxygen (to run) out. I (to panic), trying to claw my way to the surface, but it (to be) so far away, and when I (to open) my mouth to scream, water (to fill) my throat and ears and –

You (to get) it.

In my sleep I (not to know) what I (to look) for, but once I (to be awake), and my cheeks (to be) salty and my throat (to feel) raw, it (to be) all so obvious. *Painfully* obvious. I (to look) for the lost city of Atlantis. My dad's world. And even though I (to know) I (to be) safe, that I (to lie) in my bed, not at the bottom of the Aegean Sea, I still (to have) to get up and find my dad's map» [14].

Do the tasks to the extract №3.

Insert the Past Simple, Past Continuous or Past Perfect.

«My dad (to chew) this all the time. One foil-wrapped stick after another starting right after his morning cup of coffee. He (to say) it (to be) the first thing he (to buy) when he (to arrive) in the Chicago airport from Greece, and the second he (to pop) this into his mouth, he (to know) he (to make) the right decision: any country that (to make) gum like this (to know) what it (to go). He (to emigrate) with almost nothing. Just his passport, a ratty backpack, a few hundred dollars, and a Greek accent so strong he (to say) it (to take) three months before he (can) successfully order a cup of coffee.

His philosophy for navigating the US with zero connections, zero money, and zero friends? “Jump and a net will grow.”

He always (to get) American idioms wrong like that.

I'm gasping for air. My lungs feel like two fiery balloons. The mailboxes and trees are starting to sway in my blurry vision. And according to the fitness watch my stepdad, James, (to give) me for Christmas, we've gone only 1.32 miles.

In the tradition of the great Master Yoda: a runner I am not. And today I (can not) even fake it.

“I need another break,” I (to wheeze), doubling over to rest my hands on my bare knees.

My boyfriend, Dax, (to slow) his jaunty pace and (to sigh) loudly, not because he (to need) extra oxygen, but because it (to be) our third break in less than fifteen minutes. I (not have) to glance at him to know exactly what his face (to look) like. Disappointed.

Well, disappointed and gorgeous in that sun-kissed, fauxhawked, blue-green eyes kind of way. Because, *Dax*.

He (to rest) his hand on my back, but the weight of it (to feel) more incriminating than supportive. “Liv, we already (to have) a break. I still have three more miles if I’m going to hit my training goal, remember?”

I (to remember). And honestly, I (to want) to run those three miles with him. Not only does Dax hate running alone, but last night he also (to accompany) me to an art exhibit in down-town Seattle that (to be) all about history of the Polaroid. He even (to turn) off his phone so we wouldn’t spend half the night being bombarded by texts from his legions of friends. So this morning, as a thank-you, I (to plan) to make it through his entire run without any complaining, which I can usually at least sort of do.

But unlike every other member of Dax’s family/friend circle, I am not a runner. Or a biker. Or a cross-country skier. And I’m definitely not a morning person. I am an occasional Star Wars-quoter, a collage artist, and a friend to all houseplants, but when Dax and I first (to start) dating, I casually (to agree) with him when he (to mention) how much he (to love) running in the mornings, and here we (to be). Two years later the ruse (to be) definitely up, but he (to be) still dragging me along with him. He (to be) nothing if not persistent» [14].

Fulfill a group task.

1. Look at the pictures below.

2. Divide into four groups. Describe the given pictures (one for a group) taken from films which are based on well-known novels using as many sentences in Present Continuous as possible. Each student in a group should take part in this competition so that everyone is in. The most important is to make up correct sentences. Try to remember these scenes and tell what is happening there.



(Picture 1)



(Picture 2)



(Picture 3)



(Picture 4)

2.3 Oblique moods

Do the tasks to the texts №1.

1. Look at two extracts from the novel.

1) «If I love you, you can have everything. You can have my time, my devotion, my ass, my money, my family, my dog, my dog's money, my dog's time - everything. If I love you, I will carry for you all your pain, I will assume for you all your debts (in every definition of the word), I will protect you from your own insecurity, I will project upon you all sorts of good qualities that you have never actually cultivated in yourself and I will buy Christmas presents for your entire family. I will give you the sun and the rain, and if they are not available, I will give you a sun check and a rain check. I will give you all this and more, until I get so exhausted and depleted that the only way I can recover my energy is by becoming infatuated with someone else» [8].

2) «I wouldn't move from Rome, either, if I were Luca Spaghetti» [8].

2. Comment upon the usage of Oblique Moods.

3. What is the difference between these two extracts?

4. Translate them according to this difference.

Do the tasks to the sentences №2.

1. *Insert the verbs in appropriate forms.*

1) « "She screamed only once" », said a higher, reedy, female voice, pointing this out with a hint of glee, as if she (to be winning) an argument» [11].

2) «She listed the questions without seeming to seek an answer, as if she (to voice) them many times» [11].

3) «Then someone must take on the unpleasantness», she continued as if he (not to interrupt)» [11].

4) «You speak as if a war (to be raging)» [11].

5) «It was a blank, a nothing. I tried to circle around it, but I couldn't find the edges of the void. It was as if the information I sought (to be erased)» [11].

6) «...As if this brain (to be damaged)» [11].

7) «She was very small. If she (to remain) still, it (to take) me longer to notice her there beside the Healer »[11].

8) «The last was added as if it (to be) good news-news that could somehow cancel out the rest» [11].

9) «The question wasn't mine, but it flowed naturally through my lips as if it (to be)» [11].

10) «"Jared", I answered. As quickly as if it (to come) from me, the thought that was not mine followed the name through my lips. "Jared is safe"» [11].

11) «What will he do if I (not to come) back?» [11]

12) «The bag gets heavy too quickly. This will last us only a week, even if we (to be) careful with it» [11].

13) «I don't move. I know he (can catch) me if I (to try) to run» [11].

14) «Do you really think I'm going to let you disappear? I (to follow) you even if you (to tell) me not to» [11].

15) «"He (no to know) if I (to be caught)"

"it (to help) if I (to give) you a ride?"» [11]

16) «My heart gives one hard thump, and I know I (to wait) here if it (to take) him all night» [11].

17) «I think he's a young adolescent now. Perhaps thirteen. They were living in a temporary camp, and I believe it was north of the town of Cave Creek, in Arizona. That was several years ago, though. Still, you could compare a map to the lines I remembered before. As always, I (to tell) you if I (to get) anything more» [11].

18) «I truly believe that if anyone else (to be put) into this host, Melanie (to crush) them in days» [11].

19) «Kathy, you just said that she would crush a different soul. I don't know if I believe that - you're probably just trying to do your job and comfort me. But if she (to be) so strong, it (not to be) fair to hand her off to someone else because I can't subdue her. Who you (to choose) to take her on?» [11]

20) «And it (to go) faster and more smoothly if you (to have) some help» [11].

21) «You're struggling so hard with your problem that it's all you can concentrate on. Maybe one answer is to not concentrate quite so hard. You said Melanie grows bored during your working hours... that she is more dormant. Perhaps if you (to develop) some peer relationships, those (to bore) her also» [11].

22) «If his feelings (to be) as fervent as hers, the new soul probably (to be) amenable» [11].

23) «I turned my back on her and headed for my apartment with long strides that (to force) her to run if she (to want) to keep up» [11].

24) «Who cares how it works if it (not to help) us?» [11]

25) «So take medication! What you (to do) if Healer Fords (not to relocate) to Saint Mary's? You (to be driving) to Chicago?» [11]

26) «He (to say) these things if he (to think) of me as just another human, and not as a woman?» [11]

2. Comment upon the usage of Oblique Moods.

3. Translate the given sentences.

Do the tasks to the extracts №3.

1. *Insert the verbs in appropriate forms.*

1) «If we (to have) the money, I suppose we (to fly) to Paris or London, some gateway city with plenty of traffic, and once there to Amsterdam and eventually on to South America» [13].

2) «Though I had a confused idea that my dissatisfaction was bohemian, vaguely Marxist in origin (when I was a teenager I made a fatuous show of socialism, mainly to irritate my father), I couldn't really begin to understand it; and I (to be) angry if someone (to suggest) that it was due to a strong Puritan streak in my nature, which was in fact the case» [13].

3) «If we (to go) to the police they (to charge) us with every unsolved death in New England for the last five years» [13].

4) «If there (to be) time, I (to sit) him down and (to explain) things to him the instant we got in. But there wasn't time» [13].

5) «Senior year, I had spent dozens of hours studying the photographs as though if I (to stare) at them long enough and longingly enough I (be transported) by some sort of osmosis, into their clear, pure silence» [13].

6) «Besides, if you (to be going to) major in English literature you (need) a modern language. There is still space left in my Elementary French class and some room in German and Italian. The Spanish - he consulted his list - the Spanish classes are for the most part filled but if you (to like) I (to have) a word with Mr Delgado» [13].

7) «The college (to reimburse) me for my travel expenses if their scholarship offer (to be accepted)» [13].

8) «His voice bore a hint of sarcasm; also a suggestion that, if it (to be) all the same to me, he (to prefer) not to continue this particular conversation» [13].

9) «If the student (to want) to learn what I teach and (to be qualified), I (to allow) him in my classes. Very democratic, no? It is the best way» [13].

10) «I'm terribly sorry, Mr. Papen», he said, almost as if he (to be consoling) me on the death of a beloved friend, tiring to make me understand that he was powerless to help me in any substantial way» [13].

11) «He shook his head quickly, eyes shut, as if entreaty (to be) more than he could bear» [13].

12) «Camilla smiled, not exactly at me - a sweet, unfocused smile, quite impersonal, as if I (to be) a waiter or a clerk in a store» [13].

13) «He shut his eyes and then reopened them, as if he (to find) it extraordinary that someone such as myself (to stand) in his path of vision» [13].

14) «Other members of the literature faculty disagree with my teaching methods and you will run into problems if someone else (to gain) the power to veto my decisions» [13].

15) «"And if I (to take) classes with you, they all (to be) in Greek?" I asked him» [13].

16) «I (to apologize) for dragging you away from your book if you (not to bring) it with you» [13].

17) «If Hampden (not to let) him in, he probably (not to be able) to go to college at all» [13].

18) «I suppose I'd gone to see Julian in order to revive my flagging assurance, in hopes he would make me feel as certain as I had that first day. And I am fairly sure he (to do) just that if only I (to make) it in to see him» [13].

19) ««Mr Hatch (to be) beside himself if he (to see) a bottle on the porch», said Charles» [13].

20) «Henry's trousers were spattered with drops the size of quarters, too red to be blood, as if he (to have) a paintbrush slung at him» [13].

21) «If you (to want) to go back to sleep I (to call) the nurse to give you a shot» [13].

22) «"If I (to be) Mr Corcoran"», said Henry after a long while, "I (to set) Bunny up in business or (to have) him learn a trade after high school. Bunny has no business being in college. He couldn't even read until he was about ten years old"» [13].

23) «If I (to hurry) I (can) be there in fifteen minutes. I hung up and ran out the front door» [13].

24) «I left you that key on purpose. It (to make) things easier later on, for various reasons, but by sheer chance you happened in at just the wrong time. I had only left the apartment for a few hours, you see, and I never dreamed that you'd happen in between midnight and seven a. m. I must have missed you by only a few minutes. If you (to happen) in an hour or so later everything (to be gone)» [13].

25) «If it (to be) simply a question of the dead man, things (to be) different, don't you see?» [13].

26) «If you (to go) right in, you (can get off) on some minor charge. Maybe nothing (to happen) at all» [13].

2. Comment upon the usage of Oblique Moods.

3. Translate the given sentences.

Do the tasks to the text №4.

1. Read an extract from the novel:

«The first column, that Carston had been lying in order to lure her to her death, was beginning to seem more and more unlikely. Still, she had to stay alert. This whole story

could be fiction. All the evidence and coordinating departments and separate analysts with their differing writing styles and the photographs from around the world - it could be a very detailed, elaborate setup. Not a foolproof one, either, since they had no way of knowing she wouldn't just walk away from it.

But why would Carston have all this info prepared if he'd hoped to get her to a prearranged meeting? They could have killed her easily there without all this window dressing. A ream of blank paper was all you would need if you expected your mark's brains to be on the pavement before she could open the briefcase. How quickly could this kind of thing be thrown together? She'd given him no time to manufacture it on the spot with her early arrival. Who was Daniel Beach in this scenario? One of their own? Or an unsuspecting civilian Photoshopped into the exotic scenes? They had to know she would be able to verify some of this information.

They'd offered her a plan of action in the final file. In five days' time, with or without her, they would pick him up during his regular Saturday-morning run. No one would miss him until school began again Monday. If anyone did happen to look for him, it might appear that he'd taken a little holiday. If she agreed to help, she would have two days to get the information they needed, then she would be free to go. They hoped she would consent to keep in some form of contact. An emergency e-mail address, a social network site, the classifieds even.

If she didn't agree to the job, they would do their best without her. But trying to leave the informant physically unmarked would be slow... too slow. Failure was hard to contemplate.

She almost salivated at the thought of all the goodies waiting for her back at the lab. Things she could never get her hands on out here in the real world. Her DNA sequencer and polymerase chain reactor. The already fabricated antibodies she could stuff her pockets with if the invitation was on the up-and-up. Of course, if Carston was for real, she wouldn't need to steal those things anymore» [10].

2. Single out all cases with Oblique Moods and Future in the Past. Comment upon their usage.

3. Find all sentences with modal verbs. Explain their usage.

4. Find a sentence in the Past Perfect Continuous Tense. Why is it used there?
5. Translate this extract.

Do the tasks to the text №5.

1. Read the text.

«I wish Giovanni would kiss me.

Oh, but there are so many reasons why this would be a terrible idea. To begin with, Giovanni is ten years younger than I am, and-like most Italian guys in their twenties-he still lives with his mother. These facts alone make him an unlikely romantic partner for me, given that I am a professional American woman in my mid-thirties, who has just come through a failed marriage and a devastating, interminable divorce, followed immediately by a passionate love affair that ended in sickening heartbreak. This loss upon loss has left me feeling sad and brittle and about seven thousand years old. Purely as a matter of principle I wouldn't inflict my sorry, busted-up old self on the lovely, unsullied Giovanni. Not to mention that I have finally arrived at that age where a woman starts to question whether the wisest way to get over the loss of one beautiful brown-eyed young man is indeed to promptly invite another one into her bed. This is why I have been alone for many months now. This is why, in fact, I have decided to spend this entire year in celibacy...

It was Giovanni who wrote back this very provocative message: "Even better. Twins!"

Yes-much better. Tall, dark and handsome identical twenty-five-year-old twins, as it turned out, with those giant brown liquid-center Italian eyes that just unstitch me. After meeting the boys in person, I began to wonder if perhaps I should adjust my rule somewhat about remaining celibate this year. For instance, perhaps I could remain totally celibate except for keeping a pair of handsome twenty-five-year-old Italian twin brothers as lovers. Which was slightly reminiscent of a friend of mine who is vegetarian except for bacon, but nonetheless...» [8]

2. Find out all cases with Conditionals. Explain their usage.
3. Translate the sentences with «could», «would» and «should».

Do the tasks to the extract №6.

1. Read the following sentence from «Cakes and Ale» by W. S. Maugham: «If I had seen her coming I should have looked away, my delicacy presuming that she would wish to avoid the mortification of being seen by me» [9].

2. Translate it.

3. Find and underline in this sentence:

a) Complex Object;

b) Absolute Nominative Participle Construction;

c) Oblique Moods.

Read the sentences and make conditional sentences (unreal events in the past).

Ex.: *John fell down the stairs because it was slippery – If it hadn't been slippery John wouldn't have fallen down the stairs.*

- 1) I was punished by the teacher yesterday because I didn't do my homework;
- 2) I went to bed very late last night, that's why I woke up with a terrible headache in the morning;
- 3) Mike was late for work again and his boss fired him;
- 4) Jim didn't win the marathon because he was eating too much;
- 5) Our neighbour was arrested because he robbed a house;
- 6) You forgot to lock the door, that's why our house was robbed;
- 7) Our son didn't work hard enough, we are not surprised he got bad marks for his tests;
- 8) He was not careful when driving, so this car accident was not a surprise;
- 9) I didn't go to the party because she didn't invite me!
- 10) I ate a lot of exotic food yesterday and I felt terrible at night;
- 11) I missed the final cup because I went on a business trip.

Fulfill a group task.

Divide into 3 groups. Choose one of the given situations and discuss it.

1) A scientist invented a machine which can make you invisible for a day. What would you do for this day?

2) You can be any person in the world. Who would you like to be? Comment upon your choice.

3) A scientist discovered a drug which can cause you to forget one situation from your life. He also discovered one which can cause you to remember one moment that happened to you. What moments would you choose and why?

3 Syntax

3.1 A simple sentence



A simple sentence is a sentence consisting of one subject-predicate relation or unit.

According to communicative types a simple sentence can be imperative (Open the door!), negative (I don't like her new haircut), interrogative (Do you prefer coffee or tea?), exclamatory (How awful to be so naïve!), affirmative or declarative (Katherine adores her son).

According to structural characteristics of the sentence a simple sentence can be one-member and two-member.

A one-member sentence is usually called a nominal one. It is expressed by a noun or a nominal phrase. For example, «Spring!», «And then the silence and the beauty of this camp at night. The stars. The mystic shadow water...». These sentences cannot be restored in the only possible way and we do not know what member of the sentence it is. They are usually used without exclamation.

A two-member sentence can be complete and incomplete. Complete sentences contain both a subject and a predicate. For example, «I want coffee», where the subject is «I» expressed by a personal pronoun and the simple predicate is «want» expressed by a verb in the Present Simple Tense. Incomplete sentences are also called elliptical. Here either a subject or a predicate or both are missing. But they can be easily restored on the only possible way. For example, «What do you want?» – «Coffee». In the answer both the subject and the predicate are missing. So, it is an elliptical sentence because we can restore this sentence in the only possible way: «I want coffee». This type of sentences is conversational.

A simple sentence can also be extended and unextended. Extended sentences consist of primary and secondary members of the sentence. For example, «I can run quickly». In this sentence the subject is «I» expressed by a personal pronoun, the predicate is «can run», the adverbial modifier is «quickly». Unextended sentences consist only of the

primary (principal) members of the sentence. For example, «John will come». In this sentence the subject is «John» expressed by a Proper noun, the predicate is «will come» [2].

Here is the plan for analyzing a sentence. For example, «Jane likes travelling a lot». It is a simple, complete, affirmative, two-member, extended sentence.

Do the tasks to the text №1.

1. Read the following text.

«Just as we're about to eat, a parachute appears bearing two supplements to our meal. A small pot of spicy red sauce and yet another round of rolls from District 3. Finnick, of course, immediately counts them. «Twenty-four again», he says.

Thirty-two rolls, then. So we each take five, leaving seven, which will never divide equally. It's bread for only one.

The salty fish flesh, the succulent shellfish. Even the oysters seem tasty, vastly improved by the sauce. We gorge ourselves until no one can hold another bite, and even then there are leftovers. They won't keep, though, so we toss all the remaining food back into the water so the Careers won't get it when we leave. No one bothers about the shells. The wave should clear those away.

There's nothing to do now but wait. Peeta and I sit at the edge of the water, hand in hand, wordless. He gave his speech last night but it didn't change my mind, and nothing I can say will change his. The time for persuasive gifts is over.

I have the pearl, though, secured in a parachute with the spile and the medicine at my waist. I hope it makes it back to District 12.

Surely my mother and Prim will know to return it to Peeta before they bury my body» [6].

2. Single out all simple sentences from the text. Prove your choices.

3. Single out all examples of elliptical and nominal sentences. Prove your choices.

4. Translate the simple sentences:

1) Обожаю фруктовое мороженое теплыми летними вечерами.

2) Почему Маркус так повел себя с тобой?

3) Я уже пять лет изучаю английский язык.

4) Мы сидели на краю утеса рука об руку.

5) Помоги мне! Я один не справляюсь.

6) Он не хотел бы ехать в Австралию этим летом. На мой взгляд, у него другие планы.

7) Самый сложный период этого сезона окончен! Поздравляю!

8) На следующий год собираюсь поехать в горы. Хочу отдохнуть от городской суеты.

9) Мужчина был высоким, хорошо сложенным, с черными глазами и таинственной улыбкой.

10) Элли стояла у окна и пила горячий шоколад.

11) Добродетель нынче стоит очень дорого. Я не могу себе это позволить.

12) Она никогда не была в этом месте. Чувство страха сковало ее движения.

Do the tasks to the text №2.

1. Read an extract from the novel.

«I knew it would begin with the end, and the end would look like death to these eyes. I had been warned.

Not these eyes. My eyes. Mine. This was me now.

The language I found myself using was odd, but it made sense. Choppy, boxy, blind, and linear. Impossibly crippled in comparison to many I'd used, yet still it managed to find fluidity and expression. Sometimes beauty. My language now. My native tongue» [11].

2. Analyse simple sentences.

3. Translate these sentences.

4. Translate the simple sentences. Underline the nominal ones.

1) Папа купил мне новый велосипед. Такой большой и красный. С мощными покрышками. С черными как смоль педалями. С кожаным седлом. Просто шедевр!

2) Наступило лето. Яркое солнце. Зеленые кроны деревьев. Теплый ветерок.

3) Беззаботность. Наивность. Надежда. Детство.

4) Он сразу заметил ее. Легкая походка. Тонкие нежные руки. Пышная копна рыжих волос. Ярко зеленые глаза. Милая искренняя улыбка.

5) Честный. Открытый. Добрый. Внимательный. Любящий. Таким должен быть мой лучший друг.

6) Виктор, Артур, Кристина, Эдуард и Стейси, Боб и Мел, Райчел, Данила и Чейси. Длинный список гостей. Несомненно хорошая компания.

Do the tasks to the extracts №3.

1. Analyse simple sentences in the given extracts.

1) «Even now I remember those pictures, like pictures in a storybook one loved as a child. Radiant meadows, mountains vaporous in the trembling distance. Leaves ankle-deep on a gusty autumn road. Bonfires and fog in the valleys. Cellos, dark windowpanes, snow» [13].

2) «Hampden College, Hampden, Vermont. Established 1895. Student body, five hundred. Coed. Progressive. Specializing in the liberal arts. Highly selective» [13].

3) «Charles was wearing a white tennis sweater, and Camilla a sun dress with a sailor collar, and a straw hat» [13].

4) «...My back to them, I picked a book at random - a ridiculous sociological text, as it happened - and pretended to study the index. Secondary Analysis. Secondary Deviance. Secondary Groups. Secondary Schools... Segregation. Self. Self-concept. I looked down at the index and racked my brains for the case they were looking for. The Greeks sailed over the sea to Carthage. To Carthage. Place whither, place whence. Carthage» [13].

5) «A group of red-cheeked girls playing soccer, ponytails flying, their shouts and laughter carrying faintly over the velvety, twilight field. Trees creaking with apples, fallen apples red on the grass beneath, the heavy sweet smell of apples rotting on the ground and the steady thrumming of wasps around them. Commons clock tower: ivied brick, white spire, spellbound in the hazy distance. The shock of first seeing a birch tree at night, rising up in the dark as cool and slim as a ghost. And the nights, bigger than imagining: black and gusty and enormous, disordered and wild with stars» [13].

2. Single out an example of elliptical sentence. How can you prove it?
3. Can nominal sentences be extended? Prove the given sentences are nominal and extended.
4. Translate them.
5. Can you remember examples of nominal sentences in Russian poetry? What effect do they produce?
6. Make up three examples of nominal and elliptical sentences of your own.

Do the tasks to the text №4.

1. Read the given extract.

«They're right behind me now, loud and close. There are so many footsteps! I am alone. I've failed.

The Seekers are calling. The sound of their voices twists my stomach. I'm going to be sick.

“It's fine, it's fine”, one lies, trying to calm me, to slow me. Her voice is disturbed by the effort of her breathing.

“Be careful!” another shouts in warning.

“Don't hurt yourself”, one of them pleads. A deep voice, full of concern... Concern!» [11]

2. Find and analyse simple sentences in this extract.
3. Enumerate communicate types of simple sentences.
4. Translate the simple sentences of different communicative types:
 - 1) Что за чудо! Просто шедевр кулинарии! Очень вкусный!
 - 2) Пойдем в кино на следующей неделе?
 - 3) Маркус не любит рыбу. Он предпочитает мясо. Очень много мяса.
 - 4) Зачем ты это сделал? Будь терпеливее! У тебя все получится.
 - 5) Забудь! Это не имеет значения.
 - 6) У меня нет возможности продолжать обучение в академии. А жаль!
 - 7) Почему люди так эгоистичны? Где справедливость?
 - 8) Закрой дверь, пожалуйста. Дует.

9) Моя сестра – подросток. Она совершенно не ценит хорошее отношение.

10) О Боже! Как я устала от серости рутинных дней!

5. Illustrate each type in the sentences of your own.

Do the tasks to the text №5.

1. Read an extract from the play.

«RANDALL. Keep your eye on this door, Mangan. I'll look after the other.

MRS HUSHABYE. What has happened?

MAZZINI. Your housekeeper told me there was somebody upstairs, and gave me a pistol that Mr Hushabye had been practising with. I thought it would frighten him; but it went off at a touch.

THE BURGLAR. Yes, and took the skin off my ear. Precious near took the top off my head. Why don't you have a proper revolver instead of a thing like that, that goes off if you as much as blow on it?

HECTOR. One of my duelling pistols. Sorry.

MAZZINI. He put his hands up and said it was a fair cop.

THE BURGLAR. So it was. Send for the police.

HECTOR. No, by thunder! It was not a fair cop. We were four to one.

MRS HUSHABYE. What will they do to him?

THE BURGLAR. Ten years. Beginning with solitary. Ten years off my life. I shan't serve it all: I'm too old. It will see me out.

LADY UTTERWORD. You should have thought of that before you stole my diamonds.

THE BURGLAR. Well, you've got them back, lady, haven't you? Can you give me back the years of my life you are going to take from me?

MRS HUSHABYE. Oh, we can't bury a man alive for ten years for a few diamonds.

THE BURGLAR. Ten little shining diamonds! Ten long black years!» [12]

2. Single out all simple sentences.

3. Find examples of elliptical and nominal sentences. Prove your choices.

4. Single out examples illustrating all communicate types of simple sentences.

5. Find all unextended sentences in this extract.
6. Translate the following sentences. Underline the unextended ones.
 - 1) Я читаю. Книга интересная.
 - 2) Фил поедет в Москву.
 - 3) Холодно. Светает.
 - 4) Я уже закончил. Что дальше?
 - 5) Весна. Чудесная пора. Долой обиды и печали.
 - 6) Восторг! Я на седьмом небе от счастья.
 - 7) Собираюсь отдохнуть. Почитать или прогуляться?

Do the tasks to the text №6.

1. Read a small extract.

«Finnick Odair is something of a living legend in Panem. Since he won the Sixty-fifth Hunger Games when he was only fourteen, he's still one of the youngest victors. Being from District 4, he was a Career, so the odds were already in his favor, but what no trainer could claim to have given him was his extraordinary beauty. Tall, athletic, with golden skin and bronze-colored hair and those incredible eyes» [6].

2. Single out a simple sentence in the text. Underline a subject and a predicate in the sentence.
3. Find a nominal sentence. Prove your choice.
4. Translate the extract.

Do the tasks to the text №7.

1. Read a small extract.

«I think of Madge's mother. Mayor Undersee's wife. Who spends half her life in bed immobilized with terrible pain, shutting out the world. I think of how I never realized that she and my mother shared this connection. Of Madge showing up in that snowstorm to bring the painkiller for Gale. Of my mockingjay pin and how it means something completely different now that I know that its former owner was Madge's aunt, Maysilee Donner, a tribute who was murdered in the arena. Haymitch's name is called last of all.

It's more of a shock to see him than my mother. Young. Strong. Hard to admit, but he was something of a looker. His hair dark and curly, those gray Seam eyes bright and, even then, dangerous» [6].

2. Single out a detached and a loose apposition.
3. Find six nominal sentences in the text. Translate them.
4. Take these six nominal sentences and make them simple two-member complete sentences.

Do the tasks to the text №8.

1. Read a part of the dialogue from the novel.

«If you need a paramedic, the guys up at the security booth know CPR», she said eagerly. “They’re on call from midnight to six. They also run a van service to the hospital. If you want me to I’ll –“

“I don’t need a paramedic”, I said. “Francis was repeating my name frantically at the other end”» [13].

2. Find an elliptical sentence. Prove it is elliptical. How can you restore it?
3. Why are elliptical sentences mostly used in colloquial speech?
4. Make up your own dialogue using elliptical sentences.
5. Comment upon the usage of nominal sentences in literary works. What atmosphere do they provide?
6. Write your own story using nominal sentences.

3.2 Subject

Do the tasks to the sentences №1.

1. Read the following sentences from the novel.

1) «I tore out the information form in the back of the brochure and started to fill it in» [13].

2) «Actually, finding the Lyceum wasn’t easy at all» [13].

- 3) «What was worse was when he chose to zero in on one person in particular» [13].
- 4) «More than a week went by» [13].
- 5) «A thin, sour-looking woman with tired blond hair was sitting at the desk in the front room, eating a sandwich» [13].
- 6) «The third was the most exotic of the set» [13].
- 7) «Even more terrible, as we grow older, to learn that no person, no matter how beloved, can ever truly understand us» [13].
- 8) «My mother knocked on the door, said my name» [13].
- 9) «There is still space left in my Elementary French class and some room in German and Italian» [13].
- 10) «He and his students have virtually no contact with the rest of the division» [13].
- 11) «What was laughable was that poor Bunny should display concern about anyone else's intellectual capacities» [13].
- 12) «That probably will not make any difference» [13].
- 13) «It has happened repeatedly that he has turned away students such as yourself who have done prior work in classics» [13].
- 14) «Something about this apparently sincere regret gave me courage» [13].
- 15) «Five students is not very many» [13].
- 16) «And Bunny Corcoran had a habit of playing John Philip Sousa march tunes in his room, at full volume, late at night» [13].
- 17) «I am told that to study with him one must have read the right things, hold similar views» [13].
- 18) «Being the only female in what was basically a boys' club must have been difficult for her» [13].

2. State the type of the subject in each sentence.

3. Make up your own sentences using these subjects.

Do the tasks to the sentences №2.

1. Read the following sentences from the novel.

1) «North of the modern outbuilding was a big run full of animals, Arnie in the center of them all, calling out commands to the frolicking dogs» [10].

2) «It didn't look like many of them were listening to him, but a few played teacher's pet» [10].

3) «In the context of her current life, killing was about winning» [10].

4) «Number three had a few loose ends, as she remembered, but those had been turned over to the CIA» [10].

5) «She knew it was marked with their blood and prints, but hopefully it would travel far enough tonight that no one would connect it with Kevin's house in the morning» [10].

6) «A dusty white older-model Toyota truck with an equally aged and dusty camper shell was parked where they'd left the sedan last night, and Daniel was getting out of the driver's seat» [10].

7) «She and Kevin should have advised him better. It was her own misstep for assuming some of that guidance had happened while she'd been asleep in the car» [10].

8) «Of course, driving straight home was out of the question at this point» [10].

9) «My work was my entire life, and I wasn't allowed to talk about my work to anyone besides Barnaby» [10].

10) «That was the last moment his life had been normal. The last moment before everything had been stolen from him» [10].

11) «Actually checking her e-mail usually took about three minutes» [10].

12) «Daniel's proximity confused her, but it didn't frighten her the way it would have with just about any other person on the planet» [10].

13) «Twenty minutes of unthinking rest wasn't so much to ask. Or even an hour» [10].

14) «Unfortunately, not thinking was easier said than done» [10].

15) «The strange thing, then, was how it didn't feel at all inevitable» [10].

16) «All she was really sure of was the Danielness of him, that core of something pure, something better than anything she'd known before» [10].

17) «But getting a library card here was out of the question for a number of reasons, and there was the off chance that something she read in these books would make her safer» [10].

18) «The most promising station was being used by a teenage girl with a stack of reference books and a harried expression» [10].

19) «Most important, a tiny wire, threaded up between the mattress and box spring, was hidden in the strands of nylon» [10].

20) «"Neither of those things is real".

«"Can you prove that?"

«"Well, not conclusively, no. But no one can prove they are real, either"» [10].

21) «The vent cover grille probably wasn't as dusty as it should be, the grille's top screws were only halfway in, and the bottom screws were missing altogether, but she was sure no one looking through the window would notice these details or understand what they meant if he did; Sherlock Holmes was about the only person she wasn't worried would make an attempt on her life» [10].

22) «The next three times had been more straightforward» [10].

23) «The coffee shop in Parker would be only too grateful to be chosen» [10].

24) «This was more like it. A concrete reason, even if he didn't totally understand how a legal case would be negatively impacted by the restaurant's involvement with the show... unless they thought they were going to have to pay out some percentage of what the place was worth?» [10].

25) «Working as an assistant producer for a famous chef's reality road show could have meant many things, but for Adam, it meant flexible hours, a quiet little office, and a near-constant stream of positivity» [10].

26) «None of them had tried to explain their unusual injuries or even make up a cover story, but Volkstaff asked no questions and showed no obvious curiosity» [10].

2. State the type of the subject in each sentence.

3. Translate the given sentences.

Do the tasks to the sentences №3.

1. Read the following sentences from the novel.

1) «Italy was different. One critical difference was that, for the longest time, Italy wasn't even a country. It didn't get itself unified until quite late in life (1861) and until then was a peninsula of warring city-states dominated by proud local princes or other European powers. Parts of Italy belonged to France, parts to Spain, parts to the Church, parts to whoever could grab the local fortress or palace. The Italian people were alternatively humiliated and cavalier about all this domination. Most didn't much like being colonized by their fellow Europeans, but there was always that apathetic crowd that said, "Franza o Spagna, purché se magna", which means, in dialect, «France or Spain, as long as I can eat» [8].

2) «So this gathering of intellectuals proceeded to do something unprecedented in the history of Europe; they handpicked the most beautiful of all the local dialects and crowned it Italian» [8].

3) «What this congress decided would henceforth be considered proper Italian was the personal language of the great Florentine poet Dante Alighieri» [8].

4) «No other European language has such an artistic pedigree» [8].

5) «What I write in my journal tonight is that I am weak and full of fear» [8].

6) «And perhaps no language was ever more perfectly ordained to express human emotions than this fourteenth-century Florentine Italian, as embellished by one of Western civilization's greatest poets» [8].

7) «What I love is that we all had this conversation over a nice relaxed dinner, while looking at the wall itself» [8].

8) «Dante wrote his Divine Comedy in terzarima, triple rhyme, a chain of rhymes with each rhyme repeating three times every five lines, giving his pretty Florentine vernacular what scholars call «a cascading rhythm» - a rhythm which still lives in the tumbling, poetic cadences spoken by Italian cabdrivers and butchers and government administrators even today. The last line of the Divine Comedy, in which Dante is faced with the vision of God Himself, is a sentiment that is still easily understandable by anyone

familiar with so-called modern Italian. Dante writes that God is not merely a blinding vision of glorious light...» [8].

9) «For me, the decision to go the route of «Vitamin P» happened after a night when I'd sat on the floor of my bedroom for many hours, trying very hard to talk myself out of cutting into my arm with a kitchen knife» [8].

10) «Depression and Loneliness track me down after about ten days in Italy» [8].

11) «The image of my pain mirrored back at me through her visible fear for my life is still one of the scariest memories for me out of all those scary years» [8].

12) «She took me out to lunch the other day, and what we ate included not only lamb and truffles and carpaccio rolled around hazelnut mousse but an exotic little serving of pickled lampascione, which is-as everyone knows-the bulb of the wild hyacinth» [8].

13) «Medicating the symptom of any illness without exploring its root cause is just a classically hare-brained Western way to think that anyone could ever get truly better» [8].

14) «So what I do for tonight is reach for my most private notebook, which I keep next to my bed in case I'm ever in emergency trouble» [8].

15) «So filing a tax return here requires jazzlike improvisation» [8].

16) «What Luca Spaghetti doesn't like is American food, which he says can be described in two words: Amtrak Pizza» [8].

17) «All I kept demanding was, «Luca, what did the guy behind me just say? What does *cafone* mean?»» [8]

2. State the type of the subject in each sentence.

3. Translate the given sentences.

4. Choose seven different types of the subject. Make up your own sentences with these types of the subject. Underline them.



The subject grammatically can be notional and formal. The notional subject denotes persons («I know you», «*The audience* was noisy», «*Whoever said that* was wrong») or non-persons (concrete things, substances, abstract notions, for example, «*A house* was built in 1900», «*Whatever he said* is of no importance», «Look at the cat. *It* is very small»).

The formal subject can be found in sentences with impersonal *it* and with introductory *it*.

1) *It* is impersonal in sentences describing various states of nature, things in general denoting time, distance and so on. For example, *It* is raining. *It* is 5 o'clock.

2) *It* is introductory or anticipatory, if it introduces the notional subject, which is expressed by an infinitive, a gerund or a clause. So, it has the formal subject *it*, the notional subject which follows the predicate. For example, *It* is obvious that we can get through this.

The pattern with the introductory *it* can be transformed into the sentences with the notional subject. The meaning of the sentence does not change. For example, *It* is important *to discuss it here*. – *To discuss it here* is important.

Sentences with impersonal *it* cannot be transformed.

3) The emphatic *it* is used for emphasis. For example, *It* is Diana who has broken your favourite vase [2].

Do the tasks to the sentences №4.

1. Look at the sentences from the novel.

1) «It was a small building on the edge of campus, old and covered with ivy in such a manner as to be almost indistinguishable from its landscape» [13].

2) «It was easy to find out who they were, as they shared the distinction of being the only twins on campus» [13].

3) «It was Henry, who had turned in his chair to look at me» [13].

4) «It was a small, wise face, as alert and poised as a question; and though certain features of it were suggestive of youth - the elfin upsweep of the eyebrows, the deft lines of nose and jaw and mouth - it was by no means a young face, and the hair was snow white» [13].

5) «It was a glorious day; I was sick of being poor, so, before I thought better of it, I went into an expensive men's shop on the square and bought a couple of shirts» [13].

6) «I believe that it is better to know one book intimately than a hundred superficially» [13].

7) «It happened the Wednesday morning of my second week, when I was in the library making some Xeroxes for Dr Roland before my eleven o'clock class» [13].

8) «I was confused by this sudden glare of attention; it was as if the characters in a favorite painting, absorbed in their own concerns, had looked up out of the canvas and spoken to me» [13].

9) «If there's one thing I'm good at, it's lying on my feet. It's sort of a gift I have» [13].

10) «It was heady to think that these qualities were acquired ones and that, perhaps, this was the way I might learn them» [13].

11) «He was a marvelous talker, a magical talker, and I wish I were able to give a better idea what he said, but it is impossible for a mediocre intellect to render the speech of a superior one - especially after so many years - without losing a good deal in the translation» [13].

12) «It seems to me that psychology is only another word for what the ancients called fate» [13].

13) «It is my policy never to accept a pupil unless I am his counselor as well» [13].

14) «It's a difficult language, but knowing Greek will make it easier for you» [13].

15) «It was a beautiful room, not an office at all, and much bigger than it looked from outside - airy and white, with a high ceiling and a breeze fluttering in the starched curtains» [13].

16) «It is a terrible thing to learn as a child that one is a being separate from all the world, that no one and no thing hurts along with one's burned tongues and skinned knees, that one's aches and pains are all one's own» [13].

17) «I had a feeling of déjà vu when, the next afternoon, Julian answered the door exactly as he had the first time, by opening it only a crack and looking through it warily, as if there were something wonderful in his office that needed guarding, something that he was careful not everyone should see. It was a feeling I would come to know well in the next months» [13].

18) «The light from the window was streaming directly into her face; in such strong light most people look somewhat washed out, but her clear, fine features were only

illuminated until it was a shock to look at her, at her pale and radiant eyes with their sooty lashes, at the gold glimmer at her temple that blended gradually into her glossy hair, warm as honey» [13].

19) «It was sometimes difficult to believe that Dr Roland was a tenured professor in the Social Science Department of this, a distinguished college» [13].

20) «I had hoped the weather would be cool for my lunch with Bunny, because my best jacket was a scratchy dark tweed, but when I woke on Saturday it was hot and getting hotter» [13].

21) «It was a tiny, beautiful restaurant with white tablecloths and bay windows opening onto a cottage garden - hedges and trellised roses, nasturtiums bordering the flagstone path» [13].

22) «I'd never even heard of it, which was perhaps understandable as it was about four hundred miles from where I lived» [13].

2. Comment upon the type of It. Translate the sentences.

3. Translate the following sentences using it:

1) Было очень страшно находиться в этом месте.

2) На улице очень жарко. Необходимо открыть окна.

3) Это был Джордж! Я уверена в этом.

4) На часах 5 часов утра. Еще слишком рано.

5) Купил новый дом. Он находится недалеко от центра. Всего 5 километров.

6) Именно Эмили помогала ему все это время.

7) Иногда так сложно сказать «нет» тому, кто очень сильно просит помощи.

8) Не люблю дождливую погоду. Она меня угнетает.

9) Это был летний день. Был уже полдень. Было очень тепло и солнечно.

10) Не люблю китайский. Это сложный язык. Его просто невозможно выучить.

Do the tasks to the sentences №5.

1. Look at the sentences from the novel.

1) «The abnormal mind is quick to detect and attach itself to this quality when it appears in a normal person, and so it came about that in college I was unjustly accused of being a politician, because I was privy to the secret grief's of wild, unknown men» [7].

2) «It was James Gatz who had been loafing along the beach that afternoon in a torn green jersey and a pair of canvas pants, but it was already Jay Gatsby who borrowed a rowboat, pulled out to the Tuolomee, and informed Cody that a wind might catch him and break him up in half an hour» [7].

3) «It was nine o'clock-almost immediately afterward I looked at my watch and found it was ten» [7].

4) «The practical thing was to find rooms in the city, but it was a warm season, and I had just left a country of wide lawns and friendly trees, so when a young man at the office suggested that we take a house together in a commuting town, it sounded like a great idea» [7].

5) «Now it was a cool night with that mysterious excitement in it which comes at the two changes of the year» [7].

6) «It was lonely for a day or so until one morning some man, more recently arrived than I, stopped me on the road» [7].

7) «At this point Miss Baker said: «Absolutely!» with such suddenness that I started-it was the first word she had uttered since I came into the room. Evidently it surprised her as much as it did me, for she yawned and with a series of rapid, deft movements stood up into the room» [7].

8) «When they met again, two days later, it was Gatsby who was breathless, who was, somehow, betrayed» [7].

9) «It occurred to me now that I had seen her, or a picture of her, somewhere before» [7].

10) «I meant nothing in particular by this remark, but it was taken up in an unexpected way» [7].

11) «Well, it's a fine book, and everybody ought to read it. The idea is if we don't look out the white race will be-will be utterly submerged. It's all scientific stuff; it's been proved» [7].

12) «If it's light enough after dinner, I want to take you down to the stables» [7].

13) «The instant her voice broke off ceasing to compel my attention, my belief, I felt the basic insincerity of what she had said. It made me uneasy, as though the whole evening had been a trick of some sort to exact a contributory emotion from me» [7].

14) «It was a cold fall day, with fire in the room and her cheeks flushed» [7].

15) «It seemed to me that the thing for Daisy to do was to rush out of the house, child in arms-but apparently there were no such intentions in her head» [7].

16) «Already it was deep summer on road-house roofs and in front of wayside garages, where new red gas-pumps sat out in pools of light, and when I reached my estate at West Egg I ran the car under its shed and sat for a while on an abandoned grass roller in the yard» [7].

17) «Something in his leisurely movements and the secure position of his feet upon the lawn suggested that it was Mr. Gatsby himself, come out to determine what share was his of our local heavens» [7].

18) «We waited for her down the road and out of sight. It was a few days before the Fourth of July, and a gray, scrawny Italian child was setting torpedoes in a row along the railroad track» [7].

19) «The answer to this was unexpected. It came from Myrtle, who had overheard the question, and it was violent and obscene» [7].

20) «She narrowed her eyes and shivered. Lucille shivered. We all turned and looked around for Gatsby» [7].

21) «It was testimony to the romantic speculation he inspired that there were whispers about him from those who had found little that it was necessary to whisper about in this world» [7].

22) «He smiled understandingly-much more than understandingly. It was one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life. It faced-or seemed to face-the whole external world for an instant, and then concentrated on *you* with an irresistible prejudice in your favor. It understood you just as far as you wanted to be understood, believed in you as you would like to believe in

yourself, and assured you that it had precisely the impression of you that, at your best, you hoped to convey» [7].

23) «I took dinner usually at the Yale Club-for some reason it was the gloomiest event of my day-and then I went up-stairs to the library and studied investments and securities for a conscientious hour. There were generally a few rioters around, but they never came into the library, so it was a good place to work» [7].

24) «It made no difference to me. Dishonesty in a woman is a thing you never blame deeply-I was casually sorry, and then I forgot. It was on that same house-party that we had a curious conversation about driving a car. It started because she passed so close to some workman that our fender flicked a button on one man's coat» [7].

25) «Here's another thing I always carry. A souvenir of Oxford days. It was taken in Trinity Quad-the man on my left is now the Earl of Doncaster» [7].

26) «It was a photograph of half a dozen young men in blazers loafing in an archway through which were visible a host of spires. It's too hot over there» [7].

27) «Probably it was some final guest who had been away at the ends of the earth and didn't know that the party was over» [7].

28) «When it was almost morning the waiter came up to him with a funny look and says somebody wants to speak to him outside» [7].

29) «It was strange to reach the marble steps and find no stir of bright dresses in and out of the door, and hear no sound but bird voices in the trees» [7].

30) «It was four o'clock in the morning then, and if we'd of raised the blinds we'd of seen daylight» [7].

31) «It never occurred to me that one man could start to play with the faith of fifty million people-with the single-mindedness of a burglar blowing a safe» [7].

32) «It's a great advantage not to drink among hard-drinking people» [7].

33) «It was that night he sent for me at his dance, and you should have heard the elaborate way he worked up to it» [7].

34) «It was time I went back. While the rain continued it had seemed like the murmur of their voices, rising and swelling a little now and then with gusts of emotion» [7].

2. Comment upon the type of It.
3. Translate the sentences.

Do the tasks to the text №6.

1. Read and translate an extract given below.

«It is difficult to believe that such an uproar took place over an act for which I was partially responsible, even more difficult to believe I could have walked through it - the cameras, the uniforms, the black crowds sprinkled over Mount Cataract like ants in a sugar bowl - without incurring a blink of suspicion. But walking through it all was one thing; walking away, unfortunately, has proved to be quite another, and though once I thought I had left that ravine forever on an April afternoon long ago, now I am not so sure. Now the searchers have departed, and life has grown quiet around me, I have come to realize that while for years I might have imagined myself to be somewhere else, in reality I have been there all the time: up at the top by the muddy wheel-ruts in the new grass, where the sky is dark over the shivering apple blossoms and the first chill of the snow that will fall that night is already in the air» [13].

2. Underline all predicates in the text. State the type of these predicates.

3. Compare two sentences: «He grows flowers» and «He grows a beard». What is the difference? How can we call a verb «to grow»?

4. Look at the part of the following sentence: «...and life has grown quiet around me». Where is a predicate? What type of the predicate is it? What other link-verbs do you know? Why are they called link-verbs? What is a pure link-verb?

5. Single out the type of the subjects in the following parts: «But walking through it all was one thing; walking away, unfortunately, has proved to be quite another...» and «The main thing I feel is a sense of relief».

6. Make up your own examples of the sentences with the subject expressed by a gerund or a gerundial phrase.

Do the tasks to the text №7.

1. Read and translate the following sentence:

«He was a marvelous talker, a magical talker, and I wish I were able to give a better idea what he said, but it is impossible for a mediocre intellect to render the speech of a superior one - especially after so many years - without losing a good deal in the translation» [13].

2. Single out all subjects in the sentence. State their types. Prove if there is an example of introductory (or anticipatory) IT.

3. Comment upon the usage of Oblique Moods in the sentence.

4. Comment upon the usage of articles.

5. Single out a detached apposition in the sentence.

3.3 Predicate



In English the predicate can be simple and compound.

All simple predicates are expressed by the finite or all tense-forms of the verb. For example, «She is reading a book», «I do not know him well». They can express an action, a state and a process. The passive form of the verb is also a simple predicate except the cases when «to be + Participle II» is not the passive form. Compare two examples «Yesterday I was operated on» and «I was really excited». The second sentence is not the passive form.

The simple predicate can be introduced by

a) an idiom where the word order cannot be changed and one part of the unit does not correspond to the whole. For example, piece of cake;

b) a phraseological unit, for example, to dance attendance;

c) set expressions, for example, to make fun.

The compound predicate can be nominal and verbal. The nominal predicate consists of the link verb (the verb *to be* is a pure link-verb because it has lost its lexical meaning and is used not to lose the word order of the sentence) and the predicative (the nominal part of the predicate). Compare two sentences: «John grows vegetables» and «John grows old». The second one contains the compound nominal predicate.

Remember that we need the link-verb because in English there are no changes according to the cases and the word order.

The compound verbal predicate can be aspect and modal.

When the compound predicate includes the aspect verbs we call it the compound verbal aspect predicate. The aspect verbs denote the beginning, the continuation or the end of the action. For example, to begin, to start, to commence, to break out; to continue, to go on, to keep on; to stop, to finish, to end, to fall, to fail, to get rid of.

According to the meaning of the finite verb the compound verbal modal predicate shows whether the action expressed by a non-finite form of the verb is considered as possible, impossible, obligatory, necessary, desirable and so on. These shades of meanings are expressed by the first component of the predicate. It may consist of the modal verb and the Infinitive (can, may, must, should), a modal expression (to be to, to have to) and the Infinitive, a verb with modal meaning (to hope, to intend, to try, to wish) and the infinitive or the gerund, modal expressions (to be able to, to be obliged to, to be going to, to be bound to) and the infinitive. Compare two sentences: «I am going to Moscow» and «I am going to buy this dress». In the second sentence the predicate is compound verbal modal.

There are also three mixed types of predicates: the compound modal nominal predicate (You should be polite with her), the compound aspect nominal predicate (After that he just continues to be happy) and the compound modal aspect predicate (You must stop doing nothing) [2].

Do the tasks to the text №1.

1. Read the following extract.

«Does such a thing as ‘the fatal flaw, that showy dark crack running down the middle of a life’, exist outside literature? I used to think it didn’t. Now I think it does. And I think that mine is this: a morbid longing for the picturesque at all costs...

Piano. The word conjures up drive-ins, tract homes, waves of heat rising from the blacktop. My years there created for me an expendable past, disposable as a plastic cup. Which I suppose was a very great gift, in a way. On leaving home I was able to fabricate a

new and far more satisfying history, full of striking, simplistic environmental influences; a colorful past, easily accessible to strangers.

The dazzle of this fictive childhood – full of swimming pools and orange groves and dissolute, charming show-biz parents has all but eclipsed the drab original. In fact, when I think about my real childhood I am unable to recall much about it at all except a sad jumble of objects: the sneakers I wore year-round; coloring books and comics from the supermarket; little of interest, less of beauty. I was quiet, tall for my age, prone to freckles. I didn't have many friends but whether this was due to choice or circumstance I do not now know. I did well in school, it seems, but not exceptionally well; I liked to read – Tom Swift, the Tolkien books – but also to watch television, which I did plenty of, lying on the carpet of our empty living room in the long dull afternoons after school.

I honestly can't remember much else about those years except a certain mood that permeated most of them, a melancholy feeling that I associate with watching 'The Wonderful World of Disney' on Sunday nights. Sunday was a sad day – early to bed, school the next morning, I was constantly worried my homework was wrong - but as I watched the fireworks go off in the night sky, over the floodlit castles of Disneyland, I was consumed by a more general sense of dread, of imprisonment within the dreary round of school and home: circumstances which, to me at least, presented sound empirical argument for gloom. My father was mean, and our house ugly, and my mother didn't pay much attention to me; my clothes were cheap and my haircut too short and no one at school seemed to like me that much; and since all this had been true for as long as I could remember, I felt things would doubtless continue in this depressing vein as far as I could foresee. In short: I felt my existence was tainted, in some subtle but essential way» [13].

2. Find a sentence with Complex Object.

3. Find a simple one-member nominal sentence in the text. Tell about the difference between an incomplete (elliptical) and a nominal sentence. Make up your own examples with them.

4. Single out all cases with compound nominal predicates. Prove your choices.

5. Find cases with compound verbal modal predicates. What does this type of predicates consist of? What expressions with modal meaning do you know?

6. Find a sentence with the subject which is expressed by a clause.

Do the tasks to the sentences №2.

1. State the type of predicates in the following extracts from the novel:

1) «I'll never convince anyone of anything if I'm trying to be provocative» [6].

2) «In the mirror, I can see their earnest faces following her every move, their eagerness when it is their turn to try a step» [6].

3) «In fact, all three are so readily respectful and nice to my mother that I feel bad about how I go around feeling so superior to them» [6].

4) «He looks the same as always, simple clothes, short brown hair, just a hint of gold eyeliner» [6].

5) «Then Cinna started to call to work on my talent» [6].

6) «Your talent is the activity you take up since you don't have to work either in school or your district's industry» [6].

7) «My mother tried to interest me in a variety of suitable alternatives from a list Effie Trinket sent her» [6].

8) «Effie's the only reason we got anywhere on time in the Capitol, so I try to accommodate her. I start bobbing around like a puppet, holding up outfits and saying meaningless things like "Don't you love it?"» [6].

9) «The whole thing is so improbable» [6].

10) «All my friends are probably going to end up dead, but refusing Peeta wouldn't keep him safe» [6].

11) «She could fly, birdlike, from tree to tree, catching on to the slenderest branches» [6].

12) «For a moment I can't quite see right because of the snow, which is now coming down in earnest. My face breaks into a huge smile and I start walking in Peeta's direction. Then, as if I can't stand it another second, I start running» [6].

13) «When the train seems quiet, I put on my slippers and pad down to his door. I have to knock several times before he answers, scowling, as if he's certain I've brought bad news» [6].

14) «But the old standby, the one of my father being blown to bits in the mines, is rare» [6].

15) «The train starts to brake and for a second I think President Snow is watching me and doesn't approve of my confiding in Haymitch and has decided to go ahead and kill me now. But we're just stopping for fuel» [6].

16) «And it wasn't fair to hold you to anything that happened in the Games» [6].

17) «I can't let President Snow condemn me to this» [6].

18) «I begin to weary of the vastness, the endlessness of this place» [6].

19) «Once, it must have been a thing of beauty, but time has taken its toll» [6].

20) «The prep team seems oblivious to the events of the day. They're all excited about the dinner» [6].

21) «Traditional dining tables have been replaced by innumerable stuffed sofas and chairs, some surrounding fireplaces, others beside fragrant flower gardens or ponds filled with exotic fish, so that people can eat and drink and do whatever they please in the utmost comfort» [6].

22) «A wave of shame rushes through me. The girl is right. How can I stand here, passive and mute, leaving all the words to Peeta?» [6].

23) «I feel funny and have to stop for a moment. Little bits of bright sunshine dance before my eyes» [6].

24) «Apparently my mockingjay pin has spawned a new fashion sensation, because several people come up to show me their accessories» [6].

25) «Everything is happening too fast for me to process it» [6].

26) «The forty-foot ceiling has been transformed into the night sky, and the stars look exactly as they do at home» [6].

2. There are three mixed types of the predicates. Enumerate them with your own examples.

3. Translate the sentences.

4. Look at the sentence: «And if love is a thing held in common, I suppose we had that in common, too, though I realize that might sound odd in light of the story I am about to tell» [6]. Find a compound modal nominal predicate. What does it consist of?

Do the tasks to the sentences №3.

1. State the type of predicates in the following extracts from the novel:

1) «The face was as alien to me as the faceless serpentine tentacles of my last host body would be to this new body. I'd seen this kind of face in the images I had been given to prepare for this world» [11].

2) «This face I would have known among millions» [11].

3) «The hair was just a few shades darker than the skin, except where flaxen streaks lightened it, and it covered only the head and the odd fur stripes above the eyes» [11].

4) «The redhead spoke for the first time in a distinctly gentle tenor voice» [11].

5) «Again, I was frozen, stunned» [11].

6) «Jared took a deep breath and then a step forward» [11].

7) «It was hard to tell them apart, to see the tiny variations in color and shape that were the only markers of the individual» [11].

8) «I tried to hold perfectly still» [11].

9) «Supplies had been dwindling; this would be a long, thorough trip» [11].

10) «After all this had been settled, Ian and I were more inseparable than ever» [11].

11) «I was needed» [11].

12) «We were going far to the north, and I was excited to see the new places-to feel the cold again» [11].

13) «I was really flying high now. Everything seemed to glow from inside-the fabrics, the faces, the very walls. The crowd inside and outside the room had begun to murmur and question, but that noise was just a ringing in my ears-like the lingering sound after a bell is struck» [11].

14) «She's not going out again» [11].

15) «"Having you with us is going to change everything," he continued under his breath, talking to himself now» [11].

16) «I was going anyway. I had to do the right thing, be my true self, with what time I had left» [11].

17) «My hands were dirty and scratched, but under the surface blemishes, they were beautiful. The skin was a pretty sun-browned color; even bleached in the pale light, it was pretty. The nails were chewed short but still healthy and smooth, with little half moons of white at the bases» [11].

18) «Wes's bullet had been better aimed» [11].

19) «I was still crying silently when we got to the little mountain that hid our vast cave system» [11].

20) «Before the souls had come to this place, these lights and sounds had had only one meaning» [11].

21) «The sound of a siren pierced the desert calm» [11].

22) «We didn't have to go to a hotel again. The days started to pass more quickly, as if even the seconds were trying to run home. I could feel a strange western pull on my body. We were all eager to get back to our dark, crowded haven» [11].

23) «Jared and Ian were beginning to realize that» [11].

24) «They all hated sleeping in the roadside inns-succumbing to unconsciousness inside the very mouth of the enemy» [11].

25) «I may have even been touching Kyle somewhere» [11].

26) «She was vibrantly aware of the warmth of the boy in my lap and the touch of the man who still stroked his hand against my arm» [11]

2. Translate the sentences.

Do the tasks to the sentences №4.

1. Translate the sentences with different types of the predicate:

1) Обожаю крепкий кофе рано утром. Он дает мне невероятную энергию пережить трудовые будни.

2) Вчера он закончил выполнять один из самых значимых проектов в его жизни.

3) К сожалению, маленькая Кристин еще не умеет плавать. Но я могу научить ее. Это не сложно.

4) Люди слишком быстро привыкают к хорошей жизни.

5) Должно быть, он продолжил работать ночью, поэтому смог завершить научную работу в срок.

6) На улице так жарко! Лучше бы мы жили на Северном полюсе.

7) Не стоит начинать переубеждать ее снова. Это не поможет. Да и никак не изменит ситуацию.

8) Ты должен продолжать быть хорошим человеком, иначе усилия твоих родителей напрасны. Я прав?

9) Должно быть сложно общаться с ней? Она не самый простой человек. У нее просто отвратительный характер.

10) Розетта начала объяснять, как готовить этот пирог. А ведь он очень вкусный! Ее гости однозначно хотят приготовить его.

2. Complete the given table with the sentences you have translated according to the types of the predicate. Underline the predicates.

A simple predicate	A compound nominal predicate	A compound verbal predicate	A compound verbal modal predicate	A compound verbal aspect predicate	A mixed type of the predicate

3. Make up your own examples. Add them in each column.

Do the tasks to the sentences №5.

1. State the type of predicates in the following extracts from the novel.

1) «We arrive at the house of Luca’s old friends Mario and Simona, parents of the twin twelve-year-old girls Giulia and Sara» [8].

2) «He was destroyed» [8].

3) «In more serious bad news, nineteen Italian soldiers have recently been killed in The Americans' War (as it is called here) in Iraq-the largest number of military deaths in Italy since World War II» [8].

4) «The Romans were shocked by these deaths and the city closed down the day the boys were buried» [8].

5) «My friend Deborah has come to Rome from Philadelphia for the weekend, to celebrate the holiday with me» [8].

6) «Luca is so clutched by emotion that he cannot find words except to say to all of us: "Your tears are my prayers"» [8].

7) «The Sardinian wine keeps on coming» [8].

8) «I have only a week left here. I'm planning to go back to America for Christmas before flying to India, not only because I can't stand the thought of spending Christmas without my family but also because the next eight months of my journey-India and Indonesia-require a complete repacking of gear» [8].

9) «My own parents have a small farm, and my sister and I grew up working. We were taught to be dependable, responsible, the top of our classes at school, the most organized and efficient babysitters in town, the very miniature models of our hardworking farmer/nurse of a mother, a pair of junior Swiss Army knives, born to multitask» [8].

10) «The Mafia has been the only successful business in Sicily for centuries (running the business of protecting citizens from itself), and it still keeps its hand down everybody's pants» [8].

11) «Indulgently, my roommate closes her eyes and starts saying the mantra aloud, the way it appears in her head» [8].

12) «The tragedies in my life have been of a personal and largely self-created nature, not epically oppressive» [8].

13) «Even if that life, just this one time, happens to be nobody's but my own» [8].

14) «The thing is, you must be very careful when introducing a new chicken to the general flock» [8].

15) «What you must do instead is to slip the new bird into the chicken coop in the middle of the night while the others are asleep» [8].

16) «The women finish singing» [8].

17) «The level of this woman's practical sensibilities is always comforting to me» [8].

18) «I want to be free of them forever» [8].

19) «Here, in this most private notebook, is where I talk to myself» [8].

20) «They want you to come here strong because Ashram life is rigorous» [8].

21) «The truth is, I don't think I'm good at meditation» [8].

22) «I end up asking my roommate Corella about this one night» [8].

23) «Every religion in the world has had a subset of devotees who seek a direct, transcendent experience with God, excusing themselves from fundamentalist scriptural or dogmatic study in order to personally encounter the divine» [8].

24) «The most difficult challenge, the saint wrote in her memoirs, was to not stir up the intellect during meditation, for any thoughts of the mind-even the most fervent prayers-will extinguish the fire of God» [8].

25) «My sense of helplessness was overwhelming» [8].

26) «I should say here that I'm aware not everyone goes through this kind of metaphysical crisis» [8].

27) «Now he's married to her, but he says he really loves me, and he keeps calling me, and I know I should tell him to go away, but I still love him and I can't stop thinking about him» [8].

2. Translate these sentences.

3. What types of the predicate are used mostly in the sentences?

4. Make up your own sentences with the types of the predicates which were used mostly.

Do the tasks to the sentences №6.

1. State the type of predicates in the following extracts:

1) «Physical force wasn't her first choice, but it would be unexpected» [10].

2) «Inside the intricate patterns of her black leather belt were hidden several spring-loaded syringes» [10].

- 3) «She was quite familiar with this park» [10].
- 4) «The park started to fill up when lunchtime approached, as she'd known it would» [10].
- 5) «That's hilarious, Daniel. Can we be serious now?» [10].
- 6) «No one paid attention to the androgynous kid sitting on a bench in the shade furiously texting on a smartphone» [10].
- 7) «This might not work. The girl didn't seem to be checking social media – she was actually writing down titles and authors generated by the search engine» [10].
- 8) «It was good that her name sounded foreign to her» [10].
- 9) «He had been the face of the good guys for a long time» [10].
- 10) «She was distracted for a moment by the memory of how close she had been to what she was looking for, the place she might have reached by now on her most pressing avenue of research and creation if she hadn't been interrupted» [10].
- 11) «The difficulty was breaking the connection on both ends» [10].
- 12) «That person could take the files to a separate drop spot before she came near them, but the eyes would already be there» [10].
- 13) «She'd had to move fast» [10].
- 14) «The clock was really against her now» [10].
- 15) «The homeless man seemed bored by this part» [10].
- 16) «The money kept growing, and it was in no way consistent with what a drug mule or even a dealer might make. Neither job was so well compensated» [10].
- 17) «Drug dealers didn't want to kill their customers. That wasn't good for business» [10].
- 18) «The black eyes were mostly a sickly green color now, with some of the darker purple in the inside corners. Her lip was starting to deflate, but that only made the superglue more obvious. The bruises on her cheeks were just barely beginning to yellow around the edges» [10].
- 19) «She was starting to get a headache, the kind that was extremely localized» [10].
- 20) «Carston hadn't been kidding» [10].

21) «The decimation of the population of the American Southwest would have to take a backseat for a few hours» [10].

22) «The first column, that Carston had been lying in order to lure her to her death, was beginning to seem more and more unlikely» [10].

23) «Arnie, of course, paid zero attention to her as she came up to the fence and hooked her fingers through the links» [10].

24) «”... Yes, and I’m not pleased with your condition. You’re getting off at the next stop with me. We’re going to get you some air”.

“Can’t. School... can’t be late...”» [10].

25) «Has anyone ever told you that you did or said something that you can’t remember doing or saying? » [10].

2. Translate these sentences.

3. State the types of subjects in the sentences.

Do the tasks to the texts №7.

1. Read the following extracts.

a) «I came to feel that my depression was probably some ever-shifting assortment of all those factors, and probably also included some stuff I couldn’t name or claim. So I faced the fight at every level. I bought all those embarrassingly titled self-help books (always being certain to wrap up the books in the latest issue of Hustler, so that strangers wouldn’t know what I was really reading). I commenced to getting professional help with a therapist who was as kind as she was insightful. I prayed liked a novice nun. I stopped eating meat (for a short time, anyway) after someone told me that I was «eating the fear of the animal at the moment of its death». Some spacey new age massage therapist told me I should wear orange-colored panties, to rebalance my sexual chakras, and, brother-I actually did it. I drank enough of that damn Saint-John’s-wort tea to cheer up whole a Russian gulag, to no noticeable effect. I exercised. I exposed myself to the uplifting arts and carefully protected myself from sad movies, books and songs (if anyone even mentioned the words Leonard and Cohen in the same sentence, I would have to leave the room)» [8].

b) «I tried so hard to fight the endless sobbing. I remember asking myself one night, while I was curled up in the same old corner of my same old couch in tears yet again over the same old repetition of sorrowful thoughts,» «Is there anything about this scene you can change, Liz?» And all I could think to do was stand up, while still sobbing, and try to balance on one foot in the middle of my living room» [8].

c) «Nobody would have, or could have, helped them. The only thing that would've happened was that they and their families would have starved. I couldn't stop thinking about those women» [8].

2. Translate these sentences.

3. Single out and state the type of subjects and predicates in the given sentences.

4. Find examples of mixed types of predicate.

3.4 Word order



The words in an English sentence are arranged in a certain order, which is fixed for every type of the sentence, and is therefore meaningful. Word order can be direct or indirect (inverted).

Inversion can be of three types.

1) Full inversion when the predicate precedes the subject (for example, Here comes my dear younger brother).

2) Partial inversion when only a part of the predicate precedes the subject (for example, So cheerful may he be!)

3) Double inversion when parts of the predicate are placed separately before the subject (for example, Hanging on the wall was a picture) [2].

Do the tasks to the text №1.

1. Read an extract. Translate it.

«”Speak, Miss Everdeen. *Him I can easily kill off* if we don’t come to a happy resolution”, he says.

“You aren’t doing him a favor by disappearing into the woods with him each Sunday”.

If he knows this, what else does he know? And how does he know it? Many people could tell him that Gale and I spend our Sundays hunting. Don’t we show up at the end of each one loaded down with game? Haven’t we for years? The real question is what he thinks goes on in the woods beyond District 12. Surely they haven’t been tracking us in there. Or have they? Could we have been followed? That seems impossible. At least by a person. Cameras? That never crossed my mind until this moment. The woods have always been our place of safety, our place beyond the reach of the Capitol, where we’re free to say what we feel, be who we are. At least before the Games. If we’ve been watched since, what have they seen? Two people hunting, saying treasonous things against the Capitol, yes. But not two people in love, which seems to be President Snow’s implication. We are safe on that charge. Unless... unless...

It only happened once. It was fast and unexpected, *but it did happen*» [6].

2. Look at the italicized parts of the sentences. What makes them emphatic? Translate them paying attention to the emphatic constructions.

3. Single out a detached apposition. Make up three examples with two types of appositions of your own.

4. Look the sentence «That seems impossible». State the type of subject and predicate.

5. Single out the sentence with the compound nominal predicate consisting of a link verb and a predicative expressed by a clause.

6. Look at the sentence «The real question is what he thinks goes on in the woods beyond District 12». State the type of subjects and predicates.

Do the tasks to the text №2.

1. Read the text.

«*There was one thing to be done before I left, an awkward, unpleasant thing that perhaps had better have been let alone. But I wanted to leave things in order and not just trust that obliging and indifferent sea to sweep my refuse away. I saw Jordan Baker and talked over and around what had happened to us together, and what had happened afterward to me, and she lay perfectly still, listening, in a big chair. She was dressed to play golf, and I remember thinking she looked like a good illustration, her chin raised a little jauntily, her hair the color of an autumn leaf, her face the same brown tint as the fingerless glove on her knee. When I had finished she told me without comment that she was engaged to another man.*

I doubted that, though there were several *she could have married* at a nod of her head, but I *pretended to be surprised*. For just a *minute I wondered if I wasn't making a mistake, then I thought it all over again quickly* and got up to say good-by.

«Nevertheless you did throw me over», said Jordan suddenly. «You threw me over on the telephone. I don't give a damn about you now, but it was a new experience for me, and I felt a little dizzy for a while» [7].

2. Analyse the italicized tense-forms of the verbs and constructions. Use them in the sentences of your own.

3. Single out two examples of using emphasis in the sentences. Make up three sentences with emphatic «did».

4. Comment upon the usage of all ing-forms.

5. Make up general and special questions to sentences in the text.

Do the tasks to the text №3.

1. Read an extract from the novel.

«If it were up to me, I would try to forget the Hunger Games entirely. Never speak of them. Pretend they were nothing but a bad dream. But the Victory Tour makes that impossible. Strategically placed almost midway between the annual Games, it is the Capitol's way of keeping the horror fresh and immediate. Not only are we in the districts forced to remember the iron grip of the Capitol's power each year, we are forced to celebrate it. And this year, I am one of the stars of the show. I will have to travel from

district to district, to stand before the cheering crowds who secretly loathe me, to look down into the faces of the families whose children I have killed...

The sun persists in rising, so I make myself stand. All my joints complain and my left leg has been asleep for so long that it takes several minutes of pacing to bring the feeling back into it. I've been in the woods three hours, but as I've made no real attempt at hunting, I have nothing to show for it. It doesn't matter for my mother and little sister, Prim, anymore. They can afford to buy butcher meat in town, although none of us likes it any better than fresh game. But my best friend, Gale Hawthorne, and his family will be depending on today's haul and I can't let them down. I start the hour-and-a-half trek it will take to cover our snare line. Back when we were in school, we had time in the afternoons to check the line and hunt and gather and still get back to trade in town. But now that Gale has gone to work in the coal mines - and I have nothing to do all day - I've taken over the job» [6].

2. Find all cases with emphatic inversion. What is the purpose of using them? Try to translate them.

3. Name all detached appositions.

4. Analyse the first sentence. What Conditional is used there? Try to translate it.

5. Single out an elliptical sentence. Try to restore it.

Do the tasks to the text №4.

1. Read the following text.

«I can't describe to you *how surprised I was to find out* I loved her, old sport. I even hoped for a while that she'd throw me over, but she didn't, because she was in love with me too. She thought I knew a lot because I knew different things from her... Well, *there I was*, 'way off my ambitions, getting deeper in love every minute, *and all of a sudden* I didn't care. *What was the use of doing great things* if I could have a better time telling her what I was going to do?

On the last afternoon before he went abroad, he sat with Daisy in his arms for a long, silent time. It was a cold fall day, with fire in the room and *her cheeks flushed*. Now and then she moved and he changed his arm a little, and once he kissed her dark shining

hair. The afternoon had made them tranquil for a while, *as if to give them a deep memory for the long parting the next day promised*. They had never been closer in their month of love, nor communicated more profoundly one with another, than when she brushed silent lips against his coat's shoulder or when he touched the end of her fingers, gently, as though she were asleep» [7].

2. Define the italicized parts of the sentences.

3. Single out an elliptical sentence. What is the difference between an elliptical and a nominal sentence? Illustrate both kinds of sentences in the examples of your own.

4. Look at the following sentences: «You did it, Tom», she said accusingly. «I know you didn't mean to, but you did do it. That's what I get for marrying a brute of a man, a great, big, hulking physical specimen» and «Why they came East I don't know». What is the purpose of using emphasis in these sentences in your opinion?

5. Comment upon the usage of modal verbs «can» and «could».

Do the tasks to the text №5.

1. Read an extract from the book.

«"Prim?" I gasp.

"She's alive. So is your mother. I got them out in time", he says.

"They're not in District Twelve?" I ask.

"*After the Games*, they sent in planes. Dropped firebombs." He hesitates. "Well, you know what happened to the Hob".

I do know. I saw it go up. That old warehouse embedded with coal dust. The whole district's covered with the stuff. A new kind of horror begins to rise up inside me as I imagine firebombs hitting the Seam.

"They're not in District Twelve?" I repeat. As if saying it will somehow fend off the truth.

"Katniss", Gale says softly.

I recognize that voice. It's the same one he uses to approach wounded animals before he delivers a deathblow. I instinctively raise my hand to block his words but he catches it and holds on tightly.

“Don’t”, I whisper.

But Gale is not one to keep secrets from me.

“Katniss, there is no District Twelve”» [6].

2. Find all elliptical sentences in the text.

3. Single out a sentence with Complex Object. Why is the infinitive without particle to used in this sentence?

Do the tasks to the texts №6.

1. Comment upon the usage of emphasis in the following extracts:

1) «Elsewhere in Naples, I’d been told, you can actually get something called chocolate pizza. What kind of nonsense is that? I mean, later I did go find some, and it’s delicious, but honestly – chocolate pizza» [6].

2) «*An uprising*, I think. *What an idiot I am*» [6].

3) «I do know these drugs made my misery feel less catastrophic» [6].

4) «The more cultivated a person is, the more intelligent, the more repressed, then the more he needs some method of channeling the primitive impulses he’s worked so hard to subdue» [6].

5) «Most of those reports were a nightmare-grotesque, circumstantial, eager, and untrue» [6].

6) «Only later did I realize that the true cause of this malady was hard, merciless shivering, my muscles contracting as mechanically as if by electric impulse, all night long, every night» [6].

7) «What a hit the Games were, how dull things have been since, how no one can wait until Peeta and I visit again at the end of the Victory Tour» [6].

8) «I may have no interest in designing clothes but I do love the ones Cinna makes for me» [6].

9) «Rue did give me the impression that the rules in District 11 were more harshly enforced» [6].

10) «Though one doctor did suggest that I might have to go on and off antidepressants many times in my life because of my tendency toward melancholy» [6].

11) «Well, unfortunately, I do know what this is. And I'm fairly certain it's the reason someone is trying to kill you» [6].

12) «This much I do know – I'm exhausted by the cumulative consequences of a lifetime of hasty choices and chaotic passions» [6].

13) «Believe me, I am conscious of the irony of going to Italy in pursuit of pleasure during a period of self-imposed celibacy. But I do think abstinence is the right thing for me at the moment» [6].

14) «I do know what Freud would have said about such spiritual consolations, of course – that they are irrational and deserve no trust» [6].

2. Translate these sentences.

Do the tasks to the sentences №7.

1. Read the following sentences from the novel.

1) «The Italian we speak today, therefore, is not Roman or Venetian (though these were the powerful military and merchant cities) nor even really entirely Florentine» [8].

2) «What a large number of factors constitute a single human being! How very many layers we operate on, and how very many influences we receive from our minds, our bodies, our histories, our families, our cities, our souls and our lunches!» [8]

3) «The bottles of ink I remember particularly, because I was very charmed by them, and by the long black straight pens, which looked incredibly archaic and troublesome» [8].

4) «The last thing I tried, after about two years of fighting this sorrow, was medication» [8].

5) «In response, somewhere from within me, rises a now-familiar presence, offering me all the certainties I have always wished another person would say to me when I was troubled» [8].

6) «The amount of pleasure this eating and speaking brought to me was inestimable, and yet so simple» [8].

2. Comment upon the usage of inverted word order.

3. Translate these sentences.

4. Look at the last sentence in the exercise 26. State the type of subject and predicate in this sentence.

5. What constructions demand inverted word order? Give some examples of your own using these constructions.

3.5 Reported speech



While changing direct speech into indirect or reported one pay attention to the rules of sequence of tenses.

«Present Simple (or Indefinite) → Past Simple (or Indefinite)

Present Continuous (or Progressive) → Past Continuous (or Progressive)

Present Perfect → Past Perfect

Past Simple (or Indefinite) → Past Perfect

Past Perfect → Past Perfect

Future Simple (or Indefinite) → Future Indefinite in the Past

this/these → that/those

now → then

today → that day

right now → right then

tomorrow → the next day

here → there

yesterday → the day before

last week (month, year) → the previous week (month, year)

ago → before» [2].

Do the tasks to the text №1.

1. Read and translate a piece of the dialogue from the play.

«LADY UTTERWORD [hysterically]. Papa, you can't have forgotten me. I am Ariadne. I'm little Paddy Patkins. Won't you kiss me?

THE CAPTAIN. How can you be Ariadne? You are a middle-aged woman: well preserved, madam, but no longer young.

LADY UTTERWORD. But think of all the years and years I have been away, Papa. I have had to grow old, like other people.

THE CAPTAIN. You should grow out of kissing strange men: they may be striving to attain the seventh degree of concentration.

LADY UTTERWORD. But I'm your daughter. You haven't seen me for years.

THE CAPTAIN. So much the worse! When our relatives are at home, we have to think of all their good points or it would be impossible to endure them. But when they are away, we console ourselves for their absence by dwelling on their vices. That is how I have come to think my absent daughter Ariadne a perfect fiend; so do not try to ingratiate yourself here by impersonating her [he walks firmly away to the other side of the room].

LADY UTTERWORD. Ingratiating myself indeed! [With dignity]. Very well, papa.

THE CAPTAIN. I am neglecting my social duties. You remember Dunn? Billy Dunn?

LADY UTTERWORD. Do you mean that villainous sailor who robbed you?

THE CAPTAIN [introducing Ellie]. His daughter.

ELLIE [protesting]. No- Nurse Guinness returns with fresh tea.

THE CAPTAIN. Take that hogwash away. Do you hear?

NURSE. You've actually remembered about the tea! [To Ellie]. Oh, miss, he didn't forget you after all! You have made an impression.

THE CAPTAIN [gloomily]. Youth! beauty! novelty! They are badly wanted in this house. I am excessively old. Hesione is only moderately young. Her children are not youthful.

LADY UTTERWORD. How can children be expected to be youthful in this house? Almost before we could speak we were filled with notions that might have been all very well for pagan philosophers of fifty, but were certainly quite unfit for respectable people of any age.

NURSE. You were always for respectability, Miss Addy.

LADY UTTERWORD. Nurse, will you please remember that I am Lady Utterword, and not Miss Addy, nor lovey, nor darling, nor doty? Do you hear?

NURSE. Yes, ducky: all right. I'll tell them all they must call you My Lady.

LADY UTTERWORD. What comfort? What sense is there in having servants with no manners?

ELLIE. Lady Utterword, do you think Mrs Hushabye really expects me?

LADY UTTERWORD. Oh, don't ask me. You can see for yourself that I've just arrived; her only sister, after twenty-three years' absence! and it seems that I am not expected.

THE CAPTAIN. What does it matter whether the young lady is expected or not? She is welcome. There are beds: there is food. I'll find a room for her myself.

ELLIE. Oh, please. Lady Utterword, I don't know what to do. Your father persists in believing that my father is some sailor who robbed him.

LADY UTTERWORD. You had better pretend not to notice it. My father is a very clever man; but he always forgot things; and now that he is old, of course he is worse. And I must warn you that it is sometimes very hard to feel quite sure that he really forgets. Mrs Hushabye bursts into the room tempestuously and embraces Ellie. She is a couple of years older than Lady Utterword, and even better looking. She has magnificent black hair, eyes like the fishpools of Heshbon, and a nobly

modelled neck, short at the back and low between her shoulders in front. Unlike her sister she is uncorseted and dressed anyhow in a rich robe of black pile that shows off her white skin and statuesque contour.

MRS HUSHABYE. Ellie, my darling, my pettikins, how long have you been here? I've been at home all the time: I was putting flowers and things in your room; and when I just sat down for a moment to try how comfortable the armchair was I went off to sleep. Papa woke me and told me you were here. Fancy your finding no one, and being neglected and abandoned. Oh! you've brought someone with you. Introduce me.

LADY UTTERWORD. Hesione, is it possible that you don't know me?

MRS HUSHABYE [conventionally]. Of course I remember your face quite well. Where have we met?

LADY UTTERWORD. Didn't Papa tell you I was here? Oh! this is really too much.

MRS HUSHABYE. Papa!

LADY UTTERWORD. Yes, Papa. Our papa, you unfeeling wretch! I'll go straight to a hotel.

MRS HUSHABYE. My goodness gracious goodness, you don't mean to say that you're Addy!

LADY UTTERWORD. I certainly am Addy; and I don't think I can be so changed that you would not have recognized me if you had any real affection for me. And Papa didn't think me even worth mentioning!

MRS HUSHABYE. What a lark! Sit down. You do look a swell. You're much handsomer than you used to be. You've made the acquaintance of Ellie, of course. She is going to marry a perfect hog of a millionaire for the sake of her father, who is as poor as a church mouse; and you must help me to stop her.

ELLIE. Oh, please, Hesione!

MRS HUSHABYE. My pettikins, the man's coming here today with your father to begin persecuting you; and everybody will see the state of the case in ten minutes; so what's the use of making a secret of it?

ELLIE. He is not a hog, Hesione. You don't know how wonderfully good he was to my father, and how deeply grateful I am to him.

MRS HUSHABYE [to Lady Utterword]. Her father is a very remarkable man, Addy. His name is Mazzini Dunn. Mazzini was a celebrity of some kind who knew Ellie's grandparents. They were both poets, like the Brownings; and when her father came into the world Mazzini said, «Another soldier born for freedom!» So they christened him Mazzini; and he has been fighting for freedom in his quiet way ever since. That's why he is so poor.

ELLIE. I am proud of his poverty.

MRS HUSHABYE. Of course you are, pettikins. Why not leave him in it, and marry someone you love?

LADY UTTERWORD. Hesione, are you going to kiss me or are you not?

MRS HUSHABYE. What do you want to be kissed for?

LADY UTTERWORD. I don't want to be kissed; but I do want you to behave properly and decently. We are sisters. We have been separated for twenty-three years. You ought to kiss me» [12].

2. Enumerate synonyms to the verbs «to say» and «to ask».

3. Reproduce this dialogue in indirect speech. Try to avoid using the verbs «to say» and «to ask».

Do the tasks to the sentences №2.

1. Look at the extracts from the novels.

1) «"I sometimes wonder (*does the infection of humanity touch those in your profession?*)", the man mused, his voice still sour with annoyance. "Violence is part of your life choice. Does enough of your body's native temperament linger to give you enjoyment of the horror?"» [13]

2) «Suddenly he gasps, and I wonder (*have any of my flailing limbs made contact?*). I don't feel any new bruises» [13].

3) «I've begun a new semester. I wondered (*will it would get tiresome, repeating the same material*), but so far it doesn't. Having new ears makes the stories new again» [11].

4) «I was curious (*will she stay on this world, will she move to another human host when the time comes, or will she leave?*). But I didn't want to ask any questions that might move us into the more difficult areas of discussion» [11].

5) «You haven't been to see me in so long, I was wondering (*are your problems resolving themselves?*). But then it occurred to me that perhaps the reason for your absence was that they were getting worse» [13].

6) «When I went by Dr Roland's office a few minutes later to drop off the Xeroxes, I asked him (*can you give me an advance on my work-study check?*)» [13].

7) «Kind of by accident. She stopped in Hampden to see him on her way to New York and I bumped into her wandering around downstairs in Monmouth asking people (*do you know where his room is?*) » [13].

8) «He was gone a long time. I was wondering (*is he going to come back at all? Hasn't he just crawled out a window and left me to foot the bill?*), when finally a door shut somewhere and he sauntered back across the room» [13].

9) «Charles turned away; he was almost as white as she was, and I wondered (*is that old story true, that one twin feels pain when the other is injured?*) » [13].

10) «My way ran parallel to a rapid, shallow river - the Battenkill - spanned by covered bridges here and there. It would have been a pleasant, if demanding walk even in the summertime but in December, in two feet of snow and with two heavy suitcases to carry, I found myself wondering (*will I make it at all?*) » [13].

11) «A good many people asked me later (*did you realize what a dangerous thing this is, attempting to live in an unheated building in upstate Vermont during the coldest months of the year?*); and to be frank, I hadn't» [13].

12) «I began to wonder (*is he perhaps even unaware of the hole in the roof?*); one day I made so bold as to mention it to him» [13].

13) «Once he'd paid the check he asked me (*do you want to go to Francis's?*) » [13].

2. Convert *the italicized parts* of the sentences from direct into indirect speech.

3. Choose five extracts. Try to restore the situation to each extract.

4. Choose one extract and make up a dialogue according to the topic touched upon in the extract.

5. Ask your group mates to convert the dialogue into indirect speech.

Do the tasks to the texts №3.

1. Look at the given extracts.

1) «Then they frisk me. They empty my pockets of any joy I had been carrying there. Depression even confiscates my identity; but he always does that. Then Loneliness starts interrogating me, which I dread because it always goes on for hours. He's polite but relentless, and he always trips me up eventually. He asks (*do you have any reason to be happy that you know of?*). He asks (*why are you all by yourself tonight, yet again?*). He asks (though we've been through this line of questioning hundreds of times already) (*why*

can't you keep a relationship going? why did you ruin your marriage? why did you mess things up with David? why did you mess things up with every man you've ever been with?). He asks me (where were you the night you turned thirty?), and (why have things gone so sour since then?). He asks (why can't you get your act together?), and (why aren't you at home living in a nice house and raising nice children like any respectable woman your age should be?). He asks (why, exactly, do you think you deserve a vacation in Rome when you've made such a rubble of your life?). He asks me (why do you think that running away to Italy like a college kid will make you happy?). He asks (where do you think you'll end up in your old age, if you keep living this way?)» [8].

2) «Giulio wants to learn English, and asked (*can I practice conversing with you in another Tandem Exchange?*). In case you're wondering (*why can't he just study English with his American-born wife?*), it's because they're married and they fight too much whenever one tries to teach anything to the other one» [8].

3) «I once asked Luca Spaghetti (*do Italians on vacation have that same problem?*)» [8].

4) «We were talking the other evening about the phrases one uses when trying to comfort someone who is in distress. I told him (*in English we sometimes say, «I've been there»*). This was unclear to him at first – I've been where? But I explained (*deep grief sometimes is almost like a specific location, a coordinate on a map of time*). When you are standing in that forest of sorrow, you cannot imagine that you could ever find your way to a better place. But if someone can assure you that they themselves have stood in that same place, and now have moved on, sometimes this will bring hope» [8].

2. Convert *the italicized parts* of the sentences from direct into indirect speech.

3. What other verbs can be used instead of the verb «to ask»?

Do the tasks to the text №4.

1. Read the following piece of dialogue.

«"She snorted a dark little laugh at his observation. Her workweek was just beginning. «That would be exciting if I got weekends off.»

He laughed and then sighed. "That's tough. Law?"

“Medicine “

“Even worse. Do they ever let you out for good behavior?”

“Very rarely. It’s okay. I’m not much for wild parties anyway.”

“I’m too old for them myself, » he admitted. «A fact I usually remember around ten o’clock every night.”

“What do you teach, Daniel?”

He angled his face up, his cheek still resting on her hip.

“Mostly English. That’s my favorite.”

“Really? I was horrible at all the humanities. I liked science best.”

He made a face. “Science!”

She heard the woman beside him mutter, “Drunk,” to her other neighbor.

“Shouldn’t have told you I was a teacher?” He sighed heavily.

“Why not?”

“Women don’t like that” Randall says, “Never volunteer the information.” The way he said the words made it clear he was quoting this Randall verbatim.

“But teaching is a noble profession. Educating the future doctors and scientists of the world.”

He looked up at her sadly. “There’s no money in it.”

“Not every woman is so mercenary. Randall is dating the wrong type.”

“My wife liked money. Ex-wife.”

“I’m sorry to hear that”

He sighed again and closed his eyes. It broke my heart» [10].

2. Convert it from direct into indirect speech.

3. Translate it.

Do the tasks to the sentences №5.

1. Look at the following extracts.

1) «I wonder (*will Effie still be wearing that silly pink wig, or will she be sporting some other unnatural color especially for the Victory Tour?*)» [8].

2) «Someone asked my mother (*what do you think of her new boyfriend?*), and she replied (*while Peeta is the very model of what a young man should be, my daughter isn't old enough to have any boyfriend at all*)» [8].

3) «I have to wonder (*has his mouth been altered to make him more appealing?*). If so, it was a waste of time and money, because he's not appealing at all» [8].

4) «The room seems to be spinning in slow, lopsided circles, and I wonder (*may I black out?*)» [8].

5) «Caesar Flickerman asks (*does the president have a date in mind?*)» [8].

6) «I wonder (*will President Snow insist we have children?*). If we do, they'll have to face the reaping each year. And wouldn't it be something to see the child of not one but two victors chosen for the arena?» [8].

7) «Just then Portia appears with a large man who looks vaguely familiar. She introduces him as Plutarch Heavensbee, the new Head Gamemaker. Plutarch asks Peeta (*can I steal her for a dance?*). Peeta's recovered his camera face and good-naturedly passes me over, warning the man not to get too attached» [8].

8) «I wonder (*what did they do to them?*)» [8].

9) «Peeta will ask Haymitch (*let me go into the arena with her no matter what*). For my sake. To protect me» [8].

10) «I can see orchards in the distance, and I wonder (*is that where Rue would have worked, collecting the fruit from the slimmest branches at the tops of the trees?*)» [8].

11) «The crowd has fallen silent now, so silent that I wonder (*how do they manage it?*). They must all be holding their breath» [8].

12) «I wonder (*did he sleep at all?*)» [8].

13) «I spend the time studying the ten-foot walls of snow piled up on either side of the narrow path that has been cleared, wondering (*will they collapse in on us?*)» [8].

14) «And I wonder (*is President Snow in contact with Thread?*)» [8].

15) «I wonder (*how would that have felt?*). Picking the kids who had to go» [8].

16) «Cashmere starts the ball rolling with a speech about how she just can't stop crying when she thinks of how much the people in the Capitol must be suffering because they will lose us. Gloss recalls the kindness shown here to him and his sister. Beetee

questions the legality of the Quell in his nervous, twitchy way, wondering (*has it been fully examined by experts of late?*)» [8].

17) «I slowly come to a stop, wondering (*am I naked? and why has Cinna arranged to burn away my wedding dress?*)» [8].

18) «I wonder (*what happened to the awl?*)» [8].

19) «I wonder (is this what it's like to have an older sister who really hates you?)» [8].

20) «His reference to the baby signals that our time-out from the Games is over. That he knows the audience will be wondering (*why hasn't he used the most persuasive argument in his arsenal?*). That sponsors must be manipulated» [8].

21) «I wonder (*does it make any difference how the wire's placed, or is this merely to add to the speculation of the audience?*). I bet most of them know as much about electricity as I do» [8].

22) «They can only be wondering (*what has happened? why has the wire gone slack or maybe even sprung back to the tree?*)» [8].

23) «Her mother wants to know (*do you want tea?*)» [8].

2. Convert *the italicized parts* of the sentences from direct into indirect speech.

3. Translate the given sentences.

Do the tasks to the sentences №6.

1. Translate the sentences with reported speech.

1) Рон сказал, что не любит меня. Он пытался объяснить, почему ему было так сложно со мной все это время, как сильно он страдал и почему в итоге сдался.

2) Я хотела узнать, как у него дела и как он отдохнул на Карибских островах. Но он ничего не ответил.

3) Мама поинтересовалась, сделал ли я уроки. Она хотела узнать, мог бы я помочь ей.

4) Учитель спросил, сделал ли я домашнее задание. Я ответил отрицательно. Затем он спросил, что же я делал вчера весь день.

5) Сосед крикнул мне, чтобы я переставил машину. Я постарался выяснить, что конкретно его не устраивает в ее местоположении. Он сказал, что она загораживает ему вид на дом соседей на противоположной стороне.

6) Директор компании спросил, кто хочет поучаствовать в соревнованиях, проводимых конкурирующей организацией. Все отказались.

7) Подруга спросила меня, хочу ли пойти к ней на день рождения.

8) Рон спросил, что я делала прошлым летом и как я собираюсь провести эти каникулы.

3.6 Complex object

Do the tasks to the sentences №1.

1. Look at the following sentences from the novel.

1) «It occurred to me that he had been very slowly bending toward her all evening to attain this proximity, and even while I watched I saw him stoop one ultimate degree and kiss at her cheek» [7].

2) «But when he heard himself say this, he flinched and began to cry “Oh, my God!” again in his groaning voice» [7].

3) «Flushed with his impassioned gibberish, he saw himself standing alone on the last barrier of civilization» [7].

4) «The hard brown beetles kept thudding against the dull light, and whenever Michaelis heard a car go tearing along the road outside it sounded to him like the car that hadn't stopped a few hours before» [7].

5) «At first I couldn't find the source of the high, groaning words that echoed clamorously through the bare garage-then I saw Wilson standing on the raised threshold of his office, swaying back and forth and holding to the doorposts with both hands» [7].

6) «...I felt that I had something to tell him, something to warn him about...» [7]

7) «When I came back from the East last autumn I felt that I wanted the world to be in uniform and at a sort of moral attention forever» [7].

8) «As Gatsby closed the door of «the Merton College Library» I could have sworn I heard the owl-eyed man break into ghostly laughter» [7].

9) «We heard you yelling, so I said to Doc Civet here» [7].

10) «...sat down for a few minutes with my head in my hands, until I heard the phone taken up inside and the butler's voice calling a taxi» [7].

11) «He saw me looking with admiration at his car» [7].

12) «Daisy looked at Tom frowning, and an indefinable expression, at once definitely unfamiliar and vaguely recognizable, as if I had only heard it described in words, passed over Gatsby's face» [7].

13) «I saw the skins of tigers flaming in his palace on the Grand Canal; I saw him opening a chest of rubies to ease, with their crimson-lighted depths, the drawings of his broken heart» [7].

14) «As we started through the gate into the cemetery I heard a car stop and then the sound of someone splashing after us over the soggy ground» [7].

15) «If he left the room for a minute she'd look around uneasily, and say: «Where's Tom gone?»» [7].

16) «...and wear the most abstracted expression until she saw him coming in the door» [7].

17) «Dimly I heard someone murmur "Blessed are the dead that the rain falls on", and then the owl-eyed man said "Amen to that" in a brave voice» [7].

18) «As my taxi groaned away I saw Gatsby walking toward me across his lawn» [7].

19) «He had changed it at the age of seventeen and at the specific moment that witnessed the beginning of his career-when he saw Dan Cody's yacht drop anchor over the most insidious flat on Lake Superior» [7].

20) «And if you think I didn't have my share of suffering-look here, when I went to give up that flat and saw that damn box of dog-biscuits sitting there on the sideboard, I sat down and cried like a baby. By God it was awful» [7].

2. Comment upon the usage of Complex Object.

3. Translate these sentences.

Do the tasks to the sentences №2.

1. Read the following sentences from the novel.

1) «One evening I noticed a naked sixty-watt lightbulb hanging from a wire on a tree in the middle of town; this is the town's one street-lamp» [8].

2) «Then I went for a walk and ate some pistachio gelato. Which Italians consider a perfectly reasonable thing to be eating at 9:30 AM, and I frankly could not agree with them more» [8].

3) «While we were all laughing, I noticed the two orphans watching this scene from the background of the kitchen, and I could see them looking at me with something in their faces that resembled... fear» [8].

4) «I heard my ex-husband's voice speaking disdainfully in my ear...» [8].

5) «Even in Italy, by the way, it's considered a very funny thing to have a last name like Spaghetti» [8].

6) «I suddenly heard him speak that beautiful word, and I stopped dead, demanding, «"What does that mean? What did you just say?"» [8].

7) «As I was walking out of the store, hauling my cache of tissue-wrapped naughties under my arm, I suddenly thought of the anguished demand I'd heard a Roman soccer fan yell the other night at the Lazio game, when Lazio's star player Albertini at a critical moment had passed the ball right into the middle of nowhere, for no reason whatsoever, totally blowing the play» [8].

8) «That's when I heard Swamiji laugh» [8].

9) «It's not considered essential to be in her literal presence in order to keep up your studies with her» [8].

10) «But this morning in meditation, after I heard the lion roar YOU HAVE NO IDEA HOW STRONG MY LOVE IS, I came out of that meditation cave like a warrior queen» [8].

11) «I do not like it at all, never have, not since the first time I heard it sung at the Ashram in upstate New York» [8].

12) «After which I heard Swamiji burst out laughing in my head, saying: That's funny-you sure act like somebody who wants to be here» [8].

13) «The Balinese don't let their children touch the ground for the first six months of life, because newborn babies are considered to be gods sent straight from heaven, and you wouldn't let a god crawl around on the floor with all the toenail clippings and cigarette butts» [8].

14) «The first time I heard myself say this, my inner ear perked up at the word «harbor», which is a noun as well as a verb» [8].

15) «I'm not sure what I want. I do know that there's a part of me which has always wanted to hear a man say, «Let me take care of you forever», and I have never heard it spoken before» [8].

16) «The worst thing you can be in Bali is coarse and animalistic, and these fangs are considered to be reminders of our more brutal natures and therefore must go» [8].

17) «Who ever heard of a six-month-old baby not crying or fussing or sleeping for four straight hours in the hot sun, but just watching someone with curiosity?» [8]

18) «The first time my best friend Susan heard me talking about him, she took one look at the high fever in my face and said to me, «Oh my God, baby, you are in so much trouble» [8].

19) «I suppose this urge to force the entire universe to stop in its tracks until I could get a grip on myself might have been the beginning of what my dear friend Richard from Texas calls my control issues» [8].

2. Comment upon the usage of Complex Object.

3. Translate these sentences.

4. What is the difference between two sentences: «I saw her cross the street» and «I saw her crossing the street». Translate both sentences.

5. Analyse the following sentence: «The language I found myself using was odd, but it made sense».

Do the tasks to the sentences №3.

1. Read the following sentences from the novel.

1) «That doesn't matter at all», said Julian serenely. «The classes that I want you to pick up will be with me. You will probably be taking three or four classes with me per term for the rest of your time here» [13].

2) «By the time I finished, the sun was up and the birds were singing. Spots were swimming in front of my eyes. A damp, cool breeze shifted in the curtains. Henry switched off the lamp and went to the stove and began, rather mechanically, to make some bacon and eggs. I watched him move around the dim, dawn-lit kitchen in his bare feet» [13].

3) «He shrugged. «It's no business of mine», he said, extracting one crooked cigarette and crushing the empty pack in his hand. «People were bothering me at school, so I was staying on their couch before we came down here. I've heard her talking on the phone» [13].

4) «Although I had some desperate, half-baked hope that they might send money or a plane ticket, I didn't know what I wanted them to say to me; I think I had some idea that I, standing in the sleet and winds of Prospect Street, would feel better simply by hearing the voices of people far away, in a warm place» [13].

5) «Quite often I had heard Bunny say this Housman aloud – seriously when drunk, more mockingly when sober – so that the lines for me were set and hardened in the cadence of his voice; perhaps that is why hearing it then, in Henry's academic monotone (he was a terrible reader) there with the guttering candles and the draft shivering in the flowers and people crying all around, enkindled in me such a brief and yet so excruciating pain, like one of those weirdly scientific Japanese tortures calibrated to extract the greatest possible misery in the smallest space of time» [13].

6) «I was drowsing in the bedside chair. I'd been reading to Francis, Our Mutual Friend – funny, now I think about it, how much my time with Francis at the hospital in Boston was like the time that Henry spent at the hospital in Vermont with me – and when I woke up, awakened by Francis's exclamation of surprise, and saw her standing there in the dreary Boston light, I thought that I was dreaming» [13].

7) «I thought you might want me to call them...» [13]

8) «He turned from me and walked away. I watched his back receding down the long, gleaming hall» [13].

9) «In the chilly morning light, Henry's apartment looked deserted, and his car was neither in the drive nor in any of the places up and down the street where he liked to park when he didn't want anyone to know he was home» [13].

10) «I felt strangely free. I took walks; saw some movies by myself; went to an off-campus party on Friday night, where I stood on the back porch of some teacher's house and drank beer and heard a girl whisper about me to another girl, "He looks so sad, don't you think?" It was a clear night, with crickets and a million stars» [13].

11) «Well, if he's here, sweetheart, I haven't seen him. Where did you say you were? Are you sure you don't want me to send Chris around to get you?» [13]

12) «Sunday was a sad day – early to bed, school the next morning, I was constantly worried my homework was wrong – but as I watched the fireworks go off in the night sky, over the floodlit castles of Disneyland, I was consumed by a more general sense of dread, of imprisonment within the dreary round of school and home: circumstances which, to me at least, presented sound empirical argument for gloom» [13].

13) «Back in my room, dizzy and exhausted, I wanted more than anything to pull the shades and lie down on my bed – which seemed suddenly the most enticing bed in the world, musty pillow, dirty sheets, and all» [13].

14) «If you want this sister of yours to ever get a husband, you better teach her how to use an iron» [13].

15) «There were windows open in the upstairs apartment that faced the back; I heard people talking, listening to the radio, moving around» [13].

16) «They strolled off and I stood where I was and watched them go, walking out of the library in a wide phalanx, side by side» [13].

17) «You want me to honk or something?» [13].

18) «I had heard Julian say this, but had never understood what he meant. "I think I'm going to go out and run a few errands", he said. "I want you to go home and go to sleep"» [13].

19) «The circumstances won't be entirely under our control. But I want us to be ready should the opportunity present itself» [13].

20) «I stood under the porch light and watched him drive away» [13].

21) «Julian put on his glasses and sat down. He looked through the whole thing, very carefully, front and back. I heard kids laughing, faintly, somewhere outside. At last he folded the letter and put it in the inside pocket of his jacket» [13].

22) «I disengaged myself and went to meet him. He was breathing hard and, with a good deal of coughing and hawing, he began to tell me about something he wanted me to have a look at in his office» [13].

23) «He wants us to go out with that damn search party again» [13].

24) «Do you want me to drive you?» [13]

25) «We watched him going up the walk, waved as he turned at the back door to the Lyceum» [13].

26) «I'm glad you're here. I want you to do a little favor for me, if you don't mind» [13].

27) «Sciola, blinking in slow, somber consternation, twice reached to put his hand upon her arm, and on the third try his slow fingertips finally made contact with her elbow. "Dear", he said to her, "dear, you want us to drop you off home on our way?"» [13]

28) «"We loved him a lot, honey", sobbed Mr Corcoran. "Didn't we? He loved you, too. He would have wanted you to know that. You know that, don't you, dear?"» [13]

29) «I watched it all happen quite calmly – without fear, without pity, without anything but a kind of stunned curiosity – so that the impression of the event is burned indelibly upon my optic nerves, but oddly absent from my heart» [13].

30) «"What", he said, "don't you want more than that?"

"I don't want her to miss anything"» [13].

31) «About fifteen minutes ago I got a call from the police. Charles is in jail. He has been arrested for drunk driving. I want you to go down and get him out» [13].

32) «"If there's any question about that, have them call me". He was standing by the window, looking out. "In the morning I'll get in touch with a lawyer. All I want you to do is get him out of there as soon as you can"» [13].

33) «About six o'clock in the afternoon of our third day there, Francis was up in the attic digging around for a jar of old coins his aunt had said he could have if he could find it, and I was lying on the couch downstairs drinking iced tea and trying to memorize the irregular subjunctive verbs in French (for my final exam was in less than a week) when I heard the phone ringing in the kitchen» [13].

34) «If you want me to go down there, you'd better tell me what you're talking about» [13].

35) «Just outside his line of vision, I watched him chalk the cue, unsmiling, and bend over the table so his hair fell in his face» [13].

36) «We ate our meals together, saw each other coming and going, but mainly were thrown together by the fact that none of us knew anybody – a situation which, at the time, did not seem necessarily unpleasant» [13].

37) «He asked me to read to him, but I didn't have anything around but Greek books, and he didn't want me to go to the library» [13].

38) «Some distance away, Francis and Mr Hatch were standing in the driveway. Mr Hatch was talking to Francis. I had never heard Mr Hatch say much of anything to anyone and he was plainly uncomfortable. He kept running a hand over his scalp. His manner was cringing and apologetic» [13].

39) «I'm afraid you don't understand. I don't want these wreaths in my house. I want you to pack them right back up in your truck and take them to the funeral home» [13].

40) «It was time for dinner and I hadn't eaten all day but I wasn't hungry. I went to the window and watched the snowflakes whirl in the high arcs of light above the tennis courts, then crossed over and sat upon my bed again» [13].

41) «It's just that Laura is freaking out, okay, and Student Services is threatening to call her parents unless she tells them how that mirror got in Bunny's room, which she doesn't even have a rucking clue, and, get this, those FBI men found out about the Ecstasy she had at Swing into Spring last week and they want her to give up the names» [13].

2. Single out cases with Complex Object.

3. Comment upon the usage of Infinitives or Participles I.

4. Translate these sentences.

Do the tasks to the text №4.

1. Read the dialogue in pairs.

«”I have all the symptoms. Pain in the left arm. Tightness in chest. Difficulty breathing.”

“What do you want me to do?”

“I want you to come over here and drive me to the hospital.”

“Why don’t you call the ambulance? I was so sleepy my eyes kept closing.”

“Because I’m scared of the ambulance», said Francis, «but I couldn’t hear the rest because Veronica, whose ears had pricked up at the word ambulance, broke in excitedly.”

“If you need a paramedic, the guys up at the security booth know CPR», she said eagerly. «They’re on call from midnight to six. They also run a van service to the hospital. If you want me to I’ll –“

“I don’t need a paramedic”, I said. Francis was repeating my name frantically at the other end.

“Here I am”, I said.

“Richard? His voice was weak and breathy. Who are you talking to? What’s wrong?”

“Nothing. Now listen to me.”

“Who said something about paramedic?”

“Nobody. Now listen. Listen, I said, as he tried to talk over me. Calm down. Tell me what’s wrong.”

“I want you to come over. I feel really bad. I think my heart just stopped beating for a moment. I...”» [13]

2. Comment upon the usage of Complex Object.

3. Find cases with elliptical sentences.

4. Translate the dialogue.

5. Convert this dialogue in indirect speech.

Do the tasks to the sentences №5.

1. Translate the sentences with Complex Object.

1) Я слышала, как он рассказал мой секрет! Как он мог!

2) Пол видел, как она перешла через дорогу и отправилась в соседний дом.

3) Я всегда наблюдала за тем, как моя младшая сестра играет и общается с другими детьми. Очень увлекательное занятие!

4) Он слушал музыку, которая играла у него в плеере.

5) Полиция слышала, как муж угрожал жене убить ее.

6) Вчера мы смотрели, как шел дождь. Умиротворяющее зрелище.

7) Коллеги видели, как она шла вчера на работу. Не думаю, что она до сих пор болеет.

8) Учитель заметил, как ученики делают много ошибок по этой теме. Поэтому решил еще раз объяснить материал.

9) Люблю наблюдать за спешащими куда-то людьми. Люблю смотреть, как они бегут на работу, общаются друг с другом и просто наслаждаются жизнью.

10) Пол не любит своих соседей. Каждый вечер ему приходится слушать, как они постоянно ругаются и что-то роняют на пол с жутким грохотом.

Do the tasks to the sentences №6.

1. Look at the following sentences from the novel.

1) «But for most people in District 12, a trip to buy something at the Hob would be too risky. And I expect them to assemble in the square with bricks and torches? Even the sight of Peeta and me is enough to make people pull their children away from the windows and draw the curtains tightly» [6].

2) «I do know. I saw it go up. That old warehouse embedded with coal dust. The whole district's covered with the stuff. A new kind of horror begins to rise up inside me as I imagine firebombs hitting the Seam» [6].

3) «The ceremony's about to end when I notice one of Rue's sisters staring at me» [6].

4) «How long can we keep this alliance? I don't think anyone expected the number of tributes to drop so quickly. What if I am wrong about the others protecting Peeta?» [6].

5) «It was a little awkward at first because we didn't know what to do. Other girls our age, I've heard them talking about boys, or other girls, or clothes. Madge and I aren't gossipy and clothes bore me to tears» [6].

6) «As we walk I hear Bristel and Thorn, Gale's crewmates, piece together the story of what happened» [6].

7) «Gale must've gone to Cray's house, as he's done a hundred times, knowing Cray always pays well for a wild turkey. Instead he found the new Head Peacekeeper, a man they heard someone call Romulus Thread» [6].

8) «He went home when we heard you stirring. Didn't want to leave his house unattended during the storm, says my mother» [6].

9) «I've been so consumed with my own worries, I haven't noticed the strange noise coming from the square» [6].

10) «I thought no one saw me sneak under the fence, but who knows? There are always eyes for hire. Someone reported Gale kissing me in that very spot» [6].

11) «He told Thread he found it wandering around the Seam» [6].

12) «At first, I notice Johanna keeping a careful eye on us, but eventually she loses interest and goes to take a nap» [6].

13) «I know the chariot ride will require Peeta and me to be dressed in something coal related» [6].

14) «Then I make out Peeta coming through his front door» [6].

2. Comment upon the usage of Complex Object.

3. Translate these sentences.

4. Make up a detective story using Complex Object.

Appendix A

Plan for a morphological and syntactical analysis

1. General grammatical characteristic of the chosen text: the name of the text/extract, its author, prevailing types of sentences, what atmosphere these types of sentences produce, point out whether it is a dialogue / a monologue / a narration, speak about the tenses which are mostly used.

I've taken an extract from the book which is called...by... The extract contains mostly composite sentences: complex and compound, complete, extended ones. There are no elliptical sentences because there are no dialogues in the text. There is no reported speech. There are a lot of adjectives in the extract so this is a narration. There are a lot of inverted sentences which create a poetic mood.

2. Morphology: parts of speech which prevail in the text/extract. Talk about each part of speech in general and analyse some of them in details.

a) Choose the first part of speech. For example, the noun. Comment upon this part of speech in general giving examples from the text: give the definition, what it can express and what it expresses, what forms it has, the agreement of subjects and predicates, the spelling (when, for instance, it changes the better «y» with the ending –s/es), suffixes with nouns, the usage of articles with nouns, the main functions of nouns. Don't forget to give examples from the text illustrating each case.

For example, the first part of speech which prevails in the text is a verb. It is a part of speech which denotes an action. According to morphological structure there are simple verbs such as «to think», «to dream», «to read» and so on. There are also some derived verbs, for example, «to modify», «to decompose». There are no compound verbs but some examples of composite ones: «to make up», «to take off». There are mostly used irregular verbs such as «to read», «to go», «to awake», «to drink» and so on. But there are some examples of regular ones. For example, «to act», «to play», «to stop». There are also two auxiliary verbs such as «was» and «would». According to aspect characteristics there are also terminative verbs such as «to come», «to open», «to take». Non-terminative verbs

are: «to sleep», «to love», «to work». We have found some examples of transitive verbs («to love», «to make», «to write») and intransitive ones («to swim», «to think»). The active voice is mainly used in the text but there is a sentence with the passive voice: «Her husband had been heard threatening his wife so he was a prisoner then». All the text is written in past tenses. There are sentences in Past Simple (for example, «He went to seaside to see Martha») and in Past Perfect to show priority («After he had bought a car he went to look for his love»). There are some sentences in Present Tenses and they are used in dialogues (for example, «Can you imagine that? »).

b) After analyzing all parts of speech (Nouns, articles, adjectives, pronouns, numerals, verbs, adverbs, interjections, prepositions, conjunctions, particles) comment upon Moods, modal verbs and their meaning, the non-finite forms of the verb (participles, gerunds, infinitives and infinitive constructions). Make some conclusion about morphological composition of the extract.

3. Syntax. Talk about simple and composite sentences, principal (the subject and the predicate) and secondary (the object, the attribute, the adverbial modifier, the apposition) members of sentences, word order, analyse some different simple, compound and composite sentences.

The syntactical organization of the text is not very complicated. It consists of mainly simple sentences. The communicative type of all these sentences is affirmative because they state different facts. There are some compound sentences. In most sentences copulative coordination is expressed by the conjunction «and».

Now I want to analyse one of the simple sentences from this text.

4. Make a conclusion about the extract.

Appendix B

Text 1

«In my sleep I don't know what I'm looking for, but once I'm awake, and my cheeks are salty and my throat feels raw, it's all so obvious. Painfully obvious. I'm looking for the lost city of Atlantis. My dad's world. And even though I know I'm safe, that I'm lying in my bed, not at the bottom of the Aegean Sea, I still have to get up and find my dad's map.

The map is another one of my secrets. I keep it hidden in the top of my closet under the tower of sketchbooks I've been adding to since grade school, and though I've tried to throw it out a thousand times, I've never been able to. The map is hand-drawn and overflowing with arrows and overlapping notes, some in Greek, some in English. There are even a few of my dad's characteristically quirky drawings, like a sea serpent wearing an eye patch and Poseidon napping in a hammock with his trident.

It's strange though. When I open the map, I don't really see any of that. I see my dad. We're at our tiny kitchen table, his dark head bent over the map. His eyes are bright, because he's talking about our shared love of Atlantis. Child Me is hanging on to his every word, because back then I wasn't just Olive. I was Indiana Olive, the world-famous explorer.

Part scientist, part archeologist, part deep-sea diver, Indiana Olive fought pirates and giant squids and greedy money mongers who wanted her treasure. She was brave and smart, and no matter what the ocean threw her way, she always had her dad next to her.

Until she didn't» [14].

Text 2

«When my dad left, he left twenty-six things behind. A lot of them were throwaways, but I kept them anyway – a pack of his favorite cinnamon gum, a faded T-shirt, scribbled-on papers. I gathered them up and hid them in an old shoebox under my

bed, and while my mom was at work, I'd bring them out, trying to make sense of them. Why had he left *these* things behind?

A few of them were easy to figure out. The T-shirt was scratchy. The gum, too cinnamony. But why would he leave his favorite shaving soap? And what about the map? He'd left it folded on my nightstand. Wouldn't he need it in Santorini – to help him find the lost city?

I made a careful list of all the items, and I looked at that list every single day for two years – which is how long it took me to figure out that my dad wasn't coming back for me. I don't like to say much about that time period, but let's just say that sometimes I think I know exactly what it felt like for the Atlanteans to have their entire lives crumble and disappear.

After that, I stopped looking at the list. But it moved with us. From place to place, tagging along through all the school changes and apartment changes, all those lonely places in Seattle, shortly after Mom married James, when she found the list: *26 Things My Dad Left Behind*, by Indiana Olive. And she wanted to talk to me about the last item – number twenty-six.

But, of course, I didn't want to talk about it. I wasn't Indiana Olive anymore. I wasn't even Olive anymore. I was Liv. And part of being Liv was never ever talking about my dad. I'd learned the hard way that telling people that your father left you for a mythical island that 99.9 percent of the world doesn't believe ever existed is not a great idea. In fact, it's best if you don't even tell it to yourself that often.

So, “no”, I told her. I didn't want to talk about my dad. I didn't want to talk about my past. And I most definitely didn't want anything to do with that list. It symbolized everything that had hurt me, and everything that I no longer wanted to be.

My mom told me that important things don't like to stay buried, but then, thankfully, she let it go. It felt like a victory. We'd moved on, hadn't we? I had no use for golden cities and broken promises. I was no longer interested in cryptic clues. I'd declared that part of my life over. Case closed.

And then Atlantis came looking for me» [14].

Text 3

«"Did you hear the news?"

"What news?" Dax grabbed the hem of his shirt and wiped the sweat from his glistening brow, exposing his abs. Ugh. Was he *trying* to torture her?

"I got into UC Berkeley! We're going to be, like, thirty miles from each other!"

"Really?" I jumped to my feet, wiping dog drool on my shorts. Despite the fact that mine and Maya's relationship existed primarily on Planet Awkward, I couldn't help but be excited for her. She'd been on Berkeley's waiting list for almost six months, and I'd seen how hard she'd worked on her SAT prep. This called for a celebration.

"Maya, that's incredible! You deserve it." I shot my elbow into Dax's ribs. "Isn't that great, Dax?"

He sprang dutifully into action. "Yeah, that's really great, Maya. You worked hard for that." He landed his arm around me. "Liv's trying for early decision at Stanford; hopefully she'll be there with us in a year"

Ugh.

Ugh ugh ugh.

"Oh. Really? You're thinking about Stanford?" Maya's expression fell for a moment, but her ponytail bobbed enthusiastically. "Well, that's great. Tyhen you'll ne together!"

Dax's gaze fell heavily on my face. "Maybe," I said. "I have a few school I'm considering, and it's not like Stanford is easy to get into. Luckily, I have six months to decide where I want to apply. You don't have to make decisions this early, you know?"

Now Dax's body stiffened. But if Maya sensed the tension between us, she didn't let on. "Liv, I'm sure you'll get in anywhere; everyone knows your SAT scores were off the charts. Plus, you won that statewide art competition. For your, like ... collage things? Right?"

Collage things. This was exactly the reason I didn't tell people about my art life. I hadn't even entered the contest in the first place; it was my teacher who had sent in my

entry. “It wasn’t that big of a deal,” I said, doing the best to wave the whole statewide art competition thing off.

“Well, everyone else thought it was,” she added, but she was looking at Dax when she said it [14].

List of literature

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