



Building Structures in Language

A Coursebook in English Syntax



Marijana Prodanović
Belgrade, 2022

Singidunum University
Belgrade

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**BUILDING STRUCTURES
IN LANGUAGE:
A Coursebook in
English Syntax**

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Preface



This practical *Coursebook* first aspires to provide a deeper insight into some important grammatical concepts and relationships for the second-year students of English studies. At the same time, relying on both revised and newly- introduced concepts, it sheds light on the nature, goals, and principles of English Syntax. With the aim of, not only facilitating the acquisition of syntactic notions, but also broadening the horizons of language principles, *Building Structures in Language* keeps comparing/contrasting Serbian and English. The goal of its nine units, which assume no previous background in syntax, is to engage and motivate students, as well as help a teacher to introduce, elaborate and exemplify the crucial points *in a scaffolding manner*.

Belgrade, August 2022

Marijana Prodanović



LET US WARM UP: INTRODUCTORY UNIT



Q: What language units are there?

Q: Are all of them equally important/long?

Q: What connections/combinations do you make/notice between/among them?

Q: What language units do you use for everyday communication?



Source: <https://pixabay.com/illustrations/social-media-social-marketing-5187243/>

EX: Arrange the notions below according to their complexity and comment on it:

PHONEME

UTTERANCE

LETTER

PHRASE

SENTENCE

WORD

MORPHEME

CLAUSE

DISCOURSE

PASSAGE

TEXT

NOVEL

Q: Is there any common ground for the listed notions? Elaborate your stand.

Q: Are the above-listed segments related solely to written/spoken language?

Q: What language/linguistic disciplines examine them?

EX: Link the phenomena listed in the previous exercise to the units used in the sentences below (comment on their transparency and form).

- *The boy that we met at the seaside last summer seemed to be your lookalike.*
- *A lovely, white-coloured, big-eyed cat is lying on your doormat.*
- *Anna used to have a big, round, brown, leather bag.*
- *At first, the lady appeared kind and sophisticated. After a while, it took me by great surprise that she did not even want to say hello when we would meet, let alone give me a smile. I even tried to justify such behaviour of hers by the thought that something horrible must have just happened to her. As you will see, that was not the case.*
- /ɔrɪndʒ/
- -ed, -est, re-, il-, over-, inter-

Q: What are the prevailing elements you have identified?

EX: Have a close look at the structures below and state whether you regard them as ordinary, i.e., would you use them in the suggested form?

- *Laughed Tom loud.*
- *Bread ginger*
- *Istanbul in they long live to used.*
- *Tree in was cat the there.*
- *Did not he at me stop looking.*
- *We met who in the street*
- *They when arrived*

- *What kind girl a*
- *In you are interested what*
- *Be to try more polite*
- *If call me you, may I ever it respond it to*

Q: What can you notice within the structures above? Are there any irregularities
 –would you suggest some changes to be made/what kind of changes?

Q: Do the sentences above illustrate:

- Statements (positive and negative)
- Questions
- Commands or
- Exclamations

Try to classify them.

*EX: Put the words/elements below in adequate order so that the sentences seem/
 sound acceptable:*

- WOULD NEVER LIFE MY I A ACCEPT THING SUCH
- CIRCUMSTANCES NEIGHBOUR OFFER NO ACCEPT UNDER AN MY WOULD ACCEPT
- SEEMED ME PROTRUDING HAD TO IT A THAT HE CHIN
- MIND REALLY WINDOW THE YOU OPENING WOULD
- COMPLETING THE SHE AT EXERCISE UNFORTUNATELY FAILED
- THOUGH EMPTY ABLE WE ANY NOT ENOUGH EVEN FIND EARLY WE HAD WERE TO SEATS
- SMARTER SUCH WOULD WERE IF, NEVER I HAVE DONE THING A
- DECIDED REASON THE BOOK SPECIFIC SHE TO PARENTS GIVE HER NO FOR
- MANY BROTH THE TOO SPOIL COOKS
- RAINS IT POURS BUT NEVER
- A IT TO NUTSHELL PUT

Q: Are any/some of them more flexible than others? What could be the reason for that?

EX: Try to recognise **Nouns, Verbs, Adjectives** and **Adverbs** in the sentences below:

1. *My sister-in-law and I would frequently spend evenings on the beach, enjoying the sunset and the song of the seagulls.*
2. *Jason and his children visited a lovely ZOO last weekend and had a whale of time there.*
3. *Many of those I know truly believe that every cloud has a silver lining.*
4. *Hardly was Anna aware of the fact that her acts strongly influenced the family gathering.*
5. *The breath-taking view from the hill should not be missed.*
6. *His primary goal is to regain the trust of the nation.*
7. *To be honest, I have not seen them lately, even though we live in the same block.*

EX: Now, let us do something similar, but from a new angle. In the sentences below, try to recognise – subjects, objects, and predicates:

1. *Susan and John both knew that the problem could not be solved.*
2. *It was me who opened the window.*
3. *Will you please pass him the salt?*
4. *The colour of the ocean mersmerised all the passangers on the cruiser.*
5. *Tom himself decided to leave the city at night.*
6. *The police had already caught him red-handed.*
7. *Is this really the best decision one can make?*

Q: What parts of speech could you easily relate to – subject, objects, and predicates (respectively)?

Q: What do you think – how many tenses does the English tense system comprise? Try to name them all and illustrate via some vivid examples.

EX: Identify the tense of each verb in the sentences below:

- 1. When we woke up, we could only notice that snow had already covered all the roof tops.*
- 2. Will he ever be able to understand all the hidden messages being shared with him?*
- 3. Some parts of the story suggest that the suspect has nothing to do with the crime.*
- 4. This is the very first time I can see such an antique ornament.*
- 5. By 2050, we will have all changed the views of the world we have now.*
- 6. Are you going to meet them at the airport?*
- 7. Should you have and further questions, do not hesitate to contact me.*
- 8. While I was strolling around the park, two men robbed an elderly lady.*
- 9. The plane is just about to depart.*
- 10. He must have studied Spanish before, since he is extremely fluent.*

Q: Are they all real tenses – and could be found in the English tense system? What could be the odd one out (are there more than one)?



UNIT 1 – THE MAGIC OF COMMUNICATION: Creating the Foundations



Communication is an integral part of humans' lives, and its forms are versatile and numerous. Sometimes, it is enough that we wave at someone so that communication process commences, whereas some other occasions *ask for* more complex means and tools of communication. Anyhow, words and their countless combinations do represent communication form/-s people become surrounded with from the moment they come into this world.

Given their common and frequent usage, rarely do people ponder the ways they combine words in – it comes naturally to them, and hardly would anyone know to say when and where they have acquired the combining rules they follow or who have taught them to use the rules properly.

Q: What do you think – when did you start using language patterns accordingly?

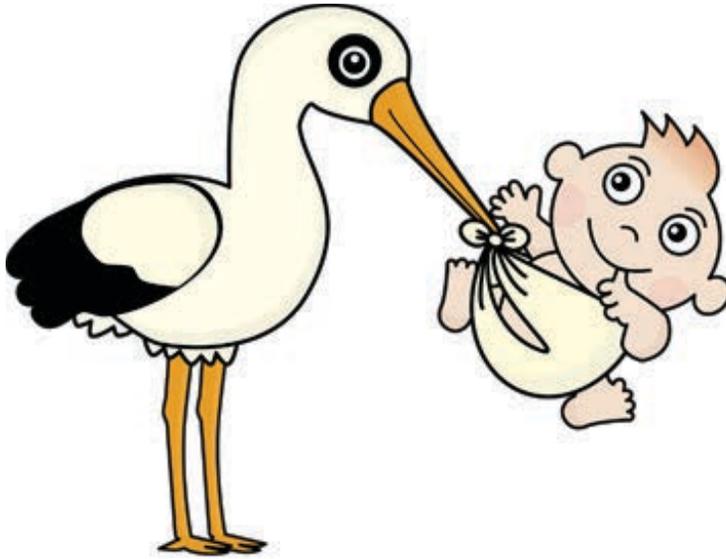
Q: Did you know that, by the age of two, you were able to produce simple, but correctly combined sentences (Lightbown & Spada, 2013, Ch. 1)?

If we recall language acquisition theories, we can conclude that:

- *Behaviourists* suggest that infants tend to imitate people/sounds/patterns they are surrounded with and thus the importance of the surrounding exerts the greatest influence on children's behaviour regarding language.
- *Innatists* claim that there are autochthonous abilities (moreover, we possess the so-called language acquisition device, aka *LAD*) which *enable* us to start using language in an adequate way; furthermore, they believe that these innate skills are of universal nature and can be found in humans all around the globe.
- *Interactionists* combine the theories proposed above and they do not neglect the power of inner potential, but also emphasise the importance of the environment, i.e., interaction¹ (ibid.).

Irrespective of the theory based on which we create our assumptions regarding language acquisition, we must agree that infants are not immediately able to use grammatically accurate and complex sentences/utterances – no matter what language is native to a new-born, he/she will certainly start communicating via the usage of separate (then combined) sounds before he/she starts using words, phrases, and even more complex units.

¹ More about language acquisition theories, as well as the stages of their development: Lightbown & Spada, 2013, Ch. 1; Chomsky, 2006, Ch. 1-6; Skinner, 1953, Ch. 4 (on *stimulus-response* introduction and elaboration); Skinner, 1957.



Source: <https://pixabay.com/vectors/stork-baby-child-birth-event-1324371/>

Q: What are the first sounds that babies from your surrounding use; have they told you – *what was the first sound (then word) you used?*

Q: What do you think, when do the infants start using morphemes²?

Q: What kinds of mistakes are prominent in children's talk; are very young children (e.g., younger than 4) aware of irregularities in language?

Back in the 1960's and 1970's, it was Brown who concluded that there exists the so-called *order of acquisition*, regarding grammatical morphemes (Lightbown & Spada, 2013, p. 8).

Q: Can you recall the meaning/usage of grammatical morphemes? How would you comment on the differences between inflectional and derivational morphemes?

2 If you would like to remind yourself about the notion of a morpheme, as well as the differences/similarities between a morpheme and a phoneme, you can consult: Prodanović, 2021.

Namely, one of Brown's studies showed that children acquire the *-ing* morpheme (as in e.g., *Tom is drinking.*), as well as plural *-s/es* (as in e.g., *Two apples*) earlier than the past simple regular verbs morpheme *-ed* (as in e.g., *Tom cried.*) It was also concluded that children are not able to use, i.e., apply all the grammatical rules during the first years of their lives, even though they are native speakers of a language³. Anyhow, numerous studies, conducted regarding the order of acquisition and accompanying phenomena, showed that – on the sample of L1⁴ – children do usually become completely aware of irregularities at school age (ibid, pp. 8-9).

Q: What language mistakes, according to your parents, relatives – did you make during the first years of your life?

Q: How about making more complex/demanding constructions – when do you think that children are ready for the adequate usage of negative constructions or for the formation of questions?

Q: Can you rely on *body language* (both as an infant and at your age) if you want to state that you are not willing to eat the served lunch or that you want to know who is at the door; which of the two is more demanding to be expressed via the means of body language?

Speaking of the English language, it has been proved that children, apart from using body language from the early stages, also start using words related to negation/negative forms rather early. Namely, as expected, children usually start with ordinary '*no*', to express their unwillingness, rejection, whereas the insertion of the needed modal verb, especially in the adequate form, comes later (it will take several years for negation to be correct)⁵ (Lightbown & Spada, 2013, pp. 9-10). With this regard, it is worth saying that it is not only difficult for humans to acquire rules for expressing negation in a language, but it is also not easy for them to process the negative constructions/sentences they are exposed to (Nordemeyer & Frank, 2014).

3 For more about order of acquisition, the conducted study, and a complete list of analysed grammatical morphemes, see: Brown, 1973.

4 We refer to the native language/mother tongue – L1, all throughout this section.

5 For more about the examined phenomenon analysis and its results, see Bloom, 1970, 1991.

EX: Upon familiarising yourself with the video material (Material 1), please answer the questions below.

1. *What has Nalini Ambady proved?*
2. *How about Alex Todorov - what has his study pointed to?*
3. *How do blind people feel body language?*
4. *What does the example with the MBA students show?*
5. *What is the role of hormones in the body language sphere?*
6. *How do we exhibit power via our body?*
7. *How do you interpret the Fake it till you make it phrase?*

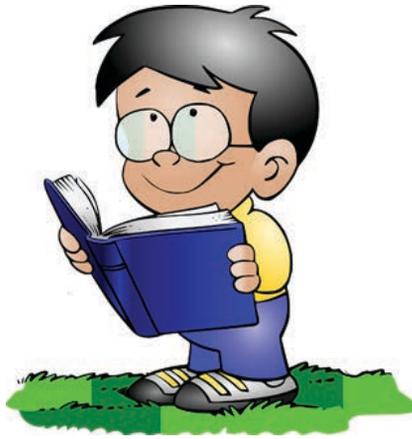
Q: Have you, as a non-native speaker, had difficulties regarding the proper formation of negatives in English; what are the areas that could be problematic when it comes to negative sentences in the mentioned language?

Situation is, in terms of complexity, similar when it comes to asking questions. Even though children (as well as adults) can also use their facial expressions and various gestures, to illustrate their interest in something and willingness to get the wanted information, it can be problematic to verbalise the intended message in the form of an appropriate question. *Vis-à-vis* making questions, consistency has been noted on the sample of English – namely, it has been concluded that e.g., question word ‘*what*’ would be acquired/used *earlier than* ‘*who*’ or ‘*why*’ (Lightbown & Spada, 2013, pp. 10- 12).

Q: Can intonation help you in the process of question formation; do you need to implement all the question formation rules, e.g., inversion, to pose a question?

Q: Have you, as a non-native speaker, had difficulties regarding the proper composition of questions in English; what are the areas that could be problematic when it comes to interrogative sentences in the mentioned language?

Q: What do you think – are there any similarities in the stages/order of acquisition of the aforementioned notions between English, on one hand, and Serbian, on the other hand?



Source: <https://pixabay.com/vectors/boy-book-reading-child-school-311392/>

Despite the complexity of the issue, as already noted, as early as at the age of four, children can use not only questions and negatives, but the majority of the ordinary language patterns – later, at school age, their awareness of grammatical rules and irregularities in language becomes improved and mistakes they make become less frequent (Lightbown and Spada, 2013, pp. 13- 14).

EX: Let us find out more about the magic of language acquisition, order of different stages included, from a psychological-linguistic perspective. One of the top thinkers (Steven Pinker, Harvard University) from the field has shared some of his thoughts about the phenomena. Upon familiarising yourself with the material (Material 2), please answer the questions below:

1. Name at least three traits attributed to language.
2. What does the story of the Tower of Babel teach us?
3. How many languages are (believed to be) there on Earth?
4. How did Charles Darwin see language?
5. What language studies are there – what do they focus on?
6. How would you differentiate between descriptive and prescriptive grammar?
7. What do we use tacit knowledge for?
8. What is the role of the iceberg in the process of memorizing words?
9. Sapir-Whorf Hypothesis – what does she teach us about?

10. *How do you see mental dictionary?*
11. *What was the role of the Swiss linguist, Ferdinand de Saussure in determining the principle of a word?*
12. *What is the vocabulary of a typical high school graduate? Do you think the number of words refers to active or passive knowledge?*
13. *How do you see Chomsky's contribution to the science of language?*
14. *What could rules allow for?*
15. *Where does the longest sentence come from? How long is it?*
16. *How do children assimilate the rules of grammar?*
17. *Word-by-word linear rule and structure-dependent rule – what are similarities between the two?*
18. *How do you see Universal Grammar?*
19. *What is the correlation between the language and computers?*
20. *What is Cooperative Principle about?*

Q: Do you remember – what linguistic disciplines are there and what do they examine; which of them is interested in:

- Sounds,
- Morphemes/words,
- More complex units/sentences,
- Meaning attributed to words,
- Appropriateness of language patterns' usage in different contexts,
- The relationship between cognitive operations and language production, etc.?



Source: <https://pixabay.com/photos/puzzle-last-particle-piece-654957/>

Whereas branches we have already introduced – the one of Phonetics/Phonology and Morphology/Word formation⁶ analyse smaller units, those we start using from the early days of our lives (phonemes) and the months and years that follow them (morphemes, words), it is Syntax which actually helps us to make and use sentences accordingly. Its etymology perfectly defines its present role – namely, the meaning of Greek *suntaxis*⁷ is ‘to arrange something together’, and that is precisely the role of syntax in the field of linguistics – to arrange the words we use together.

Q: How would you define a word/phrase/clause/sentence – provide examples to illustrate these phenomena; how would you translate them in Serbian?

Before we continue our walk down the path of syntax, it is vital for us to be aware of the fact that words, as ‘building blocks’ (Carnie, 2011, p. 33) in syntax, do possess numerous characteristics and that their mutual relationships can be quite complicated. For that reason, we will first shed some light on some important categorisations.

6 *Sounds Matter*, 2020 and *Work with Words*, 2021.

7 <https://en.oxforddictionaries.com/definition/syntax>

Q: How would you define parts of speech; what parts of speech do you know in English; name parts of speech that you know in Serbian; illustrate their representatives via adequate examples.

Parts of speech, also termed **word classes** could broadly be defined as groups to which words belong, depending on their application/role in language⁸. Parts of speech we first get introduced to are:

- Nouns (N)
- Verbs (Vb)
- Adjectives (Adj) and
- Adverbs (Adv)



EX: Provide at least two examples per each of the classes mentioned above.

⁸ <http://dictionary.cambridge.org/dictionary/english/part-of-speech>

EX: Group the words below according to the categories they belong to:

ADJ

ADV

VB

N

AISLE

IDLE

BACKWARD/-S

TIDE

CONTENT

WILLING

ACCORD

AFFORDABLE

WIDE

LINEN

SILK

SALT

READER

WRITING

CRUDE

Q: How do you commonly recognise the abovementioned classes – nouns, verbs, adjectives and adverbs; are there any suffixes by which you can recognise them; illustrate them – respectively; do the suffixes belong to the area of inflectional or derivational morphology⁹?



9 If you need to remind yourselves about inflection/derivation processes, as well as inflectional and derivational suffixes, see: Prodanović, 2021.

Q: Are there any places within sentences/utterances where you expect them (nouns, verbs, adjectives and adverbs); what similarities/differences can you notice on the sample of English and Serbian?

EX: *Have a look at the sentences below – do you recognise any regularities, i.e., patterns that are followed (with regard to word order)?*

- *Book Tom yesterday bought.*
- *John's sister beautiful is.*
- *Difficult to learn Mandarin is.*
- *Jabuke juče sam kupio ja.*
- *Plava, moja, velika, omiljena torba je ukradena.*
- *Sedela je na stolici juče drvenoj Ana.*
- *A in kept all of cage them were.*
- *Lookalike is John man this Stewart.*
- *Sobom svoje nosim sve sa.*
- *Slep oseti krajolika mogao jedinstvenu da živopisnog iako je jasno lepotu.*

Q: What do nouns/verbs/adjectives/adverbs denote; are all of them of the same nature?

EX: *Comment on the nature of the nouns/verbs/adjectives/adverbs used below – do they all refer to the same spheres of human endeavour?*

BEHAVIOUR	(TO) SMELL	SUSPICIOUS
MY	AND	LEATHER (BAG)
CRUEL	FOG	SWOLLEN
NEW YORK	COMPUTER	HAPPINESS
CELL	EYELID	HOOK
(TO) COMMENT	ANNA	WATER
HER	MAD	(TO) BELIEVE
INTERESTING	DESK	CATTLE
JEANS	(TO) KNOW	MINOR
(TO) LOVE	FLOCK	CELSIUS

Unit 1 review questions:



1. What theories of language acquisition are you familiar with?
 - What are their major postulates?
2. What does the order of acquisition refer to?
3. At what age do children become aware of the core grammatical principles (in L1)?
4. At what age do children start applying the core grammatical principles (in L1)?
5. What do you think – when do learners become aware of the core grammatical principles in L2 (at what stage)?
6. What kind of role does Syntax have in language system?
7. What do parts of speech denote; in what respect/-s can they be very important?
8. Are parts of speech pertinent to the scope of Morphology/Word Formation – and in what respects?
9. How would you compare the roles of Syntax and Morphology?
10. How would you compare the roles of Phonetics and Syntax?





UNIT 2 – SELECTING THE ADEQUATE BLOCKS: Parts of Speech 1



NOUNS

Nouns, as words that are commonly defined as those naming various, both animate and inanimate phenomena, appear in different forms and can be categorised as follows:

- Common nouns, e.g., *book, orange, computer*, etc.
- Proper nouns, e.g., *Tom, Nicole, Belgrade, America*, etc.
- Abstract nouns (opposite: concrete nouns), e.g., *sadness, love, determination*, etc.
- Material nouns, e.g., *salt, sand, oil*, etc.
- Collective nouns, e.g., *bunch, government, gang*, etc.

Q: What verb (singular or plural) would you use after collective nouns – *Team is or Team are?*¹⁰

EX: Complete the sentences below by using the adequate form of the verbs from the brackets (pay specific attention to subject-verb agreement):

1. The audience _____ (to cheer) for 30 minutes.
2. This couple _____ (to marry) for 40 years – believe it or not!
3. The growing population of the city _____ just _____ (to gather) in front of the city hall.
4. It seems that the electorate _____ (to reach) _____ the decision.
5. The famous band _____ (to play) a gig in New York next Saturday.

English varieties (UK, US, Australian, Irish, New Zealand English, etc.) tend to accept both singular and plural verbs with many singular collective nouns (like those used in the examples above). However, it is believed that the UK variety prefers plural verbs over singular, while the US variety, just like the Canadian one, could suggest a lack of unity within a group by applying a plural verb (this, without any doubt, is no rule, but a mere tendency).¹¹

¹⁰ Further reading: <https://www.cambridge.org/elt/blog/2022/03/23/my-team-is-winning-or-are-they/>

¹¹ The Americans would largely opt for a singular verb, whereas the British use both singular and plural, depending on the context (see the previous footnote as well).

Q: Can you say that a noun can be, at the same time, e.g., both abstract and common or both concrete and material? Think of examples that would support your claim.

EX: Think of collective nouns that could precede the segments below:

_____ of flowers	_____ of geese
_____ of horses	_____ of bees
_____ of fish	_____ of sheep
_____ of players	_____ of refugees
_____ of people	_____ of snakes
_____ of books	_____ of rabbits
_____ of students	_____ of grapes
_____ of cards	_____ of coins
_____ of keys	_____ of soldiers

In the context of nouns, the differentiation between count/-able and uncount/-able¹² nouns is worth recalling. Whereas the former illustrate those notions that can be counted, the latter refer to those that cannot be counted.

Q: What representatives of the abovementioned categorisation come to your mind first?

Q: Comment on the interrelationship between the category of nouns un-/countability and the types of nouns listed above (common, proper, abstract, etc.).

12 Nouns that solely appear and are used in English as uncountable, are also referred to as *mass nouns* (*Oxford Dictionary of English, New Oxford American Dictionary*).

EX: Think about the meaning of the nouns used in the phrases below; do you see them as countable or uncountable?

- You can never know what the shifting sands of war may bring.
- Out of the blue, the heavens opened, and we got totally wet.
- Do you think that Mark managed to stay in his good graces?
- Have you got any plans with regard to offshore waters?
- I'm afraid this could be interpreted as a call to arms.

Q: What can you say about the **animate** VS **inanimate** nouns differentiation?

Q: How would you compare the area belonging to nouns in Serbian to the one in English; what differences/similarities can you notice?

Q: What can you say about the usage of articles with all the above- listed types of nouns; are there any rules to be followed; are there any exceptions to the rules?

If you want to be the
NOUN
do the
VERB

VERBS

Verbs, as words that are commonly defined as those naming (but not limited to) various actions, states or feelings can also be categorised, according to their nature and *behaviour* in language.

Q: Before we set off on this voyage concerning the categorisation of verbs, let us recall – how do we name the basic form of verbs; illustrate it via a few examples.

There are several ways in which we can divide verbs in categories:

- ◆ Main and auxiliary (+ modal) verbs¹³
 - Main verbs are commonly described as those that can be used alone/ on their own, and successfully transmit the intended message, e.g.:
 - *She **drives** the red car.*
 - *Mark **bought** the newspapers yesterday.*
 - *He **worked** hard last year.*
 - Auxiliary verbs are those verbs that cannot be used *alone*, and represent certain support/complementation to main verbs (we use them to denote e.g., progressive, passive, or perfective form), e.g.:
 - *I **am** sleeping.*
 - *The dog **was** found.*
 - *She **has** just arrived.*
 - ***Do** you work from home.¹⁴*

13 Modal verbs are perceived to be a subgroup of auxiliary verbs (you can read more about their characteristics in: e.g. Greenbaum & Nelson, 2002, pp. 110-111); that is why they are also named *modal auxiliary verbs* (<https://en.oxforddictionaries.com/grammar/auxiliary-verbs>)

14 The auxiliaries used in the above sentences are referred to as *primary auxiliaries*.

Q: Can have and do be used as main verbs as well; compare their usage in the examples below:

- *I **have had** an accident, but, fortunately, I **have** no consequences.*
- *I **did not** behave well in my previous job, but now, I think that I **am doing** my job in the best way I can.*

◆ Modal¹⁵ verbs are those verbs (auxiliaries) that denote certain modality¹⁶ – possibility, necessity, prohibition, etc.; e.g.:

- *We **could** go home.*
- *You **must** dry your hair.*
- *She **should** lose some weight.*

◆ Regular and Irregular verbs

- Regular verbs are those to which we add the inflectional *-ed* suffix for the formation of past tense/past participle, e.g.: *work – worked, watch – watched, portray – portrayed, visit – visited.*
- On the other hand, irregular verbs change their form when in past tense/past participle and the mentioned suffix is not included in the process, e.g.: *sing-sang- sung, drink-drank-drunk, be-was/were-been; know- knew-known, etc.*

◆ Active and State verbs

- For the verbs in English that are rarely used in continuous/progressive form and refer to states (feelings, cognitive processes, senses, etc.), we can say that they are *state/stative* or *static verbs*, e.g.: *be, look, seem, think, hear, smell, observe, etc.*¹⁷

15 In Latin – modal, i.e., *modalis/modus* referred to the ‘affirmation of possibility, impossibility, necessity or contingency’ (<https://en.oxforddictionaries.com/definition/modal>)

16 Apart from the so-called *core/central* modals, there is also the group of *semi-modal* verbs and/or constructions, which *bear* some characteristics inherent in modal verbs, but also some other characteristics inherent in main verbs; with regard to the characteristics, forms and usage of *marginal modals*, as well as *modal idioms* and *semi-auxiliaries*, we suggest that you consult: Quirk et al., 1985, pp. 136-146.

17 If you need to remind yourselves about the subgroups that belong to state verbs, you can see e.g., Foley & Hall, 2003, pp. 48-49.

- Unlike state verbs, action/active or dynamic verbs are used to denote a wide range of activities and their usage in progressive forms is common, e.g.: *sit, drink, play, write, draw*, etc.

EX: Classify the verbs below into several groups, relying on their characteristics, i.e., similarities:

HATE	KNOW	BELIEVE	LEARN
SWIM	LOATHE	PONDER	BE
HIT	HAVE	OWE	OWN
MOVE	POSESS	LEND	LOVE

Q: Can we, however, on certain occasions, use state verbs in progressive form as well; does that include any change in meaning; compare the usage of e.g., **hear** in *Tom is hearing voices*. VS *I think I can hear some noise here*; think of some other examples of similar kind.

EX: Look at the pairs of sentences below – try to find synonyms for the verbs in bold. What do you notice about the potential changes in meaning?

1. Jenna **has** three sisters.

Jenna **is having** her lunch at the moment.

2. Can you **see** the station from your window?

Oh, I didn't know that you're **seeing** them tonight!

3. How much does the parcel **weigh**?

The lady **is weighing** the oranges at the counter.

4. They actually don't **love** classical music.

Wow, I'm **loving** the taste of this matcha coffee!

- ◆ Transitive VS Intransitive verbs
 - Transitive are those verbs that precede a phenomenon (object¹⁸), usually illustrated via a noun/pronoun, affected by the verb, e.g.: *like him, love chocolate, hate swimming, read old books, hear the noise*, etc.
 - o Some verbs can take more than one object – we name them *ditransitive verbs*¹⁹, e.g.: *give him the wallet, show me the way*, etc.
 - ◆ Intransitive are those verbs that do not take objects, i.e. are not followed by some nouns/pronouns, e.g. *sit, sleep, walk, exist*, etc.

!NB: Anyhow, we should bear in mind that many verbs in English can be both transitive and intransitive – to name but a few of them:

- o *I cried VS I cried my eyes out.*
- o *He is beautifully singing VS He is always singing some heart-breaking songs, etc.*

Q: Is there similar/equivalent category (to the one of transitivity) in Serbian; could you provide some representative examples?

EX: Complete the sentences below by adding as many objects as possible:

1. *I decided to ...*
2. *Tom has just sent ...*
3. *The mother ...*
4. *Let's now...*
5. *She's heard...*
6. *The grandpa advised...*
7. *Nobody told...*
8. *Please let ...*
9. *The song has literally made ...*
10. *The parents were warned...*

18 The notion of object will be further elaborated below.

19 For more about *ditransitive* verbs, as well as the notion of *prepositional ditransitives*, see: Carnie, 2011, pp. 62, 72-78.

EX: Comment on the nature of the verbs below, then classify them – according to the above-listed criteria (take all the characteristics and possible variants into consideration):

SMELL	BUY	PUT	WRITE
ILLUSTRATE	SEE	DIAL	WASH
LIE	MONITOR	KNOW	PONDER
MEMORISE	LOATHE	BELIEVE	EMPLOY
IMPLY	CORRECT	DRINK	CREATE
DIVIDE	KNOCK	CALL	DIE

Q: How would you define phrasal verbs in language; can that be related to the concept of transitivity/affect any other of the above-mentioned characteristics of verbs? Have you heard of multi-word verbs as well?

EX: Comment on the nature of the verbs below, and then classify them – according to the above-listed criteria (take all the characteristics and possible variants into consideration):

GIVE UP	SLEEP THROUGH	BREAK UP (WITH)
SET SBD UP	LOOK THROUGH	BUMP INTO
TAKE AWAY	BREAK THROUGH	TALK INTO

EX: Have a look at the example sentences below paying attention to the position of the phrasal verbs used. Are any of them incorrectly used - what would you change for those cases?

1. *The brave woman has brought her children up all alone.*
2. *The brave woman has brought up her children all alone.*
3. *When I was younger, I looked up to him.*
4. *When I was younger, I looked him up.*
5. *After the fight, Sarah tore the book apart.*
6. *After the fight, Sarah tore apart the book.*

7. *We all depend on our families.*
8. *We all depend our families on.*
9. *Rarely do I know how to deal with a serious problem.*
10. *Rarely do I know how to deal a serious problem with.*

We can use the ‘multi-word verb’ phrase for all those verbs we see as a combination of a verb and a particle/preposition (or even two). However, they do not all share the characteristics related to – order of constituents, meaning, transitivity, etc. While phrasal verbs – those comprising a verb and adverb particle, are usually flexible and allow for the changes in word order (e.g., *I’ll look the word in the dictionary VS I’ll look up the word in the dictionary*), those regarded as prepositional – generally expect the object to come right after the preposition, as in: *He’s a great person – feel free to rely on him* (think about this one *He’s a great person – feel free to rely him on* – how does this one sound)²⁰

EX: Complete the sentences below by putting the verbs from the brackets in adequate forms and adding the needed preposition/-s. Rearrange the lines if needed/ possible.

1. *Many vitamins could successfully _____ (to protect) you _____ immunity failure.*
2. *The neighbours were advised _____ (to insulate) their houses _____ wind.*
3. *Last Saturday, during the closing ceremony, the chancellor _____ (to thank) everyone _____ their significant contribution to the activities.*
4. *_____ you _____ (to deputise) _____ me at the coming meeting – I’m afraid I’m _____ (to come) _____ the flu?*
5. *It took me by great surprise that Lilly _____ (to run) _____ their next-door neighbour and left the city.*
6. *We were all asked to _____ (to watch) _____ any forged banknotes, since many appeared in the country.*

20 More examples available: <https://dictionary.cambridge.org/grammar/british-grammar/phrasal-verbs-and-multi-word-verbs>

7. 'Thank you for having us here – we _____ (to look) _____ meeting you again!'
8. It seems to me that he _____ (to get) _____ in life – look at the lifestyle he lives!²¹

The use of multi-word verbs (be them phrasal or prepositional) is not always recommended in formal register, especially if written communication is taken into consideration.

EX: Suggest more formal counterparts for the multi-word verbs given below:

BRING UP	RELY ON
SET OFF	CALL OFF
TAKE ON	HAND OUT
BREAK UP	GET IN
STOP OVER	CALL ON
ACCOUNT FOR	DIE DOWN
FOCUS ON	PAY BACK
SHOW OFF	MAKE UP

Q: Which of these could be regarded as phrasal and which considered as prepositional?

As we already know, verbs do not always appear in the same form – their form depends on the context they are used in, and many factors can affect it – have a look at the form of the verb '*to make*' in the examples below:

- She **makes** good cakes.
- I am always **making** stupid jokes!
- Sarah has **made** a terrible mistake today!
- Children decided **to make** a surprise for their mother but could not agree on the present.

21 Check out some additional tasks: <https://learnenglish.britishcouncil.org/grammar/english-grammar-reference/multi-word-verbs>

Q: What similarities/differences can you notice with regard to the usage and form of 'make' in the examples; what contextual factors have affected the form of 'make'; how do we name these factors?

Before we move on, it is worth noting that verbs in English can be and are actually marked for *tense* (present/past), *person* (first/second/third) and *number* (singular/plural).

EX: Taking the grammatical categories of tense, person and number into consideration, comment on the underlined verbs in the sentences below:

- Jenny arrived on time, but I failed to see her.
- Susan is always crying and that is driving me crazy!
- Lions sleep tight.
- My grandmother smells so good!
- The moment we reached the gate, the plane had already taken off!
- By 2030, they will have all graduated!
- This time next week, the family will be flying to London.
- Tom would usually visit his grandparents in July when he was younger.
- The meeting is just about to start.
- I used to drink up to five cups of coffee per day in the past, but overconsumption is not a part of my routine anymore.

Q: How would describe the difference between tense and time?

EX: On the sample of the verb 'to sleep', illustrate all the tenses you are aware of in English.

Q: In what way is negation formed in English; comment on the process of inversion and the usage of auxiliaries.

EX: Illustrate the formation of negation throughout the English tense system on the sample of the sentences (containing 'to sleep' variations) you have previously provided for the purpose of the EX above. Comment on any changes that might occur.

EX: How do we name the phenomenon you can notice in the examples below?

- *Rarely would he arrive home on time in the past.*
- *Never has he shown any empathy.*
- *Hardly will he buy something in this shop today.*
- *Seldom did they eat breakfast before school.*
- *On no condition will I come to your party.*

Q: Are there corresponding tenses in Serbian for all the tenses that we might come across in English?

EX: Define the tense form in Serbian sentences below and suggest their translations in English:

- *Ugledah je – sasvim neočekivano!*
- *Pročitao sam knjigu u jednom dahu.*
- *Odlučih da odem – i to – smesta.*
- *Iskapio sam piće – toliko sam bio žedan.*
- *Bejaše to lepa građevina – u svoje vreme, doduše.*
- *Već četiri sata bez prestanka čitam ovu omamljujuću knjigu.*
- *Već se sve bilo rasprodalo kada smo mi saznali za sve te silne popuste.*
- *Učini mi se da je poznajem, ali nakratko – ubrzo sam shvatio da je u pitanju samo greška.*

Q: Is it possible to find translation equivalents for all the verb forms; what have you suggested for 'ugledah/odlučih/bejaše'?

Q: What category in Serbian do the examples of 'pročitao' and 'iskapio' represent; is there the category (or a corresponding one) in the English language?

ASPECT

Apart from the well-known and discussed grammatical categories of tense, person and number, one of the important categories, concerning verbs in English, is the category of **aspect**. Vis-à-vis aspect. Compare the pairs of sentences below and comment on time and tense to what the actions refer:

- *She sleeps VS She is sleeping.*
- *Marry has done the dishes VS Marry has been doing the dishes for three hours.*
- *Tom will certainly read the book VS Tom will certainly be reading the book VS Tom will certainly have read the book.*

In English, we can differentiate between *progressive* (continuous) and *perfect* (perfective) aspect; whereas the former is characterised by the usage of the auxiliary 'be' and *-ing* form (*participle*) combination, e.g., *is reading/will be reading/was reading*, the latter is characterised by the usage of the auxiliary 'have' and *-ed* form/past participle (the so-called 3rd column of verbs) combination, e.g., *has known/have appeared*, etc.



Source: <https://pixabay.com/photos/hourglass-clock-time-deadline-2910951/>

Q: How would you comment on the duration of the actions, illustrated in the above examples?

EX: Define aspect in the sentences below:

- *I have been waiting at the station for three hours!*
- *My back is killing me!*
- *I have got to admit that I have literally cried my eyes out.*
- *Before we arrived, it had already been snowing for five hours!*
- *By the time you get there, everyone will already have been drinking for hours.*
- *By the time you realise, she will have overtaken all the money that you have.*

Q: Are there some/any examples that do not fit in the abovementioned classification; how do they *behave*; what are they constituted of?

! NB: In the examples like we can see a mere combination of what we have previously named progressive aspect, on one hand, and perfect aspect, on the other hand.²²

- ◆ *It had been snowing/Everybody will have been drinking/I have been waiting*

Q: How would you comment on the usage of the so-called state verbs in progressive aspect (can you recall the suggestions regarding their usage in progressive form/aspect)?

Q: How do simple tenses of the English tense system fit in this framework?

²² Anyhow, one can come across the term *perfect progressive* (aspect), to denote to the combination; further reading: Leech, 2013, Ch. 3, Part 75.

EX: Isolate the verbs from the text below and comment on the tense and aspect of each of them:

Several decades ago, the Norwegian adventurer Thor Heyerdahl, helped ignite the world's curiosity about that specific part of the world. He thought the statues found there had been created by pre-Inca people from Peru, not by Polynesians. Modern science – linguistic, archaeological and genetic evidence – has proved the artisans were Polynesian but it has not been proved how they moved their creations. Researchers believe the ancestors dragged the statues somehow, using ropes and wood.

More recently, Pulitzer Prize winner, Jared Diamond, has suggested that the moai contributed to the downfall of the islanders. Building and moving the moai needed many people and used up the island's forest resources. The land which was cleared was fragile and quickly eroded, so fewer crops could be grown – this process of clearing the land was an early example of an ecological disaster, according to Diamond.

On the other hand, a more optimistic view of the island's history comes from the archaeologists Terry Hunt and Carl Lipo. They suggest that the inhabitants actually pioneered a type of sustainable farming, building thousands of circular stone walls, called manavai, and gardening inside them. And their theory about how the moai were moved is that they could be 'walked' along using a system of only ropes and a few people.²³

Q: Is there the category of aspect in Serbian; what do you suggest when it comes to translating practice and aspect marked constructions?

EX: Translate the following pairs of sentences into Serbian (and comment on the translation equivalents/solutions that you have opted for):

- *John sings nicely VS Tom is singing at the moment.*
- *I have just eaten a large piece of cake VS I have been eating this piece of cake for hours!*
- *We have learned everything we need VS We have been learning these language patterns since January!*
- *The moment we came, it was clear that they had already been playing cards for ages VS When James got to the station, the bus had already gone!*

23 Abridged from: <https://www.ngllife.com/if-only-they-could-talk>

VOICE

The difference between passive and active is not an unfamiliar one, but it is worth noting that the category they belong to is referred to as the category of **voice** (in English), and that is why we can say that verbs can have active or passive voice. In the examples:

- ♦ *Tim painted the picture VS The picture was painted by Tim,*

it is evident that 'Tim' was actively involved in the process described via the usage of '*painted*', whereas, in the second sentence, *Tim's* role is not that highlighted anymore – the focus is on the '*picture*', which has become the subject of the passive sentence; on the occasion, '*Tim*', as an entity which/who has provoked the action, is referred to as an *agent*.²⁴

Q: What formula is applied in the formation of the passive voice; illustrate the passive form for all the verb tenses in English (using the verb '*to complete*').

Q: What voice – active or passive – is more common in English; what is the situation like in Serbian?

EX: Translate the following sentences into Serbian (and comment on the similarities/differences/changes):

- *The book was read by me.*
- *He has been appointed the CEO of the company.*
- *The lunch is being prepared at the moment.*
- *Georgina had been robbed before she moved here.*
- *The books will have been bought by the time students arrive.*
- *An appointment with the doctor will be made tomorrow.*

24 Further reading on Voice, i.e., Active VS Passive differentiation: Greenbaum & Nelson, 2002, pp. 57-58; Foley & Hall, 2003, pp. 104-107; Eastwood, 1999, Units 54-57



Source: <https://pixabay.com/photos/microphone-vintage-cromatic-mic-5340340/>

Q: Recall the form/usage of *causative* and compare it to the form/usage of passive.

! NB: Intransitive verbs (excluding those that can be both transitive and intransitive) do not have passive form, e.g.

- ◆ *He is sitting (on the chair) VS ~~The chair is being sat on by him;~~*
- ◆ *She moved to the USA VS ~~The USA was moved to by her.~~*

Q: Do we use phrasal verbs in passive forms as well; if so, illustrate that via several examples.

EX: *Do the sentences below sound natural to you; would you change something; if so, what changes would you implement:*

- *Knjiga je napisana od strane pisca.*
- *Izvođač je ismejan od strane publike.*
- *Nikada nije dobila podršku od strane svojih roditelja.*

- *To je napisano od strane nekog muškarca, mogu da garantujem.*
- *Osetilo se da mališan nikada nije bio voljen od strane neke žene.*
- *Tužno je, ali on je, zaista, odbačen od strane svih koji su ga poznavali.*
- *Aplauz od strane kolega nisam očekivao – čak ni u najluđim snovima.*
- *Hleb je juče ispečen od strane mog vrednog brata.*

Q: Are there any sentences in the EX above that you would use without any changes in Serbian?

EX: Make the following passive sentences active again. Include any modifications needed.

1. *The dinner will have been prepared by 6.30 pm.*
2. *Many people will be investigated by the police in order for us to obtain some relevant evidence.*
3. *As we can see, the old building is currently being renovated.*
4. *It has been revealed that the letter was written by an anonymous author.*
5. *When we entered the house, it had already been robbed.*
6. *The Queen's address was watched by as many as 40 million people.*
7. *Unfortunately, the magazine is not sold at the kiosk.*
8. *Will the coffee be packed and ready for distribution in an hour?*

EX: Think about reorganizing the constituents of the sentences below so that they depict the notion of causative (with either 'have' or 'get').

1. *I'm thinking of visiting my hairdresser so that he could refresh my highlights.*
2. *Anna asked her father to fix her bike.*
3. *We hope the mechanic will examine our car next week.*
4. *At the moment, a group of decorators is working on Sarah's flat.*
5. *The floor had already been wiped when we returned from Spain.*

6. *I still cannot believe that a famous French designer is making my wedding gown.*
7. *How about making a doctor's appointment? He can test your eyes.*
8. *The kind dentist has just cleaned my teeth.*

Q: When would you use similar forms with 'make' and 'let'. Support it via examples.

MOOD

The category of **mood** in English is, probably, the vaguest one – at this very moment – and this *Coursebook* aims at shedding some light on its characteristics and role in language system²⁵. In broad terms, mood²⁶ denotes the speaker's attitude towards the situation/action (i.e., something that is being discussed). In English, there are:

- ◆ *Indicative,*
- ◆ *Subjunctive and*
- ◆ *Imperative*

that are mostly perceived as the core of the mood category (Greenbaum & Nelson, 2002, p. 62)²⁷. The *indicative* is the one that serves for the mere fact production, e.g.

- ◆ *My name is Peter.*
- ◆ *Susan is a beautiful girl, etc.*

Apart from *declarative* sentences, we can also identify it within:

- *Interrogative* sentences, e.g.
 - o *Who is in England at the moment? and*
- *Exclamative* sentences, e.g.
 - o *What a lovely dress!*

25 Anyhow, since there are numerous points of overlapping between the category of mood and some other categories in the English language, we will not try to introduce any new classifications and go into minute details, trying to untangle the complexity of the mood issues, but illustrate some prominent notions.

26 Not related to how you feel now, but to the Latin 'modus', referring to the 'way in which something is experienced', <https://en.oxforddictionaries.com/definition/mode>

27 As regards the category of mood, this, for sure, is not the unique and definite classification – there are also other approaches to the topic, including similar, but also narrower/broader classifications within this category (further reading: Palmer, 2001; Leech, 2013, Ch. 8; Carnie, 2011, pp. 90-91; Miller, 2002, pp. 136-143; Quirk et al., 1985, pp. 156-158 [on subjunctive mood]).

The *subjunctive*, unlike indicative, is characterised by wishes, regrets, im-/possible situations, etc. As regards its current status in language, it is claimed that nowadays it represents 'little more than a footnote in the description of the language' (Leech, 2013, part 161). It seems that the subjunctive, in narrow terms, 'has virtually disappeared' (Palmer, 2001, p. 4) in English, and that the usage of the so-called *present subjunctive*, as in e.g.:

- ◆ *My mother always insists **that I be** on time,*

or *past subjunctive (the were-subjunctive*, Quirk et al, 1985, p. 158), as in, e.g.

- ◆ *He wishes **he were** you,*

is perceived to be either an archaic or rather formal one.

Q: Is there the grammatical category of mood in Serbian; how would you translate the subjunctive expression e.g. *Let long live the Queen!* or *I wish I were you* into Serbian?

The *imperative* mood is quite easily identified and always characterised by the usage of the so-called base form/bare infinitive with the aim of executing command to the hearer, e.g.:

- ◆ *Stop that noise!*
- ◆ *Open the door!*
- ◆ *Turn the music on!*

! NB: In Serbian, there are the imperative and the so-called *potential* mood²⁸, the function of which is to illustrate/transmit 'modal meanings' (Piper i dr., 2005, p. 453)²⁹.

28 You can also find the concept of the so-called *Futur II (Future II)* defined as one of the representatives of the mood category (Stanojčić i Popović, 2002, p. 395).

29 „Srpski jezik ima dva glagolska načina u svome glagolskom sistemu: imperativ i potencijal. Njihova primarna funkcija je iskazivanje modalnih značenja.“ (Piper i dr., 2005, p. 453).

Given the fact that it is the category of mood via which the speaker wants to express his attitude towards the issue that is being discussed, the firm bond among the phenomena of modality, conditionality and mood comes as no surprise; all the mentioned language *tools* are frequently used by the speakers with the same goal³⁰.

Q: Can you notice any similarities between indicative, on one hand, and imperative, subjunctive (and potential in Serbian), on the other hand?³¹

Q: Is there the equivalent of Serbian potential in English?



Source: <https://pixabay.com/photos/smiley-emoticon-anger-angry-2979107/>

Q: Let us recall conditional sentences in English – how many types are there; what are their prominent characteristics; illustrate them via examples.

30 Further reading on the relationship between mood and modality: Palmer, 2001.

31 Further reading on the comparative analysis of Serbian and English category of mood: Prodanović, 2015, pp. 36-43.

EX: Translate the following sentences into English and comment on the category of mood, as well as the notion of conditionality:

- *Kada bih imao više novca, svakako bih se odlučio za život na selu.*
- *Dabogda nogu polomio čim kročiš napolje!*
- *Gubi se odavde, da te moje oči više ne vide u blizini!*
- *Da sam bio malo pametniji, ne bih sebi dozvolio takve gluposti.*
- *Voleo bih da govorim kineski jezik.*
- *Kada bi ona samo znala koliko je, u stvari, volim!*
- *Da si me pitao, rekao bih ti, ovako – više ne mogu da ti pomognem.*
- *Eh, da smo se samo tada venčali – sada bi naša deca već polazila u školu!*

EX: Complete the suggested language scenarios by adding WISH/IF ONLY clauses/ sentences after the initial sentences below:

- *I don't feel well now, my stomach hurt so badly.*
- *The children are being so loud over there.*
- *Sheila couldn't understand a word of Spanish and failed to communicate with many people in Spain.*
- *The parents don't have much time to spend with their children.*
- *I'm totally lost in this conversation.*
- *Marry is broke – she's spent all the money previously saved for her.*
- *The employee rejected that offer and now he's not even employed anymore.*

Unit 2 review questions:



1. From the perspective of parts of speech – how would you define nouns?
2. What types/categories of nouns are there?
3. Are there some/any nouns that can be both countable and uncountable?
4. According to what criteria can we classify verbs?
5. Are there some/any verbs that can be both transitive and intransitive?
6. What does the category of aspect refer to?
7. On what occasions is the usage of passive advisable in English?
8. What does the category of mood illustrate?
9. What doubts can the translation of subjunctive mood and progressive aspect (from English into Serbian) lead to?
10. What is more frequent in language (at least your idiolect) – nouns or verbs; comment on it.





UNIT 3 – SELECTING THE ADEQUATE BLOCKS : Parts of Speech 2



ADJECTIVES

Adjectives, as words the role of which is to describe the phenomena they are used with, can commonly appear in two different positions, e.g. *I saw a tired girl* VS *He was tired*.

“EVERY ADJECTIVE AND ADVERB IS WORTH FIVE CENTS.
EVERY VERB IS WORTH FIFTY CENTS.”

Mary Oliver

Q: What kind of difference/similarity can you notice concerning the role/ position of the adjective ‘*tired*’ in the above examples?

On occasions when adjectives are placed in front of a noun, they are describing (e.g., ‘*beautiful girl*’), we say that they are of *attributive* nature. On occasions, however, when they are placed after the verb (e.g., *She is beautiful*.), we say that they are of *predicative* nature. Those that can be used in both positions are commonly referred to as *central* adjectives³², but

Q: Can all the adjectives be used in both the positions mentioned?

Q: When do you usually use the adjectives ending in –ed and –ing (the so-called *participial adjectives*, Quirk et al., 1985, p. 413), e.g., *tired* VS *tiring*; *exciting* VS *excited*; *saddened* VS *saddening*; *amused* VS *amusing*, etc.; can you comment on their position/-s?

Q: What can you say about the process of adjectives’ comparison; what does it include, how is it performed; are there any rules that are to be followed; if so, are there any exceptions to the rules regarding adjectives’ comparison? Support your claims with illustrative examples.

Q: How does the comparison process function in Serbian?

32 Further reading on central VS *peripheral* adjectives, as well as the classification criteria: Quirk et al., 1985, pp. 403-404, 413; Greenbaum & Nelson, 2002, p. 95.

Unlike those mentioned above, there are some adjectives that cannot be neither *compared*, nor *resist the presence of intensifiers in their immediate neighbourhood*; for instance, would you say that someone/something is more *English/dead/more electronic*, etc. than someone/something else? Such adjectives dominantly classify (also referred to as classifying) the notions they are used with, and are commonly not gradable, i.e., have no comparative/superlative and are not preceded by intensifiers³³.

We usually find adjectives in two positions – attributive or predicative – whether they accompany a noun or a verb (broadly speaking), e.g.,

- *The brilliant poet has just been discovered* – brilliant + poet – attributive
- *She is smart* – is + smart - predicative

EX: Can you try to use the adjectives listed below in both attributive and predicative way:

ABLE	DOABLE	CRUEL
CRIMSON	TALL	INEVITABLE
SUITABLE	PECULIAR	SUNNY
STRANGE	ELIGIBLE	DETACHED

It could also be a worthy note that adjectives may be classified according to their openness/flexibility in context. Namely, while the so-called *limiting* adjectives do not exhibit much flexibility, i.e., are not open to any modifications, descriptive adjectives do allow for modification, as well as comparison. Among the former – you can come across – articles (*the book*), possessives (*his shirt*), demonstratives (*that table*), indefinites (some news), interrogatives (which bracelet), cardinal and ordinal numbers (*third place*), nouns used as adjectives (*breakfast tea*), and even verbs (infinitives) used as adjectives (*thing to do*). One could say that we have just listed a number of different word classes; this is true – and that is why the context is always if we wanted to be sure whether a word *has clothed itself in an adjectival gown*.

33 Further reading on their nature, as well as their classification and sub-classification/-s: Quirk et al., 1985, parts 7.1-7.45.

EX: Relying on the last classification mentioned, isolate all the adjectives from the text:

There's been a sudden change in the weather. Extreme events like the Nashville flood – described by officials as a once-in-a-millennium occurrence – are more frequent than before. Also in 2010, 28 centimetres of rain fell on Rio de Janeiro in 24 hours, causing mud slides that buried hundreds of people. And record rains in Pakistan led to flooding that affected more than 20 million people. The following year, floods in Thailand left factories near Bangkok under water, creating a worldwide shortage of computer hard drives. Meanwhile, acute droughts have affected Australia, Russia and East Africa. Deadly heat waves have hit Europe, leaving 35,000 people dead in 2003. Financial losses from such events jumped 25 percent to an estimated \$150 billion worldwide in 2011.

The most important influences on weather events are natural cycles in the climate. Two of the most famous weather cycles, El Niño and La Niña, originate in the Pacific Ocean and can affect weather patterns worldwide. But something else is happening too: the Earth is steadily getting warmer, with significantly more moisture in the atmosphere. The long-term accumulation of greenhouse gases in the atmosphere is trapping heat and warming up the land, oceans and atmosphere. As the oceans warm up, they produce more water vapour and this, in turn, feeds big storms, such as hurricanes and typhoons.

And yet, there are ways of dealing with the effects of such extreme events. After 2003, French cities set up air-conditioned shelters for use in heat waves. In the 2006 heat wave, the death rate was two-thirds lower.³⁴

EX: Comment on the nature and gradability of the adjectives below:

SCORCHING	VIVID	PLEASANT
TIMID	RUDE	CRUEL
KIND	YELLOW	CHINESE
SILK	PLAIN	SPOTTED
PREGNANT	LOYAL	RED
LONG	ANNUAL	AWAKEN
ALIVE	WOODEN	DOABLE
CREAMY	SALTY	NUMEROUS

³⁴ Abridged from: <https://www.ngllife.com/wild-weather-1>

Q: What classes/sub-classes of adjectives are there in Serbian; what part/-s of speech is/are modified by adjectives; are there any exceptions?

Q: What happens if there are several adjectives modifying/describing the notion that follows them; how would you arrange them; are there any rules with regard to the order of adjectives?

EX: Put the adjectives below in the order that you find appropriate:

- Italian/big/beautiful/old
- Green/oval/leather/Spanish/comfortable
- Linen/wide/dirty/grey
- Lovely/Chinese/yellow/huge/wooden

!NB: Several adjectives describing one phenomenon are often placed in the following way/order:

1	2	3	4	5	6	7	8
General opinion	Specific opinion	Size	Shape	Age	Colour	Nationality	Material

Source: <https://learnenglish.britishcouncil.org/en/english-grammar/adjectives/order-of-adjectives>

EX: Have a look at the words below and state whether they are adjectives or adverbs:

WIDE	HARD	FAST	QUICK
BEAUTIFUL	STRONG	HIGH	PROMINENT
PERTINENT	SILLY	AWKWARD	ACCORDINLGLY
HIGHLY	YELLOW	TALL	EASY
CAREFULLY	WRONG	RIGHTLY	SEEMINGLY
BADLY	NICE	STRENUOUS	QUITE

Q: How do we usually form adverbs in English; are there any endings/suffixes by which they can easily be recognised; is the process of adverbs' formation referred to as inflectional or derivational; illustrate the stated via vivid examples.

Q: Can you try to form adverbs from the adjectives that you have found in the *EX* above; is it possible to form adverbs from each of the identified adjectives?

EX: Add/remove suffixes to the words below, so that adjectives are grown:

CARE

BEAUTY

POLITENESS

LOYALTY

ROYALTY

ROMANTICISMS

HEIGHT

WIDTH

SPACE

CHILD

BOY

PARENTAL

Q: Can you also think of opposites for each of them?

ADVERBS

Adverbs are commonly defined as those words that modify/describe, i.e., provide some more pieces of information about:

- ◆ Verbs, i.e., *carefully drive (the car)*
- ◆ Adverbs, i.e., *extremely brutally*
- ◆ Adjectives, i.e., *highly appreciated*

Like adjectives, adverbs are also characterised by their ability to be gradable, i.e., to become intensified or to undergo the process of comparison.

Q: What rules would you follow when it comes to adverbs' comparison; illustrate that via several examples; can all the adverbs have comparative and superlative forms – think about e.g., *daily, annually*, etc.?

Q: Is the usage of the *-ly* ending an obligatory component of adverbs?

Q: How does the comparison of adverbs function in Serbian?

Relying on their role in context – we can usually find the adverbs which are used to denote:

- Manner - *quickly*
- Time - *now*
- Frequency – *usually*
- Degree – *totally*
- Place – *abroad*
- Viewpoint – *clearly*

and probably many more – depending on how detailed the description is and what role the given adverb plays in context (you will later see that sentence function will be of great importance for the classification of adverbs in language scenarios).

EX: State whether the Serbian words below belong to the class of adverbs or adjectives; translate them into English and comment on their comparison:

SUMNJIČAVO	POHOTNO	LASKAV
ZAČUĐEN	ŽIVOPISAN	OGRANIČENO
SKUČEN	TMURAN	NEOSNOVANO
OTUĐEN	ODBAČEN	NASILAN

So far, we have commented on four different parts of speech/word classes – nouns, verbs, adjectives, and adverbs.

EX: Isolate the adverbs from the recipe below and comment on their role:

Gradually preheat the oven to 500 degrees Fahrenheit with a rack in the upper third of the oven. If you're using a pizza stone, make sure it's placed in the oven on appropriately.

Toast the almonds: In a large skillet over medium heat, toast the almonds, while stirring frequently, until the almonds are pretty fragrant and turning lightly golden at the edges. Transfer the almonds to a bowl to cool slowly.

To make the pesto: In a food processor, combine the arugula/basil, cooled almonds, Parmesan, garlic and salt. Pulse while drizzling in the olive oil. Stir in the lemon juice and season to taste with freshly ground black pepper.

Carefully prepare the pizza dough as directed. For best results, roll the dough out as thin as reasonably possible while maintaining an even surface level. Transfer each pizza crust onto individual pieces of parchment paper.

Lightly oil the outer edge of the pizza with olive oil. Spread each pizza with ½ of the pesto. Top each pizza with cheese, sliced tomatoes, squash pieces and, finally, a sprinkle of sliced almonds.

Transfer one pizza to the oven. Bake additionally – until the crust is golden and the cheese on top is bubbly (about 10 to 12 minutes on a baking sheet, or as few as 5 minutes on a baking stone). Repeat with remaining pizza. Top each pizza with a light sprinkle of fresh arugula or basil and, if desired, a dash of red pepper flakes. Slice and serve.³⁵

³⁵ Abridged from: <https://cookieandkate.com/arugula-almond-pesto-pizza/>

Q: What do you think – how many members are there within these word classes – respectfully; can some new members be added – once they have become the *legitimate* part of a language/lexicon?

Q: Back in the 1980s, the word '*hangry*' did not exist in the lexicon of the English language – it officially entered the language during the 1990s³⁶; can some other words also become part of the language, as a result of their frequent use; what word-formation process has '*hangry*' resulted from?

In English, those word classes to which we can add some new members, that will be *willingly accepted*, are referred to as *open classes* – verbs (main verbs), nouns, adjectives and adverbs are those that belong to this group. Furthermore, given the fact that the representatives of the listed word classes are those that actually convey information about a phenomenon, i.e., *contain certain content* and transmit it, they are also referred to as *content* or *lexical words*³⁷.

Q: What other word classes do you know in English?

Unlike nouns, verbs (main ones), adjectives and adverbs – lexical words or open classes, there are also: *pronouns, numerals, determiners, auxiliary verbs*³⁸, *conjunctions, prepositions and interjections/exclamations*³⁹, i.e., those classes that do not *welcome* new members, and are thus known as *closed classes*. At the same time, as their role does not include the process of conveying vital information in the information exchange process, but enabling language to function, they are also referred to as *function* or *grammatical words*.

Q: Try to provide representatives for each of the closed classes mentioned above.

Q: What word classes are there in Serbian; are there equivalents/language counterparts for all of the mentioned classes in English; how would you define the phenomena of '*promenjive i nepromenjive vrste reči*'; how about the difference between '*konstituentne i pomoćne reči*'?

36 <https://en.oxforddictionaries.com/definition/hangry>

37 Interesting and useful reading on word classes: <http://ucl.ac.uk/internet-grammar.htm>

38 They have already been examined above in the text, and thus we will not repeat their traits at this point.

39 Due to frequent overlaps among word classes, the division that has just been mentioned cannot be a clear-cut one; anyhow, it is applicable to the majority of the classes' members.

“THE PRONOUN IS ONE OF THE MOST TERRIFYING MASKS
MAN HAS INVENTED.”

John Fowles

PRONOUNS

Pronouns⁴⁰ are language segments that are commonly used in the place of some nouns – i.e., ‘on behalf of a noun’⁴¹. We can identify:

- ◆ Personal pronouns, e.g., *I, you, he, she, it*, etc.
- ◆ Possessive pronouns, e.g., *his, hers, mine, ours*, etc.
- ◆ Reflexive pronouns, e.g., *yourself, himself, themselves*, etc.
- ◆ Demonstrative pronouns: *this, that, these, those*
- ◆ Relative pronouns, e.g., *that, who, which*, etc.
- ◆ Indefinite pronouns⁴², e.g., *some, any, somebody, anything*, etc.
- ◆ Reciprocal pronouns, e.g., *each other*, etc.;
- ◆ Interrogative pronouns, e.g., *whose, what, whom*, etc.⁴³

! NB: Personal, possessive, and reflexive pronouns are defined as central ones, as they are number, person and gender sensitive.

40 The class of pronouns shares a number characteristics with lexical and a number of characteristics with grammatical categories (further reading: Carnie, 2011, pp. 49-58).

41 Due to its constituent ‘*pro-*’, which means ‘*on behalf of*’: <https://oxforddictionaries.com/definition/pronoun>

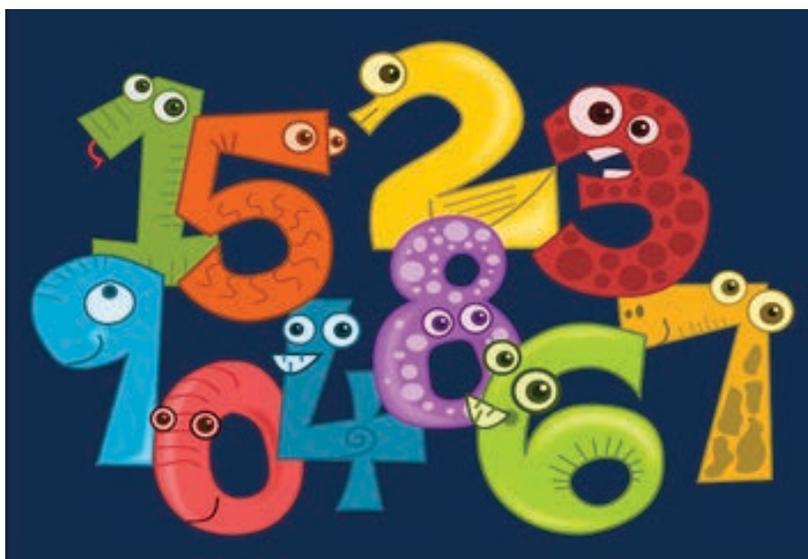
42 Can further be divided into sub-categories as follows: *assertive, non-assertive, negative* and *universal* (Quirk et al., 1985, p. 377).

43 Further reading, elaborate classification and detailed description: Quirk et al., 1985, pp. 335- 392.

EX: Translate the following segments into English, paying attention to the usage of pronouns:

- Ošišao se.
- Mrze se međusobno od kada znaju jedno za drugo.
- Čovek samo na sebe može da se osloni, definitivno.
- Jedno drugome su najveća podrška već decenijama.
- Ima li išta mleka u našem frižideru?
- Svi redom su dobili kijavicu, nakon ove turbulentne promene vremena.
- To što vidiš nije moja torba – to je, naprosto, njeno.

! NB: Remember that personal pronouns can also have the form of e.g. *me*, *us*, *them*, etc. on occasions when they are used in objective role⁴⁴.



Source: <https://pixabay.com/illustrations/mathematics-pay-digits-number-four-1044080/>

Do not forget that, unlike adjectives, pronouns are very independent – i.e., used on their own; their role is not of supportive, determinative nature, and that is why we do not find them next to nouns, or noun phrases, except when the focus is on emphasis.

⁴⁴ Object, as a syntactic function, will be further elaborated later in the text.

EX: Use a pronoun to complete the sentences below and comment on the class of the pronoun:

1. Look at _____! Unbelievable!
2. Jill cannot be here – I saw _____ over there!
3. You should not say that this book is _____ as you know that it is _____.
4. The King wrote to me _____ (it was actually him).
5. She is uttering complete lies! _____ does not actually make sense!
6. My sister and _____ used to take each _____ clothes.

EX: Use a segment in order to complete the sentences below and comment on the class; do we talk about pronouns in each of the examples?

1. _____ is your favourite singer?
2. _____ purse is that? (referring to possession)
3. I cannot recall the teacher _____ taught me English.
4. You can have _____ coffee and tea if that is _____ you want.
5. Has _____ called for me lately?

EX: State whether the underlined segments could be referred to as pronouns:

1. Some unknown boys appeared at the party.
2. Both men wanted to be appointed school principals which was simply impossible.
3. In case you do not like these shirts, why don't you try on those?
4. All the mistakes of yours have been forgotten!
5. Any colour suits Sarah well – she is just gorgeous!

Q: How do you see the role of pronouns in relative clauses (both defining and non-defining)?

NUMERALS

Numerals (also referred to as numbers) are frequently considered as a minor closed word class⁴⁵, used to denote quantity/amount, and vis-à-vis numerals, we can differentiate between:

- ◆ *Cardinal numerals* – ‘fundamental’⁴⁶ numerals, those that are used if we want to count something, i.e., to denote amount, e.g., one, five, eleven, thirty-four, etc.
- ◆ *Ordinal numerals* – those that are used if we want to denote the position, the order, e.g., *(the) first, (the) fifth, (the) twelfth, (the) seventh*, etc.

Q: How do we write cardinal numbers in English (thousands, millions, etc.); how do we write ordinal numerals in English?

Q: Comment on the orthography and pronunciation of dates, fractions, currencies, and time in English?

Q: What can you say about the usage of articles with both cardinal and ordinal numerals?

EX: Pronounce the numerals/expression written below:

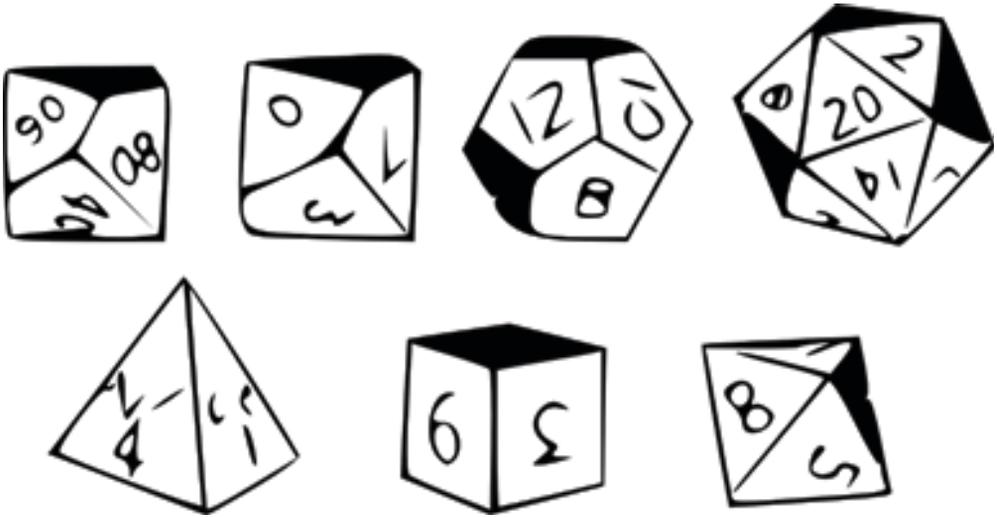
2 August 1998	1990s	0.5 RSD	525
152,164.00	5.13 pm	2/3	768 BC
13 AD	3.19 am	July 19	2017
\$5,417,592.73	0.06	35%	½

45 Numerals, like pronouns, do possess some characteristics of both open and closed word classes (Quirk et al., 1985, p. 393).

46 *Cardinal* – from Latin ‘*cardinalis*’, meaning fundamental, vital, the most important, <https://en.oxforddictionaries.com/definition/cardinal>

Q: Can we use the indefinite article with both cardinal and ordinal numerals; provide examples to support your claim.

Q: What is the difference between *even* and *odd* numbers/numerals; illustrate them via examples.



Source: <https://pixabay.com/vectors/dice-cube-gaming-platonic-solids-160388/>

DETERMINERS

Determiners (also known as **determinatives**) represent those segments that actually provide certain introduction for a noun/nouns phrase and determine it⁴⁷. One of their primary characteristics, one that is clearly visible and does not require any thorough analysis is their position. According to their position, we differentiate among:

- ◆ *Pre-determiners*, placed in front of central determiners, e.g., **all the people**, **half a loaf of bread**, etc.
- ◆ *Central determiners*, including several sub-classes – articles, e.g., *the, an*; possessives, e.g., *my, her*; interrogatives & relatives, e.g., *which, what*; negative – *no*; indefinites, e.g., *some, any*, etc.; demonstratives, e.g., *this, that*, etc.
- ◆ *Post-determiners*, placed after pre- or central determiners, and including – cardinal numerals, e.g., *one, seven, ten*, etc.; ordinal numerals, e.g., *fifth, eleventh*, etc.; *few/little/many/much*, etc. (the so-called *quantifiers*)⁴⁸

! NB: Do not forget determinative role of adjectives we have previously introduced. Determiner could be regarded as an umbrella term, encompassing a number of word classes. They include: articles, demonstratives, possessives, quantifiers, relatives – interrogatives, numbers (cardinal and ordinal), distributives (closed – *each, every, either, neither*), exclamatives (closed – *what, such*), etc.

Q: Are there determiners in Serbian?

EX: Try to combine the determiners listed below and then use them with the given nouns in meaningful sentences. Can you use them all?

HALF/A/MUCH + DAY

MANY/HER/BOTH + FRIENDS

THESE/ELEVENTH/FEW + DAY

ANY/THOSE/NINE + STICKS

MY/THESE/LITTLE + SHOES

TEN/MANY/THE + BOXES

FIRST/WHAT/AN + APPLE

ALL/HIS/FIVE + BAGS

⁴⁷ Nouns phrases will be introduced and elaborated below in the text.

⁴⁸ For further reading on Determiners, see: Greenbaum & Nelson, 2002, pp. 106-110; Quirk et al., 1985, pp. 253-265.

EX: Isolate all the determiners from the text below and comment on their nature (what kind of characteristics do they add to the nouns).

Philip Swallow has, in fact, flown before; but so seldom, and at such long intervals, that on each occasion he suffers the same trauma, an alternating current of fear and reassurance that charges and relaxes his system in a persistent and exhausting rhythm. While he is on the ground, preparing for his journey, he thinks of flying with exhilaration - soaring up, up and away into the blue empyrean, cradled in aircraft that seem, from a distance, effortlessly at home in that element, as though sculpted from the sky itself. This confidence begins to fade a little when he arrives at the airport and winces at the shrill screaming of jet engines. In the sky the planes look very small. On the runways they look very big. Therefore, close up they should look even bigger - but in fact they don't. His own plane, for instance, just outside the window of the assembly lounge, doesn't look quite big enough for all the people who are going to get into it. This impression is confirmed when he passes through the tunnel into the cabin of the aircraft, a cramped tube full of writhing limbs. But when he, and the other passengers, are seated, well-being returns. The seats are so remarkably comfortable that one feels quite content to stay put, but it is reassuring that the aisle is free should one wish to walk up it. There is soothing music playing. The lighting is restful. A stewardess offers him the morning paper. His baggage is safely stowed away in the plane somewhere, or if it is not, that isn't his fault, which is the main thing. Flying is, after all, the only way to travel.⁴⁹

49 From: *Changing Places*, David Lodge, 1975, p.9

CONJUNCTIONS

Conjunctions (also known as **connectives**) are words that we use when we want to – link some notions, introduce a new concept, denote concession, and for several other relationships between language units – be them words, phrases, clauses or sentences⁵⁰. With respect to their role within a relationship, they can be divided into:

- ◆ *Coordinators* – the role of which is to conjoin language units of equal importance/status, e.g., *and, or, but*, etc. and
- ◆ *Subordinators* (also referred to as *complementisers*) – the role of which is to illustrate unequal status of the notions they are connecting (i.e., for the purpose of *subordinate clauses introduction*, which will be further elaborated later in the text), e.g., *although, that, due to, until, if, unless*, etc.⁵¹.

! NB: Conjunctions do not have to consist of one word only – they can also be *complex*, e.g., *as long as, even though*, etc.



Source: <https://pixabay.com/illustrations/icon-link-building-1379313/>

50 More about phrases, clauses and sentences below in the text.

51 Some words can, at the same time, be e.g., conjunctions and pronouns or conjunctions and prepositions – on overlapping of this kind, see: Miller, 2002, pp. 66-67.

Q: What types of connectives are there in Serbian; how would you define 'sastavni, rastavni i suprotni veznici', can you provide their example representatives; do they have their counterparts in English?

Q: Do you know/can you remember what 'pravi/nepravi veznici' denote in Serbian⁵²?

EX: Translate the segments below into English and comment on the usage of conjunctions:

- Svi sem njega
- Ne može i jare i pare.
- Ama baš niko
- Došla je u svitanje zore, kada niko nije video.
- Ili ona ili ja
- Nije kome je namenjeno, nego kome je suđeno.
- Visok, ali ne dovoljno
- Ako me ne poslušā, neće izaći na dobro.

Q: Can some of the used conjunctions also be considered as members of some other word classes; support your claim with examples.

EX: Paraphrase the sentences below by using the suggested conjunctions; what do they result in – coordination or subordination?

1. He is so tired and that is why he lost the match. **IF**
2. Marry managed to solve the puzzle despite all the obstacles. **ALTHOUGH**
3. I simply could not decide – I liked both the red and green car equally. **OR**
4. The music is literally killing me and I'm thinking of leaving the room. **UNLESS**
5. We wanted to earn much, that's why we opted for additional shifts. **TO**
6. Nobody could understand the language because we had never learnt it before. **AS**

52 For more on conjunctions in Serbian, see: Stanojčić i Popović, 2002, pp. 127-128.



Source: *Test Your Prepositions* (Watcyn-Jones & Allsop, 1990, p. 9).

PREPOSITIONS

Prepositions are words that we use in order to denote a relationship between language elements, be that relationship physical or abstract, e.g., *on, to, above, in, next to*, etc.

! NB: Like in the case of the above-illustrated conjunctions, prepositions can also be multi-word units; anyhow, it could be said that the elements they are composed of have been fossilised and are not perceived as separate units that make a whole anymore, but a unique notion, e.g., *in spite of, with respect to*, etc.

EX: Use prepositions in order to translate the sentences below, i.e., the underlined segments; meanwhile, comment on the phenomenon of case in the underlined segments.

- *Nije razmišljao ni o čemu.*
- *Dodao mi je loptu.*
- *Pozajmili smo knjigu od mame, ali je ne nameravamo vratiti.*
- *Došlo je vreme da on okači kopačke o klin.*
- *Kuća je puna prašine – više ne može da se diše punim plućima.*
- *Vidim ujaka u daljini, hajde da mu mahnemo zajedno?!*
- *Oduvek je voleo da piše unikatnim olovkama.*
- *Sreo sam devojkju plavih očiju.*

Q: What can we use prepositions for; what roles can they have within utterances; think about usage of prepositions for e.g.:

- Denoting physical position;
- Denoting time.

EX: We have already mentioned the importance of prepositions in determining relations within multi-word verbs. In addition to that, they are also impactful when combined with adjectives and with some of the they even become obligatory (represent common collocations). Suggest prepositions which could follow the adjectives in the sentences below:

1. Our plans for the summer appear to be totally dependent ____ the weather.
2. None of the gentlemen is eligible ____ attending the ceremony.
3. Anna's dress, as we could all see, was not compliant ____ the suggested dress code.
4. I couldn't agree more! I'm very supportive ____ all your ideas!
5. Pursuant ____ the Article 5, the amendments to this contract cannot be made.
6. Who could support such behaviour? The child is so cruel ____ the animals in the ZOO!
7. To be honest, I'm not fond ____ chocolate, I always prefer some burgers to cake.
8. Her heart could explode! She's so proud ____ his son's success!



Source: <https://pixabay.com/photos/faq-reply-help-ask-information-3408300/>

INTERJECTIONS

Interjections (also **exclamations**) are words by which we convey our emotions, i.e., they are used when we want to show our happiness, surprise, anger, shock, amusement, puzzlement, etc. such as: *ouch*, *Hi*, *oh*, etc.

Q: How would you denote the presence of interjections in writing; what punctuation marks would you use?

Q: What kind of link (if any) can you see between interjections and *onomatopoeia*?

! NB: Given the fact that swear words also belong to the class of interjections, and that people are prone to different sounds' productions when it comes to expressing emotions, it could be said that, unlike other closed word classes, interjections do have the potential to *welcome* some new words into their repertoire.

Q: Now, when you look back at the overview of function words, what can you say about their pronunciation, both in isolation and in connected speech; do you remember *strong* and *weak* (pronunciation) *forms*⁵³?

! NB: It is very important not to muddle up word function and function words (we have already familiarised ourselves with).

Q: How would you define the notion of a *particle* in English; what does it represent in Serbian; is particle a word class sui generis?

Q: Since we have discussed parts of speech so far, let us shed some light on word functions; what functions do you already know (and/or can recall) on the sample of both Serbian and English; how do we determine word function?

53 If you need to refresh your memory with respect to strong and weak forms, see: Prodanović, 2020.

EX: Try to name elements (functions) of the short sentences below:

- *Marry left home.*
- *Susan and her brother bought a present for their mother.*
- *The family used to live in Chicago.*
- *She moved abroad.*
- *I am reading such an interesting book.*

EX: Now, do the same for the sentences in Serbian below:

- *Ana i Marko su posetili muzej.*
- *Putovali su dva sata!*
- *Odlučio sam da ti poklonim svoj stari auto.*
- *Napustili su školu!*
- *Plesala je sa svojim bratom.*

Q: What similarities/differences have you noticed?

Q: Comment on possible translation (English-Serbian) equivalents and doubts/problems that may appear in the translation process on the sample of sentences from the two EXs above.

Unit 3 review questions:



1. Comment on similarities and differences between adjectives and adverbs; what can you say about their form and the phenomenon of gradability as regards these two classes?
2. In case there are several adjectives describing one notion – in what order would you place them?
3. What parts of speech can be referred to as open classes/what parts of speech can be referred to closed classes?
4. What types of pronouns are there?
5. For what purposes do we use numerals – both cardinal and ordinal?
6. Comment on the orthography of English numerals in different contexts – denoting e.g., dates, time of the day, measurement units, etc.
7. *What do determiners determine?*
8. In what way can we categorise conjunctions?
9. Comment on the usage of cases in Serbian in comparison to the usage of prepositions in English – are there any *overlapping spots*?
10. What communicative messages do interjections convey?





UNIT 4 – EXAMINING THE ROLE OF THE BLOCKS – Functions of Words



In order to form meaningful and grammatically approved/correct sentences, it is important for us not only to be aware of word classes we combine, but their positions within the language units we make, i.e., their functions. This is the point where **functions of words/word functions** *take the stage*. Functional constituents we can find within a clause/sentence are – *subject, verb (~predicate/predicator), object, complement and adverbial*.



Source: <https://pixabay.com/photos/clockwork-work-clock-gears-face-2953852/>

- ◆ *Subject* is the constituent that denotes an entity which, in broad terms, performs an action. In the sentences e.g.:
 - *Mark plays the violin,*
 - *She opened the door,*
 - *An animal entered the house –*

Mark, she and an animal are the doers of the action;

Q: What word classes can function as subjects; support your answer with examples.

- ◆ *Verb* is the constituent which illustrates an action, state, experience, etc. In the sentences e.g.:
 - *John cried,*
 - *Taylor died,*
 - *They are waving to us –*

cried, died and *are waving* are the segments that are needed for the information transfer;

! NB: *Predicate* is sometimes considered a term broader than a verb itself, as it includes not only the verb within the observed language segment, but also all the 'other elements apart from the subject' (Greenbaum & Nelson, 2002, p. 21), i.e. 'everything that is not part of the subject' (Davidson, 2003, p. 9); in the example *Tom has got a present* – the 'has got' part illustrates a verb, whereas the 'has got the present' string is a predicate; anyhow, it is worth noting that the term 'verb' is not only used to denote part of speech, but also to denote sentence function;

Q: Could you provide your own examples in order to illustrate the difference/similarity between a verb and a predicate?

EX: Compare the notions of a verb and a predicate in the sentences below:

- *Sheila has gone home.*
- *Marry and Alex want to buy a house.*
- *The chairman spoke to me.*
- *She dreamt about leaving the city.*
- *They put the parcels on the floor.*

EX: State whether you would use the verbs below with either 'to' or 'for' (or both) and provide sentences using them with prepositions:

READ	SEND	BUY
WRITE	PAY	POST
GIVE	SAVE	PREPARE
SAY	ADMIT	CHOOSE

- ◆ *Object* is the constituent that actually undergoes, experiences the action, i.e., is affected by the nearby verb; in the sentences e.g.:
 - *Rita visited **Paris**,*
 - *We wanted to watch **the new film**,*
 - *Jason called **me** –*

Paris, the new film and *me* are the *affected* entities.

It is important to remember that we can differentiate between:

- ◆ *Direct object* – the above examples illustrate the usage of a direct object – the one that immediately receives the influence of an action, e.g.
 - *She bought **a present**,*
- ◆ *Indirect object* – unlike the direct one – does not directly receive the influence of the action, but is commonly preceded by a direct object, e.g.
 - *She bought **a present** to her mother,*

Q: What kind of relationship can you notice between the function of an object and the objective case we have mentioned when discussing pronouns above; in that respect, comment on the pair of sentences below:

- *I was in the street* VS *He saw **me** in the street.*

Q: What other cases do you know in English/Serbian – to what word class can it/they be applied?

Q: Is there any bond between transitive/intransitive verbs and object in English; support your claim with a few illustrative examples.

Q: Is it necessary to use any prepositions in front of indirect objects?

EX: Compare the pairs of sentences provided below and comment on the order in which objects appear as well as the usage of prepositions:

- *Sheila gave the book to her sister VS Sheila gave her sister the book.*
 - *I will send you a letter VS I will send a letter to you.*
 - *She can save the seat for you VS She can save you the seat.*
 - *Tom has written an email to you VS Tom has written you an email.*
 - *I suddenly decided to buy a present for you VS I suddenly decided to buy you a present.*
- ◆ *Complement* – the constituent that adds some more pieces of information about, i.e., that complements – either the subject or the (direct) object – thus there are:
- *Subject complement*, e.g.:
 - *Tom is a teacher,*
 - *Anna seems angry, etc.*
 - *Object complement*, e.g.:
 - *You make me happy,*
 - *This dog makes me nervous.*

Q: What is/are the counterpart/-s of subject and object complements in Serbian?

- ◆ *Adverbial (obligatory one)*⁵⁴ – the constituent the role of which is to add some more information to, i.e., modify the verb and its meaning, e.g.:
 - *I left my book on the table,*
 - *She lives in London,*
 - *I have been living here for 5 years,*

depending on the information content they *bear*, adverbials can be either:

- *Subject-related*, e.g.
 - *We are staying at this marvelous hotel!*
- *Object-related*, e.g.
 - *Hugo put the glass on the bar.*

All the mentioned constituents can be used to convey not only one but several meanings – anyhow, adverbials (generally) are those that do possess a rather wide spectrum of meanings they illustrate, **some of them** being as follows:

- ◆ Time – *Start singing that song at noon.*
- ◆ Space/location – *I bought an apartment in the centre of the city.*
- ◆ Direction – *She is coming from NYC.*
- ◆ Reason – *He did that because of you!*⁵⁵

! NB: It should be borne in mind that adverbials in English are usually of facultative nature and their omission would not affect the intended message content and interpretation; anyhow, the obligatory adverbials, that we have first introduced, represent the elements without which the conveyed information would not be complete, e.g.

54 Further reading on adverbials, obligatory adverbials, adverbial complements, as well as their functions and properties: Quirk et al., 1985, pp. 475-655 and 729-735; Greenbaum & Nelson, 2002, pp. 28-30.

55 Further reading on adverbials' meanings: Greenbaum & Nelson, 2002, pp. 36-37; Leech et al., 1982, p. 77.

- *Hugo put the glass on the bar* – the omission of the ‘on the bar’ part would leave the message incomplete, while
- *The children were playing in the garden and smiling cheerfully* – the omission of the ‘in the garden’ part would not affect the rest of the conveyed language content.

! NB: The notion of complement and obligatory adverbial sometimes overlap – and that is prominent in the examples like:

- o *She wants to go to Berlin.*

where the underlined part can be analysed as both complement or adverbial (Quirk et al., 1985, p. 732); given their nature, they can also be referred to as *adverbial complements* (Greenbaum & Nelson, 2002, p. 29)⁵⁶.

We have introduced the difference between subject and object-related obligatory adverbials, but – speaking of adverbials in general, there are three prominent types:

- *Adjuncts* – describe in what way, or when/where, etc. the action is performed, e.g.
 - o *He speaks French fluently.*
- *Disjuncts* – provide additional information, i.e., comment in relation to the sentence itself, e.g.
 - o *To be honest, I made a mistake.*
- *Conjuncts* – represent a bond between sentences, e.g.
 - o *I do not know Japanese; thus I decided to communicate with my Japanese friends in English.*⁵⁷

56 Suggested online reading on adjuncts and complements: dictionary.cambridge.org/grammar/british-grammar/about-words-clauses-and-sentences/adjuncts (from: Carter et al., 2016)

57 Suggested further reading on types of adverbials: Quirk et al., 1985, pp. 501-647; Davidson, 2003, pp. 37-42.

Q: What part/-s of speech can you identify within subject and object complements; on the other hand, what part/-s of speech can you identify within obligatory adverbials?

Q: How would you comment on the similarities/differences between 'dopuna' and 'odredba' in Serbian; what notions are similar/equivalent to them in English (if any)?⁵⁸

Q: Taking into consideration the sentence constituents we have previously introduced, suggest the patterns (the combinations) they can form.

Q: How would you define a sentence – what kind of language *pattern* is that; how broad/narrow is it; what do we use it for?

EX: *Following your inner voice/language intuition and knowledge, put the words provided in the lists below in adequate order, so that you form meaningful and grammatically acceptable sentences:*

- WE/OFFER/TO/ANY/NEEDED/DECIDED/ALL/FAMILIES/HELP/FOR/THE/UNDERPRIVILEGED
- PEOPLE/HATE/NO/ARE/I/REASON/WHEN/OVERREACTING/FOR
- SUPERBLY/WITH/PATTERN/THE/ORNAMENTED/FLOWERY/ROOM/WAS
- HE/SO/REELECTED/EXCITED/WAS/BECAUSE/HE/WAS
- TAILOR/ENTHUSIASTIC/STARTED/WAS/A/AS/WORKING/DOCTOR/SO/WHEN/HE

! NB: Before we compare sentence with some other language units, it is worth recalling that it actually represents a unit that is composed of words which aim at conveying a piece of information, an idea in the communication process; in writing, we recognise its beginning by a capital letter and its end by a punctuation mark *denoting completeness*.

58 Suggested reading on 'odredba' i 'dopuna' in Serbian: Piper i dr., 2005, pp. 510-513.

Q: What punctuation marks, in your opinion, denote completeness?

Since we have familiarised ourselves with the basic sentence constituents, let us illustrate the most prominent sentence patterns (relying on the functions of the constituents used), where:

- S stands for subject,
- V for verb,
- O for object,
- A for adverbial and
- C for complement:
 - ◆ S + V
 - *Anna is crying.*
 - ◆ S + V + O
 - *Hugh bought a hat.*
 - ◆ S + V + obligatory A
 - *Sonia used to live in Belgrade.*
 - ◆ S + V + C
 - *I am tired.*
 - ◆ S + V + direct O + indirect O
 - *Jenny gave the book to her mother.*
 - ◆ S + V + direct O + obligatory A
 - *Ollie has put the fruits on the bar.*
 - ◆ S + V + direct O + C
 - *My husband makes me sad.*⁵⁹

⁵⁹ Inspired by: Greenbaum & Nelson, 2002, p. 33 and Quirk et al., 1985, p. 721.

EX: Provide your own examples for the above-listed sentence patterns.



Source: <https://pixabay.com/photos/duplo-lego-to-build-toy-children-1981724/>

In a similar vein, we can look at this phenomenon from a slightly different angle, by focusing on parts of speech this time. Some of the simplest combinations in English, thanks to which we can grow countless variations, of more complex nature are as follows:

- ◆ Noun + verb 'to be' + Adjective
 - *Sonia is gorgeous.*
- ◆ Noun + verb 'to be' + Uninflected word
 - *Sonia is here.*
- ◆ Noun 1 + verb 'to be' + Noun 2
 - *Sonia is an actress.*
- ◆ Noun + Intransitive Verb
 - *Sonia is sleeping.*
- ◆ Noun 1 + Transitive Verb + Noun 2
 - *Sonia bought a car.*
- ◆ Noun 1 + Transitive Verb + Noun 2 + Noun 3
 - *Sonia bought her mother a house.*
- ◆ Noun 1 + Transitive Verb + Noun 2 + Noun 3/Adjective/Participle
 - *Sonia chose Tim the leader/Sonia found Tim guilty/Sonia saw Tim crying.*

- ◆ Noun + Linking/Copulative Verb (e.g., become, appear, seem, indicate, remain, act, etc. – other than 'be') + Adjective
- *Sonia seemed tired.*
- ◆ Noun 1 + Linking/Copulative Verb (e.g., become, appear, seem, indicate, remain, act, etc. – other than 'be') + Noun 2
- *Sonia became a superstar!*

EX: Comment on the functions of the constituents used in the scheme above.

Q: How do you see (and comment on) the link between the two models proposed?

EX: Suggest the model sentences which will support the patterns below:

SVO: subject + (transitive) verb + (direct) object

SVC: subject + (copulative) verb + (subject) complement

SV: subject + (intransitive) verb

SVOO: subject + (transitive) verb + (indirect) object + (direct) object

SVA: subject + verb + adverbial (obligatory)

Additionally, comment on the parts of speech used.

EX: Let's do the opposite ☺☺ Provide example sentences that will illustrate the sentences patterns given below (and then – determine the functions of words that can be identified within them):

N 1 + be + N2

N1 + TrV + N2 + N3

N + TrV + N2 + Participle

N + InTrv Vb

EX: Determine the functions of the underlined segments/phrases below and analyse them:

She has been doing the chores for five hours.

We did not like the smell of the stale food.

Jenna, our dear neighbour, visited us last night.

The team named him a brilliant leader.

Tim became the most successful scientist ever.

Q: Are all of the constituents, mentioned within the listed patterns, obligatory in order for a sentence to be acceptable (both according to the rules of communication and those of grammar)?

Q: How would you comment on the relationship between a subject and a verb within a sentence; do they need to have something in common?

EX: Have a look at the two sets of sentences below – one of them being in Serbian, and the other one being in English and comment on the agreement between the subjects and the verbs; does anything seem incorrect to you?

- Juče je ona radio ceo dan.
- Knjige je na stolu i ja je s radošću čitam.
- Videli smo lavicu – on je divan, moram Vam priznati.
- Ona se apsolutno slaže sa svim što su videli.

- She definitely like cookies better than chips.
- They have arrived late, unfortunately.
- The duchess seemed so happy when we visited her – moreover, it appeared that he was experiencing the time of the lifetime!
- Ruth do not like cheese, and her brother are eating it at the moment!

Q: What have you noticed – how would you compare the situation in English to the one in Serbian?

! NB: In order for *harmony* to appear between a subject and a verb, i.e., in order to make a grammatically correct sentence, we should follow the rules of *agreement* (also referred to as *concord*), according to which (as we could have seen in the examples above) the subject and the verb need to be in the same e.g., person, number, gender.

Q: Have a look at the pair of sentences below and state would you rather use singular or plural verb with this noun:

- o *The family has decided to buy a bigger apartment VS*
- o *The family have decided to buy a bigger apartment?*

! NB: With regard to collective nouns (e.g. *team, group, committee, family*, etc.), one might come across a (language) variety-dependent difference (we have already mentioned that one); namely, while the British would use both singular (when the entity is perceived as one unified whole) and plural verbs (when each member of the entity is regarded individually, i.e. the entity is perceived as a whole made of individuals) with collective nouns, the American would only opt for singular verbs⁶⁰.

Since we have refreshed our memory regarding words – both in terms of their classes and functions, as well as recalled some well-known characteristics of sentences, it is time for us to focus on language units that are, on one hand, neither as broad and complete as sentences, nor, on the other hand, as narrow as words. We shall start with *phrases*.

Q: What does a phrase, generally speaking, represent to you; what phrases do you commonly use; are there any fixed phrases that you use?

60 You can find some vivid illustrations at: <https://en.oxforddictionaries.com/grammar/matching-verbs-to-collective-nouns>

Unit 4 review questions:



1. What word function do you find to be the most important (why)?
2. Is subject an obligatory segment within a clause/sentence?
3. What does the phenomenon of agreement refer to?
4. What sentence patterns are there in English and Serbian – respectively?
5. *What segments do complements complement?*
6. What do adverbial complements refer to?
7. How would you compare the notion of adverbials to the notion of adjuncts?
8. What is the most prominent difference between direct and indirect object?
9. Are all the adverbials obligatory?
10. What can we refer to via adverbials – in general?





UNIT 5 – THE ART OF COMBINING BLOCKS – Phrases



In language, a **phrase** is a unit consisting of two⁶¹ or more words that function as a whole, i.e., that can (commonly) be of the same function within a clause/sentence as one word can; for instance, in the pair of sentences:

- ◆ *Boy is polite* VS
- ◆ *The little boy is polite,*

both 'boy, as one word, and 'the little boy', as a group of words, i.e. a phrase, *occupy* the function of a subject (S).

! NB: The term phrase, used in this context, should not be muddled up with the same term, used to denote a group of words that, combined in a fixed manner, convey certain, *fossilised* meaning, e.g.

- ◆ 'to cut the long story short'.

Q: How do we commonly name the fixed phrases of the 'to cut the long story short' type; could you provide some more examples to illustrate the phenomenon?

Given their structure, we can differentiate among several different types of phrases⁶²:

- ◆ *Noun phrases* – those in which a noun has the most important, dominant role, i.e., *an old house, a red bag, the charming gentleman*, etc.
- ◆ *Verb phrases* – those in which a verb (main one) holds the dominant position, i.e., *has been singing, will be dancing, had been running, is sleeping*, etc.
- ◆ *Adjective phrases* – those in which an adjective holds the leading position, e.g., *extremely hot, very nice, utterly boring*, etc.
- ◆ *Adverb phrases* – those in which the role of an adverb is the central one, e.g., *totally beautifully, very charmingly, seemingly calmly*, etc.

61 Technically speaking, one word only can also be the illustration of a phrase and thus you may find the definition of that kind in many grammar-related sources.

62 Further reading on phrases: Leech et al., 1982, pp. 57-74; Greenbaum & Nelson, 2002, pp. 46- 86; Davidson, 2003, pp. 66-101.

- ◆ *Prepositional phrases* – those in which the preposition is in the initial position within the phrase, e.g., on the table, under the chair, in the picture, etc.

Q: Can we use a prepositional phrase, as a unit, instead of one word – with the same function/role within a clause/sentence?

EX: Provide your own examples for each of the above-listed types of phrases.

Q: How would you compare the notion of a phrase in English (through the prism of grammar) and '*sintagma*' in Serbian?

Q: What types of '*sintagma*' do you know in Serbian; could you illustrate them via examples?

As we have already signalled, not all phrase members are of equal importance; namely, some of phrase members – regardless of the phrase type, are more prominent than others.

EX: Have a look at the phrases below; determine their type and suggest what member, within each of the provided phrases, is of vital importance for the phrase:

IN THE WOODS

GREEN WINDOW

VERY AMUSING

HAD BEEN SITTING

FIDEL HUSBAND

MY LOVELY SISTER

SUCH AN AMUSING MAN

WAS DRINKING

MARRY'S LOVELY HAT

HAS ACQUIRED

SCORCHINGLY HOT

STRANGELY CALMLY

EXCRUCIATING PAIN

GREY SILK TUX

YOUR SILLY PET

STRONGLY ENOUGH

Given the importance of their roles within a phrase, the most prominent words, i.e., those that are phrase *leaders*, are considered to be phrase *heads*, whereas the phrase elements that serve as the heads' support are referred to as *modifiers*.

Anyhow, modifiers, as phrase elements, do not always occupy the same place within a phrase – e.g., *confused girl* VS *somebody confused* illustrate the usage of ‘*confused*’ in different positions within a phrase; while it precedes the head in the former example (‘*confused girl*’), it follows the head in the latter example (‘*somebody confused*’). On occasions when the modifying word precedes the most important one, i.e., the head, we talk about *premodifiers*; unlike them, *postmodifiers* are those that follow the head.

EX: Illustrate the difference between pre- and post- modifiers via several examples.

Q: Can heads be found in units smaller than phrases (i.e., in words) as well?

Q: Can you recall the role of heads in compounds; what do *headed* and *headless* compounds refer to?

Q: What do you think, are there any headless phrases in English?

EX: Have a look at the phrases below – comment on their type and constituents:

MY FINAL WORK ON MEDICAL ISSUES

HER SMALL BAG WITH TINY DOTS

THE POLITE SISTER OF MY LOVELY HUSBAND

THEIR BRAND-NEW CARPET WITH FLOWERY PATTERN

Q: Is their only one phrase in each of the lines within the above *EX*; are all the members of equal importance for message transfer in communication?

It is a common instance that we can identify another phrase, placed within the phrase we are analysing, e.g. the phrase ‘*my final work on medical issues*’ has one leading element, without which the phrase would be meaningless – ‘*work*’, and that is why the element represents its head; the role of other elements is to modify it – but it soon becomes clear that, in the role of a modifier, we can identify one more phrase – that being ‘*on medical issues*’. Since the hierarchical level of the two mentioned phrases is not the same, this is where we determine the notion of *subordination* and regard the less important phrase (one that serves modifying purpose) as a *subordinate phrase*.

EX: Analyse the phrases from the above EX from the perspective of subordination.

Q: What do you think – what word classes can take the role of pre- and post-modifiers?

EX: Look at the phrases below; comment on their type and then determine word classes that function as either pre- or post- modifiers in each type of phrases:

My ring	This way	Nice girl
Linen sheet	Sister with strange habits	In the car
May be lying	Should have arrived	Too slowly
Very witty	Too good for you	Tall enough
Must be joking	Could visit	White box

Q: Are there pre- and post- modifiers in verb phrases; how about prepositional phrases?

Q: How would you compare noun and prepositional phrases; what similarities/ differences can you notice between them?

! NB: Prepositional and noun phrases have numerous characteristics in common – anyhow, the preposition with which prepositional phrases start is their striking difference; as the preposition, within a prepositional phrase, illustrates its *differentia specifica*, even though it is not commonly referred to as a *real head* of the phrase, we cannot separate it from the other phrase segments – for that reason, we merely name the preposition we notice ‘preposition’ and can analyse all the other elements as if they belonged to a noun phrase⁶³. It is common to name *the elements of a prepositional phrase – preposition + complement* (and the complement itself, as we have already mentioned, is of the same nature as a noun phrase).

⁶³ Prepositions are sometimes referred to as heads in prepositional phrases, because it is the preposition after which they are aimed (Davidson, 2003, p. 71).

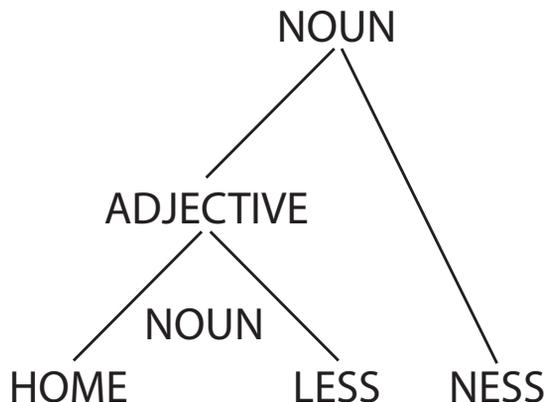
! NB: With regard to verb phrases, it would not be common to divide elements into central and peripheral ones, i.e. heads and modifiers, since all the elements within a verb phrase are actually needed in order for a certain verb form to be obtained; in the phrase e.g. *'has been doing'*, we need all the constituents so that we can determine the verb form/tense, even though – it is clear that lexical verb is the most dominant one within the phrase. That is why, as regards verb phrases, it would be wise to comment on the force of their elements, i.e., to state what verbs, within the phrase, are of auxiliary and what of main *nature*.

! NB: In noun phrases such as *a tiny green car* or *the cheerful little boy*, apart from the elements we have already introduced (heads and modifiers), we can also recognise and isolate determiners (a, the – in the examples above); even within phrases, they can keep their name, but, all throughout this *Coursebook*, *we will regard them as an inseparable part of modifiers and will not isolate them*.

Q: Do you remember what elements we can isolate within a word; what do you recognise in e.g., *irreplaceable, unconvincing, illiterate, drinks, softens, books, crayons*, etc.?

! NB: In order to separate the elements within a word, we first must make sure that all those elements are morphemes.

If you remember, we can apply the model of next-door neighbours to the sample of mere words (without waiting for phrases, clauses, and sentences to be grown). Refresh your memory via the example below and try to use the model on the words suggested in the coming exercise:



EX: Divide the words below into morphemes applying the principle of the immediate neighbour identification; comment on the status of the isolated morphemes – whether they are free or bound and comment on the parts of speech that you recognise (in order to illustrate the relationship between/ among morphemes, it is advisable that you draw the hierarchy):

MISPRONOUNCED

UNBELIEVABLE

DISCOURAGED

OVERINDULGED

IRRESISTIBLE

MISBEHAVING

SIGHTSEEING

REAPPLIED

! NB: As we already know, we can differentiate between free and bound morphemes and we also can, with minute precision, recognise and isolate them in words – if there exists a need to divide the examined notion into elements that are not further dividable, but are still meaningful, i.e., into morphemes.

EX: Isolate the phrases in the sentences below; comment on their type, the elements they are formed of and suggest the function they have within sentences:

- *They spoke to the most important person in the area.*
- *My brother-in-law suddenly came to conclusion that it was high time for him to tie the knot.*
- *Sheila and Joshua offered me a lift.*
- *My grandparents used to live in a marvellous beach house when I was younger.*
- *Both Tom and his sister were very young when they parents abandoned them.*
- *Give the letter to me!*
- *Have you ever been to London?*

Q: What have you seen, in terms of functions that phrases occupy in the sentences above; can you notice any regularities – on the sample of the phrase type VS function (relationship)?

Expectedly, just like one-word units, e.g., verbs, or nouns, that do not have the same function within sentences, different types of phrases also have different functions.

NOUN PHRASES

- ◆ *Noun phrases* can commonly be found in the function of:
 - A subject e.g., *My little sister has graduated.*
 - Direct object, e.g., *I bought a lovely pair of shoes.*
 - Indirect object, e.g., *He has never addressed me like that.*
 - Subject complement, e.g., *He was a tough guy.*
 - Object complement, e.g., *Julia considers me the most intelligent person.*
 - Preposition complement (in prepositional phrases), e.g., *Have you ever been to the city of New York?*
 - Adverbials (both subject and object-related), e.g., *I will complete the task next week.*

EX: Provide your examples to illustrate the above-listed functions of a noun phrase.

Q: How would you connect two noun phrases – would you add any elements and if so, what would they be?

EX: Analyse the series of phrases below and comment on their (mutual) relationship:

A BEAUTIFUL BRIDE AND HER HANDSOME GROOM

THE TALL BUILDING OR THE DECREPIT YELLOW HOUSE

AN OUTSTANDING WHITE JACKET AND A PAIR OF TIGHT TROUSERS

AN EXTREMELY INTERESTING BOOK OR A NEW AMUSING FILM

Q: What have you noticed in the examples above; can you use the phrases (without changing their form/order) in sentences; comment on their function?

! NB: If we want to connect two (or more phrases), we can apply the mechanism of coordination, using conjunctions (also termed coordinators) *and/or/but*. As we have already stated, coordinators may link not only phrases, but words, clauses, and sentences as well. Anyhow, as for the phrases we have just illustrated, it is worth noting that, given the nature of the applied mechanism, we can name them *coordinate phrases*.

EX: Have a look at the sentences below and comment on the function/role/meaning/structure of the underlined parts:

- *My sister, a tiny and charming 25-year-old, claims that she is not going to get married – ever.*
- *William Shakespeare, notable British dramatist, lived long time ago.*
- *Stonehenge, a truly remarkable sight, was built some 5,000 years ago.*
- *Milan, the eldest brother, suddenly quit college last month.*

Q: What kind of information do the underlined elements provide; is it necessary for the whole constructions – for the indented message; how would you comment on the punctuation that *surrounds* the underlined element – is it always like that?

Q: Is there similar/equal phenomenon in Serbian – how do we name it, what is its task within a sentence?

! NB: On occasions when we use one noun phrase to provide some more piece of information about another noun phrase (noun/pronoun), we actually use the mechanism of **apposition**.⁶⁴

64 Further reading on apposition: Greenbaum & Nelson, 2002, pp. 50-51.

Q: What sentence/clause function can a noun phrase *in apposition* have?

EX: *Have a look at the examples below and comment on the function of the underlined segments:*

- Tom, an acknowledged writer, is my cousin.
- Gina, a remarkably bad person, will be your sister-in-law.
- Can you imagine – my dog, a white and fluffy snowflake, passed away!

! NB: Given the fact that noun phrases that are in apposition actually serve as a part of a bigger noun phrase, we can say that they modify the phenomenon they follow, i.e., that they function as postmodifiers within a noun phrase.⁶⁵

EX: *Provide your own examples of apposition, both in Serbian and English.*

EX: *Describe the elements given below via the usage of apposition and then use them in meaningful sentences:*

NIKOLA TESLA

NOVAK ĐOKOVIĆ

FRANZ KAFKA

BELGRADE

MY SISTER-IN-LAW

THE COLOSSEUM

SALVADOR DALI

THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY

ŠLJIVOVICA

STEVE JOBS

INSTAGRAM

OPANAK

65 The mechanism of apposition and noun phrases that are used in that way should not be mixed up with the so-called *appositive clauses*; suggested reading in relation to appositive clauses: Davidson, 2003, pp. 138-139; Greenbaum & Nelson, 2002, p. 50.

- Q: Is apposition used only in writing/do we also use it in speaking; if so, how can we emphasise it?
- Q: How would you compare the phenomenon of apposition with the notion of relative clauses?
- Q: Can coordination mechanism be applied to some other type/-s of phrases; if so, provide examples that would illustrate that?

VERB PHRASES

◆ *Verb phrases* can commonly be found in the function of:

- Verb, i.e., predicator within sentences, e.g.
 - o *He has been playing the dots.*
 - o *She will arrive for sure.*
 - o *Many would complain, I assume, etc.*

Q: What verb forms can we find within one verb phrase; are there any restrictions in that respect; how about the categories of mood, aspect, tense, etc. within a verbs phrase – do they have any specific role; how about negation – how do you regard it within a verb phrase?

Q: What is the role of auxiliary verbs in verb phrases (including modals); what do they usually refer to – why do we use them?

! NB: In relation to verb phrases, we can differentiate between those that have finite and those that have *non-finite verbs*; while finite verbs are those that are marked for tense, person, and number, e.g.

- o *She has arrived.*
- o *Marry sleeps tight.*
- o *Alan is listening to the music, etc.,*

non-finite verbs are not marked for the mentioned categories – thus – they include:

- ◆ The infinitive form, e.g., *to know, to say*, etc.
- ◆ The –ing participle/present one, e.g., *doing, waving*, etc. and
- ◆ The –ed participle/past one, e.g., *looked, showed*, etc.⁶⁶

⁶⁶ Further reading on finite and non-finite forms, i.e., finite and non-finite verb phrases: Leech at al., 1982, pp. 78-70; Greenbaum & Nelson, 2002, pp. 61-62.

Q: How would you compare finite and non-finite verb forms in English to the so-called '*lični i nelični glagolski oblici*'⁶⁷ in Serbian?

Q: What differences/similarities can you notice among '*imenski, glagolski i priloški predikat*'⁶⁸ in Serbian; do they have equivalents/ counterparts in English?

Q: Do you know what '*aktuelni kvalifikativ*'⁶⁹ refers to in Serbian; does any of the mentioned notions remind you of it – show any resemblance to it?

Q: What relationship can you notice between a verb phrase and a phrasal verb; what do *prepositional* verbs represent?

Q: How would you differentiate between a phrasal verb followed by an object and a verb followed by a prepositional phrase; is that the same phenomenon?

EX: Provide several examples in order to illustrate the function of the verb phrase; comment on its constituents.

EX: Provide several examples to illustrate the phenomenon of a phrasal verb.

EX: State in which of the sentences below phrasal verbs have been used; comment on the elements that follow the verbs?

- *Whenever I see her, I realise to what extent **she reminds me of her late father.***
- *Why do I always **have to look after my nephews?***
- *He **arrived in London** late at night.*
- *I think that I **saw her at the seaside** last summer.*
- *Without any prior notice, Alice **put the basket with apples on my bed.***

Q: Can phrasal verbs have more than one *supporting element* included? Think about the examples such as: *look up to, get along with, put down to*, etc.

67 If you want to remind yourself about them, you can see: Stanojčić i Popović, 2002, pp. 382- 404.

68 For the elaboration of the notions, you can see: Stanojčić i Popović, 2002, pp. 221-230.

69 Further reading: Stanojčić i Popović, 2002, p. 219.

ADJECTIVE PHRASES

- ◆ Adjective phrases can commonly be found in the function of:
 - Complement (both subject and object-related), e.g.,
 - *Liana seems rather nervous.*
 - *My fiancé really knows how to make me happy;*
 - It is also worth noting that, within a noun phrase, they can function as modifiers (pre- and post- ones), e.g., *big red apple, charmingly plump lady, something quite unusual*, etc.

EX: Provide examples to illustrate the functions of adjective phrase.

ADVERB PHRASES

- ◆ Adverb phrases can commonly be found in the function of:
 - Adverbials, e.g.,
 - *He runs quickly.*
 - *They sang really beautifully.*
 - *He arrived rather late, etc.*
 - It is also worth noting that, within an adjective or an adverb phrase, they can take the role of a modifier, e.g., *quite old, interestingly archaic, surprisingly young, shockingly beautifully, painfully loudly, utterly powerfully, etc.*

EX: Provide examples to illustrate the functions of adverb phrase.

PREPOSITIONAL PHRASES

- ◆ Prepositional phrases can commonly be found in the function of:
 - Adverbials, e.g.,
 - *He arrived at noon.*
 - *We sleep in a comfortable bed.*
 - Complement (both subject and object-related), e.g.
 - *This information is of valuable interest.*
 - *I consider this issue out of question, etc.*
 - Again, at the level of a phrase (e.g., adjective and noun phrases), they can be *modifiers/complements*, e.g., *satisfied with the result, lessons in French, etc.*

EX: Provide examples to illustrate the functions of prepositional phrase.

!NB: All the elements without which the information would not be complete are frequently referred to as complements and this should not be muddled up with a complement as a clause/sentence function; we have mentioned such complement on the sample of prepositional phrases, e.g., *in the kitchen*; anyhow, some adjectives also need obligatory elements following them, in order for the phrase to be completed, e.g. *keen on rock music, interested in languages*; there are nouns that can follow similar pattern, e.g. *glass of water, cup of coffee, etc.*⁷⁰; at this point, it would be enough for us to identify and regard them as **mandatory post-modifiers**.

70 Further reading on complements of such type: Davidson, 2003, pp. 76-77.

EX: Identify the phrases in the short excerpts below and analyse them – in terms of their type, function, and structure (as well as the roles of their constituents):

“Antigonus never returned to Sicily to tell Leontes where he had left his daughter, because as he was going back to the ship, a bear came out of the woods and tore him to pieces. The baby was dressed in rich clothes and jewels, since Hermione had made her look very fine when she sent her to Leontes. Antigonus had tied a piece of paper to her coat, on which he had written the name "Perdita" and words which indirectly suggested her noble birth and misfortune.” (Lamb, C. & M., 1999, p. 5)

“On hearing the word ‘blacksmith’ he looked down at his leg and then at me. He took me by both arms and ordered me to bring him, early the next morning at the old gun placements, a metal file and some food, or he would cut my heart out. I was not to say a word about it all. ‘I’m not alone,’ he said, ‘as you may think I am. There’s a young man hidden with me, in comparison with whom I am kind and friendly. That young man hears the words I speak. That young man has a secret way, particular to himself, of getting at a boy, and at his heart. No boy can hide himself from that young man.” (Dickens, C., 2008, p. 2)

“The Dursleys got into the bed. Mrs. Dursley fell asleep quickly but Mr. Dursley lay awake, turning it all over his mind. His last, comforting thought before he fell asleep was that even if the Potters *were* involved, there was no reason for them to come near him and Mrs. Dursley. The Potters knew very well what he and Petunia thought about them and their kind... He couldn’t see how he and Petunia could get mixed up in anything that might be going on – he yawned and turned over – it couldn’t affect *them*...” (Rowling, J.K., 1997, p. 8)

Unit 5 review questions:



1. How do we form phrases – are there any principles that need to be followed?
2. What is the most prominent difference between noun and prepositional phrases?
3. Is/Are there any obligatory element/-s within a phrase?
4. How would you define obligatory modifiers, in what instances do we need to use them?
5. What is the role of a verb phrase within a sentence?
6. What are common functions that noun phrases have?
7. What are common functions of adjective phrases?
8. How would you define apposition – is it a type of a phrase?
9. Is the concept of tense important in the formation of verb phrases – if so – in what regard?
10. What are the most notable characteristics of adverb phrases?





UNIT 6 – THE ART OF COMBINING BLOCKS – Clauses



So far, we have tackled the notions of *small* language units – starting from morphemes (we have not gone back to phonemes this time, but their characteristics are also worth recalling), over words up to phrases and commented on their prominent traits. Nonetheless, it is not either a word or a phrase that represents the language unit that would be enough for our successful communication. That is why we will now move on to a bigger unit – that being a clause: How would you define it?

EX: Take a look at the segments below and state whether they illustrate clauses – what do you think? Are they sentences at the same time; what elements are they composed of?

- *I must go home.*
- *She will have arrived by noon.*
- *Tom and Jenna look terrific!*
- *Sheila likes swimming early in the morning.*
- *Ruth and her mother are making some delicious cookies.*

A **clause** is the *core* unit of grammar, or – to be more precise – the *core* unit of syntax. It is sometimes described as a *small sentence*⁷¹, as it contains one verb phrase, i.e., the existence of a verb is commonly⁷² a prerequisite for a unit to be considered a clause. Other elements that might take part in a clause formation are: subject, object, complement and adverbial, the characteristics of which we have already introduced.

EX: Analyse the elements of the clauses in the above EX in terms of their functions.

EX: Have a look at the clauses below and state which of them can be used on their own (without any other elements being added):

- *Because she did not feel well*
- *Due to bad weather*
- *In spite of the social stigma*

71 Inspired by: Davidson, 2003, p. 122 – he also regards it as a “sentence within a sentence” (p. 125)

72 There are also *verbless clauses*, which lack a verb, and that is the reason for which we included this hedge within the part; verbless clauses will be further analysed below.

- *She moved abroad*
- *I put on some make-up*
- *How bad is the injury?*
- *But I decided not to stay*
- *This is such a charming little gentleman*

Q: What clause/-s cannot *stand on their own feet*; what would you add to them in order to fulfil the information – provide some suggestions.

Q: Are/Is the part/-s that you have added also (a) clause/-s?



Source: <https://pixabay.com/photos/babushka-matryoshka-puppet-wood-1666132/>

Whereas some clauses can be used on their own and, at the same time, transmit the intended message, some other clauses do not have the same potential – they depend on other clauses, the purpose of which is to make the information complete/*finite*. On one hand, clauses that can be used on their own and do not depend on any other elements are referred to as **main clauses**; on the other hand, those clauses that need *support*, i.e., that depend on other, main clauses, are referred to as **subordinate clauses**. The moment two clauses become connected – *commonly* represents *the birth of a sentence*⁷³.

73 Sentences, their nature, structure, types, etc. will be further analysed in the text below.

EX: Provide your own examples to illustrate both main and subordinate clauses.

Q: Can we also connect clauses with the implementation of coordinators; are the following expressions something you would use; do you think that they are grammatically correct:

- *I am reading a book and listening to the music.*
- *Fred wanted donuts but his sister wanted spaghetti.*
- *Would you rather go running or go shopping?*

Q: What words usually introduce subordinate clauses?

! NB: Subordinate clauses are always introduced with subordinators, we have examined before (such as: *unless, if, when, although, etc.*).

! NB: Just like we can link words and phrases, using coordinators, we can also link clauses in the same way; since clauses linked in that way show no signs of dependency, i.e., are of *equal strength*, we name them **coordinate clauses**.

Q: Are there any subordinate clauses within compound sentences, i.e., on occasions when there are coordinate clauses gathered?

! NB: The result of coordination, on the sample of clauses, are **compound sentences**, e.g.,

- o *The boy smiled and I waved,*

whereas the result of main and subordinate clauses linkage are **complex sentences**, e.g.,

- o *Tom will leave the place unless you return.*

in instances when there is only one main clause, constituting a sentence, we deal with **simple sentences**, e.g.,

- o *Cecile has been doing the chores whole morning.*

EX: Illustrate simple, compound, and complex sentences via several vivid examples.

EX: In the sentences below, extract main, subordinate and coordinate clauses; comment on their constituents and their functions:

- *Even though I felt rather tired, I agreed to go to the party.*
- *Denis wanted to join us, but he fell asleep all of a sudden.*
- *If you want me to come to the concert on time, please, remind me about that!*
- *I was well aware of the fact that he knew all my secrets.*
- *I have not seen her recently.*
- *Whitney did not go to the interview, because she did not feel prepared.*
- *My grandfather is a skilled craftsman, but my grandmother is a way better driver than my grandfather.*
- *If he were you, he would not do the same thing!*

Q: How do you divide clauses – to what of the examined clauses do you attach the conjunction (to the one preceding it or the one following it)?

! NB: Within the process in which we divide sentences into clauses – the conjunctions that we employ for the clauses' linkage belong to the second clause – i.e., the one they actually introduce.

Q: What is the counterpart of a clause in Serbian; do simple, compound and complex sentences have their Serbian counterparts?

EX: Isolate simple and compound clauses from the text below:

One day, toward the end of February in the year 1935, this russet glow spread over the facade of a small and neglected house in Stishka Street. The street was one of those that had sprung up and developed much too rapidly, causing a mix-up in the city's numbering system, so that there were suddenly two numbers 16 and one of them had to be designated 16a. Such, then, was the number of this squatting yellowish house that was hemmed in and all but lost between two modern tall apartment houses of more recent vintage.

The ungainly one-story building dated back to a time before the Balkan wars, when the district had been referred to as lying "beyond the back of God," and the price of land was one dinar per square meter, when houses on this street had been few and far between and all alike, squat and divided by large gardens, either jutting into the street or else set well back, depending on the mood or the needs of their owners. In those days house numbers were not a thing of importance. One knew what house belonged to whom and most people knew one another at least by name or by sight. When they didn't, they left one another alone, and still, in an emergency, they seemed to get together much more easily than is the case nowadays.⁷⁴

EX: Complete the sentences and comment on the mechanisms visible – coordination or subordination, what have you applied?

1. If only I had known you'd be coming...
2. Under no circumstances shall...
3. Given all those reasons which speak in favour of...
4. No sooner that Sonia arrived...
5. Although happy, I...
6. Extremely depressed, the mother...
7. Taking it all into account, we...
8. To put it in a nutshell...

74 From: Andric (translated by Hitrec, 1965, p. 6).

FINITE & NON-FINITE CLAUSES

Earlier in the text, we have mentioned the so-called finite and non-finite forms, i.e., verb phrases. As we know, finite ones are those that are tense/person and number *conscious/sensitive*, while non-finite ones *do not agree with the neighbour elements* in terms of these grammatical categories. Once they become/are used in clauses, we form **finite clauses**, on one side, and **non-finite clauses**, on the other side.

- ◆ *Before you go home, please, double check the lights* – illustrating the former.
- ◆ *Having finished my lunch, I decided to have a cup of coffee* – illustrating the latter.

Within the second (non-finite) group, we can also identify some sub-groups, i.e., we can differentiate among:

- (To) infinitive clauses, e.g.,
 - *Anna hopes to see her boyfriend tonight* – in the function of an object, on this occasion.
 - *The only wish of mine is to see you* – where the infinitive clause functions as a complement.
- -ed participle/past participle clauses, e.g.
 - *Mesmerised by his words, Sarah could not utter a word* – where the -ed participle clause has the function of an adjunct.
- -ing participle/present participle clauses & -ing clauses in general, e.g.
 - *Realising what the doctor had said, Mark simply left the room* – -ing clause in the function of an adjunct.
 - *I simply adore reading English poetry* – where there is an -ing clause operating as a direct object.

Q: Do we always need a verb – in order to form a clause?

EX: Analyse the clauses provided (within the sentences) below in terms of their – finiteness, (in-)dependency and mutual relationships:

- *Although exhausted, he accepted to escort me to the party.*
- *The children were singing and dancing.*
- *You know the old proverb – When in Rome, do as the Romans do.*
- *If you needed that, I would help you.*
- *Unless he stops shouting, I will leave the room!*
- *Listening to the music, he fell asleep all of a sudden.*
- *Would you be so kind as to close the window?*
- *Happy, she announced that she was getting married in two weeks.*
- *When on holiday, feel free to eat whatever you want!*

Q: Are there verbs in each of the clauses that you have identified?

! NB: Apart from non-finite clauses, that contain non-finite verb phrases, there also **verbless clauses**, those that do convey some language material, but in which we cannot find any verbs, e.g., *When in Rome...Happy, she...* (in the above examples). With regard to both non- finite and verbless clauses – it is worth noting that, given their nature, i.e., the fact that they, actually, do not contain any *real verbs*, some authors/grammar schools perceive them as phrases – not clauses; anyhow, throughout the *Coursebook*, we will stick to the introduced classification and regard them as clauses, in spite of their incompleteness.

EX: Provide your own examples of sentences containing verbless clauses.

Q: How can you make both non-finite and verbless clauses more elaborate; what elements would you add?

Q: Are there verbless clauses in Serbian?

EX: Translate the segment (verbless clause) into Serbian and comment on its nature; is it verbless in Serbian as well:

When in Rome (do as the Romans do).

Q: Do verbless and non-finite clauses function as main or subordinate ones; can they be both; comment on the issue.

EX: Extract the verbless and non-finite clauses from the sentences in the above EX and add the needed elements in order for the sentences to become complete.

The very first spot where we have mentioned the *-ing* and *-ed* participles, through the prism of their finiteness was the spot at which we have discussed non-finite verb phrases. In order to shed some more light on *-ing* constructions in general, let us compare some examples.

*EX: Have a look at the underlined segments below, containing *-ing* forms – what functions do they have; what do they refer to:*

- *He was sitting in the dining room, having his breakfast.*
- *Eating healthy is a very important thing – especially for children!*
- *Cycling around London, Ella could see numerous interesting places.*
- *Running in the mountains literally tortured me!*
- *How about skiing tomorrow?*
- *Being thrilled about the coming engagement, she wants everyone to know about it!*

Q: What are the similarities and what are differences that you can notice on the sample of the *-ing* forms above?

Some *-ing* forms, on one hand, are of *verbal nature* and are thus defined as participles; we commonly use them to form continuous/progressive tenses in English, e.g., *is walking, was dining*, etc. As we have already noted, participles (both *-ed* and *-ing*) can also be used without the support of any auxiliary verbs, thus not forming any tenses – in such instance, we described them as non-finite, e.g.,

- o *Seeing the crowd, she left the concert.*

Anyhow, *-ing* forms can also appear in the roles the nature of which is *less verbal*; whereas the *-ing* form in:

- o Drinking water is valuable for me

can easily be replaced by some other noun phrases/nouns/pronouns, e.g.:

- o **He** is valuable for me or
- o **Your support** is valuable for me,

the *-ing* form in:

- o Seeing the crowd, she left the concert,

cannot, i.e., it would not be meaningful/correct to say:

- o **The book**, she left the concert or
- o **You**, she left the concert.

Given their *nominal nature*, we regard them as **gerunds** or **verbal nouns**.

!NB: As regards gerunds, it is worth noting that you can also find them referred to as *-ing clauses*⁷⁵ solely (Berk, 1999, p. 249) and all throughout this *Coursebook* we will regard them as a part of the non- finite clauses group.

EX: Provide illustrative examples in order to differentiate between gerunds and -ing participle.

Let us now see what functions non-finite and verbless clauses can perform.

EX: Suggest sentence functions of the underlined structures/clauses below:

- ◆ When in London, I always somehow feel at home.
- ◆ Extremely happy, she calmly fell asleep.
- ◆ Scared to death, John simply could not move.
- ◆ To add insult to injury, my aunt wanted me to leave not only the city but the country.

75 Suggested reading on *-ing* clauses: Berk, 1999, pp. 249-256.

- ◆ *Although not feeling back on his feet, my father was fit enough to fight the robber.*
- ◆ *I really like doing the housework.*
- ◆ *She was so happy to see you!*
- ◆ *Doing the dishes will take ages!*

As we could have seen, non-finite and verbless clauses can have various roles within sentences, e.g.:

- ◆ Adjunct – *When in London...*
- ◆ Direct object - *...like doing the homework*
- ◆ Subject – *Doing the dishes ... etc.*

RELATIVE CLAUSES

Apart from the clauses we have introduced above, we also find some other types of clauses that are not only in frequent use, but characteristics of which are of our interest worth mentioning. Let us first recall **relative clauses**.

Q: Could you provide several examples of sentences containing relative clauses; what do we commonly use them for; do they represent an obligatory segment of a sentences – in order for the intended information to be transmitted?

EX: What differences/similarities can you notice with regard to relative clauses in the sentences below:

- This is a girl that I met in Greece last month.
- I can vividly remember the precise moment when she fell in love with me.
- Mr. Brown, who is my most favourite neighbour, needs my help.
- She married a man whose sister is the famous actress you like.
- Have you seen the bag which I left here?
- My dog, which has white stripes all around his tiny body, is the loveliest creature in the world!
- I really cannot recall the place where we bought the trousers.

Q: How do we introduce relative clauses; what are the *introductory* words that we use and what are the choices we can make about those words?

Q: What are the differences concerning punctuation in/surrounding the underlined segments in the above EX; comment on possible reasons?

Q: How would you compare the notion of apposition we have introduced earlier with the situation in e.g.,

- ◆ Mr. Brown, who is my most favourite neighbour, needs my help?

We should always bear in mind that relative clauses serve the purpose of providing additional information about a phenomenon that precedes them. On occasions when the information they provide is necessary in order to define the concept, we use **defining relative clauses**, that cannot be omitted, e.g.,

- ◆ *The man who is my husband.*

However, relative clauses sometimes only provide extra/additional information, without which the sentence will not lose its core strength, i.e., relative clauses of this kind are not needed in order for the preceding phenomenon to be defined – that is why we name them **non-defining relative clauses**⁷⁶. Furthermore, their facultative nature is also supported by the fact that we can omit them and that they are, unlike defining ones, separated from other constituents via the usage of punctuation marks (commas), e.g.:

- ◆ *The butterfly, that has beautiful, tiny wings, found its place on the covers of my favourite book.*
- ◆ *Susan has finally read the book, which I gave to her last month.*

EX: Use the following nouns/noun phrases as phenomena preceding relative clauses that provide information about them (you can opt for either defining or non-defining relative clauses):

- GINGER BREAD
- OLD TABLE
- HOT CHOCOLATE
- AN OLD MAN
- MY WISE FRIEND

EX: Describe the notions below using

- Relative clause
- Apposition

⁷⁶ Also referred to as *restrictive* and *non-restrictive* clauses.

- *My future mother-in-law*
- *Her ex-boyfriend*
- *Mary Poppins*
- *Alice in Wonderland*
- *Harry Potter*

Q: Can relative clauses (both defining and non-defining) have several different functions within more complex units?

Given their *complementary* role, relative clauses are, in terms of their functions, examined together with the preceding phenomena they actually describe. To be more precise, they represent postmodifiers within a noun/prepositional phrase (which has certain sentence function), e.g.:

o *That is the women who saved my life.*

– as a part of a phrase the function of which is subject

o *I saw a house which you have been renting for ages.*

– as a part of a phrase the function of which is object, etc.⁷⁷.

EX: Merge the pairs of sentences into one; Try to use both defining and non-defining relative clauses, if applicable:

1. I have a neighbour. He is an artist.
2. He doesn't have a sweet tooth. He will be our guest for the dinner next week.
3. The family visited a great place. They even saw some wild animals there.
4. He's such a talented musician. You won't believe it – but his son is even more gifted than him!
5. The band arrived on time. So many people welcomed them.
6. Vegetables are not my cup of tea. However, I enjoyed some we had for lunch.
7. We've just met Rome for the very first time. It's a breath-taking city!
8. Social media can also be very useful. Teenagers spend so much time on social media!

⁷⁷ Suggested further reading: Berk, 1999, pp. 287-299.

COMPARATIVE CLAUSES

Similar to relative clauses, there are also **comparative clauses** that can help us illustrate the relationship between certain notions.

Q: According to their *name*, what do you think that comparative clauses represent; is there any specific formula that needs to be used as regards comparative clauses?

Subordinate clauses that commonly follow *gradable* words, or some other words which are parts of comparison process, are referred to as comparative clauses, e.g.

- o *This shopping assistant is more hard- working than the previous one was*

– there is a common comparison-related formula, easily recognised by the usage of THAN, which is a part/ postmodifier of an adjective phrase that functions as a complement.

Anyway, as adjectives are not only gradable words, we can also find comparative clauses after adverbs, e.g.,

- o *He drove more carefully than I actually expected*

– there is a comparative clause that represents a part of an adverb phrase, the function of which is an adjuncts (of manner) but also after nouns, e.g.,

- o *Sonia ate more food than she actually wanted*

– there is a comparative clauses that is a part of a noun phrase, the function of which is object.

Furthermore, as we already know, comparison *per se*, includes not only the relationships of superiority, but also of inferiority and equality – e.g.,

- o *His sister is as talented as his mother used to be*

– there is the equality relationship illustrated.

- o *You have to admit that you are less popular painter than your cousin was*

– there is the inferiority relationship illustrated.

Q: Comment on the phrase/sentence function of the penultimate and ultimate examples illustrated above; are comparative clauses always a part of a phrase; support your claim via examples?

EX: Use the notions below to build sentences containing comparative clauses:

CHARMING	INTELLIGENT	CHOCOLATE
YOGHURT	PERSISTANT	STRONGLY
AMUSING	BEAUTIFULLY	POOR

! NB: We have introduced comparative clauses highlighting their similarity to relative clauses; what we have wanted to emphasise is the fact that both relative and comparative clauses are clauses of modifying nature. Namely, whereas relative clauses are, on one hand, postmodifiers within noun/prepositional phrases, comparative clauses are, on the other hand, postmodifiers within noun/adjective/adverb phrases.

EX: Have a look at the pairs of sentences below and comment on their similarities/ differences:

- *David is more handsome than you are.*
- *David is more handsome than you.*
- *My car is prettier than your car used to be.*
- *My car is prettier than your car.*
- *Nick sings less beautifully than you sing.*
- *Nick sings less beautifully than you.*

Q: What is the most prominent difference that you can notice; is there a verb in each of the sentences; are there comparative clauses in each of the sentences above?

! NB: On occasions when there is not a verb within a comparative construction, we cannot regard the construction as a comparative clause:

- ◆ *Rita is taller than you are VS*
- ◆ *Rita is taller than you*

While the former sentence contains a verb, we cannot find one within the latter sentence. Even though the meaning remains the same, the verb has been *omitted* and that is why the underlined segment is perceived as a phrase (either a prepositional one or THAN + noun phrase)⁷⁸.

When examining adverbials and adverb phrases, we have already stated that they can be used for various, *heterogeneous* purposes, e.g., to denote – time, place, manner, purpose, etc. Having that in mind, we can say that all the clauses that serve the same purposes, i.e., the task of which is to refer to e.g., time, place, manner, reason, etc. and the function of which is of adverbial nature are referred to as **adverbial clauses**. Relying on the piece of information they provide, we can differentiate among e.g.:

- o *Tom will submit the task when he finishes it*
– those referring to time, i.e., functioning as an adjunct of time,
- o *Sheila left him because his behaviour was intolerable*
– those referring to reason, i.e., functioning as an adjunct of reason,
- o *As you know, I am going to Rome next week*
– those representing a comment regarding the main clause, i.e., functioning as a disjunct, etc.

78 Suggested reading as regards comparative clauses: Leech et al., 1982, pp. 99-100; Leech, 2006, pp. 20-22.

Q: What do you think – do conditional clauses also belong to this group; comment on their form/types and function?

EX: Complete the sentences by adding adverbial clauses suggesting the phenomenon as stated:

1. I'm pretty sure Mariah will call you back... **TIME**
2. Tom feels so bad now... **REASON/CAUSE**
3. The team won ... **CONCESSION**
4. We all most enjoyed the place ... **PLACE**
5. If they don't leave the meeting right now, I ... **EFFECT/RESULT**
6. You'll get sunburnt ... **IF**

NOUN CLAUSES

What we commonly use for the purposes of everyday communication are numerous **noun clauses** – clauses that replace a noun phrase/noun/pronoun, but are, given their nature, for sure, more elaborate. We often differentiate between:

- ◆ THAT clauses, e.g.,
 - *I told you **that I simply loathe this place***, introduced by conjunction THAT,
- ◆ WH- clauses, e.g.,
 - ***What I would really like to know is where you found this cute little monkey***, introduced by conjunctions/determiners/pronouns starting in WH-

Concerning the functions that can have within a sentence, we can say that the functions of noun clauses are not different from the functions nouns/pronouns/noun phrases can have, e.g.:

- *I have seen that she loves you*, where THAT clause is operating as a direct object,
- *What I can notice is that your speech is flawless*, where WH- clause is operating as a subject,
- *The problem is that my parents do not love me* – where THAT clause is operating as a complement, etc.

!NB: Please, bear in mind that not each WH- clause is of *noun-like* nature; there are also WH- clauses that, in accordance with the clause/sentences functions they have, are of adverbial nature; with that regard, compare the underlined WH- clauses in the pair of sentences below⁷⁹:

- *I know when the play starts* – there is a WH- clause functioning as a direct object
- *She will go to the seaside when the weather improves* – there is a WH- clause functioning as an adjunct (of time).

⁷⁹ The phenomenon will be further elaborated later.

Q: How would you compare relative to noun clauses – are relative clauses, at the same time, noun clause – or that is not the case? Support your statement with examples/illustrations. In this respect, having in mind the above-stated nature of noun clauses, compare the underlined clauses within sentences below:

o *Love is what is most valuable for me!*

VS

o *This is the book that I simply adore!*

Q: In which of the two sentences is there a phenomenon that precedes the clause which further describes/defines it; is *love* the concept that is further elaborated in the first sentence or the clause itself includes an invisible concept that it *talks* about?

! NB: We should bear in mind that relative clauses are not always preceded by the phenomenon they define, e.g.

o *I will do whatever you want* – where the underlined part functions as a mere direct object (and not a postmodifier)

on such occasions, they are also referred to nominal relative clauses or fused relative constructions⁸⁰.

Q: How would you define the adjective *nominal* – what does that mean to you; what do you think that it refers to?

Q: Why is the nature of the illustrated relative clauses defined as nominal; what characteristics of theirs are related to nouns?

EX: Rewrite each of the following sentences with that-clauses starting with the words given.

1. People have completely opposing viewpoints about Brexit. That is my personal experience.

It's...

⁸⁰ Suggested further reading on nominal relative clauses, i.e., fused relative constructions: Davidson, 2003, p. 154; Leech 2006, p. 45.

2. If they depart now, they may get to the airport on time.
It's...
3. The company is famous for its great revenue. Nobody can deny it.
It's...
4. I totally forgot about my parents' anniversary, which upset them.
The fact...
5. Nobody here likes her. We all know it.
That...
6. Women are not allowed in these organisations while men are. I don't approve of it.
That...
7. The crime rate in the country is shameful. It's high time the authorities did something!
It's...

PREPOSITIONAL CLAUSES

In order to provide a specific frame in which we can place phrases, on one hand, and clause, on the other hand, let us also introduce **prepositional clauses**, e.g.,

- ◆ *She apologised **for** what she had previously done.*

Q: What similarities/differences can you notice between WH- noun clauses we have just illustrated above and the underlined segment within the provided example?

!NB: When discussing prepositional phrases, we have highlighted the similarity between noun phrases and prepositional phrases; similarity of the same nature can easily be identified on the sample of noun and prepositional clauses, i.e., we can say that – within prepositional clauses – there is a preposition, followed by a noun clause that can be identified, e.g.,

- *You have enough time to prepare **for** what you are going to speak in public - where there is preposition FOR followed by WH- noun clause.*

Apart from prepositional clauses, we have also introduced – non-finite and verbless clauses, noun clauses, adverbial clauses, comparative clauses and relative clauses (some of them including certain *sub-groups*) – and what is worth highlighting at this very spot is their (in-)dependency.

Q: Can any of the above-listed clauses be used on their own; support your claim via illustrative examples.

EX: Complete the sentences below by adding a prepositional clause (or a phrase):

1. We've all made so many mistakes and I truly believe we should all apologise...
2. Sarah is such a kind person; she is always grateful ...
3. The parents cannot even describe how proud ...
4. Unfortunately, their conflict resulted...

5. Despite the odds, she willingly accepted to deputise...
 6. The nation seems to be prone ...
 7. It's such a pity they're all devoid...
 8. The traits are inherent...
-



Source: <https://pixabay.com/vectors/education-learning-language-7026598/>

The introduced groups and sub-groups have been categorised on the basis of their prominent characteristics. In order to obtain a deeper insight into their traits, let us recall the characteristics of *compatible* phrases and compare them:

Noun Phrase

Noun Clause

Verb Phrase

Relative
Clause

Adjective
Phrase

Adverbial
Clause

Adverb
Phrase

Non-finite
Clause

Prepositional
Phrase

Verbless
Clause

Prepositional
Clause

Comparative
Clause

Q: What links can be made between/among the listed phrases and clauses; is it necessary that e.g., an adverb phrase is a part of an adverbial clause, etc.?

Q: How would you comment on the relationship between a verb phrase and a clause?

NOMINAL & ADVERBIAL NATURE

Clauses' characteristics do not represent the only criterion according to which we can classify them, although – it can be helpful since the characteristics of theirs that have been mentioned so far are visible *at a surface level* and thus enable a quick and easy recognition. However, perceived through another prism, the prism of their functions, two broad categories may be extracted:

- ◆ NOMINAL CLAUSES and
- ◆ ADVERBIAL CLAUSES

Nominal clauses are all the clauses that are of nominal, i.e., noun-like nature and that, as a result, due to the nature, have functions similar to those of noun phrases.

Q: What are common sentence functions of noun phrases?

Several of the above-illustrated groups can actually be referred to as nominal, e.g.,

- *Swimming has countless advantages* – we can find an *-ing* (non-finite) clause, functioning as a subject.
- *I know that you can perfectly understand me* – there is a THAT (noun) clause, in the function of a direct object.
- *Your mother knows what you are trying to do* – there is a WH- (noun) clause, functioning as a direct object.
- *Patrick just wants to arrive on time* – to infinitive clause, in the function of a direct object.
- *He is a man who can help you with the issue* – we can recognise a relative clause, as a part of a phrase that functions as a subject.
- *I could see to who you were talking* – there is a prepositional clause, functioning as a direct object,
- *Anna, who is my favourite singer, has disappeared* – there is a non-defining relative clause, functioning as a postmodifier within a noun phrase operating as a subject.

EX: To prove the above-stated, let's see the status of TO INFINITIVE and -ING clauses in the examples below. Complete the sentences by either TO INFINITIVE or -ING clause (or both, if possible) and comment on their positions, as well as functions:

1. At first, no one really wanted...
2. ...short, they summarised the main points.
3. I regret ... spending my holiday at that resort.
4. ...a new language is to broaden horizons for life.
5. We're afraid of... that subject up in front of our parents.
6.in the sea is believed to be extremely healthy.
7. Do you really fancy... to the cinema tonight?
8.the airport, please turn left and follow the signs.

As for the clauses that can be referred to as adverbial, it is worth noting that we have already illustrated the group of adverbial clauses and highlighted the fact that they are actually the clauses the function of which is of adverbial nature. Anyhow, at this very place, we would just like to elaborate the phenomenon and list some other of the mentioned clauses' groups the functions of which can also be adverbial, e.g.:

- When in Belgrade, it is recommended that you visit Skadarlija, a vintage street many tourists adore – we can find a verbless clause, functioning as an adjunct (of time).
- To avoid the hectic traffic in the city centre, he decided to ride a bike – where there is a non-finite (to infinitive) clause, in the function of an adjunct (of reason).
- Realising that they were lost, the friend started panicking – where there is a non-finite (-ing) clause, functioning as an adjunct (of reason/time).
- No matter what you say, I will go where I am planning to – WH- clause functioning as an adjunct (of place).
- You can travel around the city by riding a bike – there is a preposition + non-finite (-ing) clause, in the function an adjunct of means.

- o *Work hard (so) that you can obtain all you want* – there is a THAT clause, in the function of an adjunct (of purpose).

Q: Can all of the types that we have discussed so far be used as clauses of both nominal and adverbial nature; what are the exceptions (if any); support your claim with examples.

Q: Look back at the ultimate sentence listed above; would you ever use it without 'so'?

Let us now examine examples containing relative and comparative clauses:

- o *I went to the mountain, where I could find some peculiar herbs* – there is a non-restrictive relative clause, functioning as a postmodifier within a noun phrase that operates as an adjunct of place.
- o *Tom is definitely more talented painter than his father was* – there is a comparative clause, with the role of a postmodifier within an adjective phrase that functions as a complement.

Q: How would you comment on the status of relative and comparative clauses in instance like the provided one – would you describe their nature as a nominal one – given the fact that they are part of phrases, where acting as postmodifiers or you would perceive them as segments of adverbial character – since they can be one of the components of an adjunct (of place – in the very example containing a relative clause above)?

! NB: Given their nature, i.e., the fact that the role of both relative and comparative clause is to modify phrases, we will not categorise them as either nominal or adverbial – as we did for other types of clauses.

Unit 6 review questions:

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1. How would you compare clauses to phrases – in terms of their form and complexity?
 2. Comment on hierarchy within clauses.
 3. How often do we use conjunctions (and for what purposes) in clauses?
 4. Are there verbs in all the clauses?
 5. Comment on the nature of non-finite and verbless clauses – *are they real clauses?*
 6. Compare relative to comparative clauses?
 7. If you omit a verb in a comparative clause, what do you get/form?
 8. What is the major difference between adverbial and nominal clauses – comment on functions they can have?
 9. What are nominal relative clauses?
 10. Compare noun to nominal clauses.





UNIT 7 – THE ART OF COMBINING BLOCKS – Sentences



“A GREAT MAN IS ONE SENTENCE.”

Clare Boothe Luce

Throughout the *Coursebook*, we have mentioned the term *sentence* on numerous occasions. Now – that you have knowledge of both phrases and clauses, how would you define a sentence – in comparison to the two phenomena mentioned?

As we already know, sentences can be composed of one main clause only and that is when we refer to *simple sentences*, e.g.,

- ◆ *I know him!*

In the above example, the verbal element (verb phrase) is prominent and easily recognisable, but is it the mandatory prerequisite for the existence/formation of a sentence and for the transfer of a communicative message? Let us have a closer look at the examples:

- *Really?*
- *Oh, no!*
- *Oh, my God!*
- *Disgusting!*
- *Terrific!*

Q: Are there some/any verbs within the examples above; can we name them sentences; what do they refer to; what kind of message do they *carry*; what types of emotions do they illustrate?

Q: Do you remember the so-called '*specijalne rečenice*'⁸¹ in Serbian; how would you compare them to the examples that have just been illustrated?

81 If you would like to revise the characteristics and usage of such sentences in Serbian, see: Stanojčić i Popović, 2002, pp. 378-382.

There are two notable relationships concerning sentences and their constituents – the relationships of *coordination* and *subordination*. Regarding coordination mechanism, what we have already stated is the fact that it can be applied to other, smaller language units, e.g.:

- o *Milk and honey*, illustrates coordination on the sample of words.
- o *Yellow, cotton shirt and navy-blue linen trousers*, illustrates coordination on the sample of phrases (two noun phrases, on this occasion);
- o *Seeing the lovely city and visiting the most interesting sights*, illustrates coordination on the sample of *-ing* clauses.
- o *Read the book and watched TV*, illustrating coordination on the sample of finite clauses.

Q: In case there is coordination at words/phrases' level within one clause/sentence is that still a simple sentence; support your claim via examples.

It has been stated earlier that the combination of two or more clauses that are in a coordinate relationship represents the *birth* of a compound sentence, whereas the combination of one main clause and one or more subordinate clauses leads to the formation of a complex sentence.

EX: You can find the beginnings of sentences below – provide their endings so that you implement the process of coordination, i.e., make compound sentences:

- *The behaviour of my sister is literally wearing me out...*
- *During all the afternoon, Jean was painting...*
- *I could not see the road...*
- *They offered me to stay...*
- *Tom does like his hometown...*
- *Mothers and daughters can have good relationship...*

Q: What coordinating conjunctions have you used; can you think of some other conjunctions that could possibly find their role within your examples (how about *SO* and *YET*); support your stand via examples.

EX: There are several subordinating conjunctions listed below – use them in sentences in order to illustrate the formation of complex sentences; then – comment on the status and nature of the used clauses:

WHAT

WHERE

THAT

WHILE

IF

PROVIDED (THAT)

EVEN THOUGH

TILL

LEST

EX: Now, provide complex sentences containing (respectfully):

- THAT clause
- Verbless clause
- WH- clause
- -ing clause

Q: Are the clauses, within the sentences that you have created, of nominal or adverbial nature?



Source: <https://pixabay.com/photos/books-literature-knowledge-5937716/>

EX: Look back at the sentences from the above EX – on occasions where subordinate clauses are of nominal nature, implement all the needed modifications so that the clauses become of adverbial nature; then comment on the functions of the clauses.

! NB: Not all the connecting elements that we use in subordination process are of merely conjunctive nature – some of them can be regarded as pronouns, determiners as well as *conjunctive adverbs*⁸². Nonetheless, in order to avoid confusion – we will regard all such elements (that are used for complex sentences formation) – subordinators, in case their role is to introduce a subordinate clause.

As regards subordination (also referred to as *embedding* or *nesting*)⁸³, it is worth noting that this mechanism finds its place at the level of phrases as well, where we can find some phrases nested within some other, larger phrases, e.g.

- *In the middle of nowhere* – we can identify a prepositional phrase, in which another prepositional phrase (*of nowhere*) has *found its nest*.

82 You can find interesting illustrations and useful additional exercises in: Swick, 2009, pp. 52-56.

83 Further reading on embedding: Leech et al., 1982, pp. 104-105; Leech, 2006, p. 37.

The cases of postmodification by a relative/comparative clause, within phrases, are illustrative examples of hierarchical inequality, i.e., subordination, e.g.

- *The woman who is younger than me* – there is a relative clause, postmodifying a head within a noun phrase,
- *The singer more successful than his father used to be* – we can identify a comparative clause, functioning as a postmodifier within an adjective phrase.

And not only that, even words can contain the embedded segments – to be more precise, it is not uncommon that a prepositional phrase makes part of a compound word, e.g.

- *Sister-in-law* – the second element of the compound is a prepositional phrase

ELLIPSIS & SUBSTITUTION

“AN ELLIPSIS IS A GIANT OCEAN OF
POSSIBILITIES.”

Jami Attenberg

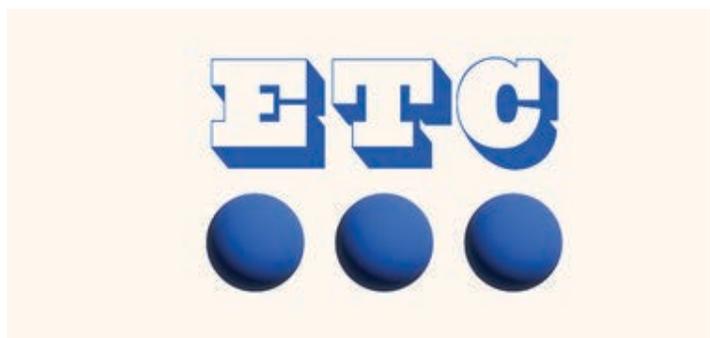
A phenomenon that we also apply for the purpose of language economy, faster messages transfer and in order to avoid unnecessary repetition is **ellipsis**.

Q: What do you think – what segments are commonly avoided – what parts of speech are more likely to be avoided than some others?

Q: What do you think – is it more common to omit some language segments in speaking or in writing; elaborate your stand.

Ellipsis refers to the omission of items in either in speech or writing, the presence of which is not crucial, as they can be *seen/understood* from the provided context⁸⁴.

Q: What is context in your opinion? How would you compare the notions of ellipsis and context – how can context help us understand the intended message even though some of its parts have been omitted?



Source: <https://pixabay.com/illustrations/etc-ellipsis-dots-three-dots-icon-7046525/>

84 Suggested reading on ellipsis: Leech, 2006, p. 36; Leech et al., 1982, p. 117; <http://dictionary.cambridge.org/grammar/british-grammar/about-words-clauses-and-sentences/ellipsis>

EX: Have a look at the items in bold below and state whether they can be left out from the sentences or not:

- I know **that** you are a highly qualified person for this position.
- We opted for a thriller, and they **opted** for a drama.
- She knows that she is more beautiful than her sister **is**.
- They have travelled the world and **have** visited numerous picturesque places.
- He bought a book, **a** pencil, a notebook, **a** backpack, and **a** pencil case.
- This green car is way more beautiful than that **red car**.
- A: Has she visited her grandparents lately? B: No, she has not **visited her grandparents lately**.

Q: What items can you leave out in the above examples; what parts of speech do they represent; what functions do they have (within the sentences)?

Q: Do you think that we violate any grammatical rules when applying ellipsis?

Q: How would you comment on the relationship between ellipsis, on one side, and comparative clauses and phrases, on the other side; can we say that the implementation of ellipsis on the sample of comparative clauses leads to the formation of comparative phrases?

Q: In which of the above examples would you employ ellipsis in speech and in which of them in writing? Comment on your classification – if you suggest it.

EX: Provide your own examples to illustrate ellipsis – of different items (e.g., verbs, nouns, pronouns, articles, etc.).

Q: Do you know what 'eliptične rečenice' refer to in Serbian?

Q: What types of sentences would you refer to as *elliptical* in English; what do you think – is it enough for a sentence to contain ellipsis in order for it to be referred to as an elliptical sentence?

! NB: We can identify elliptical clauses, elliptical phrases, i.e., identify ellipsis in units smaller than a sentence (as we have already seen); anyhow, if a sentence is considered and named elliptical, it commonly consists of pieces of information that would hardly be understood if isolated from the context, e.g.,

- o *Either me or him.*
- o *Outside!*
- o *You are!*

provided as isolated segments, actually, do not bear enough meaning that would result in the message understanding.⁸⁵

Q: Are there any similarities between verbless clauses and sentences that can be referred to as elliptical; is there any ellipsis on the sample of verbless clauses?

In English, there is a phenomenon, similar to the one of ellipsis in the aspect of shortening and repetition avoiding and that is the phenomenon of *substitution*. What it includes is the usage of certain segments – them commonly being *do*, *not*, *one* and *so*⁸⁶, instead of a bigger language unit, i.e., clauses, or instead words or phrases, with the aim of avoiding repetition, e.g.,

- o *This one* – the usage of *one* can replace e.g., a noun phrase *red carpet* to what a hypothetical speaker is pointing.
- o *Mike wanted to marry Genie and he did so* – the usage of the *did so* segment replaces the clause *he married her*.
- o *A: Is Anna moving to Italy? B: I hope not* – the usage of *not* replaces the clause *she is not moving to Italy*.

85 Suggested reading on contrastive analysis of Serbo-Croatian and English elliptical forms/sentences: Mihajlović, in Filipović (Ed.), 1971, pp. 85-112.

86 The words used are also referred to as substitute forms or pro-forms; further reading: Leech, 2006, p. 95; <http://dictionary.cambridge.org/grammar/british-grammar/about-words-clauses-and-sentences/ellipsis>

! NB: The above classification is also referred to as *sentences typology*.

Q: Do all of the above-illustrated sentences contain finite verb forms?

Q: How would you comment on the relationship between sentence types and the category of mood?

EX: Provide several examples to support the presented sentences' classification.

Q: In a communicative scenario, what is the goal of a/an:

- o Declarative sentence
- o Interrogative sentence
- o Imperative sentence
- o Exclamative sentence?

Apart from the mentioned classification (usually applied in the context of clauses), there is also the classification containing – *statements, questions, commands, and exclamation* – traditionally used on occasions when sentences (in general) are being described. Nonetheless, what is important for us, at this very point, is to focus on communicative function, rather than mere form, regardless of the nomenclature we are going to use. With this regard, have a look at the pair of sentences below:

- ◆ *Are you a singer?*

There is a question/interrogative sentence, and its very aim is actually to question something; anyhow, in the example:

- ◆ *You are a singer?*

We can identify a declarative form (ending with a question mark though), but with the same goal like in the previously illustrated example – to question something. While, on one hand, the first classification is commonly related to form, the second one is commonly related to function. However, as it has already been noted, what is important for us is to be able to recognise the function of the uttered language material, as its form is something that requires little attention to be identified, i.e., we can do it *in the nick of time*.

EX: Comment on the form and function of the sentences below:

- *She has not arrived yet?*
- *What a nonsense!*
- *Will you go to school next week?*
- *Brilliant!*
- *I cannot believe it!*
- *Turn the music down!*
- *What a revelation!*
- *Is that your neighbor?*
- *She is his fiancée?*
- *No way!*
- *Open your mouth!*

Q: Do you know what '*sistem zavisnih i nezavisnih rečenica*' refers to in Serbian grammar?

!NB: Subordination in English includes subordinate and main clauses, whereas in Serbian both subordinate and main clauses can be regarded as sentences⁸⁷.

Q: What does the so-called '*željne rečenice*' refer to in Serbian; in what types of communicative scenarios would one use them; do they have any equivalent/-s in English?

EX: Translate the sentences provided in Serbian below and comment on the English verb form that you suggest:

- *Neka mu je srećan rođendan!*
- *Živeo nam sto godina!*
- *Srećan bio i dugovečan!*

87 Further reading on subordinate and main, i.e., dependent and independent clauses/sentences in Serbian: Stanojčić i Popović, 2002, pp. 300-360; suggested reading on communicative functions of simple sentences: Popović in Piper i dr., 2005, pp. 983-1057.

Q: How would you comment on the relationship between subjunctive and the phenomenon of 'željne rečenice' in Serbian?

EX: *Have a look at the sentences below (both in English and Serbian) and state which of them you find appropriate and which of them (if any) seem to be incorrect – and why:*

- *Nikada ništa nije uspeo da uradi, a da, pritom, ne pokvari!*
- *Ništa se nije desilo u učionici, od kada ju je nastavnik napustio, mogu da se zakunem.*
- *I cannot see nothing, due to thick fog.*
- *I am afraid that he has not seen nobody familiar at the welcome party!*
- *Never have they read no novels before.*
- *The employer has not got no information about his new employees.*

Q: Which of the above sentences do you find to be incorrect – and, if any, why?

Q: What are the signals of negation in Serbian and English – respectively? Illustrate that via examples.

Q: Is the so-called double negation possible in English; how about double negation in Serbian – can it find its place in discourse?

Q: Look back at the penultimate example in the above EX – what does it illustrate, i.e., can you recall the phenomenon (we have already discussed it)?

EX: *Have a look at the form, i.e., the constituents of the questions below and comment on their formation:*

- *Are you hungry?*
- *Will he arrive on time?*
- *What time do you plan to go?*
- *When was the last time you saw her?*

- *How often do you go swimming?*
- *Where did he go?*
- *Have you ever visited LA before?*

Q: What are the most prominent characteristics of the so-called YES/NO and WH- questions in English?

Q: Do you remember the intonation patterns that we can apply when uttering YES/NO and WH- questions⁸⁸?

Q: How would you comment on the usage of *SOME* and *ANY* in both YES/NO and WH- questions; what meaning do they transfer when placed within questions?

EX: Provide example sentences in order to illustrate the meaning *SOME* and *ANY* convey in – on one hand – positive/negative statements and – on the other hand – questions.

Q: What kind of questions are *tag questions/question tags*? How would you translate the tag question phrase in Serbian?

! NB: The aim of question tags is not always to obtain some new piece of information, e.g.,

- o *She has moved to Milan, hasn't she?* the speaker does not know whether she has moved or not.

they can also be used to confirm something already known., e.g.,

- o *The team has won, haven't they?* the speaker knows that they have won and wants to confirm that with the hearer.

Q: How would you know whether the speaker who is using a question tag is eliciting information or providing/seeking mere confirmation?

88 If you need to refresh your memory with regard to intonations patterns, you can see: Prodanović, 2020.

EX: Read the first list of sentences containing question tags out loud, showing that you are not familiar with the information, i.e., want to obtain it and – the second list of sentences containing question tags as if you simply wanted to provide/seek confirmation:

- *Ethan decided to buy a new car, didn't he?*
- *Paul wants to marry you, doesn't he?*
- *The school has started, hasn't it?*
- *David and you got lost, didn't you?*
- *Ruth doesn't like coffee, does she?*
- *You have never visited China before, have you?*

Q: What intonation pattern/-s would you apply for the first and what for the second group of question tags from the above EX?

Q: How would you comment on the usage of negation in question tags; is double negation allowed in these constructions?

Q: Do you use question tags in Serbian – what purposes are they used for?

Unit 7 review questions:



1. Compare and contrast sentences and clauses.
2. Are there any mandatory elements within sentences?
3. How do we form complex sentences – comment on their nature?
4. What does nesting refer to?
5. Compare and contrast the concept of ellipsis and the one of substitution?
6. What are the most prominent differences between questions and question-tags?
7. What communicative functions are there in language?
8. Comment on similarities/differences between communicative functions and forms of sentences?
9. Are there any principles regarding negation (formation) in English?
10. To what extent is pronunciation/intonation important when uttering questions?





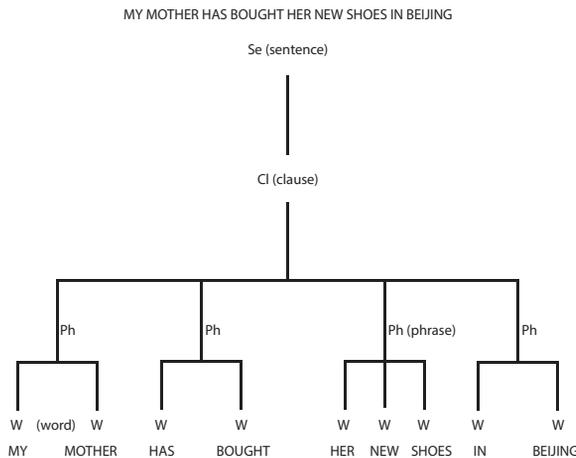
UNIT 8 – PUTTING IT ALL TOGETHER – Hierarchy of Blocks



For the very end, with all the characteristics of sentence elements in mind, we are fully capable not only to identify and name them but to compare and contrast them as well. As regards dividing language units, i.e., illustrating the division, there are several models well-known in sources regarding grammar/syntax (e.g. *tree diagrams*, *bracketing*, *skeleton analysis*, etc.). Anyhow, no matter what way you visualise segments in, it is important for us to focus on *immediate constituents/next-door neighbours*, at each of the analysis stages and to comment on both form and function of the elements we identify.

Have a look at the figure illustrated below:

Figure 1: Hierarchy of units 1



Q: How would you comment on the hierarchical relationships of the units illustrated in Figure 1?

Q: What types of phrases can you identify in the sentence above?

Q: Can you comment on even smaller units – morphemes – in the words illustrated in the above example?

Q: Given the fact that there is only one clause within the sentence in Figure 1, is it necessary to mention both sentence and clause level?

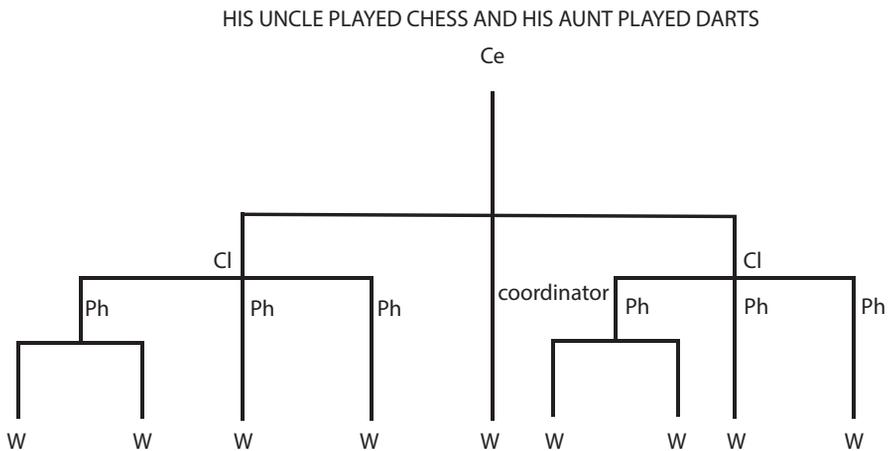
! NB: On occasions when there is only one clause within a sentence, we can omit one stage and start from the top one that there exists.

EX: Look back at the sentence illustrated via Figure 1 and:

- State sentence/clause functions of the segments.
- State part of speech of each of the segments.

EX: Now, do the same for the sentence illustrated in Figure 2:

Figure 2: Hierarchy of units 2



Q: What types of phrases do you recognise in the sentence above?

Q: Are there both free and bound morphemes in the words that are constituents of the above sentence⁸⁹?

EX: Illustrate the hierarchy of the language units provided below– comment on their nature/types, functions, and parts of speech you can identify:

HER ADORABLE WHITE DOG

A WOMAN WHO IS A LAWYER

89 If you would like to revise free and bound morphemes' characteristics, you can see: Prodanović, 2021.

CHOCOLATE CAKE WITH FRUIT TOPPING

MY WARM YELLOWISH WOLLEN SWEATER

EX: Illustrate the hierarchical relationship of the elements in the sentences below (upon illustration, comment on functions and parts of speech you can identify):

- *Cinderella is my most favourite character.*
- *I do not know what you are thinking about.*
- *My friends are willing to help you.*
- *He bought a lovely pair of kickers and a leather jacket.*
- *Have you moved to a new apartment?*
- *Both Tom and Jason work hard every day.*
- *Sarah loves her nanny.*
- *George could not see her well.*

EX: Illustrate the hierarchy of the language units provided in the excerpt below, as well as their nature – in minute details:

“One day, I saw you sitting in the audience. I was so happy and I rushed to my dressing room after the performance and told the voice all about you. The voice seemed angry; he said he would return to heaven if I ever fell in love with a man, so I told him that I did not love you. I had to pretend that I had no interest in you, because I was afraid that the voice would leave.” (Leroux, adapted by Mitchell & Malkogianni, 2005, p. 25)

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Building Structures in Language

Marijana Prodanović

A Coursebook in English Syntax

This practical Coursebook first aspires to provide a deeper insight into some important grammatical concepts and relationships for the second-year students of English studies. At the same time, relying on both revised and newlyintroduced concepts, it throws light on the nature, goals and principles of English Syntax. With the aim of, not only facilitating the acquisition of syntactic notions, but also broadening the horizons of language principles, Building Structures in Language keeps comparing/contrasting Serbian and English. The goal of its nine units, which assume no previous background in syntax, is to engage and motivate students, as well as help a teacher to introduce, elaborate and exemplify the crucial points in a scaffolding manner.

