

Е.А. Иванова

**Современный
английский язык:
МОРФОЛОГИЯ**

Учебно-методическое пособие

БАКУ-2016

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«Современный английский язык: МОРФОЛОГИЯ»

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В пособии освещаются динамические процессы в морфологии современного английского языка. Предлагаемые вопросы, задания и примеры лингвистического анализа призваны помочь студентам в усвоении всех тем курса теоретической грамматики. Иллюстративный материал представляет разнообразные функциональные стили: от языка СМИ до текстов словесно-художественного творчества.

Для изучающих английский язык, интересующихся особенностями современного речеупотребления.

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Настоящее учебно-методическое пособие опирается на книгу «Современный английский язык: Морфология и синтаксис» О. В. Александровой и Т. А. Комовой, второе издание которой вышло в издательстве АCADEMIA в 2007 г. В этой работе излагаются основные понятия грамматической теории современного английского языка с учетом новых направлений в науке о языке: функционализма и когнитивизма. Именно эти аспекты важны для изучения и преподавания английского языка как иностранного в студенческой иноязычной аудитории. О. В. Александровна и Т. А. Комова предлагали последовательное изложение тем теоретического курса английского языка в соответствующих разделах книги, давая вопросы и задания по разделам и контрольные вопросы для экзаменационной сессии в конце книги. В своих учебно-методических материалах Е.А Иванова сохранила очередность тем курса «Морфология», предложив систему вопросов и заданий по каждому из разделов курса. Учитывая цели и задачи прохождения тем курса английской морфологии, автор находит новые материалы по всем темам, новые контексты употребления грамматических форм слова из разных функциональных стилей, широко привлекает материал современной художественной литературы.

Особенно удачными можно считать те разделы учебно-методического пособия, в которых обсуждаются продуктивные модели словообразования, конверсия, суффиксация и словосложение. Е. А. Иванова раскрывает динамический

характер языка, творческий потенциал говорящих на этом языке, их живое и непосредственное словотворчество. Эти моменты очень важны для формирования у учащихся особого чувства языка, стремления приобщиться к многовековой культурной традиции, поскольку именно в языке древние элементы прекрасно сосуществуют с новыми формами, обретая новые значения в разнообразных контекстах употребления. Английская недосказанность, ирония и сарказм, языковая игра и юмор – все эти явления проявляются в слове и благодаря слову. Важное место в материалах занимает стилистическое использование глагольных форм, связь морфологии и синтаксиса.

В методическом отношении очень удачно сочетание заданий на работу со словарями разных типов и рекомендации по анализу материала, приводимого в конкретных разделах. Например, в разделе 8 читаем о том, что V. “Similarity in suffixes results in a kind of inner rhyme and affects the rhythmical pattern of the utterance”; или VI. “Roots can be repeated not only in derivatives but also in compounds.”

В целом можно сказать, что, хотя Е. А. Иванова в каждом из разделов пособия соотносит изложение своего материала с соответствующими разделами в книге О. В. Александровой и Т. А. Комовой, рецензируемое учебно-методическое пособие имеет вполне самостоятельную ценность, в нем предлагается большой фактический материал, который облегчает усвоение базовых теоретических вопросов и обеспечивает формирование необходимых умений и навыков.

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надлежит филологической школе кафедры английского языкознания филологического факультета ФГУ ВПО «Московский государственный университет имени М. В. Ломоносова» и является штатным преподавателем кафедры уже более 15 лет. Подготовленное автором учебно-методическое пособие отвечает всем современным требованиям, предъявляемым к учебным пособиям по теоретическому курсу современного английского языка по направлению «Зарубежная филология» и может быть рекомендовано к печати.

**Заслуженный профессор МГУ,
д.ф.н. Т. А. Комова**

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UNIT 1

Morphology, its definition and its place among other linguistic disciplines. Morphemes as the ultimate units of the semantic level, types of morphemes. Item and arrangement and item and process. Productive word-building patterns. Morphological processes affecting grammatical form (fusion and agglutination). Processes affecting grammatical content (grammatical homonymy and grammatical synonymy). The concept of analytical form.

I. Morphology is

1) that branch of linguistics which concerns itself with the structure of words as dependent on the meaning of constituent morphemes and

2) the system of morphological oppositions in a given language including their grammatical categories as unities of form and content.

II. Read Chapter 1 of “Modern English Grammar: Morphology and Syntax” by O. V. Alexandrova and T. A. Komova and answer the following questions:

1. What is the morphemic structure of the word *morphology*?
2. What is *Morphology* outside linguistics?
3. What is *Accidence*?
4. What is the difference between *Morphology* and *Accidence*?
5. What is *Morphonology*?

6. Give the definition of *morphemes*. What types of morphemes do you know?

7. Give examples of *full-fledged* and *induced* morphemes.

8. What does the element –eme in *morpheme* point out to?

9. Grammatical morphology is *sememic* and *allomorphic*. What does it mean?

10. What is *fusion*? What is *agglutination*?

11. Explain what is meant by *grammatical synonymy* and *grammatical homonymy*?

12. What is the difference between *synthetic* and *analytical* slovoforms?

13. Who introduced the concept of *slovoform* into modern anglistics?

14. What is a *paradigm*?

15. How did the nominal and verbal paradigms change throughout the history of English?

III. Do you know “*morph*” as a new word of modern English? It means 1) to change smoothly from one image to another using computer animation; to make an image change in this way 2) to change, or make sth/sb change into sth different.

IV. In some cases morphological analysis needs further historical, etymological inquiry. Analyse the morphemic structure of the following English words.

Controversial

Internal

Inconsequential

Piscatorial

Undisclosed

Opinionated

Repellent

Mutant (couture)

Affiliated	Palatial (art complex)
Insurmountable	Intermittently
Interconnectedness	Reelection
Finalization	Disenchantment
Starlet	Socialite
Travelogue	Debility
New Yorker	Manhattanite
Plaintiff	Percentile
Encounter	Bespectacled
Shyster	Kindred (spirit)
Deploy	Indecipherable
Uninhibitedly	Zillions (NAm)

V. Use “The History of English” by A. I. Smirnitsky to comment on the structure of the following words:

Arise, awake, abide, about, above, ago;

begin, beget, become, befall, behold, believe, beset, behind, beyond, beside, between; consider, conceive, conclude, confuse, contain, condition, construction, confession, conquest, conscience;

comply, compare, compel, complaint, complexion, communication;

default, defense, degree, delight, destruction, decease, declare, decline, deceive, deliver, depart, descend, describe, determine, devise;

opposite, oppress; partake, participate;

blissful, joyful, youthful, lawful; bloody, cloudy, happy, hasty; heavenly, homely, manly, yearly;

highness, holiness, judgment, kingdom, wisdom, maker,

Take an online test.

He whispered aside - make an aside - a witty aside - asides
about the low cost of

Ups and downs

**VIII. Comment upon these –ing , -ed and –able forms.
What parts of speech are they? Make up sentences of your
own to illustrate grammatical homonymy.**

second helpings

his humble beginnings

a cold-war footing

blue aluminium siding

offering

wild imaginings

Commanding example

a gifted child

“The comings and goings at CNN” (by Nancy Franklin)

She takes care of her withdrawn mother and her kid brother
and sister, and she treks across a colourless winter landscape,
visiting relatives as she looks for her father, Jessup, who cooks
methamphetamine for a living.

“You don’t have to tell me it’s a vanishing breed” (исчезающий-невидимый).

Without any of the negative effects that deficit spending
can entail. - Spending proposals.

Not always controllable underlings.

The author of the admirable and admired “The Rise and
Fall of the Man of Letters” (John Gross)

Phone books are really spectacularly unloved.

No patient wants to cause his family pain. According to
Block, about two-thirds of patients are willing to undergo ther-
apies they don’t want if that is what their loved ones want.

The local history of uranium (southwestern Colorado) is

long and often troubled, and the economy has been devastated since the Three Mile Island accident, in 1979, when Americans turned against the nuclear power.

As if it had been tailored for the recipient.

This reduced waste. - Reduced vowels.

IX. Do you know these nouns? What word-building pattern do these examples illustrate?

of medium build Best Buy (retailer's name)

an early cut of a documentary about Bill Cuningham

"What a great read." Ad for "The Smart Swarm"

In an effort to make the process failsafe, Hollywood studios have crosspollinated improv with such sitcom staples as the table read (where the script is read aloud by the actors to an audience of writers and executives) and the roundtable (in which a group of writers "punches up" a script).

The first stop was a meet-and-greet/show-and-tell.

I asked a clerk if there were any case files connected to anyone with the surname Biro, and after a long wait I was handed a stack of mottled folders.

What other examples of this kind can you give?

X. Learn these verbs built through conversion.

He (Christie's father) died young and discouraged. Agatha and her mother soldiered on. Dinner was often rice pudding.

Agatha moved into her mother's house (after Clara died) to ready it for sale.

No, I wasn't out "partying". I've been working on my key-note all night.

In 1993, Peter Paul Biro filed for bankruptcy, and he never paid many of the judgements against him, including what he owed the Wises and Joyal. Lipsz's lawyer said of Biro, "He oiled his way out of that whole thing ... He got away scot-free."

To Hanley, this was baffling: what forensic scientist avoids peer review and even admits to doctoring evidence in order to prevent others from evaluating it?

Last year, in this magazine, Holbrooke described what often happens in government: "People sit in a room, they don't air their real difference, a false and sloppy consensus papers over those underlying differences, and they go back to their offices and continue to work at cross-purposes, even actively undermining each other."

She thought she remembered hearing about a boy who, at nine, could map the entire Mongol Empire but was sucking his fingers.

Make up sentences of your own with more verbs to follow:

Towers above them	Home in on sth (v)
Shelved in the middle	To pal about
To voice a suspicion	To house
To host	To knife through tall buildings (in NY)
Films that he executive-produced	

UNIT 2

Categorization in Morphology. Categories and categorial forms. Grammatical categories. Lexical morphological categories. Dialectical unity of synchrony and diachrony in a morphological analysis. Categorematic vs syncategorematic words in Modern English.

I. Read Chapter 2 of “Modern English Grammar: Morphology and Syntax” by O. V. Alexandrova and T. A. Komova and answer the following questions:

1. What is *category and categorization* in philosophy?
2. What is category and categorization in *linguistics*?
3. Give the definition of a *grammatical category*.
4. What is a *lexical morphological category*?
5. Explain what is meant by a *grammatical form and categorial form*.
6. Illustrate the dialectical unity of synchrony and diachrony in a morphological analysis.
What can be the future of the category of Case?
7. Explain the difference between categorematic and syncategorematic words. Give examples.

II. Is there a lexical morphological category of size in Modern English? What lexical morphological categories do you know? Comment upon –ette-derivatives in an extract from “Thinks...” by David Lodge:

Well, here I am, settled in, more or less. I’ve been allocated a little house or ‘maisonette’, as it’s called (a twee, fake-French

word I've always disliked) on the campus, at the end of a terrace of five reserved for long-term visitors or newly appointed members of the staff. An open-plan living-room with 'kitchenette' downstairs, and a bedroomette and bathroomette upstairs, connected by an open staircase. It's quite big enough for me, but I miss the spacious rooms and high corniced ceilings of Bloomfield Crescent.

All the necessities of life are provided on campus: there's a small supermarket, a launderette, a bank, a unisex hairdresser's, a bookshop-cum-stationer's, several bars, cafes and canteens (Helen Reed's diary).

... Helen goes to and fro between the kitchenette and the table.

III. What can you say about the productivity of quasi-suffix *-free* in the following examples?

Duty-free, fat-free, tax-free, trouble-free, scot-free.

Though residents of the greater New York area owned half of all cars registered in the country in 1905, by 2000 New York City had the lowest rate of vehicle ownership in the nation. Fifty-six per cent of New York households are car-free, compared with the national average of ten per cent.

(Cf The Drexlers moved to Yonkers for two years, in part to give Mickey a bedroom, but Mickey, stranded, carless, his mother dying, was miserable there.)

To this end, he pals up with a younger lump, Jason Stat-ham, for the most incendiary scenes; each of them saves a woman in distress, but both concur, in the end, that they get along just fine together as they are, damsel-free. ("The Expend-

ables”)

“So Sara and I looked at each other,” Rich recalled, and we said, ‘We don’t have cancer on Tuesday. It’s a cancer-free day. We are having a baby. It’s exciting. And we’re going to enjoy our baby.’”

Right about now, audiences could use an international comedy-thriller with fancy travel, fine hotels, and dazzling, oil-free beaches. “Knight and Day” has all the elements of enjoyable nonsense-adventure... (Thrills and Chills. “Knight and Day” and “Winter’s Bone” by David Denby)

Flower wreaths, floating playsilks, an unpolluted, media-free experience of the world.

IV. On dialectical unity of synchrony and diachrony in a morphological analysis. Comment upon the historical development of verbal categories of Tense and Aspect. What is the difference between categories of tense in Old English and Modern English? What changes are observable in the functioning of the Category of Aspect today?

Tense. Old English: Past – non-Past forms (the co called Present forms were used to refer the action to the future as well); ModE Present-Past-Future.

Aspect. Analyse the following examples from “Small World” and “Thinks...” by David Lodge.

‘You’re not suggesting I copied your character, are you?’ she said.

“Hello, young man,” she said. “How are you enjoying the play?” “I’m finding it very hard to follow,” he said. “What is Robin Hood doing in it? I thought *Puss in Boots* was a French

fairy tale.”

“Er, what would you be wanting to be doing during this leave, exactly?” “I want to study structuralism, sir” said Persse.

“I was thinking...” (decides to broach the matter)

“I’m beginning to see what you mean.”

V. Categorematic vs syncategorematic words. What is the function of each *have* in this sentence:

“It was stunningly beautiful,” he said, adding, “I felt that Leonardo definitely had to have had a lot to do with the drawing.”

Derivational Morphology: Categorization in Use

As different from Accidence, Morphology as part of linguistics deals not only with inflexions but also with derivational patterns and grammatical morphological oppositions of both synthetic and analytical forms. The latter used systematically and recurrently form lexical morphological and grammatical morphological categories that express rather generalized meanings.

The concept of lexical morphological categories was introduced into anglistics by Prof. A.I.Smirnitsky. These are defined as “those linguistic properties of the most general kind which are realized in the semantic opposition of two or more words according to a certain distinctive feature, on condition that the same opposition is observed in other pairs or even larger groups of words and finds systematic expression” [43; p.17-18].

This concept introduced into scholarly usage enriched our understanding of word-building patterns productivity. Much has

been said about highly productive derivational suffixes –ness, –less and –like and the respective categories of quality, caritiveness and likeness [10; p.83-105] as well as about polyfunctional (quasi-grammatical) suffixes –er, –ing, –able and –ly [1; p. 57-133].

Here we shall focus on some recurrent derivational patterns that seem to increase their degree of productivity, thus raising the question of possible categorization and new categories-to-be. We shall begin by describing the potential category of size (as expressed by suffixes –let and –ette), continue with rivaling suffixes –less and –free and then proceed to cover compounding as represented by derivatives in –wide and –minded (and respective categories of spatial dimension and personal characterization).

In “Modern English Grammar: Morphology and Syntax” T.A.Komova quotes a poem by Lewis Carroll with numerous –let-derivatives that denote objects of a small size:

Manlet

In stature the Manlet was dwarfish-
No big burly Blunderbore he.
And he wearily gased on the crawfish
His wifelet has dressed for his tea.
Now reach me, sweet Atom, my gunlet
And hire the old shoelet of luck.
Let me hie to the bank of the runlet,
And shoot thee a duck...

The scholar comments that it is not difficult to understand the meaning of *manlet*, *wifelet*, *doglet*, *wordlet*, *birdlet*, *thoughtlets*, etc. because there are in Modern English words like *runlet* and *rivulet* denoting a small brook or stream. But the productivity of this pattern is restricted by the frames of this poem. One can hardly claim it is highly productive outside this text [1; p.31-32].

However, the following quotations from David Lodge's recent novel "Thinks..." show that the notion of size appears to be important for modern speakers too:

"Well, here I am, settled in, more or less. I've been allocated a little house or 'maisonette', as it's called (a twee, fake-French word I've always disliked) on the campus, at the end of a terrace of five reserved for long-term visitors or newly appointed members of the staff. An open-plan living-room with 'kitchenette' downstairs, and a bedroomette and bathroomette upstairs, connected by an open staircase. It's quite big enough for me, but I miss the spacious rooms and high corniced ceilings of Bloomfield Crescent."

"All the necessities of life are provided on campus: there's a small supermarket, a launderette, a bank, a unisex hairdresser's, a bookshop-cum-stationer's, several bars, cafes and canteens." (Helen Reed's diary)

"... Helen goes to and fro between the kitchenette and the table."

As it often happens with modern literary texts the narrative is rather complex, consisting of different sub-narratives: more subjective voices of two main characters – those of Helen Reed (a popular novelist coming to the University of Gloucester to

deliver a course on creative writing; she keeps a diary) and cognitive scientist Ralph Messenger (who uses a Dictaphone for his research) – and more objective author's comments and descriptions.

Unlike –let, which is a native suffix, suffix –ette is there in modern English through French borrowings like *maisonette*. Derivatives registered in dictionaries appear both in the author's narrative and Helen Reed's diary. But Helen, being word-conscious, creates new words in her text formed from native stems: *bedroomette*, *bathroomette*. And *maisonette* gets a rather emotional comment from her: *a twee, fake-French word I've always disliked*.

Both hybrids and natural-sounding derivatives are brought together in one context and that results in a kind of paronymic attraction (due to their partial similarity in form) and necessarily draws the reader's attention. –ette-derivatives are essential for the description because recently bereaved Helen feels somewhat uncomfortable starting her new life on campus. She misses her larger house in London with spacious high-ceilinged rooms, her children and her late husband. She is considering the idea of running away on the first night in Gloucester.

Thus, we can see that the potential category of size, though this time expressed by different means, steps outside the limits of one text and finds its recurrent manifestation elsewhere. Its spread and development is, perhaps, supported by the existence of category of space in philosophy and the grammatical morphological category of comparison in the adjectival paradigm.

There is no doubt that suffixes –ness, –less and –like are more productive than –let or –ette, but in terms of categoriza-

tion in use of more interest to us is affix –free that seems to rival suffix –less in modern English usage. Compare the following contrastive examples:

“The Drexlers moved to Yonkers for two years, in part to give Mickey a bedroom, but Mickey, stranded, carless, his mother dying, was miserable there.”

“Though residents of the greater New York area owned half of all cars registered in the country in 1905, by 2000 New York City had the lowest rate of vehicle ownership in the nation. Fifty-six per cent of new York households are car-free, compared with the national average of ten per cent.”

Carless and *car-free* act as synonyms and describe the same kind of household but obviously differ in their connotations, the former appearing in a negative context (*mother dying, stranded, miserable*), the latter implying changes we can observe in our modern world, that is, apparently, becoming more environmentally-conscious. *Car-free* implies freedom from traffic jams and pollution, greener, environmentally-benign style of life.

This morpheme is freer than –less as it can appear not only in post-position like in *duty-free, fat-free, tax-free, trouble-free, scot-free* but elsewhere: *freedom, free-lancer, free-loading*. But, seemingly, competition with –less makes quasi-suffix –free more productive. Have a look at the examples that follow:

“To this end, he pals up with a younger lump, Jason Stat-ham, for the most incendiary scenes; each of them saves a woman in distress, but both concur, in the end, that they get along just fine together as they are, damsel-free.”

“So Sara and I looked at each other,” Rich recalled, and

we said, 'We don't have cancer on Tuesday. It's a cancer-free day. We are having a baby. It's exciting. And we're going to enjoy our baby.'"

"Right about now, audiences could use an international comedy-thriller with fancy travel, fine hotels, and dazzling, oil-free beaches. "Knight and Day" has all the elements of enjoyable nonsense-adventure... "

"Flower wreaths, floating playsilks, an unpolluted, media-free experience of the world."

The absence of things that limit your freedom and make your life troublesome or even threatened is signaled by suffix – free.

Other free morphemes seem to increase their recurrence in postposition. The familiar range of words *worldwide*, *nation-wide*, *statewide* can be easily extended by occasional descriptions like *citywide blackout* or *ocean-wide* in:

"M.P.A.s, smart aquaculture, and I.T.Q.s – these are all worthy proposals that, if instituted on a large enough scale, would probably make a difference. As Roberts notes, it is in "everyone's interest" to take the steps needed to prevent an ocean-wide slide into slime."

The idea of scale and dimension rendered by morpheme –wide is closely linked with previously mentioned category of space.

Practical courses of English striving to extend students' knowledge of compound adjectives often list words like *absent-minded*, *narrow-minded*, *open-minded* [24; p. 48-53]. But the concept of character or personality seems important enough for more unusual descriptions to appear in modern English usage: *a*

steely-minded detective (Miss Marple), independent-minded people, more business-minded management, unmechanically-minded passengers, too literal-minded for a novelist.

'For a novelist you are very literal-minded,' Ralph says.

And this type of adjectives can form further derivatives with productive suffixes –ness and –ly:

"In 1916, he (Charles Burchfield) received a scholarship to the National Academy of Design, in New York. He quit, un-nerved, after one afternoon. But he spent six weeks in the city, during which time he met the women who ran the Sunwise Turn Bookshop, an outpost of modern-mindedness. Impressed by Burchfield's work, they showed it for several years."

"He paused fair-mindedly, and reconsidered."

We describe strangers and people in general not only in terms of their appearance but, more importantly, - their personality. Thus, the adjectival pattern with suffix –*minded* becomes very helpful and results in rather lengthy derivatives and meticulously–done portraits.

One might argue that the status of potential categories of size, space and character is yet questionable in modern English: they are by no means as recurrently and systematically used as the well-established categories of quality, caritiveness and likeness. But raising the question of possible categorization, categorization in process, which is supported by some well-known philosophical or grammatical morphological, or lexical morphological categories, we draw the learner's attention to some dynamic features of modern English, to item and process as different from item and arrangement, and make advanced students of English aware of the potential of current semantic oppositions.

UNIT 3

Parts of Speech classification. Prepositions, conjunctions, interjections. Their semantics, categories and functions.

I. The words of a language are not categories, they have categories, and similar categorial properties bring the words together into lexical-grammatical classes of words called “Parts-of-Speech”.

II. Read Chapter 3.2-3.4 of “Modern English Grammar: Morphology and Syntax” by O. V. Alexandrova and T. A. Komova and answer the following questions:

1. Give the definition of a *preposition*. What types of prepositions do you know? Give examples of simple and complex prepositions, of prepositional word combinations.
2. Show how the membership of this class extends.
3. Give examples of prepositions closely related to adverbs.
4. Give examples of prepositions closely related to conjunctions.
5. Give examples of lexically-morphologically bound prepositions.
6. Give examples of metaphorically transposed prepositions.
7. What is a *conjunction*? What function does it fulfill in a sentence or a text?
8. Give examples of coordinating and subordinating con-

junctions.

9. Give the definition of an *interjection*. What is their function in speech?

III. What are the meanings of these prepositions?

Through the gate they go, up the dappled path, beneath the firs, across the school parking lot and past the kettle-corn stand, into the heart of the Elves' Faire. (The Erlking by Sarah Shun-lien Bynum)

This is beyond the beyond of all the beyond.

IV. Sometimes syncategorematic words become categorematic:

After weeks of campaigning on the road, Tony Blair and his family finally strolled a few hundred yards to the polling station this Election Day morning. Amongst the Labour faithful up and down the country there is an enormous sense of pride in Mr Blair's achievements and confidence that he is about to become the youngest Prime Minister this century.

Cf. ups and downs (id.)

This is beyond the beyond of all the beyond.

V. Analyze the morphemic structure of these compound nouns. They are produced from prepositional or phrasal verbs.

"I am not your do-over."

Bailouts

Layoffs

Passersby

"Hey, everybody, we're invited to a cookout!"

Culinary smackdown

Preliminary cook-off

Comedown The standout (Cf outstanding)

After lightout Carell's stand-in дублер

Consultations were free, walk-ins welcome, and the cost of a procedure began at fifty dollars.

In the spy thriller "Salt", Angelina Jolie gets quite a workout. She kicks, karate-chops, and pistol-whips about thirty men.

And parking is never a problem, which is a plus, since at other schools that can be a real issue at dropoff and pickup... there's the grim Goodbye Door at the Jewish Montessori, beyond the threshold of which the dropping-off parent is forbidden to pass.

VI. Analyze the structure of the following lexicalised prepositional word combinations.

Leader-in-waiting (Gordon Brown)

"Heat Waves in a Swamp: The Paintings of Charles Burchfield," at the Whitney, is a two-for-one: an illuminating retrospective of the mystically inclined watercolour realist, who died in 1967, at the age of seventy-three, and something of an installation piece by the radical contemporary sculptor Robert Gober, who curated the show. (Life in a Small Town. Charles Burchfield, homebody modernist by Peter Schjedahl)

Cathy used to be a stick-in-the-mud.

VII. What part of speech is *despite*, *in spite of*, *though*, *although*? Make up sentences to illustrate the differences.

VIII. How does the choice of coordinating conjunction affect the subject-predicate agreement?

Mum and Dad were hoping that you'd join them this evening.

Either my brother or my sister is going to join me tonight.

IX. Why is *but* one of the most recurrent words in the English language? Give examples of its use for reasons of politeness.

X. Show how the substantivised comparative degree forms of a pronoun function as a conjunction.

XI. Give examples of interjections denoting different emotions.

XII. Name interjections that are clipped forms or corrupted forms of other words and phrases.

XIII. Comment upon processes of lexicalization in the following cases:

Then, what a lot of hallos, howareyous, and what-areyouworkingons, over the drinks, over the meals, between lectures...

UNIT 4

Noun and its grammatical categories. Case, Number, Gender in synchrony and diachrony.

I. Read Chapter 3.7 of “Modern English Grammar: Morphology and Syntax” by O. V. Alexandrova and T. A. Komova and answer the following questions:

1. What is the origin of the word *noun*?
2. Give the definition of *noun* as a part of speech.
3. What types of nouns do you know? Give examples of *common* and *proper* nouns, *countable* and *uncountable* nouns, *collective* nouns.
4. Name common prefixes and suffixes of a noun.
5. Illustrate the productive patterns to form nouns in modern English. How can the class of nouns be extended today?
6. Why is it said that nouns are ‘*underdetermined*’ from the point of view of grammatical morphology?
7. Is there a grammatical morphological category of Case in modern English? How did it develop throughout the history of English? Are there the genitive, the accusative, the instrumental and the locative forms of nouns in modern English?
8. Give the definition of the category of Number. What are the regular and irregular ways to form plural forms of nouns in modern English?
9. How would you characterize the category of Gender in Modern English? What are the ways to indicate gender distinctions within the class of nouns?

10. What is meant by *referential* gender?
11. What is the syntactic function of a noun?

II. Comment upon the following proper names and their derivatives.

In the wake of Biro's announcement, Peter Silverman, the Canadian who had helped acquire the drawing, told a reporter, "Thank God, we have the fingerprint, because there will still be those doubting Thomases out there, saying it couldn't possibly be."

The magazine declared him "our new Caesar".

Sherlock (about Biro)

A Pollock

Mark built a software program ... He called it ZuckNet...

The Hitlerite monster

Her friend Hilary, a Montessory Mommy&Me dropout, confessed to feeling kind of relieved on her behalf. "Didn't it seem, you know, a bit robotic? Or maybe Dickensian? Like children in a bootblackening factory."

'I'm afraid Ralph always had a soft spot for Mrs Thatcher. Not surprising really. What was Thatcherism but Darwinian economics? Survival of the fittest.

Clintonite, Clintonesque, Clintonian

In Washington stimulus has become the policy that dare not speak its name.

When Rome is burning, trying to put out the fire may cost you more than just sitting by and fiddling.

Hoover

... I went far beyond my contractual obligations, scrubbing

and hoovering and washing down and polishing in a frenzy of activity...

Tim, who is eager to get married and get ahead, finds himself lumbered with Barry after he runs him over with his Por-sche.

In the drawing room Carrie poured Earl Grey from a Queen Anne teapot into Spode chinaware, and offered me toasted tea-cakes and home-made strawberry preserve.

“‘Killer Whaler’ is terrible branding. From now on people will call you ‘Happy Silly Fun Fish’”

“You called me Ishmael”

She addresses him as ‘Messenger’, which has a curious, ambivalent effect, half-deferential and half-ironic. In a way it seems to collude in placing him above ordinary mortals, who have their domestic first-name selves and their professional second-name personae; but at the same time the incongruous formality of a wife addressing her husband by his surname seems to mock his pretensions and set a cool distance between them. (“Thinks...” by David Lodge)

III. The Possessive Case form inflection can be attached not only to a single noun, but also to a group of words. We can have two Possessive Cases together. Comment upon the following examples of the Possessive.

We were beginning to get fed up with our neighbour’s ten-ant’s loud music (from Longman Advanced Grammar)
my babysitter’s mother’s nephew’s grandchildren

IV. Comment upon the following examples of singular and plural forms:

For Churchill, imperialism and progressivism were parts of the same package. You kept the Empire together by making sure that its very different peoples felt cared for by a benevolent overseer at home.

Only when Hitler came to power, in 1933, did Churchill's great moment begin. Magnanimity in victory was a core principle for Churchill, and he had been generous about Hitler in the beginning, recognizing that a defeated people need a defiant leader.

All of us are "awed by their sacrifice, and by the sacrifices of their families" (B.Obama on Iraq mission).

He rode the rails southwards on a voyage that had the fitful logic of interrupted sleep: suns set and suns rose.

V. Gender is not a simple reflection of reality; it is to some extent a matter of convention and speaker's choice and special strategies can be used to avoid gender-specific reference at all.

The policemen and women were standing around.

Seamstress

A salesman - salespeople -the sales staff

Businesspeople

Female high achievers

Female role models

There is no reason that women shouldn't be super-studs, too. (Sexually attractive men)

She has a daughter aged four whose father doesn't seem to be in the picture, and is much preoccupied with the logistic

problems of being a single parent and head of Communications and Cultural Studies at Walsall.

It's what used to be called "a woman's book", though you're not allowed to say that any more.

VI. Do you know these prefixes and suffixes of a noun? Which of them are Anglo-Saxon and which are French by origin? Add your own examples.

Prefixes

Delusions debility

Co-founder, co-workers, co-executive producer, co-manager, co-president

Misrepresentation misfit

Carell was playing Barry, a sweet, beamish misfit who builds dioramas using taxidermized mice.

There is no reason that women shouldn't be super-studs, too. (sexually attractive men)

Non-brother

(Louis, now grown into a bruised and illiterate young man, brother to no one in that house of twelve, escaped from the farm and his adoptive parents and brothers as soon as flight seemed possible.)

I couldn't decide whether or not to mention his visit to Carrie. If he had already mentioned it himself, it might seem strange if I didn't. On the other hand, if he *hadn't* mentioned it to her, and I did, she might wonder why he had concealed it from her. It vexed me to be involved in all this calculation and deception about what had been essentially a non-event.

Suffixes

Clientele

Normalcy

Is it just electro-chemical activity in the brain?...How is that activity translated into thought? If translated is the word, which probably isn't. Is there some kind of preverbal medium of consciousness – “mentalese” – which at a certain point, for certain purposes, gets articulated by the particular parts of brain that specialize in language ?

Falsehood

neighborhood

unhappy childhoods

Parenthood

honorees

mentionees

entrées

evacuees

conferees

narratees

attendees

A roomful of women

Pop conceded that there are occasions that call for a T-shirt, particularly now that he has a free closetful of them.

...you dropped it (science)...because it was doled out to you in spoonfuls of distilled boredom...

I swallowed the last mouthful of wine, settled back into the curve of the Windsor chair with a sigh of satisfaction, and idly looked up and across the floor of the restaurant.

Starveling

weaklings

foundling

Newer improvisation group as the Groundlings

Premiership

connoisseurship

homeownership

VII. Comment upon the following productive suffixes of a noun:

-ER

Beholderer

Hacker

Intense listenerer

Avid interviewerer

An unpredictable accepter of invitations

Bloggerer

The early risers

He had decided that he would not be an artist but a present-er of artists – an impresario (Diaghilev)

Zuckerberg may seem like an over-sharer in the age of over-sharing.

Strivers and questers

Churchill earned his way forward by means of his vibrant skills as a debater and a phrasemaker.

Dreamer, dream architect, dream manager, dreammakers (Cf moviemaker, holiday makers, car-makers)

Leonardo DiCaprio ... plays Cobb, an international thief. Not a common thief, but an “extractor”: he puts himself to sleep, enters the dreams of another person, then rummages around and steals something important that pops out of the sleeper’s unconscious – an industrial secret, say.

For all their seeming kinship, a restorer is the antithesis of a painter: he is a conserver, not a creator. Like a mimic, he assumes another person’s style, at the expense of his own identity. (The Mark of a Masterpiece. The man who keeps finding famous fingerprints on uncelebrated works of art. David Gran on Peter Paul Biro.)

If one is not a subject or an object, one must be a helper or an opponent.

Martin didn't object (to sending children to a Catholic primary school), in spite of being a nonbeliever himself.

"So what were you doing there, if you're not a believer?"

The campus looks deserted, nobody about, no sign of Helen Reed this morning ... intriguing woman, smart, quick on the uptake, a good arguer, prepared to stand up for herself, I like that, too many people think arguing about things that matter, arguing to win, is in bad taste somehow ...

-NESS

The ultimate fanciness

nothingness

Outsiderness

Interconnectedness

The church's rent-arrears team seems to know its business. The forms ask rigorous questions about Armando's rental history, his lease term, the amount of his deposit, the number of bedrooms in his apartment, whether there is pool access. I answer these questions, and in the space provided I write a brief note praising Armando's agreeableness as a tenant... (The Landlord by Wells Tower)

The movie ("Winter's Bone"), which was plainly and beautifully shot by Michael McDonough, is matter of fact, with a strong feeling for the dailiness of life. Yet the Ozaracks (back-country, Missouri) are a world so little known to most of us that the physical details seem a revelation, a fulfillment of realism's promise to show us what we have never seen or noticed before. And the plainness never goes slack, so the thick physical texture is entirely dramatic. (the best picture of the Sundance Film Festival)

The American mythology of middleclassness

...the “big C” of the title, of course, refers to cancer, and not-quite-rightness of the promos in some way reflects the awkwardness of addressing cancer in real life. (On television. Old Mortality. Laughing, a little, at death, in “The Big C.” by Nancy Franklin)

In 1916, he (Charles Burchfield) received a scholarship to the National Academy of Design, in New York. He quit, unnerved, after one afternoon. But he spent six weeks in the city, during which time he met the women who ran the Sunwise Turn Bookshop, an outpost of modern-mindedness. Impressed by Burchfield’s work, they showed it for several years.

To overcome his speechlessness

... wonder what it’s like, really like, to win a Nobel ... the qualia of Nobelness...

He sounded a little tetchy yesterday evening, not surprisingly. He’s bored, hungry, worried. And all I could do was to wish him good luck. Because that’s all we believe in now: luck. Chance. Randomness. Chaos.

VIII. The class of nouns can be infinitely extended by producing stable and unstable compounds and through conversion.

The proprietors of Jimmy Au’s were in town recently for their first East Coast trunk show, and they approached this magazine to request a “deskside” chat. Unlike the phoneside, e-mailside, or even fireside (у камина) chat, a deskside is a face-to-face briefing during which a publicist (or his or her client) pitches a story to a journalist in an intimate setting.

On the day of the chat the desk was not readily available.

Carl is actually working on a program for mother-love.

It's like a bulletin, an agreed text hammered out behind closed doors after a nanosecond's intense editorial debate, and then released to the speech centres of the brain for onward transmission. (Ralph Messenger)

Prada eyewear	dogfish	squirrelfish
Fearmongering	batfish	angelfish
Robo-tuna	goatfish	deerflies
Paycheck	lionfish	dragonfly
Bluejeans	parrot fish	butterfly
monkfish		

-ER-compounds

Parade goers Cf theatre-goers

Ticket holder Software developer

Streetsweepers Well-wishers

Crop pickers Standard-bearer

A tastemaker Media watchers

Tree huggers and grass eaters

Dreamer, dream architect, dream manager, dreammakers
(Cf moviemaker, holiday makers, car-makers)

“You always have to be an early adopter.” (усыновитель, приобщаться к новым технологиям, успевать за новыми технологическими достижениями)

The Messengers are experienced party-givers, and everyone knows their function and how to perform it.

When *Private Eyeran* a paragraph about Messenger being a woman-chaser, three anonymous informants sent me the clipping, just in case I hadn't seen it.

Singer-songwriter Sleeper agent

The rise of improv expands screen-writing into the realm of acting. The best contemporary improvisers – including Ferrell, Myers, and Carell – can riff in keeping with the underlying story because they often wrote the underlying story. Comedies, once the province of writer-directors like Preston Sturges, Woody Allen, and John Hughes, now belong to the writer-actor.

Money hunters (hunting a week for a day's work, Depression)

Lexicalised word combinations and sentences

I was always a bit jealous of you, actually. The clever, successful writer-wife-mother whom he was never going to leave.

Cf But with Carrie back in the frame, as wife, mother, manager, housekeeper, Helen's position immediately became problematic.

In the middle there's a huge plastic dome with a kind of swimming-pool-cum-botanical-gardens underneath it with lots of water chutes and whirlpools and suchlike.

But she was able to offer her readers what they wanted, a whodunit also called a "puzzle mystery" – a story that is a contest between the author and the reader as to whether the reader can guess who the culprit is before the end of the book.

You might expect, given the title, a few shafts of irony or pathos to be leveled at this symposium of has-beens, but "Expendables" is not fit to touch the holster of "The Wild Bunch," and Stallone seems genuinely to believe that he is dealing in still-cans. (Jean-Claude Van Damme, Bruce Willis, Mickey Rourke, Arnold Schwarzenegger) Review by Anthony Lane

Never-do-wells

“And genetic whatsitsnames?” Helen enquires, turning to Kenji. (genetic algorithms)

‘Well, isn’t that what the Frenchman, whatshisname, Bauby – isn’t that what he’s doing, going on thinking independently of his body? His body is totally paralysed.’

Then, what a lot of hallos, howareyous, and whatareyou-workingons, over the drinks, over the meals, between lectures.

Conversion

a two-bedroom a red convertible

“illegals” (illegal immigrants)

A stillborn his adoptive father built his birth story
down to two cruel words “born dead”

Cf The newborn orphan

A nobody

IX. Lewis Carroll created ‘portmanteau words’. Enjoy other examples of blending in modern journalism:

a guys-high-fiving dramedy like “Men of a Certain Age” or a mockumentary sitcom like “Modern Family” or “The Office”

X. Abbreviation is another means of extending class membership. You can group them into names of companies and organizations, campus vocabulary and professional jargon, technological inventions and everyday vocabulary; you can use abbreviations as euphemisms. What other classes can you name?

Names of celebrities:

Zuckerberg – or Zuck, as he is known to nearly everyone of

When I was a co-ed at Berkeley, I only slept with faculty. And they had to be assistant professors, at least – not just graduate instructors.

...then on Saturday morning I gave a closed seminar to the Philosophy and Psychology faculty about our experimental work at the Centre and afterwards the prof in charge introduced me to Ludmila Lisk, a young research assistant in Psychology...

‘I said I trusted Messenger not to play around with his female post-docs and graduate students. And that’s not true.

‘She’s hoping I’ll give her a post-doc job here,’ he said.

In the afternoon Carrie takes a nap and Ralph goes into the University to catch up on some admin.

It’s something called the International Conference on Consciousness Studies, known as Con-Con to its habitués...

OHP (overhead projector)

The long vac starting next week (vacation)

Abbreviation from Latin:

QED (quod erat demonstrandum)

professional jargon and terminology:

Tech companies, in the tech world

Express elevators that nail you to the floor with G force...

In the bio section of his page, Zuckerberg writes simply, “I’m trying to make the world a more open place.”

Customer-service reps

execs (executives)

...the “big C” of the title, of course, refers to cancer, and not-quite-rightness of the promos in some way reflects the awkwardness of addressing cancer in real life. (On television.

Old Mortality. Laughing, a little, at death, in “The Big C.” by Nancy Franklin)

pros (professionals) vs amateurs

Stage 18 also accommodated the filming of “Sunset Boulevard,” in 1950, and “The Graduate,” in 1967, and in those days actors mostly recited the lines that the writers gave them. Modern comedies often diverge from the script; nearly a third of “Dinner for Schmucks” was composed by the actors in front of the cameras, with new ideas, or “alts” being suggested between takes by the director, the writers, the actors, visitors to the set, and even Carell’s stand-in. (alterations)

“The Office”. The office workers regularly explain their motivations to the camera in “talking head” interviews, filming both the scripted monologue and a selection of written alt lines known as “the candy bag.” (conversion)

Nicholas Stoller, the director of “Forgetting Sarah Marshall” and “Get Him to the Greek,” both of which were substantially improvised, said, “The movies we’re trying to make, which have a laugh every minute, could not be made without improv.”

The point of improv, Apatow told me, is to make scenes feel fresh and unstudied – “to get the imagined typer out of the way.”

M.P.A.s or so-called “marine protected areas”

I.T.Q.s or “individual transferable quotas”

Putting aside supernatural or ESP explanations, putting all irrational theories aside, there was only one possible source: Martin himself (extrasensory perception).

technological inventions:

Intercom	Reverb
iPad cases	iBook
C.G.I (Computer generated imagery)	

everyday vocabulary:

App (application)	a typo
Combo	DIY (do it yourself)
A con artist (confidence trick)	A con man
I.C.U. (intensive care unit)	Doc

Iggy Pop, who was once known as the Godfather of Punk and who now, at sixty-three, might better be called the Grandfather of Punk, was at Barneys Co-Op last week, promoting a new line of T-shirts bearing his image.

The prom(enade)

Prefabs	environs
---------	----------

The house is beautifully decorated and furnished in appropriate style, right down to the repro brass taps in the downstairs cloakroom and the Early Victorian rocking horse in the family room.

...it's provided with central heating and other mod cons, all tastefully intergrated into the eighteenth-century fabric

For a little R&R (rest and recreation)

On Friday morning, before Carrie and Hope have got back home, Ralph goes to see his GP... (general practitioner)

euphemisms:

C. and H. persuasion

Martin was an agnostic, his parents are nominally C of E, but not churchgoers...

the "big C" of the title, of course, refers to cancer, and not-

quite-rightness of the promos in some way reflects the awkwardness of addressing cancer in real life. (On television. Old Mortality. Laughing, a little, at death, in “The Big C.” by Nancy Franklin)

...as Ree travels around, we slowly get the point: all the Dollys, in one way or another, are involved in the meth(amphetamine) trade.

‘Well, you know that the MoD is funding some of our work, Stan.’ ‘On brainwashing?’ (Ministry of Defence)

occasional descriptions:

Masquerade bands, or “mas bands”, “new mas”, “ole mas” (costumes)

N.R.I. (non-resident Indian)

“Tit for tat. T.F.T. You cooperate with the other players unless and until they fail to cooperate with you, and then next time you defect”.

Abbreviations and their Functions in Modern English

Abbreviation, that is subtraction of the phonetic material of words that already exist in a language, is becoming more and more productive in modern English. One of the reasons is the rise of Internet and Internet discourse, the spread of e-mails and instant messages, strive for efficient communication. There is no doubt that modern technology affects our life, our language and our way of thinking.

There are various types of abbreviations - clippings, acronyms, initials and blends [4; p. 482-483]. Stylistically, they can be quite different, from formal Latin abbreviations like ‘QED’ (quod erat demonstrandum) to informal clippings used by

young people in every-day situations: “mag” for “a magazine”, “info” for “information”, “demo” for “demonstration”, etc. Campus English is characterized by a recurrent use of abbreviations. Business English, as LSP courses show, is rather fond of abbreviations too; they allow entrepreneurs and managers to achieve more effective interaction.

Modern literature reflects the growing importance of abbreviations in today’s English. The texts of fiction and non-fiction by Stephen Clarke provide plentiful material for the analysis of their functional potential. In “1000 Years of Annoying the French” [6] (an enormously entertaining history of Anglo-French relations), abbreviations contribute to the ironic-sarcastic narrative voice. It often results from the incompatibility of clippings’ or initials’ informal quality and the seriousness of political or historical subject under discussion:

“The wily Frenchman had initially thrown his enemies off the scent by spreading false rumours about a planned invasion of Ireland, and when this didn’t materialize, the alarm bells sounded. Nelson (who had now been promoted to Rear Admiral) had been sailing the Med looking for signs of French activity, using all the search facilities available before the invention of satellite reconnaissance – spies, rumours overheard in harbourside taverns, spotting of masts on the horizon, and his own instincts about what the sneaky Corsican might be plotting.”

(Cf “The Allies knew that if they were to control the Mediterranean and keep valuable oil resources out of Nazi hands, then it was necessary to liberate all the French colonies in North Africa.”)

“In his preface to the Lyrical Ballads, Wordsworth wrote that the poems ‘were written chiefly with a view to ascertain how far the language of conversation in the middle and lower classes of society is adapted to the purpose of poetic pleasure’. This would have had French poets chuckling into their perfumed hankies.”

“At that time, generals joined in, too, rather than sitting in comfy command posts and radioing in their orders while sipping tea.”

“In short, the frightening thing was that the Sun’s storm of nonsense about the French smelling of garlic and kangaroos was not merely a yobbish outburst that went against all serious thinking in Britain – it was actually a translation into tabloid language of the British government’s hostility towards France and the EU throughout the Thatcher years. It was quite credible to imagine Mrs T. smiling as she read one of the Sun’s headlines, just as Charles de Gaulle might well have nodded his approval of a low journalistic punch aimed by a French newspaper at Britain or America.”

Abbreviations are extremely helpful in titles and headlines where one strives for brevity of expression. One of the paragraphs on Napoleon epoch is called “*Nap nips to the ‘Loo’*” where Nap stands for Napoleon and ‘Loo for Waterloo. There is an obvious case of paronymic attraction in this heading, too. It is meant to bring to the fore both the form and the semantics of the proper name and the verbal predicate. British-style attitude and irony are also there.

Through abbreviations, the author ensures a variety of expression plane and style and achieves a recognizable narrative

voice. One of the most noticeable features of this voice is the use of anachronisms. There are plenty of examples in the text when modern vocabulary (abbreviations included), concepts and values are applied to the description of earlier historical periods:

“In the meantime, while his men were out demolishing houses and ethnically cleansing forests, William himself was doing admin, having taken on the exhausting task of confiscating some 1,422 manors that had previously belonged to Edward the Confessor and the Godwin family, as well as all the land in England that his men had completely ravaged, presumably on the grounds that its owners had let it fall into despair.”

“While things were going so horrifically for Napoleon in the east, Britain had never let up on his western weak point. By 1813 Spain and Portugal were as full of pasty-faced men as they would ever be in the tourist boom 150 years later. At their head, instead of a travel rep, was the Marquess of Wellington, who had been ennobled for winning a battle near Madrid.”

“It was a beautiful new house designed by Capability Brown, with landscaped gardens so picturesque that they have since been bought by the National Trust (the house itself is now a school). But one of the mod cons in this state-of-the-art residence was running water, and pipes at the time were made of lead.”

“Her semi-naked dance with bananas hanging from her waist would not be considered very PC today, but back in the mid-1920s this sassy chorus girl from Missouri became a massive star in Paris and embodied France’s lack of racial prejudice.”

“That ardour had cooled, but the two (Richard and Philippe II of France) had gone on a joint crusade in the Holy Land, and, as with so many exes, holidaying together had only made things worse.”

“The first canoes to greet the French had been crewed entirely by men. But after this friendly encounter, things rapidly got more co-ed.”

Ironically-minded application of modern-day abbreviations and business English terminology to quite unusual contexts and time periods cannot fail to draw the reader’s attention.

Some other abbreviations are used to achieve certain vagueness of expression, functionally approaching euphemisms:

“French-owned companies run bus and regional train services in many of America’s biggest cities and supply water, electricity and gas to huge swathes of Britain. To give just two examples: France’s EDF entered the UK energy market in only 2002 and is already the country’s biggest electricity generator and distributor. Its full name is, of course, Electricité de France, but see how many clicks it takes you on the company’s British website, www.edfenergy.com, to find that out.”

“No, his reasoning was that venereal disease was a real headache (if that’s not a mixed metaphor) for his generals – syphilis and other STDs could ravage a campaigning army, especially if, like Napoleon’s, it was usually trailed by a horde of female ‘camp followers’ providing services for any soldier who had money, loot or a bed for the night.”

“It was a new condition called Bovine Spongiform Encephalopathy or BSE for short.”

“This appetizing staff was called meat and bone meal (or MBM – the mad-cow crisis would also cause an epidemic of abbreviations).”

Using initials instead of ‘full-fledged’ words helps you to avoid or mask unpleasant things and phenomena, as if capital C instead of “cancer” could make your life “cancer-free”. The narrator himself comments on the rise of abbreviations in the time of crisis: *“an epidemic of abbreviations”*. This strategy seems to be both politically correct and efficient, because abbreviations can be confusing to the general public.

Thus, abbreviations perform different functions in the text: they can act as anachronisms or euphemisms, they insure a variety of expression and style, they help to achieve laconic, efficient wording and are involved in creating a recognizable narrative voice.

Most of the features mentioned (with the exception of anachronisms, perhaps) are there in Stephen Clarke’s series of novels about Paul West. Paul West is a young Brit, travelling to different countries, namely France and the USA, commenting on cross-cultural differences not without English proverbial irony and occasional sarcasm. He is well-educated and gets a contract in France, working for a French businessman called Jean Marie, launching a chain of English tea rooms in Paris. He finds himself in a French office environment and makes new acquaintances and friends.

The first-person narrator is somewhat biased and sarcastic, writing about Paris, French countryside or his journey around the USA. He fearlessly experiments with form and style, creating new words, applying old words to new contexts, being oc-

casionally too harsh and merciless.

Abbreviations are part of the speech portrayal of the main character and narrator. They reflect the business-style setting of the novel, too. Being well-educated, Paul uses Latin abbreviations like QED and CV.

"I had told everyone to order what they wanted. It was my treat. ("Trit?" Bernard had asked.) Marc and Bernard had ordered beer, Jean-Marie and me the coffee. QED."

Business-style setting of the novel results in a number of abbreviations characteristic of Business English. Abbreviations are recurrent in business environment, where time is money, and efficiency and deadlines are of some importance.

"One morning I went down to see my human resources rep. This was apparently where I could sort out getting some new business cards with my name spelt as my father's forefathers had decided, and with a "Tea Time" brand instead of the company's sexually transmitted logo.

Christine wasn't allowed to order cards, she told me. It was centralized at human resources.

I found the HR office and knocked on the door, its smoked glass made opaque by a blind that stretched down to knee level."

Business English terminology can be found in quite expressive and humorous contexts:

"As soon as I got to the office, I challenged Marianne.

"Not paid?" she said. "Oh. Come and see me in my office at eleven o'clock."

She was on receptionist duty. Urgent things like not being paid apparently had to wait until she put on her HR cap."

Paul finds it annoying that Marianne, who is employed both as a receptionist and HR specialist, will not help him on his first visit, because it is an urgent issue - his salary has been delayed.

Abbreviation HR appears in a quite unusual context “her HR cap”. There are all kinds of caps: “baseball caps”, “bathing caps”, “swimming caps”, but “HR cap” is not in the dictionary. It is a case of metonymy, used to refer to one of Marianne’s occupations. Paul obviously regrets the inefficiency he has to face and deal with in a foreign company. In the text of the novel otherwise neutral abbreviations can easily get additional expressive-evaluative overtones.

There are, by contrast, those abbreviations, used in every-day English, which are inherently marked as informal variants of their full equivalents. They reflect the age profile of the narrator and major characters.

“I picked up my two sources of accommodation ads. The hotel receptionist had recommended the Figaro newspaper - a daily with lots of for sale and to rent ads - and the Particulier a Particulier, a thick weekly magazine full of housing ads for all over France.”

“I was reading an English music mag, and for the first time in weeks Florence had bought a French newspaper. (Front page headline: “journalists’ strike over”. Slightly obvious, I thought.)”

“The dancing was weird. Everyone bopped about normally enough to the dance and disco records, but then the DJ put on some punk.”

“I was sitting outside a café, ogling. Not women, though

the selection walking past was of its usual Olympic standard. I was ogling the autumnal explosion opposite. It was a fruit-and-veg stall like I'd never seen before. Not a square millimetre of clingfilm in sight, and everything seasonal."

"We went and did more or less the same interview to as many cameras and radio mics as Jean-Marie could hijack, then he led me away from the demo, to take refuge in a café o the Champs-Elysees till the trouble blew over."

Sometimes polysemy or homonymy of abbreviations leads to a humorous effect:

"It was only natural to find it hard going, I told myself. After all, flatshare ads in the UK must be just as impossible to understand for foreigners. All those demands for "N/S only" - foreigners would think there was something very attractive about Nova Scotian room-mates."

In a classified ad N/S obviously stands for non-smokers. But the ironic-sarcastic narrator makes fun of the confusion homonymous initials can produce and comes up with alternative interpretation: "Nova Scotian room-mates". He does have some linguistic difficulties abroad, speaking French poorly, but abbreviations in flatshare ads are most problematic.

Sometimes it is the partial similarity of sound form that results in a comic effect.

"At nine, I was listening ze radio."

"Was that AM or PM?"

"No, FM."

Abbreviations AM and PM, on the one hand, and FM, on the other, have nothing in common semantically. But they are similar in their sound form and cause ridiculous misunderstand-

ing. The narrator makes fun of his new American acquaintance who is self-opinionated and laughable.

To sum up, in both fiction and non-fiction Stephen Clarke experiments with the form, origin and meaning of words. In his non-fiction “1000 Years of Annoying the French” abbreviations are often used anachronistically and occasionally – euphemistically, contributing to the ironic narrative voice. The first-person narrative in Clarke’s series of novels about Paul West is also marked by creative word play. Abbreviations participate in the speech portrayal of a young narrator and the description of business-style setting. In the text of the novel even neutral abbreviations can easily get additional expressive-evaluative overtones.

Modern Life through the Prism of Blends

Lewis Carroll launched a fascinating trend of word play that eventually resulted in a getting more and more productive way of word formation – blending. Writing for children, he felt certain that blending old words to produce new forms and meanings won’t fail to achieve the desired effect of fun and freedom and creativity. Let’s remember the poetic lines from his famous book “Through the Looking Glass”:

Jabberwocky

‘Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

Humpty Dumpty, as we all remember, makes an effort to explain the unfamiliar words from the poem to Alice. Some of

them he compares to “a portmanteau”: “You see it’s like a portmanteau – there are two meanings packed up into one word” [3; p.256]. In his interpretation, “slithy” means “lithe and slimy” (“lithe” is the same as “active”); “mimsy” is “flimsy and miserable” (“...there is another portmanteau for you”).

This way of word formation is based on partial similarity of the derived word to both of the deriving stems and it has become so popular in English that quite a number of words from *BuzzWord Archive* of Macmillan online dictionary illustrate the trend. Affixation and compounding by no means vanished, but blending seems to be getting more and more popular. Blending gives you more freedom; there are no ‘boundaries’. You no longer deal with morphemes as the ultimate meaningful units, but play with words and their sound cauls. Morphemic analysis of the word “funemployment”, for example, does not presuppose its division into two stems “fun” and “employment”; this word is a blend of “fun” and “unemployment” with a respective difference in meaning.

Blends-neologisms can be found in various spheres of human activity. They are quite expectedly used to describe **biological** species that are hybrids. Thus, “*zonkey*” is a blend of “zebra” and “donkey”, and its definition goes as follows: “an animal which is a cross between a donkey and a zebra” [17]. It is accompanied by the following illustration:

“An act of love between Martin the zebra and Giada the donkey in the romantic Italian city of Florence has produced a rare zonkey baby that is drawing crowds to an exotic animal shelter” (Sydney Morning Herald, 2nd November 2013).

Macmillan online dictionary provides more relevant extra-

linguistic information: the zonkey is just one sub-type among zebra hybrids; there is also the “zorse”, the offspring of a male zebra and a female horse, and the “zony”, from a male zebra and female pony. Macmillan dictionary further informs us that zebroids physically resemble their non-zebra parent, but have stripes like a zebra. Geneticists have been investigating zebra hybrids since the 19th century, but portmanteau terms have only begun to appear recently. Later appearance of terms, as compared to the animals they denote, is quite understandable. Only recently has blending become a rather productive way of word formation. One can hardly split “z-onkey”, “z-orse” or “z-ony” into morphemes, though the ‘stripe’ from “z-ebra” is obviously there.

Modern life is reflected as if in a mirror in numerous blends-neologisms. **Computers** and new technologies have changed the world around us drastically and nowadays we have not only books, but also “blooks” and “vooks”. “A blook” is a blend of “blog” and “book”; the word denotes “a book based on material from a weblog” (a growing number of bloggers see themselves as “budding authors”). And “a vook”, a blend of “video” and “book”, means “an electronic book which consists of both video and text”. Popular non-fiction such as DIY and travel guides, exercise and fitness regimes etc, are the more obvious examples of potentially successful vooks [17].

E.g. *‘There aren’t any blook stores yet. Nor is there a New York Review of Blooks. But the blook – a book by a blogger – is a growing presence in the publishing biz.’* (U.S. News&World Report, 4th March 2006.)

Other neologisms inspired by the new media are:

“clicktivism”, a blend of “click” and “activism” (“the use of the Internet as a tool for influencing public opinions or achieving political or social aims”; the word has taken on rather pejorative overtones and the concept is often considered just another form of *“slacktivism”*, “forms of protest which require minimal effort and allow individuals to feel or claim that they’ve supported a cause, when in fact they have had very little or no personal involvement with it”);

“hacktivist”, a blend of “hack” and “activist” (a person who changes or manipulates information on the Internet in order to convey a political message”; green hacktivists, who disagreed with the way some perfume companies make and test their products, disrupted these companies’ websites);

“sharent”, a blend of “share” and “parent” (“a parent who regularly uses social media to communicate a lot of detailed information about their child”; these are usually parents in their thirties who “feel comfortable sharing their thoughts on a public platform”);

“sofalis-ing”, a blend of “sofa” and “socializing” (“the activity of using the Internet or other electronic devices to socialize with people from home rather than meeting them face to face” [17].

E.g. *‘Millions of us have given up socializing for “sofalis-ing” – talking to pals via phones and the net instead of going out.’*

Thus, new personal habits and social and political trends, inspired by the new media, are adequately described through new blends drawing parallels with our previous experience. These new words may stay with us or disappear altogether in

the near future, but they are expressive, well-motivated and relatively easy to understand.

The world of **business** and **advertising** has recently produced blends such as *freemium*” and *skinvertising*”. Freemium is a blend of “free” and “premium”, “used to describe a business model in which the basic product is free, but customers pay for extra features” [17].

Macmillan online dictionary explicates the point: a freemium business model works by offering a product or service free of charge with the idea that once a customer uses the free product or service, they'll be sufficiently interested in it to pay for extra features. The freemium approach to selling is particularly popular in relation to computer software, specifically gaming. The typical scenario is for the user to be provided with a basic version of the software as a 'freebie', and then required to pay if they want the full-blown version incorporating advanced features. Alternatively, the freemium product is a complete version but its use is time-limited, or is restricted to an individual or particular type of user.

A related neologism is *freeconomics*”, a portmanteau term used to refer to a marketing strategy where goods and services are given away for free in order to gain a wider audience [17].

“Skinvertising” is a blend of “skin” and “advertising”; it is “a form of advertising in which someone is paid to have a tattoo which advertises a product or service”. A high-profile example is American mother Karoline Smith, who in 2005 agreed to a \$15,000 skinvertising deal with online casino Golden Palace in order to raise funds for her son’s private education [17]. Larger

businesses as different from start-ups find this type of advertising campaign rather dubious, because people who agree to skinvertising are obviously short of money.

Recent **economic recession** has resulted in more blends. The general public has less money to spend on holidays and we have neologisms like “*daycation*”, a blend of “day” and “vacation” (“a day trip or short holiday that does not involve staying away from home overnight”); “*staycation*”, a blend of “stay” and “vacation” (“a holiday based from home”); “*greycation*” (“a holiday, which includes grandparents who conveniently share the costs involved”); “*naycation*” (“time away from work which doesn’t involve travelling or spending money on leisure activities”) and “*paliday*”, a blend of “pal” and “holiday”, meaning “a holiday staying with friends or family”.

E.g. *‘Many of us, including myself (a college student) just can’t afford to fly off somewhere for a week, even if I have all summer to do it. Instead of spending lots of dough on far-away travel, my friends and I have decided to try and fill our summer with daycations, vacations lasting only a day’* (TripCrazed (blog) 12th July 2009).

‘Cash-stripped Brits take a paliday... UK holiday makers are saving cash by staying with friends, according to a survey...’

“Daycation” has a more traditional equivalent of “a day trip”, but the new blend is more picturesque and more modern, and its place in modern language is supported by parallel similar-sounding blends “staycation”, “greycation” and “naycation” which might be described as paronyms. Paronyms have always been a source of expressivity in examples of paronymic attrac-

tion. People will never cease to play with words, as it seems.

Another recession derivative is “recessionista”. This word is a blend of “recession” and “fashionista” and means “a person who is able to dress in a fashionable way even though they do not have a lot of money to spend on clothes” [17].

E.g. *Modern takes on glamour are about deceiving the eye while preserving the purse, demanding all the imaginable skills of today's artful recessionistas. In short, getting the high-fashion look at a low-down price...*

Previously mentioned “*funemployment*” is a blend of “fun” and “unemployment” and denotes “a situation in which someone is enjoying not having a job because they have time for leisure and other activities” [17].

Macmillan online dictionary expands: “Every cloud has a silver lining ... The economic downturn during the last few years may have robbed many of their jobs, but it seems that there's an emerging proportion of jobless people who have managed to see the positive side. With the daily routine of gainful employment abruptly snatched away, some people have decided to 'make the best of it' and enjoy the fact that they've suddenly got time on their hands. Whether it's an opportunity to travel, indulge hobbies and leisure pursuits, learn a new skill, volunteer for a worthy cause, or simply just laze around, this is not a depressing period of unemployment, but the rather more appealing situation of funemployment.”

Some other **global problems** are also reflected in new blends. A 21st century disease, “*infobesity*” is a blend of “information” and “obesity”; it means “the condition of continually consuming large amounts of information, especially when

this has a negative effect on a person's well-being and ability to concentrate" [17]. Infobesity is reputed to have become an epidemic.

E.g. *...the digital deluge is affecting everybody, and not in a good way. Our survey ... suggests that nearly half of the UK's office workers are suffering from infobesity, the over-consumption of information. It's making us unhappy, is bad for our health, and hurts our productivity.*

The term draws a parallel between excessive consumption of information and the negative consequences of unhealthy eating habits. Another blend following the same pattern is "*globesity*", a blend of "global" and "obesity", characterizing the developed world's widespread problem of being dangerously overweight.

Facing new problems humanity wants to be problem-free and is becoming more **health-conscious**. As a result we have more blends like "*cosmeceutical*", a blend of "cosmetic" and "pharmaceutical" that means "a cosmetic product which contains active ingredients that have a beneficial effect on the user's body" (a kind of marriage of cosmetic and medical treatment); and "*nutraceutical*", a blend of "nutrition" and "pharmaceutical", "a kind of food that provides health and medical benefits, and can range from dietary supplements in pill form to special cereals, soups, drinks, or even genetically enhanced vegetables" [17].

Modern art experiments and plays with traditional forms and genres. New films and theatre productions are described by critics as "*a dramedy*" (a blend of "drama" and "comedy") or "*a mockumentary*" (a blend of "mock" and "documentary").

The latter genre, which is relatively recent, is defined as “a film or television programme that has the form of a serious documentary about a subject but is intended to make jokes about it and make it look silly” [17]. This genre had a special prize at the last Moscow Film Festival of 2014.

Entertainment industry in a wider sense of the word has produced more hybrid words. “*Showmance*” is a blend of “show” and “romance” and is defined as “a romantic relationship between two members of the cast of a play, film or television series, especially a relationship that ends when the play, series, etc finishes” [17]. It is said to have started in the theatre, later transferring to film and television. “In reality shows which have a competitive element and require viewers’ support, participants can use showmances as a mechanism for persuading viewers to vote for them” [17].

Another blend of a similar pattern is “*bromance*”, a blend of “brother” and “romance”, referring to a close but non-sexual relationship between two men.

The changing world of **fashion**, deriving ideas from the past, enjoys blends too: “*a coatigan*” is a blend of “coat” and “cardigan” and “*facekini*” is a blend of “face” and “bikini” (it is “a face mask worn on the beach in order to protect the face from the sun” [17]).

Changing social **values** and social shifts are also manifested in new blends. “*Framily*”, a blend of “friends” and “family”, refers to people who are not related to you but are your very close friends and are as important to you as your family. The concept seems to have arisen because of changes in the structure of the society, circulated in popular TV shows such as

“Friends” [17].

E.g. *‘Friends are increasingly becoming our family as we search for another support network...A study has found that we are increasingly making families for ourselves by surrounding ourselves with friends.’*

Thus, the newest of the new blends reflect the way new media and technologies have changed our lives; they outline some major global problems we are facing today and our desperate attempts to cope with them; they creatively demonstrate social shifts and changing values and closely follow the steps of modern art and fashion. Changing attitude transforms unemployment into “funemployment” and assists us to confront pressing issues of the day with our tongues in the cheek.

Overwhelming evidence shows that blending as a way of word-formation is becoming more and more productive. Blends as a class are there to stay because they are paronyms to the old words, duly registered in dictionaries, and playing with language and guessing new meanings is fun.

UNIT 5

Adjectives. Adverb as an adverbial attribute (productive –ly suffix of an adverb).

I. Read Chapter 3.5-3.6 of “Modern English Grammar: Morphology and Syntax” by O. V. Alexandrova and T. A. Komova and answer the following questions:

1. What is the origin of the word *adjective*?
2. Give the definition of *adjective* as a part of speech.
3. How can the membership of this class be extended?
4. What are the common and the productive prefixes and suffixes?
5. How can we distinguish between adjectives and participles in –ing and –able?
6. Give examples of adjectives that exist in two derivative forms, thus differing in style or implications.
7. List the negative prefixes and provide illustrations.
8. Give examples of compounding. How can the degree of globality of a new unit be reflected in spelling?
9. What opposition constitutes the category of Comparison? Present the synthetic and the analytical paradigms. With what adjectives are the two methods interchangeable? Can patterns with –less be regarded as analytical grammatical forms?
10. What adjectives are usually not gradable?
11. What are the syntactic functions of an adjective?
12. What is the origin of the word “adverb”?
13. Give the definition of *adverb* as a part of speech.

14. What is meant by a category of adnominative-adverbial attribute?

15. Give examples of –ly as suffix of an adjective and –ly as suffix of an adverb.

16. List simple and derivative adverbs that appear to be confusing.

17. Give examples of word-combinations that function as adverbs.

18. Illustrate synthetic and analytical forms of adverbial category of comparison.

II. The category of Comparison is exploited to the full in the text on size, where it becomes a cohesive discourse element:

Small World Department

Short men in the United States are, some studies show, paid less than their taller peers.

They are less likely to get hired for a job or receive a promotion, less likely to get elected President, and at a severe disadvantage in the height-obsessed world of dating. But perhaps the worst indignity is being forced to shop for clothes in the children's department. The alternative is not much better...

At five feet six, he (Alan) is the tallest member of the family.

“Scott Hamilton is one of my happiest customers.”

Alan explained how to make a man look taller. “Proportion is the first trick,” he said. “Once a suit is proportioned, you can fool the eye other ways.” Stripes are essential, because the elongate. Tie clips and horizontal plaids are verboten.

“The most important is the fit and the quality.”

III. Follow the use of positive, comparative and superlative forms in different registers. What other stylistic devices accompany the category of Comparison? Find examples of repetition, contrast, oxymoron:

“The worst part is the horizontal stripes” (ladies in prison).

J’Ouvert’s crowd is smaller, but not small. (New York’s parade)

He is the poorest rich person I’ve ever seen in my life.

It feels airier (about Dyson’s electric fans).

Let’s see less depth, more assortment.

“The best of my worst thoughts.” (By Sarah Paley)

“Smarter business for a Smarter Planet: It’s time to ask smarter questions “(IBM ad).

“Could a smarter prescription bottle cure the drug industry?”

“Finest Hours. The making of Winston Churchill.” (By Adam Gopnik)

“The best or nothing. That is what drives us.” (Ad for Mercedes-Benz)

A friend of mine who has bought a lot of cars sums it up like this: customers are liars, salesmen are bigger liars, and sales managers are the biggest liars.

Nolan gives us dreams within dreams (people dream that they’re dreaming); he also stages action within different levels of dreaming – deep, deeper, and the deepest, with matching physical movements played out at each level – all of it cut together with trombone-heavy music by Hans Zimmer, which

ponds us into near-deafness, if not quite submission. (Dream Factory. “Inception” by David Denby)

What’s the smartest way to play dumb? Steve Carell carries that question around like portable chessboard. (Opens Profiles. First Banana. Steve Carell and the meticulous art of spontaneity by Tad Friend)

Comparative degree can be creatively used in word building:

Long-term memory/consequencies – short-term memory – shorter-term memory.

IV. Repetition, intensifiers and prefixes can achieve a similar effect:

So at the same time that the rich have been pulling away from the middle class, the very rich have been pulling away from the pretty rich, and the very, very rich have been pulling away from the very rich.

The current debate over the taxes takes none of this into account.

A better tax system would have more brackets, so that the super-rich pay higher rates.

The explosion in wealth at the very top of the pyramid has given rise to what the commentator Matt Miller has called a “lower upper class” – doctors, lawyers, accountants, even some journalists, who make very good livings but enjoy nothing like the rewards that come to their peers in finance or in the executive suite.

In a society that’s becoming more stratified, a sensible tax system should draw more distinctions, not fewer. The U.S. is

now a place where the rich and the ultra-rich really inhabit different worlds. (The financial page. Soak the very, very rich)

This is beyond the beyond of all the beyond.

V. Common prefixes and suffixes

Self-deprecating

Mindful

Did I tell you what a very fetching dress that is you're wearing?

Orphaned paintings

Jacques Mesrine (Cassel), who terrorized and seduced both France and, for a while, his adopted home of Canada, in the nineteen-sixties and seventies

Overfished oceans

His outsized head

Born undersized

NEW: ...as the studio system fell apart, in the nineteen-sixties, improvisation became a comedic method.

Cf comic

-ISH

At this moment the door opens and a smallish man, clutching a sheaf of papers, appears on the threshold. (Duggers)

Limp lettuce leaves with brownish stalks

A tall, handsome, youngish woman

Bullish

-Y

Touchy

His silly Frenchy ways (Poirot's)

"Now I want to write more article-y things." (Tavi says)

Tavi was wearing a girly ensemble – a white dress and a black bow made of Miu Miu fabric.

These fishy figures

The flesh is watery

During their conversation, Joyal says, Peter Paul acted evasive and suspicious, and Joyal became convinced that Biro was lying about the theft. As Joyal put it, “There was something fishy.”

Over the years, relatives had given her (Kemi Ileanmi’s father is from Nigeria) a collection of “amazing but shapeless” African robes that were “too costumey,” she felt, for a downtown sophisticate. (Make it new. Fashion Emergencies. Wardrobe surgery by Annika Sanders and Kerry Seager, young English designers)

Carrie earns his laughs not with wit – he dislikes jokey jokes, or dialogue that suggests his character is trying to be funny – but by investing all his faith and energy in deeply bone-headed convictions.

Shawn Levy (director)... says, “I have never before seen an actor sit on the set all day just thinking hard about the scene, not in an obnoxious, Method-y way, just really polite and present.”

A sweet mushroomy smell

Had a relaxed, seasidey air to it

The house seemed very big and echoey without them (her children).

With a reproachful red wiggly line drawn under it by the automatic spell-checker.

‘Oh, ‘cos it’s a touristy kinda place. It has like lots of tea-gardens and souvenir shops and stuff.’

He (GP) is about Ralph’s age, a little stouter, with a red leathery complexion and big hands.

I’ve just come in, feeling exhausted and panicky. Exhaust-

ed by two days' non-stop discussion of consciousness, and panicky at the thought of having to say something about it at the last session tomorrow afternoon.

her voice gluey with the surreptitious mastication of cherry-liqueur chocolates

Kids being cheeky to their parents

-LESS

...I habitually say that one particular painting, MOMA's own "The Piano Lesson" (1916), is my favourite work of twentieth-century art. The brushy, big canvas (eight feet high by nearly seven wide) represents Matisse's son Pierre at an oddly pink-topped piano, his sketchy face inset with a shard of black shadow, in a schematized room: cornerless gray wall; the pale-blue frame of a French window opening onto triangular swatches of green and gray; a salmon rectangle of curtain; and a black window grille that echoes the curlicues in a music rack bearing the instrument's brand name, Pleyel, spelled out in reverse. (The Road to Nice. Matisse's big adventure. By Peter Schjeldahl)

She takes care of her withdrawn mother and her kid brother and sister, and she treks across a colourless winter landscape, visiting relatives as she looks for her father, Jessup, who cooks methamphetamine for a living. ("Winter's Bone")

The cast members seem rooted, marked by tough times, and utterly authentic. Some of them are local people, but the main roles are taken by professional actors, including Jennifer Lawrence, who has flowing blond hair, lidless blue eyes, and a full mouth. Her Ree is the head of a household, a womanly girl with no time for her own pleasure, and Lawrence establishes the

character's authority right away, with a level stare and an unhurried voice that suggest heavy lifting from an early age.

A doorless bathroom (for the party)

The Drexlers moved to Yonkers for two years, in part to give Mickey a bedroom, but Mickey, stranded, carless, his mother dying, was miserable there.

A bodiless voice Skinless fish

"Mesrine," directed by Jean-Francois Richet, is actually two films: "Killer Instinct," out later this month, and "Public Enemy No. 1," to be released on September 2nd. The tale told here, in a whisker over four hours, concerns a big bad wolf named Jacques Mesrine (Cassel), who terrorized and seduced both France and, for a while, his adopted home of Canada, in the nineteen-sixties and seventies. His greatest talent was for jailbreaks; four times he escaped, and, on one splendid spree, he tried to break back *in* and release his brother inmates. Mesrine was not a revolutionary, an ideologue, or a lunatic; he was a robber and an occasional kidnapper, who lived off the wages of his sins. If he stole from the rich, or from banks, it was for the simple reason that they had more money.

That simplicity carries over into Richet's film, which performs the unlikely trick of being both taut and plotless. We kick off with Mesrine's death, in a clatter of police gunfire, in 1979; flip back to his earliest misdemeanors, opening with domestic burglary; then hop from one outrage to the next until we land, at the close of the second movie, back where we began. In the meantime, various lovers and sidekicks come and go, affording tasty opportunities to a batch of French performers. ("Mesrine", directed by Jean-Francois Richet)

Torso. Iggy Pop, who was once known as the Godfather of Punk and who now, at sixty-three, might better be called the Grandfather of Punk, was at Barneys Co-Op last week, promoting a new line of T-shirts bearing his image. Hiring Pop to sell shirts seems an incongruity...: his is the most celebrated bare torso in rock and roll..., and neither age nor gravity has curbed Pop's preference for being stripped naked to the waist... At Barneys, he was shirtless, though not topless: he wore a cream-colored suit by Dolce&Gabbana, customized with buttons by Chrome Hearts, and a black vest by Versace. A slash of exposed chest looked not so much tanned as cured, like unsliced bresaola.

...in the past year, he has appeared (shirtless) in advertisements for a broadband company and an insurance company.

cornerless gray wall (Matisse) faceless female figures

The show pays exhaustive attention to one painting, the frieze-like "Bathers by a River," which was begun in 1909 and was continually revised until its completion, probably in 1917. Four hieratic, cubistically shaded, faceless female figures stand out on a ground of green, black, white, and pale-blue vertical bands. Spiky black lines suggest foliage. A silhouetted snake intrudes. The picture is magnificent and historically crucial, as a bridge from certain representational traditions, mainly that of Cezanne, toward full-bore abstraction (which Matisse, like Picasso, disdained)...Its many X-rayable layers excite the curators with a wealth of telltale changes.

The bagless vacuum cleaner (Dyson)

Bladeless electric fans (Dyson)

At the climax of the movie, a van carrying dreamers falls off a bridge in a prolonged slow-motion shot, while, a level down, in a deeper dream, the same characters, in physical imitation, float weightlessly in a hotel room. Nolan suspended the actors with invisible wires, as Ang Lee did in the magnificent fighting-on-treetops scenes in “Crouching Tiger, Hidden Dragon,” and the solidity of the floating and falling bodies is oddly moving... In another sequence linked to the falling van, Joseph Gordon-Levitt has a tumbling, weightless fight with a thug in a spinning hotel corridor.

The office was in a windowless, fluorescent-lit room...

“Well, it seems pointless to spend years and years acquiring knowledge, accumulating experience, trying to be good, struggling to make something of yourself, as the saying goes, if nothing of that self-survives the death.”

In the grey vestibule, windowless like every other room in the extensive subterranean apartment...

The momentous day has come: Mary is to be released from her long colourless hibernation to settle the great debate about qualia.

Civilization is based on repression, as Freud observed. But not in sex, not any more, the godless say.

Mummy held the view that our one proper meal shouldn't be enjoyable, so we had an almost flavourless repast of steamed fish, boiled potatoes and cabbage.

I remember walking the streets of Lodz one winter afternoon, it must have been in the seventies, in a kind of ecstasy at the total unrelieved miserableness of everything, the grimy dilapidated apartment blocks, the dirty frozen snow heaped in the

gutters, the trams packed with grey-faced passengers grinding and groaning round the corners on their metal tracks, the lines of shapeless, expressionless women in boots and topcoats queuing stoically outside food shops with totally empty windows and bare shelves...

To give a mirthless laugh

Sometimes it seemed to her that he was straining too hard, that he wanted to reduce her to a helpless quivering bundle of sensation, to force the astonished, languageless sounds of pleasure from her throat, to make her beg for mercy...

The landlady was clearly suspicious of this offer from a luggage-less, wild-eyed, scruffy-looking foreigner, but when he explained that the young lady who had occupied the room was the object of his sentimental attachment, she smiled rosily and said he could have the room for half-price.

Rimless glasses cf horn-rimmed glasses developing design

Tasteless and odourless food

A totally brainless book

A warm breathless evening

-LIKE

Hover at a god-like height (about helicopters)

Cheese-grater-like instruments called scratchers

Just when things seem bleakest, hope – dolphinlike – swims into the picture. (The scales Fall. Is there any hope for our overfished oceans? By Elizabeth Kolbert)

The show pays exhaustive attention to one painting, the frieze-like “Bathers by a River,” which was begun in 1909 and was continually revised until its completion, probably in 1917. Four hieratic, cubistically shaded, faceless female figures stand

out on a ground of green, black, white, and pale-blue vertical bands. Spiky black lines suggest foliage. A silhouetted snake intrudes. The picture is magnificent and historically crucial, as a bridge from certain representational traditions, mainly that of Cezanne, toward full-bore abstraction (which Matisse, like Picasso, disdained)...Its many X-rayable layers excite the curators with a wealth of telltale changes.

A wide, doll-like face Foie-gras-like liver
Clinton-like standard-bearer Jazz-like quilt of sound

...in Peter Robinson's popular detective novel "Playing with Fire"; the story is about a charming, "chamelionlike" con man who runs an art-forgery ring.

The cook's wife, who had a tall and mannish figure, with a dishlike face, mean little eyes, and a dirty cloud of yellow hair.

I'm tempted to go to the Health Centre and get a prescription for sleeping tablets, but I became so dependent on them in months after Martin's death, and felt so zombie-like in the mornings when I was on them, that I'm determined to do without if I possibly can.

(Messenger) He has a thick, bull-like neck and broad sloping shoulders which thrust the head forward in a challenging, somewhat intimidating manner. Undoubtedly he has a kind of presence which no other man at the dinner party possessed – the sort that film-stars and international statesmen have.

"What are those two bats doing in the background?" Helen asks, pointing to a pair of the creatures who seem to be kissing each other in some Disneylike parody of human courtship.

It is a picture of another windowless, cell-like room, but crowded with furniture and equipment – a desk, filing cabinets,

bookshelves, computers, and a TV set.

The colonoscopy showed nothing abnormal, which is good, but the scan showed a ‘cyst-like mass’ about ten centimeters in diameter in the right lobe of the liver.

The prison-like staircases of Istanbul University with an armed soldier on every landing.

-ABLE

“This city is becoming unlivable.”

A sizable majority of voters

According to two knowledgeable sources

In response to protests that the resulting denouements were unguessable, and therefore “unfair”, Christie replied that the reader should have been able to figure them out.

Dependable scalable technologies

Lovable a likable figure

you succumb to its sheer likability

Inarguable incredible

Miserable estimable

Indefatigable unwatchable

It (torture, cruelty) has left a stain on America’s reputation which General David Petraeus recently called “nonbiodegradable”.

The prospects of that war (Afganistan) are unknowable...

Over all, you are left thinking that New Orleans is a city that goes in circles, with its own rules and mysteries and unyielding contradictions, none of them plumbable by outsiders.

Usable takes Beyond teachable

Kate knows there must be a brown doll somewhere in this

barn, and that it's possibly perfect. If anyone can make the doll she's been looking for, these Waldorf mothers can: something touchable and dreamy, something she can give her child to cherish, something her child will love and prefer, instead of settle for. (Cf tangible)

The show pays exhaustive attention to one painting, the frieze-like "Bathers by a River," which was begun in 1909 and was continually revised until its completion, probably in 1917. Four hieratic, cubistically shaded, faceless female figures stand out on a ground of green, black, white, and pale-blue vertical bands. Spiky black lines suggest foliage. A silhouetted snake intrudes. The picture is magnificent and historically crucial, as a bridge from certain representational traditions, mainly that of Cezanne, toward full-bore abstraction (which Matisse, like Picasso, disdained)...Its many X-rayable layers excite the curators with a wealth of telltale changes.

With every day that passes this (running away) becomes more unthinkable

I sort of resent the idea of science poking its nose into this business, my business. Hasn't science already appropriated enough of reality? Must it lay claim to the intangible invisible essential self as well?

I'm not going to, of course, it would be unthinkable – no, that's exactly what it is, thinkable... but I have no intention of doing it, none at all...

If he were to do the unthinkable ... if he were to cross the room and sit down at the desk and lift the cover of the computer and switch it on and access the files of Helen's journal...

'I know,' he said. 'It's despicable and inexcusable and un-

forgivable.”

...but that isn't just thinkable, it's conceivably doable, no taboo there...

He was being interviewed about 'wearable computers'.

For instance, suppose there was a wearable that triggered a red light on the roof of your car when your blood-pressure and pulse rate went above a certain level.

Interesting that he was so dismissive of the wearables.
tax-deductible

VI. Compounding is a productive way to extend class membership:

broadband access

custom-made suits

ten-year existence

fuel-efficient midsize sedan

yearlong

cardboard-thin characters

Statewide - nationwide - worldwide

Cf

ocean-wide

citywide blackout

M.P.A.s, smart aquaculture, and I.T.Q.s – these are all worthy proposals that, if instituted on a large enough scale, would probably make a difference. As Roberts notes, it is in “everyone's interest” to take the steps needed to prevent an ocean-wide slide into slime.

...Rudd grinned at Carell and stretched like a well-fed cat.

“We don't belong to the earth. The earth belongs to us, because we're the cleverest animals on it.” “That's so arrogant, so Eurocentric,” sighed Laetitia ... It was European colonialists who regarded the earth as something to be bought and sold and exploited...”

Is it just electro-chemical activity in the brain?...How is

that activity translated into thought? If translated is the word, which probably isn't. Is there some kind of preverbal medium of consciousness – “mentalese” – which at a certain point, for certain purposes, gets articulated by the particular parts of brain that specialize in language ?

They sound quite nice, Professor Otto Weismuller and his wife Hazel, if a little tone-deaf to English humour.

Suffixation

Life-threatening illnesses

heart-rending acting

Rachel rejected this face-saving formula dog-eared pages

“There is intelligent life on earth, but it is not necessarily us. What a delightful, eye-opening book.”

“Miller informs, engages, entertains, and even surprises in this thought-provoking book.” (“The Smart Swarm”)

in the height-obsessed world of dating

a black pin-striped suit

A silver-tongued financial analyst

Cf thick-tongued windowless and air-conditioned rooms

Helen put a Vivaldi concerto in the CD player, and a sweet cascade of strings filled the high-ceilinged room with such clarity and resonance that she almost gasped.

I was quite happy at Cal Tech, but this seemed like an offer I couldn't refuse, running my own show, in a purpose-built prize-winning building.

A steely-minded detective (Miss Marple)

Independent-minded people

literal-minded

‘For a novelist you are very literal-minded,’ Ralph says.

In 1916, he (Charles Burchfield) received a scholarship to the National Academy of Design, in New York. He quit, unnerved, after one afternoon. But he spent six weeks in the city, during which time he met the women who ran the Sunwise Turn Bookshop, an outpost of modern-mindedness. Impressed by Burchfield's work, they showed it for several years.

He paused fair-mindedly, and reconsidered.

More business-minded management

unmechanically-minded passengers

Prepositional/Phrasal verbs Compounds

Is there a site that streams the World Cup final online?

...the deputy chief of staff ... discovers that he has a following on an online message board and unwisely interacts with its members.

Take an online test

On-air reporter

But face to face he is often charming, and he's becoming more comfortable onstage.

Throughout the day, the random ideas consisted mostly of off-camera panic.

Cf online, onstage

Off-camera, Carell holds doors, waits in line, always has a friendly word, and never calls attention to himself.

In-person interviews

Cf He always pays his rent in person.

up-to-date

lavishly reported-on daytime parade

An unsmiling, insecure, and sexed-up young man

Word combinations used as attributes

arms-in-the-air dance

In the making-fun-of-others department

State-of-the-art equipment Down-to-earth

A larger-than-life, charismatic, canny man

The Blair-Brown conflict was the least-well-kept secret in British politics for a decade.

a hundred-and-sixty-gallon fish tank

She has hired a contractor to build a pool in her postage-stamp-size front yard – a folly that the pool man talks her out of, suggesting a hot tub instead.

A kind of through-the-looking-glass survey of English literature

Tongue-in-cheek writing Russia Turn-of-the-century

Nose-in-the-air experts

Carell has a face built for comedy, its Sears-catalogue handsomeness hilarified by a butter pat of hair, an L-wrench nose, and deep-socketed, woe-in-me green eyes.

He likes “Ender’s Game”, a coming-of-age science-fiction saga by Orson Scott Card...

“It gives me some ideas for music we can lay in there,” Roach said. “The team-charging-out-of-the-locker-room-onto-the-ice music.”

He doesn’t sound like a dryasdust academic.

Sentences lexicalised

I’d- rather-be-in-the-lab smile

Comic actors come in three flavors: the wild man who creates chaos (Jim Carrey, Sacha Baron Cohen); the straight man who tries to repress it (Ben Stiller, Paul Rudd); and the devil-

may-care man who savours it (Owen Wilson, Vince Vaughn).
Carell works in all three modes...

She had been attracted to him from the first moment they met, in Richmonds' living room, but she wouldn't have described it, to herself or anybody else, as 'love' in the traditional, romantic I-can't-live-without-you-and-only-you sense.

An oh-what-the-hell shrug

"You have no idea what it's like to be a 'just between you and me' person in a 'just between you and I' world."

VII. Intensifying -ly adverbs are numerous and can be highly idiomatic or idiosyncratic. What other examples can you adduce?

Off-puttingly vain

Paralisingly shy ("Queen of Crime", "Duchess of Death"
How Agatha Christie created the modern murder mystery by
Joan Acocella)

To feel helplessly powerful

Mine (students) seem reassuringly nice on the whole.

...which makes it seem a dauntingly serious business...

Surprisingly satisfying

A sublimelyly silly scene towards the end

Beck was politely approving but implicitly critical of Jasper's offerings, e.g. 'Australian reds really have improved out of recognition.'

Refusing to be conventionally sympathetic when she played the bereavement card in conversation over lunch

Derivational Morphology as a Dynamic System in Modern English

Productive word formation has long been fascinating students of language and literature, opening new vistas to those who strive for efficient and eloquent self-expression. It has been repeatedly postulated that certain types of occasional words can constitute an important element of the writer's personal style and become a kind of 'signature piece'.

Within the scope of this article we are going to peruse and enjoy, in this very respect, the works of fiction and non-fiction by Stephen Clarke, modern British writer, who lives and works in France and willingly shares his experience of discovering this country, whose narrative voice is identified by the French critics as an exemplar of English humour. To be more exact, we'll follow some of currently productive word-building patterns in S. Clarke's series of novels about Paul West and his enormously entertaining history of Anglo-French relations "1000 Years of Annoying the French".

Occasionally, Clarke's rendering of his vibrant impressions on French history and lifestyle seems bordering on downright sarcasm but this very quality is what makes his books so appealing to the readers. A play on words, their form, origin and meaning, is a constituent element of his recognizable bantering in the ironic-sarcastic narrative.

His "1000 Years of Annoying the French" covers the history of the two countries from Old Ages up to the present day. And though the historical aspect might have laid especial emphasis on the lexical-grammatical category of *time*, it is actually elsewhere, namely, on *style and manner and attitudes*. The text

could hardly do without words like ‘pre-war’ (“pre-war arguments about modernizing the French army”), ‘pre-classical’ (“pre-classical man and his primitive emotions”) and vice versa ‘post-war’ (“post-war writing”, “post-war food rationing”), ‘post-revolutionary’ and ‘post-Napoleonic’ (“post-Napoleonic times”) that render in their morphemic structure the idea of time reference. Nevertheless, the more recurrent and essential for the narrative are derivatives with prefixes ‘anti-’ and ‘pro-’ and suffixes ‘-like’, ‘-style’ and ‘-type’.

Statistically, prefix ‘pro-’ is about five times more recurrent than ‘pre-’ or ‘post-’, and ‘anti-’ – even more than that – ten times. The highest recurrence of the negative prefix can, perhaps, be accounted by the general tone of the book reflected in its title. The writer’s focus is on rivalry and historic disagreements between the two countries. This is why the most often used of prefixal derivatives are ‘anti-French’, ‘anti-English’ and ‘anti-British’. But the list is much longer, including ‘anti-American’, ‘anti-German’, ‘anti-Russian’, ‘anti-Parisian’, ‘anti-Catholic’ and a group of derivatives from the names of historic figures like ‘anti-Godwin’, ‘anti-William’, ‘anti-Lally’, ‘anti-Bonaparte’, ‘anti-Napoleon’ and ‘anti-Shakespeare’:

“This is often cited as the moment when two-fingered salute was born, but in fact the theory that it was originally an anti-French gesture is probably unfounded. But at the same time, any mention of the history of Quebec rouses burning anti-British and anti-American outrage in a French person’s heart, as if someone was talking about a favourite café of theirs that has been turned into a Starbucks.”

“The Brits failed to honour parts of the peace treaty, in-

cluding the promised evacuation of Alexandria, and the British press waged a campaign of vicious anti-Napoleon propaganda.”

Considering the importance of two world wars for modern history, it is quite natural that ‘anti-war’, ‘anti-Nazi’ and ‘anti-Fascist’ are repeatedly used.

“In fact, they would get themselves invited to social occasions and then slip anti-Nazi leaflets into German soldiers’ pockets. These weren’t simple propaganda sheets – they were works of art, such as anti-Fascist poems or cut-and-paste texts listing Nazi atrocities.”

Obviously, there are ‘positive’ equivalents, too: ‘pro-English’, ‘pro-French’, ‘pro-William’, ‘pro-Harold’, ‘pro-Hitler’, ‘pro-Nazi’, ‘pro-Vichy’. We say ‘positive’ implying the semantics of the prefix; the resulting adjective can have either inherent or adherent negative connotations:

“In 1940 he was arrested by the pro-Nazi French regime, and later sent to Buchenwald concentration camp.”

“The French extracted the dregs of a victory by obtaining an agreement whereby, instead of letting Ho Chi Minh hold nationwide elections that he would almost certainly have won, the country was divided into two, with the southern part ruled by a puppet pro-French ruler – which planted the seeds of the Vietnam War that would so annoy the Americans a decade later.”

The importance of the two prefixes ‘pro-’ and ‘anti-’ for the text that describes changing balance of interests and power, is emphasized by their lexicalization in the following extract:

“In any case, it was not the classical verse they wanted to hear at the theatre, and a riot broke out between the pros and

the antis.”

Compare ‘the pros and the antis’ and more idiomatic ‘the pros and cons’, registered in the dictionary. ‘Antis’ is apparently a synonym of ‘opponents’, but it is ‘new’ and more expressive.

Derivatives with prefixes ‘pro-’ and ‘anti-’ are involved in the expression of time reference. Historic names like William the Conqueror, Harold, Shakespeare and Napoleon immediately place the reader in the respective historical period.

“It has been suggested that this pro-Harold sentiment was put there by the Anglo-Saxon seamstress, but there is strong evidence that the anti-Norman propaganda in the tapestry went much deeper than this.”

Words that follow this pattern also reflect human understanding of time and history because they mirror eternal concepts like ‘good and evil’, ‘ally and enemy’, deeply rooted in our minds. They depend on existent socially relevant concepts and values.

Suffixes ‘-like’, ‘-style’ and ‘-type’ that develop the idea of different interests, attitudes and influences reflect one of the first stages in a cognitive process when we compare and classify objects and events. ‘-Like’ has often been described by scholars as a productive suffix, it is used both in metaphorical and non-metaphorical descriptions:

1. *“Anyway, after a hard day’s hunting, Henry returned to Matilde and Geoffrey’s place, le Chateau de Lyons (at Lyons-la-Forêt in Normandy, not the city of Lyon in central France), where he sat down to one of his favourite meals, a plate of grilled lampreys. These are hideous eel-like creatures with*

sucker mouths surrounded by pointed teeth that they use to pierce the stomach of their prey and suck its innards out.”

2. *“...Austria is a country founded on pastries, and a visit to a Viennese coffee shop makes you wonder how a nation that devotes so much energy to producing its dizzying variety of delicious Kuchen and Torten could have done something so hideously uncakelike as support Hitler in 1938.”*

In the first illustration suffix ‘-like’ is used to describe the appearance of one object through another. In the second, derivative in ‘-like’ is rather metaphorical.

Suffix ‘-like’ is often added to proper names to draw parallels and make comparisons:

“There were collaborators, paid informers, black marketers and fraternizers, and the wartime Bailiff of Jersey, Alexander Coutanche, was accused by some of being a Petain-like traitor for agreeing to serve under the Nazis.”

“His newly liberated nation decided that it didn’t want the General as its supreme leader, and, fed up of trying to govern alongside the Communists and Socialists, de Gaulle withdrew from the coalition, casting a Macbeth-like spell on the country as he left: ‘You will regret the path you have chosen.’”

Though suffix ‘-like’ has been continuously included in articles and grammar paragraphs on productivity as one of the highly productive adjectival affixes, in Stephen Clarke’s non-fiction novel much more recurrent and productive is suffix ‘-style’. Compare the previously listed derivatives from proper names to those that follow:

“Henry brought his queen (it was still wife number one, Catherine of Aragon) and several dozen of her aristocratic girl-

friends, as well as Cardinal Wolsey (the King's right-hand man), two archbishops, a hundred or so knights with wonderful Harry Potter-style names like Sir Griffen Aprise and Sir Edward Bellknappe, 'minstrels of all manner', twenty-four trumpeters, and a few thousand ordinary soldiers – all of them, in the French King's eyes, trespassers on his land."

"Now within longbow range, the English arches erected a protective row of angled stakes and, at their leisure, fired a Crécy-style hailstorm of arrows at the front line of French knights."

Crécy is a place name, and Harry Potter is both a character and a title name. It feels like 'Harry Potter-style names' is very close semantically to 'a Macbeth-like spell'. Not exactly interchangeable, the two suffixes can nevertheless be viewed as synonymous.

It looks like derivatives in '-style' result from the process of lexicalization of syntactic word combinations. Compare the following examples:

"A protest march against this over-reaction provoked an even greater over-reaction, especially since the police violence was filmed and photographed as no French demonstration ever had been before. Soon events had spiraled out of control in typical French style, with first the students and then the workers taking to the streets all over the country."

and

"He got equally well with French Royalists and Republicans, who were all his amis as long as they didn't try to tell him that Britain should have a revolution or a French-style monarchy."

Adjective “French-style” is quite recurrent in the text and describes ‘monarchy’, ‘aristo’, ‘tactics’, ‘leadership’, ‘spa treatment’.

Obviously, there is a counterpart in the text:

“Wellington knew that the best defense against the conventional opening gambit of Napoleonic army – an artillery bombardment – was to withdraw slightly behind a ridge of high ground. This simple strategy meant that many of Napoleon’s cannon-balls splatted harmlessly into the rain-sodden Belgian earth. This English-style rain, the French allege, was the key to Wellington’s victory, because even Napoleon’s artillery fire fell short, he always counted on causing havoc amongst his opponents with murderous ricochets. But nothing ricochets off wet mud.”

“Mirabeau ... now turned his energies to campaigning for a British-style constitutional mornachy.”

There are some noticeable formal differences between suffix ‘-like’ and suffix ‘-style’. The former is added to the stem of a noun, the latter can also be added to an adjectival stem. Sometimes, derivatives in ‘-style’ act as an adverb in the text.

“To ‘take French leave’ was known as filer a l’anglaise (‘to run away English-style’)... “

Actually, ‘English-style’ is a translation from French in this case (Cf “а ля”, borrowed into Russian). Drawing parallels, we might mention here that suffix ‘-like’ of an adjective and suffix ‘-ly’ of an adverb go back to the same Old English affix and word ‘lic’. Thus ‘-style’ is comparable to both adjectival ‘-like’ and adverbial ‘-ly’ affixes.

The subject of Englishness is further developed when

‘-style’ is added to some famous place names:

“Horse-racing started in earnest, and large meetings were held on the Champs de Mars, outside Napoleon’s old school, the Ecole Militaire. Famous British horse trainers moved to France, and a stud farm and racecourse were set up near chateau of Chantilly just outside Paris to take advantage of the high-quality turf there. Soon Epsom-style race meetings were all the rage with the Parisian upper classes and their new British friends.”

“The industrial revolution finally set up shop in France, railways spread like vines across the country, new mines positively spurted out coal, share prices rocketed, and Napoleon III had Paris’s slums knocked down and the Southport-style Haussman boulevards built.”

Needless to say, there are ‘American-style’ examples:

“If, for example, a French food company wants to advertise a new American-style cookie and comes up with the slogan ‘It’s all good’, every single French person who sees the advertising billboard will understand what they are reading, but there will always be an asterisk after the slogan and a tiny translation at the foot of the poster – ‘C’est tout bon’.”

Suffix ‘-style’ can be added both to an adjective and a noun, because English noun can be easily used as an attribute to the noun that follows:

“It was the end of 1797, and Napoleon had been made commander-in-chief of the Armee de l’Angleterre. No, the Brits had not yet begun buying up French talent, and this was not a football-style transfer.”

“And the feeling was mutual – the Franks looked down on

the Norman dukes as dangerous Nordic barbarians who lived only for hunting and war, and who practiced heathen-style polygamy, living with hordes of mistresses and the illegitimate children.”

In the last illustration there is a case of homonymy of ‘heathen’ as a noun and ‘heathen’ as an adjective.

Adjectives in ‘-style’ are close to other relative adjectives denoting relations between different objects. This is vividly illustrated by the following set of examples:

“In fact, the archetypal French bread seems to have originated chez one of the allies who occupied Paris after 1815 – and the light, fluffy texture referred to by English bakers as ‘Vienna bread’ gives us a clue to which ally this might be.”

“What’s more, far from being a centuries-old French tradition, the baguette only became really fashionable in the 1920s, for two reasons. First, at the end of the First World War, many of France’s bakers and apprentice bakers were lying buried under the mud of the Somme and other battlefields, so there was a labour shortage, making the easy-to-prepare Vienna-style bread an attractive proposition.”

“In recent years, its sheer whiteness has caused diet-conscious France to move over to healthier breads made with wholewheat, cereals, bran and rye. The baguette has been forced to evolve, and practically every boulangerie now sells a baguette de tradition, which has a softer crust and a darker dough with less yeas, and is usually slightly wonky, so that it looks as if it has been made by a half-blind medieval baker. But it is a misleading name, and in fact it is the fluffy, unnaturally white baguette with the golden crust that is de tradition. And

that tradition is Viennese.”

Thus, we have ‘Vienna bread’, ‘Vienna-style bread’ and ‘Viennese tradition’. We have already said that Stephen Clarke is keen on verbal play; among other things, he often incorporates in his text some French words and phrases. And the list of adjectives and nominal descriptions increases when the author uses ‘Viennese bakery’, ‘Boulangerie Viennoise’, ‘viennoiseries’ in a short context that follows:

*“More pragmatic historians are sure that it was imported by an Austrian, a soldier turned businessman called August Zang, who opened a Viennese bakery in Paris in 1838 or 1839. His Boulangerie Viennoise at 92 rue Richelieu, near the city’s National Library, started the fashion for croissants and inspired the development of the **pain au chocolat** and **pain aux raisins**, the other patries that the French still call collectively viennoiseries.”*

A wide variety of forms is used to present the subject of cultural influences and historical development.

There are some other interesting observations. Suffix ‘-style’ can also be added to compounds and even lexicalized predicative units:

“It all adds up – the fury whenever les Anglais went anywhere near a part of the French Empire; the horror at the idea that les Anglo-Saxons were invading France (albeit as liberators); the victorious homecoming to the Arc de Triomphe; the ‘I am France’-style declarations; even the way in which he’d ris-en to prominence as the techno-savvy man of the moment.”

“Assuming that mere Asian guerillas would never be able to win a pitched battle, the French dug World War One-style

trenches, and were horrified when the highly-organized Viet Minh began bombarding them with deadly accuracy from the surrounding hills.”

The last example can be compared to the one that follows:

“This Blitzkrieg army wasn’t all-new, 100 per cent stain-less-steel cutting force that popular myth has remembered. The front edge was made up of new tanks and dive bombers, but behind them came the same plodding First World War-type infantry that the French and Brits possessed.”

Thus, ‘-style’ can be viewed as a synonym of both ‘-like’ and ‘-type’. Here are some other derivatives in ‘-type’:

“Harold’s soldiers fought on foot. The only horses they possessed were little Shetland-type ponies used as beasts of burden, which would have been no use in battle except to distract an enemy by making him laugh.”

“There are also records of guillotine-type machines in use in Ireland in 1307 and in Scotland in 1564.”

It appears that synonymy is an important phenomenon of both lexical and morphological level.

Thus, in Stephen Clarke’s historical text that goes through Anglo-French conflicts and disagreements over a number of centuries, some prefixal and suffixal derivatives come to the fore. Prefixes ‘pro-’ and ‘anti-’ seem to be involved in the process of conceptualization of historical outlook, of human understanding of both the past and the present in terms of ‘good-evil’, ‘ally-enemy’. Suffixes ‘-like’, ‘-style’ and ‘-type’ help us classify and categorize, describe something new through more familiar things and notions.

Derivatives in ‘-style’ are also recurrent in Stephen

Clarke's series of novels about Paul West. Paul is a young Brit, travelling to different countries, namely France and the USA, commenting on cross-cultural differences not without English irony and occasional sarcasm. The first-person narrator fearlessly experiments with form and style, creating new words, applying 'old' words to new contexts, being, at times, too harsh and merciless.

Again, there are derivatives in '-style' from adjectival stems:

"I topped this off with a Parisian-style shrug."

And there are derivatives from nouns, including proper names, where '-style' is functionally similar to '-like':

"Set in the middle of this was a woman who epitomized the posh de la posh. Blonde, shoulder-length hair, immense pearls, Dior-style cardigan over an impeccably simple linen dress and a figure that had been bolstered against aging by the best surgeon in Europe."

"But the conversation flowed a bit more smoothly as we wandered through a small art market selling paintings by all of the worst Renoir imitators in the world. We chatted about why I was in Paris, about her (Alexa's) time in England (she'd spent a year in London as a photographer's assistant), and only a little bit more about where she thought contemporary French aesthetics were going (to Disney-style oblivion, apparently)."

"Hey, you guys want some coffee?" Carla asked, gesturing over her shoulder towards the café-style bar in the corner of the canteen."

There are cases when derivatives in '-style' function as adverbs:

“They milled about in front of the table, wondering whether my display was to be eaten or simply observed, museum-style. ”

To sum up, new word formation is characteristic of Stephen Clarke’s style; he often experiments with form and meaning, on a par with quite familiar patterns and structures there appear in his books new words with affixes demonstrating growing degree of productivity. In his non-fiction “1000 Years of Annoying the French”, against the background of category of time, stands out the category of style and manner and attitudes. The first-person narrative in Clarke’s series of novels about Paul West is also marked by creative word play.

UNIT 6

Articles, pronouns, numerals.

I. Read Chapters 2.8, 3.1, 3.9 of “Modern English Grammar: Morphology and Syntax” by O. V. Alexandrova and T. A. Komova and answer the following questions:

1. What is the origin of the word *pronoun*?
2. Give the definition of *pronoun* as a part of speech.
3. What types of pronouns can you name?
4. Present the group of *personal* pronouns and their categories of person, case, number.
5. Give examples of *possessive* pronouns. What is meant by their absolute form?
6. Give examples of *reflexive* pronouns.
7. Give examples of *relative* pronouns.
8. Give examples of *interrogative* pronouns.
9. Give examples of *demonstrative* pronouns.
10. Give examples of *indefinite* pronouns.
11. Give examples of *negative* pronouns.
12. Give examples of *reciprocal* pronouns.
13. Present the group of *articles* as a separate class of words of deictic semantics.
14. List the rules that govern lexically-phraseologically or morphologically-bound use of English articles.
15. How do we use articles with uncountable nouns?
16. What is the origin of the word *numeral*?
17. Give the definition of *numeral* as a part of speech.
18. What is the difference between cardinal and ordinal

numerals?

19. Give examples of suppletivism and vowel gradation in the group of numerals.

20. What is the syntactic function of numerals in a sentence?

II. What is special about the use of personal pronouns in the following examples of indirect speech and first-person narrative in fiction?

I could fall asleep here, he thought.

Oh, what's the point of pursuing this futile line of speculation when we all know (by 'we' I mean my neurotic self and my more rational observing self) we know, don't we, that this is just a fantasy? And that the real reason I won't run away tomorrow morning is ... because I haven't got the courage to do it.

Perhaps God didn't intend it (evil) because He, or rather It didn't intend anything.

III. Follow the use of reflexive pronouns in contrasting descriptions.

I phoned him at about eleven o'clock this morning, asking for help in getting fixed up with Email, and he promptly invited himself to lunch.

... I thought I was going to get lucky when she called me this morning and invited me to lunch ... well I suppose technically I invited myself, but still ... it was a kind of come-on, please mister computer scientist can you help poor little me with my Email...

What happens to the morpheme –self further? Give evidence of its lexicalisation.

Consciousness is simply the medium in which one lives, and has a sense of personal identity. The problem is how to *represent* it, especially in different selves from one's own.

I sort of resent the idea of science poking its nose into this business, my business. Hasn't science already appropriated enough of reality? Must it lay claim to the intangible invisible essential self as well?

'Not self-conscious. It doesn't know it's having a good time – unlike you and me.'

I thought there was no such thing as the self.'

No such thing, no, if you mean a fixed, discrete entity. But of course there are selves. We make them up all the time. Like you make up your stories.'

But it depressed me that the awed-looking young people in the audience were being given such a dry and barren message. Where was the pleasure of reading in all this? Where was personal discovery, self-development? But the argument didn't allow for the self, the very idea of the self is a miss-reading or 'mister-reading' (or myster-reading?) of subjectivity, apparently.

IV. What different meanings of indefinite pronoun *some* are realized in the illustrations that follow?

...he felt the two tests in his pockets; some kind of hold she had on him; and a Charles in hiding from himself felt obscurely flattered, as a clergyman does whose advice is thought on a spiritual problem.

Sarah seemed almost to assume some sort of equality of intellect with him...

He said it to himself: It is the stupidest thing, but that girl attracts me. It seemed clear to him that it was not Sarah in herself who attracted him - how could she, he was betrothed - but some emotion, some possibility she symbolized.

Jasper chuckled reminiscently, and asked me if I had seen Messenger's TV series on the Mind-Body Problem. "Some of it," I said.

The truth is that I saw only the last ten minutes of the last programme in the series, and that by accident.

He invited me over to MIT to see some computer-generated art, and kissed me in the elevator on the way out. It was some kiss.

"That sure is some girl! She looks like a million dollars, has read everything you can name, and she can really run, can't she?"

(‘Tell me,’ he says, with some insistence.)

Follow the use of substantivised *something* in John Fowles' novels.

Again Charles stiffened. The invisible chains dropped, and his conventional side triumphed. He drew himself up, a moment to suspicious shock, rigidly disapproving; yet in his eyes a something that searched hers ... an explanation, a motive...

A something about the porter's face when he heard her destination *must* have told her she had *not* chosen *the most distinguished* place to stay in Exeter.

"You wish to speak to me?"

But Mrs. Poultney apparently did not, for she neither

moved nor uttered a sound. *Perhaps* it was the omission of her customary title of “madam” that silenced her; there was a something in Sarah’s tone that made it clear the omission was deliberate.

V. Negative pronouns can also turn into nouns proper

A nobody

VI. Analyse the use of the indefinite article with abstract nouns in the novels by John Fowles “The French Lieutenant’s Woman” and “The Magus.” Brought out to the fore through repetition, syntactic parallelism and unusual collocations, indefinite article enhances the mysterious atmosphere of the narrative, of the young character’s quest for love and maturity and self-understanding. The enigma personified in the beloved permeates the literary text.

“I cannot say, Grogan. In all that relates to her, I am an enigma to myself. I do not love her. How could I? A woman so compromised, a woman you tell me is mentally diseased. But...it is as if...I feel like a man possessed against his will - against all that is better in his character. Even now her face rises before me denying all you say. There is something in her. A knowledge, an apprehension of nobler things that are compatible with either evil or madness. Beneath the droth... I cannot explain.”

“Beneath all her stories and deceptions she had a candour... an honesty.”

Charles was overcome, as by a backwash from her wave of confession, by a sense of waste. He perceived that her direct-

ness of look was matched by a directness of thought and language - that *what had on occasion struck him* before as a presumption of intellectual equality (therefore a suspect resentment against man) was less an equality than a proximity, a proximity like a nakedness, an intimacy of thought and feeling hitherto unimaginable to him in the context of a relationship with a woman.

There was a wildness about her. Not the wildness of lunacy or hysteria - but that same wildness Charles *had sensed* in the wren's singing ... a wildness of innocence, almost an eagerness.

... she (Sarah) sat slightly apart, with a kind of blankness of face, a withdrawnness, that could very well be taken for consciousness of her inferior status.

He moved a little closer up the scree towards her. Again her bonnet was in her hand. Her hair, he noticed, was loose, as if she was in the wind; but there had been no wind. It gave her a kind of wildness, which the fixity of her stare at him aggravated. He wondered why he had ever thought she was not indeed slightly crazed.

At first, perhaps, he noticed a certain lack of the finer shades of irony; and he had to surmount one or two embarrassing *contretemps* when humorously intended remarks were taken at face value. But there were such compensations ... a frankness, a directness of approach, a charming curiosity that accompanied the open hospitality: a naivety, perhaps, yet with a face that seemed delightfully fresh-complexioned after the farded culture of Europe.

I needed a new land, a new race, a new language; and, although I couldn't have put it into words then, I needed a new

mystery.

“She had something that is gone from the world, from the female world. A sweetness without sentimentality, a limpidity without naivety.”

Then they came again, those footsteps. This time, they approached. It was the same rapid walk. But it was much too warm for rapid walking. Someone wanted to reach the house urgently, and without being seen. I got quickly to the parapet.

I was just in time to *glimpse a pale shape at the far end of the house* move up the steps and under the colonnade. *I could not see well, my eyes had been dazzled*, after the darkness by the candle. But it was not Maria; a whiteness, a flowing whiteness, a long coat or a dressing-gown - *I had only a second's sight*, but I knew it was a woman and I knew it was not an old woman.

The more I thought of that midnight face, the more intelligent and charming it became; and it seemed too to have had a breeding, a fastidiousness, a delicacy, *that attracted me* as fatally as the local fishermen's lamps attracted fish on moonless nights.

“Lily. May I present Mr Nicholas Urfe. Miss Montgomery.”

She held out her hand, which I took. A cool hand, no pressure. I had touched *a ghost*. Our eyes met, *but hers gave nothing away*. I said, “Hallo.” But she replied only with a slight inclination, and then turned for Conchis to take off her wrap, which he placed over the back of his own chair.

She had bare shoulders and arms; a heavy gold and ebony bracelet; an enormously long necklace of what looked like sap-

phires, though I presumed they must be paste, or ultramarines. I *guessed* her to be about twenty-two or three. But *there clung about her something that seemed* much older, ten years older, a sort of coolness - not coldness or indifference, but a limpid aloofness; coolness in the way that one thinks of coolness on a hot summer's day.

A wisp of hair blew across her cheek; the wind kindled in her clothes a wantonness, a coquettishness, aiding her impersonation of someone younger than I knew she must be.

She kissed my shoulder through my damp shirt. "We must talk."

She slipped out of her flat-heeled shoes, then sat down on the rug with her legs curled beside her. The pale-blue stockings ended just below her bare knees. The dress was really white, but thick-sewn with a close pattern of tiny roses. It was cut deep round the neck, to where the breasts began to swell apart. The clothes gave her a kind of sensual innocence, a schoolgirlishness. The sun-wind teased the ends of her hair against her back, as when she had been "Lily" on the beach - but all that side of her had drained away, like water between stones. I sat beside her, and she turned away and reached for the basket. The fabric tightened over the breasts, the small waist. She faced back and our eyes met; those fine grey-hyacinth eyes, tilted corners, lingering a little in mine.

There was a little sliver of knowingness in her eyes now: an unmistakable curiosity to see how I had reacted to this latest development.

"I traced one pre-war master at the school. He told me quite a lot."

“Oh?” A shadow of doubt in her calm voice.

What he saw now was like a glimpse of another world: a new reality, a new causality, a new creation.

It was ridiculous to build so much on the sound of quick footsteps, the merest glimpse of a glimpse of a white shape.

It was as if she were trying to tell him something she could not say in words. ... Very slowly he brought his head round and looked at her; and to his shock saw that there was in her eyes, if not about her lips,

a suggestion of a smile, a ghost of that one he had received before, so strangely, when they were nearly surprised by Sam and Mary. Was it irony, a telling him not to take life so seriously? A last gloating over his misery?

VII. What are the reasons to use Proper names with indefinite articles?

He tried to *imagine unknown* Sarahs - a Sarah laughing, Sarah singing, Sarah dancing.

...he felt the two tests in his pockets; some kind of hold she had on him; and a Charles in hiding from himself felt obscurely flattered, as a clergyman does whose advice is thought on a spiritual problem.

A Pollock

VIII. See how the definite article represents the familiar and the conventional world in the same novels.

It was only when they were already drawing through the eastern outskirts of the city that Charles felt a sense of sadness and of loss, of having now cast the fatal die. It seemed to him

astounding that one simple decision, one answer to a trivial question, should determine so much. Until that moment, all had been potential; now all was inexorably fixed. He had done the moral, the decent, the correct thing; and yet it seemed to betray in him some inherent weakness, some willingness to accept his fate, which he knew, by one of those premonitions that are as certain as facts, would one day lead him into the world of commerce; into pleasing Ernestina because she would want to please her father, to whom he owed so much... he stared at the country side they had now entered and felt himself sucked slowly through it as if down some monstrous pipe.

Ernestina had exactly the right face for her age; that is, small-chinned, oval, delicate as a violet. You may see it still in the drawings of the great illustrators of the time - in Phiz's work, in John Leech's.

...theirs was an age when the favoured feminine look was the demure, the obedient, the shy.

And there stood the sun, the sea, the boat, so many *unambiguous* things, around us.

It was as if the lulling sound of the sea, the feel of the wind, the texture of my coat, and his voice dropped out of my consciousness.

IX. Comment upon the contrastive use of articles in the following case:

Always we edged away from the brink of the future. We talked about a future, about living in a cottage, where I should write, about buying a jeep and crossing Australia. "When we're in Alice Springs..." became a sort of joke - in never-never land.

X. What are the ways to introduce approximate figures?

Ten thousand-plus people

The entire thousand-plus-year adventure of “Christian civilization”

Kids of twenty-something

UNIT 7

Verb. Syncategorematic verbs. Modal verbs. Notional verbs and their grammatical categories. The category of Representation. Mood. Tense. Aspect. Taxis. Voice. Person. Number. Negation. Interrogation. Expressivity.

I. Read Chapter 3.8 of “Modern English Grammar: Morphology and Syntax” by O. V. Alexandrova and T. A. Komova and answer the following questions:

1. What is the origin of the term *verb*?
2. Give the definition of verb as a part of speech.
3. Give examples of structurally *simple, derivative and compound* verbs.
4. Give examples of *conversion* as a dynamic way of word-production.
5. Give examples of *prepositional and phrasal* verbs.
6. Give examples of *copulative, auxiliary and semi-auxiliary* verbs.
7. What is the difference between *transitive and intransitive* verbs?
8. Give examples of *causative and impersonal* verbs.
9. What modal verbs do you know? What do you know about their history?
10. Define the categories of Representation and Mood of the notional verb.
11. Define the categories of Tense, Aspect and Taxis of the notional verb.

12. Define the categories of Person and Number of the notional verb.

13. Define the categories of Voice of the notional verb.

14. Define the categories of Negation, Interrogation and Expressivity of the notional verb.

II. Analyse the structure of the following verbs:

Derivation

Co-wrote, co-found (Inf), co-authored

Misidentified it

To defamiliarize something we take for granted, the perception of colour

Decry fml to strongly criticize Cf describe

RE-

Meanwhile my mind insists on going back over the past and rewriting it.

But I'm talking about long-term memory, I am going to try and transcript how the mind recovers ... recuperates ... reconstructs the past and the extent to which shorter-term memories triggered by association interfere with or interact with this process...

I sat there at my desk for perhaps an hour, hardly moving, slowly turning back the pages of my married life and re-reading them in the light of what I had just learnt. I had been completely deceived.

Shall I get three estimates for the re-roofing or will two be enough?

“He’s going to be O.K., but he still wants you to remarry.”

Resold reshoot the improv

ASSIMILATION

She (Caroline Messenger) said she loved my books but she didn't feel it necessary to demonstrate her familiarity by viva-ing me about them like Dr Riverdale.

COMPOUNDS

After a few bars I'm away, daydreaming, free-associating...

She click-clacks up to them in her high heels.

In the spy thriller "Salt", Angelina Jolie gets quite a workout. She kicks, karate-chops, and pistol-whips about thirty men.

ABBREVIATIONS

Hollywood's heavily improv'd hangout comedies achieve the same effect – guys in faded T-shirts shooting the shit – at much higher cost.

Often, the actors (a number of whom also write the show) improv outside the confines of the candy bag, rummaging for a bonbon of their own.

Cf Nicholas Stoller, the director of "Forgetting Sarah Marshall" and "Get Him to the Greek," both of which were substantially improvised, said, "The movies we're trying to make, which have a laugh every minute, could not be made without improv."

PHRASALS

The service was got through with almost indecent haste.

"In the end, Ed, most of us are carried along by our delusions." Polysemy

Sometimes your hands could use a hand. Touch technology. Touch it on. Touch it off. Touch anywhere on the spout or

handle with your wrist or forearm to start and stop the flow of water. Another way that Delta is more than just a faucet.

Stand Up. Tune In. The fight against cancer continues.

W.H.Auden said that when he picked up a detective story he couldn't put it down until he had finished it.

Oaksterdam University's founder, president and horticulture professor Richard Lee... has used a wheelchair since 1990, when he took a bad fall and was paralyzed from the waist down...he explained that after he discovered that marijuana alleviated his post-accident back spasms he became an advocate for its legalization. "I fell into it, right?" he said with a tight grin.

Staring everybody down, Jolie never blinks. In this she resembles Leonardo DiCaprio. Is the steady gaze something taught to good-looking children in order to turn them into movie stars?

Then the Yankee's manager, Billy Martin, showed up and beat us all up.

In an effort to make the process failsafe, Hollywood studios have crosspollinated improv with such sitcom staples as the table read (where the script is read aloud by the actors to an audience of writers and executives) and the roundtable (in which a group of writers "punches up" a script).

Tim, who is eager to get married and get ahead, finds himself lumbered with Barry after he runs him over with his Porsche.

to wave a magazine hawker away to explain away
How did you get washed down here? (on a barge)

III. Name auxiliary and semi-auxiliary verbs in the examples that follow:

They are less likely to get hired for a job or receive a promotion, less likely to get elected President, and at a severe disadvantage in the height-obsessed world of dating.

That money (unemployment benefits) tends to get spent immediately.

“...If we didn’t do this someone else would have done it.” Zuckerberg, of course, did do it ...

Many thanks for helping me get ‘wired’ (is that the phrase?)

“It was stunningly beautiful,” he said, adding, “I felt that Leonardo definitely had to have had a lot to do with the drawing”.

IV. What is the meaning and function of modals in the following contexts?

Of course in a sense all consciousness is memory, we can’t be conscious of the future...

That was how it looked on Monday morning: the cat was away, but the mouse I was interested in wouldn’t play.

...the mother was having to make decisions all the time about directing her attention to where it was most urgently needed – putting a hungry child A on hold while she pulled child B from under the wheels of an advancing bus etc., etc.

“I can believe that,” said Jacque Textel. “Of course, whoever gets this UNESCO chair won’t have to move anywhere.”
“Won’t he?”

In Washington stimulus has become the policy that dare not speak its name.

...Britain itself seemed to be sure to be invaded, and soon. Many of the most powerful people in his own country believed it was time to settle for the best deal you could get from the Germans.

At that moment when all seemed lost, something was found, as Winston Churchill pronounced some of the most famous lines of the past century. “We shall go on to the end,” he said defiantly, in tones plummy and, on the surviving recordings, surprisingly thick-tongued. “We shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender.” Churchill’s words did all that words can do in the world. They said what had to be done; they announced why it had to be done then; they inspired those who had to do it.

That fatal summer and those fateful words continue to resonate.

Everything is exactly as it should be, every small elvish detail attended to, but, as Kate’s heart fills with pleasure of it all, she is made uneasy by the realization that she could have but did not secure this for her child, and therein lies a misjudgment, a possibly grave mistake.

“It was stunningly beautiful,” he said, adding, “I felt that Leonardo definitely had to have had a lot to do with the drawing”.

V. Comment upon the use of Imperative Mood in the following contexts.

the company's lost-ticket policy: "Tickets should always be treated like cash. Keep them in a safe place, away from direct heat, sunlight, and moisture. Be sure to store them where they can easily be found again."

"Go. Evolve. Don't worry about me." (fish on the shore)

Work it! (workwear)

Stand Up. Tune In. The fight against cancer continues.

"Eat Pray Love" by Elizabeth Gilbert

GO

Rudd ends the scene by smiling fondly, pointing at Therman, and telling Barry, "Go get him." In one take, sensing that the bromance was getting a little mushy, Carell capped Rudd by saying, "I'm gonna go lay eggs in his brain!"

VI. Follow the use of Conditional Mood in a politely euphemistic context.

"I wish I could," he always said, when I asked him to spend Saturday afternoon with me at Jazz Hole, or when I suggested we go to a play at Terra Kulture on Sunday, or when I asked if we could try dinner at a different restaurant.

VII. What is special about the use of Indicative Mood in the following examples?

"Makes you want to think twice before donating body parts." (headless angel) – (no pronoun)

David Lodge "Thinks..." (The Title).

(as written in cartoons) ...all the time hovering over our

conversation, like ‘Thinks’ bubbles in a cartoon...

The think bubbles over our heads filled up.

Imagine what the Richmonds’ dinner party would have been like, if everyone had had those bubbles over their heads that you get in kids’ comics, with “Thinks...” inside them.

VIII. Comment upon the polite Past forms of the verb:

“But I thought you said you wanted to...” I began, then, pausing said in a *calmer* tone, “Listen, this is a very good film. I’m sure you’ll enjoy it.”

“My dear,” Hoffman *mumbled*, “I *merely* thought it would do no harm...” Again he *trailed off* and *laughed*.

“Mr Stevens, I thought these would brighten up your parlour *a little*.”

“I beg your pardon, Miss Kenton?”

“It seemed such a pity your room should be so dark and cold, Mr Stevens, when it’s such bright sunshine outside. I thought these would enliven things *a little*.”

“Mr Ryder,” he went on, “I realize it’s awfully late and you’re getting tired. But I wondered. If you could just give me *a few minutes, even fifteen minutes*, say. We could go now to the drawing room and I could play you *a snatch of the Kazan, not all of it, just a snatch*. Then you could advise me whether I have any chance at all of coming up with the goods by Thursday night.”

“Well, actually, Miss Collins, it wasn’t... Well, it’s not about the usual stuff. I wanted to talk to you about something else, a quite important matter. ...”

“Mr Ryder, there’s a matter, I wanted to bring up with you.

A *small* matter.”

“Oh, what is that, Mr Hoffman?”

“A *small* matter, at least to you. For me, for my wife, a *matter of considerable importance*.”

“As a matter of fact,” I said to her quietly, “there was something I wished to talk to you about. But, er ...” I signalled with my eyes towards Boris.

“Mr Hoffman,” I said, “was there perhaps something in particular you wished to speak to me about?”

“Oh, nothing in particular, Mr Ryder. I *just* wished to greet you and make sure everything was to your satisfaction.” Then suddenly he gave an exclamation. “Of course. Now you mention it, yes, there was something. But it was *merely a small matter*.” Yet again, he shook his head and laughed. Then he said: “It’s to do with my wife’s albums.”

“Oh, Stevens, *there was something* I meant to say to you.”

“Mr Stevens, I *merely* said that I was tired tonight...”

“Now, Miss Kenton, there is no need to become so bad-tempered, I *merely* felt the need to satisfy myself that it had not escaped your attention.”

“All we’re asking, just *one small thing*, it might make such a difference, it would encourage him and mean so much to him. We hoped you wouldn’t mind us at least putting it to you.”

”Good evening, Mr Ryder. Excuse me, but I *was just going* by and happened to see you. Is everything all right?”

“Now, Miss Kenton, there is no need to become so *bad-tempered*. I *merely* felt the need to satisfy myself that it had not escaped your attention...”

“Mr Stevens, this is *the fourth or fifth time* in the past two

days you have felt such a need. It is most curious to see that you have so much time on your hands that you are able to simply wander about this house bothering others with gratuitous comments.”

IX. How is the category of Aspect used today?

“Hello, young man,” she said. “How are you enjoying the play?”

“I’m finding it very hard to follow,” he said. “What is Robin Hood doing in it? I thought *Puss in Boots* was a French fairy tale.”

“Er, what would you be wanting to be doing during this leave, exactly?”

“I want to study structuralism, sir” said Persse.

“I was thinking...” (decides to broach the matter)

“Mr Hoffman, there’s just one other small matter. I was just wondering”- I indicated my dressing-gown - “I thought I might change into something a little more formal. I wondered if it was possible to borrow some clothes. Nothing special.”

“Excuse me, but speaking of parents, it seems mine were here in this city some years ago. Just as tourists, you know. It would have been a good few years ago now. It’s just that the person who told me was only a child at that time and had no clear memory of them. So I was just wondering, since we were talking about parents, and well, I don’t mean to be rude, but I assume you must be well into your fifties, I wondered if you yourself had any memory of their visit.”

We continued at an easy pace along the canal, both of us turning from time to time to gaze at the reflection of lamps in

the water.

"I was wondering, Mr Ryder," she said eventually, "if my husband, when he spoke about me, if he left you with the impression that I was ... a rather cold person. I wonder if he left you with that impression."

"I'm sorry, Boris. What was it you were wanting to do?"

"Hurry up!" The little boy gave my arm a tug. "We'll never get there!"

"Where is it Boris wants to go?" I asked his mother quietly.

"I feel sure you'll find this Number Nine. Of course, you're worried just now. So many things could have gone wrong, you're thinking. That's only natural. But from what you've just told me, I feel sure it'll turn out well."

"So, Mr Ryder," Stephan went on. "I *assume* you're wanting to return to the hotel."

"What is it you are wanting, sir?" he asked wearily.

"With their help, in the most civilized and respectful way, naturally,

I'm hoping to persuade you, Mr Ryder, to modify your present stance."

"I'm sorry," I said after a while, "but I'm *not quite clear* what you're saying. You mean you haven't seen your daughter all this time?"

"But what I'm meaning to tell you is that..."

"Actually, Mr Ryder, I said yes because, well, even though I say so myself, I think I've made something of a breakthrough recently. Perhaps you'll know what I'm talking about, it's rather *hard to explain*."

Miss Collins tilted her head thoughtfully. Then she asked:

“You’re asking me to help Leo?”

“Mr Ryder, *let me get this clear*. You’re saying practice is all it will take? That it’s within my grasp?”

“I’m not sure what you’re referring to.”

“I don’t wish to raise false hopes, I’m *merely* saying it’s possible.”

X. Analyse these contrasting examples. What are the implications of the marked forms of the category of Taxis?

(1) “I’m so glad you’ve managed to get here at last. We were all starting to get *a little* concerned.

(2) “I’ve already started to cook a celebratory meal,” Sophie would *announce, beaming happily*, all the tension now fallen from her face.

(1) “I was just trying to deliver *something*. You know, for Papa.”

(2) “...I’ve tried - who can blame me? - I’ve tried to cling to her virtually one day at a time. I’ve said to her, look, wait at least until this next event I’m organizing. Wait at least until that’s over, you might see me differently then.”

“Well, thank you, Miss Stratmann. It’s kind of you to say so. It’s a pleasure to be so well looked after. I was ringing just now because, er, because I wanted to check certain things relating to my schedule.”

“I assure you I’m not at all offended. But actually, Miss Stratmann, if I may I was phoning you just now to discuss certain aspects, that is, certain other aspects of my schedule here.”

“Mr Ryder, I’ve been meaning to speak to you about this for some time. We were all of us very pleased when you in-

formed us some months ago of your parents' intention to visit our city. Everyone was truly delighted. But I must remind you, Mr Ryder, it was from you and you alone that we heard of their plans to visit us. Now for the past three days, and today in particular, I have been doing all I can to ascertain their whereabouts. I have repeatedly telephoned the airport, the railway station, the bus companies, every hotel in this city, and I have found no sign of them. No one has heard from them, no one has seen them. Now, Mr Ryder, I have to ask you. Are you certain they are coming to this town?"

For a little while, the three of them had continued to sit silently. Finally his mother had risen saying:

"It's been a very nice evening. Thank you, both of you. But I'm feeling tired now and *I think I ought to* go up to bed."

At first the hotel manager had seemed not to have heard. But as Stephan's mother had moved towards the door, he had risen his head and said very quietly: "The cake, my dear. The cake. It's ... it's something rather special."

"You're very kind, but really, I've had so much already to eat. I *must* get some sleep now."

"Of course, of course." The hotel manager had stared down at the table again with an air of resignation. But then, as Stephan's mother was about to pass through the door, the hotel manager had suddenly straightened and said loudly: "At least, my dear, come and look at it. Just look at it. As I say, it's something special."

His mother had hesitated, then said: "Very well. Show it to me quickly. Then I *really must* sleep. It's the wine perhaps, but I feel extremely tired now."

“Well, everything. Everything that’s *happening* now. That Leo would pull himself together, that he’d find some position in this town worthy of him. That it would all be fine again, that the terrible years would be behind us for ever. Yes, I have to admit it, Mr Ryder. It’s one thing, in the daylight hours, to be wise and reasoned. But during the nights, that’s a different matter. Often enough over these years, I’ve woken up in the darkness, in the small hours, and I’ve lain awake *thinking* about it, *thinking* about just something like this *happening*. Now it’s starting to happen for real, it’s rather *confusing*. But then you see, it’s not really starting. Oh, Leo might well be capable of *achieving* something here, he did once have a lot of talent, it can’t all have faded away. And it’s true, he never got a chance, a proper chance before, where we were. But for the two of us, it’s too late. Whatever he says, it’s surely too late.”

“I’ve already started to cook a celebratory meal,” Sophie would announce, beaming happily, all the tension now fallen from her face.

(1) “*It seems* a reconciliation is becoming a genuine possibility.”

(2) “Now come on, Boris,” Sophie said. “You should be a little more accommodating. Mr Ryder’s a very special friend.”

“Not only that,” I said. “I’m a friend of your grandfather.”

For the first time, Boris regarded me with interest.

“Oh yes,” I said. “We’ve become good friends, your father and I. I’m staying at his hotel.”

XI. Comment upon the Active and Passive Voice forms in the illustrations that follow.

...he gives me the creeps, Duggers, always did from the first day I met him, when I came to look the place over and be looked over in my turn...

At 12.45 Ralph knocks on the front door of Helen's maisonette and is admitted.

"We're here, we're here," she says to her child, who isn't walking fast enough and needs to be pulled along by the hand.

When it happens, her mother will be holding her hand – she is always holding and pulling and squeezing her hand...

"Oh, I've enjoyed my stay in Ankara very much," said Philip. Such lies become second nature to the cultural traveler.

"And the art of pleasing consists in being pleased, as Bill Hazlitt says," Akbil struck in, rather neatly, he thought.

XII. What is special about the use of the Negative form here?

The dog that didn't bark – saving jobs just isn't as conspicuous as creating them.

XIII. Comment upon the functioning of the Category of Expressivity:

Daniel said, "The other actors would tell Steve, 'Don't do that, because I'm going to lose it,' and I'd say, 'No, do do that! Because Steve is dialing up his comedy power to make you break, so put cotton balls in your mouth and hold it together!'"

Kate wasn't glad. And she did take it personally, despite everybody's advice not to.

Perhaps we always do believe in praise of ourselves. Even when we know it is not disinterested, we think it is deserved.

I did arrange with the Post Office to have my mail redirected, but perhaps one slipped through the net.

‘...And they’re cleverly imitating certain literary models, by the way...’

‘Yes, I did recognize the Henry James... And I got the Gertrude Stein at the end...’

I never did like Good Friday, even as a child.

“I realize it’s none of my business, and I hope this doesn’t sound rude, but I do think you’ve been treated rather unfairly by your parents over the matter of your piano playing. My advice to you would be to try and enjoy your playing as much as you can, drawing satisfaction and meaning from it regardless of them.”

“One never knows what the future might bring, Mr Christoff. Perhaps you and your wife will find a chalet very much like this some day. If not here, then in some other city.”

Christoff shook his head. “I know you’re trying to be kind, Mr Ryder. But really, there’s no point. It’s all finished between Rosa and me. She’ll leave me. I’ve known that for some time. In fact the whole town knows it. *No doubt* you’ve heard them gossiping.”

“*Well, I suppose I did hear one or two things...*”

“*I’m sure* there’s lot of gossip going about. ...”

“I really would recommend it, sir. It would be such a shame if it came to your leaving our town without having enjoyed even a brief walk around the Old Town.”

“You know, I think I’ll do just that. I’ll go off right now.”

“If you find time to sit down at the Hungarian Cafe in the Old Square, I feel certain you wouldn’t regret it. I would suggest you order a pot of coffee and a piece of the apple strudel. *Incidentally*, sir, I did just wonder...” The porter *paused* a moment. Then he went on: “I did wonder if I *might* ask a small favour of you. I wouldn’t normally ask favours of guests, but in your case, I feel we’ve got to know one another pretty well.”

“I won’t keep you,” she said. “But I did just want to check at this stage if there was anything at all on your schedule you weren’t happy with.”

“*Sometimes* it does get a bit much, all this single-mindedness.”

“But the thing about Sophie, well, once she gets into this state, she does need a little help to recover her sense of perspective.”

“I do hope I’m *not intruding*.”

“I do hope you’ll find the event enjoyable.”

“I do hope you’re not offended.”

“You see, my original agreement had been that I’d say a few words to Leo, just literally a few words... but then, once we’d started to talk, it did feel hopelessly short.”

UNIT 8

Morphology and Syntax. Morphology and Style.

I. Use the dictionary of linguistic terms and answer the following questions:

1. What are paronyms?
2. What is meant by paronymic attraction?
3. What texts and registers exploit the stylistic potential of paronymic attraction?

II. Partial similarity of the sound cauls of two words can be arbitrary or morphologically-etymologically-bound, that is, conditioned by their structural similarity. Numerous Romance borrowings into English throughout its history, from the times of the Roman Conquest to the Renaissance and Enlightenment, result in sets of etymological doublets and account for the frequent use of paronymic attraction as an expressive device. Follow the functioning of paronymic attraction in media, headlines, advertising and fiction.

Headlines

“Parodies Lost”

“Nick Cave’s dirty detour”

“The Face of Facebook” (by Jose Antonio Vargas)

III. In the examples that follow, it is prefixes that account for the partial similarity of two words.

Only when Hitler came to power, in 1933, did Churchill’s great moment begin. Magnanimity in victory was a core principle for Churchill, and he had been generous about Hitler in the

beginning, recognizing that a defeated people need a defiant leader.

And then I stupidly blurted out that I'd seen him kissing Marianne Richmond – it must have been all the wine I had drunk that loosened my tongue and dissolved my discretion. (D. Lodge)

IV. If the roots of the words are similar, we can speak of semantic repetition and play on words.

For better or for worse, he (Drexler) helped transform the way Americans dress, or underdress; khakis and casual Fridays may go back decades, but Drexler put the two together and determined the taste of the time.

The Sonesta was a huge modern hotel grafted on to some old buildings in the Kattengat, including a Lutheran church, in the shape of a rotunda, which had been converted into a conference hall. “I hope it’s been deconsecrated,” Persse (Catholic, from Ireland) remarked, as they came in under the huge domed ceiling. A mighty organ, built of dark wood and decorated with gilt, and a carved pulpit projecting from the wall, were the only reminders of the building’s original function.

“Reconsecrated, you mean,” said Morris Zapp. “Information is the religion of the modern world, didn’t you know that?” (D. Lodge)

His (Christopher Nolan’s) new movie, “Inception,” is an astonishment, an engineering feat, and, finally, a folly. Nolan has devoted his extraordinary talents not to some weighty, epic theme or terrific comic idea but to a science-fiction thriller that exploits dreams as vehicle for doubling and redoubling action

sequences... Nolan gives us dreams within dreams (people dream that they're dreaming); he also stages action within different levels of dreaming – deep, deeper, and the deepest, with matching physical movements played out at each level – all of it cut together with trombone-heavy music by Hans Zimmer, which ponds us into near-deafness, if not quite submission. (Dream Factory. "Inception". Review by David Denby)

In this case, Showtime appears to be both overselling and mis-selling its new show. I'm not unsympathetic; the "big C" of the title, of course, refers to cancer, and not-quite-rightness of the promos in some way reflects the awkwardness of addressing cancer in real life. (On television. Old Mortality. Laughing, a little, at death, in "The Big C." by Nancy Franklin)

That fatal summer and those fateful words continue to resonate.

Just as J.F.K. is adored abroad and admired at home – where by now he's seen as half liberal martyr, half libertine satyr – Churchill in Britain is revered but quarantined, his reputation held to the five years of his war-time rule.

Carrie earns his laughs not with wit – he dislikes jokey jokes, or dialogue that suggests his character is trying to be funny – but by investing all his faith and energy in deeply bone-headed convictions. In the first take, he began by having Barry seek to be of use to Tim by informing him of the blazingly obvious, "She's talking to the lobster." With cameras still rolling, Carell reset and made Barry's helpfulness even less helpful: "She was talking to a manatee."

In longer conversation he often redirects the topic away from himself, then energetically digresses.

“I’m just not a very fun person to talk to!” Carell protested, several times. To hear him tell it, he has very little to offer, being neither fun, nor funny, nor pleasing to look upon, “I’m not unattractive, but I’m not a matinee idol.”

Carell told me, “I’ve thought a lot about success, because it’s very strange to me that I’ve been successful.” (Profiles. “First Banana. Steve Carell and the meticulous art of spontaneity” by Tad Friend)

‘It (mural) would be whitewashed over, if I had my way,’ says Douglass.

‘Oh dear, why?’ she asks.

‘It’s frivolous and confusing to visitors.’

‘Helen is confused about quantum theory, Duggers. Won’t you explain it to us?’ (D. Lodge)

V. Similarity in suffixes results in a kind of inner rhyme and affects the rhythmical pattern of the utterance.

Pop, who was once known as the Godfather of Punk and who now, at sixty-three, might better be called the Grandfather of Punk, was at Barneys Co-Op last week, promoting a new line of T-shirts bearing his image. Hiring Pop to sell shirts seems an incongruity...: his is the most celebrated bare torso in rock and roll..., and neither age nor gravity has curbed Pop’s preference for being stripped naked to the waist... At Barneys, he was shirtless, though not topless: he wore a cream-colored suit by Dolce&Gabbana, customized with buttons by Chrome Hearts, and a black vest by Versace. A slash of exposed chest looked not so much tanned as cured, like unsliced bresaola.

...in the past year, he has appeared (shirtless) in advertise-

ments for a broadband company and an insurance company.

Nolan suspended the actors with invisible wires, as Ang Lee did in the magnificent fighting-on-treetops scenes in “Crouching Tiger, Hidden Dragon,” and the solidity of the floating and falling bodies is oddly moving... In another sequence linked to the falling van, Joseph Gordon-Levitt has a tumbling, weightless fight with a thug in a spinning hotel corridor.

The desire to “scietificize” connoisseurship was therefore as much about the desire to democratize it, to wrest it out of the hands of art experts.

Whereas Biro had once spoken of the absolute objectivity and infallibility of fingerprint analysis, he now sounded more like a connoisseur than like a scientist.

Together, these accounts show that the years since 2001 have radicalized the insurgents and imbued them with Al Qaeda’s global agenda. Tactically and ideologically, it’s more and more difficult to distinguish local insurgents from foreign jihadists. (On Afghanistan. Team Effort by George Parker)

“All kind of people have got interested in the subject (brain) lately – physicists, biologists, zoologists, neurologists, evolutionary psychologists, mathematicians...” (D. Lodge)

VI. Roots can be repeated not only in derivatives but also in compounds.

Pop, who was once known as the Godfather of Punk and who now, at sixty-three, might better be called the Grandfather of Punk, was at Barneys Co-Op last week, promoting a new line of T-shirts bearing his image. Hiring Pop to sell shirts seems an

incongruity...: his is the most celebrated bare torso in rock and roll..., and neither age nor gravity has curbed Pop's preference for being stripped naked to the waist... At Barneys, he was shirtless, though not topless: he wore a cream-colored suit by Dolce&Gabbana, customized with buttons by Chrome Hearts, and a black vest by Versace. A slash of exposed chest looked not so much tanned as cured, like unsliced bresaola.

It's a truism in the news business that reporters and their employers should avoid becoming the story. It used to be a truism, anyway, but in the new world of technology and transparency that's not possible. Everyone, it seems, is a media hound and a media watchdog and a media attack dog.

In sunlight and in moonlight, everybody on the barge had to work under veils of mosquito netting - and the weave of that finely stitched protection was what the word "dredgeman" felt like to Louis. (The Dredgeman's Revelation by Karen Russel)

Long-term results are mainly determined by short-term decisions.

VII. When negative prefixes are used, we deal with antonyms and contrast, and more often than not deformation of idiomatic expressions.

Why exactly, or even why inexactly, Cathy, who has a child, a surly teen-ager named Adam, and an obnoxious brother, Sean, as well as a husband, chooses to hide her illness is not illuminated, at least in the first three episodes.

Meanwhile, as the size of the catch has fallen, so, too, has the size of the creatures being caught. This phenomenon, which has become known as "fishing down the food web," was first

identified by Daniel Pauly, a fisheries biologist at the University of British Columbia. In “Five Easy Pieces: How Fishing Impacts Marine Ecosystems” Pauly follows this trend to its logical – or, if you prefer, illogical – conclusion. Eventually, all that will be left in the oceans are organisms that people won’t, or can’t, consume, like sea slugs and toxic algae.

Soon, Second City-trained actors such as John Belushi, Bill Murray, Harold Ramis, and John Candy were rejecting one-liners in favor of the deeper humor to be found in character. Any suggestion was taken to its illogical conclusion.

Modern entertainment increasingly strives for an orchestrated spontaneity. Even as scripted comedy tries to seem unscripted, reality shows such as “Wife Swap,” “The Hills”, and “The Real Housewives” have evidently become “soft scripted”, with their arcs and conflicts built in. A reality show like “Jersey Shore” attracts a different audience than a guys-high-fiving dramedy like “Men of a Certain Age” or a mockumentary sitcom like “Modern Family” or “The Office” – yet they all plan for unplanned moments, engineering scenarios that feel like life minus all the boring parts. Hollywood’s heavily improv’d hangout comedies achieve the same effect – guys in faded T-shirts shooting the shit – at much higher cost.

Negation and Idiomaticity in Titles:

“Unnatural Disasters. Spike Lee goes back to New Orleans” (a review of Spike Lee’s “If God is Willing”, a film about Hurricane Katrina, by Nancy Franklin)

“The Unnatural History of the Sea.”

“‘Unlimited salad bar’ sounded better on the menu.”

VIII. Arbitrary similarity

What's the smartest way to play dumb? Steve Carell carries that question around like portable chessboard. (Opens Profiles. First Banana. Steve Carell and the meticulous art of spontaneity by Tad Friend) "Dinner for Schmucks" by director Jay Roach He also directed the "Austin Powers" and "Meet the Parents"

One of them (doctors) said it was suppressed gout, more like suppressed guilt... and he (Darwin) tried all kinds of quack remedies that no serious scientist should have contemplated for a moment...like, what was it...

I was thinking queasily that he might easily have arrived earlier and been in the building without my knowledge. (D. Lodge)

IX. Chain-like paronymy.

It's summer again in the city – or so the calendar would have us believe. But, to those of us who lived through it, the only real New York summer occurred in 1977, when the city was ravaged by drugs, drugged by corruption, corrupted by murder, and murdered by ravagement. ("Shouts and murmurs. Long, hot summer " by Tim Long)

X. Phrasals and paronymy.

Tim, who is eager to get married and get ahead, finds himself lumbered with Barry after he runs him over with his Porsche.

XI. Number and meaning.

But, even as members of the Bucket Brigade troll for every last chuckle, they remain mindful that it's not the comedy in

comedies that keeps people interested; it's the structure.

XII. Different Parts of Speech brought together.

Carrie would be devastated if she knew I was thinking these thoughts now. (D.Lodge)

XIII. Sustained Play on words.

But it depressed me that the awed-looking young people in the audience were being given such a dry and barren message. Where was the pleasure of reading in all this? Where was personal discovery, self-development? But the argument didn't allow for the self, the very idea of the self is a miss-reading or 'mister-reading' (or myster-reading?) of subjectivity, apparently. (D. Lodge)

XIV. Syntactic parallelism and contrast.

Beck was politely approving but implicitly critical of Jasper's offerings, e.g. 'Australian reds really have improved out of recognition.' (D. Lodge)

XV. Abstract and proper nouns; contractions, derivatives and phrasal verbs used as euphemisms.

It would seem that Jasper Richmond was misinformed about the Messengers' 'arrangement': either there isn't one, or it's being breached.

'Attachment structure' is I suppose the cognitive science term for love.

I'm feeling calmer about the Martin business now. (His infidelity)

‘Well, you know that the MoD is funding some of our work, Stan.’ ‘On brainwashing?’ (Ministry of Defence)

The colonoscopy showed nothing abnormal, which is good, but the scan showed a ‘cyst-like mass’ about ten centimeters in diameter in the right lobe of the liver. (Avoiding cancer verdict)

I ran into Ralph Messenger in the Staff House yesterday, at lunch time. Well, to be strictly truthful (and why not, since this is for no one’s eyes but mine) I saw him through the plate glass windows, striding up the steps to the entrance, as I came out of the Ladies, and I loitered in front of some ghastly pictures on exhibition in the foyer in the hope that he might notice me when he came in – which he did, so we had lunch together.

She might take Professor Hubert Dearing’s naked hand in her own when he greeted her in future – though ‘naked’ was not of course the right word, neither was ‘bare’ nor ‘unclothed’. She finally settled on ‘divested of its customary leathern integument’ ... (D. Lodge)

XVI. Repetition of productive –er suffix in a set of words implies these are homogeneous objects within a sentence, but expectable punctuation marks of enumeration – the commas – are missing. This is meant to represent inward speech (memories) recorded on a Dictaphone as a type of narrative in the novel “Thinks...” by David Lodge. It belongs to the Professor of Cognitive Science, one of its major characters.

...the Schiphol terminal must be a kilometer at least from end to end ... jinking and weaving through defensive lines of travelers porters builders painters plasterers... (D. Lodge)

Blends and Paronymy

Blending as a relatively new word-formation process does not seem to have received all the attention it deserves, yet. Ronald Carter and Michael McCarthy in their *Cambridge Grammar of English* (2007) define blends as “a type of abbreviation in which parts of existing words are combined to form a new word” [4; p. 483]. This definition is conveniently accompanied by illustrations like ‘*camcorder*’, ‘*fanzine*’, ‘*heliport*’, ‘*netiquette*’, ‘*smog*’. Thus, blends are added to the list of other types of abbreviation that include clipping (‘*ad*’, ‘*memo*’, ‘*lab*’), acronyms (*NATO*, *Laser*) and initials (*BBC*, *CD*).

It should be pointed out here that by “parts of words” linguists do not necessarily mean “morphemes” as the ultimate meaningful units of language [1], though this might also be the case. In blends ‘*docudrama*’, ‘*daycation*’ and ‘*blog*’, for example, we can easily single out meaningful morphemes ‘*drama*’, ‘*day*’ and ‘*log*’, but the rest of the word can hardly be described in terms of “morphemes” at all. One can hardly ascribe certain meaning to ‘*docu-*’, ‘*-cation*’ or ‘*b-*’, offering numerous examples of their usage in other words. Blends, as different from derivatives and compounds, give the speaker more freedom: we can easily play with words and their sound cauls.

It appears that blending is more expectable if the two deriving words have some partial similarity of form, for example: *bromance* (*brother*+*romance*), *slacktivist* (*slack*+*activist*), *hacktivism* (*hack*+*activism*), *funemployment* (*fun*+*unemployment*), *mockumentary* (*mock*+*documentary*), *stuffocation* (*stuff*+*suffocation*). This formal similarity can be limited to just one sound (*brother*+*romance*) or it can be based on a num-

ber of sounds as the rest of the examples illustrate. It is obvious that the new blend is a paronym of both of the deriving stems. It displays partial similarity of the sound caul to each of them.

As for the spelling, the same sound sequences in the deriving words can be signaled by different graphic symbols, and the spelling of the new word makes blending as the word-formation process in action even more obvious. It looks as though one (usually the shorter) of the deriving words is incorporated in the new blend, or the new blend comprises the whole of the deriving word: '*slacktivist*', '*hacktivist*', '*mockumentary*', '*stuffocation*'.

Paronyms and paronymy have long been the subject of scholarly research. Paronyms - two or more words that show partial similarity of their sound caul (or their morphemic structure) - have been studied both structurally-semantically and functionally-stylistically [41]. The functional approach allowed linguists to emphasize a noticeable trend in modern English usage – a search for colourful, euphonic and persuasive wording - and to unify the structurally multifarious material, covered by the term “paronymy” (synonymous paronyms and paronyms, the meanings of which are incompatible; same-root paronyms and paronyms morphologically unrelated, those that demonstrate no similarity in their morphemic structure).

Prof. T. B. Nazarova believes that the concept of paronymic attraction can help us better understand the phenomenon in question. By paronymic attraction the scholar means intentionally brought together, in a close syntactic context (where different types of syntactic bonds might be realised), words that are partially similar in their form. Paronymic attraction pursues har-

mony and extra expressiveness of speech. In the language of literature, it is subordinate to the function of impact. In the language of science, in academic English, paronymic attraction can be used to emphasize something, to persuasively pass on certain information, to draw the reader's/listener's attention to the similarities and differences between the concepts explored.

The study of paronyms can be supplemented by the results of cognitive psychology and cognitive linguistics [46]. The latter assert that the reader can easily understand a text even if the words within it are misspelt and the letters are given in the wrong order. Human mind ignores minor mistakes and copes with the interpretation of the message, because it evaluates the whole of the word as the unity of form and content, not being much preoccupied by the constituent elements. This helps us better understand how the process of blending works.

A new blend is not infrequently a pair of paronyms brought together under one sound caul. The new word is expected to evoke in the reader's/listener's mind the memory of both 'old' (or 'existing') words and the reader/listener is invited to actively participate in the interpretation of the new content expressed. The new blend is saturated with meaning, it is highly connotative, it proclaims the writer's/speaker's awareness of language capacity and the English tradition and potential of word play.

David Crystal in his *Cambridge Encyclopedia of Language* (2013) views blending not only as a process of word-formation (when "two words merge into each other") [7; p. 94] but also as a variety of a tongue slip or, rather, slip of the brain, which gives us a chance to see how the brain or mind works. The

scholar provides the following examples: person/people-perple and draft/breeze-dreeze [7; p. 272-273]. He comments that the word containing the slip and the word that influences it are frequently found within the same syntactic position or rhythm unit, adding that most tongue slips “involve the symmetrical substitution within a syllable of one sound by another” [7; p. 272].

Intentionally produced blends-neologisms are - formally and procedurally - similar to cases of tongue slips to some extent. The substitution of sounds and syllables as well as the insertion of sounds and clusters can easily be found in the new blends, too. Like tongue slips, blends are not produced at random. There are certain constraints. The rules of phonotactics have to be followed. Naturally, new words cannot contain clusters or sound sequences that are not characteristic of the English language.

Here are some examples: *books* (*book*+*blog* – insertion of a consonant that results in a cluster), *family* (*family*+*friends*); *books* (*book*+*video* – substitution of the initial consonant), *zonkey* (*donkey*+*zebra*), *sharent* (*parent*+*share*), *freemium* (*premium*+*free*); *sofalising* (*socializing*+*sofa* – substitution of a consonant in the second syllable), *globesity* (*global*+*obesity* – insertion of a cluster), *infotainment* (*information*+*entertainment* – substitution of two syllables), etc.

Thus, when we use a blend, we use a new expressive word instead of two old ones and the listener is expected to decipher the intended meaning. However, in cases when the speaker/writer anticipates some difficulties with the interpretation of the message, s/he might be inclined to help the listener/reader with the task and explain what s/he meant in the near context,

drawing parallels, using deriving words for clarification, restoring - step by step - the process of word formation, giving definitions.

'Millions of us have given up socializing for "sofalising" – talking to pals via phones and the net instead of going out.'

'...this is not a depressing period of unemployment, but the rather more appealing situation of funemployment.'

'Our mum blogger worries that she might be spoiling her two sons (and is suffering from a touch of stuffocation)... Reading around online, I can find plenty of other parents also complaining of stuffocating – suffocating in stuff. Some operate a one-in, one-out rule at Christmas and birthdays, which sounds potentially traumatic.' (YAHOO LIFESTYLE UK 6th February 2015) [17]

Some definitions involve paraphrasing.

'Modern takes on glamour are about deceiving the eye while preserving the purse, demanding all the imaginable skills of today's artful recessionstas. In short, getting the high-fashion look at a low-down price...'

'... the digital deluge is affecting everybody, and not in a good way. Our survey suggests that nearly half of the UK's office workers are suffering from infobesity, the over-consumption of information. It's making us unhappy, is bad for our health, and hurts our productivity.' (Huffington Post 17th July 2014)

'Call it a farm stay or haycation, agritourism is increasingly important to small farmers competing with industrial agriculture and increasingly important to city dwellers seeking an escape and connection to a grounded way of life.'

'For something less revealing this summer, take a look at the facekini, the ultimate alternative to slathering on sunblock on trips to the beach.' [17]

The writer can give us a clue, inserting the new word in a context easily associated with the existing word, providing revealing allusions.

'There aren't any blook stores yet. Nor is there a New York Review of Blooks. But the blook – a book by a blogger – is a growing presence in the publishing biz.' (U.S. News&World Report, 4th March 2006) [17]

Sometimes the meaning is just implied.

'Clicktivism, like monthly donation services, has the effect of making us feel morally weighty without ever having left the house.' (Vancouver Observer, 19th June 2013)

'The real reason for sharenting is narcissism. It's not a record of the child's life, but the parent's, channeled vicariously through the proxy of the child.' (ABC Copywriting, 20th May 2013)

The former Celebrity Big Brother winners started dating in June, but many have questioned whether their relationship is genuine. Cynics have suggested the relationship is a 'show-mance' designed to keep the pair's names in the press, but the pair took the opportunity during a television interview – where else? – to set the record straight. (METRO.CO.UK 4th August 2011) [17]

The new blend can be endorsed by paronymic attraction or synonymic condensation.

'Could a budding bromance be forming between Justin Bieber and Kanye West?'

... there are a number of Fall coat trends for 2013 that are a continuation and reinterpretation of what we saw last year. Coats with contrast sleeves, boyfriend jackets and coatigans. [17]

While cardigans are thought to be old-fashioned, coatigans are one of the newest trends. The choice of the right word is obviously crucial for the context.

David Crystal describes blends as “a less usual way of making new words” [7; p. 94], as compared to prefixation, suffixation, conversion and compounding, but the material of on-line dictionaries, regularly updated by lexicographers and dictionary-users, shows that there are lots and lots of new blends on the list of buzz words in modern English [17]. This means the process is getting more productive. On a par with well-known blends like ‘brunch’ and ‘smog’, and ‘telex’, we have many new words that describe our dynamic, ever-changing world: new genres, new styles, new technologies, new social and political trends, new economic problems, etc.

Kerry Maxwell, the author of “Brave New Words: A Language Lover’s Guide to the 21st century” (2007) [18], who contributes articles to Macmillan English Dictionary illustrates the “fashion world’s penchant” [17] for blends with a list of coinages. These include ‘*skorts*’ (women’s shorts with a flap of fabric in the front which gives the appearance of a skirt), ‘*jorts*’ (jeans shorts), ‘*jeggings*’ (leggings that look similar to jeans), ‘*flatforms*’ (shoes with thick soles which add height but keep feet flat), etc. Some of these quickly disappear like ‘*drop*’ (‘dress’+‘top’ - a long length top for women), others tend to stay and are even borrowed into other languages (Cf Russian

«джеггинс»). Some of the blends that are staying for a while produce new derivatives, for example ‘*stuffocate*’ – ‘*stuffocation*’, ‘*stuffocating*’, ‘*stuffocated*’, ‘*de-stuffocate*’ [17].

Blends have become extremely popular in modern English because they contribute to both the intellective function of passing on information and the function of impact. They belong to the English tradition of word play and verbal creativity. They reveal a lot about the linguistic persona we are interested in. The modern *Homo Ludens*. Recent economic recession has added to the traditional ‘*vacation*’ a whole list of new blends: ‘*daycation*’, ‘*staycation*’, ‘*greycation*’, ‘*naycation*’, ‘*haycation*’... Is it time to single out a new morpheme ‘-cation’ yet?

Word-building pattern foregrounding in Elizabeth Gilbert’s autobiographical novel “EAT PRAY LOVE”.

Though the aesthetic value of this autobiographical novel can be questioned and discussed, there is no doubt that the writer is word-conscious (she begins learning Italian just because she feels like it; she finds it the most seductively beautiful language in the world), does not lack a sense of humor and raises issues of some interest to her contemporaries, especially ladies in their thirties. She is quite earnest telling the truth of her spiritual pilgrimage.

Interestingly enough, the autobiographical genre is becoming more and more popular with modern readers ready to set off on a spiritual journey of their own (the novel was immediately followed by a Hollywood screen version starring Julia Roberts, which, as it often happens, is occasionally over-simplified).

It is rather rewarding then to examine the text from a lin-

guo-stylistic point of view, to see how themes foregrounded find their expression in unexpected linguistic forms, in departure, or deviation, from familiar linguistic or social code. “Deliberate linguistic ‘foregrounding’, according to the Prague linguists, - writes G. Leech in his “Language in Literature” (2008), - is not confined to creative writing, but is also found, for example, in joking speech and children’s language games” [13; p.18]. G. Leech adds here “the creativity of ordinary conversation” [13; p.6].

G. Leech sets his work into the context and history of arts and sciences, taking into consideration the achievements of Prague School of linguistics and Roman Jakobson, pragmatics and discourse analysis, gestalt psychology (with its figure /ground opposition) and cognitive science, text and corpus linguistics, literary interpretation and intertextuality, artificial intelligence, etc. He finds the terms of statistical deviation, psychological prominence (salience) and literary foregrounding extremely helpful to find the right balance between form and function, formalism and functionalism, between linguistic analysis of a text and its literary interpretation.

“EAT PRAY LOVE” is a search for self-identity by a woman in her thirties who, having settled with her husband in a big house in the suburbs of New York, somehow felt she did not want to be married anymore.

Liz and her husband had lived for six years with an understanding that by the age of thirty she “would have grown weary of travelling and would be happy to live in a big, busy household full of children and homemade quilts, with a garden in the backyard and a cozy stew bubbling on the stovetop” [9; p.10].

But she didn't. She didn't want to live in this big house. She didn't want to have a baby. She saw herself rather as a seeker, a world traveler and a writer than a soon-to-be mother and an ideal wife.

There followed a devastating divorce and a passionate love affair ending in another heartbreak and depression. So she set out on a journey, a journey of self-discovery – first, to Italy, looking for healing and peace and pleasure, then to India - for spiritual investigation, and finally, to Bali (Indonesia) - to find the way to balance the pleasures of worldly life and inner (and innate) longing for devotion.

“... I wanted to thoroughly explore one aspect of myself set against the backdrop of each country... I wanted to explore the art of pleasure in Italy, the art of devotion in India and, in Indonesia, the art of balancing the two.” [9; p.31]

It was our hypothesis that the autobiographical novel by a world traveler would necessarily contain “new” words to describe the new countries and new experiences, and the new, deeper, understanding of oneself. And we were not disappointed. Promisingly enough, not only word-building patterns that are generally viewed as productive, but other suffixes as well were used to render to the reader the joys and wonders of self-discovery.

Thus, suffix –y is said to be recurrent in modern English but not fully productive (‘productive’ means having no restrictions on its use, apart from the stylistic ones), as it happens with suffixes –ness, –like, –less, –er, for example [10; 88-89]. Nevertheless, –y appears very helpful indeed when Liz describes her pursuit of pleasure in Italy. She is putting on weight,

staying in the country, and this is, actually, a blessing as she has been exhausted and emaciated by interminable divorce and the depression to follow. She savours the Italian food: pizza and pasta and cream puffs. She devotes two pages at least to the description of Neapolitan pizza (the best pizza in the world). Here is an extract from a rather emotional savoury description:

“Holy of holies! Thin, doughy, strong, gummy, yummy, chewy, salty pizza paradise.” [91; p.84].

“Gummy”, “yummy”, “chewy” and “salty” are all in the dictionary, you can easily get “doughy”, which is context-bound, but see how the pattern is exploited to the full when Liz relishingly describes “the best possible food on the first night in Sicily”.

“It’s pasta, but a shape of pasta I’ve never before seen – big, fresh, sheets of pasta folded ravioli-like into the shape (if not exactly the size) of pope’s hat, stuffed with hot, aromatic puree of crustaceans and octopus and squid, served tossed like a hot salad with fresh cockles and strips of julienned vegetables, all swimming in an olivey, oceany broth. Followed by the rabbit, stewed in thyme.” [91; p.118].

“Olivey” and “oceany” are certainly more deviant than the other –y adjectives in these two descriptions. They are both emotional and connotative as they both express the writer’s feelings and make the reader share the pleasure and savour the meal. “Olivey” naturally evokes the memory of “oily” but is more culturally-bound, “oceany” is very different from better known in general English “oceanic” and “ocean-going” adjectives. The foregrounded pattern does not fail to tell the story of a successful recovery during Liz’s stay in beautiful pleasure-

pursuing Italy.

In Italy one of her friends asks Liz what she thinks her word is. The word that defines the city of Rome is *sex*, the one for the Vatican is *power*, the word of New York City is surely a verb, it's *achieve*. "Every city has a single word that defines it, that identifies most people who live there... And if your personal word does not match the word of the city, then you don't really belong there" [9; p.108]. Liz hesitates between *seek* and *devotion* but when in India she does find her word, the single word that can describe the real Liz, not the woman her husband wanted to see by himself:

"So I saw it during my last week in the Ashram. I was reading through an old text about Yoga, when I found a description of ancient spiritual seekers. A Sanskrit word appeared in the paragraph: ANTEVASIN. It means "one who lives at the border". In ancient times this was a literal description. It indicated a person who had left the bustling center of worldly life to go to live at the edge of the forest where the spiritual masters dwelled. The antevasin was not one of the villagers anymore – not a householder with a conventional life. But neither was he yet a transcendent – not one of those sages who live deep in the unexplored woods, fully realized. The antevasin was an in-betweener. He was a border-dweller. He lived in sight of both worlds, but he looked toward the unknown. And he was a scholar." [9; p.214].

"In-betweener" and "border-dweller" are both Liz's translations of "antevasin" from Sanskrit into English. –er is a productive idiomatic English suffix that is usually added to verbal stems to denote the person who performs the action: he is a

good eater/a fast sleeper/a great admirer of/a victor/a survivor, etc.

“In-betweener” is obviously related to the adverb “in between” and the reader perhaps has to establish some kind of link (through conversion?) as “to live in between the two worlds” to get the message. “Border-dweller” has got a verb in its structure but the pattern of derivation is obviously complicated in this case by compounding as it happens with “heart-breaker”, “trouble-maker”, “ticket holder”, “standard-bearer”, “crop picker”, “tree hugger” and other similar nouns. Liz goes on a long journey of self-exploration and eventually she comes to better understand herself and her needs as different from the powerful image of her mother and her ex-husband’s idea of a good wife and mother-to-be.

Having come to terms with herself Liz goes to Indonesia, namely to Bali, where she hopes to learn the art of balancing pleasure and devotion. Learning it, she words her understanding through numerous -ness-derivatives.

She describes the style of life on Bali:

“It has been estimated that a typical Balinese woman spends one-third of her waking hours either preparing for a ceremony, participating in a ceremony or cleaning up after a ceremony. Life here is a constant cycle of offerings and rituals. You must perform them all, in correct order and with correct intention, or the entire universe will fall out of balance. Margaret Mead wrote about “the incredible busy-ness” of the Balinese, and it’s true – there is rarely an idle moment in a Balinese compound.” [9; p.237].

This -ness-derivative is, actually, a quotation from M.

Mead but the fact does not diminish its salience and prominence. “Busy-ness”, the abstraction to describe the Balinese life-style is confusingly similar to “business” but the hyphenation makes an extra emphasis on the item and process, on the novelty of this formation.

The emphasis on the pattern and process is observable in the following case, too:

“Wayan once told me that sometimes when she’s healing her patients she becomes an open pipeline for God’s love, and she ceases even thinking about what needs to be done next. The intellect stops, the intuition rises and all she has to do is permit her God-ness to flow through her. She says, “It feels like a wind comes and takes my hands.” [9; p.286].

You really can marry the worldly and the godly on Bali. The incomparable character of the island and its exotic environment is summed up in the “Bali-ness”. Do not confuse with “Balinese”, which is paronymic and recognizable:

“Just as intended, we forget for long hours (purely for Yudhi’s benefit) that we are in Indonesia at all as we tool around in this rented car, eating junk food and singing American songs, having pizza everywhere we can find it. When we are overcome by evidence of the Bali-ness of our surroundings, we try to ignore it and pretend we’re back in America.” [9; p.305].

Suffix -less is also helpful to provide a more detailed picture of the life of the indigenous people and the immigrants:

“They were abandoned there by a Dickensian character of a woman – possibly a relative – who acts as a sort of begging child pimp, depositing parentless children in various market places across Bali to beg for money, then picking the kids up

every night in a van, collecting their proceeds and giving them a shack somewhere in which to sleep.” [9; p.284].

In the west you more often hear about *childless* couples. Here the focus is different: a child can be either *fatherless* or utterly *parentless*. New adjectives are being formed, though there is in the language the word “orphan” and descriptions like “orphaned” and “adopted”. The latter are often used metaphorically and this might make “parentless” more factive.

“Really there are all sorts of men here, he said, all of them floating through Ubud, expatriates from everywhere, hiding out in this shifting community of the planet’s “homeless and assetless”, many of whom would be happy to see to it, “my lovely darling, that you have a wonderful summer here.” [9; p.289].

“Homeless” is quite ordinary. But occasional “assetless”, which is another word for the poor, the disadvantaged, the penniless, is foregrounded through its syntactic position, through paronymic attraction.

There are more derivatives with –like to describe the setting and the tricky real estate legislation on Bali:

“My new house is on a quiet road, surrounded in all directions by rice fields. It’s a little cottagelike place inside ivy-covered walls. It’s owned by an Englishwoman, but she lives in London for the summer, so I slide into her home, replacing her in this miraculous space.” [9; p.246].

“Moreover – as I discover throughout the month of August, during my Narnia-like voyage into the intricacies of Indonesian real estate – it’s almost impossible to find out when the land is actually for sale around here. Balinese who are selling land typically don’t like other people to know that their land is

up for sale. ...If you are a Balinese farmer and you are selling your land, it means you are desperate for cash, and this is humiliating.” [9; p.322].

Narnia-like voyage is an allusion to a highly popular text, the screen version of which was only recently honored by the presence on its opening of Her Majesty Queen Elisabeth II. The new word might be an implication of a fairy-like ending to the autobiographical novel: on Bali Liz finally finds her new love. Hyphenation explicates the structure of the word and underlines its deviance and significance.

Examples adduced by no means list all possible cases of occasional word use throughout the text, but they give a very clear idea of how the journey of self-discovery and self-identification needs new wording that strives for both analysis and emphasis.

Interestingly enough, J. Leech’s writing itself abounds in productive pattern use. But this time the prevalence of familiar abstract nouns in –ness achieves some other goal, that of scholarly generalization: “literariness”, “poeticalness”, “thisness” (immediacy) and “thatness” (non-immediacy), “aboutness” (subject), “differentness”, etc. The same linguistic phenomenon is used in another – scientific – register in a quite different function. But this is a completely different story.

To conclude, the analysis of occasional word usage in the context of “one woman’s search for everything” (this is the subtitle of the novel “Eat Pray Love”), it is worth drawing attention to the grammar of its title, which is of some interest to a student of language and style. Mysteriously, it contains no punctuation marks whatsoever, leaving the reader to interpret the significance

of, shall we say, ‘indefinite’ verbal forms that constitute it.

Are these imperative forms meant as friendly advice? Or the first person singular with a pronoun omitted? (Remember your Latin classes and the title of David Lodge’s last novel “Thinks...” with a third-person pronoun missing, as if in a cartoon bubble.) Or, perhaps, non-finite forms proper? Shall we introduce question or exclamation marks to properly read the story?

Different readers give different answers to these questions and this fact is reflected in various graphic designs and representations of the wording: “EAT PRAY LOVE” (Bloomsbury Publishing Plc, 2007); “eat pray love” (cover design by Helen Yentus); “Eat Pray Love.” (Denby D. Now, Voyager. ‘Eat Pray Love.’// The New Yorker - August, 30 – 2010. - p.84), “Eat, Pray, Love” (in Hillary Clinton’s celebrity endorsement: ‘I loved *Eat, Pray, Love*’). Thus, a happy fairy-like ending of the novel does not exclude a kind of open-endedness favoured by modern writers. After all, this is a quest, a “search for everything”.

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