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**THE USAGE OF SIMPLE SENTENCES IN THE LITERARY TEXT.**

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the bachelor’s degree**

**QUALIFICATION PAPER**

**“THE QUALIFICATION  
IS ADMITTED TO DEFENCE“**

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**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ  
ВАЗИРЛИГИ**

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**ИНГЛИЗ ТИЛИ АМАЛИЙ ФАНЛАР КАФЕДРАСИ**

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## INTRODUCTION

The future of Our Motherland, the next day of our population, the honor of our country throughout the world depend on first of all developing, growing, and their way of being perfect human in this life. We should never forget this keen truth.

I.Karimov

Education provides creative inspiration for the spirituality of the people of Uzbekistan. It helps us discover the best ability as of the up and coming generation, while continuously improving the skills of professionals. Education helps, educates and pass down the wisdom and experience of the older generation to the younger. Young people with their budding talents and thirst for knowledge, begin to understand spirituality through education.<sup>1</sup>

In present day Uzbekistan education has become one of the major concerns of the government. In his speech our President I.Karimov said, that government should provide "... assurance of an equal opportunity to general secondary education, to the free choice of occupation and adequate training". He added: "We well have to face the need to develop a new, democratic concept of education which integrates national, historical, intellectual, cultural, traditions, experiences of the Uzbeks and other nationalities living in the territory of the Republic, forming a cohesive system of up bringing and education".

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1 I.A. Karimov - Uzbekistan the road of independence and progress. Tashkent. p.64

In this modern system of education learning foreign languages is not on the last place. Uzbekistan is in need of highly qualified specialists in the field of foreign languages. Uzbek Republic is integrating into the international world community in such spheres as economy, policy, diplomacy, education trade, technologies, art and science. I.Karimov says in his speech:” State sovereignty along with membership in the United Nations and other international organizations has given Uzbekistan an opportunity to conduct independent foreign policy, search for ways to join the international community and prioritize the goals of international relations.

It is true that all the above mentioned directions of national development are the top significant for the perfection of self individuality of a person. It is for sure that taking various education goes without saying in the process of humanitarian subjects learning especially in the area of foreign languages.

Considering these principals and the experiences of developed countries of the world, the Republic of Uzbekistan has recognized its main direction of educational development. The president of the Republic of the Uzbekistan Islam Abduganiyevich Karimov speaking about the future of Uzbekistan underlines that “Harmonious generation is the future guarantee of prosperity”.

It is our task, to prepare teach professionally component and energetic personal real patriots to see them in the world depository of science and culture. In this plan the national program about training personnel was worked out on the formation of new generation of specialists with the high common and professionally culture, creative and social activity, with the ability to orientate in the social and political life independently, capable to raise and solve the problems to the perspective.<sup>2</sup>

The Simple Sentence contains one main or independent clause that stands alone.

**Example:**

At that time, both the Aloha Shirt and the Thousand Mile Shirt were worn by Islanders.

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<sup>2</sup> I. Karimov “Kadrlar tayyorlash milliy dasturi” Toshkent 1997.

The Simple Sentence may also have more than one subject and more than one verb.

Missionaries and pioneers wore the Thousand Mile Shirt on the Mainland and popularized it on the Islands because of its ability to withstand dirt and grime.

**The actuality of the qualification paper** is simple sentence and its investigation plays the great role in the English grammar.

**The aim of the qualification paper** is to study sentences and its types in Modern English and to show the usage of simple sentence in H.G. WELLS'S 'THE COUNTRY OF THE BLIND'.

**According to the aim we put forward the following tasks.** They are:

- to study grammar in the systemic conception of language;
- to study sentences and its types in Modern English;
- to study simple sentence;
- to study the usage of simple sentence in H.G. WELLS'S 'THE COUNTRY OF THE BLIND'.

**The sources of the qualification paper.** We used many theoretical books to do our qualification work, such as: « Modern English language» (Theoretical course grammar) V.N. Zhigadlo, I.P. Ivanova, L.L. Moscow, 1956 y., Baker, Mark. 2005. Lexical Categories - Verbs, nouns and adjectives. Cambridge University Press, etc. Then we looked through the "Warren, Beatrice. (1984). Classifying adjectives. Gothenburg studies in English" to know their theories and thoughts about adjectives as a part of speech.

**The object of this qualification paper** is to study the English simple sentence.

**The subject of this qualification paper** is to study a sentence, its types, especially simple sentence and its usage in the literary text.

**The novelty of the qualification paper** is to study simple sentence and to define the usage of simple sentence in H.G. WELLS'S 'THE COUNTRY OF THE BLIND'.

**The theoretical importance of the qualification paper** is that the theoretical positions of this paper can be used in delivering lectures on theoretical Grammar.

**The practical importance of the qualification paper** is that the illustrated examples in each chapter can be used in practical lessons, seminars on theoretical Grammar and as well as during the practical lessons on this discipline.

**The structure of the qualification paper.** This qualification paper consists of introduction, three chapters, conclusion and the list of the used literature.

**Introduction** deals with the brief plot of this qualification paper and also it informs about the structure of this work.

**Chapter one** is devoted to study basic notions of grammar, grammar in the systemic conception of language and syntax.

**Chapter two** is devoted to the study of sentences and deals with general information on simple sentence.

**Chapter three** is devoted to the analysis of the usage of simple sentence in H.G. WELLS'S 'THE COUNTRY OF THE BLIND'.

The results of the work are given in the conclusion.

The list of the used literature of the investigated work follows the conclusion.

## **CHAPTER ONE. THEORETICAL ISSUE ON SENTENCES**

### **1.1.GRAMMAR AS A BRANCH OF GENERAL LINGUISTICS**

Just over eight years ago, a new term was introduced into linguistics. In 1883 the French philologist M. Breal published an article on what he called the “intellectual laws” of language. In this he argued that, alongside of phonetics and morphology, the study of the formal elements of human speech, there ought also to be a science of meaning, which he proposed to call *la semantique*, by a word derived from the Greek *onoma*-“sign”. The branch of study advocated in this work is not entirely new; yet it is mainly Breal’s generation and in the first place Breal himself, who established semantics as a discipline in its own right. In 1897 he published his “*Essai de semantique*” which saw many subsequent editions and is still widely read. Three years after its publication, Breal’s “*Essai*” was translated into English under the title “*Semantics- studies in the science of meaning*” and although the terms had been used in English a few years earlier, this translation played a decisive role in the diffusion of the new science and its name.

Semantics ought to set an example to other sciences in the avoidance of ambiguity, and it is somewhat paradoxical that the term itself has become highly ambiguous in recent years. Since the 1920s the philosophers have acquired their own brand or brands of semantics, which have very little in common with the homonymous science practiced by philologists. Philosophical semantics in the more esoteric sense of the term is a branch of the “theory of the science”, dealing with relations between signs and what they stand for. In its more popular sense, philosophical semantics is a study of the misuse of abstractions and of other shortcomings of language. At the time when semantics appeared on the scene, the science of the language was an exclusively historical discipline. Semantics wholeheartedly accepted this orientation and for the first half-century of its existence it remained classification of changes of meaning according to logical, psychological or sociological criteria, and the discovery of any abiding tendencies-misleadingly

called “semantic laws” which governed these changes<sup>3</sup>. This phase found its crowning achievements in G. Stern’s “Meaning and change of meaning, with special reference to the English language”, which was published in 1931 and contained the first scheme of classification based on an extensive collection of concrete data<sup>4</sup>. Meanwhile, however, far-reaching changes had taken place in general linguistics, as a result of which semanticists were soon faced with a dilemma, which remains unresolved to this very day<sup>5</sup>.

Modern linguistics, however, have not only placed greater emphasis on context but have considerably broadened its scope and have also probed more deeply into its influence on word meanings. Therefore mentioned says that semantics is very important by all means. Revealing a word’s meaning, for us, carries primary importance as the main aim of ours is to analyze terms of theatre. Structural analysis is not sufficient to have a wholesome picture of the scope of meanings expressed by the words denoting theatre. Therefore we made up our mind to thoroughly analyze the semantic aspect of this lexical field. For this purpose, first of all we determined lexico-grammatical meaning to present in the semantics of the word. As such we chose the following components of the meaning of the words as if it is a noun we analyzed whether this noun is common, proper, abstract, concrete, collective, etc; if it is a verb it should be an actional one, processed one, stative, causative, etc;

Every human knows at least one language, spoken or signed. Linguistics is the science of language, including the sounds, words, and grammar rules. Words in languages are finite, but sentences are not. It is this creative aspect of human language that sets it apart from animal languages, which are essentially responses to stimuli.

The rules of a language, also called grammar, are learned as one acquires a language. These rules include **phonology**, the sound system, **morphology**, the structure of words, **syntax**, the combination of words into sentences, **semantics**, the

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<sup>3</sup> Quine W.V.O. *Word and Object*. –Cambridge, Mass.: MIT Press, 2008.

<sup>4</sup> Quirk R. *A Grammar of Contemporary English*. -3<sup>rd</sup> ed. –London: Longman, 1993. –1081 p

<sup>5</sup> [www.lib.com](http://www.lib.com)

ways in which sounds and meanings are related, and the **lexicon**, or mental dictionary of words. When you know a language, you know words in that language, i.e. sound units that are related to specific meanings. However, the sounds and meanings of words are arbitrary. For the most part, there is no relationship between the way a word is pronounced (or signed) and its meaning.

Knowing a language encompasses this entire system, but this knowledge (called **competence**) is different from behavior (called **performance**.) You may know a language, but you may also choose to not speak it. Although you are not speaking the language, you still have the knowledge of it. However, if you don't know a language, you cannot speak it at all.

There are two types of grammars: descriptive and prescriptive. **Descriptive grammars** represent the unconscious knowledge of a language. English speakers, for example, know that "me likes apples" is incorrect and "I like apples" is correct, although the speaker may not be able to explain why. Descriptive grammars do not teach the rules of a language, but rather describe rules that are already known. In contrast, **prescriptive grammars** dictate what a speaker's grammar should be and they include teaching grammars, which are written to help teach a foreign language. There are about 5,000 languages in the world right now (give or take a few thousand), and linguists have discovered that these languages are more alike than different from each other. There are universal concepts and properties that are shared by all languages, and these principles are contained in the **Universal Grammar**, which forms the basis of all possible human languages.

In much of the statement of meanings in dictionary entries, the linguist necessarily looks beyond the realm of language, as he is dealing with the use of words in sentences in relation to the whole of human experience, and he may have to rely on sciences other than linguistics and on unsystematized 'common sense'. For this reason some linguists have tried to redefine or reconsider meaning in so far as it is relevant to linguistics as equivalent to distribution.

That is to say, the meaning of a word, as far as it concerns the linguist within the strict confines of his subject, is to be understood as the range of its occurrences in sentences consisting of other words. Just as there are probably no words exactly alike in meaning in all contexts, so there will probably be no two words in any language sharing exactly the same lexical environment (distribution). The temptations of this treatment of meaning are strong. Reliance on sciences and experience outside linguistic competence is eliminated; and, especially with the use and development of statistical methods and computer techniques (the mechanical collection and sorting of data), considerable precision and exhaustiveness, not available in semantics otherwise, seems within reach.

The objection, however, to this method of treating meaning is that it fails to 'save the phenomena'. Meaning is everywhere understood as involving the relation of language to the rest of the world, and such meaningfulness is an essential part of any definition of language. Distributional studies enable one to state a great deal about the total functioning and use of words in a language, but just not what is ordinarily understood to be their meanings and what is rightly expected from the entries in a dictionary, for which information such traditional terms as reference and denotation, and more modern systems of analysis such as context of situation, however imprecise they may be in many cases, have been devised.

The distributional approach to meaning, while inadequate as a complete treatment of it, or at least as the way one would ordinarily expect it to be treated, brings to notice the significant fact that part of the total meaning of many words in all languages is to be determined by their individual relations with other words, in both the basic dimensions of linguistic analysis, syntagmatic and paradigmatic. Words, as individual lexical items, are structurally related to each other in languages and the uses of languages, as they are as members of grammatical classes and as are grammatical and phonological elements generally, though in different ways. The syntagmatic relations between words as lexical items have been studied under the

title of *collocation*, and the paradigmatic relations are considered in the theories of the *linguistic field*.

By *collocation* is meant the habitual association of a word in a language with other particular words in sentences. Collocation is distinct from syntax in that one is concerned in collocation with each word as an individual lexical item in the company of other words as individual lexical items, and not, as in syntax, part of the grammatical level of analysis, with words as members of classes in relation to other words also as members of classes. Speakers become accustomed to the collocations of words and the mutual expectancies that hold between them in utterances irrespective of their grammatical relations as members of word classes or as 'parts of speech'. A rather obvious example is given by Firth, who made use of the term as part of the technical terminology of linguistics: *dark* collocates with *night*, and vice versa. 'One of the meanings of *night* is its collocability with *dark*, and of *dark*, of course, collocation with *night*'. This statement does not, of course, exclude word groups like *bright night*, *dark day*, but just because of the less usual concomitance of such pairs, they stand out *ns* more prominent in an utterance in which they occur than do *dark night* and *bright day*. Collocations such as these are manifestly related to the referential and situational meaning of the words concerned, but collocation and situational meanings are different parts of the total statement of the use of words. In some other cases collocations are habitual but less closely connected with extra linguistic reference. *White coffee*, *black coffee*, *white wine*, *white race* all have a range of situational reference, but apart from the collocation of the particular second words in each pair the word *white* would not, in most utterances, be used with reference to the colours of the referents.

Similar collocations in English involving colour words, but further removed from reference to actual colour surfaces, are *green with jealousy*, *red revolution*, *purple passage*. Some words in languages have, at least in certain styles, very limited uses, almost wholly circumscribable in their collocations. The word *maiden*, for

example, in modern spoken English, is scarcely ever used as a synonym for *girl*, but principally occurs in collocation with a limited set of other words such as *voyage*, *speech*, *over* (in cricket), *aunt*, *lady* (English speakers can readily supply the others).

Conversely, words like *the*, *a*, *if*, *when*, and soon, are hardly subject to any collocational restrictions, and are found in almost any lexical company in the language that the grammar permits. For such words collocation is not a relevant part of the statement of their use; but with others (the majority) it is possible to set up collocational ranges of words with which given words will be found associated in their various grammatical constructions. The conjunction of two or more words quite outside the range of collocation and unprepared by any explanation, is likely to be incomprehensible or downright nonsensical, although its grammatical composition may be unexceptionable. A now famous example of such a grammatical but nonsensical sentence is: ‘Colourless green ideas sleep furiously’.

Collocational ranges are unlike grammatical classes in that they are peculiar to each word, and almost certainly no two words in a language share exactly (the same range and frequency of occurrence within a range, whereas grammatical classes may each contain many different words as members. Moreover collocations are far more personally variable among speakers of a single dialect within a language than are grammatical classes; borderline cases there are in grammar, where speakers may differ or be uncertain, as to whether a particular word form or word sequence is grammatically acceptable; but these are very few compared to the personal differences in collocational use and acceptance.

Sometimes different styles, types of utterance appropriate to specific types of situation are characterized by different collocations (consider the differences between *He’s a proper rascal* and *that is a very proper observation*, and between *we’ve had a nice time today* and *we have here a nice point to decide*).

Special cases of collocations are what are called idioms and clichés. *Idiom* is used to refer to habitual collocations of more than one word that tend to be used together, with a semantic function not readily deducible from the other

uses of its component words apart from each other (e. g. English *she went for him hammer and tongs, they ran off hell for leather*). Knowledge of such individual features of a language, acquired by long experience, but unnecessary for ordinary intercourse, usually comes at the end of one's learning of a foreign language; hence a complete and near-complete mastery of one is often said to be 'idiomatic'. Some idioms preserve, in use words that have otherwise become obsolete (e, g. English *to and fro, waifs and strays, kith and kin*).

When a collocation has become almost universal in a particular style, the contribution of some of its words comes to be nugatory, and often appears irritating and inelegant to listeners or readers who do not relish (as some seem to) that mode of discourse [for example the house agent's *desirable residence* (residence), the politician's *this modern age in which' we are living* (this age), the journalist's *inside information* (information); the reader will' be painfully able to multiply the examples from his own experience]. Clichés of this sort form a notable part of the public speaking style of many politicians all over the world, presumably because of intellectual laziness or in the hope of appealing to the emotions of people in political meetings, broadcasts, and the like, by (he repeated use of words, such as *freedom, peace, etc.*, to which favorable responses are normally accorded; cliché-ridden talk is a good deal easier to produce than a serious examination of current political problems.

The theory (or theories, as the basic conception has been developed in different ways) of the *linguistic field*, or the field theory of meaning, is concerned to show that the lexical content of a language, its total vocabulary, or such of it as is available to a speaker at *any* time, is not a mere conglomeration or aggregation of independent items, and that word meanings cannot be understood or adequately described as if it were. Word meaning is best understood as the contribution a word can make to the meaning or function of the sentences in which it may appear; and this depends, not just on its reference, or any other aspect of its meaning considered simply as the property of the word in isolation

from all other words in the language. In part the meaning and use of most words are governed by the presence in the language of availability to a speaker of other words whose semantic functions are related in one or more ways to the same area of situational environment or culture.

It was observed above that the use of many words presupposes the imposition of order and stability on the sequences of sensory experience, and that the employment of certain words rests on a high degree of such abstract ordering. It appears that certain features of this sort of ordering are universal, or at least very general, and this is the basis of the translatability of the utterance of one language into those of another; but other features are peculiar to particular cultural traditions of particular areas, with the consequence that the translation of words and sentences relating to such features requires more explanation and circumlocution. In no case is the lexical content of a language equivalent to a nomenclature, the labeling with separate words of independently existing entities. Nomenclature is possible when linguistic labels are secondarily put to entities already distinguished as a class by the lexicon of a language, as in the cases of the naming of individual houses in a street, of streets in a town, or of rooms in a mansion. 'The world as we know it' is in part the product both of our culture and of the lexical system of our own language.

In a language each word with a reference to the external world bears the meaning it does, functions as it does in sentences, in that it relates to a part of the world in some way differently from all other words. Every such word is, therefore, determined in its meaning by the presence of other words in the vocabulary of the language related to the same or to associated ranges of phenomena, and its meaning is liable to be further determined or altered both by the appearance of other words in a speaker's available vocabulary or by changes in the meanings of associated words.

By the nature of things as they are perceived by all men, and by the nature of certain specific aspects of different cultures, some words are more tightly bound in systems than others, and the semantic fields involved are more readily separated. Colour terms, which notoriously do not correspond from one language to another, are

an obvious example of naturally delimited fields. Every language has a range of words that divide up the potentially all but unlimited range of colour differences in visible phenomena. It is probable that children learn the principal colour words fairly closely together in time (e. g. in English, red, green, blue, yellow, white, black; the fact that green is not a primary colour and that while and black are not colours in the sense that the others are is not relevant here). Certainly one only knows the meaning of red as a colour word (knows how to use it in a sentence) when one knows also the colour words bordering on it in various directions (pink, purple, orange, brown, etc.) and the principal words for colours comprised with the class designated by red (e. g, vermillion, scarlet, rose).

Colour constitutes a naturally separable field of reference, or semantic field, for which every language may be expected to provide sets of lexical terms in which the meaning of each is determined by the co-presence of the others in a speaker's vocabulary. It is well known that languages do not correspond in their most used colour vocabulary. Welsh *gwyrd*, *glas*, and *llwyd* roughly cover the same colour range as English green, blue, grey, and brown, but do not have the same approximate boundaries. The same surfaces designated green, blue and grey in English might all be called *glas* in Welsh. Likewise in Japanese the adjective *aoi* refers to much of the range of colour distinguished in English by *blue* and *green*.

Military ranks and ranks of any strictly hierarchical organization of people in relationship of seniority, command, and subordination are examples of a culturally produced field that is closely delimited and ordered. Part of the meaning of any military rank word (*major*, *captain*, *corporal*, etc.) is the product of the whole system of such terms in the relevant part of the language and of the exact place of each in relation to the others. These factors may be decisive in the translation of words referring to ranks in armed services and the like from one language to another.

In a very practical context of situation, the selection and grading of hotels, the word *good* has a very different meaning when used non-technically (in the field of

*bad, indifferent, etc.*).from when it is used, as it is by some travel agents, in a strictly limited system of comparative gradings as the lowest in the field of *first class, luxurious, superior, good*.

Part of the power and flexibility of language lies in the ability of speakers to multiply their vocabulary in any given field in the interests of greater precision and clarity. It follows that the more words there are closely associated in meaning the more specific each one's meaning may be in the particular field (irrespective of its uses in other fields). As an organization becomes more complex and its members more numerous, new ranks and grades appropriately named may be devised, 'restricting the holders to an exact place in the hierarchy. Occupations whose operations involve much colour discrimination (paint manufacture, textile manufacture, etc.) develop an extensive technical vocabulary, partly from existing colour words, partly by adding new and specialized meanings to words having reference to coloured things (e. g. *magnolia, cream*), partly by adapting other words and phrases to give them a definite place in the technical field of colour terms (*summer blue, mistletoe green, etc.*). Such technical vocabularies may sometimes employ numbers of words unknown (to non-technical speakers of the language and devise meanings for others quite different from those they bear outside these specialized contexts.

The -supreme example of this infinite flexibility is in the use of numerical terms with reference to measurable features of the world. Between any two adjacent number terms another may be added for greater precision; between *eleven* and *twelve* may be put *eleven and a half*, and between *eleven* and *eleven and a half* may be put *eleven and a quarter*, and so on indefinitely. Those who speak of the infinite divisibility of matter may be doing no more than drawing attention to this potentiality of the mathematical language of the physical sciences.

It is apparent from the investigation of collocations and semantic field associations in their relations with the full description and analysis of the meanings of words, that syntagmatic and paradigmatic relations are nearly' as

important in dealing with the lexicon of a language as they are at the levels of grammar and phonology. This emphasizes one of the most fundamental features of language and of the treatment of language in modern linguistics. But it might be more appropriate to think not so much of one overall system, as of many interlocking and interdependent structures and systems at all levels, the functions of every linguistic element and abstraction being dependent on its relative places therein.

### **Morphology and Syntax**

**Morphemes** are the minimal units of words that have a meaning and cannot be subdivided further. There are two main types: free and bound. Free morphemes can occur alone and bound morphemes must occur with another morpheme. An example of a free morpheme is "bad", and an example of a bound morpheme is "ly." It is bound because although it has meaning, it cannot stand alone. It must be attached to another morpheme to produce a word.

When we talk about words, there are two groups: **lexical** (or content) and **function** (or grammatical) words. Lexical words are called open class words and include nouns, verbs, adjectives and adverbs. New words can regularly be added to this group. Function words, or closed class words, are conjunctions, prepositions, articles and pronouns; and new words cannot be (or are very rarely) added to this class.

**Affixes** are often the bound morpheme. This group includes **prefixes, suffixes, infixes, and circumfixes**. Prefixes are added to the beginning of another morpheme, suffixes are added to the end, infixes are inserted into other morphemes, and circumfixes are attached to another morpheme at the beginning and end. Following are examples of each of these:

Prefix:	re-	added	to <i>do</i> produces <i>redo</i>
Suffix:	-or	added	to <i>edit</i> produces <i>editor</i>
Infix:	-um-	added	to <i>fikas</i> (strong) produces <i>fumikas</i> (to be strong) in Bontoc
Circumfix:	ge- and -t		to <i>lieb</i> (love) produces <i>geliebt</i> (loved) in German

There are two categories of affixes: **derivational and inflectional**. The main difference between the two is that derivational affixes are added to morphemes to form new words that may or may not be the same part of speech and inflectional affixes are added to the end of an existing word for purely grammatical reasons. In English there are only eight total inflectional affixes:

-s	3rd person singular present	she waits
-ed	past tense	she waited
-ing	progressive	she's eating
-en	past participle	she has eaten
-s	plural	three apples
-'s	possessive	Lori's son
-er	comparative	you are taller
-est	superlative	you are the shortest

The other type of bound morphemes are called bound roots.

These are morphemes (and not affixes) that must be attached to another morpheme and do not have a meaning of their own. Some examples are *ceive* in perceive and *mitin* submit<sup>6</sup>.

In linguistics, **syntax** (from Ancient Greek σύνταξις "coordination" from σύν *syn*, "together," and τάξις *táxis*, "an ordering") is "the study of the principles and processes by which sentences are constructed in particular languages<sup>7</sup>."

In addition to referring to the discipline, the term *syntax* is also used to refer directly to the rules and principles that govern the sentence structure of any individual language. Modern research in syntax attempts to describe languages in terms of such rules. Many professionals in this discipline attempt to find general rules that apply to all natural languages.

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<sup>6</sup> [www.grammar.com](http://www.grammar.com)

<sup>7</sup> Chomsky, Noam (2002) [1957]. *Syntactic Structures*. p. 11.

The term *syntax* is also used to refer to the rules governing the behavior of mathematical systems, such as formal languages used in logic.

Works on grammar were written long before modern syntax came about; the *Aṣṭādhyāyī* of Pāṇini (c. 4th century BC) is often cited as an example of a premodern work that approaches the sophistication of a modern syntactic theory<sup>8</sup>. In the West, the school of thought that came to be known as "traditional grammar" began with the work of Dionysius Thrax.

For centuries, work in syntax was dominated by a framework known as *grammaire générale*, first expounded in 1660 by Antoine Arnauld in a book of the same title. This system took as its basic premise the assumption that language is a direct reflection of thought processes and therefore there is a single, most natural way to express a thought. (That *natural way*, coincidentally, was exactly the way it was expressed in French.)

However, in the 19th century, with the development of historical-comparative linguistics, linguists began to realize the sheer diversity of human language and to question fundamental assumptions about the relationship between language and logic. It became apparent that there was no such thing as the most natural way to express a thought, and therefore logic could no longer be relied upon as a basis for studying the structure of language.

The Port-Royal grammar modeled the study of syntax upon that of logic. (Indeed, large parts of the Port-Royal Logic were copied or adapted from the *Grammaire générale*<sup>9</sup>.) Syntactic categories were identified with logical ones, and all sentences were analyzed in terms of "Subject – Copula – Predicate." Initially, this view was adopted even by the early comparative linguists such as Franz Bopp.

The central role of syntax within theoretical linguistics became clear only in the 20th century, which could reasonably be called the "century of syntactic theory" as far as

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<sup>8</sup> Fortson IV, Benjamin W. (2004). *Indo-European Language and Culture: An Introduction*. Blackwell. p. 186. ISBN 978-1405188968. "[The *Aṣṭādhyāyī*] is a highly precise and thorough description of the structure of Sanskrit somewhat resembling modern generative grammar...[it] remained the most advanced linguistic analysis of any kind until the twentieth century."

<sup>9</sup> Arnauld, Antoine (1683). *La logique* (5th ed.). Paris: G. Desprez. p. 137. "Nous avons emprunté...ce que nous avons dit...d'un petit Livre...sous le titre de *Grammaire générale*."

linguistics is concerned. (For a detailed and critical survey of the history of syntax in the last two centuries, see the monumental work by Giorgio Graffi (2001<sup>10</sup>).

### Modern theories

There are a number of theoretical approaches to the discipline of syntax. One school of thought, founded in the works of Derek Bickerton<sup>11</sup>, sees syntax as a branch of biology, since it conceives of syntax as the study of linguistic knowledge as embodied in the human mind. Other linguists (e.g. Gerald Gazdar) take a more Platonistic view, since they regard syntax to be the study of an abstract formal system<sup>12</sup>. Yet others (e.g. Joseph Greenberg) consider syntax a taxonomical device to reach broad generalizations across languages.

### Generative grammar

The hypothesis of generative grammar is that language is a structure of the human mind. The goal of generative grammar is to make a complete model of this inner language (known as *i-language*). This model could be used to describe all human language and to predict the grammaticality of any given utterance (that is, to predict whether the utterance would sound correct to native speakers of the language). This approach to language was pioneered by Noam Chomsky. Most generative theories (although not all of them) assume that syntax is based upon the constituent structure of sentences. Generative grammars are among the theories that focus primarily on the form of a sentence, rather than its communicative function.

Among the many generative theories of linguistics, the Chomskyan theories are: Government and binding theory (GB) (revised theory in the tradition of TG developed mainly by Chomsky in the 1970s and 1980s<sup>13</sup>)  
Minimalist program (MP) (a reworking of the theory out of the GB framework published by Chomsky in 1995<sup>14</sup>)

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<sup>10</sup> Giorgio, Graffi (2001). *200 Years of Syntax: A Critical Survey* (googlebook preview). John Benjamins Publishing.

<sup>11</sup> See Bickerton, Derek (1990). *Language and Species*. University of Chicago Press. ISBN 0-226-04610-9. and, for more recent advances, Derek Bickerton; Eörs Szathmáry, ed. (2009). *Biological foundations and origin of syntax*. MIT Press. ISBN 978-0-262-01356-7.

<sup>12</sup> Ted Briscoe, 2 May 2001, [Interview with Gerald Gazdar](#). Retrieved 2008-06-04.

<sup>13</sup> Chomsky, Noam (1981/1993). *Lectures on Government and Binding: The Pisa Lectures*. Mouton de Gruyter.

<sup>14</sup> Chomsky, Noam (1995). *The Minimalist Program*. MIT Press.

Transformational grammar (TG) (Original theory of generative syntax laid out by Chomsky in *Syntactic Structures* in 1957<sup>15</sup>)

Other theories that find their origin in the generative paradigm are:

Arc pair grammar

Generalized phrase structure grammar (GPSG; now largely out of date)

Generative semantics (now largely out of date)

Head-driven phrase structure grammar (HPSG)

Lexical functional grammar (LFG)

Nanosyntax

Relational grammar (RG) (now largely out of date)

### **Categorial grammar**

Categorial grammar is an approach that attributes the syntactic structure not to rules of grammar, but to the properties of the syntactic categories themselves. For example, rather than asserting that sentences are constructed by a rule that combines a noun phrase (NP) and a verb phrase (VP) (e.g. the phrase structure rule  $S \rightarrow NP VP$ ), in categorial grammar, such principles are embedded in the category of the head word itself. So the syntactic category for an intransitive verb is a complex formula representing the fact that the verb acts as a function word requiring an NP as an input and produces a sentence level structure as an output. This complex category is notated as  $(NP \backslash S)$  instead of V.  $NP \backslash S$  is read as "a category that searches to the left (indicated by  $\backslash$ ) for an NP (the element on the left) and outputs a sentence (the element on the right)." The category of transitive verb is defined as an element that requires two NPs (its subject and its direct object) to form a sentence. This is notated as  $(NP / (NP \backslash S))$  which means "a category that searches to the right (indicated by  $/$ ) for an NP (the object), and generates a function (equivalent to the VP) which is  $(NP \backslash S)$ , which in turn represents a function that searches to the left for an NP and produces a sentence."

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<sup>15</sup> Chomsky, Noam. 1957. *Syntactic Structures*. The Hague/Paris: Mouton, p. 15.

Tree-adjoining grammar is a categorial grammar that adds in partial tree structures to the categories.

### **Dependency grammar**

Dependency grammar is an approach to sentence structure where syntactic units are arranged according to the dependency relation, as opposed to the constituency relation of phrase structure grammars. Dependencies are directed links between words. The (finite) verb is seen as the root of all clause structure and all the other words in the clause are either directly or indirectly dependent on this root. Some prominent dependency-based theories of syntax are:

- Algebraic syntax
- Functional generative description
- Meaning–text theory
- Operator grammar
- Word grammar

Lucien Tesnière (1893–1954) is widely seen as the father of modern dependency-based theories of syntax and grammar. He argued vehemently against the binary division of the clause into subject and predicate that is associated with the grammars of his day ( $S \rightarrow NP VP$ ) and which remains at the core of all phrase structure grammars. In the place of this division, he positioned the verb as the root of all clause structure<sup>16</sup>.

### **Stochastic/probabilistic grammars/network theories**

Theoretical approaches to syntax that are based upon probability theory are known as stochastic grammars. One common implementation of such an approach makes use of a neural network or connectionism. Some theories based within this approach are:

- Optimality theory
- Stochastic context-free grammar

### **Functionalist grammars**

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<sup>16</sup> Concerning Tesnière's rejection of the binary division of the clause into subject and predicate and in favor of the verb as the root of all structure, see Tesnière (1969:103–105)

Functionalist theories, although focused upon form, are driven by explanation based upon the function of a sentence (i.e. its communicative function). Some typical functionalist theories include:

- Cognitive grammar
- Construction grammar (CxG)
- Emergent grammar
- Functional discourse grammar (Dik)
- Prague linguistic circle
- Role and reference grammar (RRG)
- Systemic functional grammar<sup>17</sup>

## 1.2. THE NOTION OF SENTENCE

The notion sentence in itself requires clear definition first of all. For this case we have investigated internet searchings and came across to the following:

Sentence or sentencing may refer to:

- Sentence (linguistics), a grammatical unit of language
- Sentence (mathematical logic), a formula with no free variables
- Sentence (music), a particular type of musical phrase
- Sentence (law), a penalty applied to a person or entity found guilty of a criminal act
- "Sentencing" (*The Wire*), the thirteenth episode of *The Wire*
- *Sentences*, a 12th-century book of theology by Peter Lombard
- *Sentences: The Life of MF Grimm*, an autobiographical graphic novel by the MF Grimm, published by Vertigo in 2007<sup>18</sup>

As for the other searchings we can prove the definitions below:

**sen·tence** (sĕn'təns) *n.*

1. A grammatical unit that is syntactically independent and has a subject that is

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<sup>17</sup> <http://en.wikipedia.org/wiki/Syntax>

<sup>18</sup> <http://en.wikipedia.org/wiki/Sentence>

expressed or, as in imperative sentences, understood and a predicate that contains at least one finite verb.

## 2. *Law*

**a.** A court judgment, especially a judicial decision of the punishment to be inflicted on one adjudged guilty.

**b.** The penalty meted out.

## 3. *Archaic* A maxim.

**4. *Obsolete*** An opinion, especially one given formally after deliberation.

*tr.v.* **sen·tenced, sen·tenc·ing, sen·tenc·es** *Law*

To pronounce sentence upon (one adjudged guilty).

[Middle English, *opinion*, from Old French, from Latin *sententia*, from *sentiēns*, *sentient-*, present participle of *sentīre*, *to feel*; see *sent-* in Indo-European roots.]

**sen·ten'tial** (sĕn-tĕn'shəl) *adj.*

**sen·ten'tial·ly** *adv*<sup>19</sup>.

**sentence** ('sentəns)

**n 1.** (Linguistics) a sequence of words capable of standing alone to make an assertion, ask a question, or give a command, usually consisting of a subject and a predicate containing a finite verb

**2.** (Law) the judgment formally pronounced upon a person convicted in criminal proceedings, esp the decision as to what punishment is to be imposed

**3.** an opinion, judgment, or decision

**4.** (Music, other) *music* another word for period<sup>11</sup>

**5.** (Ecclesiastical Terms) any short passage of scripture employed in liturgical use: *the funeral sentences*.

**6.** (Logic) *logic* a well-formed expression, without variables

**7.** a proverb, maxim, or aphorism

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<sup>19</sup> The American Heritage® Dictionary of the English Language, Fourth Edition copyright ©2000 by Houghton Mifflin Company. Updated in 2009. Published by Houghton Mifflin Company. All rights reserved.

8. (Law) (*tr*) to pronounce sentence on (a convicted person) in a court of law: *the judge sentenced the murderer to life imprisonment.*

[C13: via Old French from Latin *sententia* a way of thinking, from *sentīre* to feel]

**sentential** *adj* **sen'tentially** *adv*<sup>20</sup>

**sen•tence** ('sen \_\_\_\_\_ tns)

*n.*, *v.* **-tenced**, **-tenc•ing**. *n.*

1. a structurally independent grammatical unit of one or more words, in speech often preceded and followed by pauses and in writing begun with a capital letter and ended with a period or other end punctuation, typically consisting of a subject and a predicate containing a finite verb and expressing a statement, question, request, command, or exclamation, as *Summer is here.* or *Who is it?* or *Stop!*

2. a judicial decision or decree, esp. one decreeing the punishment to be inflicted on a convicted criminal.

3. *Obs.* an opinion given on a particular question.

*v.t.*

4. to pronounce sentence upon; condemn to punishment.

[1175–1225; < Old French < Latin *sententia* opinion, decision =*sent-* (base of *sentīre* to feel) + *-entia* -ence]

**sen'tenc•er**, *n.*<sup>21</sup>

**Noun 1. sentence** - a string of words satisfying the grammatical rules of a language;

"he always spoke in grammatical sentences"

simple sentence - a sentence having no coordinate clauses or subordinate clauses

complex sentence - a sentence composed of at least one main clause and one subordinate clause

compound sentence - a sentence composed of at least two coordinate independent clauses

<sup>20</sup> Collins English Dictionary – Complete and Unabridged © HarperCollins Publishers 1991, 1994, 1998, 2000, 2003

<sup>21</sup> Random House Kernerman Webster's College Dictionary, © 2010 K Dictionaries Ltd. Copyright 2005, 1997, 1991 by Random House, Inc. All rights reserved.

grammatical constituent, constituent - (grammar) a word or phrase or clause forming part of a larger grammatical construction

clause - (grammar) an expression including a subject and predicate but not constituting a complete sentence

declarative sentence, declaratory sentence - a sentence (in the indicative mood) that makes a declaration

run-on sentence - an ungrammatical sentence in which two or more independent clauses are conjoined without a conjunction

topic sentence - a sentence that states the topic of its paragraph

linguistic string, string of words, word string - a linear sequence of words as spoken or written

interrogation, interrogative, interrogative sentence, question - a sentence of inquiry that asks for a reply; "he asked a direct question"; "he had trouble phrasing his interrogations"

**2. sentence** - (criminal law) a final judgment of guilty in a criminal case and the punishment that is imposed; "the conviction came as no surprise"

judgment of conviction, conviction, condemnation

final decision, final judgment - a judgment disposing of the case before the court; after the judgment (or an appeal from it) is rendered all that remains is to enforce the judgment

murder conviction - conviction for murder

rape conviction - conviction for rape

robbery conviction - conviction for robbery

criminal law - the body of law dealing with crimes and their punishment

**3. sentence** - the period of time a prisoner is imprisoned; "he served a prison term of 15 months"; "his sentence was 5 to 10 years"; "he is doing time in the county jail"

prison term, time

term - a limited period of time; "a prison term"; "he left school before the

end of term"

hard time - a term served in a maximum security prison

life sentence, life - a prison term lasting as long as the prisoner lives; "he got life for killing the guard"

**Verb 1. sentence** - pronounce a sentence on (somebody) in a court of law; "He was condemned to ten years in prison"

doom, condemn

law, jurisprudence - the collection of rules imposed by authority; "civilization presupposes respect for the law"; "the great problem for jurisprudence to allow freedom while enforcing order"

foredoom - doom beforehand

declare - state emphatically and authoritatively; "He declared that he needed more money to carry out the task he was charged with"

reprobate - abandon to eternal damnation; "God reprobated the unrepenting sinner"<sup>22</sup>

## **sentence**

*noun*

1. punishment, prison sentence, jail sentence, prison term, condemnation *He was given a four-year sentence.*

2. verdict, order, ruling, decision, judgment, decree, pronouncement *When she heard of the sentence, she said: 'Is that all?'*

*Verb*

1. condemn, doom *A military court sentenced him to death in his absence.*

2. convict, condemn, penalize, pass judgment on, mete out justice to, impose a sentence on *They sentenced him for punching a policewoman*<sup>23</sup>

**sentence** ['sentəns]

**A. N**

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<sup>22</sup> Based on WordNet 3.0, Farlex clipart collection. © 2003-2012 Princeton University, Farlex Inc.

<sup>23</sup> Collins Thesaurus of the English Language – Complete and Unabridged 2nd Edition. 2002 © HarperCollins Publishers 1995, 2002

1. (*Ling*) → frase *f*, oración *f*

*he writes very long sentences* → escribe frases *or* oraciones larguísimas

*what does this sentence mean?* → ¿qué significa esta frase *or* oración?

2. (*Jur*) → sentencia *f*, fallo *m*

*a sentence of ten years* → una condena de diez años

*the judge gave him a six-month sentence* → el juez le condenó a seis meses de prisión

**the death sentence** → la pena de muerte

*under sentence of death* → condenado a la pena de muerte

**he got a life sentence** → fue condenado a cadena perpetua

**a long sentence** → una larga condena

**to pass sentence on sb** (*lit, fig*) → condenar a algn(a una pena)

**he got a five-year prison sentence** → se le condenó a cinco años de prisión

**to serve one's sentence** → cumplir su condena

**B. VT** → condenar (**to a**) *to sentence sb to life imprisonment* → condenar a algn a cadena perpetua

*to sentence smb to death* → condenar a muerte a algn

**C. CPD sentence structure** *N* → estructura *f* de la frase<sup>24</sup>

**sentence** (ˈsentəns) *noun*

1. a number of words forming a complete statement. *‘I want it’, and ‘Give it to me!’ are sentences.* frase

2. a punishment imposed by a law-court. *a sentence of three years' imprisonment; He is under sentence of death.* sentencia

*verb*

(usually with **to**) to condemn to a particular punishment. *He was sentenced to life imprisonment.* condenar<sup>25</sup>

**sen·tence**

[sen-tns] *noun*

<sup>24</sup> Collins Spanish Dictionary - Complete and Unabridged 8th Edition 2005 © William Collins Sons & Co. Ltd. 1971, 1988 © HarperCollins Publishers 1992, 1993, 1996, 1997, 2000, 2003, 2005

<sup>25</sup> <http://www.thefreedictionary.com/sentence>

**1. Grammar** a grammatical unit of one or more words that expresses an independent statement, question, request, command, exclamation, etc., and that typically has a subject as well as a predicate, as in *John is here.* or *Is John here?* In print or writing, a sentence typically begins with a capital letter and ends with appropriate punctuation; in speech it displays recognizable, communicative intonation patterns and is often marked by preceding and following pauses.

**2. Law.**

**a.**

An authoritative decision; a judicial judgment or decree, especially the judicial determination of the punishment to be inflicted on a convicted criminal: *Knowledgeable sources say that the judge will announce the sentence early next week.*

**b.**

the punishment itself; term: *a three-year sentence.*

**3. Music.** a complete idea, usually consisting of eight to sixteen measures; period ( def 18 ).

**4. Archaic.** a saying, apothegm, or maxim.

**5. Obsolete .** an opinion given on a particular question.

**verb (used with object), sen·tenced, sen·tenc·ing.**

**6.** to pronounce sentence upon; condemn to punishment: *The judge sentenced her to six months in jail.*

(noun) Middle English < Old French < Latin *sententia* ‘opinion, decision’, equivalent to *sent-* (base of *sentire* ‘to feel’) + *-entia* -

ence; (v.) Middle English: ‘to pass judgment, decide judicially’ < Old French *sentencier*, derivative of *sentence*

**sen·tenc·er, noun**

**pre·sen·tence, verb (used with object), pre·sen·tenced, pre·sen·tenc·ing.**

**re·sen·tence, noun, verb (used with object), re·sen·tenced, re·sen·tenc·ing.**

**un·sen·tenced, adjective**

### ***Grammar note***

A sentence is the largest grammatical unit in language. It communicates a complete thought—

an assertion, question, command, or exclamation. In general, assertions and questions—the overwhelming majority of sentences—require a subject and a verb, put together in a way that can stand alone, resulting in what is called an independent clause:

*He kicked the ball* is a sentence. *After he kicked the ball* is not a sentence; instead it is a dependent clause

Even though it has a subject and a verb, it needs to be connected to something in order to complete the assertion:

*After he kicked the ball, he fell down;*

or *He fell down after he kicked the ball.* In the case of commands, the subject need not be written because “you” is understood: *Go home!* means *You go home!*

And exclamations clearly express excitement, alarm, anger, or the like with no need for either a subject or a verb: *Wow! Gadzooks! Ouch!*

In everyday speech we routinely use phrases or clauses that would not make a complete sentence—so-called sentence fragments—because the conversation or the circumstances make the meaning clear.

For example, we might answer a question like “Where did you go?” with “To the store,” or “Why can’t I stay out till midnight?” with “Because I say so,” or “What are you doing?” with “Trying to fix this toaster,” instead of “I went to the store,”

“You can’t stay out that late because I say so,” or “I am trying to fix this toaster.” In written dialogue sentence fragments are perfectly acceptable.

They would generally be regarded as sentences simply because they begin with a capital letter and end with a suitable punctuation mark. But they are not sentences in a strict grammatical sense. And as a rule, sentence fragments are frowned upon in formal or expository writing.

They can be useful—indeed, powerful—

but in such writing they are effective only if used sparingly, in order to achieve a deliberate special effect:

*We will not give up fighting for this cause. Not now. Not ever*<sup>26</sup>.

### **sentence**

late 13c., "doctrine, authoritative teaching," from O.Fr. *sentence* (12c.), from L. *sententia* "thought, meaning, judgment, opinion," from *sentientem*, prp. of *sentire* "be of opinion, feel, perceive".

Loss of first -i-

in L. by dissimilation. Meaning "punishment imposed"<sup>27</sup>

A **sentence** is a grammatical unit consisting of one or more words that are grammatically linked. A sentence can include words grouped meaningfully to express a statement, question, exclamation, request, command or suggestion<sup>28</sup>.

A sentence can also be defined in orthographic terms alone, i.e., as anything which is contained between a capital letter and a full stop<sup>29</sup>. For instance, the opening of Charles Dickens' novel *Bleak House* begins with the following three sentences:

London. Michaelmas term lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather.

The first sentence involves one word, a proper noun. The second sentence has only a non-finite verb. The third is a single nominal group. Only an orthographic definition encompasses this variation.

As with all language expressions, sentences might contain function and content words and contain properties distinct to natural language, such as characteristic intonation and timing patterns.

Sentences are generally characterized in most languages by the presence of a finite verb, e.g. "The quick brown fox *jumps* over the lazy dog".

A clause typically contains at least a subject noun phrase and a finite verb.

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<sup>26</sup> Dictionary.com Unabridged

Based on the Random House Dictionary, © Random House, Inc. 2014.

<sup>27</sup> <http://dictionary.reference.com/browse/sentence>

<sup>28</sup> "'Sentence' - Definitions from Dictionary.com". Dictionary.com. Retrieved 2008-05-23.

<sup>29</sup> Halliday, M.A.K. and Matthiessen, C.M.I.M. 2004. An Introduction to Functional Grammar. Arnold: p6.

While the subject is usually a noun phrase, other kinds of phrases (such as gerund phrases) work as well, and some languages allow subjects to be omitted. There are two types of clauses: **independent** and **subordinate (dependent)**.

An independent clause demonstrates a complete thought; it is a complete sentence: for example, *I am sad*. A subordinate clause is not a complete sentence: for example, *because I have no friends*.

A simple complete sentence consists of a single clause. Other complete sentences consist of two or more clauses.

### Classification

One traditional scheme for classifying English sentences is by clause structure, the number and types of clauses in the sentence with finite verbs.

- A *simple sentence* consists of a single independent clause with no dependent clauses.
- A *compound sentence* consists of multiple independent clauses with no dependent clauses. These clauses are joined together using conjunctions, punctuation, or both.
- A *complex sentence* consists of one independent clause and at least one dependent clause.
- A *complex-compound sentence* (or *compound-complex sentence*) consists of multiple independent clauses, at least one of which has at least one dependent clause.

### By purpose

Sentences can also be classified based on their purpose:

- A *declarative sentence* or declaration, the most common type, commonly makes a statement: "I have to go to work."
- An *interrogative sentence* or question is commonly used to request information — "Do I have to go to work?" — but sometimes not; see rhetorical question.
- An *exclamatory sentence* or exclamation is generally a more emphatic form of statement expressing emotion: "I have to go to work!"
- An *imperative sentence* or command tells someone to do something (and if done strongly may be considered both imperative and exclamatory): "Go to work." or "Go to work!"

## Major and minor sentences

A major sentence is a *regular* sentence; it has a subject and a predicate. For example: "I have a ball." In this sentence one can change the persons: "We have a ball." However, a minor sentence is an irregular type of sentence. It does not contain a finite verb.

For example, "Mary!" "Yes." "Coffee." etc.

Other examples of minor sentences are headings (e.g. the heading of this entry), stereotyped expressions ("Hello!"), emotional expressions ("Wow!"), proverbs, etc. This can also include nominal sentences like "The more, the merrier".

These do not contain verbs in order to intensify the meaning around the nouns and are normally found in poetry and catchphrases.

Sentences that comprise a single word are called word sentences, and the words themselves sentence words<sup>30</sup>.

## Sentence length

After a slump of interest, sentence length came to be studied in the 1980s, mostly "with respect to other syntactic phenomena"<sup>31</sup>.

By some definitions, the average size length of a sentence is given by "no. of words / no. of sentences"<sup>32</sup>. The textbook *Mathematical linguistics*, written by András Kornai, suggests that in "journalistic prose the median sentence length is above 15 words"<sup>33</sup>. The average length of a sentence generally serves as a measure of sentence difficulty or complexity<sup>34</sup>. The general trend is that as the average sentence length increases, the complexity of the sentences also increases<sup>35</sup>.

In some circumstances "sentence length" is expressed by the number of clauses, while the "clause length" is expressed by the number of phones<sup>36</sup>.

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<sup>30</sup> Jan Noordegraaf (2001). "J. M. Hoogvliet as a teacher and theoretician". In Marcel Bax, C. Jan-Wouter Zwart, and A. J. van Essen. *Reflections on Language and Language Learning*. John Benjamins B.V. p. 24. ISBN 90-272-2584-2.

<sup>31</sup> Těšitelová, Marie (1992). *Quantitative Linguistics*. p. 126. Retrieved December 15, 2011.

<sup>32</sup> "Calculate Average Sentence Length". Linguistics Forum. Jun 23, 2011. Retrieved December 12, 2011.

<sup>33</sup> Kornai, András. *Mathematical linguistics*. p. 188. Retrieved December 15, 2011.

<sup>34</sup> Perera, Katherine. *The assessment of sentence difficulty*. p. 108. Retrieved December 15, 2011.

<sup>35</sup> Troia, Gary A. *Instruction and assessment for struggling writers: evidence-based practices*. p. 370. Retrieved December 15, 2011.

<sup>36</sup> Reinhard Köhler, Gabriel Altmann, Raïmond Genrikhovich Piotrovskiï (2005). *Quantitative Linguistics*. p. 352. Retrieved December 15, 2011. "Caption):Table 26.3: Sentence length (expressed by the number of clauses) and clause length (expressed by the number of phones) in a Turkish text"

A test done by Erik Schils and Pieter de Haan (by sampling five texts) showed that any two adjacent sentences are more likely to have similar lengths, and almost certainly have similar length when from a text in the fiction genre. This countered the theory that "authors may aim at an alternation of long and short sentence"<sup>37</sup>.

Sentence length, as well as word difficulty, are both factors in the readability of a sentence<sup>38</sup>. However, other factors, such as the presence of conjunctions, have been said to "facilitate comprehension considerably"<sup>3940</sup>.

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<sup>37</sup> Erik Schils, Pieter de Haan (1993). "Characteristics of Sentence Length in Running Text". Oxford University Press. Retrieved December 12, 2011.

<sup>38</sup> Perera, Katherine. *The assessment of sentence difficulty*. p. 108. Retrieved December 15, 2011.

<sup>39</sup> Fries, Udo. *Sentence Length, Sentence Complexity, and the Noun Phrase in 18th-Century News Publications*. p. 21. Retrieved December 15, 2011.

<sup>40</sup> [http://en.wikipedia.org/wiki/Sentence\\_\(linguistics\)](http://en.wikipedia.org/wiki/Sentence_(linguistics))

## **CHAPTER TWO. THE PLACE OF SIMPLE SENTENCES IN THE LANGUAGE.**

### **2.1. SENTENCES AND THEIR TYPES IN CONTEMPORARY ENGLISH**

Experienced writers use a variety of sentences to make their writing interesting and lively. Too many simple sentences, for example, will sound choppy and immature while too many long sentences will be difficult to read and hard to understand.

This page contains definitions of simple, compound, and complex sentences with many simple examples. The purpose of these examples is to help the ESL/EFL learner to identify sentence basics including identification of sentences in the short quizzes that follow. After that, it will be possible to analyze more complex sentence varieties.

#### **Simple Sentence**

A simple sentence, also called an independent clause, contains a subject and a verb, and it expresses a complete thought.

In the following simple sentences, subjects are in yellow, and verbs are in green.

Some students like to study in the mornings.

Juan and Arturo play football every afternoon.

Alicia goes to the library and studies every day

The three examples above are all simple sentences. Note that sentence 2 contains a compound subject, and sentence 3 contains a compound verb. Simple sentences, therefore, contain a subject and verb and express a complete thought, but they can also contain compound subjects or verbs.

#### **Compound Sentence**

A compound sentence contains two independent clauses joined by a coordinator. The coordinators are as follows: for, and, nor, but, or, yet, so. (Helpful hint: The first letter of each of the coordinators spells FANBOYS.) Except for very short sentences, coordinators are always preceded by a comma. In the following

compound sentences, subjects are in yellow, verbs are in green, and the coordinators and the commas that precede them are in red.

I tried to speak Spanish and my friend tried to speak English.

Alejandro played football so Maria went shopping.

Alejandro played football for Maria went shopping.

The above three sentences are compound sentences. Each sentence contains two independent clauses, and they are joined by a coordinator with a comma preceding it. Note how the conscious use of coordinators can change the meaning of the sentences. Sentences 2 and 3, for example, are identical except for the coordinators. In sentence 2, which action occurred first? Obviously, "Alejandro played football" first, and as a consequence, "Maria went shopping." In sentence 3, "Maria went shopping" first. In sentence 3, "Alejandro played football" because, possibly, he didn't have anything else to do, *for* or *because* "Maria went shopping." How can the use of other coordinators change the relationship between the two clauses? What implications would the use of "yet" or "but" have on the meaning of the sentence?

### **Complex Sentence**

A complex sentence has an independent clause joined by one or more dependent clauses. A complex sentence always has a subordinator such as *because*, *since*, *after*, *although*, or *when* (and many others) or a relative pronoun such as *that*, *who*, or *which*. In the following complex sentences, subjects are in yellow, verbs are in green, and the subordinators and their commas (when required) are in red.

When he handed in his homework, he forgot to give the teacher the last page.

The teacher returned the homework after she noticed the error.

The students are studying because they have a test tomorrow.

After they finished studying, Juan and Maria went to the movies

Juan and Maria went to the movies after they finished studying.

When a complex sentence begins with a subordinator such as sentences 1 and 4, a comma is required at the end of the dependent clause. When the independent clause begins the sentence with subordinators in the middle as in sentences 2, 3, and 5, no comma is required. If a comma is placed before the subordinators in sentences 2, 3, and 5, it is wrong.

Note that sentences 4 and 5 are the same except sentence 4 begins with the dependent clause which is followed by a comma, and sentence 5 begins with the independent clause which contains no comma. The comma after the dependent clause in sentence 4 is required, and experienced listeners of English will often *hear* a slight pause there. In sentence 5, however, there will be no pause when the independent clause begins the sentence.

### **Complex Sentences / Adjective Clauses**

Finally, sentences containing adjective clauses (or dependent clauses) are also complex because they contain an independent clause and a dependent clause. The subjects, verbs, and subordinators are marked the same as in the previous sentences, and in these sentences, the independent clauses are also underlined.

The woman who called my mom sells cosmetics.

The book that Jonathan read is on the shelf.

The house which Abraham Lincoln was born in is still standing.

The town where I grew up is in the United States.

Adjective Clauses are studied in this site separately, but for now it is important to know that sentences containing adjective clauses are complex<sup>41</sup>.

A sentence may consist of one clause (independent clause) or more clauses (independent and dependent clauses). An independent clause is also called main clause. A dependent clause is also called subordinate clause. On the basis of numbers of clause and types of clauses present in a sentence, sentences are divided in to four kinds.

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<sup>41</sup> <http://eslbee.com/sentences.htm>

## Simple Sentence

A simple sentence consists of **only one independent clause** containing a subject and a verb and it expresses complete thought. There is no dependent clause. “An independent clause (also called main clause) is called a simple sentence.”

He laughed.

She ate an apple.

They are sleeping.

I bought a book.

## Compound Sentence

A compound sentence consists of **at least two independent clauses** joined by coordinating conjunctions. There is no dependent clause in compound sentence. The coordinating conjunctions use to join independent clauses are “*for, and, nor, but, or, yet, so*”. Independent clauses can also be joined by a semicolon (;). A comma may or may not be used before the conjunction in compound sentence.

**I like an apple but my brother likes a mango.**

**I helped him and he became happy.**

**He failed two times yet he is not disappointed.**

**I asked him a question; he replied correctly.**

## Complex Sentence

A complex sentence consists of one **independent clause and at least one dependent clause** joined by subordinating conjunction (*because, although, since, when, unless etc*) or relative pronoun (*that, who, which etc*).

I met the boy who had helped me.

She is wearing a shirt which looks nice.

You can't pass the test unless you study for it.

If a complex sentence begins with an independent clause, a comma is not used between clauses in a complex sentence. If a complex sentence begins with dependent clause then a comma is use after dependent clause in a complex sentence. See the following example.

He is playing well although he is ill.

Although he is ill, he is playing well.

### **Complex - Compound Sentence**

A complex-compound sentence consists of **at least two independents and one or more dependent clauses**. It is also sometimes called compound-complex Sentence.

1. **He went to college** and **I went to a market** where I bought a book.

2. **I like Mathematics** but **my bother likes Biology** because he wants to be a doctor.

In the first sentence of above sentence, there are two independent clauses “he went to college” and “I went to a market”, and one dependent clause “where I bought a book<sup>42</sup>”.

### ***Sentences***

In Clauses, you learned that there are two types of clauses: independent and dependent. Recall that independent clauses are complete sentences because they have a subject and verb and express a complete thought. Dependent clauses, in contrast, cannot stand alone because they do not express a complete thought—even though they have a subject and a verb. Independent and dependent clauses can be used in a number of ways to form the four basic types of sentences: simple, compound, complex, and compound-complex. Time to make their acquaintance.

### **Simple Sentences: Simple Isn't as Simple Does**

A *simple sentence* has one independent clause. That means it has one subject and one verb—although either or both can be compound. In addition, a simple

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<sup>42</sup> <http://www.studyandexam.com/sentence-types.html>

sentence can have adjectives and adverbs. What a simple sentence can't have is another independent clause or any subordinate clauses. For example:

You Could Look It Up

A **simple sentence** has one independent clause.

Americans eat more bananas than they eat any other fruit.

*one subject, one verb*

David Letterman and Jay Leno host talk shows.

*compound subject, one verb*

My son toasts and butters his bagel.

*one subject, compound verb*

Don't shun the simple sentence—it's no simpleton. The simple sentence served Ernest Hemingway well; with its help, macho man Ernie snagged a Nobel Prize in Literature. In the following excerpt from *The Sun Also Rises*, Hemingway uses the simple sentence to convey powerful emotions:

- The driver started up the street. I settled back. Brett moved close to me. We sat close against each other. I put my arm around her and she rested against me comfortably. It was very hot and bright, and the houses looked sharply white. We turned out onto the Gran Via.
- “Oh, Jake,” Brett said, “we could have had such a damned good time together.”
- Ahead was a mounted policeman in khaki directing traffic. He raised his baton. The car slowed suddenly pressing Brett against me.
- “Yes,” I said. “Isn't it pretty to think so?”

Okay, so it's a real downer. You think they give Nobels for happy talk?

### **Compound Sentences: Compound Interest**

You Could Look It Up

A **compound sentence** consists of two or more independent clauses.

A *compound sentence* consists of two or more independent clauses. The independent clauses can be joined in one of two ways:

- With a coordinating conjunction: *for, and, nor, but, or, yet, so*

- With a semicolon (;)

As with a simple sentence, a compound sentence can't have any subordinate clauses. Here are some compound sentences for your reading pleasure.

<b>Independent Clause</b>	<b>Conjunction Semicolon</b>	<b>or Independent Clause</b>
Men are mammals	and	women are femammals.
Mushrooms grow in damp places	so	they look like umbrellas.
The largest mammals are found in the sea	;	there's nowhere else to put them.

You might also add a conjunctive adverb to this construction, as in this example: The largest mammals are found in the sea; after all, there's nowhere else to put them.

### **Complex Sentences: Not So Complex at All**

A complex sentence contains one independent clause and at least one dependent clause. The independent clause is called the “main clause.” These sentences use subordinating conjunctions to link ideas. As you check out these examples, see if you can find the subordinating conjunctions.

- Parallel lines never meet (*independent clause*) until (*subordinating conjunction*) you bend one of them (*dependent clause*).
- Many dead animals of the past changed to oil (*independent clause*) while (*subordinating conjunction*) others preferred to be gas (*dependent clause*).
- Even though (*subordinating conjunction*) the sun is a star (*dependent clause*), it knows how to change back to the sun in the daytime (*independent clause*).

The subordinating conjunctions are *until*, *while*, and *even though*.

### **Compound-Complex Sentences: The Big Kahuna**

A compound-complex sentence has at least two independent clauses and at least one dependent clause. The dependent clause can be part of the independent clause. For instance:

When the heat comes, the lakes dry up,

*dependent clause*

*independent clause*

and farmers know the crops will fail.

*independent clause*

I planned to drive to work,

but I couldn't

*independent clause*

*independent clause*

until the mechanic repaired my car.

*dependent clause*

### **The Choice Is Yours**

Decisions, decisions: Now that you know you have four different sentence types at your disposal, which ones should you use? Effective communication requires not only that you write complete sentences, but also that you write sentences that say exactly what you mean. Try these six guidelines as you decide which sentence types to use and when:

Danger, Will Robinson

Don't join the two parts of a compound sentence with a comma—you'll end up with a type of run-on sentence called a *comma splice*.

- Every sentence should provide clear and complete information.
- Most effective sentences are concise, conveying their meaning in as few words as possible.
- Effective sentences stress the main point or the most important detail. In most cases, the main point is located in the main clause to make it easier to find.
- Your choice of sentences depends on your *audience*. For example, you would use simple sentences and short words if your *readers* were children, while an audience of engineers would call for more technical language and longer sentences.
- Always consider your *purpose* for writing before you select a sentence type.
- The rhythm and pacing of your writing is determined by your sentences.

Before you shift into panic mode, you should know that most writers use a combination of all four sentence types to convey their meaning. Even Ernest Hemingway slipped a compound sentence or two in among all those simple sentences.

## 2.2. SIMPLE SENTENCES AS AN IMPORTANT ONE.

A sentence with only one independent clause (also known as a main clause).

The simple sentence is one of the four basic sentence structures. The other structures are the compound sentence, the complex sentence, and the compound-complex sentence.

- "Children are all foreigners."  
(Ralph Waldo Emerson)
- "Mother died today."  
(Albert Camus, *The Stranger*, 1942)
- "Of course, no man is entirely in his right mind at any time."  
(Mark Twain, *The Mysterious Stranger*)
- "Early to rise and early to bed makes a male healthy and wealthy and dead."  
(James Thurber)
- "I'd rather be a lightning rod than a seismograph."  
(Ken Kesey)
- "Expect nothing. Live frugally on surprise."  
(Alice Walker)
- "I was wearing my powder-blue suit, with dark blue shirt, tie and display handkerchief, black brogues, black wool socks with dark blue clocks on them."  
(Raymond Chandler, *The Big Sleep*, 1939)
- "Your future is assured. You will live, secure and safe, Wilbur. Nothing can harm you now. These autumn days will shorten and grow cold. The leaves will shake loose

from the trees and fall."

(E.B. White, *Charlotte's Web*. Harper & Row, 1952)

"They shot the six cabinet ministers at half-past six in the morning against the wall of a hospital. There were pools of water in the courtyard. There were wet dead leaves on the paving of the courtyard. It rained hard. All the shutters of the hospital were nailed shut. One of the ministers was sick with typhoid. Two soldiers carried him downstairs and out into the rain."

(Ernest Hemingway, Chapter Five of *In Our Time*. Charles Scribner's Sons, 1925)

- "Lord Emsworth adjusted his pince-nez and sought inspiration from the wall-paper."  
(P.G. Wodehouse, *Something Fresh*, 1915)
- "Atheism is a non-prophet organization."  
(George Carlin)

#### **Observations:**

- "With regard to **simple sentences**, it ought to be observed first, that there are degrees in simplicity. 'God made man,' is a very simple sentence. 'On the sixth day God made man of the dust of the earth after his own image,' is still a simple sentence in the sense of rhetoricians and critics, as it hath but one verb, but less simple than the former, on account of the circumstances specified."  
(George Campbell, *The Philosophy of Rhetoric*, 1776)
- "A sentence is classified **simple** even when it has a compound subject or predicate (or both) and includes modifying words and phrases:  
You and your friends can see the mountain on your next trip.  
You can see the mountain and climb to the top.
- (R. DiYanni and P. C. Hoy II, *Scribner Handbook for Writers*. Allyn and Bacon, 2001)

"The syntactically most straightforward sentences have the form of a single clause . .

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CLAUSAL SENTENCES (having the form of a clause)

a. *Kim is an actor.*

b. *Pat is a teacher.*

c. *Sam is an architect.*

In traditional grammar [these] examples are called '**simple sentences**,' but we don't use this term; it covers only a subset of what we call clausal sentences."

(R. Huddleston and G. K. Pullum, *A Student's Introduction to English Grammar*. Cambridge Univ. Press, 2006<sup>43</sup>)

In the searching of the other points of view that we have got in the internet sites:

### **Simple sentences**

There are three main types of sentences. The first of these is called a simple sentence.

A **simple sentence** has one independent clause and expresses one idea.

**The company plans to market the product overseas.**

A simple sentence must have one **subject - verb** combination but the subject may be **compound**, i. e. have more than one element.

Simple sentences can only have only **one subject-verb combination** and commas are not used. Below are some examples of the different combinations that you might find in simple sentences.

### **Examples**

- **The company was very successful.**
- **The company is profitable and leads the market.**
- **This company and its rival both offer competitive prices.**
- **The manager and staff negotiated and compromised successfully<sup>44</sup>.**

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<sup>43</sup> <http://grammar.about.com/od/rs/g/simpsenterm.htm>

<sup>44</sup> [https://www.dlsweb.rmit.edu.au/lsu/content/4\\_WritingSkills/writing\\_tuts/sentences\\_LL/simple.html](https://www.dlsweb.rmit.edu.au/lsu/content/4_WritingSkills/writing_tuts/sentences_LL/simple.html)

## Simple Sentences

Understanding and using different types of sentence structure helps us to add variety and interest to our writing.

There are four broad types of sentence structure in English: simple, compound, complex and compound-complex. This article focuses on simple sentences.

### What is a simple sentence?

A simple sentence (or independent clause) is a word group that contains a subject and a verb and forms a complete thought. Here is an example:

The girls rowed past the dock.

*Girls* is the subject, *rowed* is the verb, and the entire word group forms a complete thought—that is, it makes sense by itself.

### Are there different ways to structure a simple sentence?

Yes. The formulas below use *S* for *subject* and *V* for *verb* to show different structures that can appear in a simple sentence:

**S+V** The *girls rowed* past the dock.

(1 subject, 1 verb)

**S+S+V** *Sarah and Tiffany raised* the sail.

(2 subjects, 1 verb)

**S+V+V** The *wind had fallen* but *was rising* quickly by late afternoon. (1 subject, 2 verbs)

**S+S+V+V** *Gulls and terns circled* overhead or *floated* on the water. (2 subjects, 2 verbs)

**V+S** Across the waves to the island *sped* the boat.

(verb before subject for effect)

**V+S?** *Was* the island inhabited?

(verb before subject in a question)

**V+S+V?** *Have* you *gone* there before?

(verb before and after subject in a question)

**There+V+S** There *are* no *people* on the island.  
(there + verb before subject)

**Here+V+S** Here *is* a small *harbour*.  
(here + verb before subject)

**V** *Lower* the sail. *Row* to shore.  
(command verbs; subject *you* is not stated)

### **Can a simple sentence have more than one subject or verb?**

A simple sentence can have a compound subject or verb, or both. A compound subject or verb has two or more parts joined by a word like *and*, *but* or *or*.

When the subject is compound, the subjects are sharing the verb:

*Sarah* and *Tiffany* raised the sail.

When the verb is compound, the subject is performing both actions:

The wind *had fallen* but *was rising* quickly by late afternoon.

Both the subject and verb can be compound. In that case, the subjects are sharing in all the actions named:

*Gulls* and *terns* *circled* overhead or *floated* on the water.

Since all the subjects go with the same verb and all the verbs with the same subject, each example forms only one complete thought—that is, one sentence.

### **How should I use simple sentences?**

Simple sentences are grammatically correct, but too many can make your writing less interesting. Use them sparingly, therefore.

A few well-placed simple sentences can create a stylistic effect when combined with longer compound and complex sentences. In the following passage, the two simple sentences at the end emphasize the speed of events and the sudden danger:

The storm broke with a fury before they could reach shelter. Slipping and stumbling on the muddy ground, they dragged the canoe farther up the shore; then, wet and exhausted, they battled their way to the cabin. Suddenly, lightning struck. The roof was on fire<sup>45</sup>!

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<sup>45</sup> <http://www.noslangues-ourlangages.gc.ca/bien-bien/fra-eng/grammaire-grammar/simple-eng.html>

## CHAPTER THREE. THE USAGE OF SIMPLE SENTENCE IN H.G. WELLS'S 'THE COUNTRY OF THE BLIND'.

### 3.1. H. G. WELLS AN ENGLISH AUTHOR.

**Herbert George "H. G." Wells** (21 September 1866 – 13 August 1946<sup>46</sup>) was an English writer, now best known for his work in the science fiction genre. He was also a prolific writer in many other genres, including contemporary novels, history, politics and social commentary, even writing textbooks and rules for war games. Wells is sometimes called "The Father of Science Fiction", as are Jules Verne and Hugo Gernsback<sup>47</sup>. His most notable science fiction works include *The War of the Worlds*, *The Time Machine*, *The Invisible Man* and *The Island of Doctor Moreau*.

Wells's earliest specialised training was in biology, and his thinking on ethical matters took place in a specifically and fundamentally Darwinian context<sup>48</sup>.

He was also from an early date an outspoken socialist, often (but not always, as at the beginning of the First World War) sympathising with pacifist views. His later works became increasingly political and didactic, and he sometimes indicated on official documents that his profession was that of "Journalist"<sup>49</sup>. Most of his later novels were not science fiction. Some described lower-middle class life (*Kipps*; *The History of Mr Polly*), leading him to be touted as a worthy successor to Charles Dickens<sup>50</sup>, but Wells described a range of social strata and even attempted, in *Tono-Bungay* (1909), a diagnosis of English society as a whole.

Herbert George Wells was born at Atlas House, 46 High Street, Bromley, in Kent<sup>51</sup>, on 21 September 1866.<sup>[3]</sup> Called "Bertie" in the family, he was the fourth and last child of Joseph Wells (a former domestic gardener, and at the time a

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<sup>46</sup> Parrinder, Patrick (2004). *Oxford Dictionary of National Biography*. Oxford University Press.

<sup>47</sup> Adam Charles Roberts (2000), "[The History of Science Fiction](#)": Page 48 in *Science Fiction*, Routledge, ISBN 0-415-19204-8.

<sup>48</sup> Robert M. Philmus and David Y. Hughes, ed., *H. G. Wells: Early Writings in Science and Science Fiction* (Berkeley, Los Angeles, and London: University of California Press, 1975), p. 179.

<sup>49</sup> Vincent Brome, *H. G. Wells: A Biography* (London, New York, and Toronto: Longmans, Green, 1951).

<sup>50</sup> Vincent Brome, *H. G. Wells: A Biography* (London, New York, and Toronto: Longmans, Green, 1951), p. 99.

<sup>51</sup> Wells, H. G. (2005) [First published 1905]. Gregory Claeys, Patrick Parrinder, ed. *A Modern Utopia*. Gregory Claeys, Francis Wheen, Andy Sawyer. Penguin Classics. ISBN 978-0-14-144112-2.

shopkeeper and professional cricketer) and his wife Sarah Neal (a former domestic servant). An inheritance had allowed the family to acquire a shop in which they sold china and sporting goods, although it failed to prosper: the stock was old and worn out, and the location was poor. Joseph Wells managed to earn a meagre income, but little of it came from the shop and he received an unsteady amount of money from playing professional cricket for the Kent county team<sup>52</sup>. Payment for skilled bowlers and batsmen came from voluntary donations afterwards, or from small payments from the clubs where matches were played.

A defining incident of young Wells's life was an accident in 1874 that left him bedridden with a broken leg. To pass the time he started reading books from the local library, brought to him by his father. He soon became devoted to the other worlds and lives to which books gave him access; they also stimulated his desire to write. Later that year he entered Thomas Morley's Commercial Academy, a private school founded in 1849 following the bankruptcy of Morley's earlier school. The teaching was erratic, the curriculum mostly focused, Wells later said, on producing copperplate handwriting and doing the sort of sums useful to tradesmen. Wells continued at Morley's Academy until 1880. In 1877, his father, Joseph Wells, fractured his thigh. The accident effectively put an end to Joseph's career as a cricketer, and his subsequent earnings as a shopkeeper were not enough to compensate for the loss of the primary source of family income.

No longer able to support themselves financially, the family instead sought to place their sons as apprentices in various occupations. From 1880 to 1883, Wells had an unhappy apprenticeship as a draper at the South Sea Drapery Emporium, Hyde's<sup>53</sup>. His experiences at Hyde's, where he worked a thirteen-hour day and slept in a dormitory with other apprentices, later inspired his novels *The Wheels of Chance* and *Kipps*<sup>54</sup>, which portray the life of a draper's apprentice as well as providing a critique of society's distribution of wealth.

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<sup>52</sup> Smith, David C. (1986) *H. G. Wells: Desperately mortal. A biography*. Yale University Press, New Haven and London ISBN 0-300-03672-8

<sup>53</sup> Wells, Geoffrey H. (1925). *The Works of H. G. Wells*. London: Routledge. p. xvi. ISBN 0-86012-096-1. OCLC 458934085.

<sup>54</sup> Batchelor, John (1985). *H. G. Wells*. Cambridge, England: Cambridge University Press. p. 2. ISBN 0-521-27804-X.

Wells's parents had a turbulent marriage, due primarily to his mother being a Protestant and his father a freethinker. When his mother returned to work as a lady's maid (at Uppark, a country house in Sussex), one of the conditions of work was that she would not be permitted to have living space for her husband and children. Thereafter, she and Joseph lived separate lives, though they never divorced and remained faithful to each other. As a consequence, Herbert's personal troubles increased as he subsequently failed as a draper and also, later, as a chemist's assistant. Fortunately for Herbert, Uppark had a magnificent library in which he immersed himself, reading many classic works, including Plato's *Republic*, and More's *Utopia*. This would be the beginning of Herbert George Wells's venture into literature<sup>55</sup>.

### **3. 2. "THE COUNTRY OF THE BLIND" BY H. G. WELLS.**

**"The Country of the Blind"** is a short story written by H. G. Wells. It was first published in the April 1904 issue of the *Strand Magazine* and included in a 1911 collection of Wells's short stories, *The Country of the Blind and Other Stories*. It is one of Wells's best known short stories and features prominently in literature dealing with blindness.

Wells later revised the story and the expanded version was first published by an English private printer, Golden Cockerel Press in 1939.

While attempting to summit Parascotopetl's unconquered crest, a fictitious mountain in Ecuador, a mountaineer named Nunez slips and falls down the far side of the mountain. At the end of his descent, down a snow-slope in the mountain's shadow, he finds a valley, cut off from the rest of the world on all sides by steep precipices.

Unbeknown to Nunez, he has discovered the fabled Country of the Blind. The valley had been a haven for settlers fleeing the tyranny of Spanish rulers until an earthquake reshaped the surrounding mountains and cut it off forever from future explorers. The isolated community prospered over the years despite a disease that

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<sup>55</sup> [http://en.wikipedia.org/wiki/H.\\_G.\\_Wells](http://en.wikipedia.org/wiki/H._G._Wells)

struck them early on, rendering all new-borns blind. As the blindness slowly spread over the generations, their remaining senses sharpened, and by the time the last sighted villager had died, the community had fully adapted to life without sight.

Nunez descends into the valley and finds an unusual village with windowless houses and a network of paths, all bordered by kerbs. Upon discovering that everyone is blind, Nunez begins reciting to himself the refrain, "In the Country of the Blind the One-Eyed Man is King". He realizes that he can teach and rule them. But the villagers have no concept of sight and do not understand his attempts to explain this fifth sense to them. Frustrated, Nunez becomes angry but they calm him and he reluctantly submits to their way of life because returning to the outside world is impossible.

Nunez is assigned to work for a villager named Yacob, and becomes attracted to Yacob's youngest daughter, Medina-saroté. Nunez and Medina-saroté soon fall in love with one another, and having won her confidence, Nunez slowly starts trying to explain sight to her. Medina-saroté, however, simply dismisses it as his imagination. When Nunez asks for her hand in marriage he is turned down by the village elders on account of his "unstable" obsession with "sight". The village doctor suggests that Nunez's eyes be removed, claiming that they are diseased and are affecting his brain.

Nunez reluctantly consents to the operation because of his love for Medina-saroté. But at sunrise on the day of the operation, while all the villagers are asleep, Nunez, the failed King of the Blind, sets off for the mountains (without provisions or equipment), hoping to find a passage to the outside world and escape the valley.

In the original story, he escapes the valley but becomes trapped in the mountains, which ultimately leads to his death. In the revised and expanded 1939 version of the story Nunez sees from a distance that there is about to be a rock slide. He attempts to warn the villagers, but again they scoff at his "imagined" sight.

He takes Medina-saroté and flees the valley during the slide.

### **Characters**

- Nunez – a mountaineer from Bogotá, Colombia

- Yacob – Nunez's master
- Medina-saroté – the youngest daughter of Yacob

### **Major themes**

H. G. Wells addresses the following themes in "The Country of the Blind"<sup>56</sup>:

- An isolated community will generally overcome any disability like blindness after a few generations.
- Having adapted to cope with such disabilities, an isolated community will believe that its modified behaviour is normal.
- An isolated community will tend to be closed-minded and xenophobic, and will persecute and (if necessary) maim anyone who is different and/or non-conformist.
- The maxim, "In the Country of the Blind the One-Eyed Man is King", from Desiderius Erasmus, is not necessarily always true.
- The story may be seen as an allegory of society's treatment of those with ability or intellect beyond the understanding of the many. The fear of the 'barbarian' or at least unenlightened masses is a recurrent theme in Wells's writing.

### **Adaptations**

- Several radio adaptations of the story have been produced. *Escape* aired one adaptation Thanksgiving week, 1947. In 1954, 1957 and 1959 adaptations were produced for the NBC radio series *Suspense*.
- A stage production was written by Frank Higgins; the only production to date has been in The Coterie Theatre in Kansas City, Missouri in 2006.
- A teleplay written by Frank Gabrielsen was produced in 1962 for the TV series *The DuPont Show of the Week*. It starred Lee Marvin as Nunez.
- The Russian studio Soyuzmultfilm made a wordless 19-minute animated film adaptation in 1995<sup>57</sup>.
- The composer Mark-Anthony Turnage wrote a chamber opera based on the story, completed in 1997<sup>58</sup>.

<sup>56</sup> McDermott, Ray and Varenne, Hervé. "Culture as Disability". *Serendip (Science in Culture)*. [http://serendip.brynmawr.edu/sci\\_cult/culturedisability.html](http://serendip.brynmawr.edu/sci_cult/culturedisability.html). Retrieved 2007-06-01.

<sup>57</sup> "The Land of Blind". [http://animator.ru/db/?ver=eng&p=show\\_film&fid=6739](http://animator.ru/db/?ver=eng&p=show_film&fid=6739). Retrieved 2010-12-28.

<sup>58</sup> [www.wikipedia](http://www.wikipedia) the free encyclopedia

### 3.3. THE USAGE OF SIMPLE SENTENCE IN H.G. WELLS'S 'THE COUNTRY OF THE BLIND'.

We have investigated the well known work of the well known author and collected the simple sentences in it. Here we give some of the simple sentences that the author used in his famous work' **THE COUNTRY OF THE BLIND**':

Three hundred miles and more from Chimborazo, one hundred from the snows of Cotopaxi, in the wildest wastes of Ecuador's Andes, there **lies** that mysterious **mountain valley**, cut off from the world of men, the Country of the Blind.

p.1

The settlers did well indeed there. Their **beasts did** well and **multiplied**, and but one thing marred their happiness. Yet **it was enough** to mar it greatly.

p.2

**He wanted** a shrine--a handsome, cheap, effectual shrine--to be erected in the valley; he wanted relics and such-like potent things of faith, blessed objects and mysterious medals and prayers.

p.2

**I know** of his evil death after several years. **Poor stray** from that remoteness!

p.3

And amidst the little population of that now isolated and forgotten valley **the disease ran** its course.

p.3

**Generation followed** generation. **Generation followed** generation.

p.4

It seems impossible he could have uttered a sound. He had slipped eastward towards the unknown side of the mountain.

p.4

His **knife had gone** from his pocket and his hat was lost, though he had tied it under his chin. **He recalled** that he had been looking for loose stones to raise his piece of the shelter wall. His **ice-axe had disappeared**.

p.5

He was awakened by the singing of birds in the trees far below.

p.6

About midday **he came** at last out of the throat of the gorge into the plain and the sunlight. **He was stiff and weary; he sat down** in the shadow of a rock, **filled up** his flask with water from a spring and **drank** it down, and **remained** for a time resting before he went on to the houses.

p.7

The greater part of its **surface was** lush green meadow, starred with many beautiful flowers, irrigated with extraordinary care, and bearing evidence of systematic cropping piece by piece.

p.7

They turned their faces this way and that, and Nunez gesticulated with freedom. p.8  
But **they did not appear** to see him for all his gestures, and after a time, directing themselves towards the mountains far away to the right, they shouted as if in answer.

p.8

**Nunez bawled** again, and then once more, and as he gestured ineffectually the word "blind" came up to the top of his thoughts.

p.8

"**The fools must be blind,**" he said.

p.8

"In the Country of the Blind the **One-eyed Man is King.**"

p.9

"**He comes,**" said the second blind man, "out of the rocks."

p.10

**He drew** his hand away. "**I can see,**" **he said.**

p.11

Well, all in good time **he would teach** them.

p.12

A little **boy nipped** his hand. "Bogota!" he said mockingly.

p.13

"Ay! A city to your village. **I come** from the great world--where men have eyes and see."

p.13

"His **name's** Bogota," they said.

p.13

"**He stumbled,**" said Correa, "stumbled twice as we came hither."

p.13

**They consulted** and let him rise.

p.14

**They would not** even **understand** many of his words.

p.14

Every now and then **he laughed**, sometimes with amusement, and sometimes with indignation.

p.15

At that **he stood up** smiling. He would show these people once and for all what sight would do for a man. They would seek him, but not find him.

p.16

"**You move not,** Bogota," **said the voice.**

p.16

**He laughed** noiselessly, and **made** two stealthy steps aside from the path.

p.16

"Trample not on the grass, Bogota; **that is not allowed.**"

p.16

**Nunez had scarcely heard** the sound he made himself. **He stopped amazed.**

p.16

**The owner of the voice came running up** the piebald path towards him.

p.16

**He stepped back** into the pathway. "Here I am," he said.

p.16

**Nunez followed**, a little annoyed.

p.17

"**My time will come**," he said.

p.17

"**You'll learn**," the blind man answered. "**There is much** to learn in the world."

p.17

"Has **no one told** you, 'In the Country of the Blind the One-eyed **Man is King**'?"

p.17

"**What is blind?**" asked the blind man carelessly over his shoulder.

p.17

**He rebelled** only after he had tried persuasion.

p.18

**He hesitated, and found** them all aware that **he had snatched up** the spade.

p.20

**The last order**, grotesque in its urban familiarity, **produced** a gust of anger.

p.22

"**I'll hurt** you," he said, sobbing with emotion. "By Heaven, **I'll hurt** you.

Leave me alone!"

p.22

**He heard** steps behind him just in time, and found a tall man rushing forward and swiping at the sound of him. **He lost** his nerve, hurled his spade a yard wide at his antagonist, and whirled about and fled, fairly yelling as he dodged another.

p.23

**He was panic-stricken.**

p.23

"**I was mad,**" he said. "**But I was only newly made.**"

They said **that was better.**

p.24

**He told** them he was wiser now, and repented of all he had done.

p.24

Then **he wept** without intention, for he was very weak and ill now, and they took that as a favourable sign.

p.24

**They asked** him if he still thought he could "\_see\_"

p.24

"No," he said. "**That was folly. The word means** nothing--less than nothing!"

p.24

**They asked** him what was overhead.

p.24

**He sought** to speak to her.

p.26

**He went** to her one day when she was sitting in the summer moonlight spinning.

p.26

**The light made** her a thing of silver and mystery.

p.26

**He sat down** at her feet and told her he loved her, and **told** her how beautiful she seemed to him.

p.26

**He had a lover's voice, he spoke** with a tender reverence that came near to awe, and she had never before been touched by adoration.

p.26

**She made** him no definite answer, but **it was clear** his words pleased her.

p.26

After that he talked to her whenever he could take an opportunity.

p.26

**The valley became** the world for him, and the world beyond the mountains where men lived in sunlight seemed no more than a fairy tale he would some day pour into her ears. Very tentatively and timidly he spoke to her of sight.

p.26

His **love lost** its awe and took courage.

p.27

"**I have examined** Bogota," he said, "and **the case is clearer** to me. **I think** very probably he might be cured."

p.28

"**That is** what I have always hoped," said old Yacob.

p.28

"**His brain is affected,**" said the blind doctor.

p.28

**The elders murmured** assent.

p.28

**She shook** her head.

p.29

"**My world is sight.**"

p.29

**Her head drooped** lower.

p.30

"**I know** it's pretty--it's your imagination. I love it, but **\_now\_----**"

p.30

**He felt cold.** "**\_Now\_?**" he said faintly.

p.30

**She sat** quite still.

p.30

**He had given** his answer, he had given his consent, and still he was not sure.

p.31

And at last **work-time was over**, the **sun rose** in splendour over the golden crests, and his **last day of vision began** for him.

p.31

And then in silence **he turned away** from her.

p.32

**She could hear** his slow retreating footsteps, and something in the rhythm of them threw her into a passion of weeping.

p.32

**He glanced back** at the village, then **turned right** round and **regarded** it steadfastly.

p.34

**He thought** of Medina, and **she had become small** and remote.

p.34

**He turned** again towards the mountain wall, down which the day had come to him.

p.34

Then very circumspectly **he began** to climb.

p.34

**He had been higher**, but he was still very high. **His clothes were torn**, his

**limbs were blood-stained, he was bruised** in many places, but **he lay** as if he were at his ease, and there was a smile on his face.

p.34

**The glow of the sunset passed, and the night came,** and still he lay peacefully contented under the cold clear stars.

p.35

So having investigated the simple sentences in the given literary text we have collected the previous sentences.

## CONCLUSION

Nonetheless, linguists agree that the study of written language can be worthwhile and valuable. For research that relies on corpus linguistics and computational linguistics, written language is often much more convenient for processing large amounts of linguistic data. Large corpora of spoken language are difficult to create and hard to find, and are typically transcribed and written. In addition, linguists have turned to text-based discourse occurring in various formats of computer-mediated communication as a viable site for linguistic inquiry.

The study of writing systems themselves is, in any case, considered a branch of linguistics<sup>59</sup>.

The study of grammar led to fields like psycholinguistics, which explores the representation and function of language in the mind; neurolinguistics, which studies language processing in the brain; and language acquisition, which investigates how children and adults acquire a particular language. During the 1970s and 1980s, research developments also took shape in the field of cognitive linguistics through theorists such as George Lakoff, who view language as a conceptual function of the mind, as opposed to a pre-defined grammatical template.

Language is also influenced by social, cultural, historical and political factors, and linguistics can be applied to semiotics, for instance, which is the general study of signs and symbols both within language and without. Literary critics study the use of language in literature. Translation entails the conversion of a text from one language to another. Speech language pathologists work on corrective measures to remove communication disorders largely at the phonetic level, employing a combination of cognitive and phonological devices.

Language documentation combines anthropological inquiry with linguistic inquiry to describe languages and their grammars. Lexicographers map vocabularies in languages to write dictionaries and encyclopedias and edit other such educational

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<sup>59</sup> [www.twirx.com](http://www.twirx.com)

material for publishing houses. In the age of digital technology, linguists, translators, and lexicographers work on computer language to facilitate and create web entities and digital dictionaries on both mobile as well as desktop machines, and create software through technical and human language that enables a large number of social functions, from designing to even machine-based translation itself. Actual knowledge of a language can be applied in the teaching of it as a second or foreign language. Research experiments in linguistics have in the recent years, seen communities of linguists build new constructed languages like Esperanto, to test the theories of language in an abstract and artificial setting. Policy makers work with the government to implement new plans in education and teaching which are based on certain linguistic factors.

Language is a means of forming and storing ideas as reflections of reality and exchanging them in the process of human intercourse. Language is social by nature; it is inseparably connected with the people who are its creators and users; it grows and develops together with the development of society.

Language incorporates the three constituent parts ("sides"), each being inherent in it by virtue of its social nature. These parts are the phonological system, the lexical system, the grammatical system. Only the unity of these three elements forms a language; without any one of them there is no human language in the above sense.

Traditional grammar studied the sentence from the point of view of its syntagmatic structure: the sentence was approached as a string of certain parts fulfilling the corresponding syntactic functions. As for paradigmatic relations, which, as we know, are inseparable from syntagmatic relations, they were explicitly revealed only as part of morphological descriptions, because, up to recent times, the idea of the sentence-model with its functional variations was not developed. Moreover, some representatives of early modern linguistics, among them Ferdinand de Saussure, specially noted that it was quite natural for morphology to develop paradigmatic (associative) observations, while syntax "by its very essence" should concern itself with the linear connections of words.

Sentences belonging to the several types differ from each other in the grammatical points, too. Thus, interrogative sentences are characterized by a special word order. In interrogative sentences very few modal words are used, as the meanings of some modal words are incompatible with the meaning of an interrogative sentence<sup>60</sup>. It is clear that modal words expressing full certainty, such as *certainly*, *surely*, *naturally*, etc., cannot appear in a sentence expressing a question.

The basic predicative meanings of the typical English sentence, as has already been pointed out, are expressed by the finite verb which is immediately connected with the subject of the sentence. This predicative connection is commonly referred to as the "predicative line" of the sentence. Depending on their predicative complexity, sentences can feature one predicative line or several (more than one) predicative lines; in other words, sentences may be, respectively, "monopredicative" and "polypredicative". Using this distinction, we must say that the simple sentence is a sentence in which only one predicative line is expressed. *E.g.:*

Bob has never *left* the stadium.

Opinions *differ*. This *may happen* any time.

The offer *might have been* quite fair.

According to this definition, sentences with several predicates referring to one and the same subject cannot be considered as simple.

*E.g.:* I *took* the child in my arms and *held* him.

It is quite evident that the cited sentence, although it includes only one subject, expresses two different predicative lines, since its two predicates are separately connected with the subject. The content of the sentence reflects two closely connected events that happened in immediate succession: the first — "my taking the child in my arms"; the second — "my holding him".

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<sup>60</sup> Jake Allsop. "Students' English Grammar". N.Y. 1992.

Sentences having one verb-predicate and more than one subject to it, if the subjects form actually separate (though interdependent) predicative connections, cannot be considered as simple, either. *E.g.: The door was open, and also the front window.*

Thus, the syntactic feature of strict monopredication should serve as the basic diagnostic criterion for identifying the simple sentence in distinction to sentences of composite structures of various systemic standings.

The simple sentence, as any sentence in general, is organized as a system of function-expressing positions, the content of the functions being the reflection of a situational event. The nominative parts of the simple sentence, each occupying a notional position in it, are subject, predicate, object, adverbial, attribute, parenthetical enclosure, addressing enclosure; a special, semi-notional position is occupied by an interjectional enclosure. The parts are arranged in a hierarchy, wherein all of them perform some modifying role. The ultimate and highest object of this integral modification is the sentence as a whole, and through the sentence, the reflection of the situation (situational event).

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