

**Ministry of Higher and Secondary Special Education of the  
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**The Uzbekistan State World Languages University  
English Faculty I**

# **COURSE PAPER**

**Theme:** One-member sentences in English

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## INTRODUCTION

Nowadays we are trying to establish a strong democratic state, of course, with the help of the new generation. I also consider myself as one of the members of this innovative people. I dare to say, foreign languages, especially English is a good source to take the advantage. So, in this very qualification paper I tried to make a good course paper on the theme “One-member sentences in English”

This course paper is devoted to the study of One-member sentences in English language. It is thorough, but not intimidating; detailed, but not overwhelming.

The skill of writing depends not only on practice and effort but also on an understanding of our language's structures, the conventions acceptable to readers, and the techniques for revising.

In writing, Contextual semantics of detached parts of the sentence can be very effective for grabbing a reader's attention or for summing up an argument, but too many parts of the sentence can make your writing seem immature.

The most natural sentence structure is The Simple Sentence: it is the first kind which children learn to speak, and it remains by far the most common sentence in the spoken language of people of all ages. In written work, Simple Sentences can be very effective for grabbing a reader's attention or for summing up an argument, but you have to use them with care: too many Simple Sentences can make your writing seem childish.

When you do use Simple Sentences, you should add transitional phrases to connect them to the surrounding sentences.

When the subject and predicate express a complete idea, the clause is called a sentence. Although the number of possible clauses and sentences is unlimited, their structures fall into limited number patterns. Learning to recognize these patterns will give you more control over structuring sentences.

Only complex or syntactical investigations of One-member sentences in English based on theory of correlation and interaction on various levels in the

structure of the language, can bring to creation of complete and many side systems of parts of the sentence of the language with its under systems and typological varieties.

Constructing a simple or a basic sentence is easy. Being simple, neither poses the structural problems of the other sentence styles. This is not to say that getting them right is problem-free. Their characteristic problems must be faced. There are only four styles of sentences that make statements. These styles are infinitely accommodating and flexible. They do not limit our self-expression any more than does the fact that all our reasoning procedures are either inductive or deductive. It is a writer's way of thinking about what he wants to say that determines the style in which each of his Simple Sentences will extend their scope for saying something.

The subject of the qualification paper is to study the contextual semantics of detached parts of the sentence in English.

The actuality of our research is that we have looked through the contextual semantics of detached parts of the sentence through the grammatical point of view.

The aim of my research is to study the contextual semantics of detached parts of the sentence with the examples from J. Steinbeck's "Grapes of wrath".

- To study the peculiarities of Sentence.
- To analyze One-member sentences in English.

The methods of investigation the character of investigative material have changed in the process of analyses in depending from concrete problems in every part of the work and enrich each other.

For revealing semantic-stylistic potential of One-member sentences in English.

For studying more general and specific sides investigations literature was used method of as well.

In investigating One-member sentences in English the method of analyses was used method, based on theories of parts of the sentence. The results of investigation have the theoretical as the practical meaning.

The Material of investigation is Sentence Structure and they can choose from "The Structure of English Language" by Ilyish B.A., 1948 that there are numerous examples and exercises reinforce the information.

As a material of analyses also are texts taken from works of English and American literature and Russian scientists.

To emphasize that writing is not the exclusive domain of composition classes, these examples reflect a broad range of subjects - history, science, business, literature - and a variety of popular interests - school, entertainment, issues, and family. Some material are serious, some light or humorous. Some material is academic, some popular. The examples have been chosen to reflect the versatility and variety of writing in our lives.

Theoretical value of this course paper is that theoretical position of this paper can be used in delivering lectures on lexicology and English lessons, besides this, studying One-member sentences in comparative plan has meaning developing general and private theory.

## 1.1 Grammatical organization of the structural constituents of the sentence

The parts of speech perform special functions to one another in producing sentence in regard to their mutual relationships. The first major sentence element is the subject. A subject may be composed of a word, a phrase, or a clause (the latter is sometimes referred to as a complex). The second major sentence element is predicate.

Subject-predicate sentence-structure gives the sentence its relative independence and the possibility to function as a complete piece of communication. This, however must be taken with some points of reservation because a sentence may be included in some larger syntactic unit and may thus weaken or lose its independence functioning as part of a larger utterance.

All the basic sentences consist, first of all, of two immediate constituents: subject and predicate.

In the basic sentence patterns subjects are rather simple, consisting of either a single noun, a noun with its determiner or a pronoun. They can naturally grow much more complicated; nouns can be modified in quite a variety of ways and other syntactic structures can be made subjects in place of nouns or its equivalents.

The grammatical organization of predicates is much more complicated. The predicate can be composed of several different structures.

It is just this variety of the predicate that makes us recognize not one basic English sentence pattern but several.

The simplest kind of predicate is that which consists of a verb. This pattern can naturally be varied by the addition of an adverb or adverbial phrases.

In terms of modern linguistics, the predicate is reasonably defined as the 1C of the sentence presented by a finite-form of the verb, if even in its zero-alternant.

Predicates with zero-alternants offer special difficulties on the point of their analysis as relevant to the problem of ellipsis which has always been a disputable question in grammar learning.

The subject, as we have already said, is rather easy to define; the predicate is what remains of the sentence when the subject has been set apart.

The other elements of the sentence traditionally called its secondary parts are, in fact, picked out from the sentence as a whole, but not from its subject and predicate, if the latter are expressed not by a single word but by phrase-structures.

All predicates have their subjects, expressed or implied. Meaning relationships are naturally varied. Subjects can refer to something that is identified, described and classified or located; they may imply something that performs an action, or is affected by action or, say, something involved in an occurrence of some sort.

The function of the subject may reasonably be referred to as nominal, just as the function of the predicate can be regarded as verbal in the main.

If we can locate the finite verbs in a sentence we have a reliable workable clue to its immediate constituents and to the number of clauses the sentence contains.

The semantic content of the term 'subject' can be made clear only if we examine the significant contrastive features of sentence patterning as operating to form a complete utterance.

When the sentence contains finite verb material, one of the important signs that a word is functioning as a subject is that it selects the form of a verb, as in: Here goes the bell again, Peter and John are leaving, She comes, It does not go, etc.

In other types of sentence patterns Modern English relies on the word-order arrangement alone. In *The hunter killed the bear* variation in the order of sentence elements will give us a different subject. English syntax is well known as primarily characterized by 'subject - verb - complement' order.

It will be noted, however, that in a good many sentences of this type the subject and the doer of the action are by no means in full correspondence, e.g. *This room sleeps three men* or *Such books sell readily*.

It comes quite natural that a subject combines the lexical meaning with the structural meaning of "person".

Things are specifically different in cases when *it* and *there* are used in subject positions as representatives of words or longer units which embody the real content

of the subject but are postponed.

It is most pleasant that she has already come.

It was easy to do so.

There are a few mistakes in your paper.

There were no seats at all.

*It* and *there* in such syntactic structures are generally called anticipatory or introductory subjects.

*There* in such patterns is often referred to as a function word, and this is not devoid of some logical foundation. It is pronounced with weak or tertiary stress, which distinguishes it from the adverb *there* pronounced (*ehr, eh*) and having primary or secondary stress. *There* is sometimes called a temporary subject filling the subject position in place of the true subject, which follows the verb. This interpretation seems to have been borne out by the fact that the verb frequently shows concord with the following noun, as in:

there is a botanical garden in our town

there were only three of us

there comes his joy

Instances are not few when the logical subject is a co-coordinated structure, calling, as a rule, for a verb in common person, with the verb in the third-singular instead, e.g. *There was a salt-cellar and a pepper-shaker on the table.*

Difficulties in grammatical analysis arise when students of English come to identify the sentence-elements in such patterns as *She was expected to come in good time.* In terms of traditional grammar, infinitival phrases of this kind are often called part of the complex subject (*She ... to come in good time*), which from the logical point of view does not seem erroneous, as shown by the passive transform: *They expected her to come in good time.* The complex object *her to come* becomes a complex subject *she ... to come in good time*).

There is also another angle of view from which some grammarians define the sentence-elements of such syntactic structures. In the words of B. A. Ilyish, for

instance, only *she* must be identified as the subject of the sentence, *was expected to*

*come in good time* being a special type of compound predicate<sup>1</sup>.

In Modern Russian, for instance, the subject is much less obligatory as part of the sentence. One-member sentences are known to be a much more frequent of occurrence in our mother tongue than in English. Gerundial complexes functioning as subjects are specifically English.

Most declarative sentences with expressed predicates have also expressed subjects. In informal styles exceptions are most common. Actual rapid speech often leaves many syntactic patterns unfinished.

It will be instructive to distinguish three types of such so called "minor" sentences in common use in English.

The completive types consist of a form which merely supplements some situation of what has been said or shown by a gesture: This one. Tomorrow morning? Gladly, if I can. Whenever you're ready. Here. When? Why? With whom? Where to? Mr. Brown, Mr. Smith (in introducing people). Drugs. State street. Such patterns are fairly common as answers to questions; for this use they are often collocated with *yes* and *na*.

Sentences of this type are also used for commenting: *Good news, Nice day, Good show*. In function and intonation contours they correspond to ordinary full sentences, but lack the elements of structure characteristic of the latter interjections or interjective phrases are a common type of minor exclamatory sentences, often completive, as Bloomfield says. Here belong also calls and instructions: *Well, well, Now then, Hello, Peter! You over there! This way, please!*

The third group consists of assertive utterances, and differs from the others in constituting a nearly closed class. It is not possible to make an inventory of completive and exclamatory English sentences because any speaker is always entitled to produce a new one. But aphoristic sentences are generally governed as wholes by tradition; and the freedom to create new ones is pretty restricted.

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<sup>1</sup> Б.А. Ильиш. *Современный английский язык*. 19486 стр. 56.

Examples are: *the more, the merrier; like father, like son; first come, first served.*

V The structural peculiarity of such sentences tends to lie in their verbal composition, in the lack of an action word, in Bloomfield's terminology.

Such subjectless "minor" sentences often occur in conversation and are also common on posters and advertisements. There is surely little justification for recognizing ellipsis in such patterns, as some grammarians do. It is to be noted in this connection that in linguistic analysis we must place certain restrictions on the recognition of ellipsis since there is always the danger to base some part of syntactic analysis on "understood" items in a context where there is no reason for taking ellipsis into account.

A word must be said about the subjects of infinitival clauses. When the latter lack expressed subjects, subjects are always implied. In many cases the subject of the larger clause within which an infinitival clause is inserted suggests the subject for the infinitival clause.

We came to like this melody.

He had no place to go to.

The delegation was expected to come some days before.

He's never done anything besides tell funny stories.

She had two girls to take of

Instances are not few when the object complement in the larger clause suggests the subject of the action expressed by the infinitival clause.

She has a daughter to take care of her.

They let us go home when we finished.

She wanted us to follow her.

Infinitival clauses with expressed subjects of their own tend to be used as objects of the apposed phrase *for... to*. It is noteworthy that these patterns occur where a preposition is syntactically normal and where a preposition would hardly occur except before an infinitival clause. The *to* is put inside the infinitival clause, before its predicator.

It is important for the discussion to be friendly.

I was anxious for him to come.

In informal spoken English infinitival sentences with the preposition *for* are often reduced to such patterns *as*:

For me to discover England to him, she thought; for him to discover the East to me. (J. Galsworthy, *End*, VII, 372)

Observe the grammatical content of such patterns as the following:

a) It is easy for him to do so.

b) It was hard for me to recite the poem.

For him and for me in examples (a) and (b) are adjuncts of the main predicators *is*, *was* and *to do so*, *to recite the poem* are in apposition with them.

The functional use of gerundial patterns as predicates has its own peculiarities. When gerunds lack expressed subjects, subjects are always implied. They are generally signaled by the grammatical organization of the syntactic structure in which they occur.

Gerundial patterns without expressed subjects often begin with pronominal determinatives which go to modify what follows. Examples are:

There is no telling what she is going to do now.

There was not any getting along with that boy.

Such treating us as children seems rather strange.

Gerundial patterns with expressed subjects are sometimes used as subjects within larger clauses.

Peter's being absent surprises me greatly.

The children's taking music lessons was most pleasant.

Expressed subjects in gerundial patterns are most frequently marked by possessive inflection if they are used as subjects, objective complements, or object of prepositions, other than *with* and sometimes *without*. But where the possessive case inflection cannot be added very satisfactorily, even careful and formal styles get along without it.

It is of interest to observe that gerundial structures with both expressed subjects and expressed predicates seem somewhat stiff and uncomfortable.

[ Competing syntactic structures are often used as their synonymic equivalents.]

John's leaving to-morrow may complicate the problem. - It complicates the problem for John to leave to-morrow.

We resented his treating the children so cruelly. - We resented having him treat the children so cruelly. - We resented it that he treated the children so cruelly.

She minds her daughter's coming so late. - She minds it when her daughter comes so late.

In infinitival clauses active voice forms without expressed subjects are not infrequent where passives might be expected. The unstated subject is likely to be most general (*someone* or *people*) or something that the situation suggests.

This is a hard nut to crack.

There's little to say more.

The reason was not far to seek.

There were dogs to feed and some other things to do.

The same is true of gerundial patterns without expressed subjects. Familiar examples are:

The film is worth seeing.

His shoes want mending.

Such things need looking into.

The distinguishing marks of a structure of predication is, of course, the predicate. Various criteria of classifying different kind of predicate have been set up by grammarians. The common definition of the predicate in terms of modern linguistics is that it is a more or less complex structure with the verb or verb-phrase at its core. This is perfectly reasonable and in point of fact agrees with the advice of traditional grammars to identify a predicate by looking for the verb. The sentence, indeed, almost always exists for the sake of expressing by means of a verb, an action, state or being. The verb which is always in key position is the heart of the matter and certain qualities of the verb in many language determine important elements in the structural meaning of the predicate. These features will engage our attention next. To begin with, the predicate may be composed of a

word, a phrase or an entire clause. When it is a notional word, it is naturally not only structural but the notional predicate as well. The predicate can be a word, a word-morpheme or a phrase. If it consists of one word or word-morpheme it is **simple**: if it is made up of more than one word it is called **compound**. In terms of complementation, predicates are reasonably classified into **verbal** (*time presses, birds fly, the moon rose, etc.*) and nominal (*is happy, felt strong, got cool grew old*).

The multiplicity of ways in which predication can be expressed in active syntax permits a very large number of sentence-patterns to be built in present-day English. We find here both points of coincidence with other languages and special peculiarities of sentence-patterning conditioned by the whole course of language development.

Predication, with its immediate relevance to the syntactic categories of person, time and modality, is known to be expressed not only morphologically. Syntactic arrangement and intonation may do this duty as well.

Time relations, for instance, may find their expression in syntactic structures without any morphological devices indicating time.

The one-member sentence *Fire!*, depending on the context, linguistic or situational, may be used as:

The multiplicity of syntactic ways in which modality and time relations as well as the category of person may be expressed in infinitival clauses is also well known. Examples are common place.

Run away! Go to the east! (J. Galsworthy, *Monkey*, 97).

To think that he should be tortured so - her Frank! (M. Dreiser, *Financier*, 459).

Object-predicate relations have been briefly characterized in the tabulated survey of verb-phrases. A word will be added here about dual relations of some syntactic patterns, where it is sometimes difficult to draw the line between an object and an attribute or, say, between an object and an adverbial adjunct. Grammarians often differ on that point of grammatical analysis which is likely to \

be based on different angles of view. What seems immediately relevant here and should never be ignored is the context, linguistic or situational, which signals the necessary meaning. It will be perfectly reasonable to identify such linguistic facts as neutralization of oppositions on the syntactic level observed in actual syntax with a good deal of frequency not only in English but in many, if not all languages.

Examples of this sort are not uncommon. Dual or overlapping relations may easily be observed in patterns with the *of-phrase*, which is well known to cover a surprisingly great variety of syntactic meanings.

Two pages **of that book** always sent him to sleep and generally the same two, for he knew so well that he never remembered where he had lefton (J. Galsworthy, *Song*, 289)

The phrase *of this book* related to the *noun pages* may be treated as denoting a thing in relation to another thing, in which case it is, of course, an object. On the other hand, there is no formal indication here to say that it does not indicate the property of a thing, and as such it is an attributive adjunct.

The conventional practice of grammar books is to define *of-phrases* of this kind as attributes. Further examples are:

Aside from what the higher powers had made, Stener's new house, his lots, his bank-account, his good clothes, and his changed and comfortable **sense of life** were largely due to Ccwperwood's successful manipulation of these city-loan certificates (M. Dreiser, *Titan*, 177).

From the bank, awhile, in the warm summer stillness, she watched the water-lily plants and willow leaves, the fishes rising; sniffed the scent of grass and meadow-sweet, wondering how she could force everybody to be happy (J. Galsworthy, *To Let*, 142).

Neutralization of the distinction between object and adverbial modifier makes itself quite evident in such phrases as, for instance; to write a good hand, to walk the street, sit a horse, etc.

"There's nobody hi the county sits a horse better than Ashley, " said Scarlet, furious at the slur of effeminacy flung on Ashley, "nobody excepl may be his

father" (M. Mitchell, Wind, 35).

The young man must write a good hand, I hear (J. Galsworthy, Monkey, 77).

Not less characteristic is the use of the adverb long in such patterns as:

How long does the doctor give him?

She had not long in which to think and make up her mind.

One of the universal features of syntactic arrangement in sentence-structures is the so-called segmentation by which we mean patterns with a twofold designation, often referred to as pleonastic. Structures of this kind are not specifically English and are known to be fairly common in most languages. A few examples for illustration:

And those geese - they don't seem to mind your counting their features, do they? (J. Galsworthy, Monkey, 228).

"This is fantastic," murmured Jolyon. Well, the fellow couldn't force his wife to live with him. Those days were past away! And he looked round at Soames with the thought: "Is he real, this man?" (J. Galsworthy, Chancery, 90),

In terms of grammatical arrangement, segmented sentences may reasonably be classified as follows:

1) Noun-pronoun patterns with twofold designation: the first is a noun, the second a pronoun, e.g.

The French, they had no sense of compromise, and every sense of money! (J. Galsworthy, Spoon, 160).

And Wilfred, well, probably he was forgetting her already. Even passion required a little sustenance (J. Galsworthy, Monkey, 228).

The widow Douglas, she took me for her son, and allowed she would civilize me... (M. Twain, Huckleberry, 211).

...and the ferry-man and the nigger woman and the horses was all lost, but Miss Hooker, she made a grab and got aboard the wreck (M. Twain, Huckleberry, 282).

...Poor girl, she did not know how fast she was nearing trouble herself (M. Twain, Tom, 122).

James, he's nervous about it, I can see.

2) Segmented structures with the reverse arrangement of the elements: the sentence begins with the personal pronoun and the noun theme is placed at the end, with a clear-cut separation from the pronominal element e.g.

She had developed power, this woman - this - wife of his.

He was all exceedingly genial soul, this young man, and wholly free of affection.

And it was a lovely sight, all those yellow boys!

He is a rackety chap, your cousin Val.

It is to be noted that a noun in this specifying function seems to do the duty of an apposition. Instances are not few when it is placed immediately after the pronoun, in which case there is naturally no segmentation, e. g.

I doctor Manette, am writing this manuscript in full health and sense (Ch. Dickens, *Hard Times*, 177).

Segmentation is, in fact, a regular progressive development of syntax. As a universal feature in many languages, historically conditioned by the evolution of their syntactic structure, it must, in its own right, receive prior consideration in syntactic descriptions.

It is important to observe that the linguistic features of segmentation are naturally not the same in different languages.

Such segmented structures, often referred to as "isolated apposition".

Segmentation is known to differ from sentences with ordinary parallel relations by a special word-order and intonation contours.

The splitting of the segment may vary and go so far, as to lead to the full isolation of the latter resulting in making up a special kind of segmentation, the so-called «ИМЕНИТЕЛЬНЫЙ ПРЕДСТАВЛЕНИЯ» as described in all its structural and semantic features by A. M. Peshkovsky<sup>2</sup>.

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<sup>2</sup> Ф.М. Пешковский. Русский синтаксис в научном освещении. М., 1956, 404-441. See also: А.С. Попов. Именительный темы и другие сегментированные конструкции в современном русском языке. Развитие грамматики и лексики современного русского

## 1.2 Basic features and types of one –member sentences

One-member sentences with their own stylistic traits and idiosyncrasies in any language are widely current to serve different purposes in the act of communication and as such are a source of constant interest,

The grammatical content of a one-member sentence can vary with the context which is always sufficiently explicit to reveal in each case its emotive and dynamic force.

It is to be pointed out that the classification of one-member sentences appears to be difficult for two reasons. They cover a wide and most varied range of meanings. The meaning of the sentence may change with the context and the nature of surrounding circumstances; and since the context is capable of almost infinite variation the shades of meaning expressed by them are correspondingly numerous.

Considered in their grammatical organization, one-member sentences should be subdivided into 1) nominal (or naming) sentences and 2) infinitival sentences.

### Nominal Sentences

Nominal (naming) sentences name a person or thing. They are fairly common in introducing people to each other:

«My youngest daughter Lavinia», said Mrs. Wilfer...

«Mr. George Sampson, a friend of the family»

Nominal sentences are not infrequent in announcements of guests in direct \ address, as well as in "words-representations" whose aim is to call up the image of the object mentioned in the mind of the reader (or the person spoken to), as for instance:

One afternoon...Tangay came in, and called out in his usual strong way,  
"Visitors for Copperfield! "

"David Copperfield," said Miss Murdstone, "A word"

Poor Mrs. Micawber! She said she had tried to exert herself .

Nominal sentences of this type may have words expressing direct address in

pre- or post-position.

"Girl number twenty possesses of no facts in reference to one of the commonest of animals! Some boy's definition of a horse. Bitzer, yours" .

One-member sentences may be used with the implication of various subtle shades of imperative modality. Like the Imperative Mood, they may express request which in different contexts will range from categorical command to entreaties. The necessary meaning is generally signaled by contextual indicators or intonation and no ambiguity arises. Patterns of this kind may express a simple proposal to do something, e.g.

You are farther from the hole, I think. Your shot, Bingham.

The order can be very mild implying not so much a command than advice or admonition to do something.

"Not a word, my dear girl, " said the Captain, seating himself comfortably at the bedside.

Cf. You should not do it = You needn't do it.

"A little bluffness, Mr. Forsyte, " he said, "a tittle bluffness," and after he had spoken he laughed firmly.

Nominal sentences may be unextended or extended. An unextended nominal V sentence consists only of a noun (with or without the article) or its equivalent; in extended sentences the nominal element may be extended in different ways:

a) by attributive adjuncts:

The gloomy dockside, and the grey river; the bustle with baggage, and the crowded tender. An aching business!

b) by objects; mostly prepositional:

His hands trembled as he took the late letters. None from Irene.

Four strokes from the old clock in the tall grey tower of the Academy.

b) by adverbial modifiers (usually in post-position):

The fairily palaces burst into illumination, before pale morning showed the monstrous serpents of smoke trailing over Coketown.

A clattering of clogs upon the pavement; a rapid ringing of bells.

Day and night again, day and night again. The monotony was unbroken.

A nominal one-member sentence may be coordinated with a two-member one.

A distant flash, a low rumble .and large drops of rain spattered on the thatch above him.

The modal meaning of appraisal and emotional colouring of one-member nominal sentences are to a considerable extent connected with the use of noun determiners, the definite article, in particular. In such sentences both the article and the demonstrative pronoun have special affective connotation denoting strong feelings on the part of the speaker. In actual speech this is shown by the intonation pattern. Determiners intensify emphasis of their leading member; the latter may be expressed by a concrete or abstract noun.

The restless, inhuman, and yet so human, angry sadness of the creature's eyes.

The idea of supposing that young cub Soames could give him advice.

That fellow Wagner had ruined everything: no melody left, not any voices to sing it. Ah! The wonderful singers!

"That woman!" said Soames (J. Galsworthy, *Monkey*, 161).

"The great tumbling, roaring vastness of this", I cried in my mind.

"What a lot of walls to this place", she said, but I said nothing. "Oh, the walls in this place!" she said again.

... And the walls of the commercial heart of an American city.

Here again like in many other cases, the subtle shades of modal force and emotional colouring are made clear by the context, linguistic or situational.

As we have seen, the head noun may have an attributive adjunct following it or used in pre-position. In sentences with abstract nouns the attribute is often expressed by the o/phrase and as such is always a limiting one, e.g.

The unfairness of it! The folly of it! Oh, the shame of it! Of all the cruel things! The irony of it! The pureness of that love! The callousness of it!

Sentences of this kind are worthy of separate mention. Stylistically marked as

highly effective and colourful in their subjective modality, they are fairly common in expressive language.

Would Mr. Mont convince him? Tony was sharp! Her head drooped. The unfairness of it all! Some had everything to their hand, like that pretty wife of Mr. Mont's.

Don't talk to me about the country. The doctor said I was to go there for six weeks last summer. It nearly killed me, I give you my word. The noise of it! Take also the following examples:

She could think of him now with indifference. She loved him no longer. Oh, the relief and the sense of humiliation!

Oh, the shame of this day! You'll be comin' home with me now.

If the head-word is a concrete noun the latter is very often used without attributive adjuncts. Sentences of this type are fairly common.

"What a picture", cried the ladies. "Oh, the ducks! Oh, the lambs! Oh, the sweets! Oh, the pets!"

It is to be observed that such emotionally coloured sentences are very often used with interjections or some other words introducing or concluding the direct speech.

Useless for young Roger to say, "Old cat!" -for Euphemia to hold up her hands and cry: "Oh! those three!" and break into her silent laugh with the squeak at the end.

Nominal sentences may follow one another in immediate succession, thus building up a string of coordinated nominal sentences, as for instance:

The day passed on. Noon, afternoon, evening. Sunset.

A blue suit, a velour hat, some brown shoes, three pairs of socks with two holes in them, four shirts only a little frayed at the cuffs, two black-and-white ties, six collars, not two new, some handkerchiefs, two vests beautifully thick, two pairs of pants, and brown overcoat with a belt and just two or three nice little stains. (J. Galsworthy, *Monkey*, 166).

In English Grammar books they are often referred to as elliptical, with some

items" understood" or "felt as missing". This, however, seems rather doubtful and must be taken with much reservation, since it is not always possible to supply the missing part from the immediate syntactic environment, and there is insufficient justification for taking ellipsis into account.

Nominal sentences may be coordinated and make up a composite structure with the implication of various adverbial relations, causal or resultative, in particular, signalled by the context, situational or linguistic, the lexical meaning of words, in particular, e.g.

Ah! Well! Another long heartache in the world — Poor Dinny!

### 1.3 One-member sentences present a major point of interest as relevant to the problem of functional-semantic category of modality

Modal meanings are known to be expressed by structural elements of different linguistic levels. Indicating some kind of attitude of the speaker concerning the reality of what is expressed in predication, modality is, in fact, a regular structural feature of any sentence. It may find its immediate linguistic expression in such grammatical elements as, say, phrases with modal auxiliaries, modal words and intonation. Modal meaning may also be traced in one-member sentences, sometimes called "minor" sentences.

In linguistic theory it has been customary to distinguish: 1) modality of reality, 2) imperative modality and 3) modality of irreality.

Observations in this field show a striking variety of subtle shades of these modal meanings signalled by the context, linguistic or situational, and intonation, in particular.

#### Modality of Reality

A "classical" nominal sentence generally names some object of reality, asserting or denying its being. In terms of modal meaning, this is the same kind of modality as we find in two-member verbal sentences where predication is expressed by the verb-form of the Indicative Mood. Compare the following for illustration:

"A black night", master.

Cf It is a black night.

The two sentence-patterns given above are grammatically synonymous: the former is a verbless one-member sentence, the latter a two-member one. As we see, both assert a real fact.

Further examples are:

And Soames held out his hand. A distracted squeeze, a heavy sigh, and soon after sounds from the young man's motor cycle called up vision of flying dust and broken bones.

A distant flash, a low rumble, and large drops of rain spattered on the thatch above him.

What a life! What a life! was her one thought.

"Why! Captain! Miss Tasburgh!"

"My wife, Professor.

She remembered Sir Lawrence's words: "Were there not, my dear?... Most valuable fellows!

"H'm! I'll see him James.. And he thought: "Shade of Dinny! What am I going to say?

Excuse my reading this ... "I'm sorry. "

Horrible business! Poor thing!

Imperative Modality

This kind of modal meaning is fairly common in exclamatory one-member sentences expressing command or order.

Examples are:

"Silence, woman! said Mr. Kenwigs, fiercely. ... "I won't be silent, " returned the nurse. " "Be silent yourself, you wretch"

Patterns of the given type have special affective connotation. They will exemplify stylistic synonyms of the Imperative Mood.

The two sentences (Silence! = Be silent!) are identical in their grammatical content but differ in style and emphatic value:

Consider also the following example:

"Silence there, will you!" says the beadle.

The addition of will you in the last example intensifies the meaning of a categorical command as implied by the nominal sentence.

Among one-member sentences implying order or command we also find patterns expressing prohibition to do something, e.g.

"Stand back!" roared Thumm in his best parade voice. "Now get this straight. No complains, no suggestions, no excuses. The quicker you people are, the sooner you '11 get out of there.

"Patience," said the Commandant: "We will land and question him on our way home."

"Courage, wife", said he, laying a strong palm over one of her trembling hands.

The irreality of what is linguistically expressed in predication is generally associated with some obligation or admonition, possibility wish, supposition or condition.

Modal meaning of obligation or necessity to do something:

It's for you to make the decision, while I'm getting what's necessary.

I shall be back within the hour.

The decision! What a decision! No time to get a specialist down! No time for anything!...

This kind of modality will be rendered in Russian by infinitival phrases of similar modal force.

Rest-peace. Let a poor fellow rest.

The emotional colouring of such wish sentences is often intensified by interjections.

Oh, the fine clothes, the handsome homes, the watches, rings, pins that some boys sported,' the dandies many youths of years were.

### Potential Modality

A few examples given below will exemplify potential modality as expressed in one-member sentences.

The anomalous and unprotected nature of a room where one was not known. The look of it. Subsequent explanation to her mother and sister may be.

Dizzily, I lauded my knuckless once more again on Gavin's buttons. Dazzling, lights, shouts, rockets, in the sky... Haley's comet, perhaps!

A scandal! A possible scandal!

John. .. heard a car drive up. The lawyers again about some nonsense.

### Suppositional Modality

There are also one-member sentences implying supposition.

Patterns of this kind are fairly common. Here are some of them.

Into that coppice the moonlight would have crept'. There would be shadows, and those shadows would be the only things awake. No birds, beasts, flowers, insects; just the shadows moving.

The excitement her elopement would create here and elsewhere - ill Lycurgus, Albany, Utica! The talk and feeling in her own family as well as elsewhere.

### Conditional One-member Sentences

Difficulties of grammatical analysis may arise in analysing one-member sentences implying condition. We often find them in larger syntactical units, in special composite structures, where condition and consequence are contrasted to each other. The former is generally expressed by a nominal one-member sentence and the latter is made clear in a two-member one. Reality or irreality will be indicated by the mood in which the verb of the two-member sentence is used in the given context.

Your grandmama, Kate, was exactly the same - precisely. The least excitement, the slightest surprise - she fainted away directly.

A word of complaint from Roberta or her parents to his uncle or Gilbert, and assuredly he would be done for.

To sum up in brief, it must be emphasized that:

1) In one-member nominal sentences grammatical categories that characterize each sentence in general, such as modality, time relations, person, etc., may find their expression in various kind of contextual indication, linguistic or situational, and intonation patterns in actual speech. As always in language, grammatical meaning and context are inseparable here and must be analysed in relation to each other.

2) In terms of grammatical meaning, one-member sentences are synonymous with two-member ones. Alteration in the grammatical device generally appears a matter of stylistic preference. Nominal sentences are in most cases emphatic and colourful.

## CONCLUSION

Having analysed the actual problems of the structural-semantic and functional properties of one-membered sentences in English we have come to the following conclusions.

1. So far, we have referred to **sentences** without providing any definition of a sentence. The question "What is a sentence?" is more difficult than it might appear. An American linguist, C. C. Fries, counted more than two hundred definitions of the sentence. In defining a sentence, too, it is important to remember that written prose and informal spoken language are different. The sentence is the basic building block of written language. In the past, sentences were often defined according to their meaning. For example, they were said to contain "a complete thought". This raises all sorts of questions about the difference between a complete thought and an incomplete one.

2. A common definition today is: "A sentence is marked by a capital letter at the beginning and a full-stop at the end."

This works for many English sentences, but there are many languages, such as those in Asia, that do not use this punctuation. Also, it is possible to have written sentences without capital letters and punctuation marks.

NO SMOKING tomatoes \$3.50kg BEWARE OF THE DOG

In traditional school grammar, a sentence was said to contain a subject and a predicate: a major classroom occupation was analysing sentences into subjects and predicates. (The predicate is all the rest of the sentence after the subject.)

Subject      Predicate

The cat      smiled.

The cat      smiled enigmatically at Alice.

Each sentence is an independent linguistic form, not included by virtue of any grammatical construction in any larger linguistic form.

In other words, a sentence is capable of standing alone.

3. One-member sentence is a sentence which has only one principal part either subject or predicate. It is even more difficult to define one-member sentences in speech.

I drove it into town - and um - yeah 'cos I knew that area quite well 'cos that was the same area as I stayed in - two years ago at Point Chevalier - and then that night we - Mike made a - curry vegetable pie - we had that - and um - that was it - um - then that was the evening yeah we had a couple of nice bottles of red wine - we drank really nice red wine all weekend there - and what else did we do - Saturday we got up - and he put the fire on 'cos it was cold and stormy - quite stormy up there...

For this reason, the term utterance rather than sentence is often used for spoken material.

4. There is a small group of sentences that are called one-member or minor sentences. These tend to have a set form that is not often changed. They cannot be analysed in the same way as regular or major sentences. This book is concerned mainly with major sentences. Minor sentences, however, occur often in everyday conversation.

- Formulae used in social situations:  
Thanks. Hello. Yes. No. Cheers. How do you do? Bye for now.

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