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COURSE PAPER

Theme: Elliptical sentences

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CONTENTS

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 course paper I tried to make a good course paper on the theme "Elliptical sentences in English"

This course paper is devoted to the study of elliptical 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 elliptical 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 elliptical sentence in English.

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

The aim of my research is to study the elliptical sentence.

- To study the peculiarities of Sentence.

- To analyze elliptical 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 elliptical sentences in English.

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

In investigating elliptical 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.

1.1. Features of the sentence-structure in English

Studies of the structure of the sentence are relevant to a number of questions which have long attracted the attention of linguists. Among the disputable problems in this part of language learning the first to be mentioned are: definition of a sentence as a linguistic unit, classification of sentences, their thematic and rhematic analysis, synonymy on the syntactical level and the problem of the sentence paradigm[1].

Some recent writers have attempted to make "utterance" do the work of the classical term "sentence". But this does not seem justified because the two terms belong to different scales, one historical, the other linguistic. "It is better to face the difficulties about sentence and try not to be misled by them", B. Strang[1] very rightly points out. The dissatisfaction with the term has resulted from the fact that accurate studies of syntax distinguishing what is grammatically self-contained in writing and what are the corresponding structures in speech, have not yet been made. Some usage and styles of spoken language have structures equivalent to those delimited as sentences in writing, others, very frequently used, do not. That such structures are usual in informal educated speech is known to have been illustrated in recent years by tap-recorded material. It seems, indeed, perfectly reasonable to say that structures of informal speech have a regular patterning and deserve special systematic description. And there is, in all probability, no need to. Redefine the term "sentence" unless this is done. It seems reasonable to proceed from the statement that in spoken and written communication the basic unit of combining words into meaningful groups to convey thought is a sentence. One of its primary characteristics lies in the fact that it can stand alone, as a piece of communication, completing an idea by itself.

There is a variety of well-defined sentence-patterns in Russian and Ukrainian. And so it is with English.

The generalized character of the structure of any language finds its vivid

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[1] B.Strang, Modern English structure. NY 1964, p 62

expression in the fact that the sentence-structure itself is a most essential generalization. The reflection of objective reality in a sentence is always clear of purpose. In these terms, we reasonably distinguish the following types of sentences: a) declarative; b) interrogative; c) imperative; d) exclamatory.

a) Declarative sentences assert or deny something.

A wind had cleared the mist, the autumn leaves were rustling and the stars were shining,

b) Interrogative sentences ask a question. They may be subdivided into:

1) Sentences requiring to express a certain thought, to confirm or negate what has been asked by the speaker.

"Doyou like that?"-"No".

"Isn't it jolly?" she cried, and John answered: "Rather". (J.Galsworthy).

2) Sentences requiring additional information about the thing asked. Such sentences show what information is required, and may refer to any part of the sentence, e. g.

Why didyougo together?pursuedSoames. (Ibid.) "Look here!" he said, "what's the meaning of it? " (Ibid.)

c) Imperative sentences express requests which in different contexts range from categorical order to command and entreaties. The necessary meaning is generally signalled by the context and intonation.

In terms of structure, imperative sentences may be classified as follows:

1) Verb-forms of the Imperative Mood proper used in address to one or more persons, ordering or instructing them to carry out the "action" of the verb.

2) Subjunctive forms in wish-sentences, calls, toasts, etc. Success attend You!

May our country flourish and prosper!

3) Verb-forms of the Indicative Mood in transposition, e. g. "We're going after buff in the morning", he told her.

"I'm coming", she said. "No, you're not".

"Oh, yes, lam. Mayn't I, Francis?"

"We'll put on another show for You to-morrow", Francis Macothe, said.

"You are not coming", Wilson said. (E. Hemingway, Macomber, 91).

He tried to push Anthony aside. But Anthony firmly stood his ground. "I'm sorry", he said, his teeth together, "You're not going in there." (Gordon, Day, 212).

(You are not going = Don't go! = Don't you go)

4) Nouns and noun-phrases, e. g. Silence! Attention! Fire! (= Open fire!)

5) Modal phrases, e. g.

He shall come with no delay.

6) Adverbs and adverbial phrases, as in: Quick! Soft! Quietly! Her! Back! Forward!

7) Adjectives: Next!

8) Numerals: One, two, three!

Two, please!

9) The negative "No", e.g. No! No!

In terms of function, grammatically complete sentence-patterns are immensely varied. Which different functions are fulfilled through their distinctive forms in Modern English will be the subject-matter of our discussion below.

The description of English sentence-patterns must naturally begin with what are called 'basic' sentences. These patterns are, of course, not basic in the sense, that their frequency value is higher than that of other kinds of sentences. For example, one basic pattern is represented by sentences like Time presses, Birds fly. But such sentences are actually rarely spoken. Very seldom, indeed, we have occasion to say simply Birds sing, such patterns are, in a sense, more basic, more fundamental than say, Birds sing Beautiflly, or The birds kept singing all the time! etc.

Sentences are linguistic units of a certain magnitude. But sentence length is not ordinarily a matter for concern. A full sentence may range from a single word

(Stop!, Oo!, Well?, Coffee?, Yes?) to an indeterminate length. As long as a sentence is coherent, as long as it doesnot lead into confusion, the length of the sentence is not restricted. In written discourse they are ordinarily the most clearly marked units smaller than paragraphs and larger than words: capital letters begin them, periods or their equivalents, marks of punctuation, end them.

It is important to observe that most sentences are contextually restricted in their grammatical value. This is to say that they are dependent on the context of preceding sentences or situation for some of their meanings. Thus, for instance, such a sentence as They got him in is syntactically complete, and yet neither they nor him has adequate effective meaning apart from the context, the time of got must also be signalled by the context, and some kind of indication for in must be implied by the context. Or take further examples: in the sentence They had busy time without visiting relatives only the context can be considered relevant to indicate whether visiting relatives is equivalent in meaning to paying visits to relative or to relatives who are visiting them.

The elements of the sentence are now familiar under such names as subject, predicate, complement and extension.

Structural grammatical studies have abandoned the method of conventional sentence analysis into parts of the sentence well known in the ordinary grammatical school analysis.

Dealing primarily with the "grammar of structure", some scholars offer an approach to the problem of sentence analysis that differs in point of view from the traditional treatment of syntax. Such is, for instance, Ch. Fries distributional model of syntactic description.

The basic assumption of this approach to the grammatical analysis of sentences is that all the structural signals in English are strictly formal matters that can be described in physical terms of forms, and arrangements of order. The formal sygnals of structural meanings operate in a system and this is to say that the items of forms and arrangement have signalling significance only as they are

parts of patterns in a structural whole.[2]

In terms of, the IC's model prevalent in structural linguistics, the sentence is represented not as a linear succession of words, but 3S a hierarchy of its immediate constituents. The division is thus made with a view to set off such components as admit, in their turn a maximum number of further division and this is always done proceeding from the binary principle which means that in each case we set off two IC's.

Thus, for instance the sentence My younger, brother, left all his things here will be analysed as follows:

My younger brother left all his things there

My II younger, brother left all his things II there

and so on until we receive the minimum constituents which do not admit further division on the syntactic level

left III all his things II there

My// younger /// brother left III all WW his things II there

left III all his IIII things 11 there

The sentence-scheme, in terms of IC's analysis, will then be dia-grammatically represented (the so-called "sentence tree").

The transformational model of the sentence is, in fact, the extension of the linguistic notion of derivation to the, syntactic level, which presupposes setting off the so-called basic or "kernel" structures and their transforms, i.e. sentence-structures, derived from the basic ones according to the transformational rules.

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[2] Ilysh B.A. "The structure of Modem English' Moscow, Leningrad, 1971.341p.

1.2 Contextological analysis of the structurally incomplete constructions

Closely related to syntactic structures of direct and indirect speech are patterns with the so-called represented or free reported speech which have their own grammatical arrangement and stylistic traits.

Structures with represented speech are common in literary prose but never occur in spoken language.

Patterns of this kind do not give the speaker's exact words as they were uttered, in quotation marks, they do not report the speaker's words from the author's point of view either, as the case is in indirect speech.

Represented speech will generally express the character's thoughts and feelings, psychological traits or mental state of mind, through the writer's narration. What merits attention in the grammatical organization of such patterns is:

1) the use of the tenses, the future-in-the-past in independent sentences in particular, which is distinct from direct speech, and the use of personal pronouns;

2) the use of exclamatory one-member sentences as distinct from indirect speech.

Represented speech is a most frequent occurrence in 20-th century literary prose.

With some of writers it has developed into a special mannerism of style. Structures of this type are known to be most skillfully used, for instance, in Galsworthy's novels, "The Man of Property." in particular, where they are always highly effective, adding to the artistic value of the novel, always "in character" befitting the personality and social standing of the character, his state of mind, his feelings and thoughts. In structures with free reported speech we find interrogative vocative sentences and rhetoric questions; patterns of this kind are also often introduced into various dialogues, where the direct and indirect speech come to be used alongside with represented speech, and this is always more vivid and colourful. Transition from one form of the dialogue to another lends variety

to narration.

Represented speech structures are not -specifically English. Formations of this kind may easily be traced in other languages.

Few things are so subjective as the use of represented speech. By a skilful use of its various patterns the writer is able to imply with the finest differentiation and subtle shades of meaning his own attitude and his feelings concerning the person spoken to or of. In most cases it is the context, linguistic or situational, that reveals just how emotive or affective the use of such patterns is in the given context.

1.3 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 I) 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 fairly 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.[3]

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

[3] L Jesperson O. Growth and Structure of English Language.Oxford,1983.310 p.

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 1 was to go therefor 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 Jo 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!

1.4 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: I) 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 law 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   I 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[4]

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,

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[4] Fries Ch. The Structure of English. London, 1951, 240 p.

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.

1.5 Elliptical Sentences in English

We have agreed to term one-member sentences those sentences which have no separate subject and predicate but one main part only instead.

Among these there is the type of sentence whose main part is a noun (or a substantivised part of speech), the meaning of the sentence being that the thing denoted by the noun exists in a certain place or at a certain time. Such sentences are frequent, for example, in stage directions of plays. A few examples from modern authors will suffice: *Night. A lady's bed-chamber in Bulgaria, in a small town near the Dragoman Pass, late in November in the year 1885. (SHAW) The sixth of March, 1886.* (Idem) *The landing dock of the Cunard Line.* (FITCH) *Living room in the house of Philip Phillimore.* (L. MITCHELL)

Compare also the following passage from a modern novel: *No birds singing in the dawn. A light wind making the palm trees sway their necks with a faint dry formal clicking. The wonderful hushing of rain on Mareotis.* (DURRELL) Such sentences bear a strong resemblance to two-member sentences having a present participle for their predicate, which we have considered. It is the context that will show to which of the two types the sentence belongs. In some cases the difference between them may be vague or even completely neutralised.

There are some more types of one-member clauses and sentences. Let us consider a few examples of the less common varieties. *And what if he had seen them embracing in the moonlight?* (HUXLEY) The main clause, if it is to be taken separately, contains only the words *and what...?* It is clear, however, that the sentence *And what?,* if at all possible, would have a meaning entirely different from that of the sentence as it stands in Huxley's text. Be that as it may, the clause *and what* is clearly a one-member clause.

A different kind of one-member clause is seen in the following compound sentence: *A good leap, and perhaps one might clear the narrow terrace and so*

crash down yet another thirty feet to the sunbaked ground below. (HUXLEY) The first clause in its conciseness is very effective. These are the thoughts of a young man standing on a hill and looking down a steep ravine. The meaning is of course equivalent to that of a sentence like *It would be enough to make a good leap,* etc. But the first clause as it stands in the text is certainly a one-member clause, as every addition to it would entirely change its structure.

A special semantic type of one-member clauses is characterised by the following structure: "predicative + adjective expressing emotional assessment + noun or clause expressing what is assessed

by the adjective", for instance, *Strange how different she had become — a strange new quiescence.* (LAWRENCE) The main clause might of course have been a two-member one: *It was strange how different she had become...* but this variant would be stylistically very different from the original. It is also evident that this type of sentence is limited to a very small number of adjective predicatives.

Imperative sentences with no subject of the action mentioned are also to be classed among one-member sentences, e. g. *Get away from me!* (M. MITCHELL) *Fear not, fair lady!* (Idem) *"Don't tell him anything,"* she cried *rapidly.* (Idem)

It would not, however, be correct to say that imperative sentences must necessarily have this structure. Occasionally, in emotional speech, they may have a subject, that is, they belong to the two-member type, as in the following instance: *Don't you dare touch me!* (Idem)

Besides the types of sentence considered so far, which are more or less universally recognised, there are some types which are often passed over in silence, but which deserve special attention.

We will here dwell on a type of sentence belonging to this category, namely, infinitive sentences.

The infinitive sentence is a one-member sentence with an infinitive as its main part. Infinitive sentences may, as far as we can judge now, be of two kinds. One type is represented by a sentence, always exclamatory, in which the infinitive, with the particle *to,* stands at the beginning of the sentence, and the general meaning of the sentence is strong feeling on the part of the speaker, who either wishes the thing expressed in the sentence to happen, or else is enraptured by the fact that it is happening already. Let us first give a famous example from a poem by Robert Browning: *Oh, to be in England, I Now that April's there, I And whoever wakes in England / Sees, some morning, unaware, / That the lowest boughs and the brushwood sheaf / Round the elm-tree bole are in tiny leaf, / While the chaffinch sings on the orchard bough / In England, now!* The sentence is of course a complex one but the point is that the main clause is of the type we have just described. The exclamatory character is a necessary part of its characteristic.

Infinitive sentences are very common in represented speech, for instance: *To be alive! To have youth and the world before one. To think of the eyes and the smile of some youth of the region who by the merest chance had passed her and looked and who might never look again, but who, nevertheless, in so doing, had stirred her young soul to dreams.* (DREISER) Compare also the two last sentences of the following extract: *These were thrilling words, and wound up Catherine's feelings to the highest point of ecstasy. Her grateful and gratified heart could hardly restrain its expressions within the language of tolerable calmness. To receive so flattering an invitation! To have her company so warmly solicited!* (J. AUSTEN) These are obviously one-member infinitive sentences, exclamatory ones, expressing the heroine's feelings, which have been briefly characterised in the preceding two sentences by the author.[5]

Another type of infinitive sentence is an interrogative sentence beginning

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[5] www.Types of sentence in English.com

with the adverb *why* followed by an infinitive without the particle *to,* and sometimes preceded by the particle *not,* e. g. *Why not give your friend the same pleasure?* ("Times", quoted by Poutsma) It would not be right to treat such sentences as elliptical, with the auxiliary verb and the pronoun *you* as subject omitted. We can, of course, replace the sentence just quoted by the sentence *Why should you not give your friend the same pleasure?,* but this would annihilate the original sentence and put an entirely different one in its place: the sentence resulting from such a change would be a two-member sentence, with a definite subject, and with the infinitive made into a component of an interrogative (or negative-interrogative) finite verb form. The interrogative adverb *why* appears to be a necessary element in the structure of this type of infinitive sentence.

So it seems evident that types of infinitive sentences have their peculiar characteristics: one of them is always exclamatory, and the other always interrogative. This of course shows that the sphere of infinitive sentences is a very restricted one.

By "elliptical sentences" we mean sentences with one or more of their parts left out, which can be unambiguously inferred from the context. We will apply this term to any sentence of this kind, no matter what part or parts of it have been left out.

The main sphere of elliptical sentences is of course dialogue: it is here that one or more parts of a sentence are left out because they are either to be supplied from the preceding sentence (belonging to another speaker) or may be easily dispensed with. We take a few examples of elliptical sentences from contemporary dramatic works: **Charlie.** *Have you asked her yet?* **Captain Jinks.** *Not often enough.* (FITCH) It is clear here that the answer means: 'I have, but not often enough'. **Aurelia.** *And by the way, before I forget it, I hope you'll come to supper to-night — here. Will you? After the opera.* **Captain Jinks.** *Delighted!* (Idem) It is also clear here that Aurelia's second

sentence means: 'Will you come to supper to-night?' and that the captain's answer means: 'I shall be delighted to come'. Whatever is understood from the preceding context is omitted, and only the words containing the rheme are actually pronounced. The same is found, for example, in the following bit of dialogue: **Matthew.** *Why, my dear — you have a very sad expression!* **Cynthia.** *Why not?* **Matthew.** *I feel as if I were of no use in the world when I see sadness on a young face. Only sinners should feel sad. You have committed no sin!* **Cynthia.** *Yes, I have!* (L. MITCHELL) Cynthia's first sentence obviously means: 'Why should I not have a sad expression?' and her second, 'Yes, I have committed a sin!' Similarly, in other cases everything but the words representing the rheme may be omitted.

Elliptical sentences or clauses can of course also occur outside dialogue.[6]

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[6] The use of elliptical sentences linked to the phenomena of representation and substitution, which will be dealt with on p. 51 ff.

CONCLUSION

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

By "elliptical sentences" we mean sentences with one or more of their parts left out, which can be unambiguously inferred from the context. We will apply this term to any sentence of this kind, no matter what part or parts of it have been left out.

The main sphere of elliptical sentences is of course dialogue: it is here that one or more parts of a sentence are left out because they are either to be supplied from the preceding sentence (belonging to another speaker) or may be easily dispensed with. We take a few examples of elliptical sentences from contemporary dramatic works: **Charlie.** *Have you asked her yet?* **Captain Jinks.** *Not often enough.* (FITCH) It is clear here that the answer means: 'I have, but not often enough'. **Aurelia.** *And by the way, before I forget it, I hope you'll come to supper to-night — here. Will you? After the opera.* **Captain Jinks.** *Delighted!* (Idem) It is also clear here that Aurelia's second sentence means: 'Will you come to supper to-night?' and that the captain's answer means: 'I shall be delighted to come'. Whatever is understood from the preceding context is omitted, and only the words containing the rheme are actually pronounced. The same is found, for example, in the following bit of dialogue: **Matthew.** *Why, my dear — you have a very sad expression!* **Cynthia.** *Why not?* **Matthew.** *I feel as if I were of no use in the world when 1 see sadness on a young face. Only sinners should feel sad. You have committed no sin!* **Cynthia.** *Yes, I have!* (L. MITCHELL) Cynthia's first sentence obviously means: 'Why should I not have a sad expression?' and her second, 'Yes, I have committed a sin!' Similarly, in other cases everything but the words representing the rheme may be omitted. Elliptical sentences or clauses can of course also occur outside dialogue.

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