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ENGLISH
FOR MASTERS OF ARTS
MAJORING IN
UKRAINIAN PHILOLOGY

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Навчальний посібник призначено для студентів-філологів. При укладанні підручника були враховані міждисциплінарні зв'язки. Посібник укладено відповідно до типової програми з курсу англійської мови для студентів-філологів університетів та з урахуванням загальноєвропейських рекомендацій з мовної освіти.

PART I

U N I T   I

Pre-Text Exercises

1. Practise the following for pronunciation:

1. language   ['læŋgwɪʤ]
2. folklore   ['foulklɔː]
3. warrant   ['wɔrənt]
4. vocabulary   [vɔ'kæbjuləri]
5. gesture   ['ʤesʧə]
6. intelligible   [ɪn'telɪʤəbl]
7. essential   [ɪ'senʃəl]
8. guess   [ges]
9. prerequisite   [ˌpriː'rekwɪzɪt]
10. psychological [ˌsaɪkə'lɔʤɪkəl]
11. archaeology   [ˌɑːkɪ'ɔləʤi]
12. laryngeal   [ˌlærɪn'ʤ(ː)əl]

2. Remember the following word-combinations:

1. the gift of speech – здатність мовлення
2. a well-ordered language – повністю упорядкована мова
3. statement to the contrary – протилежне твердження
4. folklore – фольклор
5. warrant – свідчення
6. limited vocabulary – обмежений словниковий запас
7. supplementary use – додаткове використання
8. intelligible communication – зрозуміле спілкування
9. a fair guess – щаслива здогадка
10. to unravel the origin – розгадати походження

11. speculative imagination – умовивір
12. emergence of speech – поява мови
13. laryngeal – гортанний
14. valuable hints – цінні підказки

3. Text. Language

The gift of speech and a well-ordered language are characteristic of every known group of human beings. No tribe has ever been found which is without language and all statements to the contrary may be dismissed as mere folklore. There seems to be no warrant whatever for the statement which is sometimes made that there are certain peoples whose vocabulary is so limited that they cannot get on without the supplementary use of gesture, so that intelligible communication between members of such a group becomes impossible in the dark. The truth of the matter is that language is an essentially perfect means of expression and communication among every known people. Of all aspects of culture it is a fair guess that language was the first to receive a highly developed form and that its essential perfection is a prerequisite to the development of culture as a whole.

Many attempts have been made to unravel the origin of language but most of these are hardly more than exercises of the speculative imagination. Linguists as a whole have lost interest in the problem and this for two reasons. In the first place, it has come to be realized that there exist no truly primitive languages in a psychological sense, the modern researchers in archaeology have indefinitely extended the time of man'n cultural past and that it is therefore vain to go much beyond the perspective opened up by the study of actual languages. In the second place, our knowledge of psychology, particularly of the symbolic processes in general, is not felt to be sound enough or far

reaching enough to help materially with the problem of the emergence of speech. It is probable that the origin of language is not a problem that can be solved out of the resources of linguistics alone but that it is essentially a particular case of a much wider problem of the genesis of symbolic behaviour and of the specialization of such behaviour in the laryngeal region which may be presumed to have had only expressive functions to begin with.

Perhaps a close study of the behaviour of very young children under controlled condiions may provide some valuable hints, but it seems dangerous to reason from such experiments to the behaviour of precultural man. It is more likely that the kinds of studies which are now in progress of the behaviour of the higher apes will help supply some idea of the genesis of speech.

(From "Language" by Edward Sapir).

COMPREHENSION

1. Answer the questions:

1. What are the most characteristic features of human beings? 2. Did tribes accompany language with gestures? 3. Has any tribe been found without language? 4. Why cannot certain peoples get on without supplementary use of gesture? 5. What was their vocabulary? 6. Why does intelligible communication become impossible in the dark? 7. What is language among every known people? 8. Was the language the first to receive a highly developed form? 9. Was the language a prerequisite to the development of culture as a whole? 10. What attempts have been made to unravel the origin of language? 11. Why have linguists lost interest in the problem of the origin of language? 12. What is the first reason? 13. Is the second reason connected with the emergence of speech? 14. Is the origin of language a

problem that can be solved out of the resources of linguistics alone?

2. *Find Ukrainian equivalents in the text:*

Gift of speech; a group of human beings; statements to the contrary; warrant; without supplementary use of gestures; limited vocabulary; intelligible communication; become impossible; a fair guess; to unravel the origin of language; lose interest in the problem; in the first place; in the second place; the emergence of speech; a close study of the behaviour; the behaviour of precultural man; valuable hints; laryngeal.

3. *State what part of speech the given words are and translate them:.*

Supplementary – supplement; essential – essentially; perfect – perfection; develop – development; particular – particularly; reason – reason; hint – hint; attempt – attempt.

4. Grammar

THE INFINITIVE

1. *Значення інфінітива.*

Інфінітив – це неособова форма дієслова, яка тільки називає дію й відповідає на запитання ЩО РОБИТИ? ЩО ЗРОБИТИ?, to write – писати, to answer – відповідати.

Показником інфінітива в англійській мові є частка *to*, яка стоїть перед дієсловом. Заперечна форма: *not +Infinitive*. Наприклад: *not to write, not to answer.*

Форми інфінітива	*Active*	*Passive*
Indefinite	to write	to be written
Continuous	to be writing	-
Perfect	to have written	to have been written
Perfect Continuous	to have been writing	-

2. *Уживання інфінітива:*

Інфінітив у формі Indefinite вживають:

a) якщо дія, яку він виражає, *одночасна* з дією, вираженою дієсловом-присудком речення: *I am sorry to hear it. He is glad to be invited to the party.*

b) з дієсловами, що виражають намір, надію, бажання Indefinite Infinitive означає дію, *майбутню* щодо дії, вираженої дієсловом-присудком:

I hope to see you on Monday.

He decided to go alone.

c) з модальними дієсловами Indefinite Infinitive часто виражає майбутню дію:

They may come tomorrow.

You should see a doctor.

Continuous Infinitive виражає тривалу дію, що відбувається *одночасно* з дією, вираженою дієсловом-присудком:

It was pleasant to be driving a car again.

Perfect Infinitive виражає дію, що *передує* дії, вираженій дієсловом-присудком:

I was pleased to have done something.

I am sorry to have said it.

Perfect Continuous Infinitive виражає *тривалу* дію, що відбувалася протягом певного часу *перед дією*, вираженою дієсловом-присудком:

I am happy to have been living in Kyiv for 25 years.

Infinitive не вживають з часткою *to*:

a) після модальних дієслів *can, must, may, will, shall*:

You can't do it. You must be here at 5.

b) після дієслів чуттєвого сприйняття *to see, to hear, to feel, to watch, to notice, etc.*: I have never seen you look so well. She heard him enter the room.

c) після дієслів *to let, to make* (змушувати), *to need* (треба), *to dare* (посміти, наважитися): What makes you think so? How dare you call me a liar? If he calls, let me know. Need I do the washing up?

d) після таких слів *had better* (краще б), *would rather/sooner* (мабуть), *cannot but* (не можу ні): He said he would rather stay at home. I can't but think about it. You had better go there at once.

Ex. 1. *Перекладіть українською мовою:*
1. To go on with this discussion is waste time. 2. I'm sorry to have taken so much of your time. 3. It all sounds too good to be true. 4. We assembled to discuss and arrange our plans. 5. He was the first to raise the question. 6. A celebration such as this was a chance not to be missed. 7. Look back to make sure you haven't left anything behind. 8. She was the last to realize how dangerous it was. 9. You are a bachelor with no family to take care of. 10. I didn't come here to be shouted at. 11. He came here to speak to me. 12. The plan will be discussed at the meeting to be held on May 25. 13. He was too astonished to speak. 14. The best thing Lanny could do was to get out of here. 15. It's an awkward thing to say. 16. Surely it is not at all necessary to go into details. 17. To understand the rule better I read it several times.

Ex. 2. *Вставте частку to перед інфінітивом, де необхідно:*
1. He likes … play football. 2. She can … speak English. 3. We let them …go there. 4. Do you like …dance? 5. May I … take your dictionary? 6. He made me … do it. 7. Mother let us … swim in the river. 8. I don't want … see him. 9. We would rather … go home. 10. They wanted … speak to you. 11. Would you like.. drink? 12. You had better … take this medicine. 13. They couldn't … find their child. 14. It's time … go for a walk. 15. We were ready … go out. 16. My parents didn't let me … go to that party. 17. His joke made me laugh.

18. We had better … say it at once. 19. May I … come in? 20. Tom works because he needs …eat. 21. He isn't going … answer my question. 22. I'm planning … visit Rome. 23. The children were not allowed … eat ice-cream.

Ex. 3. *Замініть підкреслені частини речень інфінітивними зворотами:*

Model: He has a lot of books which he can read.

He has a lot of books to read.

1. I would like to offer you the dress which you can buy. 2. Have you chosen the project of the house which you will build? 3. Is there something which you can show us? 4. Here is a man who will do this work. 5. Could you give me a book which I can read? 6. Jack has brought us a new film which we can see. 7. They have a lot of work which they must finish in time. 8. She has less time in which she will tell you everything. 9. Here is an interesting physical process which we can study. 10. Mother bought a lot of fruit which we can eat. 11. You can put on the coat which will warm you. 12. Our teacher gives us many rules which we must learn. 13. Can you give me a pen which I can write with? 14. Here are some proposals which we have to discuss. 15. Has she typed the documents which I will sign?

Ex. 4. *Перекладіть англійською мовою, замінивши виділені частини речення інфінітивними зворотами:*

Model: Ось стаття, яку необхідно перекласти.

Here is an article to translate.

1. Я знайшов інформацію, яку використаю в доповіді. 2. Лікар прописав мені ліки, які необхідно приймати щодня. 3. Ось програма, яку можна подивитись. 4. Він приніс статтю, яку треба обговорити. 5. Мама взяла ніж, щоб нарізати хліба. 6. У них є

гарний сад, <u>де можна відпочити</u>. 7. Я дам тобі <u>попити води</u>. 8. У мене є товариш, <u>з яким я можу</u> <u>поговорити про це</u>. 9. Батько приніс нам гру, <u>у яку можна грати</u>. 10. Візьми таксі,<u> щоб не запізнитися</u>. 11. Це люди, <u>які допоможуть вам у роботі.</u> 12. Учитель продиктував учням запитання, <u>на які треба відповісти.</u>

Ex. 5. *Combine each of the following pairs of sentences using "enough" with the infinitive.*

Model: He is clever. He can answer the question.

He is clever *enough* to answer the question.

1. He wasn't strong. He couldn't support the man. 2. The sun isn't very hot. We can't lie in the sun. 3. The coffee isn't very strong. It won't keep us awake. 4. I'm quite old. I could be your father. 5. You aren't very old. You can't understand these things. 6. You are quite thin. You can wear this dress.

Ex. 6. *Перекладіть українською мовою, зверніть увагу на Active Infinitive та Passive Infinitive.*

1. I am glad to meet him. 2. He was glad to be met at the station. 3. She is sorry to tell you about it. 4. She didn't want to be told about. 5. The child doesn't like to be punished. 6. To buy a new dress is her only dream. 7. He wanted to be invited to this party. 8. We hope to sent to the conference. 9. I have a great desire to spend next summer in Paris. 10. Nobody wants to be laughed at.

Ex. 7. *Розкрийте дужки, запишіть правильну форму інфінітива.*

1. I am glad (to work) with you. 2. We wanted (to recognize) by them at once. 3. She always wants (to talk) about. 4. He pretended (to sleep) and (not to hear) the telephone ring. 5. They are lucky (to see) so

many countries. 6. My younger sister doesn't like (to treat) like a child. 7. Ann seems (to discuss) a very important problem now. 8. This actor doesn't like (to interview) by reporters. 9. The teacher wants (to tell) if the student can't attend a lecture. 10. He seemed (not to understand) what I told him. 11. The policeman told him (not to drive) so fast.

Ex. 8. *Розкрийте дужки, запишіть правильну форму інфінітива:*

I. 1. He made me (to do) it all over again. 2. He made her (to repeat) the message. 3. Would you like me (to go) now? 4. They won't let us (to leave) the Customs till our luggage has been examined. 5. He wouldn't let my baby (to play) with his gold watch. 6. Please let me (to know) your decision as soon as possible. 7. He made us (to wait) for hours. 8. I let him (to go) early as he wanted to meet his wife. 9. I'd like him (to go) to a University but I can't make him (to go). 10. He tried to make me (to believe) that he was my stepbrother. 11. Before he let us (to go) he made us (to promise) not to tell anybody what he had seen. 12. I advised him (to ask) the bus conductor to tell him where to get off. 13. This bag is too heavy for one person (to carry); let me (to help) you. 14. The teacher advised us (to use) dictionaries. 15. Her father doesn't allow her (to go) to the cinema alone. 16. Who told the nurse (to give) the sick man this medicine? 17. The old man doesn't like his grandchildren (to make) a lot of noise when they are playing.

II. I hate (to bother) you, but the man is still waiting (to give) a definite answer. 2. He hated (to bother) with trifling matters when he had many more important questions (to decide). 3. She would never miss a chance (to show) her officiency, she was so anxious (to like) and (to praise). 4. The idea was too complicated (to express) in just one paragraph. 5. Is there anything else (to tell)

him? 6. He took to writing not (to earn) a living but a name. All he wanted was (to read) and not (to forget). 7. How fortunate he is (to travel) all over the world and (to see) so much of it. 8. The girl pretended (to read) a book and not (to notice) me. 9. It seems (to rain) ever since we came here. 10. It is so thoughtful of you (to book) the tickets well in advance. 11. Perhaps it would bother him (to speak) about the quarrel. 12. The only sound (to hear) was the ticking of the grandfather's clock downstairs. 13. The third key remained (to test). 14. She was probably angry (to reprimand) in front of me. 15. She sat there trying to pretend she did not want (to dance) and was quite pleased (to sit) there and (to watch) the fun. 16. She was sorry (to be) out when I called and promised (to wait) for me downstairs after the office hours. 17. She said she would love (to come) and was simply delighted (to ask) for a date. 18. I offered (to carry) her case but she was afraid (to let) it out of her hand. 19. Let's go and see the place. You will be sorry later (to miss) it.

ПОРІВНЯЙТЕ ВЖИВАННЯ

Indefinite Infinitive	*Perfect Infinitive*
to write	to have written
I am glad *to see* you.	Радий бачити вас (радий, що *бачу*)
I am glad *to have seen* you.	Радий, що *побачив* вас.

Ex. 9. *Замініть виділені частини речень інфінітивними зворотами:*
Model: He is sorry <u>that he had said it.</u>
He is sorry <u>to have said it.</u>
1. He was happy <u>that he was praised by everybody.</u> 2. He was very proud <u>that he had helped his elder brother.</u> 3. She was sorry <u>that she</u>

had missed the beginning of the concert. 4. I am glad <u>that I have seen all my friends there</u>. 5. She is happy <u>that she has found such a nice place to live in.</u>

TESTS

Перекладіть англійською мовою, уживаючи відповідну форму інфінітива:

1. Він вирішив не дзвонити їй.
2. Ми думаємо не залишатися тут до кінця літа.
3. Здається, зараз іде сніг.
4. Вона вирішила не робити цього.
5. Він любить розповідати смішні історії.
6. Він любить, коли йому розповідають смішні історії.
7. Він задоволений, що йому розповіли цю історію.
8. Я зупинився, щоб подивитись на гру вуличних артистів.
9. Вона не задоволена, що її зупинила поліція.
10. Ми раді, що застали його вдома.

5. Supplementary text. The Origin and Position of English.

The English language of today is the language which has resulted from the fusion of the dialects spoken by the Germanic tribes who came to England. The traditional account of the Germanic invasions goes back to Bede and Anglo-Saxon Chronicle. Bede in his "Ecclesiastical History of the English People", completed in 731, tells us that the Germanic tribes which conquered England were the Jutes, Saxons and Angles. From what he says and from other indications, it seems altogether most likely that the Jutes and the Angles had their home in the Danish peninsula, the Jutes in the northern half (hence the name Jutland) and the Angles in the South, in Schleswig-Holstein, and perhaps a small area at the base. The Saxons were settled to the South

and west of the Angles, roughly between the Elbe and the Ems, possibly as far as the Rhine. A fourth tribe, the Frisians, some of whom almost certainly came to England, occupied a narrow strip along the cost from the Weser to the Rhine together with the islands opposite.

It is impossible to say how much the speech of the Angles differed from that of the Saxons or that of the Jutes. The differences were certainly slight. Even after these dialects had been subjected to several centuries of geographical and political separation in England, the differences were no great. English belongs to the Low West Germanic branch of the Indo-European family. This means in the first place that it shares certain characteristics common to all the Germanic languages. For example, it shows the shifting of certain consonants. It possesses a "weak" as well as a "strong" declension of the adjective and a distinctive type of conjugation of the verb – the so called weak or regular verbs such as *fill, filled, filled*, which form their past tense and past participle by adding *-ed* or some analogous sound to the stem of the present. And it shows the adoption of a strong stress accent on the first or the root syllable of most words, a feature of great importance in all the Germanic languages, since it is chiefly responsible for the progressive decay of inflections in these languages. In the second place it means that English belongs with German and certain other languages because of features which it has in common with them and which enable us to distinguish a West Germanic group as contrasted with the Scandinavian languages (North Germanic) and Gothic (East Germanic). These features have to do mostly with certain phonetic changes, especially the germination or doubling of consonants under special conditions, matters which we do not need to enter upon here. And it means, finally, that English, along with the other languages of northern Germany and the Low Countries, did not participate in the further modification of certain consonants, known as

the Second or High German Sound-Shift. (The effect of this shifting may be seen by comparing the English and the German words in the following pairs: English *open* – German *offen*; English *water* – German *wasser;* English *pound* – German *pfund*; English *tongue* – German *zunge*). In other words it belongs with the dialects of the lowlands in the West Germanic area.

The period from 450 to 1150 is known as Old English. It is sometimes described as the period of full inflections, since during most of this period the endings of the noun, adjective, and the verb are preserved more or less unimpaired. From 1150 to 1500 the language is known as Middle English. During this period the inflections, which had begun to break down towards the end of the Old English period, become greatly reduced, and it is consequently known as the period of leveled inflections. The language since 1500 is called Modern English. By the time we reach this stage in the development a large part of the original inflectional system has disappeared entirely and we therefore speak of it as the period of lost inflections. The progressive decay of inflections is only one of the developments which mark the evolution of English in its various stages.

(From *"A History of the English Language"*
by *Albert C. Baugh* and *Thomas Cable*)

U N I T   2

Pre-Text Exercises

1. Practise the following for pronunciation:

1. immemorial [ˌɪmɪˈmɔːrɪəl]
2. enshrine [ɪnˈʃraɪn]
3. myths [mɪθs]
4. religious [rɪˈlɪʤəs]
5. doctrines [ˈdɔktrɪnz]
6. naturalistic [ˌnæʧrəˈlɪstɪk]
7. supernatural [ˌsjupəˈnæʧrəl]
8. unworthy [ʌnˈwəːði]
9. discern [dɪˈsəːn]
10. evolution [ˌiːvəˈluːʃn]
11. accumulate [əˈkjuːmjuleɪt]
12. appropriately [əˈprouprɪɪtli]
13. distinguish [dɪsˈtɪŋgwɪʃ]
14. identify [aɪˈdentɪfaɪ]
15. mention [ˈmenʃən]
16. indefinitely [ɪnˈdefɪnɪtli]
17. conscious [ˈkɔnʃəs]
18. application [ˌæplɪˈkeɪʃən]

2. Remember the following word-combinations:

1. to exercise the mind – зацікавлювати, захоплювати
2. from time immemorial – з незапам'ятних часів
3. solutions to the problem – вирішення проблем
4. extensively debated – широко обговорюваний
5. to concern with – цікавитися
6. to tend – мати схильність
7. unworthy of serious discussion – не вартий обговорення
8. to become convinced – переконатися
9. to trace – простежити, прослідкувати
10. to discern any signs – виокремити будь-які ознаки
11. advanced stage – просунутий етап

12. evidence – свідоцтво, наявність
13. roughly – приблизно
14. to reinforce – зміцнити, посилити
15. to confirm – підтвердити
16. despite – незважаючи
17. assumption – припущення
18. specific instances – особливі випадки
19. to refer to – посилатися
20. meaningful units – значущі одиниці
21. universal properties – універсальні властивості

3. Text. The origin and nature of language

The origin of human language is a problem that has exercised the mind and imagination of man from time immemorial; and various "solutions" to the problem are enshrined in the myths and religious doctrines of many different cultures. The problem was extensively debated in "naturalistic", as distinct from religious or supernatural, terms by the Greek philosophers, and was of considerable importance in the development of traditional linguistic theory. Since the nineteenth century, however, scholars professionally concerned with the description of language from what we may call a strictly linguistic point of view have tended to dismiss the whole question as unworthy of serious discussion. In the course of the nineteenth century, most linguists became convinced that, however far back one traced the history of particular languages in the texts that have come down to us, it was impossible to discern any signs of evolution from a simpler, or more "primitive" to a more complex, or more "advanced", stage of development. This conclusion, that all human languages of which we have any direct evidence are of roughly equal complexity, was reinforced by the detailed study of languages spoken by so-called

"primitive" tribes throughout the world. All the evidences so far accumulated by linguists confirms the view that, despite the many reports brought back by earlier travellers from remote and "backward" parts, there is no group of human beings, in existence at present or known to have existed in the past, which does not possess a "fully developed" language. This the assumption that particular languages (English, Chinese, Swahili, Malay, Eskimo, Amharic, Quechua, etc.) are specific instances of something more general that we may appropriately refer to in the singular as "language"; in other words, that all human languages have something in common, not shared by anything else, other than the fact that we have learnt to apply to each of them the word *"language"* (or its equivalent in other languages). Let us grant that, in its most general sense, the term "languages" may be defined as "a system of communication". We might then go on to say that, in the narrower sense in which the linguist uses the term, languages (*natural languages*, to make use of the convenient and suggestive expression which is commonly employed to distinguish such systems of communication as English or Chinese from the so-called *artificial languages* constructed by mathematicians, logicians and computer scientists) are the principal systems of communication used by particular groups of human beings within the particular society ("linguistic community") of which they are members; and that English, Chinese, etc., are languages in this sense. There are in fact several such properties that linguists have identified as characteristic of human languages. Two of them only will be mentioned here. The first ins *duality of structure*; and the second, *productivity*.

By "duality of structure" (or "double articulation") linguists refer to the fact that in all languages so far investigated one finds two levels of "structure", or "patterning". There is a "primary" level, composed of meaningful units: for simplicity, let us call them words. And there is a "secondary" level, the units of which themselves have no

meaning, but which enter into the formation of the primary units. The secondary units of spoken languages are *sounds*; and of written languages, *letters* (if the languages in question make use of an alphabetic writing system).

By the "productivity" of human language is meant the ability that we all have to construct and understand an indefinitely large number of sentences in our native language, including sentences that we have never heard before, and to do this, for most part, "naturally" and unreflectingly, without the conscious application of grammatical rules.

These two important properties are *universal,* in the following sense at least: they have been found in all human languages so far investigated.

(From "*New Horizons in Linguistics"*
Edited by *John Lyons)*

COMPREHENSION

1. *Answer the questions:*

1. Is the origin of human language a problem? 2. How long has this problem exercised the mind and imagination of man? 3. How was the problem debated? 4. When did scholars concern with the description of language? 5. What did most linguists become convinced? 6. Was it impossible to discern any signs of evolution from a simpler to a more complex? 7. Are all human languages of roughly equal complexity? 8. How was this conclusion reinforced? 9. How do linguists confirm their point of view? 10. Is there any group of human beings which does not possess a "fully developed " language? 11. All human languages have something in common, haven't they? 12. Is their any difference between natural and artificial languages? 13. What properties of languages are mentioned in the text? 14. What is duality of structure?

2. *Find Ukrainian equivalents in the text:*

To exercise the mind; from time immemorial; solutions to the problem; extensively debated; to concern with; unworthy of serious discussion; to become convinced; to discern any signs; advanced stage; evidence; to reinforce; assumption; specific instances; to refer to; to have something in common; meaningful units; universal properties; to investigate.

3. *State what part of speech the given words are and translate them:*

Linguist – linguistic – linguistics; description – describe; advanced – advance; direct – direction; exist – existence; mean – meaning – meaningful; apply – application; investigate – investigation.

4. Grammar

THE INFINITIVE CONSTRUCTIONS

The Infinitive may <u>have a subject of its own</u> within the sentences. In this case it forms with it a construction called a complex.

THE COMPLEX OBJECT *(Складний додаток)*

The Complex Object (the Objective-with- the-Infinitive Construction) складається з іменника в загальному відмінку або займенника в об'єктному відмінку та інфінітива як активного так і пасивного стану. У багатьох випадках складний додаток перекладають українською мовою підрядним реченням.

Subject + Predicate + Noun (Pronoun) + Infinitive

I want Mother (her) to help me.

They expect the steamer to leave tonight.

Після дієслів чуттєвого сприйняття *(to hear, to see, to watch, to feel, to observe, etc.)* уживають інфінітив без частки *"to"*:

I saw <u>Brown enter</u> the room.

I felt the <u>blood rush</u> into my cheeks.

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Після дієслів *to make, to let, to need* інфінітив також уживають без частки *"to"*:

My mother makes me eat soup.

Let me know when she comes.

COMPARE/ ПОРІВНЯЙТЕ:

Verb + Infinitive	*Verb + Participle I*
I <u>saw</u> him <u>enter</u> the shop.	I <u>saw</u> him <u>entering</u> the shop.

Ex. *1. Перекладіть українською мовою:*

1. I don't like you to say such things. 2. Put on a coat, I don't want you to catch cold. 3. We knew him to be very brave. 4. Did you feel the bridge shake? 5. Tell him to us tomorrow morning, will you? 6. Did she ask you to sign any papers yesterday? 7. Her visit agitated the patient so much that the doctor advised her not to come again. 8. There is no harm, I think, in letting you know. 9. What makes you think so? 10. I understood you to say that you had received no letter from your brother since he left England? 11. I felt my heart jump.

Ex. 2. *Перефразуйте речення, використовуючи Complex Object з інфінітивом:*

Model: He got on the train. We saw it.

We saw <u>him get on</u> the train.

1. He made a mistake. Nobody noticed it. 2. The postman brought a telegram. I saw it with my own eyes. 3. He told a lie. Everybody heard it. 4. She got sad. Everybody noticed it. 5. Somebody called her name. I heard it. 6. He stood in the doorway and watched them. They got into a car and went away. 7. We saw the runner. He passed the finish line. 8. The car suddenly turned to the left. I noticed it.

Ex. 3. *Перефразуйте речення, використовуючи Complex Object після дієслів в дужках:*

1. Somebody opened the door (to hear). 2. He lit a cigarette (to see). 3. As I came up to the house it was very dark. Suddenly somebody took me by the hand (to feel). 4. He made a mistake (not to notice). 5. He ran and caught a passing bus (to see). 6. Somebody pushed me in the back (to feel). 7. He sang Ukrainian songs (to hear). 8. The woman entered the house through the back door (to notice). 9. They walked along the road (to see). 10. He gave her a hard look (to notice).

Ex. 4. *Закінчить речення, використовуючи Complex Object (використайте інфінітиви, надані нижче):*

1. I can't make this car … 2. What made you … his story? 3. Our father never let us …at birds. 4. Let me …you to carry your things. 5. The jokes he told us made everybody … 6. The noise behind made me … 7. I didn't often hear him … 8. I won't let you …9. Her words made him … that he was mistaken.

   List: to understand, to believe, to turn one's head, to tell lies, to help, to shoot, to move, to laugh, to get excited.

Ex. 5. *Перефразуйте речення, використовуючи Complex Object після дієслів в дужках:*

1. He will come by an early train (to expect). 2. She loses so much time in talking (not to want). 3. He will be pleased with the results of our sports competition (to expect). 4. It's good advice (to believe). 5. It's a dangerous kind of sport (to know). 6. She must see the doctor (to advise). 7. You must promise not to do such things again (to want). 8. They were at home (to believe). 9. You must teach him a lesson (to advise). 10. They will enjoy the film (to expect). 11. He won't be back so soon (not to expect). 12. It won't happen again (not to want).

Ex. 6. *Перефразуйте речення, використовуючи Complex Object за зразком:*

Model: He wants the book back. Bring it tomorrow.

He wants <u>you to bring</u> the book back tomorrow.

1. Don't leave so early. She doesn't want it. 2. It is true, I believe. 3. Somebody must help him with his English. He expects it. 4. He is an honest man. Everybody knows it. 5. I am afraid it may happen again. I don't want it. 6. You mustn't talk about such things in the presence of the children. I don't like it. 7. He will arrive tomorrow. They expect him. 8. They expect that she will enjoy her holidays at their place. 9. Don't pass the news to anybody. We don't want it. 10. It's a safe action, I believe.

Ex. 7. *Перекладіть речення, використовуючи Complex Object з інфінітивом:*

1. Я відчув, як змінився його настрій.
2. Ми не бачили, як вони наблизились до нас.
3. Він не помітив, як його голос затремтів.
4. Вона відчула, як мороз торкнувся її обличчя.
5. Ти бачив, як корабель вийшов з порту?
6. Ти помітив, що він посміхнувся?
7. Я спостерігав, як вони заговорили з незнайомцем.
8. Ви коли-небудь чули, як вона співає?
9. Я не міг бачити, що хлопці побігли до води.
10. Мати не помітила, як дитина заснула.
11. Вона не помітила, як офіціант приніс її замовлення.
12. Я чув, як ви дали йому добру пораду.
13. Ми помітили, як незнайома жінка підійшла до вас.
14. Розмовляючи, ми не помітили, як настав вечір.

TESTS

Перекладіть англійською мовою, уживаючи Complex Object з інфінітивом:

1. Вони наказали, щоб їхні речі принесли в номер.
2. Менеджер порадив, щоб я взяв кредит.
3. Він не дозволив, щоб товари зберігали в крамниці.
4. Учитель дозволив їм користуватись словником.
5. Вона не просила, щоб документи відправили.
6. Ми не дозволяємо, щоб меблі псували.
7. Його батько наказав, щоб помили підлогу.
8. Офіцер наказав, щоб почистили зброю.
9. Ця історія змусила їх засміятися.
10. Учитель дозволив учням іти додому.
11. Розпорядіться, щоб наступний пацієнт увійшов.
12. Дозволь мені дати тобі пораду.
13. Не змушуй її плакати.
14. Я хочу привчити їх дотримуватись обіцянок.

5. Supplementary text. Standard English and Dialect.

It is obvious to all of us that different kinds of English are spoken, even inside England. This is not merely a question of individual peculiarities (though these of course exist) but of the peculiarities of groups of speakers. We can all recognize a kind of speech characteristic of the north of England, of the West country, of the London area, even if we lack the power to analyse the differences; in other words there are in England clearly marked regional dialects, and those are much more numerous and finely graded than is apparent to the untrained ear; the ordinary Londoner recognizes a style of speech as "northern", but he is in fact lumping together a whole host of dialects; the speech of Lancashire differs from that of Yorkshire, that of West Riding from

that of East Riding, and so on; and within these areas there are even finer differences, between districts, between towns, sometimes even between neighbouring villages; though in real life you will never meet a dialectologist who can, like professor Higgins in Shaw's "Pygmalion", distinguish between the dialects of different streets. To the ordinary speaker, the most obvious differences between the regional dialects are those of pronunciation: the Londoner trying to imitate Lancashire speech will usually concentrate on such things as the vowel-sounds in the words "cup" and "ask" and "don't", and (if he is a good mimic) on certain distinctive features of rhythm and melody.

Besides being thus diversified horizontally into regional dialects, the language is also diversified vertically, into class dialects. In a given town, a mill-hand, a clerk, a primary school teacher, the shop-keeper, the lawyer, the bank manager and the company director may all speak a local variant of the language, but they will also speak a subvariant of it, according to their social status, social pretensions, and education.

The social stratification of the language appears in syntax and vocabulary as well as pronunciation. The speaker higher in the scale describes many of the usages of lower strata as "ungrammatical": it would be more accurate to say that the grammar of these dialects is different from the grammar of his own. In vocabulary, one can sometimes find a whole series of words used at different social levels: a good example for this is the word for the course of a meal which follows the main course; there are regional variations in this, but the general pattern of usage is as follows: pudding (upper and upper-middle), sweet (middle), dessert (lower-middle), afters (lower-middle and lower), and pudding (lower). The coincidence in usage between top and bottom is interesting, and is found in some other things.

(From *"Linguistic Change in Present-Day English"* by *Charles Barber*)

UNIT 3

Pre-Text Exercises.

1. Practise the following for pronunciation:

1. conveniently	[kən'viːnjəntli]	11. exert	[ɪg'zəːt]
2. designate	['dezɪgneɪt]	12. supersede	[ˌsjuːpə'siːd]
3. emphasis	['emfəsɪs]	13. conscious	['kɔnʃəs]
4. consequently	['kɔnsɪkwəntli]	14. intellectual	[ˌɪntɪ'ltktjuəl]
5. approximate	[ə'prɔksɪmɪt]	15. predominant	[prɪ'dɔmɪnənt]
6. accuracy	['ækjurəsi]	16. proximity	[prɔk'sɪmɪti]
7. survive	[sə'vaɪv]	17. vernacular	[və'nækjulə]
8. incantation	[ɪnkæn'teɪʃn]	18. sufficient	[sə'fɪʃənt]
9. theological	[θɪə'lɔʤɪkəl]	19. contiguous	[kən'tɪgjuəs]
10. contribute	[kən'trɪbju(ː)t]	20. ecclesiastical	[ɪˌkliːzɪ'æstɪkəl]
		21. antedate	[ˌæntɪ'deɪt]

2. Remember the following word-combinations:

1. parent speech – прамова
2. family of languages – сім'я мов
3. to designate – позначити
4. in a restricted sense – у вузькому (обмеженому) сенсі
5. objection – причина несхвалення; заперечення
6. to give undue emphasis – надавати посилену увагу
7. the parent tongue – прамова (мова-основа)
8. to spring (sprang, sprung) – виникати, народжуватись
9. consequently – отже
10. former – колишній
11. descendants – нащадки

12. to descend – походити
13. with approximate accuracy – приблизно
14. colloquial dialects – розмовні діалекти
15. similarity – схожість
16. surviving languages – збережені мови
17. distribution – розподіл
18. to fall into – розпадатися
19. to preserve – зберігатися, зберегтися
20. Vedas – Веди
21. sacred books – священні книги
22. incantations – заклинання
23. to distinguish – відрізнити
24. to attain – досягти
25. eventually – врешті-решт, насамкінець
26. influence – вплив
27. Iranian branch – іранська гілка (мов)
28. under domination – під пануванням
29. to absorb – поглинати
30. to imply – мати на увазі
31. a feature – особливість
32. intercourse – спілкування, комунікація
33. a conqueror – завойовник
34. the conquered – переможений
35. to borrow – запозичувати

3. Text. Indo-european family of languages

The Indo-European Family. The languages thus brought into relationship by descent or progressive differentiation from a parent speech are conveniently called a family of languages. Various names have been used to designate this family. In books written a century

ago the term "Aryan" was commonly employed. It has now been generally abandoned and, when found today, is used in a more restricted sense to designate the languages of the family located in India and the plateau of Iran. A more common term is Indo-Teutonic or Indo-Germanic, the latter being the most usual designation among German philologists, but it is open to the objection of giving undue emphasis to the Germanic languages. The term now most widely employed is Indo-European, suggesting more clearly the geographical extent of the family. The parent tongue from which the Indo-European languages have sprung had already become divided and scattered before the dawn of history. When we meet with various peoples by whom these languages are spoken they have lost all knowledge of their former association. Consequently we have no written record of the common Indo-European language. By a comparison of its descendants, however, it is possible to form a fair idea of it and to reconstruct with approximate accuracy its vocabulary and inflections.

The surviving languages show various degrees of similarity to one another, the similarity bearing a more or less direct relationship to their geographical distribution. They accordingly fall into eleven principal groups: Indian, Iranian, Armenian, Hellenic, Albanian, Italic, Balto-Slavic, Germanic, Celtic, Hittite, and Tocharian. These are the branches of the Indo-European family tree, and we shall look briefly at each.

Indian. The oldest literary texts preserved in any Indo-European language are the Vedas or sacred books of India. These fall into four groups, the earliest of which, the *Rig-veda,* is a collection of about a thousand hymns, the latest, the *Atharva-veda,* a body of incantations and magical formulas connected with many kinds of current religious practice. The language in which they are written is known as Sanskrit, or to distinguish it from a later form of the language, Vedic Sanskrit.

Alongside of Sanskrit there existed a large number of local dialects in colloquial use, known as Prakrits. A number of these

eventually attained literary form; one in particular, Pali, about the middle of the sixth century B. C. became the language of Buddhism. From these various colloquial dialects have descended the present languages of India, Pakistan and Bangladesh, spoken by some 600 million people. The most important of these are Hindi, Urdu (the official language of Pakistan), Bengali (the official language of Bangladesh), Punjabi and Marathi.

Iranian. Northwest of India and covering the great plateau of Iran is the important group of languages called Iranian.

From early times the region has been subjected to Semitic influence, and many of the early texts are preserved in Semitic scripts which make accurate interpretation difficult.

The earliest remains of the Iranian branch fall into two divisions, an eastern and a western, represented respectively by Avestan and Old Persian.

Persian has been the language of an important culture and an extensive literature since ninth century. Chief among the literary works in this language is the great Persian epic, the *Shahnamah.* Persian contains a large Arabic admixture so that today its vocabularyseems almost as much Arabic as Iranian. In addition to Persian, several other languages differing more or less from it are today in use in various provinces of the old empire – Afghan or Pushtu and Beluchi in the eastern territories of Afghanistan and Beluchistan, and Kurdish in the west, in Kurdistan. Besides these larger groups there are numerous languages and dialects in the highlands of the Pamir, on the shores of the Caspian, and in the valleys of the Caucasus, of which we have still but an imperfect knowledge.

Armenian. Armenian is found in a small area of the Caucasus Mountains and the eastern end of the Black Sea. The penetration of Armenians into this region is generally put between the eighth and sixth centuries B. C.

Armenian is known to us from about the fifth century of our era through a translation of the Bible in the language. There is a considerable Armenian literature, chiefly historical and theological, extensive rather than important. The Armenians for several centuries were under Persian domination and the vocabulary shows such strong Iranian influence that Armenian was at one time classed as an Iranian language. Numerous contacts with Semitic languages, with Greek, and with Turkish have contributed further to give the vocabulary a rather mixed character.

Hellenic. In Asia Manor the Hittites, who spoke an Indo-European language, possessed a kingdom which lasted from about 2000 to 1200 B. C.; and in the second millennium B. C. the eastern Mediterranean was dominated, at least commercially, by a Semitic people, the Phoenicians, who exerted a considerable influence upon the Hellenic world. The entrance of the Hellens into the Aegean was a gradual one and proceeded in a series of movements by groups speaking different dialects of the common language. They spread not only through the mainland of Greece, absorbing the previous populations, but into the islands of the Aegean and the coast of Asia Minor. The earliest great literary monuments of Greek are the Homeric poems, the *Iliad* and the *Odyssey,* believed to date from the eighth century B. C. Of the Greek language we recognize five principal dialectal groups. Attic, the dialect of the city of Athens, is by far the most important. It owes its supremacy partly to the dominant political and commercial position attained by Athens in the fifth century, partly to the great civilization which grew up there. Largely because of the political and cultural prestige of Athens, the Attic dialect became the basis of a *koine* or common Greek which from the fourth century superseded the other dialects. At the present time two varieties of Greek (commonly called Romanic, from its being the language of the eastern Roman Empire) are observable in Greece. One, the popular or demotic, is the natural language of the people; the other,

the "pure", represents a conscious effort to restore the vocabulary and even some of the inflections of ancient Greek. Both are used in various schools and universities, but the demotic seems to be gaining favor among the younger intellectuals.

Albanian. Northwest of Greece on the eastern coast of the Adriatic is the small branch named Albanian. It is possibly the modern remnant of Illyrian, a language spoken in ancient times in the northwestern Balkans, but we have too little knowledge of this early tongue to be sure. Moreover our knowledge of Albanian, except for a few words, extends back only as far as the fifteenth century of our era, and, when we first meet with it, the vocabulary is so mixed with Latin, Greek Turkish and Slavonic elements owing to conquests and other causes, that it is somewhat difficult to isolate the original Albanian. For this reason its position among the languages of the Indo-European family was slow to be recognized. It was formerly classed with the Hellenic group, but since the beginning of the present century it has been recognized as an independent member of the family.

Italic. The Italic branch has its centre in Italy, and to most people Italy in ancient times suggests Rome and the language of Rome, Latin. But the predominant position occupied by Latin in the historical period should not make us forget that Latin was only one of a number of languages once found in this area. As Rome colonized Spain Gaul, the district west of the Black Sea, northern Africa, the islands of the Mediterranean, and even Britain, Latin spread into all these regions until its limits became practically co-terminous with those of the Roman Empire. And in the greater part of these area it has remained the language, though altered form, down to the present day.

The various languages which represent the survival of Latin in the different parts of the Roman Empire are known as the Romance or Romanic languages. Some of them have since spread into other territory, particularly in the New World. The most extensive of the

Romance languages are French, Spanish, Portuguese, and Italian. French is primarily the language of northern France although it is the language of literature and education throughout the country. Since the thirteenth century the Paris dialect has been standard French. In the Iberian peninsula Spanish and Portuguese, because of their proximity, and the similar conditions under which they have developed, have remained fairly close to each other. In spite of certain differences of vocabulary and inflection and considerable differences in the sounds of the spoken language, a Spaniard can easily read Portuguese. The use of Spanish and Portuguese in Central and South America and in Mexico has already been referred to. Italian has had the longest continuous history in its original location of any of the Romance languages, since it is nothing more than the Latin language as this language has continued to be spoken in the streets of Rome from the founding of the city. It is particularly important as the language of Dante, Petrarch and Boccaccio, and the vernacular language in which the cultural achievements of the Renaissance first found expression.

Balto-Slavic. The Balto-Slavic branch covers a vast area in the eastern part of Europe. It falls into two groups, the Baltic and the Slavic, which, in spite of differences, have sufficient features in common to justify their being classed together.

The Baltic languages are three in number: Prussian, Lettish and Lithuanian. Prussian is now extinct, having been displaced by German since the seventeenth century. Lettish is the language of about two million people in Latvia. Lithuanian is spoken by about three million people in the Baltic state of Lithuania. It is important among the Indo-European languages because of its conservatism. It is sometimes said that a Lithuanian peasant can understand certain simple phrases in Sanskrit. While the statement implies too much, Lithuanian preserves some very old features which have disappeared from practically all the other languages of the family.

The similarities among the various languages of the Slavic group indicate that as late as the seventh or eighth century of the Christian era they were practically identical or at least were united by frequent intercourse. At the present time they fall into three divisions: East Slavic, West Slavic and South Slavic. The first two still cover contiguous areas, but the South Slavs, in the Balkan peninsula, are now separated from the rest by a belt of non-Slavic people, the Hungarians and Romanians.

The earliest form in which we possess a Slavic language is a part of the Bible and certain liturgical texts translated by the missionaries Cyril and Methodius in the ninth century. The language of these texts is South Slavic, but it probably approximates with considerable closeness the common Slavic from which all the Slavic languages have come. It is known as Old Church Slavonic or Old Bulgarian and it continued to be used throughout the Middle Ages and indeed well into modern times as the ecclesiastical language of the Orthodox Church.

The East Slavic includes the three varieties of Russian. Chief of these is Great Russian, the language of about 200 million people. It is found throughout the north, east and central parts of the Soviet Union, was formerly the court language, and is still the official and literary language of the country. It is what is understood when in ordinary use we speak of "Russian". White Russian is the language of about 9 million people in the Belorussian S. S. R. and adjacent parts of Poland. Little Russian or Ukrainian is spoken by about 40 million people in the south.

West Slavic includes four languages. Of these Polish is the largest, spoken by about 36 million people within Poland, by three million in the United States and by smaller numbers in the Soviet Union and other countries. Next in size are the two official, mutually intelligible languages of Czechoslovakia: Czech, spoken by about 10 million people, and Slovak, spoken by 5 million.

South Slavic includes Bulgarian, Serbo-Croatian and Slovenian. Bulgarian was spoken in the eastern part of the Balkan peninsula when the region was overrun by a non-Slavic race. But the conqueror was absorbed by the conquered and adopted his language. Modern Bulgarian has borrowed extensively from Turkish for the language of everyday use, while the literary language is even more heavily indebted to Russian.

The Slavic languages constitute a more homogeneous group than the languages of some of the other branches. They have diverged less from the common type than those, for example, of the Germanic branch, and in a number of respects preserve a rather archaic aspect. Moreover the people speaking the Baltic languages must have lived for many centuries in fairly close contact with the Slavs after the two had separated from the parent Indo-European community.

Germanic. The common form which the languages of the Germanic branch had before they became differentiated is known as Germanic or Proto-Germanic. It antedates the earliest written records of the family and is reconstructed by philologists in the same way as is the parent Indo-European. The languages descended from it fall into three groups: East Germanic, West Germanic and North Germanic.

West Germanic is of chief interest to us as the group to which English belongs. It is devided into two branches, High and Low German. Accordingly in early times we distinguish as Low German togues Old Saxon, Old Low Franconian, Old Frisian and Old English. High German, especially as spoken in the midlands and used in the imperial chancery, was popularized by Luther's translation of the Bible into it (1522 – 1532), and since the sixteenth century has gradually established itself as the literary language of Germany.

Celtic. The Celtic languages formed at one time one of the most extensive groups in the Indo-European family. At the beginning of the Christian era the Celts were found in Gaul and Spain, in Great Britain, in western Germany and northern Italy – indeed, they covered the

greater part of western Europe. A few centuries earlier their triumphal progress had extended even into Greece and Asia Minor. The steady retreat of Celtic before advancing Italic and Germanic tongues is one surprising phenomena of history. Today Celtic tongues are found only in the remoter corners of France and the British Isles; in the areas in which they were once dominant they have left but the scantiest trace of their presence.

(From *"A History of the English Language"* by *Albert C. Baugh* and *Thomas Cable*)

Notes and Commentary

Aryan ['eərɪən]	–	арієць, арійка
Hellenic [he'liːnɪk]	–	грецький
Hittite ['hitait]	–	хеттський
Tocharian ['tɔkəriən]	–	токарський
Prakrits ['prɑːkrɪt]	–	пракрит; слово, що застосовують до мов стародавньої Індії; на відміну від санскриту воно означає середньо-індійські діалекти, з яких розвинулась більшість сучасних мов Індії
Pali ['pɑːli]	–	палі, індійський діалект (мова, яку використовують у церковних книгах буддистів)
Phoenician [fɪ(ː)'nɪʃɪən]	–	фінікіянин, (фінікійський – стародавня назва частини узбережжя Сирії)
Semitic [sɪ'mɪtɪk]	–	семітська сім'я мов
Koine ['kɔɪnɪː]	–	койне, мова греків Візантійської ери
Illyrian [ɪ'lɪrɪən]	–	іллірійська, мова окремих груп людей сучасної Албанії

Indo-Teutonic or Indo-Germanic

['ɪndo(u)tjuˈtɔnɪk] ['ɪndo(u)ʤəːˈmænɪk] – індогерманська

COMPREHENSION

1. *Answer the questions:*

1. When had the parent tongue from which the Indo-European languages have sprung become divided and scattered? 2. Consequently we have written record of the common Indo-European language, haven't we? 3. How is it possible to form an idea of the Indo-European language? 4. What do the surviving languages show? 5. What eleven principal groups do the surviving languages fall into? 6. What can you say about Indian family of languages? 7. Where is Iranian group of languages placed? 8. When did Armenian become known to us? 9. Who exerted a considerable influence upon the Hellenic world? 10. What are the earliest great literary monuments of Greek? 11. What is the small branch named Albanian? 12. What is the center of the Italic group? 13. What was the position of Latin in the Italic group of languages? 14. What area does the Balto-Slavic branch cover? 15. The Baltic languages are three in number. What are they? 16. What are the similarities among the various languages of the Slavic group? 17. What Germanic languages do you know? 18. To what group of languages does English belong? 19. Where were the Celts found?

2. *Find Ukrainian equivalents to the following:*

Progressive differentiation; parent speech; in a restricted sense; designation; undue emphasis; to scatter; written record; descendants, a fair idea; with approximate accuracy; the surviving languages; fall into; sacred books; to be subjected to; admixture; under domination; to exert; to absorb; to supersede; a conscious effort; demotic; remnant; proximity; vernacular language; sufficient features; to be displaced; frequent intercourse;

contiguous areas; to approximate; ecclesiastical language; adjacent parts; the conqueror; the conquered; to antedate; scantiest trace; to descend.

3. *State what part of speech the given words are and translate them:*

Designate – designation; locate – location; similarity – similar; dominant – domination – dominate; identical – identity – identify; objection – object – objective; interpretation – interpret.

4. Grammar

THE INFINITIVE CONSTRUCTIONS
COMPLEX SUBJECT
(the Nominative-with-the-Infinitive)

Complex Subject (Суб'єктний інфінітивний комплекс) складається: перша частина – з іменника в загальному відмінку або займенника в називному відмінку; друга частина – з інфінітива у відповідній формі. Обидві частини відокремлені присудком.

| He is said to live in Kyiv. | Говорять, що він живе в Києві. |
| Lazer is known to be used in medicine. | Відомо, що лазер використовують в медицині. |

В англійській мові *Complex Subject* є підметом речення; українською мовою в більшості випадків *Complex Subject* перекладають підрядним реченням.

| She is said to be a very kind woman. | Говорять, що вона добра жінка. |

Complex Subject уживають, коли присудок виражено такими дієсловами, що стоять у *Passive Voice*:

| to say | to hear | to expect |
| to state | to announce | to know |

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to suppose	to believe	to understand
to see	to think	to consider
to order	to ask	to allow

The car was seen to disappear in the distance.

He is considered to have been one of the most popular writers of his time.

Complex Subject уживають, коли присудок виражено такими дієсловами, що стоять у *Active Voice:*

| to seem | to happen | to appear |
| to chance | to prove | to turn out |

They happened to see the accident.

He seems to notice nothing unusual.

Інфінітив в *Complex Subject* уживають у всіх формах; він може виражати:

а*) одночасну дію*

He is said to live in London.	Говорять, що він живе в Лондоні.

b*) дію, що триває*

The water seems to be boiling.	Здається, вода кипить.

с) *дію, яка відбулася раніше, ніж дія, що виражена присудком речення*

They are reported to have finished the work.	Повідомляють, що вони завершили роботу.
She is said to have left Kyiv.	Говорять, що вона поїхала з Києва.

d) *майбутня дія може бути виражена такими дієсловами та словосполученнями*: *to expect, to be sure, to be certain, to be likely, to be unlikely*

They are certain to come.	Вони безперечно прийдуть.
He is likely to telephone.	Схоже, що він подзвонить.

Ex. 1. *Перекладіть українською мовою, використовуючи Complex Subject.*

1. My work is considered to be finished in some hours.
2. You are supposed to have told the truth.
3. His parents were not expected to come so early.
4. The pupils are not considered to know the answers to these questions.
5. What are they expected to do now?
6. My friends are believed to be on their way to my place.
7. Do you know the ship is reported to call in the port tomorrow?
8. Isn't he considered to be one of the best surgeons?
9. Her father was known to have been appointed to this post.
10. These plants are known to grow in subtropics.
11. She was heard to have left for France.
12. Who is considered to be the best specialist in this field of science?
13. The documents are reported to have been received.
14. They are said to have been travelling for a long time.
15. These reforms are thought to be difficult to carry out.
16. The train can be expected to arrive at seven.

Ex. 2. *Перекладіть англійською мовою, використовуючи Complex Subject.*

1. Підозрюють, що він скоїв злочин.
2. Вважають, що вона дуже чесна людина.
3. Кажуть, що він був шпигуном під час війни.
4. Ніхто не чекав, що ціни знову підвищаться.
5. Не можна чекати, що температура повітря підвищиться завтра.
6. Вважали, що його колекцію картин продано за низькою ціною.
7. Припускають, що їх забрали саме до цього госпіталю.
8. Говорять, що в комп'ютерній індустрії з'явиться багато відкриттів.

9. Виявилось, що документи ще не підписані.
10. Оголошують, що результати тестування ще невідомі.
11. Бачили, що він зайшов до свого кабінету.
12. Цю симфонію вважають одним із найкращих творів цього композитора.
13. Відомо, що він був найпопулярнішим письменником свого часу.
14. Повідомили, що літак впав у море.
15. Встановлено, що властивості цієї глини дуже корисні для людини.

Ex. 3. Перекладіть українською мовою, звертаючи увагу на Complex Subject.

1. This pupil doesn't seem to know the answer.
2. The young specialist proved to be a good doctor.
3. My mother seems to be cooking a new kind of soup.
4. She appeared to have been ill for two days.
5. They didn't seem to be rich.
6. He doesn't seem to be a fool.
7. The man seemed to have been hurt.
8. The front gate didn't happen to be open.
9. The old woman seems to be in a good health.
10. I happen to overheard the words.

Ex. 4. Перекладіть англійською мовою, використовуючи Complex Subject.

1. Виявилось, що він працює вже кілька годин.
2. Виявилось, що вона написала чудову статтю.
3. Звичайно, вони вже закінчили свої дослідження.
4. Здається, він дуже добре розбирається в техніці.
5. Так трапилось, що нас там не було.

6. Виявляється, що ти забув свою обіцянку.
7. Виявилось, що цей фільм нудний.
8. Вона, здається, не дуже ввічлива особа.
9. Так трапилось, що ми зустрілись на вокзалі.
10. Вечірка виявилась чудовою.

Ex. 5. *Перекладіть українською мовою, використовуючи Complex Subject.*

1. She is likely to get upset if you ask about it.
2. Their work is certain to take a long time.
3. Jane is not sure to obtain information from the article.
4. She is sure to call while I am out.
5. This question is certain to be discussed.
6. The results of your examination are likely to be known in a day.
7. They are sure to welcome us warmly.
8. We were not likely to finish our research before the end of the month.
9. Her brother is not likely to help us.
10. He is sure to be attractive, but I am not interested.

5. Supplementary Text. The English Language in America.

The English language was brought to America by colonists from England who settled along the Atlantic seaboard in the seventeenth century. It was therefore the language spoken in England at that time, the language spoken by Shakespeare and Milton …

The first person to use the term *Americanism* was John Witherspoon, one of the early presidents of Princeton University. In 1781 he defined it as "an use of phrases or terms, or a construction of sentences, even among persons of rank and education, different from the use of the same terms or phrases, or the construction of similar

sentences in Great Britain". In justification of the word he added, "The word Americanism, which I have coined for the purpose, is exactly similar in its formation and signification to the word Scotticism".

From the time when the early colonists came, however, divergence in pronunciation began gradually to develop. At the present time American pronunciation shows certain well-marked differences from English use.

Perhaps the most noticeable of these differences is in the vowel sound in such words as *fast, path, grass, dance, can't, half.* At the end of the eighteenth century southern England began to change from what is called a flat *"a"* to a broad *"a"* in these words, that is from a sound like the *"a"* in *man* to one like the *"a"* in *father.* The change affected words in which the vowel occurred before *f, sk, sp, st, ss, th*, and *n* followed by certain consonants. In parts of New England the same change took place, but in most other parts of the country the old sound was preserved, and *fast, path*, etc., are pronounced with the vowel of *pan.* In some speakers there is a tendency to employ an intermediate vowel, halfway between the *"a"* of *pan* and *father,* but the "flat *a"* must be regarded as the typical American pronunciation.

Except in pronunciation the distance which the English language in America has travelled in its separation from that of England is chiefly measured in its vocabulary. The American on going to England or the English traveler on arriving in America is likely to be impressed by them, because each finds the other's expressions amusing when they do not actually puzzle him. As examples of such differences the words connected with the railroad and the automobile are often cited. The English word for *railroad* is *railway,* the *engineer* is a *driver*, the *conductor* a *guard.* The *baggage car* is a *van*, and the *baggage* carried is always *luggage.* The American seems to have a genius for ephemeral coinages which are naturally quite meaningless

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to one who is not constantly hearing them. *Bawl out, bonehead, boob, bootlegger, dumbbell* … are part of a long list of terms in an American novel which had to be explained by a glossary in the English edition. There were doubtless many colloquialisms current in Shakespeare's London that would not have been understood in contemporary Stratford. It is well to remember that in the written language the difference between the English and the American use of words is often so slight that it is difficult to tell, in the case of a serious book, on which side of the Atlantic it was written.

(From "*A History of the English Language*"
by *Albert C. Baugh* and *Thomas Cable*)

UNIT 4

Pre-Text Exercises.

1. Practice the following for pronunciation:

1. unexceptionable [ˌʌnɪkˈsepʃənəbl]
2. scholar ['skɔlə]
3. scholarship ['skɔləʃɪp]
4. engage [ɪn'geɪʤ]
5. appreciate [ə'priːʃɪeɪt]
6. autonomy [ɔː'tɔnəmi]
7. consequence ['kɔnsɪkwəns]
8. anthropologist [ænθrə'pɔləʤɪst]
9. diachronic ['daɪə'krɔnɪk]
10. synchronic [sɪŋ' kɔnik]
11. Inappropriately [ɪnə'proupriitlɪ]
12. phonetics [fou'netɪks]
13. phonemics [fou'niːmɪk]
14. phoneme ['founiːm]
15. morphology [mɔːfə'lɔʤi]
16. morph ['mɔːf]
17. utterance ['ʌtərəns]
18. phone ['foun]

2. Remember the following word-combinations:

1. introduction – вступ
2. scholar – учений
3. to appreciate – цінувати, розуміти
4. precision – точність
5. consequence – наслідок
6. to incorporate – включати, приймати в члени
7. distinction – відмінність
8. diachronic – діахронічна
9. synchronic – синхронічна
10. to oppose – протиставити
11. inappropriately – не належним чином
12. descriptive – описовий
13. subservient – підлеглий; сприятливий

14. concisely – коротко
15. to concern – ставитися; стосуватися; торкатися (перен.)

3. Text. What is linguistics?

Linguistics may be defined as the scientific study of language. This definition, unexceptionable as far as it goes, is one that will be found in a large number of textbooks and popular introductions to the subject. The term *"linguistics"* was first used in the middle of the nineteenth century; and there are many scholars currently engaged in research or teaching in the field of linguistics who would say that the subject itself is not much older than the term "linguistics". They would claim that earlier linguistic research (in Europe at least) was amateurish and unscientific. Now it is a matter of legitimate dispute just how far back one should go in tracing the history of what we would today recognize as "linguistics". We shall not go into this question here. But one point should be appreciated. The investigation of language, like the investigation of many other phenomena (including those that fall within the scope of what are commonly called the "physical" sciences), has been subject to various changes in the interpretation of the words "science" and "scientific", not only in the remoter past, but also more recently.

One topic that commonly finds a place in discussions of the status of linguistics as a science is its "autonomy", or independence of other disciplines. Linguists have tended to be somewhat insistent on the need for autonomy, because they have felt that, in the past, the study of language was usually subservient to and distorted by the standards of other studies such as logic, philosophy and literary criticism. For this reason the editors of Saussure's posthumous *Cours de linguistique generale* (the publication of which is often taken to mark the beginning of "modern linguistics") added to the text of the

master its programmatic concluding sentence, to the effect that linguistics should study language "for its own sake" or "as an end in itself" (Saussure, 1916).

Whatever might be the precise meaning of the phrase "language as an end in itself", the principle of "autonomy", as it has been applied in linguistics over the last fifty years, has led to a more *general* conception of the nature and function of language than was possible in the earlier periods of linguistic scholarship. An equally, if not more, important consequence of the principle of "autonomy" is that it promoted the study of language as a *formal* system.

Now that linguistics has established its credentials as a nature academic discipline with its own methodology and criteria of relevance (and one can reasonably claim that this is the case), there is no longer the same need to insist upon the principle of "autonomy". The last few years have seen an increased interest amongst philosophers, psychologists, anthropologists, literary critics and representatives of other disciplines in linguistic theory and methodology. Some scholars considerthat the time may be ripe for the incorporation of the theory of language into a more embracing synthesis of science and philosophy.

Synchronic and diachronic. Throughout the nineteenth century linguistic research was very strongly historical in character. One of the principal aims of the subject was to group languages into "families" (of which the Indo-European family is the best known) on the basis of their independent development from a common source. The description of particular languages was made subsidiary to this general aim; and there was little interest in the study of the language of a given community without reference to historical considerations. Saussure's distinction between the diachronic and the synchronic investigations of language is a distinction between these two opposing viewpoints. Diachronic (or historical) linguistics studies the

development of languages through time: for example, the way in which French and Italian have "elolved" from Latin. Synchronic linguistics (sometimes referred to rather inappropriately as "descriptive" linguistics) investigates the way people speak in a given speech community at a given point of time. It is now generally agreed that (due attention having been given to the definition of "speech community") the history of a language is in principle irrelevant to its synchronic description: but this fact was not generally appreciated by earlier linguists.

(From *"New Horizons in Linguistics"*
edited by *John Lyons*)

COMPREHENSION

1. *Answer the questions:*

1. How may linguistics be defined? 2. Where can you find the definition of linguistics? 3. What was earlier linguistic research? 4. What point should be appreciated? 5. What is "autonomy" in the investigation of language? 6. What is the precise meaning of the phrase "language as an end in itself"? 7. Who considers that the time may now be ripe for the incorporation of the theory of language into a more embracing synthesis of science and philosophy? 8. What was linguistic research throughout the nineteenth century? 9. How was the description of particular languages made? 10. What is Saussure's distinction between the diachronic and synchronic investigations of language? 11. What does diachronic linguistics study? 12. What does synchronic linguistics study?

2. *Find Ukrainian equivalents to the following:*

Unexceptionable, introduction, scholar, currently engaged, to appreciate, insistent, subservient, distorted, precise, conception, consequence, to promote, time is ripe, incorporation, synthesis,

distinction, diachronic, synchronic, opposing viewpoints, inappropriately, descriptive, recognize, to cut up, to deal with, to take no account, to result from, fallacy, to overlook, to denominate, concise, to make up, intricate, significance, to signify, to concern, to take leave of.

3. *State what part of speech the given words are and translate them:*
Distinct – distinctly – distinction – distinctive; description – descriptive; insistence – insistent – to insist; precise – precision; significant – significance – to signify – significantly; consequence – consequent – consequently – in consequence (of); scholar – scholarly – scholarship.

4. Grammar

THE GERUND

Герундій – це неособова форма дієслова із закінченням -ing, що має властивості дієслова й іменника.

Як і інфінітив, герундій *називає* дію:

Reading – читання, listening – слухання.

В українській мові немає форми, яка відповідала б герундію. Слова *читання, слухання* – іменники, що утворились від дієслів, але вони не мають граматичних ознак дієслова.

I. Герундій має такі **дієслівні** властивості:

a) герундій перехідних дієслів вживається з прямим додатком:

I like <u>reading books</u>.	Я люблю читати книжки.
b) герундій може мати означення, виражене прислівником:	
They continued <u>listening attentively</u>.	Вони продовжували уважно слухати.

c) герундій має неозначену й перфектну форми, вживається в активному й пасивному стані. За формою герундій збігається з відповідними формами *Present Participle*.

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TENSE / VOICE DISTINCTIONS

	Active	*Passive*
Indefinite	writing	being written
Perfect	having written	having been written

d) перфектна форма герундія (*Perfect Gerund*) виражає дію, що <u>передує</u> дії, вираженій дієсловом-присудком речення.

He admitted <u>having made</u> the mistake.

e) неозначена форма герундія (*Indefinite Gerund)* вживають для вираження дії, одночасної з дією, вираженою дієсловом-присудком речення.

He avoided making the same mistake again.

Seeing is believing..

f) герундій має спеціальні форми для вираження *активного* й *пасивного* стану:

He liked <u>reading</u> and <u>being read to.</u>

II. Герундій у реченні виконує такі властиві *іменнику* синтаксичні функції:

a) підмета:

Smoking is harmful.	Палити – шкідливо.

b) предикатива:

His hobby is collecting stamps.	Його улюблене заняття – колекціонувати марки.

c) додатка (прямого і прийменникового):

He likes talking to me.	Він любить розмовляти зі мною.
She is fond of painting.	Вона любить малювати.

Крім того, герундій має ще такі іменникові властивості:

a) перед герундієм може вживатися прийменник, що відноситься до нього:

Nobody thought of going to bed.	Ніхто й не думав лягати спати.

b) перед герундієм, як і перед іменником, може вживатися присвійний займенник або іменник у присвійному відмінку:

Would you mind <u>my opening</u> the window?	Ви не заперечуєте, якщо я відчиню вікно?
I insist on <u>my sister's staying</u> at home.	Я наполягаю на тому, щоб моя сестра залишилася вдома.

Ex. 1. *Translate the sentences from English into Ukrainian.*
1. Could you please stop making so much noise? 2. I don't enjoy writing letters. 3. Does your work involve meeting a lot of people? 4. I considered taking the job but in the end I decided against it. 5. If you walk into the road without looking you risk being knocked down by a car. 6. I don't fancy going out this evening. 7. The batteries of this radio need changing. 8. Do you think the grass needs cutting? 9. Before going out I phoned Ann. 10. Tom left without finishing his dinner. 11. I wonder what prevented him from coming to the party. 12. The arrested man was suspected of breaking into the house. 13. Have you ever thought of getting married? 14. I had difficulty in finding a place to live. 15. Do you think this book is worth reading?

Ex. 2. *Supply Gerund forms for the words in brackets.*
1. The baby started crying when he woke up, and went on (cry) all the morning. 2. He didn't want to lose any more money, so he gave up (play) cards. 3. Imagine (keep) a snake as a pet! 4. Please go on (write); I don't mind waiting. 5. He offered to buy my old car, if I didn't mind (wait) a month for the money. 6. The taxi-driver tried to stop in time, but he couldn't avoid (hit) the old woman. 7. At first I enjoyed (listen) to him, but after a while I got tired of hearing the same story again and again. 8. My watch keeps (stop). – That's because you keep (forget) to wind it up. 9. I suggest (telephone) the hospitals before asking the police to look for him.

Ex. 3. *Open the brackets using the Gerund.*

Model: His hair is very long, it needs *cutting*.

1. This shirt is quite clean; it doesn't want (wash) yet. 2. The grass in the garden is very dry; it wants (water) badly. 3. The baby is crying; I think he needs (feed). 4. The house is old, it badly wants (paint). 5. The windows are very dirty; they need (clean). 6. I know my hair wants (cut) but I never have time to go to the hairdresser's. 7. The famous man didn't need (introduce) himself. 8. Her shoes have a hole in them; they want (mend). 9. The floor is covered with dust; it needs (sweep). 10. You should tidy the room. – Yes, it needs (tidy). The flowers want (water), and the shelves want (dust).

Запам'ятайте дієслова та вирази,
після яких уживають герундій з певними прийменниками.

To agree to	to persist in	to think of
To accuse of	to be engaged in	to be capable of
To approve of	to spend in	to be fond of
To be afraid of	to result in	to be proud of
To consist in	to hear of	to insist on
To complain of	to suspect of	to depend on
To prevent from	to inform of	to object to
To succeed in	to give up the idea of	to be surprised at

Ex. 4. *Open the brackets using the Gerund in Active or Passive form.*

1. He was always ready for (to help) people. 2. He was very glad of (to help) in his difficulty. 3. On (to allow) to leave the room the children immediately ran out into the yard and began (to play). 4. In (to make) this experiment they came across some very interesting phenomena. 5. The results of the experiment must be checked and rechecked before (to publish). 6. David was tired of (to scold) all the time. 7. The watch

requires (to repair). 8. The problem is not worth (to discuss). 9. Jane Eyre remembered (to lock) up in the red room for (to contradict) Mrs. Reed. 10. Why do you avoid (to speak) to me? 11. She tried to avoid (to speak) to. 12. The doctor insisted on (to send) the sick man to the hospital. 13. The child insisted on (to send) home at once. 14. Do you mind him (to examine) by a heart specialist? 15. He showed no sign of (to recognize) me. 16. She showed no sign of (to surprise). 17. He had a strange habit of (to interfere) in other people's business. 18. I was angry at (to interrupt) every other moment.

Ex. 5. *Replace the italicized parts of the sentence or clauses by gerundial phrases.*

Model: He said all this *and he didn't even smile.*

He said all this *without even smiling.*

1. We suspected *that the boy was lying.* 2. *Nobody could tell* when they were going to return. 3. She did not *want to make an effort.* 4. *It is necessary to brush* the coat. 5. *It was impossible to reason with her* when she felt like this. 6. She was very clever, *she could turn turn* an old dress into a new one. 7. He wouldn't say whether he meant to buy the car *before he took* it for a trial run. 8. Let's go out for dinner. *I don't feel well enough to cook anything.* 9. I don't like the idea *that I should do it all.*

Ex. 6. *Translate into English using Gerund.*

1. Його звинувачують у пограбуванні.
2. Я хочу поінформувати вас про їхній приїзд.
3. Вона часто проводить час, читаючи журнали.
4. Я здивований, що мене спитали про це.
5. Вони не здатні брехати.
6. Батьки наполягають на тому, щоб я відвідав лікаря.
7. Ми займаємось розвитком цього проекту.

8. Юнак думав про те, щоб залишити рідне місто.
9. Жінка наполегливо переглядала папери, шукаючи необхідного документа.
10. Літній чоловік боявся бути прооперованим.
11. Батько взяв дитину за руку, щоб не дати їй впасти.
12. Не звинувачуй її в тому, що вона зробила таку серйозну помилку.
13. Ми наполягатимемо на тому, щоб нам розповіли все.
14. Нарешті їй вдалося знайти ключі.
15. Її сини люблять бокс.

TESTS
Translate into English using the Gerund.
1. Перестань бігати.
2. Він заперечував, що взяв гроші.
3. Він боявся втратити друзів.
4. Вона не схвалювала того, що він занадто часто ходив на вечірки.
5. Він думає, що ти не написав йому листа.
6. Мама заперечує те, що він часто ходить у кіно.
7. Вона звинувачує його в тому, що в неї немає машини.
8. Я не можу не сердитися на нього.
9. Він розсміявся.
10. Ви не заперечуєте, якщо я приведу мого друга?
11. Я наполягаю на тому, щоб спитати в нього поради.
12. Продовжуйте писати йому.

5. Supplementary text. Fields and Aspects of Linguistics.

As with all the other sciences in our day, it is not possible for any one man to take all linguistics for his province. Therefore linguistics has many subdivisions, representing various ways in which

the subject matter can be cut up. We may recognize three groups of these divisions, which can be called *fields, aspects* and *branches.*

The various fields of linguistics are arrived at by dividing the total subject matter into various language groups, language families, and individual languages. Thus we can speak of Indo-European, Semitic, or Algonkian linguistics, all of which deal with large language families. Or the field may be progressively narrowed. Our field, American English, belongs in the largest sense to Indo-European linguistics. This includes many lesser fields, among them Germanic, which in turn includes English. By restricting ourselves to American English, we limit our field to only part of a single language. At that we shall have more than we can do.

The aspects of linguistics are divisions of the subject matter on the basis of time or point of view. Here the fundamental distinction is between *synchronic* and *diachronic* linguistics. **Synchronic**, a term also used in other fields such as anthropology, means "dealing with the state of affairs at a given point of time". It takes no account of history, in other words. On the other hand, **diachronic,** also used in other sciences, means "dealing with changes that occur in time". History is its material. This distinction between synchronic and diachronic linguistics is very important because many mistakes and fallacies result from overlooking it.

There is another kind of statement we can make about language, which, in effect, means there is another aspect under which we can study it. If we return to Shakespeare's "most unkindest cut of all", it is apparent that we can make a statement of this sort: "The double superlative was used in Shakespeare's English, but it is not used in the English of the twentieth century". The study of language from this point of view is **comparative linguistics**. It is always based on a foundation of synchronic or historical linguistics, or both, simply because comparisons are impossible without something to compare.

Finally, before we take leave of this rather lengthy discussion of the subdivision of linguistics according to the aspect, we should take note of the term **structural linguistics**. This is used to denominate the kind of linguistics which is primarily interested in discovering and describing as concisely and accurately as possible the interrelations and patterns which make up the intricate structures of languages.

The third method by which the subject matter of linguistics can be subdivided is on the basis of the various parts, or layers of structure, which go to make up speech. This gives us the various branches of linguistics. Four branches may be recognized. They are:

Phonetics, whose subject matter is sound features or qualities and their organization into speech-sounds, or **phones.**

Phonemics, whose subject matter is the organization of phones into groups or families, called **phonemes**, whose members are the *significant* sounds of speech.

Morphemics, whose subject matter is the organization of phonemes into meaningful groups called **morphs.** It is also concerned with the organization of these morphs into family groups, called **morphemes**, and the combination of morphemes into *words.*

Grammar, whose subject matter is the organization of words into various combinations, often representing many layers of structure, such as phrases, sentences, and complete utterances. **Phonology** is a cover term embracing phonetics and phonemics. **Morphology** and **Syntax** are subdivisions of grammar; the former deals with the structure of words, the latter with the structure of word groups.

(From "*The Structure of American English"*
by *W. Nelson Francis*)

UNIT 5

Pre-Text Exercises.

1. Practise the following for pronunciation:

1. specify ['spesɪfaɪ]
2. infinite ['ɪnfɪnit]
3. assign [ə'saɪn]
4. worthy ['wɔːθi]
5. characteristic [ˌkærɪktə'rɪstɪk]
6. arbitrary ['ɑːbɪtrəri]
7. invisible [ɪn'vɪzəbl]
8. apocryphal [ə'pɔkrɪfəl]
9. vastly ['vɑːstli]
10. myriad ['mɪrɪəd]
11. superficial [ˌsjuːpə'fɪʃəl]
12. overt ['ouvəːt]
13. disguise [dɪs'gaɪz]
14. assume [ə'sjuːm]
15. perhaps [pə'hæps]

2. Remember the following word-combinations:

1. definition – визначення
2. define – визначати, давати визначення
3. specify – точно визначити
4. infinite – незліченний
5. assign – призначати, визначати
6. assignment – призначення; завдання
7. worthy – вартий
8. arbitrary – довільний
9. consistency – послідовність; узгодженість; постійність
10. handle – обробляти; трактувати; поводитися
11. vastly – значно
12. simplify – спрощувати
13. foresee – передбачити
14. foreseeable – передбачуваний
15. superficial – зовнішній; поверхневий
16. overt – явний, відкритий

17. disguise – приховувати
18. assume – вважати, припускати

3. Text. What is grammar.

In the widest sense of the term, grammar is the complex set of relations. According to a recent definition, grammar is "a device that specifies the infinite set of well-formed sentences and assigns to each of them one or more structural descriptions". That is to say it tells us just what are all the possible sentences of a language and provides a description of them. This is no small task, but one that is well worthy of human study.

There are three characteristics of language that are important for the understanding of the nature of grammar: it is complex, productive and arbitrary.

That language is highly complex is shown by the fact that up to now it has not proved possible to translate mechanically from one language to another, with really satisfactory results. Some stories, as, for instance, the one of the computer that translated *"out of sight, out of mind"* as *"invisible idiot",* are no doubt apocryphal, but it is true that the best programmed computer still cannot consistently translate from, say, Russian into English. The fault lies not in the computer but in the failure to provide it with sufficiently accurate instructions, because we are still unable to handle this vastly complex system. It has been suggested, moreover, that from what we know about language and the human brain speech ought to be impossible. For it has been calculated that if the brain used any of the known methods of computing language, it would take several minutes to produce or to understand a single short sentence! Part of the task of the grammarian is, then, to unravel the complexities of languages, and, as far as possible, simplify them. Yet total description of a language is an impossibility at present and even in the foreseeable future.

Secondly, language is productive. We can produce myriads of sentences that we have never heard or uttered before. Many of the sentences in this book have been produced for the first time, yet they are intelligible to the reader. More strikingly, if I produce a sentence with completely new words, e. g. *Lishes rop pibs* and assure the reader that this is a real English sentence he will be able to produce a whole setoff other sentences or sentence fragments based upon it, e. g. *Pibs are ropped by lishes*, *a lish ropping pibs*, etc. It is clear that we have some kind of sentence-producing mechanism – that sentences are produced anew each time and not merely imitated. One task of grammatical theory is to explain this quit remarkable fact. As we shall see, many grammatical theories have failed in this, but one solution is considered in the final chapter.

Thirdly, language is arbitrary. There is no one-to-one relation between sound and meaning. This accounts for the fact that languages differ, and they differ most of all in their grammatical structure. But how far are these differences only superficial, in the shape of the words and their overt patterns? Some scholars would maintain that "deep down" there are strong similarities – even "universal" characteristics, disguised by the superficial features of sound (and perhaps of meaning). It is not at all clear how we can find the answer to this problem. When we discuss grammar, however, we do assume that many characteristics of language are shared. For this reason we talk of "*nouns*", of "*verbs*", of "*gender*" or of "*number*" and other such grammatical categories.

(From "*Grammar*" by *Frank Palmer*)

COMPREHENSION

1. *Answer the questions:*

1. What is grammar in the widest sense of the term? 2. What is well worthy of human study? 3. What are three characteristics of language? 4. Can the best programmed computer consistently

translate from Ukrainian into English? 5. How does the computer translate "out of sight, out of mind"? 6. What is the real meaning of this phrase? 7. Is it a failure of the computer or instructions? 8. What is the task of the grammarian? 9. Can we describe a language at present? 10. How can you understand one task of grammatical theory? 11. Why is language arbitrary?

2. *Find Ukrainian equivalents to the following:*

Recent definition; to specify, infinite set; to assign, worthy, arbitrary, apocryphal, consistently, failure, sufficiently, to handle, brain, single, to simplify, to foresee, foreseeable, utter, strikingly, imitate, anew, to account for, to differ, superficial, overt, disguise, assumption.

3. *State what part of speech the given words are and translate them:*

Differ - difference; imitate - imitation; strikingly - striking; foresee - foreseeable; vastly - vast; failure - fail; consistently – consistency - consistent; doubt – doubtful; assign - assignment; infinite - infinitely; specify - specific; definition - definite - define; recent - recently.

4. Grammar

THE PARTICIPLE I

Форми та функції дієприкметників:

	Active	*Passive*
Indefinite Participle (Participle I)	asking	being asked
Past Participle (Participle II)	-	asked
Perfect Participle	having asked	having been asked

Дієприкметник (*the Participle)* – це неособова форма дієслова, що має властивості дієслова, прикметника й прислівника. В англійській мові є два дієприкметники: дієприкметник теперішнього часу (*Present Participle* або *Participle I*) і дієприкметник минулого часу (*Past Participle* або *Participle II*).

1. *Утворення дієприкметника.*

Present Participle утворюється за допомогою закінчення *-ing,* яке додається до інфінітива дієслова без частки *"to"*: *to read - reading.* *Present Participle* відповідає українському дієприкметнику активного стану теперішнього часу та дієприкметнику недоконаного виду:

Resting – *відпочивальник, відпочиваючи.*

2. *Present Participle вживається* для позначення дії, *одночасної* з дією, вираженою дієсловом-присудком речення. Залежно від часу дієслова-присудка *Present Participle* може відноситись до теперішнього, минулого або майбутнього часу:

Reading English books I write out new words.	Читаючи англійські книжки, я виписую нові слова.
Reading English books I wrote out new words.	Читаючи англійські книжки, я виписував нові слова.
Reading English books I will write out new words.	Читаючи англійські книжки, я виписуватиму нові слова.

У першому з цих речень *reading* відноситься до теперішнього часу, у другому – до минулого, а в третьому – до майбутнього.

а) *Present Participle* може виражати дію, що відноситься до *теперішнього* часу, незалежно від часу дії, вираженої дієсловом-присудком речення:

The students working in our village came from Kyiv.	Студенти, що працюють у нашому селі, прибули з Києва.

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b) *Present Participle Indefinite* може вживатися *безвідносно* до якого-небудь часу:

The bisector is a straight line *dividing* an angle into two equal parts.	Бісектриса – це пряма лінія, що поділяє кут на дві рівні частини.

c) *Present Participle* може виражати дію, що *передує* дії, вираженій присудком, якщо обидві дії відбуваються безпосередньо одна за одною. У такому значенні часто трапляється *Present Participle* дієслів *to enter, to open, to close, to arrive, to see, to hear,* etc.:

Entering his room, he went quickly to the other door.	Увійшовши в свою кімнату, він швидко пішов до інших дверей.

d) *Present Participle Active* вживають тоді, коли іменник або займенник, якого він стосується, позначає *суб'єкт* вираженої ним дії:

Do you see *the child waving* the flag?

e) *Present Participle Passive* вживають тоді, коли іменник або займенник, якого він стосується, позначає *об'єкт* вираженої ним дії:

Being invited to an evening party *she* couldn't go to the theatre.

f) *Perfect Participle* виражає дію, що передує дії, вираженій дієсловом-присудком у теперішньому, минулому або майбутньому часі. *Perfect Participle* відповідає українському дієприслівнику доконаного виду:

Having explained everything, I *want* to tell you how sorry I am.

Having finished the letter, he *went* to the post office.

Having settled the problem, you *will find* something new to worry about.

g) *Present Participle Active* вживають в функції *означення,* при цьому одиничний дієприкметник ставиться перед означуваним іменником, а дієприкметник із залежними від нього словами (*participle phrase*) – після означуваного іменника:

The *rising* sun was hidden by the clouds.

Сонце, що сходило, закрили хмари.

The girl pointed to a group of women *sitting* in the corner of the room.

Дівчина показала на групу жінок, що сиділи в кутку кімнати.

h) *Present Participle Active* вживається також у функції *обставин* (часу, причини, способу дії): He made his living *building* summer houses and garages for people.

Він заробляв на життя, *будуючи* для людей дачі та гаражі.

i) *Present Participle Passive* здебільшого вживається у функції *обставин,* іноді у функції *означення: Being written* in pencil, the letter was difficult to read.

Оскільки лист був написаний олівцем, його було важко читати.

The plant *being built* in our town will produce motor-cycles.

Завод, що будують у нашому місті, буде випускати мотоцикли.

j) *Perfect Participle Active* і *Passive* вживається лише у функції *обставин:*

Having written the letter, the girl went to the post office.

Написавши листа, дівчина пішла на пошту.

Ex. 1. *Перекладіть українською мовою, звертаючи увагу на Present Participle Active*:

1. The girl standing at the window is my sister.
2. We looked at the playing children.
3. Entering the room he dropped his keys.

4. He sat in the arm-chair thinking.
5. She came up to us breathing heavily.
6. The hall was full of laughing people.
7. The boy smiled showing his teeth.
8. The singing girl was about fourteen.
9. Mother put eggs into the boiling water.

Ex. 2. *Замініть підрядні речення дієприкметниковими зворотами з Present Participle Active:*
1. The woman **who is looking out of the window** is my aunt.
2. The children **who are playing in the garden** are very noisy.
3. She came up to the man **who was standing** at the door.
4. There was a lot of work **which was waiting for us.**
5. He didn't like the people **who were surrounding him.**
6. I noticed the people **who were waiting for a taxi.**
7. The vase **which stands on the table** is my daughter's present.
8. We are not the fans of the team **which is losing.**
9. I don't know the man **who is entering the room.**
10. There is a man **who is hurrying along the street** in front of him.

Ex. 3. *Замініть підрядні речення дієприкметниковими зворотами з Present Participle Active:*
1. **When she came home**, she turned on the light.
2. **When you read English text,** copy out the new words.
3. **While he was waiting for me**, he became the witness of an accident.
4. **When I was walking through the park**, I saw some flowers.
5. **When you are leaving the house,** don't forget to lock the door.
6. He didn't write the truth **when he was writing a letter**.
7. **When she saw them,** she smiled with pleasure.
8. **When he begins to work**, he will not forget our instructions.

Ex. 4. *Перекладіть англійською мовою, уживаючи конструкцію з Present Participle Active:*

1. Читаючи статтю в англійському журналі, я виписав нові слова.
2. Читаючи статтю в англійському журналі, я виписував нові слова.
3. Читаючи статтю в англійському журналі, я виписуватиму нові слова.
4. Діти, які граються в кімнаті, мої онуки.
5. Він боявся собаки, що гавкав на нього.
6. Знаючи англійську мову, ти можеш спілкуватися з людьми з різних країн.
7. Вона лежала в ліжку, читаючи книжку.
8. Увійшовши до кімнати, він швидко підійшов до вікна.
9. Не забудь розповісти йому новини, розмовляючи з ним.

Ex. 5. *Перекладіть українською мовою, звертаючи увагу на Present Participle Passive:*

1. The question being discussed now is very important.
2. He doesn't know the song being heard.
3. The house being built in our street is a new supermarket.
4. Do you like the film being discussed?
5. Being asked at the lesson, the boy answered nothing.
6. The experiment being carried on by this scientist is very important.
7. Being packed in the beautiful box the flowers looked very lovely.

Ex. 6. *Розкрийте дужки, уживаючи Indefinite або Perfect Participle I:*

1. (To write) out all the words, I started to learn them.
2. (To buy) food, they left supermarket.
3. (To bark) dog doesn't bite.
4. She entered the room (to smile).

5. (To drink) coffee she was talking to her friend.
6. (To find) the keys, we were able to open the door.
7. (To make) the report, Tom left the room.
8. (To see) her he raised his hat.
9. My task (to finish), I went to bed.
10. While (to learn) the pronunciation of the words we learned their meaning.

TESTS

Transform the following sentences using Participle I instead of subordinate clauses.

1. The boys who live in this house formed a football team.
2. Many pupils who learn English are members of our English club.
3. The man who sells newspapers showed me the way to the post office.
4. The students who live on the left bank of the river cross this bridge twice a day.
5. The woman who teaches English at our school studied in Kyiv.
6. The girls who are watering flowers are my friends.
7. The man who is making the report is our history teacher.
8. When we arrived in London, we went sightseeing.
9. When she heard her name, she turned round.
10. When we saw our teacher, we stopped and waited for her.
11. When he came home, he switched on the TV set.
12. As I entered the hall, I saw my friends dancing round the fir-tree.

5. Supplementary text. Standard English.

The degree of acceptance of a single standard of English throughout the world, across a multiplicity of political and social systems, is a truly remarkable phenomenon: the more so since the

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extent of the uniformity involved has, if anything, increased in the present century. Uniformity is greatest in what is from most viewpoints the relatively unimportant matter of spelling. Although printing houses in all English speaking countries retain a tiny area of individual decision (some preferring *-ise* and others *-ize* in words like *realize;* some preferring *judgment* and others *judgement*; etc), there is basically a single system with two minor subsystems. The one is the subsystem with British orientation (used in all English speaking countries except the United States) with distinctive forms in only a small class of words, *colour, centre, leveled,* etc. The other is the American subsystem: *color, center, leveled,* etc. In Canada, the British subsystem is used for the most part, but some publishers (especially of popular material) follow the American subsystem and some a mixture (*color* but *centre*). In the American Mid-West, some newspaper publishers (but not book publishers) use a few additional separate spelling such as *thru* for *through.*

In grammar and vocabulary, Standard English presents somewhat less of a monolithic character, but even so the world-wide agreement is extraordinary and - as has been suggested earlier - seems actually to be increasing under the impact of closer world communication and the spread of identical culture, both material and non-material. The uniformity is especially close in neutral or formal styles of written English on subject matter not of obviously localized interest: in such circumstances one can frequently go on for page after page without encountering a feature which would identify the English as belonging to one of the *national standards.*

(From *"A University Grammar of English"* by *R. Quirk, S. Greenbaum, G. Leech, J. Svartvik*)

PART II

UNIT 6

Pre-Text Exercises.

1. Practise the following for pronunciation:

1. subjugation [ˌsʌbdʒn'geɪʃ(ə)n]
2. prohibition [ˌpro(u)ɪ'bɪʃ(ə)n]
3. renaissance [rə'neɪs(ə)ns]
4. aphorism ['æfərɪzm]
5. anonymous [ə'nɔnɪməs]
6. onslaught ['ɔnslɔːt]
7. Orthodox ['ɔːθədɔks]
8. chronicle ['krɔnɪkl]
9. vernacular [və'nækjulə]
10. ethnographic [ˌeθno(u)'græfɪk]
11. stupendous [stjuː'pendəs]

2. Remember the following word-combinations:

1. written language – писемність
2. spoken language – усне мовлення
3. vernacular – написаний рідною мовою
4. renaissance – відродження
5. to circulate – поширюватися
6. scribe – книжник; переписувач
7. to withstand – протистояти
8. the Orthodox – православний
9. the Gospel – Євангеліє
10. subjugation – підкорення
11. peripatetic philosopher – мандрівний філософ
12. panegyric – хвалебний; панегірик
13. brotherhood – братерство
14. avid collector – жадібний колекціонер
15. the Kyiv Cave Patericon – збірник "Жития святих", Печерський патерик
16. chronicle – літопис

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17. collection of sermons – збірка проповідей
18. secular epic poem – світський епос
19. fable genre – жанр байки
20. idiomatic language – ідіоматична мова
21. ethnographic detail – етнографічна деталь
22. novelette – повість
23. literary critic – літературознавець

3. A Short Outline Of The History Of Ukrainian Literature

Ukrainian literature did not have a smooth path of development. The rift between the spoken and the written language widened over the years, owing to political events (invasion of the Mongols and the Tatars, the subjugation of Ukraine by other states and the outright prohibitions of the Ukrainian language in print). In presenting Ukrainian literature as a whole, the literary process of the last millennium can be viewed as a continuum with several broad periods: the Kyivan, the Cossack, the vernacular, the renaissance of the 1920s, and the contemporary.

The Kyivan period. The christening of Kyiv Rus in 988 gave impetus to various adaptations (from the Balkan Slav originals) and translations (from Greek) of religious texts. Besides Gospels and Psalters of interest were collections of sermons and lives of saints. The earliest and most notable such collection was the "Izbornik of Sviatoslav" (1073 and 1076). Also popular were such gatherings of aphorisms and sermons as "The Bee" and "The Golden Chain", which circulated in various editions. The oldest and most noted didactic works are "A Word of Law and Benevolence" (1050) by Ilarion, the first native metropolitan of Kyiv and "An Instruction for Children" (1117), the teachings of Volodymyr Monomakh. The most remarkable collection of lives in the Kyivan period was the Kyiv Cave Patericon.

Also noteworthy are the early chronicles (eg. "The Tale of Boris and Hlib") compiled by anonymous scribes and copied many times. The most unusual and outstanding moment of old Ukrainian literature, however, is the secular epic poem "The tale of Ihor's Campaign" (ca 1100). The work suggests a rich tradition of folk and material literature with highly developed poetics.

The plea of the anonymous author for unity among the princes, fell on deaf ears. The Kyiv state, disunited, was too weak to withstand the onslaughts from the East, 1340 marks the end of significant literary activity. No major literary monuments remain from the 14th and 15th centuries.

The Cossack period, or the Middle period of Ukrainian literature, began in the 16th century; its vitality was eventually smothered by Russian domination, in the 18th century. It was a period of great interest and political upheaval which culminated in the Cossack-Polish War. The period is noted for its varied cultural activity. The Orthodox brotherhoods established schools which served as centers of literary creativity. The most famous and important school was the Kyiv Mohyla College (later Academy), founded by Metropolitan P. Mohyla in 1632. I. Fedorovych established the first printing press in Lviv in 1574.

Several new translations of the Gospels appeared. A renewed interest in history fostered the development of the historiographic genre. T. Safonovych compiled a history (Kroinika) in 1672. Even more prominent was Synopsis, published in 1674 and attributed to I. Gizel. Several Cossack chronicles appeared. Although strictly speaking these chronicles belong more to historiography than to literature.

Literature in its purer form developed in poetry and drama. Remarkable among the many religious poets were Stravrovetsky-Tranquillion, I. Maksymovych and Klymentii. The best poetof the

period, the peripatetic philosopher H. Skovoroda wrote religious and morally didactic poetry. The popularity of his live-and-let-live theocentic philosophy as expressed in the collection "Garden of Divine Songs" (1753-85) can be seen in the fact that some of the poems became folk songs. His "Kharkiv Fables" (1774) marks the beginning of the fable genre in Ukrainian literature.

Among the well known poets of the period are O. Mytura, K. Sakovych, S. Divovych who wrote panegyrics in honour of Cossacks as defenders of Ukraine.

One early example of a full-length drama is the widely known play by anonymous author "Alexis, Man of God" (1673). To captivate the audience plays were interrupted bt entractes consisting of numerous dialogues called intermedes. Those dialogues contained rather down-to-earth slapstick humour and social commentary of various social strata of the time. Students and seminarians were more than willing to compose intermedes, especially for the plays of the puppet theater, the vertep. The most famous play of the time "Vladimir" (1705) by T. Prokopovych is something unusual between the serious and the comic.

The Cossack period in Ukrainian literature ended with the rise of classicism in the literature of the West.

Vernacular literature. The "father" of the vernacular literature was I. Kotliarevsky (1798- 1842). His famous epic poem "Aeneid" was a tremendous success. Kotliarevsky's highly sensitive ear for the idiomatic language, sharp eye for ethnographic detailand talent as a writer produced the unexpected. He wrote two more plays in the newly discovered language, "Natalka Poltavka" and "Moskal Charivnyk" (The Soldier Sorcerer), both in 1819.

The most important followers of Kotliarevsky were P. Hulak-Artemovsky (odes and fables) and H. Kvitka-Osnovianenko ("The Betrothal in Honcharivka", 1936).

Classicism gave way to romanticism, the romantics were interested in folk legends, songs, myths and the historic past. Several collections of songs and dumas appeared. Most authors of the period also wrote in Russian. N. Gogol is a prime example.

In 1840 Kyiv became the center of romanticism. It was the seat of the Cyril and Methodius Brotherhood, which consisted, among others, of T. Shevchenko, P. Kulish and M. Kostomarov. With T. Shevchenko Ukrainian romanticism reached its pinnacle (Kobzar, 1840; Haidamaky, 1841). He had the ability to express profound thought in simple words. He was popular in his day and his popularity continued to grow and with it the influence of his poetry. Shevchenko is considered to be the father of the national revival which culminated in an independent state in 1918.

The majority of writers of that time began to follow the new trend of realism and its philosophy of positivism. They tried to portray reality in an objective, naturalistic manner. M. Vovchok(short stories), L. Hlibov (fables), I. Nechui-Levytsky and P. Myrny (novelettes) were first Ukrainian writers-realists.

They were followed by I. Franko, the dominant Ukrainian literary figure in the last quarter of the 19th century. I. Franko was a universalist. He was equally at ease with the realistic novelette, the lyrical poem, the epic poem, the drama, the essay, the pamphlet and translation. He was a first-rate philologist and literary critic, as well as an avid collector and cataloger of folk literature.

The three most noted playwrights were M. Starytsky, M. Kropyvnytsky and I. Karpenko-Kary. M. Kotsubynsky and O. Kobylianska mark the transition to modernism which resulted in the appearance of three remarkable works of literature: H. Khotkevych's novel "A Soul of Stone" (1911), L. Ukrainka's play "A Forest Song" (1911) and M. Kotsiubynsky's novelette "Shadows of Forgotten Ancestors" (1913).

V. Stefanyk, M. Cheremshyna, L. Martovych, V. Vynnichenko, B. Lepsky are also prominent authors of the vernacular period, which came to an end with the First World War.

The renaissance of the 1920s. The downfall of the Russian and Austro-Hungarian empires, the revolution, the establishment of an independent Ukraine led to a stupendous renaissance of literary activity. New writers appeared by the dozen. They espoused various literary trends (symbolism, expressionism, impressionism, futurism, neoclassicism, neorealism). The most renowned poets were P. Tychyna, M. Rylsky, P. Fylypovych, M. Bazhan, V. Sosiura, T. Osmanska and others. Among prose writers of note were A. Holovko, I. Senchenko, H. Kosynka, O. Vyshnia etc.

The contemporary period. The renaissance ended abruptly in 1930. All independent organizations were abolished, socialist realism was proclaimed the sole acceptable literary manner. Representative of the period were the novels of N. Rybak, I. Le, P. Panch, M. Stelmakh, the dramas of O. Korniichuk, I. Kocherha, the poetry of P. Tychyna, M. Rylsky and A. Malyshko.

After the death of Stalin in 1953, the controls over literature in the Soviet Union began to slacken. The film director O. Dovzhenko initiated the "thaw" in Ukrainian literature with the publication of his novelette "The Enchanted Desna" (1957). The so-called "shestydesiatnyky" (the Sixtiers) succeeded in a span of 10 years in revitalizing all genres of Ukrainian literature. Among the most prominent authors were in poetry L. Kostenko, I. Drach, V. Korotych, M. Vinhranovsky, V. Symonenko; in prose Ye. Hutsal, H. Tiutiunnyk, V. Shevchuk; in drama O. Kolomiiets. Some authors, such as D. Pavlychko, O. Honchar, L. Pervomaisky, R. Ivanychuk, Yu. Mushketyk and P. Zagrebelny entered a newly created phase. A second generation of writers appeared. Among them the most notable were I. Kalynets, V. Stus, V. Holoborodko, V. Drozd. In the 1970s

new repressions occurred. Some authors were repressed. Symonenko, Tiutiunnyk and Stus died, Stus in a prison camp of the Gulag.

At present the Writers' Union of Ukraine has membership of more than 2000. Literary journals are published carrying the latest works and there is a special newspaper "Literary Ukraine".

Abridged and adapted from the Encyclopedia of Ukraine,
https: // en. wikipedia. org/wiki

COMPREHENSION

1. *Answer the questions:*
    1. What were the first literary works of the Kyivan period?
    2. What is the most outstanding monument of old Ukrainian literature?
    3. What political events mark the end of the Kyivan period?
    4. When did the Cossack period begin?
    5. What political and cultural activities is the period noted for?
    6. What genre developed at the beginning of the period?
    7. What did H. Skovoroda write?
    8. What genre did H. Skovoroda start?
    9. What kind of theater is "the vertep"?
    10. What is I. Kotliarevsky known for?
    11. Who were I. Kotliarevsky's followers?
    12. What literary trend followed classicism?
    13. What is the period of romanticism noted for?
    14. Who played the most important part in the national revival?
    15. What writers represented the trend of realism in the 19th century?
    16. Why is I. Franko considered to be the dominant Ukrainian literary figure?

17. Who were the most noted playwrights of the vernacular period?
18. What event led to the renaissance of literary activity in the 1920s?
19. Who were the representatives of the period?
20. What caused the end of the renaissance in 1930?
21. When did the "thaw" in Ukrainian literature begin?
22. Who were the most prominent authors of the 1960s?
23. What is the period of the 1970s noted for?

2. *Find Ukrainian equivalents to the following:*

Spoken and written language; subjugation, vernacular, the renaissance, the christening, Gospel, to circulate, edition, Patericon, anonymous scribe, epic poem, poetics, to withstand the onslaughts, upheaval, the Orthodox brotherhood, peripatetic philosopher, folk songs, fable genre, defenders, entractes, intermedes, puppet theater, the vertep, sensitive ear, idiomatic language, sharp eye for ethnographic detail; the historic past, the Cyril and Methodius Brotherhood; pinnacle, national revival, naturalistic manner; universalist, novelette, lyrical poem, literary critic, transition, contemporary, abruptly, to slacken, the"thaw", generation, journal.

3. *State what part of speech the given words are and translate them:*

To invade – invasion; to subjugate –subjugation; to prohibit – prohibition; Christ – christening; to circulate – circulation; develop – developed -development; to unite – unity – disunited; to appear – appearance; defend – defenders; fame – famous; real – reality – realism – realistic; universal – universalist; to collect – collector – collection; to publish – publisher – publication – publishing house.

4. Grammar

THE PARTICIPLE II (PAST PARTICIPLE)

Past Participle правильних дієслів утворюється за допомогою закінчення *-ed,* що додається до інфінітива без частки *"to",* тобто так само, як і стверджувальна форма *Past Indefinite* цих дієслів: *to ask – asked. Past Participle* неправильних дієслів утворюється по-різному, і ці форми треба запам'ятати (III форма).

Past Participle має лише одну форму і є пасивним дієприкметником. Він вживається тоді, коли іменник або займенник, якого він стосується, позначає об'єкт вираженої ним дії: *a written letter* – написаний лист; *the machines made at this plant* – машини, виготовлені на цьому заводі.

Past Participle виражає дію, що передує дії, вираженій присудком речення. *Participle II* може також виражати дію, одночасну з дією, вираженою дієсловом-присудком, а також дію, безвідносну до часу.

He is a man loved and admired by everybody.

The dog carried by the child gave a sharp yelp.

She took the long forgotten letter out of the bag.

Ex. 1. Перекладіть українською мовою, звертаючи увагу на Past Participle.

1. He doesn't like boiled milk.
2. A broken cup lays on the floor.
3. The books written by this author are very interesting.
4. I remember well his words told at the meeting.
5. Asked about this event, he replied nothing.
6. I don't like the book bought last week.
7. The stolen things were returned to the owner.

8. We are interested in the goods produced by this factory.
9. He looked at her and was gone.
10. This is the house built many years ago.

Порівняйте вживання
Participle I *(-ing – форма)*
Participle II (*III форма дієслова*)

Writing	- *пишучи*	**written** - *написаний*	
Discussing	- *обговорюючи*	**discussed** - *обговорений*	
Doing	- *роблячи, який робить*	**done** - *зроблений*	

Ex. 2. *Перекладіть українською мовою, звертаючи увагу на Participle I та Participle II.*
1. A person taking a bath is my patient.
2. A person taken to the hospital was my brother.
3. The letter written by him was very long.
4. Don't make mistakes writing a letter.
5. The question put to the professor was important.
6. While putting the flowers into the vase he broke it.
7. I saw my friend saying good bye to his girl-friend.
8. She didn't understand the word said by him.
9. He didn't see the things kept in her box.
10. Ann entered the room keeping a book in her hand.

Ex. 3. *Доберіть правильну форму дієприкметника.*
1. Who is the girl (doing, done) her task on the blackboard?
2. The book (writing, written) by him is not very interesting.
3. The translation (doing, done) by me was very easy.
4. The (loosing, lost) keys were not found.
5. The (loosing, lost) team will not get the prize.
6. I don't like the video (buying, bought) yesterday.

7. Do you know the boy (coming, come) towards us?
8. We liked the songs (singing, sung) by this singer?
9. The woman (singing, sung) is his wife.
10. The question (discussing, discussed) at the meeting was very important.

Ex. 4. *Перекладіть англійською мовою, використовуючи Participle I або Participle II.*

1. Підлога, помита учнями, дуже чиста.
2. Він співав, миючи підлогу.
3. Вчора я був на вечірці, організованій моїми друзями.
4. Ось телеграма, отримана мною.
5. Отримавши телеграму, він забув поставити підпис.
6. Цей вірш схожий на всі вірші, які пишуть підлітки.
7. Як тобі подобаються фасони, які зараз носять.
8. Хлопчик взяв книжку, що лежала на столі.
9. Учитель уважно прочитав твори, написані учнями.
10. Вона дивиться на стару жінку, яка сидить біля каміну.

Ex. 5. *Розкрийте дужки, уживаючи Present Participle чи Perfect Participle.*

1. (to live) in Kyiv, he was able to see all the ancient monuments.
2. (to hear) my friend's voice, I left the room to open the door.
3. We went home, (to look) through the documents.
4. (to go) down the street, the boy was looking back from time to time.
5. (to throw) the ball, the little girl ran home.
6. I think that the man (to stand) there is her father.
7. (to know) French well the pupil can translate this text.
8. (to see) the stranger the dog began barking.

TESTS

Перекладіть англійською мовою, уживаючи Present Participle або Perfect Participle.

1. Проживши багато років в Англії, він добре розмовляє англійською мовою.
2. Живучи в Китаї, вони вивчали культуру цієї країни.
3. Побачивши своїх друзів, вона підійшла до них.
4. Провівши місяць на узбережжі, я почував себе краще.
5. Вони переходили річку, перестрибуючи з каменя на камінь.
6. Діставшись місця призначення, хлопчик постукав у двері будинку.
7. Читаючи цю книжку, я натрапляв на багато незнайомих слів.
8. Вона дивилась на людину, що стояла на березі.

5. Supplementary text. In the World of the Historical Story.

Whether because of oversight or negligence, the Ukrainian historical story has never been brought together into anthologies, never has it been perceived as a cultural phenomenon, and we do not know of any special scholarly studies on this distinctive genre to date. Scholars and critics have preferred to comment on and research the historical novel and novelette. In our fiction the historical story has had its periods of rises and falls, and only today has the author of this article, jointly with Vasil Yaremenko, a reader at the University of Kyiv, set out to compile an anthology of historical stories. The first volume embraces the period from the most ancient times to the liberation movement under Hetman Bohdan Khmelnitsky. The second volume is being compiled by Vasil Yaremenko and ranges from the mid-17th century to 1017.

Working on the anthology for several years now, we have not only had to compile a bibliography of historical stories (this effort had

never been undertaken before either), but grasp perhaps for the first time the entire process of the genre's evolution, define its inherent features, and examine the periods of its development, which in themselves coincide with historical periods and are, consequently, the result not only of the genre's evolution but also of the social thought of the nation at one time or another.

Speaking about the development of the genre, we must distinguish between two basic strata – pre-history and history proper. The first examples of historical stories are discernibleboth in the chronicles of Kyivan Rus and in the writings of the 16yh and 17th centuries, as well as hagiographic literature, specifically in the "Kyiv Pechersk Patericon", and in other books on the lives of saints. The chronicles included narrative inserts from national history in the form of independent literary redactions, initially of a semi-poetic and semi-prose composition with epic elements. These earliest tales (about Oleh, Olha, Volodymyr, the defence of Kyiv or Belgorod against the Pechenegs, the single combat of Usmoshvets with the Pecheneg at Pereyaslav) were considered by Ivan Franko to belong exclusively to poetry. The author of this article accepts this point of view and presented the tales as poetical works in his edition of "The Field of Mars. Heroic Poetry in Ukraine from the 10th to the 18th Centuries", which Molod (Youth) Publishers in Kyiv issued in two parts, in 1988 and 1089 respectively. But the subjects and plots of a later date (the blinding of Vasylko, the stories about Boris and Hlib, and the hagiographic tales of the "Kyiv Pechersk Patericon") are already forerunners of our historical stories. This tradition passed on to later times as well: on the one hand, we know of redacted subjects of wordly, travel and biblical themes and apocryphal tales, and on the other hand, tales were created within the chronicles in the form of fairytales and parables; the latter were occasionally included in the collections of sermons and written in a wordly form (the stories about

Princess Olha and Volodymyr as well as the stories from the "Meneae"). Cossack historians also incorporated one or another of these subjects into their chronicles and actually created the genre of the historical story (e. g. the description of the janissaries' attack on the Zaporozhian Sich, the Crimean campaign of Ivan Sirko, and the story about the Satyr in Samiylo Velichko's chronicle). But the creation of the historical story as such was commenced by the romanticists, because one of the elements of their poetics was a particular interest in the history and poetic style of the folk historical stories of the legend and narration type. At the same time the romanticists minutely studied the chronicles, creating the romantic-historical story or the historical story on this esthetic basis (Hrigoriy Kvitka-Osnovyanenko's "The Witch of Konotop", "Harkusha" and "The Captain's Daughter", Panteleimon Kulish's idyllic historical stories "The Haughty Pair", "The Guests from the Zaporozhian Sich" and "Martyn Hak", Olexandr Kuzmich's "The Foray in the Steppe", Yevhen Hrebinka's "The Cod Bumpkin", and the stories by Victor Zabila). The romanticists developed the historical short story into a long story or even a short novel. The poetic style of the romantic historical story was assimilated by the writers of the mid-19th century who adopted the esthetic foundations of realism in writingabout the life of their day, but viewed history in a romantic vein and, consequently, created their stories in the form of legends, narrations, and even fairytales (e. g. Marko Vovchok's "The Slave Woman" and "Karmelyuk", Olexa Storozhenko's "The Needle", "Marko the Cursed" and "Mommy's Blessing", Stepan Niss' "Shvorin's Kin" and "About Konotop"). This group of romanticists and forerunners of realist writing had only one aim in mind - historical recollection as a form of creating historical existence and their notion about this existence, which ultimately defined their socio-utopian thinking. At the same timesuch writers as Danylo Mordovets and especially

Mykola Kostomarov embarked on serious historical studies for their stories. However, the historical story still occupied an insignificant place in the overall output of fiction, because the writers were interested more in the current problems of their day. Mykola Kostomarov produced mostly historical novelettes, but he must be credited with transferring historical fictional thinking from the romantic to the realistic track - his stories are really built around historical documents, although in his dramas and poetry he remained a pure romanticist.

In the latter half of the 19th century, Ukrainian historical fiction was created along two paths: strictly romantic historical stories (Yuri Fedkovych, Sidir Vorobkevych, Ivan Nechui-Levytsky, Mykhailo Obachny) and realistic stories based on historical documents or the accounts of eyewitnesses; the latter type of stories was particularly cultivated by the magazines "Kyivskaya Starina (Kyiv Antiquity) and "Zorya" (The Dawn). And still, the historical story of this period underwent a serious crisis – the writers turned to it only occasionally. Semultaneously, there emergeda new type of historical story which could be termed as tendentiously histirical, since those who wrote it were not so much interested in history as in historical allegory and the consonance of history with the present day. The theoretical substantiation of this esthetic position was presented by Ivan Franko in the foreward to his story "Zakhar Berkut". In their pure form such stories were authored by Trokhym Zynkivsky (Where to Go?) and Lyudmyla Starytska-Chernyakhivska (The Dream). Both these writers actually transcended the bounds of national history in their allegoric writings. The realists were now paying more and more attention to the historical novel and novelette (Ivan Franko, Ivan Nechui-Levytsky, Mykhailo Starytsky, Danylo Mordovets, Mykola Kostomarov), but they, too, were creating with the intent to provide an example by reminding the peopleof its historic traditions, which prompted

Mykhailo Starytsky, for instance, to write in Russian in order to evoke the interest of intellectuals who had become denationalized for one reason or another in their national history.

The 1910s and 1920s ushered in an important new stage in the development of the Ukrainian historical story. With the appearance of neo-romanticism on the literary scene, the romantic historical short story burst into new life (Boris Hrynchenko's "Olesya", Dniprova Chaika's poetry in prose, Hrytsko Kovalenko's "King Magan" and Odarka Romanova's "The Apron of King Kaue), as did the short story - historical recollection (Natal Vakhnianin's "Reminiscences", Maxim Derlytsya's "In a Foreign Nest" and Volodymyr Leontovych's "The Behest and Death of Lord Ivan Hrechko") and the educational-tendentious story (the works of Andrian Kashchenko). But perhaps the most interesting development of this time was the attempt to cultivate stories based on historical facts and verified archival material. A wonderful case in point are the stories and essays by the distinguished Ukrainian historian Mykhailo Hrushevsky ("The Ancestor", "The Illustrious Matchmaker" and "The Idle Hrytsko") and especially by Orest Levytsky who created a new type of story built on documents ("The Volynian Stories" of 1914 and numerous publications in the press). Interestingly, at this time the historical novel fell into decline, while the historical story exhibited a tendency to go beyond the bounds of national history. It could be said that the historical story was now conceived in all its genres. Another interesting detail: in the period under review the historical storywas mostly created by writers from the western part of Ukraine, while in the eastern part it appeared only occasionally.

In the 1920s the situation changed radically: the decade saw a real boom in historical short story writing, which was shared by the historical novelette and novel. This was especially true in Western Ukraine, while in the eastern part historical themes and subjects were

treated less, although the historical story did develop here as well. In Western Ukraine the most active writers were Volodymyr Birchak, Vyacheslav Budzinovsky, Antip Lototsky and Spiridon cherkassenko who created educational-tendentious, at times adventure, historical fiction addressed to the broadest readership, which could not but tell on the not too high fictional merits of these works. Such distinguished writers as Yulian Opilsky and Natalena Koroleva tended to rely on historical facts in their prose, creating classical examples of historical fiction. Natalena Koroleva treated themes from the history of Europe and the Orient in her novels, and national history in her stories (e. g. "Ancient Kyiv Legends"). Bohdan Lepky, Kateryna Hrinevicheva, Yuri Kossach, the historian Ivan Kripyakevych, and Osip Nazaruk were more oe less successful in mastering historical themes, while L. Mosendz produced highly artistic works of historical prose (the book "Revenge"). One of the most popular historical fiction writers was Bohdan Chaikovsky, who cultivated mostly the historical novelette and novel.

In Soviet times M. Horban published an engaging book of essays based on historical facts ("The Word and Deed of the Sovereign"), and several examples of historical stories can be found in the writings of Olexa Slisarenko, Varvara Cherednichenko and Victor Petrov, although the historical novel and novelette were cultivated more intensively. In the literary magazines of this period (the 1920s and 1930s) the historical short story is almost a rarity. This tendency, that is, the preference of the historical novel over the story, was observed in the 1950s and 1960s and continues into the present day, although we have quite a few talented short story writers, above all Roman Ivanychuk and Nina Bichuya of Lviv, and Yuri Khorunzhy, Yuri Lohvin and Serhiy Plachinda of Kyiv. Nina Bichuya continues the tradition of the romantic historical story, while the other writers build their plots around factual material. Then, there are stories about men

of the arts of the past, which must be grouped into a separate subsection (Simon Sklyarenko, Nina Bichuya, Roman Ivanychuk, Yuri Pokalchuk, Dmytro Mishchenko and Ivan Kiriy). The historical story is also a favourite with the author of this article (historico-romantic stories from the cycle "The voice of Grass" and stories about artists from the cycle "A Hike into the Mountains").

Even from such a brief survey the reader can see that the Ukrainian historical story has as impressive background. It has its specific features and reflects, in its own way, not only the stages of the Ukrainian people's history but also their distinctive form of historical awareness.

Valeriy Shevchuk
(From the magazine "*Ukraine")*

UNIT 7

Pre-Text Exercises.

1. Practise the following for pronunciation.

1. precentor   [pri(ː)'sentə]
2. apprentice   [ə'prentɪs]
3. pursue   [pə'sjuː]
4. ravaged   ['rævɪʤd]
5. archeographic   ['ɑːkɪo(u)'græfik]
6. subversive   [səb'vɜːsɪv]
7. denunciation   [dɪˌnʌnsɪ'eɪʃən]
8. autobiography   [ˌɔːtəʊbaɪ'ɒgrəfi]
9. extant   [ɛks'tænt]
10. architectural [ˌɑːkɪ'tɛkʧərəl]
11. proficient   [prə'fɪʃənt]
12. aquatint   ['ækwətɪnt]
13. etching   ['ɛʧɪŋ]
14. initiate   [ɪ'nɪʃɪɪt]

2. Remember the following word-combinations.

1. drawing – малюнок; живопис
2. artistic talent – художній талант
3. apprentice – учень; підмайстер
4. compatriot – співвітчизник
5. proceeds – виторг
6. epic poem – епос
7. Archeographic Commission – Археографічна комісія
8. sketch – ескіз; скетч
9. national consciousness – національна свідомість
10. output – видобуток; випуск
11. diary – щоденник
12. proficient – досвідчений
13. aquatint – акватинта
14. etching – гравірування; офорт
15. watercolour – акварель

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3. Text. Taras Shevchenko

Taras Shevchenko, born 9 March 1814 in Moryntsy, Kyiv gubernia, died 19 March 1861 in St. Petersburg, Russia. Artist, poet and national bard of Ukraine.

Born a serf, Shevchenko was orphaned in his early teens and grew up in poverty and misery. He was taught to read by the village precentor and was often beaten for "wasting time" on drawing, for which he had an innate talent. At the age of 14 he was taken by his owner, P. Engelhardt, to serve as a houseboy, and traveled extensively with him, first to Vilnius and then to St. Petersburg. Engelhardt noticed Shevchenko's artistic talent and apprenticed him to the painter V. Shiriaev for four years. During that period he met his compatriots I. Soshenko, Ye. Hrebinka, V. Hryhorovych and O. Venitslavov. Through them he met the painter K. Briullov,

Whose portrait of the poet V. Zhukovsky was disposed of in a lottery, the proceeds of which were used to buy Shevchenko's freedom from Engelhardt in 1838.

Shevchenko enrolled in the Academy of Fine Arts in St. Petersburg and pursued his art studies as well as his general education. In 1840 he published hisfirst collection of poems, "Kobzar". It was followed by the epic poem "Haidamaky" (1841) and the ballad "Hamaliia" (1844). In the 1840s Shevchenko visited Ukraine three times. Those visits made a profound impact on him. He was, furthermore, struck by the ravaged state of Ukraine.

After graduating from the Academy (1845) he became a member of the Kyiv Archeographic Commission. The position gave rise to extensive travels during which he sketched a lot, and wrote some of his most satirical and politically subversive poems ("Dream", "Caucasus" and others).

In 1846 Shevchenko came to Kyiv and joined the secret Cyril and Methodius Brotherhood. A denunciation resulted in the arrest of

the members of the brotherhood. Shevchenko was arrested in 1847 and sent as a private to the Orenburg special corps in a remote area of the Caspian Sea. Tsar Nickolas I himself initiated the sentencing order preventing the prisoner from writing and painting. But Shevchenko managed to continue doing both.

Shevchenko was released in 1857 but he was not allowed to live in Ukraine. He lived in St. Petersburg and was buried there, but two months afterward his remains were transferred to the Chernecha Hill near Kaniv, Ukraine.

Shevchenko has a uniquely important place in Ukrainian history. He created the conditions that allowed the transformation of the Ukrainian literature into a fully functional modern literature. His influence on the Ukrainian political thought and his role as an inspirer of a modern democratic ideal of renewed Ukrainian statehood are without parallel. His poetry contributed greatly to the evolution of national consciousness among the Ukrainian intelligentsia and people, and his influence on various facets of cultural and national life is felt to this day.

Shevchenko's literary output consists of one middlesized collection of poetry ("Kobzar"); the drama "Nazar Stodolia"; two dramatic fragments; nine novelettes, a diary, and an autobiography in Russian; and over 250 letters.

Although Shevchenko is seen mainly as a poet, he was also a highly accomplished artist. There are 835 works extant from that domain of creativity. Another 270 are known but have been lost. Shevchenko painted over 150 portraits, 43 of them are self-portraits. He also painted.

Numerous landscapes which recorded the architectural monuments of Ukraine. He was also very proficient in watercolour, aquatint and etching.

Abridged and adapted from the Encyclopedia of Ukraine,
http: // en. wikipedia. org/ wiki

COMPREHENSION

1. Match the events in the order they happened.

1. T. Shevchenko was born on 9 March 1814.	a) He enrolled in the Academy of Fine Arts.
2. Taras was orphaned in his early teens.	b) Two months afterward his remains were transferred to Kaniv.
3. As a serf of P. Engelhardt private he traveled a lot.	c) In 1847 he was arrested and sent as a to Orenburg.
4. In 1838 Shevchenko became free.	d) He was an artist and poet of Ukraine.
5. In 1840 Shevchenko published his first collection of poems "Kobzar."	e) He came to live in St. Petersburg.
6. In 1846 Shevchenko joined the secret Cyril and Methodius Brotherhood.	f) It was followed by "Haidamaky" and "Hamaliia".
7. He was released in 1857.	g) He grew up in poverty.
8. Shevchenko was buried in St. Petersburg.	h) He was not allowed to live in Ukraine.

1. *Find Ukrainian equivalents to the following:*

National bard; to be orphaned; an innate talent; extensively; to apprentice; compatriots; to be disposed of in a lottery; the proceeds; to enroll; to pursue; profound impact; ravaged state; to give rise; to sketch; subversive; denunciation; to initiate; a sentence; to be released; uniquely; transformation; influence; political thought; renewed Ukrainian statehood; national consciousness; highly accomplished; extant; proficient.

2. *State what part of speech the given words are and translate them.*
Art – artist – artistic; poet – poetry – poetical – poem; an orphan – to be orphaned; to own – owner; to dispose – disposition; collect – collection; satire – satirical; policy – political – politician – politically; secret – secretive – secretly; brother – brotherhood; special – specially; prevent – preventive – prevention; to continue – continuation – continuous; important – importance; to create – creation – creative – creativity; drama – dramatic; to know – known.

4. Grammar

THE ABSOLUTE PARTICIPIAL CONSTRUCTION
(НЕЗАЛЕЖНИЙ ДІЄПРИКМЕТНИКОВИЙ ЗВОРОТ)

В українській мові підрядне обставинне речення (наприклад часу або причини) може бути замінене дієприслівниковим зворотом, якщо в головному й підрядному реченнях підмет той самий, хоч в одному з них він може бути виражений іменником, а в другому - відповідним особовим займенником.

Наприклад: *Коли Петро повернувся з Києва*, він розповів нам про виставку. *Повернувшись з Києва*, Петро розповів нам про виставку. (В обох реченнях підмет позначає ту саму особу.)

Якщо в головному й підрядному реченнях підмети різні, то така заміна неможлива.

В англійській мові заміна обставинного підрядного речення зворотом з *Participle* можлива й тоді, коли в головному й підрядному реченнях підмети різні.

Наприклад: *When Peter came home from Kyiv*, we asked to tell us about the exhibition. *Peter coming home from Kyiv*, we asked him to tell us about the exhibition.

Peter coming home from Kyiv не підрядне речення, а незалежний дієприкметниковий зворот (*the Absolute Participial*

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Construction), що складається з іменника в загальному відмінку (або особового займенника в називному відмінку) і дієприкметника. У цьому звороті *Peter* виконує роль підмета стосовно дієприкметника й не є підметом головного речення.

У незалежному дієприкметниковому звороті можуть вживатися всі форми *Participle*.

У реченні незалежний дієприкметниковий зворот виконує функції *обставин* (часу, причини, способу дії, умови):

1) *The day being very fine*, she went for a walk.

Оскільки день був дуже гарний, вона пішла на прогулянку.

2) *The letter having been written*, he went out to post it.

Коли лист був написаний, я пішла відправити його.

3) *Weather permitting*, we'll spend our day off in the forest.

Якщо дозволить погода, ми проведемо вихідний день у лісі.

Незалежний дієприкметниковий зворот перекладається українською мовою:

a) підрядним обставинним реченням:

The rain having stopped, we went home. Коли дощ ущух, ми пішли додому.

b) простим реченням, що входить до складносурядного:

They went quickly out of the house, *Jude accompanying her to the station.*

Вони швидко вийшли з дому, і Джуд провів її до вокзалу.

c) дієприкметниковим зворотом:

Her face smiling, she came into the room.. Усміхаючись, вона увійшла в кімнату.

Крім цього, незалежний дієприкметниковий зворот може перекладатися українською мовою головним реченням в складнопідрядному, вставним реченням, іменником з прийменником:

She sat down at the table, *her hands beginning to tremble.*

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Коли вона сідала за стіл, її руки почали тремтіти.

The evening was so dark, (*the moon not having yet risen*), that he could see no one twenty yards off.

Вечір був такий темний (місяць ще не зійшов), що за двадцять ярдів він нікого не міг бачити.

He came into the room, *his face smiling*.

Він увійшов до кімнати з усміхненим обличчям.

Незалежний дієприкметниковий зворот може поширюватися прийменником *with*. Такий зворот вживається у функції обставини способу дії або супровідних обставин і перекладається українською мовою здебільшого самостійним реченням або дієприслівниковим зворотом:

She was sitting on the ground, *with her head and one arm lying on a chair*.

Вона сиділа долі, а голова її й одна рука лежали на стільці.

He was standing, *with his arms crossed and his head bent*.

Він стояв, схрестивши руки й опустивши голову.

Ex. 1. Перекладіть українською мовою, звертаючи увагу на незалежний дієприкметниковий зворот.

1. My brother having lost the key, we couldn't enter the house.
2. The wind being favourable, the ship will reach the shore in time.
3. The sun having set, they continued their way.
4. The teacher being ill, the lesson was put off.
5. The weather having changed, he decided to stay at home.
6. There being much time left, she wanted to have a rest.
7. The keys having been lost, the man couldn't open the door.
8. There being a strong wind, the flight was put off.
9. The weather being favourable, we will have a good rest.
10. The work having been finished, the workers went home.

11. All being understood, the discussion was over.
12. The task done, all the pupils handed in their compositions.
13. Supper being over, women went to the hall to rest.
14. The winter being cold, we spent three months in the city.

Ex. 2. *Замініть підрядні речення незалежним дієприкметниковим зворотом.*

Model: As the book was translated into Ukrainian, it could be read by everybody.

The book being translated into Ukrainian, it could be read by everybody.

1. As we were given dictionaries, we managed to translate the article easily.
2. As soon as I have done my homework, I shall go for a walk.
3. As soon as I have bought the book, I shall begin reading.
4. As there was a severe storm at the sea, the steamer couldn't leave the port.
5. As it was Sunday, the library was closed.
6. As the weather was fine, they went for a walk.
7. As the professor was ill, the lecture was put off.

Ex. 3. *Перекладіть українською мовою, звертаючи увагу на незалежний дієприкметниковий зворот.*

1. Many men preceded Newton in the field of mechanics, perhaps the most outstanding being Galileo. 2. Red phosphorus being a more stable form, its reactions are much less violent. 3. The fuel exhausted, the engine stopped. 4. Probably the first metals used by man were gold, silver and copper, these metals being found in nature in the native or metallic state. 5. Electrons moving through a wire, electrical energy is generated. 6. Mars has two satellites, Deimos ("Horror") and Phobos ("Fear"), both discovered during the favourable position of 1877. 7. A magnet being broken in two, each peace becomes a magnet

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with its own pair of poles. 8. Many technical and scientific problems having been solved, the first space flight could be realized. 9. An electron leaving the surface, the metal becomes positively charged. 10. The plant supplied with good raw materials, the quality of products has been much improved.

TESTS

I. Перекладіть українською мовою:
1.   The hour being late, Ann went to bed.
2.   The dog curled near the fire place, with his eyes running from one man to another.
3.   The swimmer got ready for the jump, his hands raised.
4.   It being the day of my English exam, I got up early.
5.   They walked home, admiring the beautiful evening.
6.   The evening being warm, we went for a walk.
7.   The boy didn't answer with his eyes dropped.
8.   Her meal was over, she turned from the table.
9.   He opened the door with his heart beating fast.
10. The third bell gone, people crowded the hall.

II. Перекладіть англійською мовою:
1.   Оскільки часу залишилось небагато, ми змушені були поспішати.
2.   Був чудовий день, в небі не було ні хмаринки.
3.   Оскільки робочий день закінчився, ми пішли додому.
4.   Хлопчик стояв мовчки, його очі були опущені
5.   Коли фільм закінчився, люди залишили зал.

5. Supplementary text. The Nation's Smiling Soul.

Ostap Vishnya is the pen name under which Pavlo Hubenko made a lasting mark in Ukrainian fiction as a remarkable humorous

writer. He enjoyed the boundless love of his people, a fact which even his most malign literary opponents could not deny. One of them even had to concede it in an otherwise outrightly denunciatory article of the early 1930s: "The popularity of Ostap Vidhnya is of unprecedented proportions: the total printing of his works has already reached a seven-digit number, and a bust of the writer has been cast; wherever our writer appears to make a speech or recite his works, the audience bursts into laughter before his name has been completely pronounced; to crown it all, quite a number of legends with the writer as their hero have been recorded among "the people"…".

The idea expressed, rather paradoxically, in the above mentioned quotation (taken from a rather voluminous and professionally crude "study") is actually remarkably precise and fair. Yet thousands upon thousands of words were used in an attempt to contradict the obvious and discredit the civic stand of Ostap Vishnya and his undoubted talent.

During the lifetime of this great laughter-maker and after his death he was never short of admirers or of enemies, especially among the powers that be, the chauvinistic and nationalistic elements, and, of course, among the legions of malicious philistines, who have been a long-standing target of all progressive satirists. The enduring love of the people for the writer and the fierce hatred of negative social elements for him were the two major factors which actively influenced Ostap Vishnya's entire literary career, alternately raising him to the crest of glory and casting him under the wheels of cruel repression.

Ostap Vishnya's life was spent during a period of bright hopes and abysmal despair, tremendous social transformations and terror without parallel in human history. Perhaps the greatest paradox of Ostap Vishnya as a literary phenomenon is that his exceptional talent attained its greatest heights shortly before the onslaught of Stalin's bloody terror, which the eminently talented satirist nonetheless

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managed to survive (death overtook almost all the others, in particular, his brother Chechvyansky, Vukhnal, Kotko, Pilipenko). In his declining yearshe experienced the "thaw", when conditions were at long last relatively favourable for his work. It can only be imagined what our merry genius would have achieved if his talent had not been smothered in its prime and the Damocles' sword of Beria's inquisition had not hung over him almost to his final days.

He was an ardent Ukrainian patriot. After having shed the delusions he entertainedduring the first few years following the Revolution, he flung himself into the maelstrom of the 1920s which promised the restructuring of society on the basis of the common weal and social justice, national revival and friendship between peoples. Equipped with good knowledge of Ukraine's history and a keen interest in the history of the other Soviet nations, he easily stripped the demagogic husks off the garrulous chatter purveyed by all the covert heirs of Valuev* concerning the good the Soviet nations were supposed to enjoy. He never suffered from the inferiority complex which, like a deadly microbe, had affected hundreds of thousands of our fainthearted countrymen, when outlanders tried for four hundred years to force them to forget their language and traditions, and then, after having trampled on their age-old cultural values and deprived the Ukrainian tongue of its national rights, humiliated them as a nation by declaring them incapable of creating either a history or a distinctive culture of their own. He took a keen interest in the development of Ukrainian-language schools, press, drama theatre, book publishing and the variety theatre. He wrote witty reviews of the latest theatrical productions, humorous stories about talented actors, artists, composers, stage directors and orchestra conductors, supported the celebrities of the national theatre, roused public opinion when an artist was in domestic or material straits, helped them by word and deed to extricate themselves from their predicaments, and defended men of the arts when they fell victim to

bureaucratic insensitivity or administrative obtuseness. The political developments in the first halfof the 1920s affirmed the reality of the rights of nations declared by the Revolution, and Ostap Vishnya actively advocated a policy of friendship and mutual assistance between the Soviet nations. But soon, when signs of deviation toward extreme authoritarianism appeared, especially during the first rule of "Stalin's envoy" Kaganovich in Ukraine, cultural development was abruptly arrested and the great-power chauvinists again raised their heads. By viewing the sharpness of his idiom against this background, we can better understand his protest against the humiliation of the Ukrainian people's dignity and the vilification of our history and national art.

Ostap Vishnya became the most widely read writer in Ukraine within a fantastically short time. In 1929 he had 28 books published, and they were sold out immediately. Every magazine or newspaper sought to attract its readers' attention by engaging his collaboration. And then the campaign of vilification against him was launched - a sort of rehearsal for the reprisals against everything talented created by the Revolution.

He was the first writer to experience the cruelty of arbitrary Stalinist lawlessness. On December 26, 1933 he was arrested, and after several months of hideous torture forced to plead guilty to organizing an act of terrorism against Pavlo Postyshev, Secretary of the Communist Party of Ukraine Central Committee.

For ten years he languished in concentration camps in Russia's Far North, suffering from grave illness, squirming under the onslaught of taiga mosquitoes, and more often than not sharing his prison quarters with hardened criminals. Occasionally he met faces he had known before his imprisonment – first the prose writer Volodymyr Gzhytsky and then the famous actor from the Berezil theatre Yosyp Hirnyak. When the arrests assumed mass proportions, there appeared

distinguished professors, such as Bludov, the prorector of Kharkiv University. Outraged humanity, predominantly drawn from the intellectual professions, was swelling Stalin's prison camps as if to prove that the cultural revolution in Ukraine had reached such proportions that, without the export of intellects to the Far North, the progeny of the ancient Rus people would simply stifle in this overwhelming outburst of reason and talent.

His best years destroyed in the frost-bound expanses of the Far North, Ostap Vishnya did not write a single line of prose, except for letters to his wife and a series of essays for the prison newspaper. This creative hiatus lasted until February 1944, when his famous story "Zenitka" appeared in print. Its effect on the reader was like a thunderbolt out of the blue, because the writer was believed to have died a long time ago.

After his release from prison, his life was not exactly happy. It was much better than behind barbed wire, of course, but in their humanitarian zeal the high officials seemed to have forgotten to remove the terrorist label they had pinned on him at his trial in March 1934, which meant that the vilification he had suffered and all its implications remained legalized. This circumstance could not but affect his writing during and after the war and right up till October 25, 1955 when his good name was restored. But he was fated to live only one year after that. So it is hardly appropriate to enthuse passionately, as some are wont to do, about the great revival of Ostap Vishnya's talent after the war. Any sober-minded critic will be reluctant to heap praise on Ostap Vishnya for his satirical articles commissioned by editors or distinguished government figures of those days. They rather bring tears to your eyes when you realize the petty tasks on which he had to expend his mighty talent.

The emotional content of his writings after the war centered on glorifying the working man, on the one hand, and on censuring

laziness, dishonesty and bungling, on the other. The numerically largest part of his writings about the country's life of those years is all too obviously designed to illustrate a predetermined argument: the analysis of the social causes underlying the negative elements of society does not, as a rule, transcend the purely moral aspects. Let us take the theme of village life as an example. His essays dealt mostly with advanced farming enterprises. But his satire did not (and simply could not!) tackle any of the cardinal problems of the collective farms, which were in a state of dreary decline. In his essays the farmers are utterly devoted to, and believe in, Lenin's idea of the socialist cooperative movement, despite the staggering disparity between declared intentions and actual achievements. The stark reality of the matter was that there were a lamentably few farms which managed to clear their debt and occasionally ensure their members a reasonable level of prosperity, and the reasons for the general poverty of the farmers did not result in any way whatsoever from the moral imperfections of some of them. Ostap Vishnya could not write, for instance, that many farms earned only kopecks for their work, and prohibitive taxes were imposed on their personal plots, so that a farmer preferred to cut down his orchard and not keep any fowl or cattle, lest he be taxed for the last pillow he had.

Without any doubt, Ostap Vishnya wrote the truth about the post-war village. But, unfortunately, he could not tell the whole truth. Hence, his later writings represent irreparable artistic losses as compared with his achievements of the 1920s. It was only because of his great talent to generate laughter that he remained "afloat" on the readers' sea under such unfavourable circumstances. For all that, he left us genuine masterpieces which, though of fleeting topically, remain unsurpassed as examples of humorous writing.

The readers were especially fascinated by his collection of stories "A Hunter's Smiles", perhaps the only example in our fiction

of a large and highly artistic cycle of works harmoniously and powerfully projecting vital humor and a sense of patriotism. The charm of his "smiles" is invisibly interwoven into the entire fabric of the stories: they provide informative glimpses into nature and foster respect for everything living on earth. His "smiles" are capable of sowing, even in the robotized mind of a technocrat, at least a little doubt as to the correctness of his actions which leave polluted rivers and seas on this once flowering land. Perhaps the stories reveal to the fullest degree the writer's pure, sincere and merry soul.

In his gallant and honest struggle against evil Ostap Vishnya remains an eternally bright star on the black marble of the Stalinist night. And for him the choice of this kind of humor (and not official laurels) was entirely natural. He seems to be the only genius in our post-1917 fiction who was never awarded a single official distinction or even a modest literary prize. He certainly had good reason to write in his diary that there are no greater royalties for a writer than a glint of merriness in people's eyes. It is a pity that the glint in the popular eye may also derive from an irresistible tear.

Yuri Tsekov
(From the magazine "*Ukraine*")

UNIT 8

Pre-Text Exercises.

1. Practise the following for pronunciation.

1. surveillance   [səː'veləns]
2. discontinue   ['dɪskən'tɪnju(ː)]
3. anthem   ['ænθəm]
4. sociopolitical   [ˌsousɪopə'lɪtɪk(ə)l]
5. diverge   [daɪ'vəːʤ]
6. encyclopedic   [enˌsaɪklo(u)'pɪːdɪk]
7. autobiographical   ['ɔːto(u)ˌbaɪo(u)'græfɪkəl]
8. cycle   ['saɪkl]
9. plague   [pleɪg]
10. incipient   [ɪn'sɪpɪənt]
11. spontaneous   [spɔn'teɪnjəs]
12. psychological   [ˌsaɪkə'lɔʤɪk(ə)l]
13. ethnography   [eθ'nɔgrəfi]
14. sociologist   [ˌsousɪ'ɔləʤɪst]
15. Haeckel   ['hekəl]

2. Remember the following word-combinations.

1. editorial board – редколегія
2. surveillance – нагляд
3. anthem – гімн
4. a contributor – співробітник
5. honorary – почесний
6. encyclopedic – енциклопедичний
7. capacity – здібність

8. setting – обставини, умови, оточення
9. incipient – що зароджується
10. highlander – горець
11. wealth of – багато
12. county – повіт

3. Text. Ivan Franko

Ivan Franko, born 27 August 1856 in Nahuievychi (today I. Franko), Drohobych county, Galichia, died 28 May 1916 in Lviv. Writer, scholar, political and civic leader, publicist.

The son of a village blacksmith, Franko graduated from Drohobych gymnasium in 1875 and began to study classical philology and Ukrainian language and literature at Lviv University. His first literary works were published in the students' magazine "Druh", whose editorial board he joined in 1875. Franko's political and publishing activities and his correspondence with M. Drahomanov attracted the attention of the police, and in 1877 he was arrested for spreading socialist propaganda. After spending eight months in prison Franko returned to political work with even greater fervor. He helped to organize workers' groups in Lviv. In 1880 Franko was arrested again. After serving a three-month term, he was released but was kept under police surveillance and was forced to discontinue his university studies.

During the first period of his creative work Franko wrote "Lesyshyna Cheliad" and "Dva Pryiateli" (Two Friends) in 1876 in the literary almanac "Dnistrianka". Later that year he wrote his first collection of poetry "Ballads and Tales". His first of the stories in the "Boryslav" series were published in 1877. Franko depicted the harsh experience of Ukrainian workers and peasants in his novels "Boryslav Is Laughing" 1881-1882) and "Boa Constrictor" (1878). His works deal with Ukrainian history ("Zakhar Berkut", 1883), social issues ("Basis of

Society", 1895 and "Withered Leaves", 1896) and philosophy ("Semper Tiro", 1906). He wrote political poems, such as "The Stonecutters" (1878), "The Eternal Revolutionary" (1880), which became patriotic anthems and influenced the outlook of a whole generation. He drew parallels to the Israelite search for a homeland and the Ukrainian desire for independence in "Death of Cain" (1889). In 1881 Franko co-published the journal "Zoria" and the newspaper "Dilo" (1883-1885). In May 1886 he married O. Khorunzhynska in Kyiv.

For a while in 1888 Franko was a contributor to the journal "Pravda". His ties with compatriots from Dnipro Ukraine led to a third arrest in 1889. In the following year, with the support of M. Drahomanov, Franko co-founded the Ruthenian-Ukrainian Radical party and drew up its program. In 1899 a crisis arose in the Radical party, and Franko joined the Populists in founding the National-Democratic party, in which he was active until 1904, when he retired from political life. For many years Franko collaborated in the sociopolitical field with M. Drahomanov, whom he regarded highly as a "European political leader", but eventually their views on socialism and the national question diverged.

Besides his political and literary work Franko continued his university studies, first at Cnernivtsi University (1891), where he prepared a dissertation on I. Vyshensky, and then at Vienna University, where on 1 July 1893 he defended a doctoral dissertation. In 1894 Franko was appointed lecturer in the history of Ukrainian literature at Lviv University. In 1894-1897 he and his wife published the journal "Zhytie i slovo", in which many of his articles appeared. In them he attacked Marxism as "a religion founded on dogmas of hatred and class struggle".

With M. Hrushevsky's coming to Lviv in 1894, Franko became closely associated with the Shevchenko Scientific Society. In 1899 he became a full member of the society and in 1904 an honorary member.

In 1908 Franko's health began to decline rapidly. Yet, he continued to work to the end of his life. In this last period he wrote "Outline of the History of Ukrainian-Ruthenian Literature to 1890, 1910" and "Studies of Ukrainian Folk Songs" (1913) and did numerous translations of ancient poetry. In 1913 all Ukraine celebrated the 40th anniversary of his literary work.

With his many gifts, encyclopedic knowledge and uncommon capacity for work, Franko made outstanding contributions to many areas of Ukrainian culture. He was a poet, prose writer, playwright, critic, literary historian, translator and publisher. The themes of his literary works were drawn from the life and struggle of his own people and from sources of world culture: Eastern cultures and the classical and Renaissance traditions. He was a "golden bridge" between Ukrainian and world literature.

Franko was one of the first realists in Ukrainian literature and the most outstanding poet of the post-Shevchenko period. His greatest poem "Moses" (1905), which in a biblical setting deals with the conflict between a leader and his people and proclaims the ideal of service to one's people, was based to a large extent on autobiographical material.

Franko's prose works include over 100 short stories and dozen of novels. His earliest prose works (beginning in 1877) from the Boryslav cycle, which painted a vivid picture and gave a profound analysis of the social evils that plagued Galicia at the time. His greatest masterpieces of prose are the novel "Boa constrictor" and the social novel "Boryslav Is Laughing", which for the first time depict the incipient forms of revolutionary struggle among the workers and the spontaneous awakening of working class consciousness. "Zakhar Berkut" (1883), a historical novel based on ancient Ukrainian chronicles, presents the heroic resistance of Ukrainian highlanders to the Mongols in 1241.

In drama Franko proved himself a master of the sociopsychological and historical play and of comedy. His best plays

are the sociopsychological drama "Stolen Happiness" (1894) and the historical drama in verse "The Dream of Prince Sviatoslav" (1895). Franko contributed several masterpieces to children's literature, including "Fox Mykyta" (1890), "The Adventures of Don Quixote" (1891) etc. Special mention must be made of Franko's work as a translator, which he carried on throughout his life. He translated masterpieces from 14 languages by famous authors including Homer, Dante, W. Shakespeare, J. Goethe, E. Zola, A. Pushkin, M. Lermontov.

In the area of linguistics Franko produced several studies of the Ukrainian literary language, including "Etymology and Phonetics in Southern Ruthenian Literature" (1894), "The Literary Language and Dialects" (1907). For his philological contributions Franko was awarded an honorary doctorate by Kharkiv University in1906. He was also elected to a number of Slavic scholarly associations.

In the field of ethnography and folklore Franko collected a wealth of source material and wrote a series of studies and articles about the clothing, food, art and belifs of the Galician people.

About a hundred published work, most of them dealing with the peasant movement and the 1848 revolution in Galicia and with Ukrainian-Polish relations, were the subjects of Franko's sociological, sociopolitical and historical-economic studies.

Franko's world view was influenced by A. Comte and H. Spencer's positivism, Ch. Darwin and E. Haeckel's theory of evolution, the theories of French, German sociologists. Yet, Franko remained true to himself and formed his own outlook.

He was widely promoted in Ukraine during the Soviet period particularly for his poem "Kamenyary" (Stonecutters) which contains revolutionary political ideas, hence earning him the name "Kamenyar".

Abridged and adapted from the Encyclopedia of Ukraine,
https: // en. wikipedia. org/wiki

COMPREHENSION

1. *Identify each period of Ivan Franko's life.*

    I 1875 – 1877   a) served a three-month term

    II 1880 – 1888   b) wrote political poems

    III 1891 – 1899   c) became a member of the Shevchenko Society

    IV 1905 – 1916   d) entered Lviv University

    e) was kept under police surveillance

    f) co-founded the Radical party

    g) did numerous studies and translations

    h) graduated from Drohobych gymnasium

    i) was awarded an honorary doctorate by Kharkiv University

    j) discontinued his university studies

    k) wrote "Moses"

    l) joined the editorial board of the students' magazine

    m) married

    n) wrote "Stolen Happiness"

    o) was arrested for spreading socialist propaganda

    p) defended a doctoral dissertation

    q) lectured at Lviv university

    r) edited some journals and newspapers

2. *Find Ukrainian equivalents to the following:*

County, blacksmith, editorial board, correspondence, fervor, surveillance, "The Stonecutters", anthem, outlook, generation, a contributor, compatriots, to retire, to collaborate, to diverge, to be associated with; an honorary member, to decline, uncommon capacity for work; literary historian; "a golden bridge"; "Moses", biblical setting, service to one's people; to a large extent; short stories; novel; plague; incipient; consciousness, heroic resistance;

drama, children's literature; etymology; to be awarded; scholarly associations; ethnography, the Galician people; peasant movement theory of evolution.

3. *State what part of speech the given words are and translate them:*

Philology – philologist – philological; publish – publicist – publishing; edit – editor – editorial; act – active – actively – activity; continue – discontinue – continuous – continuation; create – creator – creative – creation; contribute – contributor – contribution; support – supporters – supportive; prepare – preparation – preparatory; defend – defenders – defense; associate – association; science – scientific – scientist; celebrate – celebration – celebrities; gift – gifted; translate – translator – translation; gold – golden; real – realism – realist – reality – realistic; analysis – analytical; social – socialism – socialist- sociology – sociologist; hero – heroic – heroism; resist – resistance; psychology –psychological – psychologist; relate – relation – relative.

4. Grammar

THE SUBJUNCTIVE MOOD
AND CONDITIONAL SENTENCES

В англійській мові, як і в українській, є три способи дієслова: *дійсний (the Indicative Mood), умовний (the Subjunctive Mood) і наказовий (the Imperative Mood).*

Дійсний спосіб виражає дію як реальний факт у теперішньому, минулому й майбутньому часі.

Умовний спосіб виражає дію не як реальну, а як таку, що могла б відбутися за певних умов, а також необхідну, бажану або нереальну, нездійсненну.

Умовні речення дійсного способу *(Conditional sentences, the Indicative Mood)* виражають **реальну умову**.

Реальна умова	*Підрядне речення*	*Головне речення*
	If I **have** more time,	I'**ll come** over.
	If I **see** her,	I **will be** very glad.
	If he **is working** on Friday	he **won't be able** to go with us.
	Present Indefinite,	*will + Infinitive*
	Present Continuous	

Вони називаються *умовними реченнями першого типу (Type I Conditionals).* Частіше за все використовують сполучники*: if, in case, provided, unless, suppose:*

e. g. We **will finish** the work on time **provided** you **send** all the necessary materials.

Subjunctive Mood вживають для вираження дії, *яка відбулася б за певних умов* у теперішньому, минулому або майбутньому часі, але не відбудеться з якихось причин.

Subjunctive Mood має дві часові форми: *Present* і *Past.* Умовні речення *Present Subjunctive* називають *умовними реченнями другого типу (Type II Conditionals).*

Нереальна умова *Present/ Future*	If I **had** more time, If you **knew** him better, If it **were not raining**, If I **were** you,	I **would come** over. you **wouldn't think** so. I **could go out.** I **would go** there myself.

Past Indefinite,	*would*	
Past Continuous	*could*	*+ Infinitive*
	might	

Ex. 1. Choose the correct form of the verb: RIGHT/ WRONG.

1. If I *don't feel/ won't feel* well tomorrow, I *stay/ I'll stay* at home.
2. If the weather *is/ will be* nice tomorrow, we can go to the beach.
3. It will be hard to find a hotel if we *arrive/ will arrive* late.
4. The alarm will ring if there *is/ will be* a fire.
5. I *am/ will be* surprised if they *get/ will get* married.
6. *Do/ will* you *go* to the party if they *invite/ will invite* you?
7. If I *am/ will be* late this evening, don't wait for me.
8. What shall we do, if it *rains/ will be raining?*
9. I'll be able to understand you, if you *speak/ will speak* slowly.

Ex. 2. Practise the following according to the model.
Model: He runs round the park every morning, so he keeps very fit.
If I **ran** round the park every morning, I **would keep** fit too.
1. He lives in the South, so he can grow a lot of flowers.
2. They use electric typewriters, so they finish their work soon.
3. He lives near his work, so he is never late.
4. He goes to bed early, so he always wakes up in time.
5. His French is good, so he reads French books in the original.
6. They have a maid, so they can enjoy themselves.

Ex. 3. Put the verbs in brackets into the correct form (use Conditionals II).
1. If I had this tool, I (give) it to you.
2. If he worked more slowly, he (not make) so many mistakes.
3. I could give you his address if I (know) it.
4. He might get fat if (stop) smoking.
5. If he knew you were away, he (not come).
6. I (keep) a gardener if I could afford it.
7. What would you do if the lift (get) stuck between the floors?
8. He (not go) there if his family were not invited.

9. The car wouldn't break so often if you (have) it serviced regularly.
10. If I (know) her better, I (introduce) you.
11. The journey takes 3 hours by bus. You (get) there sooner if you (go) by train.
12. He couldn't find job when he came to Germany. If he (like) children, he (work) at school.

Ex. 4. Use "might" instead of "would" to give the meaning of "perhaps".
1. She's getting fat. If she (not eat) much sweet, she (lose) weight.
2. She feels very tired in the morning. If she (go) to bed earlier, she (not feel) so tired.
3. He's not a strong man. If he (go) to the fitting center, he (be) stronger.

Ex. 5. Use "could" instead of "would" to give the meaning of "possible".
1. We (understand) the English teacher better if she (speak) more slowly.
2. I like reading but we don't have books in our country house. If I (have) books there, I (read) a lot in summer.
3. I don't know where he's living now. If I (know) his address, I (write) to him.
4. Roberta is very pretty but rather short. If she (be) taller, she (be) a model.

Ex. 6. Answer the questions in complete sentences.
1. To which town / city would you go if you didn't need a visa?
2. Who would you ask to dance if you had the choice?
3. Could you come to the University on Sunday if the teacher asked you?
4. How would you feel if you won a million dollars?
5. Could you wake up at 5 a. m. if none woke you up?
6. Could you cook your own dinner if your mother asked you?

Ex. 7. Replace the infinites in brackets by the right form of the verb.

Model: If I were you, I (to read) the book in the original.

If I were you, I *would read* the book in the original.

1. They (to go) to the beach if it were warmer.
2. If the poem were not so long, I (to learn) it by heart.
3. Even if it were not so late I don't think I (to go) to the cinema.
4. Even if I had a dictionary, I don't believe I (to be able) to write the test.
5. Even if I wanted to, I (can do) nothing now.
6. If you really wanted to buy the house, you (can do) it even now.

Ex. 8. Write Type II conditionals to match these situations.

Model: I don't have a spare ticket. I can't take you to the concert.

If I *had* a spare ticket, I *could / would take* you to the concert.

1. She drinks too much coffee. She doesn't feel calm.
2. He can't type. He isn't able to operate a computer.
3. They don't understand the problem. They won't find a solution.
4. He sits around too much. He isn't fit.

5. Supplementary text. Vasyl' Symonenko.

Vasyl' Symonenko was born on 8 January 1935 in Byivtsi, Lubny district, Poltava region. His childhood was full of suffrerings; he grew up having no father because he died when Vasyl' was a little boy. But in spite of his hard childhood and poor life Vasyl' never stopped loving his native land. After leaving school he entered Kyiv Taras Shevchenko University which graduated with a degree in journalism in 1957. He worked for the regional newspapers. Symonenko began writing poetry while a student, but because of the harsh environment of Soviet censorship he published little. Only one

collection of his poetry appeared during his lifetime, "Silence and Thunder", 1962. His poetry, however, was popular and was widely circulated in samvydav, and it largely marks the beginning of the Ukrainian opposition movement of the 1960s and 1970s. Thematically, his verse consists of satires on the Soviet regime, descriptions of the difficult life of the peasantry ("Duma about Happiness") and protests against Russian chauvinism ("For My Kurdish Brother"). Of particular importance is a cycle of poems in which the poet speaks of his love for Ukraine. Selections from Symonenko's diary ("The Crusts of Thoughts") were published in the journal "Suchasnist'" (1965). Collections of his poetry appeared in the West as "The Shore of Waiting", 1965, 1973. His story "A journey to the Country of Backwards" was published posthumously in Ukraine in 1964, as was the collection of poetry "Earth's Gravity". The collection of short stories "The Wine from Roses" appeared in 1965, and a selection of works "Poems", appeared in 1966. The collection "My people Will Always Exist: Poems and Stories" appeared in 1990. Vasyl' Symonenko died in Cherkasy on 13 December 1963.

We do admire Symonenko's wonderful poetry as a whole and each of us find some special lines for himself which opens Symonenko's great and generous heart for us, his fondness of Ukraine. His own attitude to the events surrounding him created a new type of poetry, poetry of love for people and for Motherland. He loved it as deeply as he loved his Mother. These lines prove his devotion to Ukraine:

> You can choose whatever you like, my son,
> But your Motherland should be the only one.
>
> Можна все на світі вибирати, сину,
> Вибрати не можна тільки Батьківщину.

Compiled by T. Mykhailenko

UNIT 9

Pre-Text Exercises

1. Practise the following for pronunciation.

1. mountainous	['mauntɪnəs]	6. spiritual	['spɪrɪtjuəl]
2. Hungarian	[hʌŋ'gɛərɪən]	7. acquaintance	[ə'kweɪnt(ə)ns]
3. prestigious	[pres'tɪːʒəs]	8. psychology	[saɪ'kɔlədʒɪ]
4. impetus	['ɪmpɪtəs]	9. aphoristic	[ˌæfə'rɪstɪk]
5. encourage	[ɪn'kʌrɪʤ]	10. mysticism	['mɪstɪsɪzm]

2. Remember the following word-combinations.

1. severe disposition – суворий характер
2. aspiration – прагнення
3. a challenge – виклик
4. editor-in-chief – редактор
5. to assert – стверджувати, захищати, відстоювати
6. to delve – вникати, заглиблюватися у вивчення
7. to wane – слабшати, зменшуватися

3. Text. Olha Kobylians'ka

Olha Kobylians'ka was born in the small town of Gura-Gumora (now in Romania), in the mountainous northern Bukovyna on 27 November 1863. Bukovyna was part of the Austro-Hugarian Empire then. Her father was an official, a man of a rather severe disposition. Her mother was a gentle, good-natured woman who totally devoted herself to bringing up and educating her children. She believed it was her sacred duty to give them as much as she could.

The Kobylians'kys werea large family. The four sons were educated at prestigious schools. Two of them became lawyers, the third became a teacher, and the fourth – a military man. Olha, as well as her sister Yevhenia, was meant to become a good housewife when she became grown-up. It was not only because the family did not have enough money to give good formal education for all the children, but also in keeping a small-town tradition: women were allotted a role of housewives, good cooks, and devoted church goers. Olha had only four years of German elementary school but even this limited schooling gave her "an impetus for further intellectual growth". Her elder brother Maksymilian encouraged her interest in literature; her two close friends, Sofia Okunevs'ka and Avgusta Kokhanovs'ka, played a significant role in her spiritual development. The three girls had a lot to share: love of art, search of an ideal in life, bold aspirations, and desire to observe democratic changes in the society. Later Sofia Okunevs'ka graduated from a medical college and participated in a public life. Among her friends were Ivan Franko and Vasyl' Stefanyk, both prominent writers, who appreciated Okunevs'ka for her intellectual depth and breadth of knowledge.

Olha Kobylians'ka realized that her literary aspirations needed to be backed up with a much wider education and she started educating herself. Self-education in those times in Bukovyna was something beyond understanding. It was a challenge to the retrograde traditions of a small provincial town which doomed a woman to remain a household item: a producer of children, cook and housewife.

Kobylians'ka was determined to become a writer and she took steps to achieve her goal. In the early nineties she moved to the town of Chernivtsi. It was a turning point in her life where she had finally come to understanding that her vocation and passion in life was literature. She began sending her articles and essays to local

periodicals "Zoria" (Dawn); "Narod" (People); "Bukovyna", and she made acquaintance with their editors-in-chief.

Kobylians'ka had begun writing prose in the early 1880s and by the end of the decade she had reached a professional level. From a sentimental style she had gradually moved to a more realistic approach in writing. At the end of the eighties Olha Kobylians'ka joined the feminist movement started in Ukraine by Natalia Kobryns'ka, a writer with democratic principles and during the 1890s she took an active part in this movement in Bukovyna and Halychyna, fighting for equal rights for women. Her feministic interests were reflected in her writings, particularly in the novel "Tsarivna". "Tsarivna" 's main character is a bright and intelligent woman, Natalka, who strives for spiritual freedom and seeks ways of asserting her personality in the tough world she lives in. "A free person of keen intellect is my ideal", says Natalka.

Kobylians'ka's novels, short stories and essays written at the turn of the nineteenth and twentieth centuries, contributed a lot to the Ukrainian literature of that time. She writes about the conditions of life in Bukovyna villages, delves into human psychology, describes nature in a dramatic way, and creates philosophical dialogues and aphoristic stories.

In the early 1900s Kobylians'ka's writings acquire a more pronounced modernistic approach. She turns to symbolical themes and images (Akkordy; Khrest; Misiats'). "Zemlia" (Earth) is a novel that consolidated her position of one of the leading authors of the early twentieth century. But she is quite a romantic author and her "V nediliu rano zillia kopala" (Sunday Morning in the Garden) is one of the same romantic line to which belong Lesia Ukrainka's "Lisova Pisnia" (Forest Song) and Mykola Kotsiubyns'kyi's "Tini zabutykh predkiv" (Shadows of the Forgotten Ancestors).

The First World War came as a terrible shock to Kobylians'ka. After the war her literary activity began to wane. She turned to mysticism and religious seeking which was reflected in her novel "Apostol cherni" (Apostle of the Rabble).

She died in 1942.

Abridged and adapted from the Encyclopedia of Ukraine,
https: // en. wikipedia. org/wiki

COMPREHENSION

1. Answer the questions:
   1. What country was Olha born in?
   2. Why was she meant to become a housewife?
   3. Who encouraged Olha's interest in literature?
   4. What was self-education in Bukovyna in those times?
   5. How would you describe Olha Kobylians'ka's character?
   6. What are the most famous things she achieved?
   7. In what way were her feministic interests reflectedin her writings?
   8. What novel consolidated her position of one of the leading authors of the early 20th century?
   9. How did the First World War influence Olha Kobylians'ka?

2. Find Ukrainian equivalents to the following:
   The Austro-Hungarian Empire; a man of severe disposition; to bring up; a sacred duty; a small-town tradition; a church goer; limited schooling; spiritual development; literary aspirations; self-education; a challenge; a household item; a turning point; periodicals; to make acquaintance; a sentimental style; a realistic approach; feminists interests; to assert; at the turn of the century; human psychology; aphoristic stories; symbolical themes; a romantic author; to wane; mysticism; religious seeking; apostle.

3. *State what part of speech the given words are and translate them:*

Mountain – mountainous; north –northern; Hungary – Hungarian; to devote – devoted – devotion; to educate – educated – education; law – lawyer; school – schooling; intellect – intellectual – intelligent; courage – to encourage – courageous; spirit – spiritual; to develop – development; democracy – democratic; participate – participation; know – knowledge; literature – literary; achieve – achievement; to understand – understanding; real – reality – realistic; free – freedom; to contribute – contribution; psychology – psychological; philosophy – philosophical; modern – modernistic – modernism; symbol – symbolical – to symbolize; to lead – leading – a leader; to belong – belongings; religion – religious.

4. Grammar

THE SUBJUNCTIVE MOOD AND CONDITIONAL SENTENCES.

Умовні речення *Subjunctive Past* називають *умовними реченнями третього типу*

(Type III Conditionals). Вони виражають нереальну дію в минулому.

Нереальна умова	If you had gone there, If it hadn't been so hot last summer,	you would have seen him. we **could have gone** to the South.
Past	If he **had told** about it earlier.	I **wouldn't have been** so upset.

Існує два типи речень в умовному стані, які називають *змішаними (Mixed types):*

a) коли умова стосується *минулого,* а наслідки стосуються *теперішнього:*

If you **had taken** your medicine yesterday, you **would be** well today.

b) умова стосується *теперішнього* (або дається *постійна характеристика* певної особи), а наслідки стосуються *минулого:*

If he **were not** so absent-minded, he **would not have missed** the train yesterday.

Нереальна умова може бути виражена також:

a) **But for + noun/ pronoun**

But for the rain, we **would go down** to the country.

b) **If it were not for + noun/ pronoun**

If it had not been for + noun/ pronoun

If it were not for your help, I **wouldn't be able** to finish my work in time.

If it hadn't been for me, they **would have never found** the place.

У реченнях з *нереальною умовою* модальні дієслова *"might"* і *"could"* часто вживають замість *"would":*

If I **had** a big garden, I **would grow** a lot of flowers.

   could

might

Ex. 1. Replace the infinitives in brackets by the right form of the verb.

Model: If I (to know) about it, I (to help) you.

If I *had known* about it, I *would have helped* you.

1. The place is very dull. Even if it (not to be raining) the whole week, we (not enjoy) our holiday. 2. If you (not to interfere), they

(to forget) all about it in an hour. 3. If you (to trust) me, I (can lead) you safely through. 4. The dinner (not to be spoiled) if you (not forget) the dish in the oven. 5. She (to know) how to behave if she (to be) a born lady. 6. He (not to take) this case even if he (to be asked). 7. The accident (not to happen) if you (to be) more attentive. 8. She (to go) there even though she (to have) to walk all the way. 9. None (to mind) if he (be dismissed). 10. Someone (may notice) if she (open) the letter. 11. Even if you had given her your car, she (cannot arrive) in so short a time. 12. Even if I had wanted to, I (can do) nothing then.

Ex. 2. Compose conditional sentences on the basis of the following statements.
Model: I have no dictionary. I shan't finish the translation today.
If I had a dictionary, I *would finish* the translation today
   The goal-keeper was hurt early in the game. The team lost. If the goal-keeper *had not been hurt* early in the game, the team *would not have lost.*
1. She thought of her future and refused to marry the young man.
2. He was deep in his thoughts and did not notice the "No parking" sign.
3. I have a lot of work to do, I can't go to the pictures.
4. There is no one to sit with the baby, I have to stay at home.
5. The rain had stopped at last, and we began to enjoy ourselves.
6. She did not think of the consequences and agreed to forge the document.
7. There were so many people there that nobody noticed his absence.
8. We don't like cheese. We don't buy it.
9. He lost his temper and said things he did not really mean.
10. I don't know your cousin, I can't meet her at the station.

Ex. 3. Comment on the following situations with "if".

Model: John ate too much birthday cake, so he was sick.

If John *hadn't eaten* too much birthday cake, he *wouldn't have been* sick.

1. We came home from our holiday early because we ran out of money.
2. The house didn't burn down because the fire brigade came immediately.
3. The men were wearing protective clothing, so they were all quite safe.
4. I had an accident because I wasn't watching the road.
5. I was sweating because it was so hot.
6. My father didn't earn much money, so life wasn't easy for us.
7. I didn't enjoy school, so I didn't do very well.

Ex. 4. Comment on these situations. Begin each sentence with "If I had been…"

Model: John didn't accept their offer.

If I *had been* John, I *would have accepted* their offer.

1. Marie paid $200 for that dress.
2. Franz didn't take the preposition he was offered.
3. Alex didn't study at all, so failed his exams.
4. Sandra walked in the rain and got wet.

Ex. 5. Supply the correct forms of the missing verbs. Use "could have (done)" and "might have (done) in the main clause.

Model: If I (manage) to repair my car earlier, I (drive) you to London.

If I *had managed* to repair my car earlier, I *could have driven* you to London.

1. If I (know) last week that she was ill, I (visit) her.
2. If you (not want) to drive straight home, we (miss) all this traffic.
3. If you (ask) politely, I (help) you.

4. If the weather forecast (be) different, we (stay) at home.
5. We (be) at the airport for hours, if we (not know) that the flight was delayed.
6. I (make) a bad mistake, if I (not read) the instructions.
7. We (have) an accident, if our car (not be) properly serviced.
8. If he (fasten his seatbelt), he (not be) hurt.
9. She (not hear) the news, if she (not turn on) the radio this morning.
10. If they (could see) us, they (laugh).
11. If you (tell) me you needed money, I (lend) you some.
12. I (save) some food for you, if I (know) you were going to be late.
13. They (play) better, if they (have) more training.

Ex. 6. Use mixed tenses in these sentences.
Model: If I (be) you, I (check) my facts before I wrote that letter.
If I *were* you, I *would have checked* my facts before I wrote that letter.
1. If you (be) so hungry, you (not miss) breakfast.
2. If he (not catch) the 5. 30 train, he (not arrive) for another two hours.
3. He (feel) very tired today if he (play) rugby yesterday.
4. If the snake bite (be), poisonous, you (feel) very ill now.
5. If I (be) in your position, I (answer) his letter by now.

Ex. 7. Compose sentences according to the model.
Use **but for + noun / pronoun.**
Model: I don't want to tell you this, but I promised to.
But for my promise, I would tell you this.
He didn't die. The operation saved him.
But for the operation he *would have died.*
1. He wants to go swimming but the water is cold. 2. He couldn't see us off as he was busy at the office. 3. She wasn't alone in the house,

her husband was asleep in his room. 4. I want to go but I have an examination tomorrow. 5. In the end he went to see the doctor. His wife made him do it. 6. It began to rain and we didn't go for a walk. 7. We couldn't have a picnic. The weather was too bad. 8. Of course I want to help you but I have a conference today. 9. He had a good guide so he could see all the sights. 10. You can't prepare the contract because the computer is out of order.

TEST

Put in the right conditionals.

THE SECRET OF A LONG LIFE.

Grygori Pilikian recently celebrated his 114th birthday and reporters visited him in his mountain village in Georgia to find out the secret of a long life. "The secret of a long life, " Grygori said, "is happiness. If you *(be)* happy, you will live a long time". "Are you married? " a reporter asked. "Yes", Grygori replied. "I married my third wife when I was 102. If you are happily married, you *(live)* for ever. But for my third wife, I *(die)* years ago. " "What about smoking and drinking? " a reporter asked. "Yes, they are important", Grygori said. "Don't smoke at all and you *(feel)* well. Drink two glasses of wine a day and you *(be)* healthy and happy. " "If you *(can / live)* your life again, what *(you / do)?* " a reporter asked. "I would do what I have done. If I had had more sense, I *(eat)* more yoghourt! " he chuckled. "Supposing you *(can / change)* one thing in your life what *(you / change)?* " another reporter asked. "Not much", Grygori replied. "So you don't have any regrets? " "Yes, I have one regret", Grygori replied. "If I *(know)* I was going to live so long, I *(look after)* myself better! "

5. Supplementary text. Lina Kostenko.

Lina Kostenko was born on 19 March 1930 in a small picturesque town of Rzhyschiv, Kyiv region, into a family of teachers. Lina's father underwent repression during the period of Stalin ruling. He spent severe years in the notorious camp "GULAG".

When you read carefully the biographies of the modern Ukrainian poets you could find the similar pages in the stories of their families. These pages upbrought the spirit of the future citizens.

Since the age of six Lina Kostenko lived in Kyiv. While a schoolgirl she attended a literary studio at the Union of Ukrainian writers. She already had something to tell to the world but was looking for a means of expression. Lina first studied at Kyiv Pedagogical Institute and later, in 1952-1956, at Maxim Gorky Literature institute in Moscow receiving there the first-class degree with distinction. While studying in Moscow she made friends with many famous poets.

Lina Kostenko was lucky to start her poetic career at the best time in the Soviet history. The short post-Stalin period can be rightly named the renaissance of the Ukrainian social and cultural life. Freedom of speech suddenly became a wonderful reality. Unfortunately, this period didn't last long but gave chances for many new names to appear.

Lina published her first three books of poetry in 1957, 1958 and 1961. These books became immensely popular among her Ukrainian readers, however, they also forced her into publication silence as she was unwilling to submit to Soviet authorities. Lina couldn't sing praises to the Soviet life and couldn't stand her verses being corrected by the censorship. The Soviet literary authorities weren't in their turn interested in her personal feelings and life vision. It was until 1977 (16 years later) that her next major

collection was published. She followed this with several more collections and a children's book called "The King of the Lilacs". In 1979 she published one of her greatest works, the historical novel in verse "Marusia Churai", about 17th century Ukrainian folksinger. Her most recent collection is "Berestechko", a book length historical poem. In 1999 she received an honorary professorship from the National University of Kyiv-Mohyla Academy.

Lina Kostenko was socially active. She wasn't sent to the camps like her contemporaries to repeat the fortune of her father. But her silence was a vivid expression of her social position.

Lina Kostenko wrote 10 books of poetry. For the historical novel in verse "Marusia Churai" she was awarded the highest prize in literature – the Shevchenko State Prize.

Famous works:
"Rays of the Earth" (1957);
"Sails" (1958);
"Wandering of the Heart" (1961)
"On the Shore of the Eternal River" (1977);
"Originality" (1980);
"Marusia Churai" (1979);
"Garden of Unthawed Sculptures" (1987);
"The King of the Lilacs" (1987);
"Selected Works" (1989);
"Notes of a Ukrainian Madman" (2010).

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https: // en. wikipedia. org/wiki

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