

Министерство образования и науки Украины
Севастопольский национальный технический
университет

СЛОЖНОСОЧИНЕННОЕ ПРЕДЛОЖЕНИЕ= THE COMPOUND SENTENCE

Методические указания
к практическим занятиям по дисциплине
«Практическая грамматика английского языка»
для студентов 3-х курсов
специальности 6.020303 «Перевод»
дневной формы обучения

**Севастополь
2009**

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УДК 800

Сложносочинённое предложение = The Compound Sentence:
методические указания к практическим занятиям по дисциплине
«Практическая грамматика английского языка» для студентов
3-х курсов специальности 6.020303 «Перевод» дневной формы
обучения /Сост. Е.И. Ильина, С.В. Колтунова. – Севастополь: Изд-во
СевНТУ, 2009. – 24 с.

Цель: сформировать и закрепить навыки синтаксического разбора
сложносочинённых предложений английского языка. Настоящие
методические указания содержат теоретический материал, примеры
синтаксического разбора предложений с разными видами
сочинительной связи и тренировочные упражнения на материале
оригинальных английских текстов. Для контроля знаний приведены
два варианта контрольных работ.

Методические указания рассмотрены и утверждены на заседании
кафедры теории и практики перевода (протокол №01 от 25 августа
2009 г.)

Допущено учебно-методическим центром СевНТУ в качестве
методических указаний.

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1. THE COMPOUND SENTENCE

A compound sentence consists of two or more clauses of equal rank which form one syntactical whole in meaning and intonation. These clauses are called coordinate, as they are joined by coordination.

Coordinate clauses may be linked together with or without a connector; in the first case they are joined syndetically:

e.g. It's not only immoral in itself, but it distinctly leads to immorality.

In the second case – asyndetically:

e.g. He could hear nothing: the night was perfectly silent.

Syndetic coordination is realized with a number of connectors – **conjunctions**, such as *and, but, or, nor, for*, etc., or **with conjunctive adverbs**, such as *moreover, besides, however, yet, still, otherwise, therefore*, etc.

In writing coordinate clauses may be marked off by a comma, a semicolon, a colon or occasionally a dash. Sometimes they are not separated graphically at all. In speaking they are separated by pauses.

From the point of view of the relationship between coordinate clauses, we distinguish four kinds of coordinate connection: copulative, adversative, disjunctive and causative-consecutive. The type of connection is expressed not only by means of coordinating connectives, but also by the general meaning of clauses conveyed by their lexical and grammatical content.

Exercises

Ex. 1. Make the following simple sentences compound. Mind that a compound sentence contains two or more subject-predicate units.

e.g. At that moment the apartment bell rang. - At that moment the apartment bell rang and she immediately dropped the rug and strode to the window, but there was nobody there.

1. They drank wine together the rest of the evening.
2. He must be good-hearted.
3. Late that afternoon Hagen received a call from the producer's secretary.
4. After roughing it here and there it was very agreeable to sit in a comfortable chair...
5. His voice was very strange.
6. He ducked into the cave, found his two packs, opened the one with the sub-machine gun in it and took out the barrel and stock, slipped the stock on to the forward assembly and put one clip into the gun and three in his pockets.
7. Hagen lit a thin cigar.
8. Johnny shook his head.
9. Don Corleone frowned in thought.
10. You are trying to scare me.
11. He wanted to be the most generous.
12. He should learn some things.
13. We have known each



other many years. 14. You do not offer me your friendship. 15. I wanted my child to be American. 16. They were all proud of him. 17. He never says anything against you. 18. For the first time Woltz seemed to take the whole thing seriously. 19. They went back to the mansion to have dinner. 20. That solved one puzzle for Hagen. 21. He liked to plan things ahead. 22. Clemenza was always giving extra orders instead of just giving out the job. 23. Paulie Gatto jumped into the car and started the motor. 24. The two men worked very quickly. 25. Tom Hagen went to his law office in the city on Thursday morning.

Ex.2. In the following extract change the simple sentences into compound ones if possible. Pay attention to the logical connection.

I'd never been alone before. Of course at home there'd been father and mother and generally an assistant. And then at school naturally there were always fellows about. On the way out, on the boat, there were people all the time, and at K.S., and the same at my first post. The people there were almost like my own people. I seemed always to live in a crowd. I like people. I'm a noisy blighter. I like to have a good time. All sorts of things make me laugh. You must have somebody to laugh with. It was different here. Of course it was all right in the day time. I had my work and could talk to the Dyaks. They were head-hunters in those days. Now and then I had a bit of trouble with them. They were an awfully decent lot of fellows. I got on very well with them. Of course I should have liked a white man to gas to. They were better than nothing. It was easier for me. They didn't look upon me quite as a stranger. I liked the work too. It was rather lonely in the evening to sit in the veranda and drink a gin and bitters by myself. I could read. The boys were about. My awn boy was called Abdul. He'd known my father. I got tired of reading. I could give him a shout and have a bit of a jaw with him.

Ex.3. Define which sentence is simple and which - compound.

1. I entered the room, my boots ringing on the waxed boards. 2. The third son, Michael Corleone, did not stand with his father and his two brothers but sat at a table in the most secluded corner of the garden. 3. She was too thin, she was too fair, her face was too sharply intelligent for a woman, her manner too free for a maiden. 4. He became a Captain and won medals. 5. Her name, too, was outlandish to their ears; she called herself Kay Adams. 6. There were, now, hundreds of guests in the huge garden, some dancing on the wooden platform bedecked with flowers, others sitting at long tables piled high with spicy food and gallon jugs of black, homemade wine. 7. His parents lived in Nevada and Carlo had left that state because of

a little trouble with the law. 8. They had played together as children in Italy and had grown up in friendship. 9. The Don walked Nazorine up and down the room, his hand on the baker's shoulder, his head nodding with understanding to keep the man's courage. 10. The mouth was not so much cruel as lifeless; thin, rubbery and the color of veal. 11. The man was like a natural force, not truly subject to control. 12. His parents died and he was roaming around the streets with this bad eye infection. 13. She jumped up, her heart beating. 14. The undertaker closed his eyes for a moment and then began to talk. 15. Her body felt bruised, her lips pulpy and tender. 16. You must excuse my daughter, your wife's goddaughter, for not doing your family the respect of coming today. 17. Bonasera glanced at Hagen and Sonny Corleone and shook his head. 18. Who should he come to if not his godfather? 19. The first one to see Johnny Fontane enter the garden was Connie Corleone. 20. I did not believe it possible. 21. He walked away from them down the corridor, his white coat flapping. 22. Mr. Corleone promises only to speak in your favor on this labor trouble as a matter of friendship in return for your speaking in behalf of his client. 23. At that moment the phone did ring but it was Amerigo Bonasera. 24. He's alive but hurt bad. 25. Far to the right he crawled, and then up the hill, moving slowly and carefully, crawling to cover and resting and then crawling again. 26. He tore the sleeve from his hurt arm, with his teeth ripped out a little square, soaked it in the water and put it in his mouth. 27. He was on his knees, yet with his hand still on the carpeted steps. 28. She's been in three pictures, and is doing another one. 29. He was too dictatorial, or was tending to become so... 30. Richard glanced at his mother, but did not move.

2. COPULATIVE COORDINATION

Copulative coordination implies that the information conveyed by coordinate clauses is in some way similar.

The copulative connectors are: the conjunctions *and*, *nor*, *neither ... nor*, *not only ... but (also)*, *as well as*, and the conjunctive adverbs *then*, *moreover*, *besides*.

And is the conjunction most frequently used to realize copulative coordination. It may suggest mere addition.

e.g. She was my husband's sister *and* she married a manufacturer in the north.

The events described in copulative coordinate clauses may be simultaneous or successive.

e.g. Her head was *leaned* against the window curtains, *and* in her nostrils was the odour of dusty cretonne.



I will report to you the true state of affairs in a few days; *and* you can then make arrangements for transferring Hickey from the altar to the asylum.

Sometimes the second clause may contain some commentary on the previous clause.

e.g. The tears are running down his face, *and* he is crying now.

Due to its vague copulative meaning the conjunction ***and*** may also link clauses with adversative or causative-consecutive connections. The meaning of the second clause is either contrasted to the first or contains its consequence.

e.g. I turned; *and* silence followed.

In sentences beginning with a verb in the imperative mood, the first clause implies a condition for the fulfillment of the action in the second clause.

e.g. Give him money *and* you'd ruin him.

The conjunction ***nor*** joins two negative clauses.

e.g. He could not feel her near him in the darkness *nor* her voice touched his ear.

The correlative pairs ***neither... nor, not only... but (also)*** express mere addition, sometimes with accentuation on the second clause.

e.g. I *not only* remembered the girl's name, *but* I *also* knew everything about her family.

The conjunctive adverb ***then*** joins clauses describing successive events.

e.g. He did not visit her for a week; *then* he wrote to her asking her to meet him.

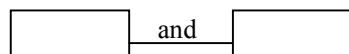
Copulative connection may also be expressed *asyndetically*, the clauses so joined may describe simultaneous or successive events.

e.g. It made his great nose protrude more arrogantly; it emphasized his cheekbones; it made his eyes seem larger.

The crooked finger dropped, the jaws slackened, the face sank.

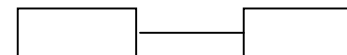
Example of sentence analysis

A car pulled up in front of the house and the two other men got out.



It is a compound sentence consisting of two coordinate clauses connected by copulative coordination with the help of the copulative conjunction "and".

The place was dirty, the air was sour.



It is a compound sentence consisting of two coordinate clauses connected by copulative coordination *asyndetically*.

Exercises

Ex.1. Define the kind of connection of the clauses joined with the help of the conjunction *and*.

1. They came closer to one another; *and* the night porter ran away. 2. I had no plans; *and* instead of answering I shrugged my shoulders and looked round the apartment. 3. Let us have some wine; *and* I will sing you a German beer song. 4. His antecedents did not transpire; *and* he had no family. 5. It is nearly three o'clock; *and* I need some sleep. 6. The blood receded from my ears; *and* I again heard and saw distinctly. 7. We parted; *and* I saw him enter the house of Linda. 8. The night was a little cold; *and* the ground was damp. 9. At last they rose; *and* I was now able to distinguish their words. 10. A little off he saw his wife in a long chair talking with the Davidsons, *and* he strolled over to her. 11. Edna bowed her head; *and* a little flower fell on her lap, *and* the voice of Sister Agnes cried suddenly *Ahno*, *and* the echo came, *Ah-no...* 12. The bed was clothed with white bed-clothes *and* a black and scarlet rug covered the foot. 13. The women have all taken to the Mother Hubbard, *and* the men wear trousers and singlets. 14. His mouth was close set, *and* his black brows were frowning. 15. She burst into a torrent of confused supplication *and* the tears coursed down her painted cheeks. 16. She's sinned, *and* she must suffer. 17. He walked out *and* the doctor followed him. 18. Horn said something in the native tongue, *and* two youths started off. 19. No word was exchanged, *and* they set out in silence down the road. 20. It was altogether too much for her *and* she burst into tears. 21. Pablo rode ahead *and* the two men followed in single file in order not to track up the snow. 22. One horseman was ahead *and* three rode behind. 23. The sun was bright on the snow *and* it was melting fast. 24. The snow was doing fast *and* they were eating breakfast. 25. His chin looked hard, *and* his sweet mouth was drawn *and* thin.

Ex.2. Analyze the following sentences.

1. A warm wind was blowing *and* the snow was melting. 2. I took up the chant triumphantly with my voice, *and* the empty saloon resounded as



though to the thunder of an orchestra. 3. He had grown sleepy, then he had gone back to sleep. She was a Pole; and you resemble her personally. 4. I had warmed to my work; my neck no longer pained me; and I began to dig vigorously, soon making a shallow trench, deep enough to hide the coffin with the addition of a mound. 5. His wife was wrecked, was ruined; that was inevitable. 6. I sat back in my chair, breathless; one elbow went down on the chessboard disordering the black and white pawns and kings and castles. 7. Kinsey and myself, having little in common, rarely met; nor, except on rare occasions, did I encounter Ernestine. 8. I'd known her for thirty-five years and I'd never seen her without spectacles. 9. It was neither all over nor was it beginning. 10. She was too wonderful and I'm a perfectly commonplace fellow. 11. Another fortnight – and all your troubles will be over. 12. He courted me for eight years, and then we got married. 13. The boy did all right on the other, then they stepped out into the snow again. 14. They drove along in silence a few minutes, then the truck turned into a lonely road and stopped. 15. She was a Pole; and you resemble her personally. 16. Lucy was not a normal person, nor would she ever be. 17. Another pause, then he said in the same tone. 18. She leaned slightly forward with a conscientious expression – then she laughed. 19. I cannot overrule the wisdom of the jury, nor can I impose my judgment. 20. The night was clear and his head felt as clear as the air. 21. The moonlight was being thinned by the dawn and the big white moon was near down to the sea. 22. Mama raised it three times and then she turned and went into the house and shut the door. 23. The little girl's expression didn't change nor did she move her eyes from my face. 24. The sheriff didn't move, nor did we. 25. He went to the phone and called the Peters' apartment; Lincoln answered.

3. ADVERSATIVE COORDINATION

Adversative coordination joins clauses containing opposition, contradiction or contrast.

Adversative connectors are: the conjunctions **but**, **while**, **whereas**, the conjunctive adverbs **however**, **yet**, **still**, **nevertheless**, **nonetheless**, and the conjunctive particle **only**. Adversative coordination may also be realized asyndetically.

The main adversative conjunction is **but**, which expresses adversative connection in a very general way. The clause introduced by **but** conveys some event that is opposite to what is expected from the contents of the first clause.

e.g. Her time was running out, **but** she continued to sit by the window.

But may join clauses contrasted in meaning.

e.g. His cheekbones also gave his face a harsh character; **but** there was no harshness in the eyes.

The conjunctions **while** and **whereas** specialize in expressing contrastive relations.

e.g. He watched, **while** the two men standing closest glanced at each other...

Contrastive relation may be conveyed by asyndetic coordination.

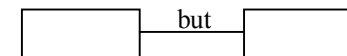
e.g. One was to Harry; the other was to her father.

Among coordinative connectives the particle **only** is frequently used to join clauses with adversative connection, mainly in colloquial English.

e.g. It was dark here in front; **only** the bright door sent ten square feet of light volleying out into the soft black morning.

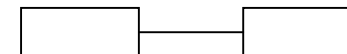
Example of sentence analysis

He tried for six weeks, but it was no use.



It is a compound sentence consisting of two coordinate clauses joined by adversative coordination with the help of the adversative conjunction “but”.

I called, no one answered.



It is a compound sentence consisting of two coordinate clauses joined by adversative coordination asyndetically.

Exercises

Ex.1. Define the compound sentences and analyze them.

1. He waited with her in silence while the trader went upstairs. 2. They smoked while they stared at the corpse. 3. I want you to be very kind to him while I am away. 4. Kathleen was a little younger than me, but looked much older. 5. Jerod moved behind me and helped me into my BC and air tank while his buddy talked on. 6. On weekends his Rolls-Royce became an omnibus, bearing parties to and from the city between nine in the morning



and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. 7. She couldn't stand me, whereas I couldn't stand her. 8. It may be a lowly job, but there's no place to go but up. 9. His grandfather had survived the Holocaust; his grandmother had not. 10. He twisted the top, drained at least a third of the bottle with the first gulp, smacked his lips, then sat in a beaten leather captain's chair. 11. I lived in the court-house, but I used to have my meals with them and spend the evening with them. 12. It might have been going on for some time but now they could hear the soft knocking on the door. 13. His face was still impassive but his voice rang like cold death. 14. There were more people coming out of the bar but none tried to interfere. 15. One detective knelt beside Freddie, questioning him, but Freddie was too deep in shock to answer. 16. You would sit there flapping your mouth over Aves all day while you looked at the candles and the holy pictures. 17. In the sand along the edges of the stream the tall, rich wild mint grew, while in the water itself the cress, old and tough, had gone to heavy seed. 18. The bright evening light washed the eastern ridge, but the valley was darkening. 19. Tory sat down on a seat and read a notice about missionaries, chafing her hands inside her muff, while all her bracelets jingled softly. 20. She would take a drink up to her bedroom and sip it while she did her hair. 21. While Renee was drying herself, the doorbell rang... 22. At first he did not want to come, but I persuaded him. 23. Robert Jordan had the feeling again of it all having happened before, but this time it came from his own repetition of a query and Anselmo's answer.

Ex.2. Analyze the following sentences.

1. He hadn't done it very well, or handsomely, or courageously; but, at any rate, he was out of it. 2. He felt sorry for her; but after all, what could he do about it? 3. And in any case, he reassured his conscience, she couldn't really mind much. 4. Four Mile Water is a paradise; but without you, it would be a little lonely. 5. Ernest had been her favourite, but she liked Harry too. 6. He was shouted at to go on, but he still called to her. 7. Nothing matched, but everything harmonized. 8. The room was beautiful, opulent without garishness and original without affectation; yet to me it lacked something. 9. I resumed proofreading the statistical report, but my mind would not stop drifting. 10. Their interest rather touched me and made them less remotely rich – nevertheless, I was confused and a little disgusted... 11. There was so much to talk about, yet there was little to say. 12. He walked toward the bank whereas she drove off. 13. West was running around her house, picking up, straightening up, throwing out pizza and fried chicken boxes, stuffing dishes into the dishwasher, while Niles stuck with her feet like a

soccer ball. 14. My train emerged from the tunnel into sunlight, only the hot whistles of the National Biscuit Company broke the simmering hush at noon. 15. Until long after midnight a changing crowd lapped up against the front of the garage, while George Wilson rocked himself back and forth on the couch inside. 16. I tried going to bed immediately after dinner, but I couldn't sleep. 17. Time went on, things did not improve. 18. The profits in your business are huge but so are the risks. 19. At first he tried to run, but immediately he fell and rolled. 20. Boredom drew her away again, yet her charm must still hold away. 21. The children felt very safe and important; the mother and father were serious, watchful. 22. He had been hoping for it for several weeks, but now on the last day of November the weather was still unpleasantly warm. 23. Stella-Rondo may be telling the most horrible tales in the world about Mr. Whitaker, but I haven't heard them. 24. It would not have been true before but it was true...

4. DISJUNCTIVE COORDINATION

Disjunctive coordination implies a choice between two mutually exclusive alternatives.

The disjunctive conjunctions are **or**, **either...or**, the conjunctive adverbs are **else**, (**or else**), **otherwise**.

e.g. He found fault with everything, *or* so at least it seemed.

The correlative **either** emphasizes the exclusion of one of the alternatives.

e.g. Either listen to me, *or* I shall stop reading to you.

The clause introduced by **or** may express a restatement or correction of what is said in the first clause.

e.g. We were talking about a lot of things, *or* rather he was talking and I was listening.

Coordinate clauses joined by disjunctive connectors may contain an implied condition, real or unreal.

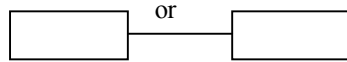
e.g. Hurry up *or* you will miss the train.

The complex sentences consisted of the clauses joined by the disjunctive coordination are rarely used in literary English.

Example of sentence analysis

You can take possession then, or you will find the key under the mat tomorrow morning.





It is a compound sentence consisting of two coordinate clauses connected by disjunctive coordination with the help of the disjunctive conjunction “or”.

Exercise

Analyze the following sentences.

1. Had they quarreled already, or was his infatuation passed? 2. Perhaps it was Sunday, or maybe it was the rain... 3. Was he wearing shoes, or was he barefoot? 4. He was either being brutally honest, or he was a talented actor. 5. All exports got paid, or they couldn't testify. 6. Was he mentally alert, or was he just drooling over in the corner like an idiot? 7. Can I enjoy it in peace, or will you stand there and pester me with your idiot talk? 8. Go ahead; otherwise I'll change my mind. 9. Either he will find her, or I'll do it myself. 10. He is crazy, otherwise he may lose it. 11. Do not fill thy stomach with jerky or it will make thee sick. 12. She was quite wonderful, or so they said. 13. One had to be the mistress of somebody – director, producer, owner or backer – or so it was said. 14. ...her ambition in this direction was as justly grounded as her stage work, or ... this was a case of a medium prepared to flatter the vanity of one not legitimately suited to the work in hand. 15. For six months we all had to call her Stella instead of Stella-Rondo, or she wouldn't answer. 16. I've laid eyes on any of my family or my family laid eyes on me for five solid days and nights. 17. Will you open it now by yourself or shall we have to open it for you? 18. I must get a diagnosis now or never I went at it again.

5. CAUSATIVE-CONSECUTIVE COORDINATION

Causative-consecutive coordination joins clauses connected in such a way that one of them contains a reason and the other – consequence. The second clause may contain either the reason or the result of the event conveyed by the previous clause. The only causative coordinating conjunction is *for*.

e.g. She was evidently short-sighted, *for* she looked at you through large gold-rimmed spectacles.

A causative clause may be joined asyndetically.

e.g. My anxiety increased: I hurried into the supper room.

The conjunction *for* is intermediate between subordination and coordination. It is most often treated as a coordinating conjunction, because

its semantic application is to introduce clauses containing an explanation or justification of the idea expressed by the previous clause.

e.g. She was not a young woman, *for* her hair was iron-grey...

Sometimes the consequence may serve as a justification of the previous statement.

e.g. I was not annoyed, *for* I am quite used to people not being amused at my jokes.

A *for*-clause differs from a subordinate clause of reason in that it never precedes the clause it is joined to. If a sentence begins with *for*, it means that the sentence is linked with the previous one.

e.g. When I saw her in the river I was frightened. *For* at that point the current was strong.

Consecutive connectives are conjunctions *so*, *so that*, and conjunctive adverbs *therefore*, *hence*, *then*, *thus*.

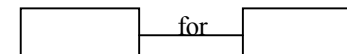
e.g. Miss Thompson was sailing with you to Apia, *so* I've brought her along here.

So that is a conjunction intermediate between subordination and coordination. When used after a comma in writing or a pause in speaking its connection with the previous clause is looser and it performs the function of a coordinating conjunction.

e.g. The living-room was crowded to the doors with a set of tapestried furniture entirely too large for it, *so that* to move about was to stumble continually over scenes of ladies swinging in the gardens of Versailles.

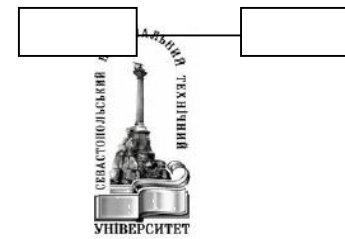
Example of sentence analysis

I was thirsty and hungry, for my lunch consisted of a scone and butter and a cup of coffee.



It is a compound sentence consisting of two coordinate clauses connected by causative-consecutive coordination with the help of the causative conjunction “for”.

I haven't got time, I'm leaving.



It is a compound sentence consisting of two coordinate clauses connected by causative-consecutive coordination asyndetically.

Exercises

Ex.1. Define the compound sentences with causative-consecutive coordination and analyze them.

1. But then he gave her a quick glance, for a sob broke from her. 2. I want to put in her heart the passionate desire to be punished so that at the end ... she would refuse. 3. I felt it high time for me to leave the two ladies to themselves, so I took my leave. 4. We drove to Victoria Station, for the happy couple were to go over to Paris by the two o'clock train... 5. My wife wants me to give her a divorce so that she can marry another chap. 6. So that nothing of our joy should lag, George put in quickly... 7. A little later I also went to London to see life, for it was my ambition to write about life... 8. I was lucky ... so everyone kept telling me on different occasions. 9. I got away while the nurses were seeing to the new patient. 10. He ... persuaded them to emigrate to Canada so that George should be well out of reach of the Portobello Road. 11. The boy obviously didn't know the meaning of the question, so the bartender tried to put it another way. 12. He was standing at the end of the bar now, so he could keep his eye on the boy in the street. 13. Mayo tried to calm down a little, so he could have his gun... 14. She wants it kept a secret so that she can tell you herself. 15. He remembered the man very well, though, for they had met one night ten years or so ago at dinner at the Waldorf. 16. So we'll go on and pull him in so he's not down there any longer than necessary. 17. I maneuvered the tank between my legs so I could float on it. 18. You'll give McKee a letter of introduction to your husband, so he can do some studies of him. 19. The main thirty-five-horsepower engine was pulled back and locked, so its propeller would have been out of the water. 20. I would not even see that, so he fired his last shot. 21. It used to come out of the silence, suddenly, so that it made me jump. 22. Johnny Fontane reached down and lifted the bride up onto the bandstand so that Connie stood between him and Nino. 23. Don Corleone watched out the window as his son crossed Ninth Avenue to the parking lot. 24. Pepe's blue denim coat was much darker than his jeans, for it had been washed much less often. 25. They ate their dinner as the red sun was plunging down toward the ocean.

Ex.2. Analyze the following sentences.

1. Let us read together the third part of *Faust*; for I understand it at last. 2. You turned down a narrow alley, either to the right or to the left, for the road divided Iwelei into two parts. 3. In its respectable regularity, its order and spruceness, it gave an impression of sardonic horror; for never can the search for love have been so systematized and ordered. 4. She insisted on being married, so I married her. 5. He hadn't been able to hitch a ride at all, so he'd walked and run six miles to the countryside around Clovis. 6. After eating, the boy began to fall asleep, so the bartender fixed him a place to stretch out on some empty beer cases, using his overcoat for a mattress and three old aprons out of the laundry bag and his street coat for covering. 7. There didn't seem to be anything alive around at all, so he began to shoot the gun just to get used to it. 8. He had no wish to be the first to arrive at the party, for he had not seen his first wife in six years. 9. The edges of his props soon disappeared, fading into space, so that one was compelled to notice more pointedly that. 10. I cut in, for I was going to get this cleared up now. 11. I warned into the microphone, for my ascent could be no more than one foot a second. 12. Adam had called two hours earlier and explained the hearing, so he was prepared to hear it. 13. My face is fixed in an intelligent frown, so I must be capable of helping them. 14. Johnny wouldn't play that game, he never did. 15. She was living much more simply now – everyone was. 16. Park Lane was nearly still: the traffic in Oxford Street was too distant to be distracting. 17. He had no wish to be the first to arrive at the party, for he had not seen his first wife in six years. 18. You must be asleep, so don't bother to talk. 19. You ought to see Mama, she weighs two hundred pounds and has real tiny feet. 20. The details were vague, for neither my uncle nor my aunt knew anything of business matters... 21. It had no effect on her character; she remained sincere, unspoiled, and artless.

6. REVISION EXERCISES

Ex.1. Insert the connectors (and, then, so, but, but, so, and, then, so, and, and, so, but, so, and, for, and, so, and, so, but).

1. It would fly, ... it would crawl. 2. The tier door closed behind them, ... they followed Nugent past the cells. 3. None of them seemed willing to throw in the towel, ... they walked with him to the capitol... 4. He stepped outside to speak to the ambulance driver and get some air, ... he walked back through the Isolation Room to Tier A. 5. A door slammed somewhere, ... Sam jumped. 6. Adam squeezed his shoulder, ... he settled down. 7. He patted his forehead, ... there was no sweat. 8. He stopped at the last cell,



waited, ... the door obediently opened. 9. Sam didn't move, ... his shoulders were shaking. 10. His notes were clear and precise, ... they echoed nicely along the tier. 11. The gruesome photograph flashed through his mind, ... he tried to purge it. 12. But these questions would not be answered, ... he let them pass. 13. Nugent said nothing to him, ... Adam couldn't hear the words. 14. Lake was jilted by the established firms, ... he rented some space, hung out a shingle, declared himself ready to sue. 15. Three million bucks a year is hide to hide in Memphis, ... Jonathan Lake is always hot news. 16. Per capita income is pretty low, ... the jurors have great difficulty making rich people out of their neighbors. 17. She'll probably live to be a hundred and twenty, ... there's no benefit in using her as a trump card. 18. Perhaps he felt my eyes upon him, ... he raised his. 19. My uncle was a very timid man, ... he was taken aback. 20. I tried to make her stop, ... she couldn't, ... I pulled on the emergency brake.

Ex. 2. Combine simple sentences into one compound, define a kind of coordination.

1. The whole wedding party broke into shouts of applause. The three of them embraced each other at the end.
2. I sing one or two songs. I can't sing again for hours or days.
3. He offered Les Halley twenty thousand dollars to release Johnny Fontane from the personal services contract. Halley offered to take only fifty percent of Johnny's earnings.
4. His records made millions of dollars. He divorced his childhood sweetheart wife and left his two children, to marry the most glamorous blond star in motion pictures.
5. He lost his singing voice. His records stopped selling.
6. The heavy man spoke. There was just the slightest trace of an Italian accent in his voice.
7. He held out his hand. Woltz shook it. Hagen took a few steps toward the door and turned to face Woltz again.
8. He wanted Hagen to convey to the Don his undying friendship. The Don had only to call on him.
9. Hagen smiled. Not once had Woltz uttered a threat against Don Corleone himself.
10. The Don nodded his head thoughtfully. He turned to his son.
11. He did not tell her about Hagen. The phone rang for the fifth time.
12. Pepe filled his bag first. He let the thirsty horse drink out of the pool.
13. His face was blank. It was a man's face.

14. Pepe's hand rose up to his head. His hat was gone. He had left it under the oak tree.
15. Pepe picked it up, levered a new shell into the chamber. He slid into the brush on his stomach.
16. I've been married. I'm not married now. My husband is dead.
17. They were not dull people. They were very much in the grip of life and circumstances.
18. He believed in character. He wanted to jump back a whole generation and trust in character again as the eternally valuable element.
19. It was too hot to go out. She was going with them in the early morning.
20. His mouth was very dry. It was hard for him to talk.
21. Her heart began to beat fiercely. She went into her bedroom.
22. He said nothing. They walked along.
23. I always think of you. I simply can't say Mr. and Mrs. Gratz.
24. I raised my eyebrows. I had not seen Roy for three months and then only for a few minutes at a party. He had been very friendly. He always was.
25. I did not come often. His name was familiar to me. I remembered him.

Ex.3. Analyze the following sentences.

A.

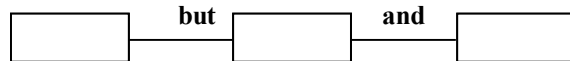
1. I led her out of Victoria Station and put her into a bus; then I walked back to my lodgings.
2. A chill wind was blowing and a light drizzle swept over from the sea.
3. I was too shy to seek him out; I was too busy with my examinations...
4. I accompanied her down to the first floor and she knocked at a door.
5. They had no essential refinement; they were suffering from complexes relating to dress, beauty, and screen recognition...
6. It was useless indeed to ask him to a party without her; he refused.
7. Mrs. Barton Trafford had a grand time, but she did not get above herself.
8. Gulfs opened endlessly out around her; she was alone.
9. He stayed home for a few weeks, then, without consulting anyone, entered Dartmouth College in Hanover, New Hampshire, and so he left his father's house.
10. Her father was not so bad then; and besides, her mother was alive.
11. Green did not sound native to the South, but then neither did I ...
12. I nodded, my breathing loud and labored in my ears.
13. I got off of my own accord, my face no doubt wearing an air of immodest triumph...
14. The other inmates were instantly watching and listening, their arms hanging through the bars.
15. Hammer was sitting close to the desk, reading glasses on, eyes fixed on



the strange map on the computer screen. 16. He sat on the desk, his feet swinging beneath him. 17. The cell was dark, the solitary light and television both off. 18. One was closed, the other was waiting for them. 19. They govern, of course, and to govern one has to be cruel sometimes. 20. The money kept coming in every week, and the offensive gossip about his wife began to be replaced by predictions of sensational success. 21. The two men laughed, then the older one watched the younger break away, not saying good-bye to anyone, but stopping at the open door to wave thanks to his mother. 22. Her face was flushed, she was breathing rapidly. 23. The life and experiences of this girl are too long and too complicated to inject here; they would make a novel, and a powerful one. 24. Her hair was still abundant, but it was quite white, shingled and permanently waved. 25. They were gay, ... they were roaring with laughter. 26. He did not look back nor did he even look across the bridge at the road.

Example of sentence analysis with three coordinate clauses

Next morning it was cold and raw, but it was not raining, and I walked down the High Street toward the vicarage.



It is a compound sentence consisting of three coordinate clauses. The first and the second clauses are connected by adversative coordination with the help of the adversative conjunction "but". The second and the third clauses are connected by causative-consecutive coordination with the help of the copulative conjunction "and".

B.

1. Once, on a white barren spur, he saw a black figure for a moment, but he looked quickly away, for it was one of the dark watchers. 2. The big cat stood up: for a long moment he looked at Pepe with cold yellow eyes, and then fearlessly walked back into the gulch. 3. He peered about and then stood up, for the mountains were black and the moon had not yet risen. 4. Next morning it was cold and raw, but it was not raining, and I walked down the High Street toward the vicarage. 5. During the first two years I starred in four of his productions, then another company sent for me and I did some work for them. 6. I didn't realize it, but the days came along one after another, and then two years were gone, and everything was gone, and I was gone. 7. Charlie did not relax; his heart sat up rigidly in his body and he

drew confidence his daughter... 8. Zelli's was closed, the bleak and sinister cheap hotels surrounding it were dark; up in the Rue Blanche there was more light and a local, colloquial French crowd. 9. Macomber's wife had not looked at him nor he at her and he had sat by her in the back seat with Wilson sitting in the front seat. 10. He did not want to hunt buff or anything else with Macomber at all, but he was a professional hunter and he had hunted with some rare ones in his time. 11. They were behind him and Macomber was filling his rifle, dropping shells onto the ground, jamming it, clearing the jam, then they were almost up with the bull... 12. He was shivering, his face was white, and he walked slowly... 13. I took the young Irish setter for a little walk up the road and along a frozen creek, but it was difficult to stand or walk on the glassy surface and the red dog slipped and slithered and I fell twice, hard, once dropping my gun and having it slide away over the ice. 14. His fingernails had been cleaned, his teeth brushed, his hair combed, his nostrils cleared and dried, and he had been dressed in formal black by somebody or other. 15. She waited every day for word from the producer about the new picture, but it never came, so she began to telephone the studio. 16. She never had anything but praise for the new Mrs. Driffield; she was not exactly pretty, but she had a very nice face; of course she wasn't quite, quite a lady, but Edward would only have been uncomfortable with anyone too grand. 17. Of course I was very young, but I spoke the language like a native, and they remembered my father. 18. Usually the rear sight is raised and they seem miniatures of men and you have hell to make it carry up there; or they come running, flopping, running, and you beat a slope with fire or bar a certain street, or keep it on the windows; or far away you see them marching on a road. 19. Now the morning was late May, the sky was high and clear and the wind blew warm on Robert Jordan's shoulders. 20. Across the void of soundlessness a belated bee trailed its thin buzzing; the sparrows chirped, and from across the water came the sound of voices and far-away laughter. 21. I looked at my watch again: it was but one o'clock; and yet the guests had departed. 22. One sunny afternoon we were standing at the gate of her uncle's house, she looking down the dusty road for the detestable Langan, I watching the spotless azure sky. 23. My mouth filled with blood, my eyes were blinded with it; I seemed to drown in it. 24. It was now past two o'clock, and dawn had begun; so that I had no further trouble from want of light. 25. Both were due to go back to college out of town in two weeks, both had fathers with political influence and this, with their college student classification, had so far kept them out of the draft. 26. The mouthpiece of my instrument was like ice; and my lips were stiff and chilly, so that in spite of my utmost care I was interrupted more than once by those uncouth guggling sounds. 27. They



can make a stand once, they can make a stand twice, but they can't make a stand all the time. 28. The two ladies looked up at the doctor with some alarm, but they need not have feared a quarrel, for the missionary smiled gently. 29. He shook the boy gently, and Mayo Maloney sat up with a start, his eyes bloodshot and his ears red. 30. There had been eleven of them, all rather large, all people, not one of them ordinary. 31. He had come to the dinner in a daze of childlike joy, his tired face bright for a moment, his eyes excited, and then he had gotten up to speak, and Andrew Loring had heard his voice for the first time. 32. He had expected the man to look like a giant, and to act something like one, but the old writer had looked like a bewildered child, and he had spoken like a frightened schoolboy, his voice high-pitched, his words banal and ludicrous, his very presence an embarrassment to everybody. 33. Sitting on Tom's lap Mrs. Wilson called up several people on the telephone; then there were no cigarettes, and I went out to buy some at the drugstore on the corner. 34. There was dancing now on the canvas in the garden; old man pushing young girls backward in eternal graceless circles, superior couples holding each other tortuously, fashionably... 35. He was very emotional, yet his feeling, so easily aroused, had in it something absurd, so that you accepted his kindness, but felt no gratitude. 36. His head was clear, his pulse normal, his breathing relaxed. 37. A badly beaten black man swung from a rope behind them, his eyes half open, his face pulverized and bloody. 38. He cleared his throat, his cheeks burning, his heart pounding irregularly and dully. 39. Adam stood, his knees weak with fear, his stomach in knots, his heart racing wildly. 40. Its door was open, the fateful wooden chair just waiting, a row of covered windows behind it. 41. They weren't happy, and neither of them had touched the chicken or the ale – and yet they weren't unhappy either. 42. She had drawn back a step toward the fire; her little girl stood beside her, and Marion put an arm about her shoulder.

Ex.4. Translate the following compound sentences and analyze these English ones.

1. В тени молодых березок был разостлан ковер, и на ковре кружком сидело все общество.
2. Он, как и все бывшие военные, не умел одеваться по-модному; но зато он одевался оригинально и изящно.
3. Прошло несколько времени, а здоровье бедного Дубровского всё ещё было плохо.
4. Матан села за рояль, а мы, дети, принесли бумаги, карандаши, краски и расположились рисовать около круглого стола.

5. Нам всем было жутко в темноте; мы жались один к другому и ничего не говорили.
6. Гриша не шевелился; из груди его вырывались тяжелые вздохи; в мутном зрачке его кривого глаза остановилась слеза.
7. Одни из них ... жмурили глаза и дремали; другие от скуки чесали друг друга или щипали листья и стебли жесткого темно-зеленого папоротника.
8. Они остановились перед магазинами, и он вдруг увидел всех троих разом.
9. Любовь мальчика умерла; связь между ними оборвалась; ребенок, увидя его, не протянул к нему рук, а даже сердито покосился на него.
10. Это было в начале июля; день стоял солнечный и жаркий.
11. Напрасно он уламывал стариков, они так и не согласились.
12. Он шел медленными крупными шагами, и весь вид его говорил о достоинстве и силе.
13. Пожав рыбакам руки, священник отправился в путь в сопровождении одного из них, а остальные занялись его лодкой.
14. Он был молод, его кудрявая белокурая борода была не подстрижена, а выющиеся волосы выбивались из-под мятой фетровой шляпы...
15. С дороги сбиться было невозможно; но местами глинистая грязь, образуемая источниками, доходила мне до колена.
16. Луна сияла; всё было тихо; топот моей лошади один раздавался в ночном безмолвии.
17. Написать его биографию было бы делом его друзей; но замечательные люди исчезают у нас, не оставляя по себе следов.
18. Прошло несколько дней, и вражда между двумя соседями не унималась.
19. Настала глубокая тишина, и секретарь звонким голосом начал читать определение суда.
20. Накануне праздника гости начали съезжаться, иные останавливались в господском доме и во флигелях, другие у приказчика, третьи у священника, четвертые у зажиточных крестьян.
21. Тут раздался легкий свист, и Дубровский умолк.
22. Князю было около 50-ти, но он казался гораздо старше.
23. За рекою тянулись холмы и поля, несколько деревень оживляли окрестность.



24. Луна сияла, июльская ночь была тиха, изредка подымался ветерок, и легкий шорох пробегал по всему саду.
25. На рассвете она задремала, но тонкий сон ее был встревожен печальными видениями, и лучи восходящего солнца уже разбудили её.

7. TEST

V 1

1. Define a compound sentence and analyze it.

- a) They had been married two weeks when May Macy flew to Hollywood.
- b) Could I get off a couple of blocks from my house, so nobody will see this truck accidentally?
- c) The shadow overspread the window so that I could no longer distinguish her movements.

2. Analyze the following sentences.

- a) He had gotten down from the chair at the table, his face white with rage.
- b) I felt shy, but Mrs. Strickland came to my rescue.
- c) Many things had to be arranged, and I had to secure the services of an unusual man.

Test

V 2

1. Define a compound sentence and analyze it.

- a) When they awoke next morning land would be in sight.
- b) There was a pause while they reflected over my words.
- c) He'll get the driver to go out of his or her way to let him off, so he'll start hunting right away.

2. Analyze the following sentences.

- a) We'll have some hot food and then you can go to bed until tomorrow.
- b) The boy obviously didn't know the meaning of the question, so the bartender tried to put it another way.
- c) He was not particularly good-looking, but he had a pleasant, amiable face.

Заказ № _____ от « _____ » _____ 200 ____ . Тираж _____ экз.



