

System Relationships of Complex Subject Sentences with Suddendent Definites in English, XVI Century

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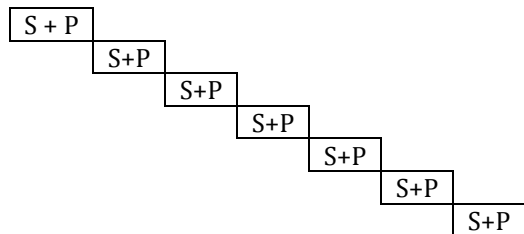
ABSTRACT

This article is devoted to the study of the systemic relations of complex sentences with attributive clauses in the English language of the 16th century. The reason for addressing this problem is the little study of the system of complex sentences of this period. Researchers of written monuments of the New English period note that the language of this period is little studied, especially works belonging to such genres as prose, drama, private letters, pilgrimage materials, travel descriptions, etc.

KEYWORDS: extension, analytic form, many-part structure, positional sequence, invariant

Introduction: It is well known that the formation of the national English language falls by the end of the 16th century. Researchers of this period note a great shift in the development of the English language, which affects the entire system of the language, including the phonetic one, which is called the "great vowel shift". The rapid development and formation of analytical forms in morphology, and the transition from multipart complex sentences to two, tripartite sentences in syntax. The expansion of the social function of the English language gave impetus to the simplification of complex sentences. Complex sentences receive special development, which in turn is associated with the development of the category of human thinking of this period.

It should be noted that written monuments of various genres, in particular, dramaturgy, works of private and official correspondence, diaries, official documents, sermons, treatises, descriptions of travels and pilgrimages were not subjected to research¹. The object of our analysis is complex sentences with attributive clauses. During this period, the existence of a system of complex sentences with different subordinate clauses, in particular, conditional, concessive,



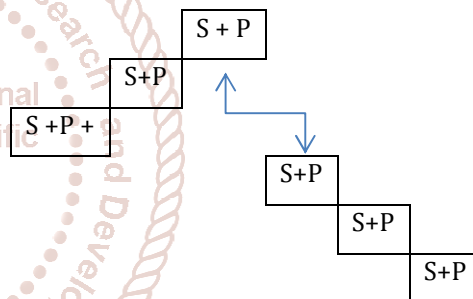
additional, attributive, subject sentences, etc. One complex sentence can have up to seven parts, i.e. seven subordinate clauses, which is depicted in the above diagram. The reader, when he gets acquainted with the written monuments of this period, especially prose, for example, with such a book as "The Countess of Pembrokes of Arcadia", written by Philip Sidney, he encounters and sees firsthand the complexity of both texts and the structure of complex sentences. Each subsequent link is an extension of the previous link, which

can be depicted in the above diagram. In this scheme, either the subject or the predicate receives distribution.

In this case, in the main clause, either the subject, or most likely the predicate, has a subordinate clause that is an extension of the verb - the predicate in the main clause. However, the verb - predicate in the subordinate clause can also have distribution in the form of a subordinate clause. Thus, all these units form a single entity with the main sentence.

1. This model is quite frequent.

The second type of complex sentences has an even more complex distribution system. In this type of sentences, the distribution has both the subject and the predicate, i.e. the subject and predicate in the main clause require the presence of several subordinate clauses for completeness, which can be depicted in the following diagram.



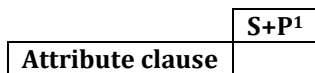
These models of complex sentences are typical for works of the prose genre. In other genres, in particular dramaturgy, the most frequent are two-part, three-part or four private sentences, where the main sentence has one, two or three subordinate clauses. This phenomenon is typical, as noted, for the works of the prose genre and is very productive. It can be noted that such a branching of the NSP (complex-subordinate sentences) is typical for the English language of the Early New English period. In our study, we examined the functioning of complex sentences with attributive clauses mainly on the material of dramatic works of the late 16th century.

An important point in the study of this phenomenon is the question of the correlation of the attributive clause with the word being defined in the main or with the entire main sentence. In other words, do the latter form a structural integrity with the main clause or are they in an optional relationship with the main clause i.e. refer only to the defined member of the sentence? This is a very difficult task if the attributive clause is part of multipart sentences, where it is an extension of the previous clause. To answer this question, we had to study the structure of complex sentences and the nature of sentences in terms of communicative orientation. Definitive clauses are mainly used in structure.

- 1. declarative sentences** and very rarely in the structure of incentive, exclamatory, interrogative, indirect and incomplete sentences, see examples below;
- 2. incentive proposals**, Proteus: go, go, be gone, to save your ship from wrack; which cannot perish, having thee aboard, being destin'd to a drier death on a shore. W. Shakespeare, "The Two gentlemen of Verona", p.1, For example, ... put thy sword up, traitor, who mak'st a show, but not dar'st not strike. W. Shakespeare, "The Tempest", p.25
- 3. exclamatory sentences:** for example, Proteus: O! how this spring of love resembleth the uncertain glory of an April day, which now shows all the beauty of the sun, and by and by a cloud takes all away! W. Shakespeare, "The two gentlemen from Verona", p.85
- 4. interrogative sentences:** for example, Oberon: I wonder if Titania be awak'd; Then what it was that next came in her eye, which she must dote on in extremity, W. Shakespeare, "A midsummer nights dream" p.552
- 5. Indirect sentences:** for example, The maidens that could scant stand for laughing at last ask how he liked his washing?, Th. Deloney, "Jack of Newbury", p51.
- 6. Incomplete offers:** которые встречаются в диалогической речи, Valentine: Ah, my good lord, a son that well deserves the honour and regard of such a father. W. Shakespeare, "The Two gentlemen of Verona", p.93

In determining the relationship of determination of the appropriate supplies in the structure of a complex offer, we had to study the structural integrity and the relationship of the determination of the definable word. Communication can be allied or non-union. For example, the connection of the non-union can be seen in the following example: I will thank you the most pathetic break- promise, and the most unworthy of her you call Rosalind, that may be chosen out of the grass band of the unfaithful. W. Shakespeare, "As you like it", p.724. For example, Miranda; O! my hearts bleeds to think of the teen that I have turn'd you to, which is from my remembrance please you. W. Shakespeare, "The Tempest", p. 13. And there dwells one mistress Quickly, which is in the manner of his nurse, or his try nurse, or cook, or his laundry, his washer, and his wringer. W. Shakespeare, "The Merry wives of Windsor", p. 150. In this regard, the "WHO" union is more differentially correlated with a definitive impression proposal. For example: In brief, he led me to the gentle duke, who gave me fresh array and entertainment, committing me unto my brother's love. W. Shakespeare, "As you like it ", p.729. With all the structural diversity of the analyzed proposals, we managed to allocate a number of models of the structure of complex-added proposals, where the definition of the proposals are an expansion of a particular member of the sentence or the main one or the appropriate proposals that are expanding the previous link, which can be submitted in the following order.

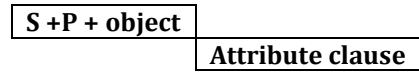
Model № 1



For example: Then spake one of the weaners that dwelt in the towne, and a kingsman to this maid, Th. Deloney, "Jack of Newbury" p.62

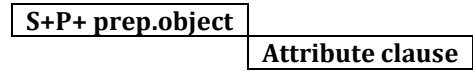
For example: and by & by after comes vp their host, who tooke his place among them. Th. Deloney, "Thomas of Reading", ch.II p.278

Model № 2



For example: Duke: But she did scorn a present that I sent her. W. Shakespeare, " The Two gentlemen of the Verona", p.105

Model № 3



For example: Oliver: In brief, he led me to the gentle duke, who gave me fresh array and entertainment, committing me unto my brother's love; W. Shakespeare, " As you like it", p. 729

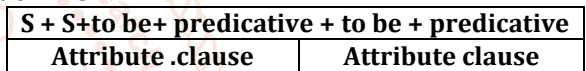
1.S- subject, P- predicate, prep. object- prepositional object, adv- adverbial modifier, S + to be + predicative

Model № 4



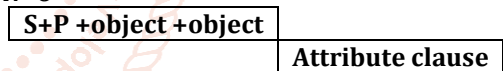
For example: Next was a noise of musicians that played all the way before her, Th. Deloney, " Jack of Newbury ", p.29

Model № 5



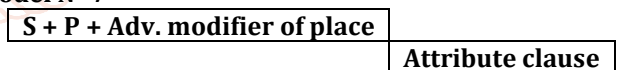
For example Miranda: Why speaks my father so urgently? This is the third man that e'er I saw the first that e've' I sigh'd for, W. Shakespeare, "The Tempest", p24

Model № 6



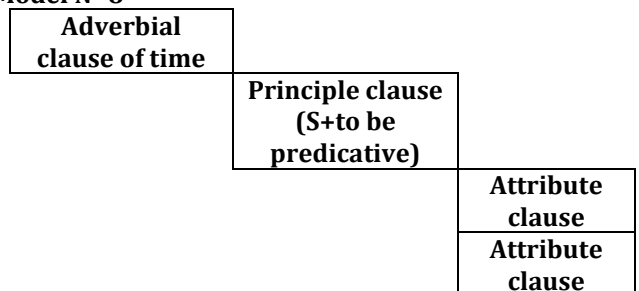
Gonzalo:....sir, I heard a humming, and that a strange one too, which did awake me. W. Shakespeare, " The Tempest", p.35

Model № 7



For example: The dead body would they take presently out of the caldron and throw it down the river, which ran nearer into their house. Th. Deloney, "Thomas of Reading", ch.VI, p. 321

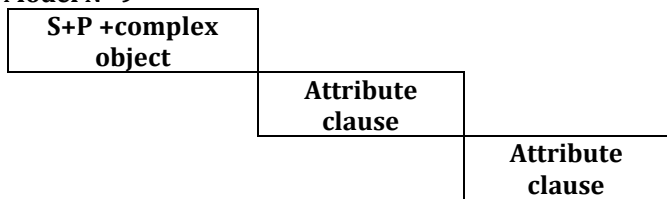
Model № 8



Before I married him, there were divers proper men that were sitters into me who loved me as their lives and glad was he that could get my company. Th. Deloney, Thomas of Reading", Ch.II, p.275

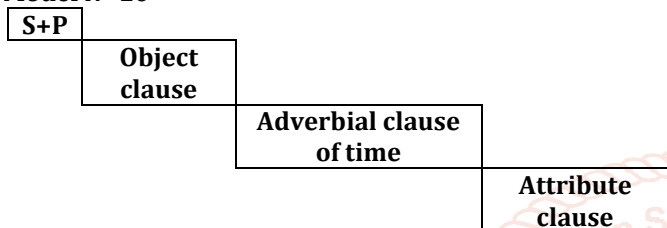
In the structure of complex proposals that have several apparent, most part, the definition of the appropriate are quite complex chain. In the structure of a challenge, there is a selection of several identifying additives (CM example above).

Model № 9



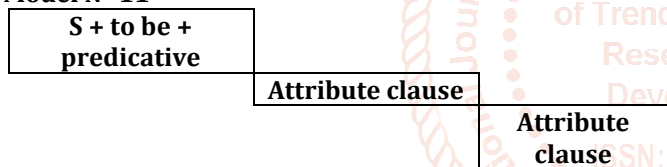
I will thank you the most pathetic break- promise, and the most unworthy of her you call Rosalind, that may be chosen out of the grass band of the unfaithful. W. Shakespeare, "As you like it", p.724.

Model № 10



For example, Gonzalo: Sir, we were talking that our garments seem now as fresh as when we were at Tunis at the marriage of your daughter, who is now queen, W. Shakespeare, "The Tempest", p28

Model № 11



For example, Caliban: All the charms of Sycorax, toad, beetles, bats, light on you! For I am the subjects that you have, which first was mine own king; W. Shakespeare, "The Tempest", p.21

In question offers, the same position is observed. Use species-imported forms that are consistent with the main question offer. For example, Alonso...How thou hast met us here, who three hours since were wrack'd upon this shore, W. Shakespeare, "The Tempest", p.62

In exclamation, For example: Proteus:O! How this spring of love resembles the uncertain glory of an April day, which now shows all the beauty of the sun, and by and by a cloud takes all away! W. Shakespeare, "The Two gentlemen of Verona", p.85

In not complete offers, where there is an appeal and a definition in the form of a determining additive offer. For example, Prospero: Thou most lying slave, whom stripes may move, not kindness. W. Shakespeare,, "The Tempest" p.21

The ratio of species-time forms and modal values in the above-mentioned latest applications is extremely interesting, but we consider it is an object of a separate study. While we restrict ourselves to the conclusions on the above material:

1. In the period under review, there is a very extensive system of complex proposals with certain quantitative,

whose structures can be reduced by a number of models;

2. These models reflect the structural integrity, parts of which are associated with modal values, with the value of viewed forms, unions, a strict positional sequence;
3. Composite parts of this integrity, in this case, part of complex proposals with definitive apparent, have a double connection with the Submission Center:

Optional and Commitable

Optional connection exists wherever the definition apprehension expand and explains the homogeneous members of the main offer or explain the individual members of the sentence being in the structure of other attachments, which in turn participate in ensuring the structural integrity of the entire complex one of the complex proposal.

4. The mandatory link exists between the main and determining pressing, if the complex complex consists only of the main proposal and the definition of appropriate proposals, where the definition applies only one of the members of the main offer.

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