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Антонимические категориальные оппозиции в современном английском языке

Antonymic Categorical Oppositions in Modern English

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Аннотация Статья посвящена синтагматическому аспекту морфологии, изучающему использование грамматических форм в речи. Специальное внимание уделяется феномену грамматического контраста, реализуемого с помощью антонимических оппозиций форм времени, залога и наклонения.

Ключевые слова морфология; синтагматический аспект; грамматический контраст; грамматические антонимические оппозиции; время; залог; наклонение.

Summary The article is devoted to the syntagmatic aspect of morphology, studying the use of grammatical forms in speech. Special attention is paid to the phenomenon of grammatical contrast, realized with the help of antonymic oppositions of tense, voice and mood forms.

Key words morphology; syntagmatic aspect; grammatical contrast; grammatical antonymic oppositions; tense; voice; mood.

One of the important aspects of morphology is a syntagmatic one. It studies the use of grammatical forms representing different categories in context, in real conditions of communication [2, p. 6]. In these conditions one form of a grammatical opposition may perform the function of the other. For example the form of the present simple tense can express future actions or actions in the past. This phenomenon is widely known in linguistics as the *oppositional reduction* (neutralization). In the case of it members of categorical oppositions lose their differential features.

But there is also an opposite phenomenon when these different features become more distinct in speech than they are in the system of the language. In this case both members of an oppositions are used on one and the same sentence realizing the principle of contrast, i.e. **grammatical contrast**. They can be treat-

ed as *grammatical antonyms* (the phenomenon of grammatical antonymy is described in our dissertation [1]).

Grammatical antonyms are often represented by the following oppositions of verb forms: 1) oppositions of **primary time** (present simple – past simple) which express the contrast of the situation in the past to the present situation and underline their isolation from each other. For ex.

(1) ‘He’s a good surgeon’

‘**Was**’ (D. Francis).

(2) ‘I **love** him, and I have his child.’

‘**Loved** him, you mean’ (J.M. Riley).

The contrast can be emphasized with the help of different means such as:

1) logical stress which attracts attention to one member of the antonymic opposition and presupposes some implicit information. For ex.

‘You know I wouldn’t hold out anything on you and Paul, anything that was important. You **know** me well enough for that.’

‘We **knew** you before you got nerves’ (D. Hamett).

The logical stress on the form of the past tense *knew* opposed to the form of the present tense *know* gives the opportunity to show that the second speaker doesn’t trust the first one anymore as it was in the past. This contrast is additionally emphasized with the conditional subordinate clause *before you got nerves* which explains the reason for this mistrust;

2) graphical means (italics, punctuation).

‘I suppose you *do* possess a coat?’

‘Well, I *did* have one’, Ragan said, ‘but I left it somewhere’ (J. Grisham).

The use of the form of the past tense in Ragan’s reply is equal to the negative answer *I don’t*. The opposed tense forms are put in italics and this contrast of the present and past situations is explained in the second part of Ragan’s reply: *I left it somewhere*.

3) the use of one member of the antonymic opposition in a part of a parcellated construction. For ex.

(1) A friend of mine **lives** there. Well, **lived** there (T. Lahaye).

(2) I'**m** your friend. Or I **was** (C. Robb).

The contrast of tense meanings in these examples is based on the implicit negation: its exponents are forms of the past tense (*lived, was*). These forms can be interpreted with the following transformations: *lived = doesn't live now; was = I'm not your friend any more*;

2) oppositions of **secondary time** (future – non-future) which express the contrast of the hypothetical situation in the future to the real present or past situation: these are mainly the oppositions of such forms as Present Indefinite / Future Indefinite, Past Indefinite / Future Indefinite. For ex.

'I don't love.'

'You will. Then you **will be** happy.'

'I'**m** happy' (E. Hemingway).

The form of the future tense represents the state of happiness as a hypothetical one and presupposes that the person is not happy. The form of the present tense shows that this state is really and the person is already happy at the moment of speech;

3) oppositions of **active and passive voice** which express the contrast of different directions of the action expressed by the same verb, i.e. from the subject or on the subject. Antonymic oppositions are formed if two differently directed processes are expressed by one and the same verb and are related to one subject which in one case is a real doer of the action and in the other its object. As a result these oppositions reflect opposite relations which exclude each other. For ex.

(1) 'There's no one else here?'

'Only a retreated gardener who **controls** a pack of mastiff attack dogs, and he himself **is easily controlled**' (R. Ludlum).

The voice opposition reflects two contrasting situations in one of which the gardener is a master of the situation and in the other he is himself dependent on somebody's actions.

(2) Rule number one is that you **speak** in my courtroom only when you **are first spoken to** (J. Grisham).

The voice opposition reflects the possibility or impossibility of fulfilling an action on one's own initiative. This contrast is additionally emphasized with the help of the adverb *only*.

Antonymic voice oppositions are usually formed by verbs in the indicative mood, but some of them also include verbs in the imperative mood. For ex.

(1) Life is terrible. **Destroy or be destroyed** (M. Atwood).

(2) **Don't speak until spoken to** (J. Grisham).

Many voice oppositions are formed by infinite forms of the verb (gerund and infinitive) as voice distinctions are also typical of them. For ex.

If the girl was old enough **to attack**, she was old enough **to *be attacked*** (E. Segal).

The element of the passive infinitive is put in italics to emphasize the contrast of voice meanings.

Some voice oppositions are represented by finite verb forms in opposition to non-finite ones or by different non-finite forms. For ex.

(1) 'If I see, I'll have **to kill** you myself, or I'll **be killed** along with our mother and our sisters' (R. Ludlum) (infinitive – verb in a finite form).

(2) Then she stopped **to observe** her daughter without **being seen** (E. Segal) (infinitive – gerund);

4) opposition of **direct and subjunctive moods** which express either the contrast of imaginary and real actions or the contrast of a supposition and a real action.

In the first case the forms of the subjunctive mood express **contrary-to-fact situations** [4, p. 134]. For ex.

(1) 'You can ring them, tell them your aunt died, that you **are getting married**'.

'Even if I **were getting married**, it wouldn't lessen the importance of my work' (W. Smith).

The part of the sentence with the form of the subjunctive mood can be interpreted as *I'm not getting married* which shows that it is an exponent of an implicit negation.

(2) 'So he **climbed** the steps.'

Wykeham shook his head. '**Had** he **climbed** the steps up to the tower and walked round he would have slipped closer to the steps' (C. Robb).

In this example the form of the subjunctive mood is also an exponent of the implicit negation (*had he climbed = he didn't climb*). The contrast of the mood forms is emphasized with the monologue marker of negation (*shook his head*).

In the second case the forms of the subjunctive mood express the meaning '**contrary to assumption**', '**contrary to expectation**' [3, p. 117].

Such mood oppositions express the contrast of the real situation and its representation as a hypothetical one. For ex.

(1) 'If everyone thought as you, there **would be** chaos!'

'There **is** chaos in any case, my dear Plagot' (P. Ustinov).

The form of the subjunctive mood shows that chaos is possible but there is no chaos yet. On the contrary the form of the indicative mood represents chaos as a real fact.

(2) 'I can sweet-talk my way into anywhere, Buck, and I know you **would do** the same thing'.

'Problem is, I already **did**' (T. Lahaye).

The first speaker represents the action as a hypothetical one while the other opposes to it the information of its fulfillment. This contrast is additionally emphasized with the help of the adverb *already*. Thus, the results of our research show that antonymic categorical oppositions are regularly used in the work of fiction because they can render different types of opposite meanings. They are also important for language teaching as they clearly show the difference of grammatical forms expressed by a definite word.

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Методический аспект использования юмора в учебном процессе **Methodological aspect of the use of humor in the classroom. Using** **anecdotes in teaching German grammar**

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Аннотация Несомненную педагогическую ценность обнаруживает в себе юмор. Включение в педагогический арсенал средств, методов и приемов, основанных на знании методического потенциала юмора, может стать существенным резервом повышения эффективности процесса обучения, воспитания и развития личности. Ряд современных исследователей (Ш. А. Амонашвили, К. Морис, Л.Ф. Спириин, В.И. Прокопенко, М.И. Станкин) отмечают среди характерологических особенностей личности учителя, наряду с эмпатией – способностью сопереживать, доброжелательностью к другим, необходимыми эмоциональными особенностями характера, - наличие оптимизма и чувства юмора. Среди основных причин, препятствующих употреблению юмора на уроке, выделяют: страх нарушения дисциплины, боязнь показаться смешным, негативное отношение к классу, личные качества педагога (низкая коммуникабельность, негибкость мышления). Однако в педагогике до настоящего времени нет целостных научно обоснованных исследований по проблеме методического и психолого-педагогического потенциала юмора.

Цель данной статьи рассмотреть юмор как педагогическое средство, выделить функции юмора в педагогической деятельности, проанализировать такие методические приемы, основанные на юморе как: намек, ирония, каламбур, гротеск, парадокс, псевдоконтраст, а также рассмотреть таблицу применения юмора в педагогической деятельности, предполагающей реализацию юмора на занятиях по иностранному языку.

Ключевые слова юмор, информативная функция; эмоциональная функция; мо-