



كلية : كلية الآداب

القسم او الفرع : قسم اللغة الانجليزية

المرحلة: الثالثة

أستاذ المادة : م.م نبراس خليل ابراهيم

اسم المادة باللغة العربية : كتابة مقالة

اسم المادة باللغة الإنكليزية : Essay and letter Writing

اسم المحاضرة الأولى باللغة العربية: رسالة الاعمال / الرسالة الرسمية (1)

اسم المحاضرة الأولى باللغة الإنكليزية : Business letter

محتوى المحاضرة الاولى

Instructions to write a business letter

1. Write in a simple and clear language .

The Heading :called (Inside Address) its different from personal letter .2
in that the name and address of the person you are writing to must be included beneath your own address but against the left –hand margin

: A: If you are writing to a man it is preferable to write

E. Jones Esq. (esquire)

B: When writing to ladies : Mrs. J. Robinson or Miss J. Robinson

C: If you don't know the name of the person who will read your letter , you may address directly to the company concerned : Jones, Brown and ,.Co., Ltd

D: If you are writing to a particular person or other organization and don't know his or her name , your letter may be addressed to (The manager), (The Director) ,(The Principal) , (The Headmaster), (The . Secretary)

.E: Block Style is common and preferred in business letter

The Salutation : if the person you are writing to is Known to you, you .3
.may begin (Dear Mr____) (Dear Mrs____)

In all other instances you should deign (Dear Sir, Dear Sirs , Dear Madam , Gentlemen or Sirs)

: The Body : it has 4 parts .4

A: Reference : refer to a letter you have received , an advertisement you . have seen , or an event which has prompted you to write

B: Information : supply more detailed information which is related to 'the 'reference

. C: Purpose: 1. Give the reason why you are writing your letter

.State clearly what you want .2

.Take care to answer the question that has been set .3

: D: Conclusion: Round the letter off some polite remarks like

.I am looking forward to hearing from you soon .1

... please accept my apologies for the trouble .2

The subscript : If you don't address the letter by the name and use **.5**
.(Dear Sir, Sirs...etc) you should end with (Yours Faithfully)

.While (Yours sincerely) used if you address a person by name

The signature : Sign your name clearly in full in the way you wish it **.6**
to appear on the envelope which will be addressed to you in replay to your letter

:SAMPLES

„Friedrich st 70

A. L. Sami Esq.,

Union town

„Newcambe Road 22

Hong Kong

14th sept. 2022

.Hong kong

,Dear Sami

Thank you for reaching out and inviting me to your business function. I appreciate your offer. However, I am unable to attend because I will be out of town during that period. Perhaps we can get together again when I'm in town, and you can brief me on how it went

I hope the business is moving well! I look forward to sharing ideas with you. Thank you again for your time and consideration. I wish you all the best

,Yours Sincerely

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اسم المحاضرة الثانية باللغة العربية: المقالة القصصية او السردية

اسم المحاضرة الثانية باللغة الإنكليزية : Narrative essay

A narrative essay tells a story. In most cases, this is a story about a personal experience you had. This type of essay, along with the descriptive essay, allows you to get personal and creative, unlike most academic writing..

A narrative essay is a way of testing your ability to tell a story in a clear and interesting way. You're expected to think about where your story begins and ends, and how to convey it with eye-catching language and a satisfying pace.

These skills are quite different from those needed for formal academic writing. For instance, in a narrative essay the use of the first person "I" is encouraged, as is the use of figurative language, dialogue, and suspense.

INSTRUCTIONS TO WRITE AN EXCITING STORY

1. Events should relate in the order in which they happen .
2. Your first paragraph should set the scene.
3. The most exciting part of your story should come at the end to keep the reader in suspense.
4. Don't spoil your story by telling the most interesting part of it in the first sentence or paragraph.

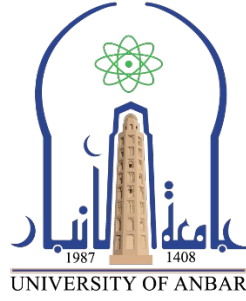
THE GENERAL OUTLINE FOR STORIES

- A. Before the event (Background).
- B. The event (Development).
- C. After the event (Conclusion).

PLANNING

1. PLAN: Make a full detailed plan (a guide) .
2. Write few ideas under each heading.

3. Try to decide what the main event that can build your story around it.
4. Ignore your plan if a more interesting way of developing your story suddenly occurs to you after you have begun writing .



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اسم المحاضرة الثالثة باللغة العربية: المقالة الوصفية

اسم المحاضرة الثالثة باللغة الإنكليزية : Descriptive essay

CHARACTERISTICS OF THE DESCRIPTIVE ESSAY

:Purpose

1. Portrays people, places, or things with vivid details to help the reader create a mental picture of what is being described

2. Involves the reader so that he or she can visualize what or who is being described

3. Creates or conveys a dominant impression of what is being described through sensory details

4. Can be objective or subjective

Organizational Pattern

Introduction/Beginning

Establishes the purpose-

Sets the tone for the overall impression-

May begin with a general statement followed by more-specific statements related to the purpose

Body/Middle

Specific details, examples or reasons-

Anecdotes or “narrative chunks” may serve as details - or examples

Transitions connect the ideas in a logical way-

Transitions assist the flow from paragraph to - paragraph

No prescribed number of paragraphs-

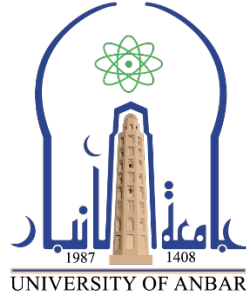
Conclusion/End

Gracefully ends the essay-

May include a restatement of the writer's opinion or -
the main idea

May summarize the information given in the body-

Reader should have a sense that things are “wrapped -
.up



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اسم المادة باللغة العربية : كتابة المقالة والرسالة

اسم المادة باللغة الإنكليزية : Writing an Essay

اسم المحاضرة الرابعة باللغة العربية: مقدمة في المقالة

اسم المحاضرة الرابعة باللغة الإنكليزية : An introduction to essay

?What is an essay

- An academic essay is a focused piece of writing that develops an idea or argument using evidence, analysis and interpretation.
- There are many types of essays you might write as a student. The content and length of an essay depends on your level, subject of study, and course requirements. However, most essays at university level are argumentative: they aim to persuade the reader of a particular position or perspective on a topic.

Types of essays

An essay is a focused piece of writing designed to inform or persuade. There are many different types of essay, but they are often defined in four categories: argumentative, expository, narrative, and descriptive essays.

Argumentative and expository essays are focused on conveying information and making clear points, while narrative and descriptive essays are about exercising creativity and writing in an interesting way. At university level, argumentative essays are the most common type

Characteristics of Essay-Writing

A good essay is a work of art, no less than a good poem or a good picture. It is the result of a conscious effort to produce a piece of writing at once elegant, pleasing, and expressive of the individuality of the writer.

1. **Interest:** writing an essay is not a matter of getting the required number of words down on paper. Try to make your essay interesting that it will hold the reader's attention to the very end. All you need do is to include incidents and details which are drawn from everyday life or which you have imagined. Once you have found something definite to say, your essay will be interesting to read.

2. **Unity** : Just as it is important to connect your sentences within a paragraph, you should make sure that your paragraphs **lead on naturally** to each other. Don't repeat yourself. Make sure that every paragraph **adds** something new to the essay.

3. **Balance and proportion**: the **length** of a paragraph depends on what you have to say. Don't let yourself be **carried away** by fascinating but unimportant details. If you **focus** on one idea more than others, your essay would be unbalanced. Never attempt to write an essay in a single paragraph.

4. **Personal statements** : don't address the teacher or make **comments** on the topic like

‘ I don’t like this subject or I don’t know how to begin’ or ‘ and now its time to finish my essay.

Test for quality : If you find yourself .5

counting words and **adding** new sentences

this is a sign that there is something **wrong**

with your treatment of the subject. If you are

so **board** with your writing that you have to

keep counting the number of words to find

out if you are nearing the end, at the same

time your teacher will equally board when he

has to read . If your essay gave you **pleasure**

to write it is quite probable that it will be

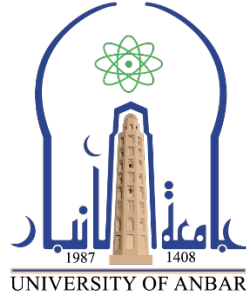
enjoyable to read. This is a good test for quality

6. **Re-reading**: it is necessary to read your work through when you have finished writing . While doing so, keep a sharp look out for grammatical mistakes like word order or the sequence of tenses. Don't repeat a mistake once it has been pointed to you.

7. **Titles** : After finishing your writing , choose a good short title . Make sure that it has to do with the subject , but it should not give the reader too much information.

: References

Essay and letter Writing (
L. G. Alexander)



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اسم المحاضرة الخامسة باللغة العربية: كتابة المقالة الادبية

اسم المحاضرة الخامسة باللغة الإنكليزية : The literary essay

The literary essay

A Literary analysis means closely studying a text, interpreting its meanings, and exploring why the author made certain choices. It can be applied to novels, short stories, plays, poems, or any other form of literary writing

It is a type of argumentative essay where you need to analyze elements such as the language, perspective, and structure of the text, and explain how the author uses literary devices to create effects and convey ideas

:Instructions to Write a literary essay

Type of Book: you should read widely for general interest **1.** and to increase your vocabulary. Also you should devote particular attention to a small selection of books as the writing of literary essays presupposes a detailed knowledge of certain texts

Examples: classics , modern novels , popular stories , plays , non-fiction , short biographies of famous people or accounts . of exploits and outstanding achievements

Summaries: you must know the contents of the books you .2 are reading . as it may not be possible to read a book twice, it is advisable to keep a record of what you read or write a well-arranged summary to enable you to revise the contents of a whole book in a matter of minutes. Write few points for each .page

This summary tells you all you need to know and the page-reference enable you to look up any incident in the story which you may have forgotten . when you have finished making out your summary you are ready to begin essay .writing

Types of essay : literary essay you are writing will be .3 narrative and descriptive but based mainly on the books you have studied . you may be required to reproduce in your own

words any particular part of the story or to write a brief
.description of one or more characters

Answering the question: it is important to discipline .4

yourself to answer any question. Don't disregard the question
and then proceed to tell the story from the beginning to
impress on the reader the fact that you know the book well.
You must include information which helps you to answer the
.question

Accuracy : All the information given in your essay about .5

characters and events should be accurate. Attempt to 'invite'
facts of your own or to write things about the characters
which are not in the book. It is not necessary to learn passages
by heart , you can quote. If you use quotation try to use the
.exact words of the book

Reproducing part of the story: Take great to relate events in .6

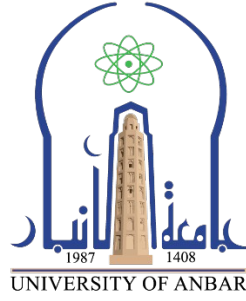
the order in which they occurred. This help you to avoid
confusion , and give clear account of what happened without
.omitting any important details

Character question: questions which required you to give .7
an account of a person's character are more difficult than
those which ask you to reproduce a scene because to answer
character questions you have to select your facts from all
.parts of the book

:Characters in a story can be divided into two groups

.A: Major characters: the people who play a leading part

.B: Minor characters: those who play small part



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اسم المادة باللغة العربية : القراءة

اسم المادة باللغة الإنكليزية : Select Readings

اسم المحاضرة السادسة باللغة العربية: اللواحق او الاضافات

اسم المحاضرة السادسة باللغة الإنكليزية : Suffixes

SUFFIXES

Suffixes are syllables added to the ends of words to change their functions. For example, add the suffix -ful to wonder (a noun); the new word is the adjective, wonderful.

angel (noun) + ic becomes angelic (adjective)

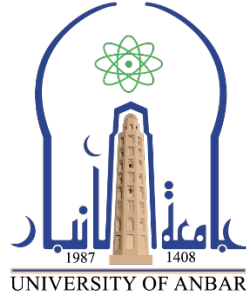
friend (noun) + ship becomes friendship (noun)

sterile (adjective) + ize becomes sterilize (verb)

soft (adjective) + ly becomes softly (adverb)

- | | | |
|-------------|------------|--------------|
| 1. Portugal | Portuguese | 11. child |
| 2. misery | miserable | 12. Burma |
| 3. Awe | | 13. consider |
| 4. Move | | 14. count |
| 5. China | | 15. Congo |
| 6. remark | | 16. master |
| 7. Canton | | 17. speech |
| 8. Service | | 18. wish |
| 9. penny | | 19. End |
| 10. grate | | 20. bounty |

3. awful	9. penniless	15. Congolese
4. Moveable	10. grateful	16. masterful
5. Chinese	11. childless	17. speechless
6. Remarkable	12. Burmese	18. wishful
7. Cantonese	13. considerable	19. endless
8. serviceable	14. countless	20. bountiful



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اسم المحاضرة السابعة باللغة العربية: الملخص

اسم المحاضرة السابعة باللغة الإنكليزية : Writing a summary

Definition:

A summary is a brief summarization of a larger work that gives the reader a comprehensive understanding. To write a summary, a writer will gather the main ideas of an article, essay, television show, or film they've read or watched and condense the central ideas into a brief overview.

Instruction to write an effective and successful summary

1. Read the text: You should read the article more than once to make sure you've thoroughly understood it. It's often effective to read in three stages:

- A. Scan the article quickly to get a sense of its topic and overall shape.

- B. Read the article carefully, highlighting important points and taking notes as you read.
- C. Skim the article again to confirm you've understood the key points, and reread any particularly important or difficult passages

2. Break the text down into sections

To make the text more manageable and understand its sub-points, break it down into smaller sections.

3. Identify the key points in each section

Your goal is to extract the essential points, leaving out anything that can be considered background information or supplementary detail.

4. Write the summary

Now that you know the key points that the article aims to communicate, you need to put them in your own words.

Avoid plagiarism, Do not copy and paste

parts of the article, not even just a sentence or two.

5. Check the summary against the article

Finally, read through the article once more to ensure that:

- You've accurately represented the author's work
- You haven't missed any essential information
- The phrasing is not too similar to any sentences in the original



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اسم المادة باللغة العربية : نحو

اسم المادة باللغة الإنكليزية : Transformational Grammar

اسم المحاضرة الثامنة باللغة العربية: الفرق بين النحو التقليدي والتركيبى والتحويلي

اسم المحاضرة الثامنة باللغة الإنكليزية : Traditional grammar, Structural Grammar and Transformational Grammar: Definition,

.History and Focus

Transformational - Modern linguistics	structural	traditional	item
It considers grammar to be a system of rules that generate exactly all grammatical sentences in a given language and involves the use of defined rules (called transformations) to produce new sentences .from basic existing ones	It is concerned with how elements of a sentence such as morphemes, phonemes, phrases, clauses and parts of .speech are put together	a collection of prescriptive rules and concepts about the structure of language. Speakers and writers are forced to follow a certain set of rules that were derived and established .according to Latin Models	Definition

Derived from traditional grammar. Traced back to the end of the 20th century	Origins can be traced back to the beginning of 20th century	Origins can be traced back to the 16th and 17th century	Origin
Descriptive	Descriptive	Prescriptive	Type
Speech as the most important aspect of language	Writing and Speech both as important aspects of language	Written form as the most important aspect of language	Focus

Does not force one language to follow the rules of any other language	Study the structure of language as objectively as possible without reference to any other language. Focus on structure rather than meaning	Force language into a Latin-based model	Standards
The transformational grammarian is not content with describing what he finds in corpus of sentences collected from native speakers. He feels that his grammar should enable one to produce all the sentences of a language, and he is as interested in possible sentences as he is in the ones actually recorded. The transformationalist is more concerned with the system that underlies the language than he is with the actual speech of an individual at any given time. It is language (the underlying system), not actual speech output, that is of primary interest to the transformationalist. A transformational grammarian is interested in the speaker's competence, or knowledge of the language, rather than in his performance, or the actual use of it	Followers of this approach felt that it was necessary to study the structure of a language as objectively as possible without reference to any other language, and they felt that meaning was a poor guide to the analysis of structure. They attempted to analyze a corpus of sentences collected from native speakers of English in	The purpose of the early grammars of English was not to provide an accurate description of the language, but rather to serve as a basis for the study of Latin grammar	Focus

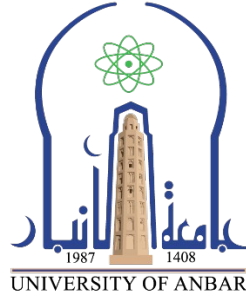
	terms of structure rather .than meaning		
During the 19 th century, as scholars began studying and comparing large numbers of languages, many of them radically different in structure from Latin, they saw that traditional grammar was inadequate. Some missionaries and other people describing exotic languages assiduously forced them into the framework of Latin grammar, but others realized the shortcomings of the tradition. This dissatisfaction with traditional grammar continued into the twentieth century, when Jsepreson	During the renaissance, Latin was replaced as the language of scholarship by English and other Western European languages. Because of this new role for English, some Englishmen by the late seventeenth and early eighteenth centuries were greatly concerned with refining their language. They felt that English had somehow become “corrupt” and that it .was in need of purification	A point of retreat	

and Poutsma found it necessary to make significant departures from traditional grammar in their .monumental works on English		
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Syntactic structures by .Noam Chomsky Language by Leonard Bloomfield	American English Grammar, The Structure of English by Charles C. Fries	Plain English Handbook by Walsh and Walsh – Descriptive English Grammar by House and .Harmon	Figures and Books
---	--	--	-------------------

Starting formally in 1957 with the publication of Noam Chomsky’s Syntactic Structures, a new approach to the study of language appeared. Since 1957, the	During the 19th century, scholars saw that traditional grammar is inadequate. Teachers became disappointed with the grammar they were teaching when they discovered that it would not account for many ordinary sentences that are found	Until the 16th century, Latin was the primary language of teaching in England and the rest of Europe. During the 16th and 17th, grammars of English began to appear. Because these English early grammars were studied as a tool to learning Latin, they	Origins
---	--	--	----------------

majority of published studies of English syntax .have used this approach	in modern newspaper or texts. Teachers found that they were relying on rules they had made about the language more than upon explanations in the texts. Thus, a new approach to the study of language .evolved: structural linguistics	followed Latin rules, although the structure of English is quite different from that of .Latin	
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اسم المحاضرة التاسعة باللغة الإنكليزية : The Structure of the Sentence

The Structure of the Sentence

.Yes, my neighbor has seen the dog -

In generative-transformational grammar, the words in a -
.sentence are arranged in a definite word order

.Words cluster together in groups within the sentence -

.My neighbor forms a group; The dog forms a group -

:Breaking the sentence: Two breaks -

.Between Yes and my neighbor has seen the dog .1 -

.Between My neighbor and has seen the dog .2 -

.Again, My neighbor can be divided into My and neighbor -

My neighbor and the dog have the same structure: both are -
.noun phrases

Abbreviations

Sentence = S; Sentence modifier = SM; noun phrase = NP; •
.verb phrase = VP

Generative Rules in this specific grammar are expressed in •
:the following way

S (SM) Nuc •

Nuc NP + VP •

”The arrow means “consists of” or “is to be rewritten as •

.parenthesis means that this element is optional (SM) () •

Definitions of the elements of the sentence

SM = is a word or group of words like yes, no, certainly, •
.naturally, maybe, perhaps, possibly, in fact, etc

NP = is the name of the structure that functions as the •
complete subject of a sentence

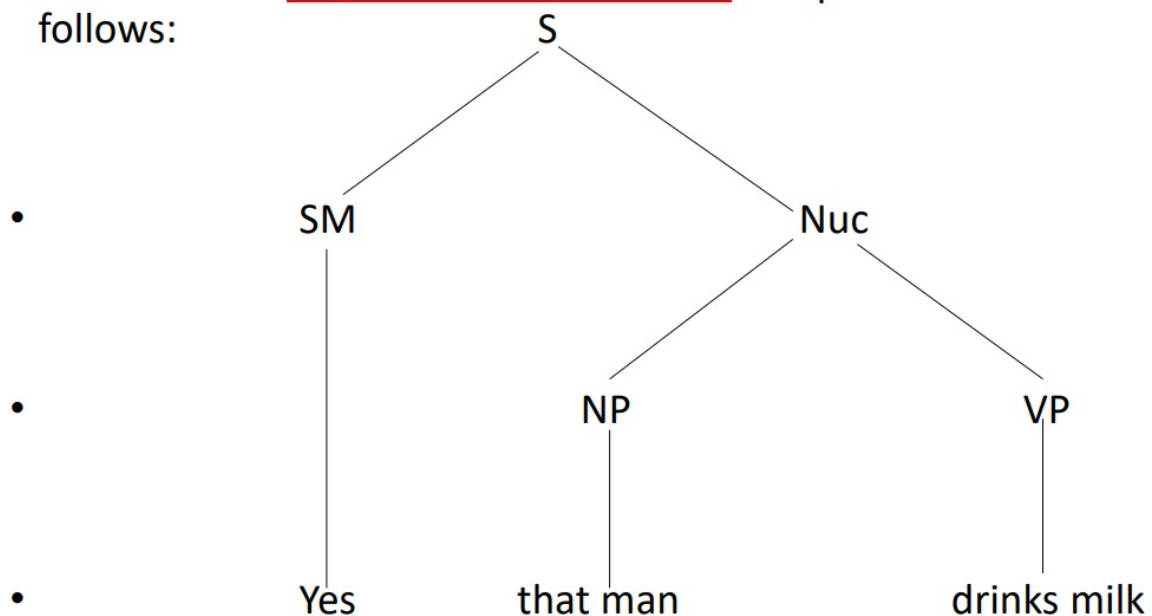
VP = is the structure that functions as the complete •
.predicate

NP may be a single word (John ran) or a group of words •
.(the little boy ran)

A rule for a transformational is not an explanation of how •
to punctuate a sentence or how to avoid errors. Rather, it is a
.direction for forming a sentence or part of a sentence

The rules in a transformational grammar will specify which
combinations of words are grammatical sentences. This is
.known as a tree

- The sentence Yes, that man drinks milk is represented in a tree as follows:



Sentences in English are not composed of mere sequences of words; rather they are composed of words that cluster together

Yes, that man drinks milk • In the above sentence, that man drinks milk is one cluster, which in turn is composed of two subordinate clusters: that man and drinks milk

Generative Rules

All rules in a generative-transformational grammar are numbered: P1, P2, P3, etc

P stands for phrase structure •

P1: S (SM) Nuc •

P2: Nuc NP + VP •

A noun phrase NP always contains a nominal (N) which may be a pronoun, a name, or a common noun. Some nominals are preceded by determiners (Det), such as the, a, that, this, these, those, etc. ; some nominals may be in the plural (Pl)

P7: NP (Det) N (Pl) •

Book + pl is read as books; egg + pl is read eggs •

-



To the traditionalist, the verb phrase in the sentence (The man must have found the note) is must have found; to the transformationalist, it is must have found the note. There is disagreement between those two schools of grammar. Let us now examine the components of the verb phrase in

P3: VP Aux + MV (manner) (place) (time) (reason) •

This means that a verb phrase consists of (or “is rewritten as”) an auxiliary, a main verb (MV), and optional adverbials of manner (rapidly, with ease), place (there, at home), time (then, at noon), or reason (because of the noise)

The man will drive carefully in town today because of the •
 .ice: Analyze

P4: Aux tense •

- P5: tense \longrightarrow $\left[\begin{array}{c} \text{present} \\ \text{past} \end{array} \right]$
- Every auxiliary contains a tense, and that tense is either present or past.
- $\left\{ \begin{array}{c} \text{be} \left\{ \begin{array}{c} \text{NP} \\ \text{place} \\ \text{AP} \end{array} \right\} \\ \text{V} \quad (\text{NP}) \end{array} \right\}$
- P6: MV \longrightarrow $\left\{ \begin{array}{c} \text{be} \left\{ \begin{array}{c} \text{NP} \\ \text{place} \\ \text{AP} \end{array} \right\} \\ \text{V} \quad (\text{NP}) \end{array} \right\}$

This rule says that an MV is to be rewritten as any one of the following structures

.Be + NP This is a text .1

Be + Place Betty was in the car .2

Be + AP She was very rude .3

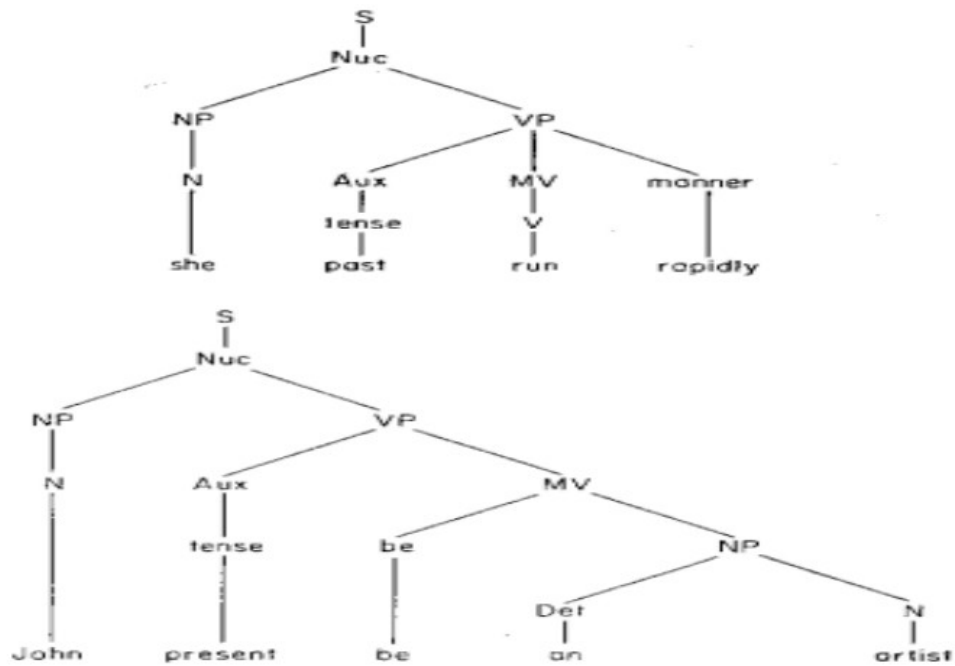
V John ran .4

V + NP Bill sold the tickets .5

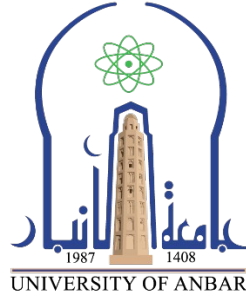
AP = Adjective phrase, which consists of an optional intensifier (intens) such as very, extremely, rather, etc. and an adjective (Adj) such as old, happy, green, etc. Here is the rule:

P8: AP (Intens) Adj

We can incorporate all of the information contained in our rewrite rules in trees:



Notice that the tree shows the structure of the sentence. We call each of the places at which a symbol is written a *node* and say that a node *dominates* anything connected by lines below it. From the tree we can see that John is an N, since the N node dominates it. Similarly, an is a Det, be an artist is an MV, present be an artist is a VP, etc. On the other hand, John



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اسم المادة باللغة العربية : نحو

اسم المادة باللغة الإنكليزية : Transformational Grammar

اسم المحاضرة العاشرة باللغة العربية: الاضافة/ المساعد.

اسم المحاضرة العاشرة باللغة الإنكليزية : The Auxiliary

The Auxiliary

The only element in the auxiliary that we have seen so far is tense. We now need to expand our rewrite P4 rule to include such auxiliaries as those in the sentences (we had been eating) and (they must have been looking at us). Analyze the sentences in the left column and their expanded forms in the right columns

The bird sings The bird is singing .1

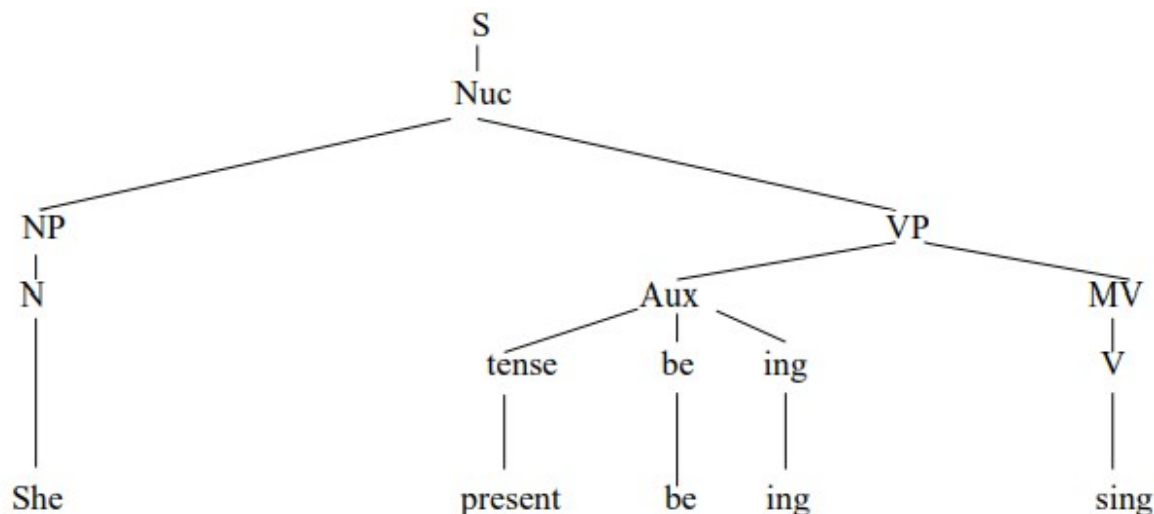
The bird sang The bird was singing .2

Along with the form of (be) added to the auxiliary, there is another morpheme, the present participle ing. Accordingly, we can now make the first of several expansions of the :auxiliary

P4: Aux tense → (be + ing)

P4: Aux tense → (be + ing)

This means that every auxiliary contains tense. Be and ing are optional, but if selected, they should keep this order following :tense. The tree for (She is singing) is the following



Now

examine those sentences on the left which have just tense in the auxiliary, and those on the right which have been :expanded

We take medicine.

We have taken medicine

We took medicine.

We had taken medicine.

.Ann drinks milk.

Ann has drunk milk

.I am here.

I have been here

He had the answer.

He had had the answer

Instead of be + ing, this time we have added a form of have in the auxiliary, and with it we have added en (the past participle morpheme) to the following words (taken, drunk, been, had).

:We could now rewrite rule P4 as follows

Aux tense (have + en)

We now need to see whether they are mutually exclusive or whether both may be selected for the same auxiliary. Examine the following sentences

.They had been singing songs .1

.They have been singing songs .2

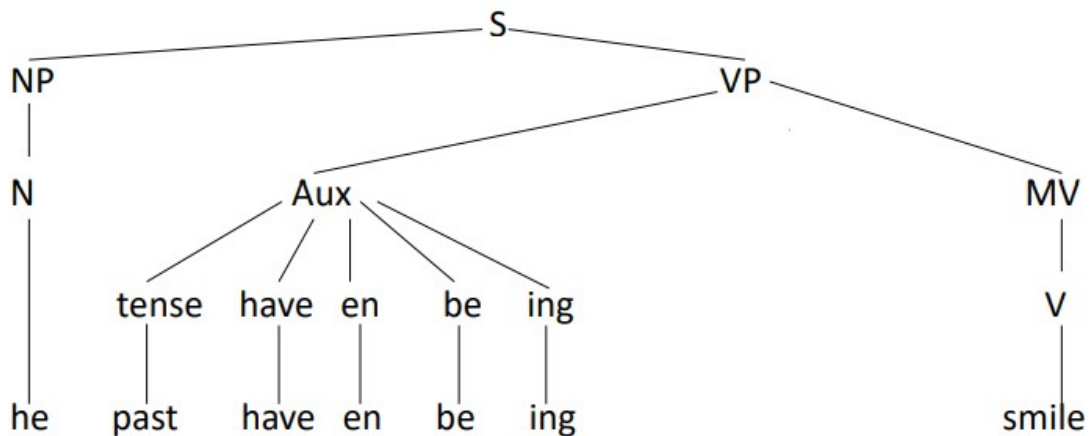
.She had been smiling at me .3

It is obvious that both be + ing and have + en may exist in the same auxiliary. When both are present, have + en comes first.

:Tense is attached to have. We can expand rule P4 like this

Aux → tense (have + en) (be + ing)

Here is a tree for a structure in which both have and be have been selected as auxiliaries:



We need to make one final addition to the auxiliary. Examine the following sentences

.I can give the answer now .1

.She might be joking .2

.We should have been leaving .3

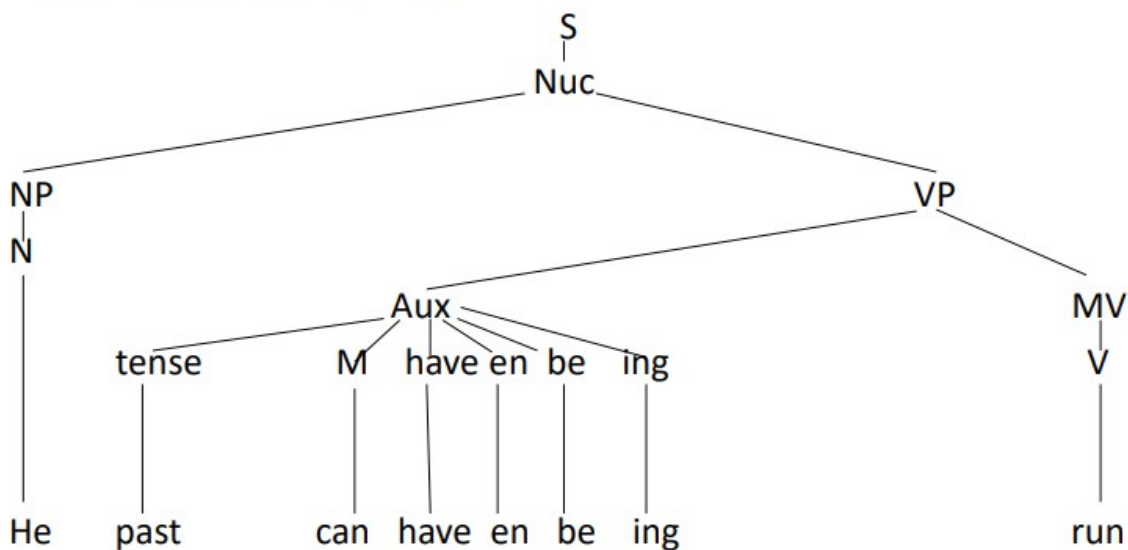
These sentences have their auxiliaries expanded by the addition of the following words: can, might, and should.

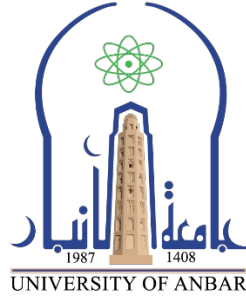
Accordingly, P4 will be expanded to become in the following way

P4: Aux tense (M) (have + be) (be + ing)

Here is a tree for the following sentence (He could have been .running). It contains the maximum expansion of the auxiliary

He could have been running.





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اسم المحاضرة الحادية عشر باللغة الإنكليزية : THE NEGATIVE TRANSFORMATION

THE NEGATIVE TRANSFORMATION

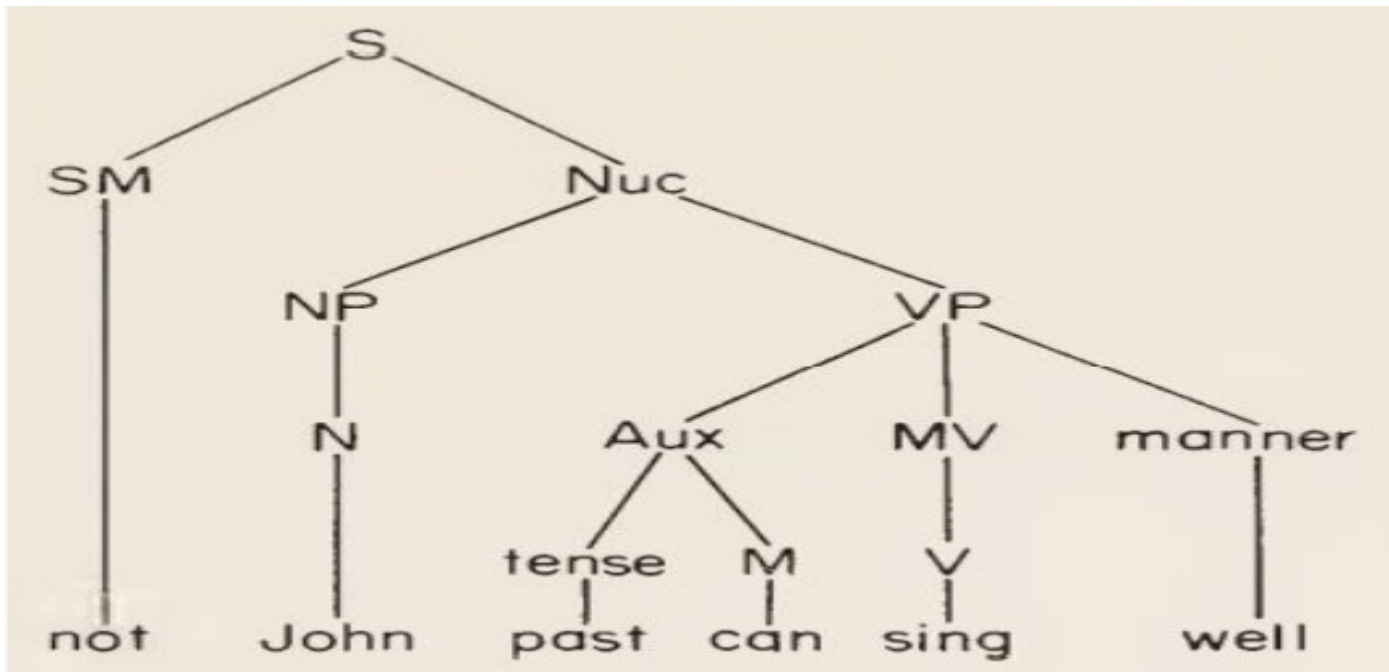
he phrase-structure rules can produce such structures as the following

1. The manager didn't write a letter .
2. The manager is not writing a letter .
3. The manager is not a writer .

Earlier we listed several sentence modifiers: yes, no, etc. To these we add not, which distinguishes a sentence such as John could sing well from the negative sentence John could not sing well. By selecting the SM not, we can derive a structure as shown on page 44. This gives (not John past can sing well), which is not grammatical. It would be grammatical if we changed the word order to John past cannot sing well (John .could not sing well)

We now need to introduce two new terms: deep structure and surface structure. A structure generated only by phrase-structure and lexical rules, such as (not John past can sing well), is a deep structure. A deep structure that has been transformed into a grammatical English sentence, such as (John could not sing well), is called a surface structure. All

grammatical English sentences are surface structures;
.underlying each one is a deep structure



By

selecting the optional SM not, we can generate a number of
:deep structures like those on the left below

not Jerry could hear me Jerry could not hear me .1

not Bill has received it Bill has not received it .2

not they are going with us They are not going with us .3

.not they have been doing it They have not been doing it .4

We need to formulate a rule to transform the deep structures on the left to the surface structures on the right. In the surface structure, the negative particle (not) follows part of the auxiliary. In fact, it follows only the first auxiliary after tense. In (not Jerry could hear me), could is a case of past + can. Can is the first occurring auxiliary; therefore, (not) follows it in the surface structure. We use the abbreviation Aux1 for the .first auxiliary that comes after tense

So long as the auxiliary contains something besides tense (a modal, have, or be), the first element following tense is Aux1. Our transformational rule for the correct placement of not should read something like this: “Move not to the position following the first auxiliary after tense.” The rule can be :stated as follows

not + X + tense + Aux1 + Y => X + tense + Aux1 + not + Y

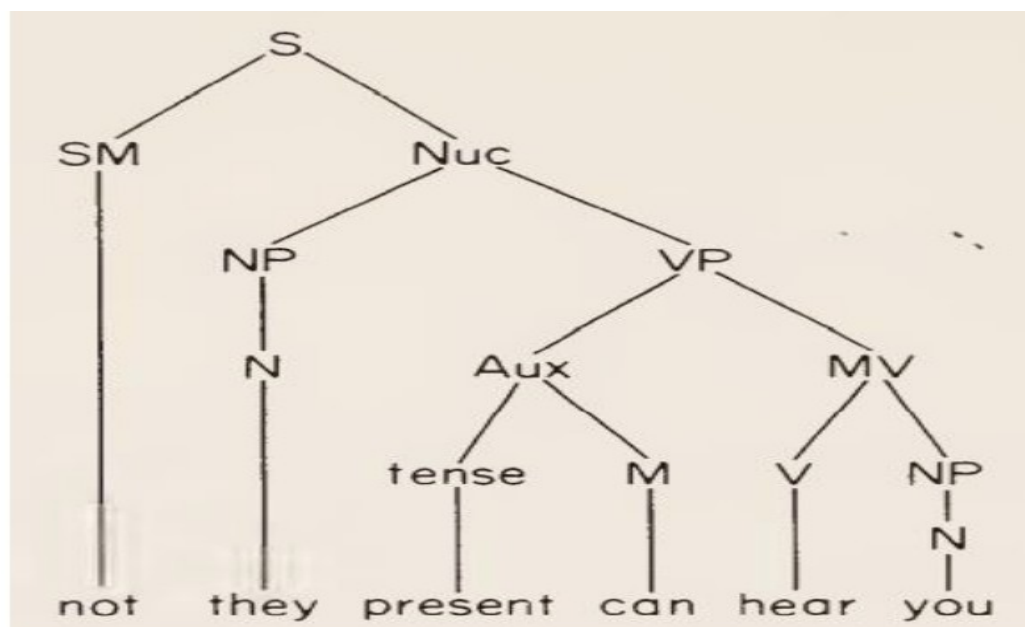
The double arrow means that this is a transformational rule rather than a phrase-structure rule. Whereas phrase-structure rules merely expand elements, such as Nuc into NP and VP, transformational rules rearrange, delete, add, or substitute elements, thereby altering the underlying structure of the sentence. The symbol X stands for anything coming between not and tense, such as another sentence modifier or a noun phrase. Since the rule operates the same way regardless of

what follows not, we can simplify our rule by using the symbol X for any structure coming between not and tense. Similarly, Y stands for anything following Aux1. This may be other auxiliaries, a verb, and anything that follows a verb

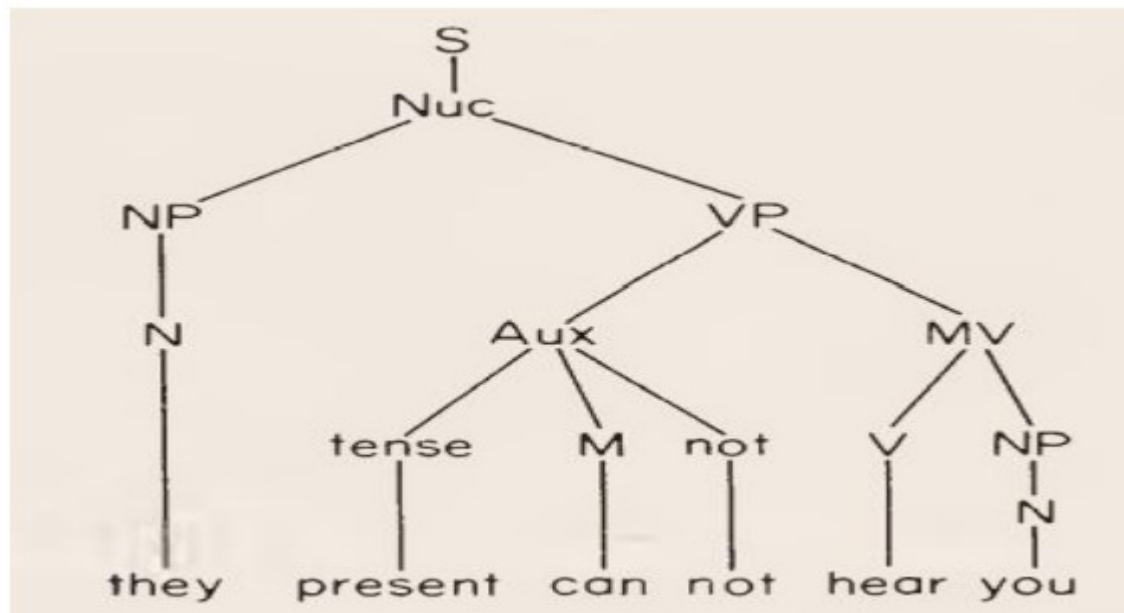
For the deep structure (not they present can hear you), we can illustrate the rule in the following way

not	X	tense	Aux ¹	Y	\Rightarrow	X	tense	Aux ¹	not	Y
not	they	present	can	hear you		they	present	can	not	hear you

This gives (They can not hear you), after the phonological rules have been applied. This process can be illustrated with trees. Here is the deep structure



The negative transformation rearranges the tree to provide the following surface structure



After the application of phonological rules, we have the sentence (They .cannot hear you)

Some sentences have only tense in the auxiliary and, .therefore, no Aux1

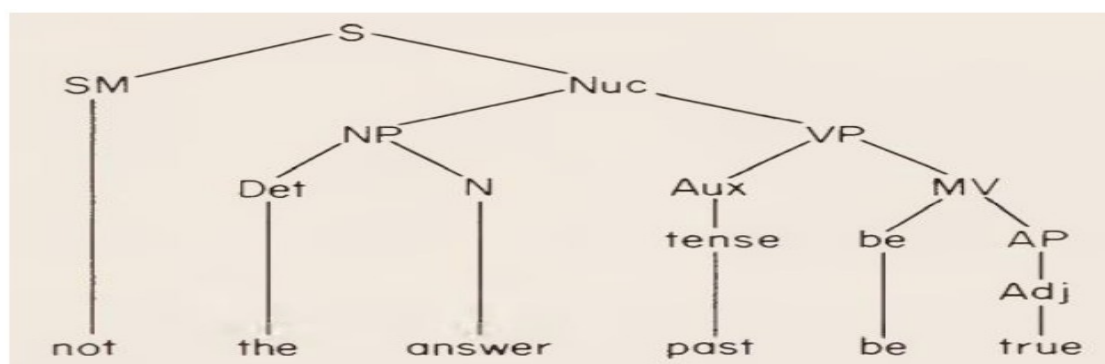
Examine the following deep structures on the left and their :corresponding surface structures on the right

- .not they are our friends They are not our friends .1
- .not Jane was friendly Jane was not friendly .2
- .not the bird was there The bird was not there .3

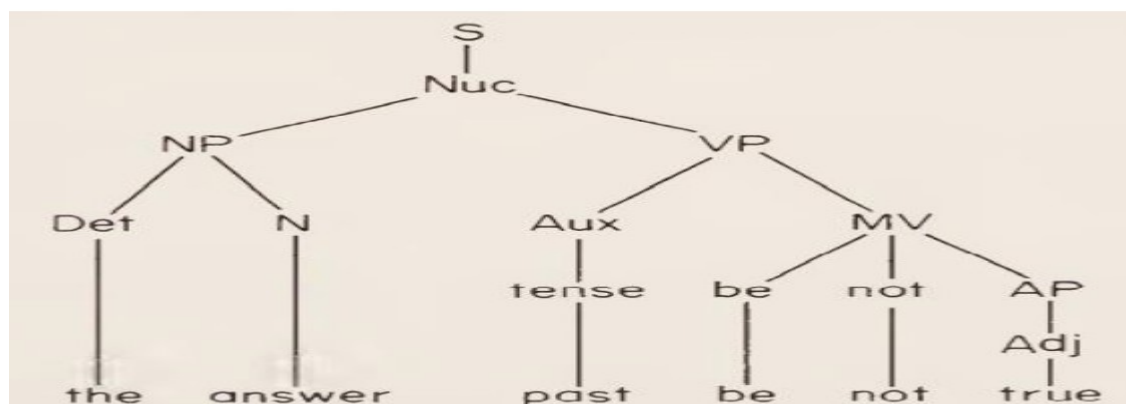
This time (not) is placed after (be) instead of after an auxiliary. Notice that in these sentences (be) is not an auxiliary, since there is no verb following it and since there is no (ing) on the next word. The (be) in these sentences is part of the MV. We write this rule as follows

not + X + tense + be + Y \Rightarrow X + tense + be + not + Y

:This rule operates on the following deep structure



The rule transforms the deep structure into the following
:surface structure



.The answer was not true

We have now covered those sentences with some element in the auxiliary in addition to tense; of the sentences with no such auxiliary, we have covered those that contain be as part of the MV. That leaves only those sentences with only tense in the auxiliary and with verbs other than be in the MV. The following structures illustrate the transformation involving these verbs

- | | |
|-------------------------|-------------------------------|
| not we play often | We do not play often .1 |
| not they taste the salt | They do not taste the salt .2 |
| not Terry eats early | Terry does not eat early .3 |
| not the janitor did it | The janitor did not do it .4 |
| .not the man sees me | The man does not see me .5 |

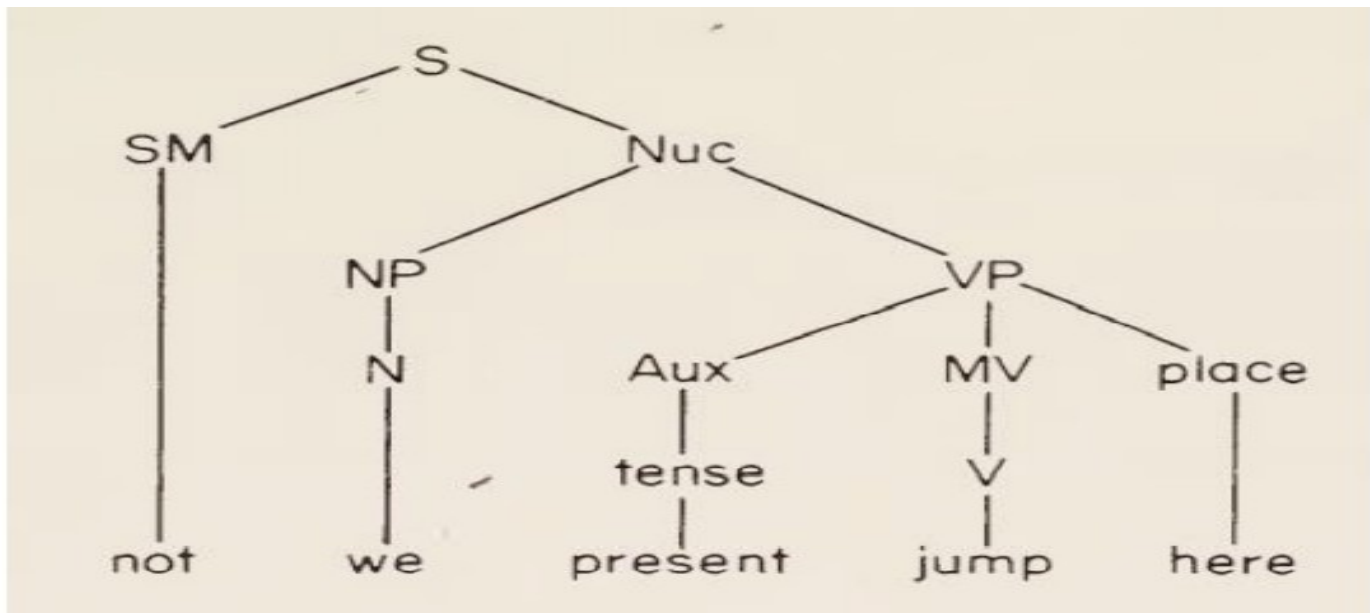
In the surface structure, (not) comes before the verb and after tense, which is attached to do. If we omit do from the surface structure, we obtain the following

- .We present not play often .1
- .They present not taste the salt .2
- .Terry present not eat early .3
- .The janitor past not do it .4
- .The man present not see me .5

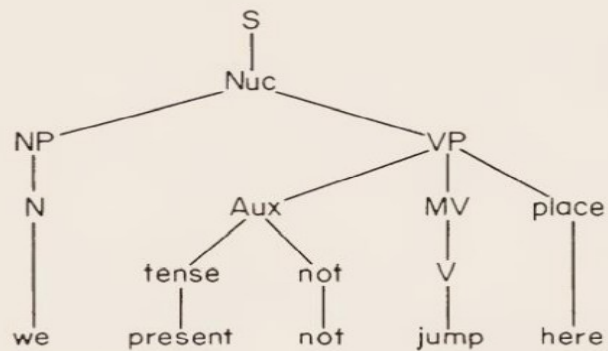
These are not grammatical sentences. To provide a grammatical sentence, we add the word do. These sentences :require two rules

$$\text{not} + X + \text{tense} + V + Y \Rightarrow X + \text{tense} + \text{not} + V + Y$$
$$X + \text{tense} + A + Y \Rightarrow X + \text{tense} + \text{do} + A + Y$$

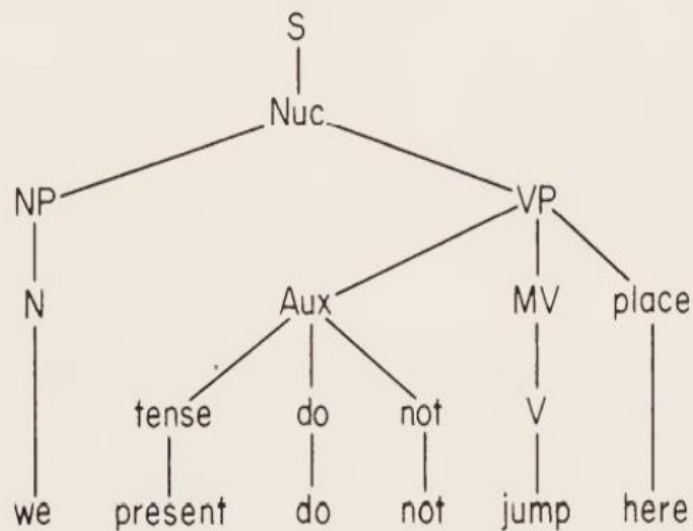
To convert the deep structure (not we present jump here) into a surface structure, we apply the negative and do .transformations as shown in the following trees



The negative transformation applies to this deep structure to produce the following intermediate structure:



Now the *do* transformation applies to produce a surface structure:



After the application of phonological rules this becomes We do not jump

We have now given three rules for the negative transformation in English, as follows:

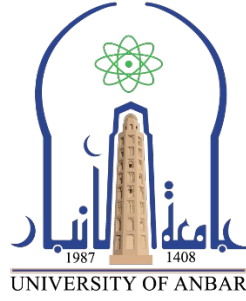
$$\text{not} + X + \text{tense} + \text{Aux}^1 + Y \Rightarrow X + \text{tense} + \text{Aux}^1 + \text{not} + Y$$

$$\text{not} + X + \text{tense} + \text{be} + Y \Rightarrow X + \text{tense} + \text{be} + \text{not} + Y$$

$$\text{not} + X + \text{tense} + V + Y \Rightarrow X + \text{tense} + \text{not} + V + Y$$

There is a great deal of repetition among these rules. We have a means of combining the three:

$$\text{not} + X + \text{tense} \begin{bmatrix} \text{Aux}^1 \\ \text{be} \\ V \end{bmatrix} Y \Rightarrow X + \text{tense} \begin{bmatrix} \text{Aux}^1 + \text{not} \\ \text{be} + \text{not} \\ \text{not} + V \end{bmatrix} Y$$



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The sentences on the left below are deep structures that have the sentence modifier Q; those on the right are surface structures

? Q she could sing well Could she sing well .1

?Q the book has become wet Has the book become wet .2

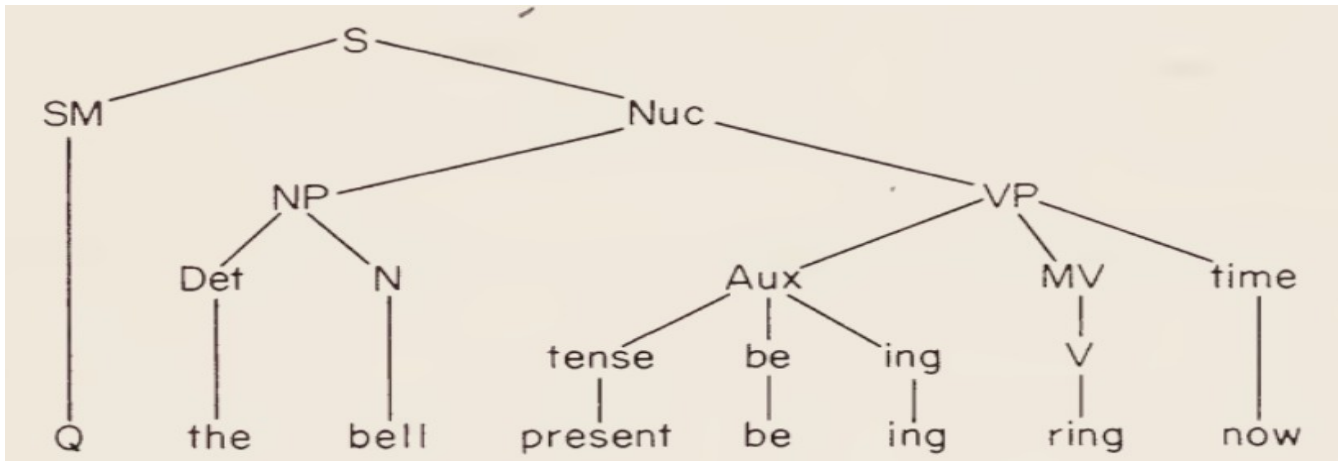
?Q the bell is ringing now Is the bell ringing now .3

Tense and the first auxiliary (tense -f- Aux1) have been placed in front of the noun phrase in the surface structure .Q has been deleted

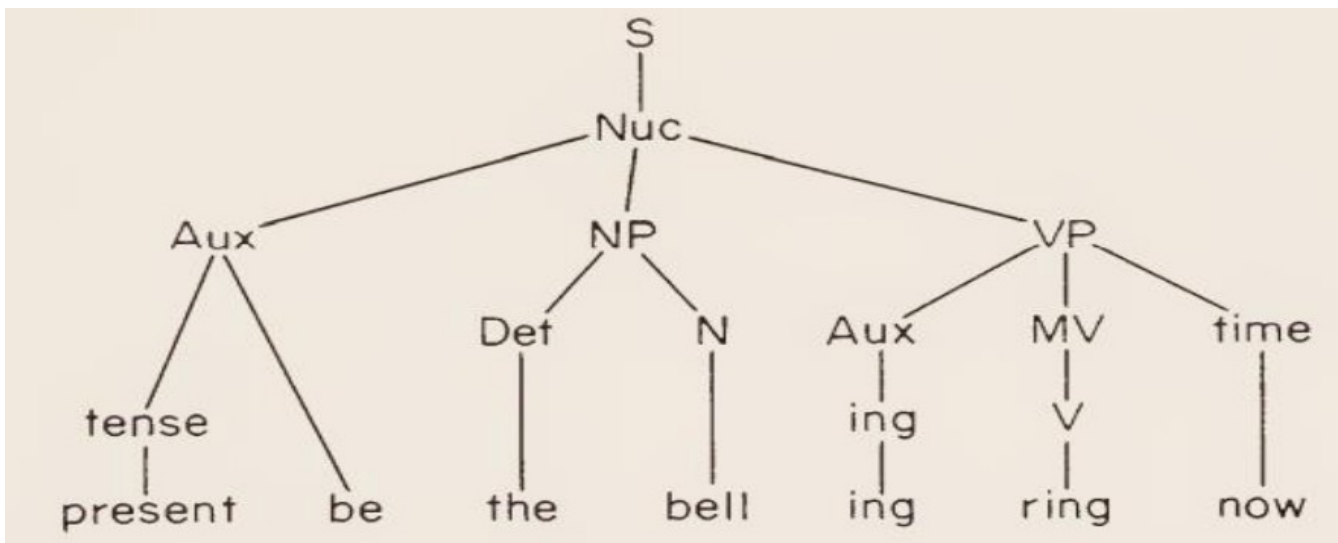
This transformation, like the negative, involves a rearrangement of elements. This part of the yes/no rule can be written as follows

Q + NP -f tense + Aux1 + X => tense + Aux1 + NP + X

:This rule will apply to a deep structure like this



:It produces the following surface structure



Is the bell ringing now

:Now we will examine sentences with no Aux1

? Q the men are lucky Are the men lucky .1

? Q he was our supervisor Was he our supervisor .2

? Q Betty is at home Is Betty at home .3

When tense is the only element of the auxiliary and the main verb is (be), the subject noun phrase changes position with :tense and be, and Q is deleted

$Q + NP + \text{tense} + \text{be} + X \Rightarrow \text{tense} + \text{be} + NP + X$

1. Liles, Bruce, L. (1971). *An Introductory Transformational Grammar*. New Jersey: Prentice Hall, Inc.
2. L. G. Alexander (1965) . Essay and Letter Writing . Hong Kong: The Hong Kong printing press.
3. Linda Lee , Erik Gundersen (2011) . Select Readings . New york: Oxford University press.