

# DETERMINATION OF THE SOCIAL ROLE OF LANGUAGES AND THEIR FUNCTIONING, LITERATURE, BELARUSIAN FOLKLORE IN THE CONTEXT OF EUROPEAN AND WORLD CULTURE CHANGES

---

## COMPARATIVE ANALYSIS OF GRAMMATICAL CATEGORIES OF THE ENGLISH AND RUSSIAN VERB

**Bahar Akyyeva**

VSU named after P.M. Masherov, Vitebsk, Belarus

Language, as the most important means of communication, is a necessary condition for the emergence of ethnic community. It reflects both common features with other languages and individual characteristics. The structure of a foreign language is one of the important aspects in its study, because all languages are different in their lexical, morphological and syntactic structure. Therefore, we always compare the linguistic phenomena of native and foreign languages, studying their grammatical system and vocabulary.

The purpose of the study is to describe the grammatical categories of the verb in English and Russian in a comparative way.

**Material and methods.** The study was based on materials taken from books M.Blokh. "Theoretical English Grammar" and B.Ilish "The structure of Modern English" and Chepasova F. M., Kazachuk I. G. "Verbs in the modern Russian language" (Чепасова Ф.М., Казачук И.Г. "Глаголы в современном русском языке".) The methodological basis of the work was comparative analysis and descriptive analysis.

**Findings and their discussion.** Verbs used to express a state or an action. In Russian, the verb has grammatical categories of tense, mood, pledge, type, person, number and gender. In English, the grammatical categories of the verb are: person (first, second, third): I write, you write, he writes; number (singular, plural): he writes, they write, she writes, we write; tense (present, past, future): I write, wrote, will write; aspect (continuous, non-continuous): he wrote, he was writing; order (perfect, non-perfect): she writes, she has written; voice (active, passive): he wrote a letter, a letter was written; mood (indicative, imperative, subjunctive): you are writing, Write! You would write.

The category of number and person. In Russian and in English, the verb has the following system of personal and numerical categories: 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>; singular and plural. The number of the English verb is clearly expressed by the verb "to be" in the past tense, which has the form "was" for the singular: I (he, she, it) was looking out of the window – I (he, she, it) looked (a, o) at the window; and the form "were" for the plural: We (you, they) were watching TV – We (you, they) were watching TV. In Russian, the verb is used in the form of

the first person singular when the producer of the action is the speaker himself (I write). In Russian the action performed by a group of persons, including the speaker, is expressed in the form of the first person plural (we write); the action performed by those who do not participate in the dialogue, is expressed in the forms of the third person singular (she writes) and plural, when there are more than one action (they write). In English, the form of the third

The category of tense. In Russian there are three tenses: present, past and future, and there are five forms of time, since the category of time is related to the category of aspect. Imperfective verbs have three forms of tense: present, past and compound future (taught, teach, will teach). Perfective verbs have two forms: past and future simple tense (learned, I will learn). In English there are three tenses (past, present, future) represented by the forms. So the three main divisions of time are represented in the English verbal system by the three tenses. Each of them may appear in the common and in the continuous aspect. Thus we get six tense-aspect forms. Besides these six, however, there are two more, namely, the future-in-the-past and the future-continuous-in-the-past. It is common knowledge that these forms are used chiefly in subordinate clauses depending on a main clause having its predicative verb in one of the past tenses, e.g., I meant simply that even death, if I came to her here, would seem state.

The category of aspect of English verb divided into two groups: common and continuous. A note is necessary here on the relation between the aspects of the English verb and of the Russian verb. Without going into details, we may assume that the Russian verb has two aspects, the perfective and the imperfective. All other varieties of aspectual meaning are to be considered within the framework of the two basic aspects. It is obvious at once that there is no direct correspondence between English and Russian aspects: for instance, the English continuous aspect is not identical with the Russian imperfective. The relation between the two types is not so simple as all that. On the one hand, the English common aspect may correspond not only to the Russian perfective but also to the Russian imperfective aspect: thus, she wrote may correspond both to написал and писал. On the other hand, the Russian imperfective aspect may correspond not only to continuous but also to the common aspect in English: thus, писал may correspond both to was writing and to wrote.

The category of voice. Voice is a grammatical category of a verb that reflects a situation involving an action, subject, and object, and represents it as either the active action of the subject, or the state of the object. In Russian and English there are two types of voice: active voice and passive voice. The active voice indicates that the action is directed from the subject or issues from the subject, thus the subject denotes the doer (agent) of the action, e.g., He invited his friends. The passive voice indicates that the action is directed towards the subject. Here the subject expresses a person or non-person who or which is the receiver of the action, e.g., he was invited by his friends.

The category of mood shows the relation of action to reality. This relation is established by the speaker. He can use the verb form to represent an action as real, problematic, unreal, or as a request or command. In English, as well as in Russian, there are the following moods: indicative mood (We have never heard of it), imperative mood (Bring me the book!), Subjunctive mood (I suggest(ed) (that) he should address the audience), Conditional mood (If Tom had been here yesterday he'd have helped us).

**Conclusion.** The Russian and English languages have some common features. Differences in the category of aspect in English significantly complicate both the understanding of the meaning and use of aspect forms in the Russian sentence, and the correct selection of tense forms of verbs when translated into English. The generality of the categories is least evident in the conditional mood, while the imperative and indicative moods are quite similar in meaning and functions. The categories of voice have characteristic features associated with the peculiarities of grammatical expression of active and passive actions.

1. Плиш В. The structure of Modern English. – Л, 1971. – 82–134 p.
2. Blokh M.Y. Theoretical English Grammar. – М, 2004. – 167, 168, 170 p.
3. Чепасова Ф.М., Казачук И.Г. Глаголы в современном русском языке: учебное пособие. – 2-е изд., испр. и доп. – Москва : Флинта : Наука, 2007. – 408 с. – Библиогр.: с. 403-404.
4. Ожегов С.И., Шведова Н.Ю. Толковый словарь русского языка: 80000 слов и фразеологических выражений/ Российская академия наук. Институт русского языка им. В.В.Виноградова. – 4-е изд., дополненное. – М.: Азбуковник, 1998.

## **IMAGES PAINTERS AND ARTISTS IN THE COLLECTION “SHIPSHINA FOR PANI” LOUDLY RUBLESKI**

**Daria Andritso**

VSU named after P.M. Masherov, Vitebsk, Belarus

Lyudmila Rublevskaya is a popular modern writer who is deservedly the owner of numerous literary awards and prizes, the author of more than three dozen books of poetry and prose. Her works have been translated into Russian, German, English, French, Bulgarian, Polish and dozens of other languages.

The collection of Lyudmila Rublevskaya “Shipshina for Pani” was published in 2007, it combines the best poetic acquisitions Rublevskaya. The title of the collection is ambiguous. First, the rose hip is a symbol-image of the Motherland according to the literary tradition laid down by Vladimir Dubovka. Secondly, it is the embodiment of the phenomenon of borderline, transitional, because the rose hip is a wild rose, not an ennobled flower, and thirdly, it is an image of natural, not artificial beauty.