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SEMANTIC FEATURES OF THE OBJECT

Bachelor paper

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CONTENTS

INTRODUCTION

A sentence is the largest independent unit of grammar. As Downing and Locke (2006:56) claims, "The term 'sentence' is widely used to refer to quite different types of unit." Grammatically, it is the highest unit and consists of one independent clause, or two or more related clauses. Furthermore, orthographically a sentence always begins with a capital letter and ends with a full stop, question mark, or exclamation point.

The traditional syntax and the semantic syntax analyze the sentence differently. However, both of them explain how the sentence is divided and what is the aim of the distinguished parts of it. Nevertheless, different categories are defined in traditional syntax and the semantic syntax.

In the grammar of English an object is understood as "the word or words in a sentence or phrase which represent(s) the person or thing affected by the action of the verb, e. g. *He hit <u>me</u>*. (English Dictionary for Speakers of Lithuanian 2000). A more comprehensive definition of the object is that it is a secondary part of the sentence and it denotes somebody or something involved in the subject's "performance" of the verb. Basically, it is what or whom the verb is acting upon. As an example, the following sentence is given: *Jane read <u>a book</u>*. Without it a sentence looks poorly, the object gives vividness and clearness.

The **novelty** of this bachelor thesis is the analysis of the semantic features of the object in the novel *The Great Gatsby* by F. Scott Fitzgerald.

The **object** of this research paper is the features of the object in traditional and semantic syntax.

The problem in how to disclosure semantic features of the object have been analyzed by such reviewers as Valeika (1998), Buitkienė (2006) Kobrina et al. (1986), Halliday (2004), Downing and Locke (2006), Eggins (2004).

The **aim** of the present paper is to investigate the semantic features of the object.

To achieve the aim, the following **objectives** have been raised:

1. To overview the scientific literature related to semantic and traditional syntax, focusing on the object.

2. To clarify the categorization of the object in semantic and traditional syntax.

3. To present statistical data of the obtained results and to draw conclusions.

To achieve the results the following **methods** have been employed:

1. Descriptive-theoretical literary analysis provided a possibility to review

theoretical data concerning the categorization and the types of the object.

2. Statistical method is used to systematize and to generalize the obtained results.

3. Meta-analysis was applied while interpreting the results and conclusions made by other authors.

The **material** used in this research paper was selected from the novel *The Great Gatsby* by F. Scott Fitzgerald. The **scope** of the present paper is 100 examples which are selected from the mentioned corpus.

The structure of the present paper. It includes the following parts: introduction, the main part, which consists of theoretical and practical parts, conclusions, and a list of references and sources. The first part is the theoretical review of the object features in traditional syntax. In the subsequent part, i. e. the practical analysis, the collected examples are analyzed semantically, moreover the statistical analysis is presented. In the conclusions the results of the research work are explained and summarized. Finally, references and sources are included.

Practical value of the present paper will be most relevant for students accomplishing similar investigation about the object features in semantic and traditional syntax. Moreover, the theoretical material and selected data are expected to be a contribution to further studies.

1. DEFINING SYNTAX

The word syntax is used in linguistics with two meanings. The first one is that it refers to a branch of linguistics, which studies the regular patterns of communicative units, their structure and function. The second, syntax is the whole of linguistic phenomena that are involved in the building and use of communicative units. In a more comprehensive way syntax is defined as "the way in which linguistic elements (as words) are put together to form constituents (as phrases or clauses)" (Merriam-Webster Online Dictionary 2012).

Therefore, syntax is defined as "the rules for the way words and expressions are combined into clauses and sentences" Swan (1980:26). Most syntactic studies have focused on sentence structure, for this is where the most important grammatical relationships are expressed. Traditionally, grammars define it in such terms as "the complete expression of a single thought" (The Cambridge Encyclopedia of Language 2005). However, the researchers of modern studies avoid this definition because it is difficult to say what "thoughts" are. As an example, *a cup* expresses thought, but it would not be considered a full sentence.

A sentence is the main unit in the process of linguistic communication. It is concerned that syntax is based on syntactic categories such as subject, predicate, attribute, adverbial and object (Encyclopedic Dictionary of "Applied Linguistics" (1999)). The aim of this paper is to focus on the semantic features of the object. Firstly to analyze how the sentence is analyzed in traditional syntax and later on in semantic syntax.

1.2. Sentence Analysis in Traditional Syntax

A sentence is probably the most familiar of all grammatical terms. Traditional grammar gave for it a vague definition: "a complete expression of a single thought". According to Leah (2010: 66) "Sentences consist of one or more clauses, which consist of one or more phrases, which consist of one or more words, which consist of one or more morphemes". In other words the grammatical hierarchy of sentence constituents is described. The researcher also distinguishes mainly two types of sentences in traditional syntax: 1. a one-clause sentence 2. the compound and complex sentences which always contain at least two clauses. Moreover, "A Dictionary of Grammatical Terms in Linguistics" (1996) explains that sentence is "any utterance or written sequence of words which is regarded as capable of standing alone to express a

coherent thought." A sentence usually consists of a subject, predicate, attribute, adverbial and an object. However, this paper focuses on the object and the way it is expressed in the sentence.

In traditional syntax the object is defined as a secondary part of the sentence which refers to any other part of the sentence. Therefore, "A Dictionary of Grammatical Terms in Linguistics" (2003) gives a definition as it is "A generic term for any noun phrase occupying an argument position other than subject." For example: He has bought *a table.*, I saw *the boys* two hours ago. The object is expressed by a noun in these sentences. Kobrina et al. (1986: 52) distinguishes mainly seven ways of expressing the object in the English language.

1. A noun in the common case, a substantivized adjective or participle included, or a nominal phrase, for example: "First of all she attended *to the wounded*" or "Greedily he snatched *the bread* and *butter* from the plate.". These sentences are examples when the object is expressed by participle and nominal phrase.

2. A noun-pronoun. Personal pronouns are in the objective case, others are in the common case or in the only form they have. As an example: "I know *everyone* here." – here the object is a personal pronoun in the objective case. "He could not find his own keys, but he saw *hers* on the table. – here the object is a personal pronoun in the common case."

3. A numeral form. For example: "Would you be so nice I give me *four of them*? My sister adores these apples." – here a phrase "*for of them*" stands in the sentence as the object in a numeral form.

4. The object is expressed in the sentence by a gerund or a gerundial phrase. As an example: "Tom insists on *coming*.", or "A man hates *being run after*." – are the examples of the object expressed in a gerund or a gerundial phrase.

5. An infinitive or an infinitive phrase. As an example: "She decided *to buy*.", or "I was glad *to be dancing with him*."

6. The object also is expressed by various predicative complexes. For example: "She felt *the child trembling all over*.", or "I want *it done at once*." These phrases are the examples of the object expressed by predicative complexes.

7. A clause (an object clause) which makes the whole sentence a complex one. As an example: "I don't know *what it was*.", or "He thought of *what he was to say to all of them*". This type of expressing the object is the most difficult to notice.

These seven ways of expressing the object are distinguished by Kobrina et al. and they are the most known and acknowledged. The author gives clear explanations and examples when the object is used and in what way. Moreover, the researcher presents the structural classification

of the object. Kobrina et al. (1986: 53) explains that, "From the point of view of their structure, objects may be simple, phrasal, complex or clausal." The linguists explain the structural categorization of the object in a more detailed in the following paragraph.

1. The simple object is expressed by a single word-form or by a word-form preceded by a formal word (Kobrina et al. ibid.). As an example: "I have never seen *him*.", or "I don't know *what to do*." The object "him" is expressed by a single word-form and "what to do" is expressed by a word form preceded by a formal word. In what way the object is expressed mostly depends on the meaning of the sentence.

2. The phrasal object is expressed by a phrase. For example: "I have brought *a lot of news*." (Kobrina et al. ibid.). The object structurally is expressed by the phrase.

3. The complex object is expressed by a predicative complex. As an example: "We waited for *him to begin*." (Kobrina et al. ibid.). In other words, objects can be complex, consisting of the simple object and all the words which modify it.

4. The clausal object is expressed by a clause. As an example: "You know *what it all means* don't you?" (Kobrina et al. ibid.).

Every structural classification of the object is different and is distinguished according to their specific structure.

1.2.1. Types of Objects

Dictionary of Linguistics and Phonetics (2003) explains that syntax is a component of grammar which determines how words combine to form sentences. In traditional syntax attention is paid on syntactic functions, sentences are examined into sentence parts. This paper focuses on the object, and it is one of the most important part of the sentence because it gives for a sentence comprehension and figurativeness.

In a book "An English Grammar. Syntax" (1986) by Kobrina et al., a big part of attention is payed to the types of objects and how they are distinguished. Kobrina (1986:54) points out, that "From the point of view of their value and grammatical peculiarities, three types of objects can be distinguished in English: *the direct object*, *the indirect object*, and *the cognate object*[1]."

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[1] Other terms of "cognate object" are: "inner object", "object of content", "factitive object".
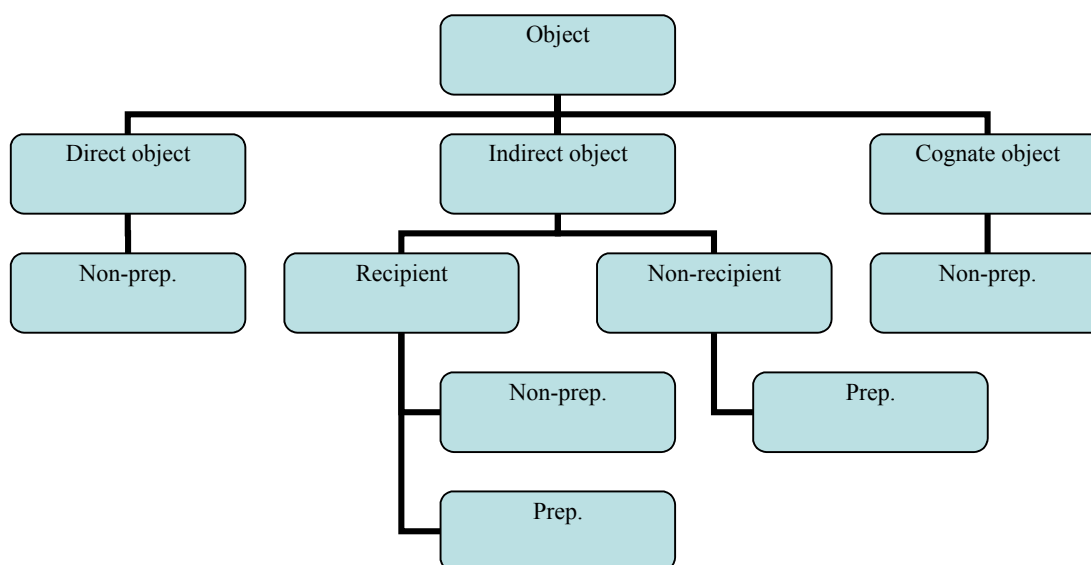
Figure 1. Types of Objects (Kobrina et al. 1986: 55)

As it can be seen from the figure 1 above, the object has the three main types of expression in traditional syntax: direct, indirect and cognate. Therefore, all of them have sub-categories.

1.2.2. The Direct Object

Swan (1980:22) claims that "The direct object refers to a person or thing affected by the action of the verb". Nevertheless, according to Kobrina et al. (1986:54) the direct object is a non-prepositional object that follows transitive verbs, adjectives, or statives and completes their meaning. Dictionary of English of Linguistics and Phonetics (2003) shows that direct object is the more central in clause structure than indirect objects which require a direct object to relate to (e. g. 1.The man gave the boy a book. 2. The man gave the boy "the boy"—indirect object; "a book"—direct object). A sentence without a direct object, in this case "a book" is unclear and difficult to understand.

Kobrina et al. (ibid.) notes that, "semantically the object is usually a non-person which is influenced by the action of the verb, though it may also be a person or a situation." A direct object is a noun or pronoun that receives the action of a "transitive verb" in an active sentence or shows the result of the action. It answers the question "What?" or "Whom?" after an action verb[2]. A simple direct object is only the noun or pronoun, whereas a complex direct object consists of that noun and pronoun and any modifiers that accompany it. There are a number of

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[2] See: http://www.englishlanguageguide.com/english/grammar/direct-object.asp (Accessed on 20 April, 2012)

terms to describe the direct object and different researchers give various definitions. However, it is common idea that direct object is a secondary part of the sentence and gives for it additional depth and meaning. Therefore, it helps the listener learn specifically what the subject is doing.

Kobrina et al. (1986: 56) claims that, "The direct object may be a single word, a phrase, a predicative complex or a clause." As an example: "He saw *him* in the park." – in this example the object is "him", a single word. "She hated *running errands*."—a phrase. "We watched *the light grow*."—a predicative complex. "She at once knew *that he was lying to her*."—a clause.

The direct object also has the position; the typical one is that it is immediately after the predicate verb object refers to. For example: "Then Kate found *him* at school." Moreover, the direct object is separated from the predicate verb. According to Kobrina et al. (ibid.), "if there is a non-prepositional indirect recipient object to the same verb in the sentence, when the direct object follows the indirect one." As an example: "She never told *him anything*."

Though, the direct object is separated from the predicate verb, if it is modified by a phrase or a clause, according to Kobrina et al. (ibid. p. 57). If it happens the direct object is separated by a prepositional indirect non-recipient object or an adverbial. In an example, "Simon had kept *for his winter journey the cloak lined with fur*." "for his winter journey the cloak lined with fur" – a prepositional indirect non-recipient object is used.

Kobrina et al. (ibid.) notice, "if the direct object is expressed by a noun or pronoun (except a personal pronoun) referring to a phrasal predicate verb consisting of a verbal part and an adverb, such as *about, back, down, in, off, on, out, over, through* and *up*." In this case the direct object is also separated from the predicate verb. As an example: "Taylor *took off his cloak* that was heavy with water."

The categorization when the direct object comes before the predicate verb (Kobrina et al. ibid.):

1. In pronominal questions referring to the direct object or to its attribute. As an example: "*What* did they ask you?" or "*Which piece* shall I take?"

2. In certain exclamatory sentences. As an example: "What *a wonderful* house he has built!"

3. Where it serves to connect the idea expressed in the sentence to what has gone before. This makes the object more emphatic. For example: "The people gathered in the silence to watch his quick hands. *This job* too he did well and patiently."

4. Where it is to be emphasized for the sake of contrast. As an example: "I enjoyed arithmetic, as always. *Grammar* I could not understand in the least."

The linguists give explicit explanations of the categorization when the direct object comes before the predicate verb.

1.2.3. The Indirect Object

To begin with, a definition of the indirect object is provided in Dictionary of Linguistics and Phonetics (2003) where one may find that, "indirect object in English usually appear before the direct object (e. g. *the woman gave the boy a book*), but may also follow it (e. g. *the woman gave a book to the boy*)." Also Swan (1980: 22) agrees that "The indirect object usually refers to a person who receives the direct object."A simple remark could be done, that there must be a direct object for an indirect object to be placed in a sentence.

Indirect objects are more difficult to notice because they fall mainly into two types. To use Kobrina et al. (1986: 55) expression, "The indirect object of the first type is attached only to verbs. It is expressed by a noun or pronoun which as a rule denotes <…> a person who is the addressee or recipient of the action of the verb." Consequently the name of this type of object is the indirect recipient object. It is mostly used with transitive verbs. In syntax, "a transitive verb is a verb that requires both a direct subject and one or more objects", claims Seppo (2007: 45). According to Kobrina et al. (ibid.) "It is joined to the headword either without a preposition or by the preposition *to* (occasionally *for*)." As an example: "She gave *the kid* two euros.", or "She did not tell anything *to anyone*." These sentences are very clear examples of the indirect recipient object.

Another type of the indirect object is attached to verbs, adjectives, statives and at times adverbs. Usually it is a noun denoting an inanimate object, though it may be a gerund, a gerundial phrase or a complex, an infinitive complex or a clause. Kobrina et al. (1986: 55) claims that, "the indirect non-recipient object's semantics differs, but it never denotes the addressee of the action of the governing verb." This type of the object is only joined to its headword by means of a preposition. As an example: "One must always hope *for the best*." A significant thing to mention, the indirect non-recipient object is used mainly with intransitive verbs. It is very important to know because in the sentence the object is easier to find. An intransitive verb is an action verb such as "laugh*"* that does not have a direct object or complement[3]. In the following example, the modifier is <u>underlined</u> and the intransitive verb is **bold**. As an example: "Lisa

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[3] See: http://www.grammaruntied.com/verbs/intransitive.html (Accessed on 4 May, 2012)

complained <u>bitterly</u>." The subject (Lisa) did something (complained) to a particular degree (bitterly).

1.2.4. The Indirect Recipient Object

Before starting to analyze the indirect recipient object, we should define what is meant by the term "recipient." "A Dictionary of Grammatical Terms in Linguistics" (2003) explains that recipient is, "The participant role borne by a noun phrase which expresses the (usually animate) entity which receives some concrete or abstract object, such as *Lisa* in *I gave Lisa the book* and *Lisa received a letter.*"

The leading way in which the indirect recipient object is used, when it goes with transitive verbs, which thus take two objects, and when they are called ditransitive. According to Kobrina et al. (1986: 57) "verbs governing the indirect recipient object fall into two classes, which in accordance with their general semantics are called verbs of benefaction and verbs of inducement." Verbs of benefaction indicate an action that is addressed to a person. As an example: "First she *gave him his supper*."

Kobrina et al. in the book "An English Grammar. Syntax" (1986) give and explain precisely the usage and the categorization of the indirect recipient object. Getting back to our distinction, verbs of inducement denote an action which causes a person to do some other action. As an example: "Ann *told him to leave* her alone." or "I *beg you to forgive* me".

Moreover, the indirect recipient object usually names a person towards whom the action of the verb is directed. Sometimes it denotes other living beings, such as animals in the service of man. Very seldom it denotes inanimate objects. For example: "I'll show *you* the garden." or "She ordered *the dog* to follow."

There are few ways of expressing the indirect recipient object and they are very limited. They are restricted to nouns and pronouns, so that structurally the indirect recipient object is usually s single word. In spite of that, phrases consisting of two or more proper names or of a proper name and the name of a rank, occupation, title, etc., may also occur (Kobrina et al. 1986: 58). As an example: "Have you given *John Smith* his toys?"

The analyzed object is generally used together with the direct object and precedes it (see the examples above). However, the linguist (ibid. p.58) note, that if the indirect object is attached to a verb of benefaction, the direct object is usually a noun, a pronoun, or a clause. As an example: "Bring *the man his things*."

If the indirect recipient object is attached to a verb of inducement, the direct object can only be an infinitive. For example: "She asked him *to come to dinner*."

When attached to verbs of benefaction, the indirect recipient object may sometimes be used alone, that is, without a following direct object (Kobrina et al. 1986: 58). There are two ways of expressing it: a) where it is attached to the predicative verb in the passive. As an example: "At last the check was given *her* and she left." b) after the verbs *to answer, to ask, to envy, to forgive, to help, to teach*. As an example: "She used *to teach me* once".

To use Kobrina's et al. (1986: 59) expression, "form and position of the indirect recipient object may be joined to the verb either without a preposition or with the preposition *to* (sometimes *for*) depending on the kind of verb it is attached to, or on its position in relation to the direct object, or on some other factors or minor importance." Here the following cases are distinguished: 1. If the indirect recipient object is attached to a verb of inducement, it is always non-prepositional and has a fixed position in the sentence just before the direct object. As an example: "Mother ordered *me to get down*." 2. If it is attached to the verbs of benefaction *to announce, to ascribe, to attribute, to communicate, to contribute, to dedicate, to dictate, to disclose, to explain, to interpret, to introduce, to open, to point out, to repeat, to submit, to suggest*, is always prepositional, and has two possible positions in the sentence, either before the direct object or after it, states Kobrina et al. (ibid. p. 59). In both cases it is governed by the preposition *to*. It mostly precedes the direct object if the latter is modified by an extended attribute. As an example: "He dictated *the letter to his secretary*." or "Then she explained *to me the cause of her refusal*." 3. Kobrina et al. (1986: 60) states that "if the indirect recipient object is attached to a verb of benefaction other than those listed above, its form and position vary according to certain rules."

1) The indirect recipient object is non-prepositional when it precedes the direct object. E.g.: "She offered *him a sandwich*."

2) The indirect recipient object is prepositional when it follows the direct object. In this case the most frequent preposition is *to*. E.g.: "I'm going to offer *something to you*." The position after the direct recipient object makes the indirect recipient object more emphatic.

3) The position of it after the direct object is sometimes obligatory. This is the case either when both objects are personal pronouns, as in the example: "Give *him to me*." Also when the direct object is a personal pronoun, while the indirect object is a noun. E.g.: "Give *them to Nanny*."

There are cases when the indirect recipient object may be placed before the predicate verb. The researcher of the book "An English Grammar. Syntax" (1986: 61) distinguishes three types than this type of the object is placed before the predicate. 1) In pronominal questions referring to the indirect recipient object or its attribute. E.g.: "*Whom* did you show the brooch to?" or "Which *boy* has she given the money to?" 2) In attributive clauses. E.g.: "The man *to whom* she had given two loaves of bread never came back." 3) If the object is to be made more emphatic for the sake of contrast. E.g.: "To *you* he's telling his tales, not to me."

1.2.5. The Indirect Non- Recipient Object

We might say, following Kobrina et al. (1986: 61) that, "the indirect non-recipient object is a prepositional object that follows both transitive and intransitive verbs and completes their meaning." The indirect non recipient object may be governed by different prepositions. As an example: "I thought *about it* a good deal." or "Invention arises *from idleness*."

From the point of view of the way in which the relations between the object and the governing verb are expressed, indirect non-recipient objects may be divided into two types (Kobrina et al. ibid. p. 61).1) Indirect non-recipient objects in which the meaning of their relation to the verb is determined by the lexical meaning of the preposition: *to speak to somebody/with somebody/about somebody (something)/ against somebody (something); to look at somebody (something)/ after somebody (something)/ behind something/ out of something; to write to somebody/ about something/ on something/ with something,* etc. As an example: "Why are you *looking at me* so?" or "I did not see him till he actually *ran into me*." 2) Indirect non-recipient objects in which the meaning of their relations to the verb is determined by the meaning of both words of the prepositional group. In this case the choice of preposition is determined by traditional usage: *to depend on somebody (something), to insist on something, to refer to something, to rely on something (somebody),* etc. As an example: "I must *congratulate* you *on your choice*."

Kobrina et al. (1986: 61) states that, "the indirect non-recipient object of verbs may be either undetached (see the examples above) or detached."The headword to this type of the object is very important. Objects with the prepositions *besides, including, together with, instead of* are usually separated. As an example: "He rebelled, *instead of being grateful*." and "She brought me some bread, *together with a big jug of water*."

1.2.6. The Cognate Object

According to Crystal (2003: 79) "cognate object is one which has the same historical derivation as the verb which governs it (or, more loosely, is semantically dependent upon the action of the verb)." The verbs that most frequently take a cognate object are: *to live (a life), to smile (a smile), to laugh (a laugh, to die (a death), to sigh (a sigh), to sleep (a sleep), to dream (a dream), to run (a race), to fight (a fight, a battle).* As an example: "He *died a death of a hero*."

The cognate object is always used with words modifying it, they are never used alone: *the death of a hero, a heavy sigh, one's own life*, etc. Together with these words such an object does not so much complete or restrict the meaning of the governing verb as modify it. As an example: "to die the death of a hero—to die like a hero." A cognate Subject-Verb-Object sequence is illustrated by such sentence as – *Employers employ employees*.

Getting back to our distinction Kobrina et al. (1986: 62) notes that the cognates are considered to be objects, not adverbial modifiers, because: a) they are expressed by nouns without prepositions, which is not characteristic of adverbials; b) they may occur in the position of the subject of a passive construction. As an example: "He never doubted that *life* should be lived as he lived."

1.3. Sentence Analysis in Semantic Syntax

According to Valeika (1998:92), "The semantic structure of a situation includes the process, the participants, the attributes and the circumstances." The author explains that participants are things that have obvious and individual existence in reality or in the mind. Moreover, they could be persons, objects and abstractions. On semantic structure level, they function as Agents, Patients (Affected), Results (Effected), Recipients, Beneficiaries, Experiencers, Phenomena, Carriers, Attributes, Sayers, Verbiage, Existents. These semantic functions <…> are inherent to the process (ibid). Generally, the term process is used to define "goings-on like happening, seeing, feeling, thinking, as well as being and having" (Lock, 2003:60). The entities which are involved in these processes are called participants (ibid.).

Halliday (2004:175) notifies that there are six types of processes in the system of process named "'material', 'behavioural', 'mental', 'verbal', 'relational' and 'existential'". Some linguists (Halliday, 2004, Downing and Locke, 2003), claim that there are three main types of

processes, namely, the material process, the mental process and the relational process. However, Valeika (1998:16) argues that the verbal process type also belongs to the main type of processes. Valeika notes (ibid), that "The nature of the process determines how many and what kind of participants are involved, and the context determines which participants are actualized and which are not." As an example: "Tom kicked the ball. Vs. Tom kicked hard."

2. SEMANTIC FEATURES OF THE OBJECT

2.1. Methodological Considerations of the Study

In this section of our investigation the methods applied to our research are discussed in greater detail. The goal of this paper is the features of the object in traditional and semantic syntax. This research consists of three parts. In the first part, the descriptive-theoretical literary analysis introduced us with theoretical data, in which the categorization and the types of the object in traditional syntax were explained. Second, the semantic features of the object were described in greater detail. The sentence analysis in semantic syntax was clarified and the equivalent for the object in the semantic processes was found. The meta-analysis was applied while interpreting the results and conclusions made by other authors. Then, the statistical method was used to systematize and to generalize the obtained results. In other words, the most frequent type of the object in semantic syntax in a novel *The Great Gatsby* by F. Scott Fitzgerald was revealed. This novel was used as a corpus of the research. The scope of this paper is 100 examples of the objects expressed in semantic syntax by Affected, Effected, Beneficiary, Recipient, Locative, Phenomenon, Verbiage, Attribute, Existent and Behaver participants. Later, the results of the analysis were statistically arranged in the form of figures using a spreadsheet program MCExcel.

Having observed the methodology of the study, the following section will investigate the semantic features of the object in different processes.

2.2.1. Material Process

First of all, it should be defined the meaning of the term material process. Valeika (1998:18) gives an explicit definition of it, "Material processes are actions carried out by a participant called Agent." Essentially, material process could be termed as the process of doing, i.e. when "some entity does something or undertakes some action" (Eggins, 2004: 215). However, this research is focused on the object and its semantic features. Valeika (1998: 30) explains that the Affected participant corresponds to Direct object and the Agent to Subject. For example, in the material process clause "*Gatsby took a glass*", *Gatsby* is the Agent (the doer of the action) and *a glass* is the Affected Patient (the entity that was directly affected by what Gatsby did).

According to Valeika (1998: 30) "<...> material processes can involve two or more than two participants: *Affected, Effected, Recipient* and *Beneficiary*." Most often in material process clauses there are two participants present, i.e. the Agent and the Affected or the Effected Patient. Dictionary of Linguistics and Phonetics (2003) states that "Affected patient is usually refer to an entity (animate or inanimate) which does not cause the happening denoted by the verb, but is directly involved in some other way." Halliday (2004:180) in his book "An Introduction to Functional Grammar" uses the term Goal instead of Affected Patient. However, in this paper we use the term Affected Patient.

It is interesting and important to observe that, an Affected Patient also is used in two patterns: in the active voice and in the passive voice, (Valeika ibid. p. 30). "The use of the passive makes it possible to reverse the communicative functions of the participant: the rhematic Affected participant changes to the thematic participant", claims Valeika (1998:30). As an example: "He kicked *the ball* vs. *The ball* was kicked." The mentioned examples of the Affected participants shows that they directly depend on the actions brought by the Agent and cannot operate on their own. The following examples show that:

1. *You've dyed your hair since then.* (1984: 41)
2. *I followed Tom inside.* (ibid. p. 29)
3. *Tom Buchanan broke her nose with his open hand.* (ibid. p. 37)
4. *She had changed her dress to brown figured muslin.* (ibid. 30)
5. *Gatsby took up his drink.* (ibid. p. 88)
6. *I'll telephone my sister Catherine.* (ibid.)
7. *Catherine leaned close to me and whispered in my ear.* (ibid. p. 35)
8. *When she flounced over to the dog.* (ibid. p. 34)
9. *Mrs. Wilson had changed her costume some time before.* (ibid. p. 33)
10. *Mrs. Wilson rejected the compliment by raising her eyebrow in disdain.* (ibid.)

Valeika (1998: 30) distinguish another type of the participant in material process, the researcher states that "An Effected participant is what is traditionally called "object of result", i.e. such an object is the result of the action of the verb." Nevertheless, the Effected is defined as the "entity that is brought into being" (Valeika and Buitkienė, 2006:37). As an example: Marry *made an omelette*. Moreover, the Effected Participant is of the creative type. The creative process type can be expressed by such verbs as *bake, boil, build, design, dig, discover, make, paint, write*, etc. Valeika and Buitkienė (2006:38). According to Valeika (1998: 30) "It is interesting as well as important to observe that English has verbs which could be used with both

Affected and Effected participants." As an example: *My brother is painting the house*. This sentence may be interpreted in two ways: 1. It could be understood as *the brother* is putting paint on the house and changes the colour of it. In this case *the house* is the Affected participant because *the house* is affected by the process. 2. Also it could be understood as *the brother* is painting a picture of the house. In this case *the house* is called an Effected participant because the picture of the house is creating, or in other words brought into being, by the process of painting. This distribution is explained by Valeika in his book "An Introductory Course in Semantic Syntax" (1998: 31).

Podolskaya (1989: 89) claims, "<…> semantic types of direct object are LOCATIVE OBJECT and the EFFECTED OBJECT." The investigator gives the definition of the latter one, "An effected object is one that refers to something which exists only by virtue of the activity indicated by the verb" (ibid.) In other words, with an Effected participant the situation cannot be questioned by "What did X do to Y", but rather by the question "What was brought into being was Y". For example: "Baird invented television." The following examples prove that:

11. *I got to write down a list so I won't forget all the things.* (1984: 37)

12. *I almost made a mistake, too," she declared vigorously.* (ibid. p. 35)

13. *As soon as I arrived I made an attempt to find my host.* (ibid. p. 40)

14. *I made the pleasure of his acquaintance just after the war.* (ibid. p. 59)

15. *I'd been writing letters once a week and signing them.* (ibid. p. 51)

16. *A wafer of a moon was shining over Gatsby's house, making the night fine as before, and surviving the laughter and the sound of his still glowing garden.* (ibid. p. 49)

17. *Over the great bridge, with the sunlight through the girders making a constant flicker upon the moving cars, with the city rising up across the river.* (ibid. p. 56)

18. *I'm afraid I made you a little angry this morning in the car.* (ibid. p. 58)

19. *Paris, Venice, Rome — collecting jewels, chiefly rubies, hunting big game, painting a little, things for myself only, and trying to forget something very sad that had happened to me long ago.* (ibid. p. 55)

20. *I made an excuse at the first possible moment, and got to my feet.* (ibid. p. 68)

The Locative object Podolskaya describes by giving an example, "The horse *jumped the fence*" (ibid. p.89). There are similar uses of such verbs as *turn, leave, reach, surround, penetrate, cross, climb*. These verbs denote the usage of Locative participant in the sentence. Consider the following examples:

21. *When I came in she jumped up and began wiping at it with her handkerchief before a mirror.* (1984: 70)

22. *He jumped off to give me a better view.* (ibid. p. 53)

23. *He turned around in the door and says: 'Don't let that waiter take away my coffee!* (ibid. p. 58)

24. *We hadn't reached West Egg village before Gatsby began leaving his elegant sentences unfinished and slapping himself indecisively on the knee of his caramel-colored suit.* (ibid. p. 54)

25. *He reached in his pocket, and a piece of metal, slung on a ribbon, fell into my palm.* (ibid. p. 55)

26. *They stopped here and turned toward each other.* (ibid. p. 84)

27. *I tell her she ought to leave it alone.* (ibid. p. 81)

28. *Only gradually did I become aware that the automobiles which turned expectantly into his drive stayed for just a minute and then drove sulkily away.* (ibid. p. 85)

29. *Tom pushed the unfamiliar gears tentatively, and we shot off into the oppressive heat, leaving them out of sight behind.* (ibid. p. 90)

30. *Toward dawn I heard a taxi go up Gatsby's drive, and immediately I jumped out of bed and began to dress.* (ibid. p. 106)

According to Valeika (1998: 31) "The Recipient is the participant to whom the action is directed and who receives the "goods"." Generally, the term Recipient is used to define the semantic role of an animate being, usually human, that receives some object or event (Dictionary of English Grammar, 1996:334). But there are cases than this kind of object may be inanimate. The following verbs are used to express those material processes that are connected with the Recipient: award, borrow, bring, buy, get, give, grant, hand, lend, obtain, offer, pass, pay, post, sell, sent, show, take, teach, throw, etc. Valeika and Buitkienė (2006:36). As an example: "*He gave the children some sweets*; *Please pass this note to the man in the corner*". These examples are given from the book "Introductory Course in Semantic Syntax" by Valeika (1998). However, the major material used in this paper is the novel *The Great Gatsby*. Consider the following examples:

31. *I don't give big parties.* (1984: 96)

32. *You can buy anything at a drug-store nowadays.* (ibid. p. 90)

33. *I'll send it over to-morrow afternoon.* (ibid. p. 92)

34. *Taking our scepticism for granted, he rushed to the bookcases and returned with Volume One of the "Stoddard Lectures.* (1984: 43)

35. *If you read the papers, you know there was a big sensation.* (ibid. p. 45)

36. *But I swore I wouldn't tell it and here I am tantalizing you.* (ibid. p. 47)

37. *Take 'em down-stairs and give 'em back to whoever they belong to.* (ibid. p. 61)

38. *Gatsby bought that house so that Daisy would be just across the bay.* (ibid. p. 63)

39. *We passed a barrier of dark trees, and then the facade of Fifty-ninth Street, a block of delicate pale light, beamed down into the park.* (ibid. p. 64)

40. *I handed the money to Katspaugh and I said: 'all right, Katspaugh, don't pay him a penny till he shuts his mouth.* (ibid. p. 57)

To indentify the definition of Beneficiary participant, the meaning of this word should be defined. "Beneficiary, Lat. benefacere "to do well, do a good deed; beneficiary- anyone receiving benefit (kindness)", Valeika (1998: 36). As an example: *bake*, e.g. "Mother baked a pie for me; *find*, e.g. He found me a job. These verbs are considered to be beneficiary and they represent favors and services which are done for people indeed. Valeika (1998:37) explains that the Beneficiary is understood as optional Indirect Object. Consider the following examples:

41. *All my aunts and uncles talked it over as if they were choosing a prep school for me, and finally said, "Why — ye — es,".* (1984: 15)

42. *A Finnish woman, who made my bed and cooked breakfast and muttered Finnish wisdom to herself over the electric stove.* (ibid. p. 16)

43. *Wasn't it for you, Lucille?* (ibid. p. 41)

44. *At the request of Mr. Gatsby we are going to play for you Mr. Vladimir Tostoff's latest work, which attracted so much attention at Carnegie Hall last May.* (ibid. p. 45)

45. *How her mother had found her packing her bag one winter night to go to New York and say good-by to a soldier who was going overseas.* (ibid. p. 61)

46. *I rushed out and found her mother's maid, and we locked the door and got her into a cold bath.* (ibid. p. 61-62)

47. *The day before the wedding he gave her a string of pearls valued at three hundred and fifty thousand dollars.* (ibid. p. 61)

48. *A few days later he took him to Duluth and bought him a blue coat, six pair of white duck trousers, and a yachting cap.* (ibid. p. 77)

49. *Asa Bird brought him around at the last minute and asked if we had room for him.* (ibid. p. 95)

50. *I wanted to get somebody for him.* (1984: 118)

To sum up, the examples of Affected Patients showed that they directly depend on the actions brought by the Agent. The Effected Participant is the result of the action of the verb. Moreover, the examples which express the motional action define Locative participant. The examples of Recipient denote that the semantically it is always inanimate. Beneficiary participant always in the sentence is expressed by words which represent favors and services.

2.2.2. Mental processes

Before starting to analyze the mental process in more detail, the notion of it should be explained. The mental process defines people feelings inside themselves, i.e. such as thinking, feeling, seeing, hearing, understanding, etc. Valeika (1998: 49) claims that "In a mental process sentence, there is always on participant which is *human*." Downing and Locke (2003:125) support this idea "The main difference between material and mental processes is that in mental process there is usually one participant who is conscious." In the linguistic literature the senser or perceiver is generally known as the Experiencer and it is usually a subject. This participant *sees*, *feels*, *thinks*, *likes*, *hears*, etc. However, the Experiencer may also be an animal or an inanimate entity. To cite Lock (2003:105), "most mental process clauses also have a second participant – the thing, idea, or fact which is thought, seen, liked, wanted and so on". This participant is called the Phenomenon and often functions as an object in the sentence. It perceives or experiences everything by the Recipient (or so called Experiencer). The notion of the Phenomenon "can also be a fact, a process or an entire situation, realized by a clause" (Downing and Locke: 125). Important thing to mention that, the Phenomenon can function as both *Objects* and *Subjects* (Valeika 1998: 94). As an example: "*I heard her enter the flat.*" vs. "*She was heard to enter the flat.*"

Valeika in his book "An Introductory Course in Semantic Syntax" (1998: 40) distinguishes tree types of mental process: 1) Processes of perception (e. g. *see*, *hear*, *feel*), 2) Processes of cognition (e. g. *know*, *understand*, *think*, *believe*), 3) Processes of affection (e. g. *like*, *dislike*, *fear*, *hate*).

1.   Processes of perception. Perception, according to Valeika (1998:41), is an involuntary condition which cannot be controlled or in some way manipulated by the perceiver itself. "The perceiver in fact receives or is affected by the sensations" (ibid.p.41). Moreover, the researcher (1998:41) states that "the perception processes of feeling, smelling and tasting" can be expressed in two possible ways, i.e. as a stative process (non-volitional) and as dynamic process (volitional). As an example: "*Jane saw his race.*" vs. "*Jane saw his racing.*" In the first case the situation is completed and in the second case it is not completed.

2.   According to Valeika (1998:43) processes of cognition are the processes of knowing that are realized by the following stative verbs: *believe, consider, differ, distrust, doubt, feel, fear, forget, foresee, imagine, know, mean, expect, remember, think* etc. In this type of process the Phenomenon can represent either concrete or abstract entities (1998: 43).

3.   Processes of affectivity. To quote Valeika (ibid. p. 45) "Processes of activity are realized by such verbs as *like, love, enjoy, please, delight, distress*, etc." Various feelings towards something or someone are expressed by processes of affectivity.

An important thing to mention, according to Valeika (1998: 45) "The verb pairs, or conversives, make it possible to use the *Phenomenon* in different communicative functions – as *Rheme*[4] and *Theme*, respectively, still keeping the sentences in the active voice." However, any mental verb has the same semantic equivalent of this puzzle type (ibid.). The linguist distinguishes the most common pairs of this type: *fear – frighten, forget – escape, notice – strike, believe – convince, understand – puzzle* (Valeika, ibid.). As an example: "*She forgot his address.*" vs. "*His address escaped her.*"

Consider the following examples of the object functioning as Phenomenon:

51. *You don't know him*? (1984: 34)

52. *All they think of is money.* (ibid. p. 37)

53. *She's a Catholic, and they don't believe in divorce.* (ibid. p. 35)

54. *I got to write down a list so I won't forget all the things I got to do.* (ibid. p. 37)

55. *Suddenly I remembered the story about her that had eluded me that night at Daisy's.* (ibid. p. 50)

56. *And I don't understand why you won't come out frankly and tell me what you want.* (ibid. p. 58)

57. *I think it was the* Journal. (ibid. p. 66)

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[4] Rheme- the constituent of a sentence that adds most new information, in addition to what has already been said in the discourse.

58. *I remember the portrait of him up in Gatsby's bedroom*. (ibid. p. 77)

59. *I feel far away from her*. (ibid. p. 83)

To conclude, the Phenomenon is such participant which can be perceived or known therefore, it may be some kind of definite fact or a process.

2.2.3. Verbal Processes

According to Valeika (1998: 50) "By verbal processes are meant processes of *saying* or *communicating*." The processes of verbal type, according to Lock (2003:116), are expressed by such verbs as *say*, *tell*, *reply* and *suggest*. Moreover, Valeika (ibid.) suggests more verbs for the recognition of these processes in the sentences. They are: *announce*, *declare*, *ask*, *report*, *inquire*, *reveal*, *indicate*, *remark*, *observe* etc. Usually, verbal process clauses contain three participants - the Sayer, the Receiver, or Recipient and the Verbiage (Eggins, 2004:235). Therefore, verbal processes have only one participant. Valeika (1998: 50) states, "This participant is called the Sayer." It gives certain information to the Recipient (somebody who gets it). That information being conveyed is called the Verbiage (Valeika, ibid. p. 50). Downing and Locke (2003:136) argue that most often in a verbal process clause there are only two participants present, i.e. the Sayer and the Verbiage and that only in some cases the Receiver may be observed.

This paper focuses on the semantic features of the object and in verbal processes it is mainly expressed by the Verbiage. According to Valeika (ibid.) "The information being conveyed is called the *Verbiage*." Furthermore, Valeika and Buitkienė (2006:80) claim that "the Verbiage is a kind of Affected Patient". Verbiage is used to describe information which is conveyed by the Sayer (Valeika and Buitkienė, 2006:80). Moreover, Halliday (2004: 256) singles out two types of the Verbiage, "the content of what is said" and "the name of the saying". It should be said that the Verbiage in verbal process clauses may be expressed by a nominal word-combination or by a projecting clause (Valeika and Buitkienė, 2006:82). Consider the following examples:

60. *She told me it was a girl, and so I turned my head away and wept*. (1984: 25)

61. *"It's just a crazy old thing," she said*. (ibid. p. 33)

62. *He informed me that he was in the "artistic game"*. (ibid.)

63. *He told me that he had just bought a hydroplane, and was going to try it out in the morning*. (ibid. p. 44)

64. *I immediately suggested a luncheon in New York.* (ibid. p. 63)

65. *You never told me you had a pompadour — or a yacht.* (ibid. p. 73)

66. *She says she does want him.* (ibid. p. 79)

It is not very popular or frequently met type. Verbiage describes information which is conveyed by the Sayer.

2.2.4. Relational Processes

To begin with, the notion of relational process should be defined. According to Valeika (1998: 55) "Relational processes express the notion of being something or somewhere." Moreover, Halliday (2004:210) notes that relational clauses "serve to characterize and to identify". In other words, relational processes express our experiences as being. There are three types of relational processes as attributive, possessive, circumstantial (Valeika, ibid. Downing and Locke (2003)).

The Carrier is the participant in a relational process (Valeika ibid. p. 55). The verbs that indicate the attributive processes are as follows: *be*, *appear*, *get*, *grow*, *continue*, *rank*, *remain*, *seem*, *smell*, *play*, *call*, *mean*, *keep*, *look*, *act as*, *stand for*, *symbolize*, *form*, *indicate* etc. "These verbs are verbs of complete predication fully preserving their concrete meaning" (Valeika 1998: 56).

The function of the Attribute is to characterize the Carrier or through the properties to identify it (ibid). This function in traditional syntax mostly has the object. In other words the Attribute in semantic syntax in relational processes functions as the object. The relationship between the Carrier and the Attribute is quite close, i.e. as noted Downing and Locke (2003:131), in some way the Carrier is the Attribute. The Attribute gives certain characteristics to the main participant of the relational process, i.e. the Carrier. Therefore, Valeika (1998: 58) adds that, "<…> the *Attribute* is the element that conveys new information." Moreover, some Attributes give characteristics to the Carrier and others are used to identify it. Consider the following examples:

67. *He was a blond, spiritless man, anaemic, and faintly handsome.* (1984: 29)

68. *He had a dress suit and patent leather shoes.* (ibid. p. 36)

69. *She was in the middle thirties, and faintly stout.* (ibid. p. 29)

70. *But it looks wonderful on you, if you know what I mean.* (ibid. 33)

71. *He was a German spy during the war.* (ibid. p. 41)

72. *She was incurably dishonest*. (ibid. p. 51)

73. *For a moment he looked at me as if he failed to understand*. (ibid. p. 44)

74. *I turned immediately to Jordan — constrained to assure her of my surprise*. (ibid.)

75. *Dishonesty in a woman is a thing you never blame deeply*. (ibid. p. 51)

76. *She was one of the chambermaids in the Santa Barbara Hotel*. (ibid. p. 62)

77. *His eyes roved very slowly all around the room*. (ibid. p. 58)

78. *Suddenly he looked at his watch, jumped up, and hurried from the room, leaving me with Mr. Wolfsheim at the table*. (ibid.)

79. *No, he's a gambler*. (ibid. p. 59)

80. *Daisy was popular in Chicago, as you know*. (ibid. 62)

81. *"My house looks well, doesn't it?" he demanded*. (ibid. p. 70)

82. *He was a son of God*. (ibid. p. 75)

83. *"She's lovely," said Daisy*. (ibid. p. 80)

84. *She was a slender, small- breasted girl, with an erect carriage*. (ibid. p. 21)

85. *"She's a nice girl," said Tom after a moment*. (ibid. p. 26)

The Attribute gives certain characteristics to the Carrier. Therefore, the Attribute is frequently met in the sentence and it is quite simple to define it.

2.2.5. Existential Processes

Valeika (1998: 63) defines existential processes as the "processes of being and occurrence". Moreover, Downing and Locke (2003:138) also state that "existential processes are processes of existing and happening". The Existent is identified as the only one participant in these processes (Valeika 1998, Downing and Locke 2003). Typically, existential clauses are expressed by "be". The verbs that indicate the existential processes are as follows: *stand*, *lie*, *stretch*, *hang*, *remain*, *occur*, *follow*, *appear*, *emerge*, *loom* (Valeika 1998: 65). The linguist also define two types of "there" in existential process: 1. Existential process can be distinguished with an explicit locative circumstance: e.g. *There was a restaurant on the top floor*. 2. Existential process can be distinguished with an implicit locative circumstance: e.g. *There was a sound of footsteps*. (Valeika ibid. p. 64). Consider the following examples:

86. *If personality is an unbroken series of successful gestures, then there was something gorgeous about him*. (1984: 15)

87. *There was a touch of paternal contempt in it, even toward people he liked — and there were men at New Haven who had hated his guts*. (ibid. p. 18)

88. *But apparently there were no such intentions in her head*. (ibid. p. 27)

89. *Then there were no cigarettes, and I went out to buy some at the drugstore on the corner*. (ibid. p. 32)

90. *There is always a halt there of at least a minute, and it was because of this that I first met Tom Buchanan's mistress*. (ibid. p. 28)

91. *There was music from my neighbor's house through the summer nights*. (ibid. p. 38)

92. *There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour if a little button was pressed two hundred times by a butler's thumb*. (ibid.)

93. *There were generally a few rioters around, but they never came into the library, so it was a good place to work*. (ibid. p. 50)

94. *He was pale, and there were dark signs of sleeplessness beneath his eyes*. (ibid. p. 66)

95. *He looked at his watch as if there was some pressing demand on his time elsewhere*. (ibid. p. 67)

96. *After all, in the very casualness of Gatsby's party there were romantic possibilities totally absent from her world*. (ibid. p. 83)

97. *There was a moment of silence*. (ibid. p. 94)

98. *There was a husky tenderness in his tone*. (ibid. p. 97)

The Existent is the only one participant in the sentence in the existential processes. Moreover, it is easy to define in the sentence because mostly the sentence begins with a word "there".

2.2.6. Happening Process

An interesting thing to mention is that Downing and Locke (2003: 138) also indicate that the happening processes are the type of existential processes. The happening processes are involuntary processes in which the Affected Patient experiences the happening (Downing and Locke, 2006:128).

"The participant who is behaving" is the Behaver and it is the participant in a happening process (Halliday, 2004:220). It could be said that the notion of the Behaver is similar to the Affected Patient. That is why the Behaver performs in the happening process. Hence, as already

was mentioned the Existent is the only one participant in existential processes and it expresses the same meaning as Behaver, but in this part of research paper the term Behaver will be used to define the main participant of happening process. Consider the following examples:

99. *Cherishing is a matter of infinite hope.* (1984: 12)

100. *Enthusiastic meetings were organized between women who never knew each other's names.* (ibid. p. 39)

The semantic function of the Behaver is similar to that of the Affected Patient. Also it expresses the same meaning as the Existent.

2.3. Statistical Analysis

The statistical arrangement of the results obtained during our research is provided below in Figure 2. The total number is 100 examples collected from a novel *The Great Gatsby* (1984) by F. Scott Fitzgerald.
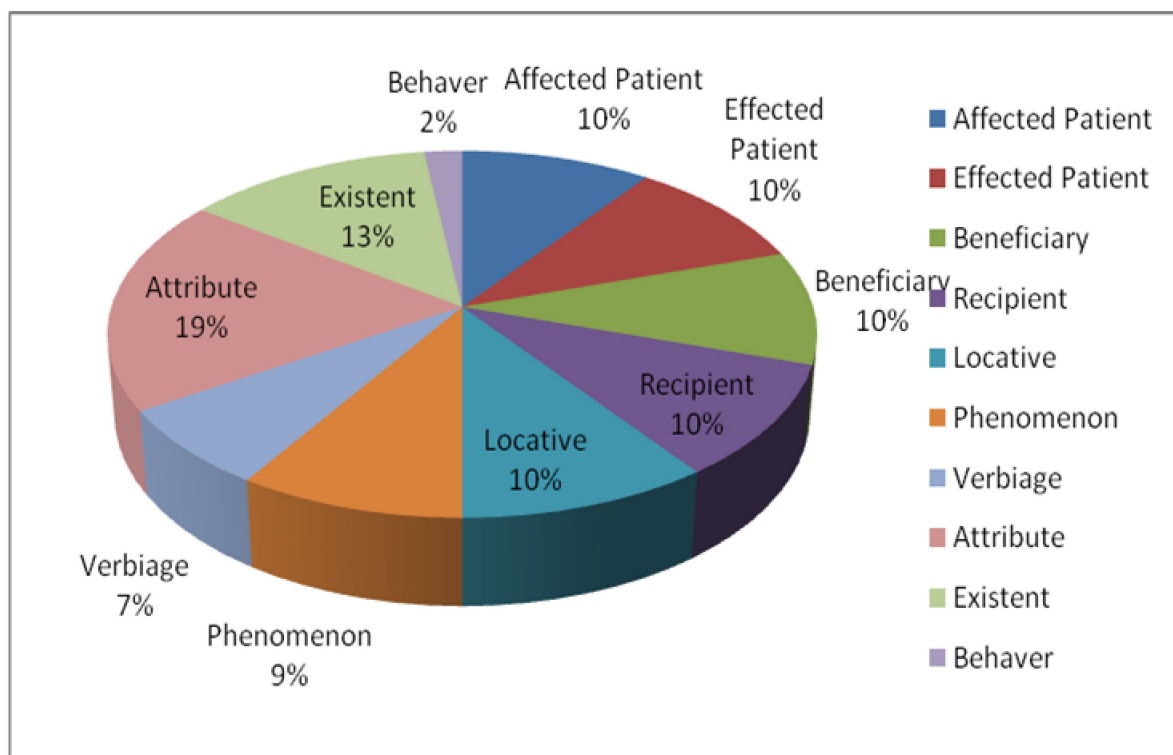
Figure 2. The distribution of the objects in semantic syntax

Figure 2 illustrates that the most dominant type of the object in semantic syntax is the *Attribute*. Out of 100 examples that were collected 19 tokens (19%) were found with the

semantic features of the *Attribute*. 13 tokens (13%) were found with the semantic features of the *Existent*. 10 tokens with the semantic features of an *Affected Patient* (10%), 10 tokens of an *Effected Patient* (10%), 10 tokens of the *Beneficiary* (10%), 10 tokens of the *Recipient* (10%) and 10 tokens with the semantic features of the *Locative* (10%). Moreover, 9 tokens (9%) were found with the semantic features of the *Phenomenon*. Comparing with other semantic features of the object, the *Verbiage* (7%) and the *Behaver* (2%) was infrequent in the corpus under investigation.

CONCLUSIONS

The purpose of this work was to investigate the semantic features of the object. The confirmations of the objectives formulated in the introduction are presented in this section. The following conclusions could be drawn:

1)   The theory of the object and categorization of it in traditional syntax have been examined. There are seven ways of expressing the object in traditional syntax. It was ascertained that the object in the sentence can be expressed by *a noun in the common case, a noun- pronoun, a numeral form, a gerund or a gerundial phrase, an infinitive or an infinitive phrase, a clause* and by *the predicative complexes.*

2)   Structurally the objects may be *simple*, *phrasal*, *complex* or *clausal*. Every structural classification is distinguished according to objects specific structure.

3)   From the point of view of objects value and grammatical peculiarities, three types can be distinguished: *Direct object*, *Indirect object*, *Cognate object*. Moreover, they are subdivided into smaller categories such as *Recipient* and *Non- recipient* objects. All of them have the special words or word- combinations which indicate the type the object.

4)   In semantic syntax a sentence can by expressed by such processes: *Material*, *Mental*, *Verbal*, *Relational*, *Existential* and *Happening*. Moreover, the object is expressed by different participants in the sentence.

5)   In Material process the object can be expressed by an *Affected*, *Effected*, *Beneficiary*, *Recipient* or *Locative* participant. In Mental processes it is expressed by the *Phenomena*. In Verbal processes the equivalent for the object is *Verbiage*. In Relational processes the object is expressed by the *Attribute*. In Existential processes it is expressed by the *Existent* and in Happening process the object is expressed by the *Behaver*.

6)   Our investigation showed that in the novel *The Great Gatsby* by F. Scott Fitzgerald the most popular types of the object in semantic syntax are the *Attribute* and the *Existent*. The collected examples have shown the distribution among the objects expressed in semantic syntax. They are presented in the diminishing order. Out of 100 examples that were collected 19 tokens (19%) were found with the semantic feature of the *Attribute*. The least frequent the *Existent* (13%), the *Affected Patient* (10%), the *Effected Patient* (10%), the *Recipient* (10%), the *Beneficiary* (10%), the *Locative* (10%), the *Phenomenon* (9%), the *Verbiage* (7%) and the *Behaver* (2%).

To sum up, the research on the semantic features of the object has revealed that object in traditional and semantic syntax is expressed differently, therefore the categorization is distinct.

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