Pandora Könyvek 7.

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To my son

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1. INTRODUCTION

Phrasal verbs, such as *take off, look into, put up with* (often called multi-word verbs or verb + particle constructions) consist of a lexical verb, an adverb (adverbial particle) and/or a preposition. Although they are a common feature of the English language, they do not enjoy a good reputation in foreign language teaching. Teachers of English commonly experience that learners perceive phrasal verbs as a difficult aspect of the English language, and so they often make mistakes in their usage. Their mistakes are mainly related to the syntactic, semantic, and stylistic properties of phrasal verbs (cf. Kovács 2003 and 2005 c).

Most grammarians attribute these difficulties mainly to the semantics of phrasal verbs. As we might recognise easily, almost all verbs used with particles in the combination are verbs of motion (*go, run, throw*, etc.), which is important but not sufficient to understand the meaning of the combination. As pointed out by Sinclair (1991: 67-68), sometimes even the verbs constituting phrasal verbs are difficult to isolate semantically, e.g. 'What does *set* mean?' is hardly a sensible question. It has to be put into context, because in most of its usage it contributes to meaning in combination with other words. It is noteworthy that among the many combinations of *set* are a number of phrasal verbs, such as *set about, set against, set apart, set aside, set back, set down, set forth, set in, set off set on, set out* and *set up*, etc. As for the particles, they basically denote directions. However, in the majority of cases they contribute special other meanings to the meaning of the combination, which is not so easy to recognise.

No doubt the semantics of multi-word verbs causes the most difficulties. As pointed out by Sinclair (1991: 67-68), the co-occurrence of two quite common little words can unexpectedly create a fairly subtle new meaning that does not seem to be systematically related to either or both of the original words. This is the general conception about multi-word verbs, which can rightly make them frightening for students. It might be true that in many cases, even though they may be familiar with both the verb in the phrasal verb and with the particle, they may not understand the meaning of the combination, since it can differ greatly from the meanings of the two words used independently. For example, *make* and *up* are very common

words which students encounter in their first weeks of learning English, and yet the combination *make up is* not transparent.

Besides, the fact that multi-word verbs are often polysemous, i.e. they have a number of different meanings, also adds to their complexity. Consider *make up,* a relatively common phrasal verb. The dictionary called *Macmillan Phrasal Verbs Plus* (2005: 271) gives 9 meanings of it:

1. invent an explanation for something
   *He **made up** some excuse about the dog eating his homework.*
2. invent a story or poem
   *That was a good story. Did you **make** it* up*?*
3. combine together to form a whole
   *Women **make up** 40% of the workforce.*
4. prepare or arrange something
   *I'll get the pharmacist to **make** this prescription **up** for you.*
5. make an amount or a number complete
   *I'm paying £500 and Dave is **making up** the difference.*
6. become friendly with someone again after having had an argument
   *They argue a lot, but they always kiss and **make up**.*
7. do work you did not do before
   *Sorry, I'm late. I'll **make up** the time tonight.*
8. produce something from cloth
   *She bought some fabric to **make up** a jacket*.
9. decorate your face
   *She takes a long time to **make up** her face in the morning*.

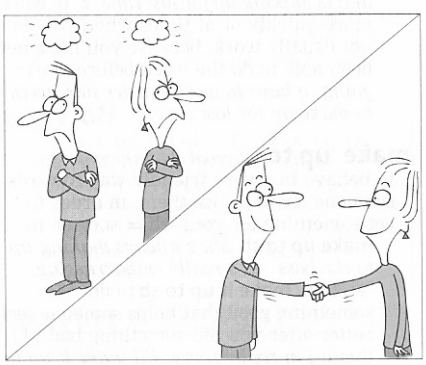
In addition, we can find three phrases with *make up* as well:

- ***make up a bed*** ~ put sheets and covers on a bed so that it is ready for someone to sleep in
  *I've still got the beds to **make up***.
- ***make up the numbers*** ~ be at an event so that there are enough people there
  *They invited the girl next door to dinner, just to **make up the numbers***.
- ***make up your mind*** ~ make a decision
  *I haven't **made up my mind** which bus to take.*

What is more, *make up* can function as a noun in three different meanings: substances that people put on their faces (*Some women wear no **make-**up at all*); the people or things that combine to form something (*Does this group*

reflect the ***make-up*** *of society as a whole?*) and the way that words and pictures are arranged on a page before a newspaper, magazine or book is printed (*You can't add a single word without changing the page* ***make-up***). Besides, in its past participle form, it is often used attributively as an adjective, having the meaning imaginary or false, e.g. *a* ***made-up*** *story* or wearing make up on your face, e.g. *her lightly* ***made-up*** *face.*

The sixth meaning of *make up* (become friends after arguing) is illustrated in the dictionary like this:



make up (sense 6)

On the basis of what has been mentioned above, it is perhaps not surprising that the semantics of phrasal verbs is what has been most widely examined by scholars. However, traditional lexico-semantic analyses do not help learners much to understand why verbs combine or not with certain particles. When analysing the meanings of verb + particle constructions, traditional grammarians, such as Live (1965) Bolinger (1971), Lipka (1972) and Fraser (1976), etc. generally assume that phrasal verbs, being an arbitrary combination of a verb and one or more particles, just have to be learnt. If that is the case, no doubt learning phrasal verbs is an arduous and time-consuming task.

On the other hand, these scholars recognise that the particle can also contribute some meanings to the meaning of the whole combination. They usually point out the spatial and aspectual/Aktionsart meanings of particles. Let us just mention Lipka (1972: 188), who observes that in a small group of VPCs with *out*, the particle has the meaning 'into society', or 'into public knowledge', e.g. *ask out* (sb) and *invite out* (sb). In another group, *out* has the meaning 'aloud', as in *cry out, read out* (a letter) and *speak out* (words). In other functions, the particle is apparently isolated, as in *help out* (sb) 'temporarily', *ride out* (a racehorse) 'to the limit' and *strike out*

'vigorously'. Sometimes, *out* gives a completive sense to the verb, such as in *fade out* and *die out.*

Referring to *up*, Lipka notes that *up* can have the meaning 'again, a second time', as in *heat up* (cold meat) and *warm up* (milk). The meaning 'awake' is found in a number of VPCs with *up*, such as in *keep up, stay up, wait up* or giving it a completive sense, e.g. *beat sb up* and *wind up an activity; a business (finish it or stop doing it or close it down completely).*

As Bolinger (1971: 99-102) also points out, phrasal verbs may - to a limited extent - be placed in a number of sets, each with a common meaning element. *Up* has the following meanings:

(1) the primitive directional meaning, literal or metaphorical, e.g.
The work *piled up.* He *pushed up* the windows.
Let's *trade up* (our car for a higher priced one). C*halk up* a score.
(2) extended directional meaning, (something 'up' is visible), e.g.
Has he *turned up* yet? He *grew up*.
It *opens up* a whole new perspective. She *brought up* all her children in this old house.
(3) perfective meaning as manifested in resultant condition, e.g.
The ice *broke up*. Vermount simply *freezes up* in winter.
You've *dirtied up* all the glassware. They *closed up* the house.
(4) perfective in the sense of completion or inception, e.g.
The rain *let up.* He *clamped up.* I can't just *give up.*
They *rounded up* the cattle. She *took up* dancing.
(5) perfective in the sense of obtaining high intensity, e.g.
They *revved up (speeded up, hurried up*).
Let's *brighten up* the colours. *Speed up* the engine.

Bolinger (1971: 104) gives the following meanings of *out*:

(1) literal "centrifugal" meaning
(2) literal resultant condition meaning showing a gradient
I *reached out* for it. My shoes *wore out*. The mine *gave out*. They *lost out*. With that machine it's easy to *dig out* a big hole. They *burned out* the village. He *carved out* a statue. I *figured out* the answer. They *found out* the truth.
(3) exhaustion
We *talked* ourselves *out*. We're all *talked out*.
My energy *played out*. My energy is all *played out*.

(4) metaphorical meaning

drop out (of school), *fall out* (with a friend), *hold out* (hope of sth, the possibility of sth),
break out (with measles), *bring out* (a play) and *knock out* (a fighter), etc.

Nevertheless, these traditional semantic analyses seem to be rather unsystematic, and do not reveal much about the complex nature of verb + particle constructions. In contrast, as recognised by cognitive linguists, e.g. Lindner (1981), Lakoff (1987), Rudzka-Ostyn (2003)and Tyler & Evans (2003), etc., the meanings of phrasal verbs clearly go from the concrete to the abstract, and metaphors serve as a link between them. Since foreign learners often do not see this path and do not recognise the metaphor underlying the abstract meanings, they find many phrasal verbs difficult to understand. Consequently, they either use them improperly or they use them rarely.

In fact many phrasal verbs are metaphorical, and if you understand the metaphors they use, it will be easier to understand and remember their meanings. Consider the following pairs of examples (cf. *Macmillan Plrasal Verbs Plus* 2005: LS 5):

The dog *dug up* an old bone.	We *dug up* some interesting facts.
Two planes were *shot down*.	Each proposal was *shot down*.

Burglars *had broken into* their house while they were away. She *broke into* his conversation.

In each pair, the first phrasal verb has a literal meaning and refers to a physical action, while the second is metaphorical and describes an action that is similar in some way to the first. For example, when someone *digs up* information, they discover it, and the process seems similar to the way in which dogs find bones that have been buried in the ground.

Some phrasal verbs have only metaphorical meanings. For example *to breeze in* means to enter a place confidently, without seeming to care what other people think: perhaps the attitude and action reminds us of the movement of a breeze. Similarly, *to rope someone in* means to persuade someone to do something that they do not really want to do: perhaps it reminds us of the way in which people use ropes to catch animals or to collect them together.

As pointed out by Rudzka-Ostyn (2003: 2), understanding the meaning of the verb is important but not always sufficient. In many cases, the major

problem with phrasal verbs is gaining insight into the meaning(s) of their particles and understanding why one particle is used and another is not.

R. Moon in the *Language Study* of *Macmillan Phrasal Verbs Plus* (2005: LS 5) notes that when the verb part of a phrasal verb is used in a metaphorical way, this is usually obvious. But the particles may be used metaphorically too. This is less easy to recognise, but in fact there is often a clear connection between the literal meanings of the particle and its metaphorical extension. For example, *up* literally describes movement towards a higher position, metaphorically it has got to do with increases in size, number or strength (e.g. *Prices went up*), or *down* literally describes movement towards a lower position, its metaphorical meanings have to do with decreases in size, number or strength (e.g. *The children quietened down*). The recognition of the link between the literal and idiomatic of particles via metaphors has been a major contribution of cognitive linguistics to a better understanding of the meanings of phrasal verbs.

As might be obvious from the above examples, the meanings of phrasal verbs are analysable, at least to some degree. Nevertheless, the verb and a particle form a semantic unity, which can often be manifested in replacement by a single-word verb, mainly of Romance origin, for example *produce* for *turn out, extinguish* for *blow out, omit* for *leave out* and *tolerate* for *put up with* etc. However, this is not always a reliable criterion for the idiomatic status of multi-word verbs. First, there are a lot of verb + particle combinations, like *get away with* and *run out of*, which do not have one-word paraphrases. Second, there are non-idiomatic combinations, such as *go across (~ cross), go past (~ pass)* and *sail around (~ circumnavigate)* which do have such paraphrases (cf. Quirk et al. 1985: 1162).

It must, however, be pointed out that in many cases phrasal verbs and their single-word equivalents have such different ranges of use, meaning, or collocation that a single-word synonym cannot be substituted appropriately for a phrasal verb. Single-word synonyms are often much more formal in style than phrasal verbs, so they seem out of place in many contexts, for example *retreat* is more formal than *back away; protrude* is more formal than *stick out* and *demolish* is more formal than *pull down.*

To add to their semantic complexity, phrasal verbs may be synonymous with other phrasal verbs as well. In most cases, they are similar in stylistic usage. For example, *call back* and *ring back* mean almost the same as *phone back*; *count on* and *bet on* mean almost the same as *bank on*, and *rely on* is a less informal expression although there are synonyms which are socio-linguistically different, as illustrated in the following examples: *pass away*

or *pass on* are used especially when you want to avoid using the word *'die'*, because you think that this might upset someone. In contrast, *peg out* represents informal, British English usage for '*die*'. *Shut up* and *belt up*, which are very informal and impolite, are used for telling someone to be quiet. *Bust up,* used for ending a relationship, is more informal than *break up* or *split up.*

Besides the above mentioned semantic complexities, it has also commonly been noted by both teachers and grammarians that the disposition of the words involved and their syntax is also governed by complex and unpredictable rules. Identifying the most commonly occurring learner-errors, Glennis Pye (1998: 2) also observes that one of the most common errors is that of syntax, but object and subject restriction and collocation of phrasal verbs are also problematic for the learner. Consider the following examples (cf. *Macmillan Phrasal Verbs Plus* 2002: 182):

1. *Giving up* his job was the last thing we expected him to do.
2. Have you ever tried to *give* alcohol *up*?
3. It was a difficult time but we never *gave up* hope.
4. His wife finally persuaded him to *give up* working late.

As a rule, the NP object either follows or precedes the particle, such as *up* in *give up* in sentence 1. and 2., respectively, although the word order V+A+N, i.e. *give up alcohol* is more common even in example 2. In contrast, in the expression *give up hope* and when the object is realised by an *-ing* clause, *up* cannot be separated from the verb.

Another problem facing learners wishing to use phrasal verbs correctly is the difficulty of knowing exactly which nouns can combine with particular phrasal verbs. A native English speaker will know that it is natural and normal to say *carry on a conversation, a talk* or *a discussion*. In contrast, *carry out* collocates with *experiment, test, research* or *investigation* (cf. *Oxford Dictionary of Phrasal Verbs* 1993: xv).

Furthermore, there is a widespread view that the bulk of these verb + particle combinations are mainly used in colloquial English and non-standard varieties including slang. Live (1965: 429) also notes old though it is, the pattern is still productive, especially in American English, yielding new examples such as *blast off, shell out, flunk out, break through, rope in, come across, string along, dream up, wait up, fall for, go for* and *get at* etc., and a host of fresh technical items as well as slang expressions structured in this manner.

Just like Live, Lipka (1972:161) also points out that the word-formative productivity of VPCs (verb particle construction) is more active in slang than in standard usage, and it seems to be considerably greater in American English.

As evidence for the above observation, consider the incredibly great number of synonyms that *The Random House Thesaurus of Slang* (1988), a dictionary of American slang gives for ***drunk*****:** *boomed out, buoyed up, juiced up, tanked up, turned on, zonked out, snookered up, pissed up to the eyebrows, pipped up, lit up, lit up like a Christmas tree, canned up, set up, spaced out, passed out, laid out, guyed out, alkied up, tore up, tore down, wiped out, jazzed up, jugged up, lushed up, oiled up, schizzed out, shot down, tanked out, maxed out, liquored up, geared up, ginned up* and *teed up,* etc.

There are almost as many synonyms for ***die*** as well: *kick off, kick in, pass away, cool off, bump off, give up the ghost, turn up one's shoes, go down the tube, go belly up, kiss off, knock off, pop off, slam off, drop off, pipe off, shove off, step off, go off/step off the deep end, cash in, cash in one's chips, pass in/ hand in one's checks, call off all bets, check out, check in, push up daisies, peg out, pass out, strike out, chalk out, flake out, flack out* and *dance off,* etc.

The authors of the *Collins COBUILD Dictionary of Phrasal Verbs* (1995: iv/2002: v) also remark in their foreword that phrasal verbs tend to be rather 'colloquial' or 'informal' and more appropriate to spoken than written English. According to Malcolm Goodale (1993: iv), the author of the *Collins COBUILD Phrasal Verbs Workbook*, however, it is a common misconception that phrasal verbs are mostly used in spoken language. They can be found in many styles of writing, including highly formal government reports. To prove this, consider the following examples used in formal styles: *adjourn to* (leave one place and move to another), *apprise sb of sth* (to tell someone about something), *consort with* (to spend time with someone who is considered bad), *dispense with* (not to use or do it because it is not necessary), *emanate from* (come from a particular place), *expatiate on* (to talk or write a lot or in great detail about something), *infringe on* (to limit or reduce the rights or freedom of a person, organisation or country) or *inveigh against* (to criticize someone or something very strongly). It is noteworthy that the verbs in these combinations are mainly of Latin origin and the particles are prepositions.

As for the morphology of phrasal verbs, it can be observed that phrasal verbs derive primarily from verbs of movement and action (e.g. *go, put,*

take) and adverbial particles of direction and location (e.g. *up, off, down*). The base verbs are mainly monosyllabic and may underline a range of phrasal verbs, for example *get* underlies *get away, get back, get down, get in, get on, get off* and *get up,* etc. The combinations are used both literally and figuratively, and are often idioms or elements in idioms: *get away with murder, get on like a house on fire, get back at someone* and *get up to mischief,* etc.

As is pointed out in the *Oxford Companion to the English Language* (1992: 774), in addition to the traditional combination of verb of movement plus directional particle, phrasal verbs are commonly created from adjectives, nouns, and Latinate verbs.

1. From adjectives

basically, with -en verbs: brighten/ brighten up, flatten/ flatten down/ out, freshen up, harden off, loosen off/ up, slacken off/ up, smarten up, soften up, tighten up, toughen up. Where verbs in -en cannot be formed (i.e. from adjectives ending in n, ng, m, l, r, th, or a spoken vowel), the particle is added directly, such as in calm down (to become/ make calm), cool off (to become/ make cool), even out (to become/ make even) and tidy up (to make tidy), etc.

2. From nouns

by telescoping an expression containing a phrasal verb and a special noun: *hammer out* encapsulating *beat out with a hammer, channel off* telescoping *carry or run off by means of a channel, brick up* meaning *close up with bricks*. Many phrasal verbs emerge in this way, such as *bed down*, *board up, book out, button up, dish out, fog up, gang up, hose down, iron out, jack up, mist up, saddle up, sponge down* and *wall in,* etc.

3. From Latinate verbs

Particles are added, usually as completives and intensives, to two- and three-syllable verbs of Latin origin, for example *contract out, divide off/up, level off, measure off/out, select out* and *separate off/out,* etc. It is noted, however, that such usages are sometimes described as barbarous and pleonastic, but such criticism does not affect their widespread use.

As for the success of phrasal verbs, Bolinger (1971: xii) assumes that it lies, on the one hand, in the familiarity and manageability of the elements, i.e. the vast majority of the source verbs are common Germanic monosyllables, and the particles are a limited number of highly frequent adverbs and prepositions. On the other hand, their success lies in the fact

that the phrasal verb is a 'floodgate of metaphor'. Well ahead of the cognitive approach to phrasal verbs, Bolinger assumes that in a lot of meanings of phrasal verbs the metaphorical core lies bare, though we tend to ignore it, e.g. *step out:*

I'm *stepping out* for a few minutes (absenting myself).
We're *stepping out* tonight (celebrating).
She's *stepping out* on him (two-timing him).

It is noteworthy that the *Collins COBUILD Dictionary of Phrasal Verbs* (2002) refers to one more meaning of *step out*, more exactly *step out of a role or situation* (I don't regret *stepping out* of the security of marriage), which clearly shows the metaphorical link to its literal meaning, i.e. to leave a place for short time.

Furthermore, Bolinger (1971: xii) also notes that many Latinate forms have themselves picked up 'redundant' particles like *perforate through, extend out, refer back, proceed forth*, but these forms may be regarded as non-standard.

Lipka (1972: 165) also points out that in some VPCs (verb-particle constructions) the particle will be regarded as redundant by a number of speakers, i.e. the VPC and the simplex verb can be used interchangeably without a noticeable difference in meaning, while certain verbs are said to occur never, or very rarely, without a particle, as for example those in *auction off, jot down* and *peter out*.

Similarly to Lipka, Quirk et al. (1985: 1150) also give some examples when words occur as verbs only when combined with particles, e.g. *beaver* in *beaver away*, *egg* in *egg on,* and *eke* in *eke out.*

Considering what has been mentioned above, no wonder phrasal verbs represent a feature of English much dreaded by learners, and consequently many of them tend to avoid phrasal verbs. Instead of using them, students often rely on larger, rarer, and clumsier words which might make their language sound stilted and awkward (cf. Kovács 2005 c).

As for the diachronic development of phrasal verbs is concerned, it can be stated that they have always been common in English. They have, however, increased in number since the mid 19th century and even more so since the mid-20th cenrury, especially in Am.E., and have only recently been described in detail. As some linguists, e.g. Strang (1970); de la Cruz (1975); Hiltunen (1983a); and Brinton (1988) observe, from OE to Early Modern English the language underwent an important structural shift, from a productive system of verbal prefixes to a new system of post-verbal particles

with the phrasal verb becoming more and more common. In the OE period the prefixed verbs were predominant, but phrasal verbs also occurred, with the particle both following and preceding the verb. As the verbal prefixes continue to be weakened and overgeneralised, the phrasal verb extends its domain in ME and the figurative, idiomatic uses of phrasal verbs begin to appear. They are quite common in Chaucer and Shakespeare, but as far as linguists are concerned, it is the 18th century lexicographer, Samuel Johnson (1755/1963) who is among the first to consider them seriously (cf. *Preface to the Dictionary of the English Language* 1775: 5*).*

As pointed out by Rot (1966: 200), phrasal verbs are playing an ever increasing role in the macro-system of present day English. They add to its elements and structures, an amazing wealth of shades of meaning and syntactic variation. The most frequently used verbs enter into a great number of combinations with adverbs, thus enriching the grammatical and lexico-semantic expressiveness of the language in many ways.

The set of English phrasal verbs is constantly growing and changing. New combinations appear and spread. Let us just think of the combinations that have become a matter of common knowledge by the development of computer science and the internet, such as *get bumped off the net, back up a document, boot your computer up, fire off an email, page down, power up your computer* and *scan in pictures from a book,* etc.

Besides, some of these new phrasal verbs are particularly common in informal language, and are frequently used by the media and young people so as to sound up-to-date and lively, for example: *be partied out* (have had enough of parties because you have been to so many)*, big up* (praise something very highly)*, bliss out* (become totally happy and relaxed)*, buy into* (completely believe in a set of ideas)*, chill out* (relax completely)*, sex up* (make something seem more exciting as it really is)*, text back* (send a text message in reply)*, veg out* (sit and relax and do nothing) and *pig out* (eat an extremely large amount of food, much more than you need)*,* etc.

Yet these new combinations are rarely made on a random basis, but form patterns which can, to some extent, be anticipated. Particles often have particular meanings which they contribute to a variety of combinations, and which are productive: that is, these fixed meanings are used in order to create new combinations, e.g. the particle *up* has the meaning of completing and finishing in *drink up, eat up, heal up* or *break up*, *off* has the meaning of obstructing and separating in *block off, brick off, cut off, wall off* or *down* has the meaning of completing or failing in *break down, close down*, *hunt down, turn down,* etc.

Sometimes, old phrases have found new uses, such as *plough back*. It originally meant to return a crop that you have grown to the soil. This was done to produce more. It is easy to see how this can change to being used about reinvesting profits in a business. What is more, some phrases get new opposites, such as *dress up,* which means putting on special clothes and perhaps jewellery for formal occasions. Today, modern companies often try to create and foster a more creative and relaxed atmosphere by allowing staff to *dress down* once a week, that is, to wear more casual clothes (cf. *Oxford Phrasal Verbs Dictionary for Learners of English* (2001: S20-21).

It is also noteworthy that phrasal verbs used as nouns and adjectives are also in abundance in English. The frequent use of phrasal verbs converted into nouns and adjectives proves an invaluable word-formational device for increasing vocabulary through native resources, instead of borrowing from foreign languages. As Bolinger (1971: xiii) observes, the phrasal verb is − next to noun + noun combinations − probably the most prolific source of new nouns in English. For example *make-up* is formed from *make up* (apply cosmetics to one's face); *handout* from *hand out* (distribute, circulate); *telling-off* from *tell off* (reproach, reprimand); *outcast* from *cast out* (force somebody to leave a place; expel) or *upbringing* from *bring up* (raise, rear, educate).

Besides, there are also adjectives which are formed from phrasal verbs, such as: Something that is *beat-up* or *beaten up* is old and in bad condition (a broken television set, empty bottles, or *beat-up* old armchair, a *beaten-up* yellow mini); *a broken-down* vehicle or a machine no longer works because it has something wrong with it (pushing a *broken-down* car); *oncoming* means moving towards you (*oncoming* traffic) or you use *outgoing* to describe a person who is friendly and open in their behaviour (e.g. Adler was an *outgoing*, sociable kind of man.)

Finally, I assume that the productivity and importance of phrasal verbs in Modern English is also shown by the fact that a number of dictionaries of phrasal verbs started to be published in the 80s, e.g. *Collins Dictionary of English Phrasal Verbs and Their Idioms* (1974); *Oxford Dictionary of Current Idiomatic English. Volume 1: Verbs with Prepositions and Particles* (1975). This process went on with *Longman Dictionary of Phrasal Verbs* (1983); *The Student's Dictionary of Phrasal Verbs* (1989); *Collins COBUILD Dictionary of Phrasal Verbs* (1989, 1995, 2002) *Oxford Dictionary of Phrasal Verbs* (1993), *Oxford Phrasal Verbs Dictionary for Learners of English* (2001), *Macmillan Phrasal Verbs Plus* (2005) and

Cambridge International Dictionary of Phrasal Verbs (1997, 2006) appearing on the market.

Some workbooks on phrasal verbs are also available, let us just mention the most up-to-date ones: J. Milton, B. Blake & V. Evans (2000): *A Good Turn of Phrase Advanced Practice in Phrasal Verbs and Prepositional Verbs*, Jake Allshop (2002) *Test Your Phrasal Verbs,* Michael McCarthy & Felicity O'Dell (2004) *English Phrasal Verbs in Use*, Parkinson Dilys (2005) *Really learn 100 phrasal verbs* and Michael McCarthy & Felicity O'Dell (2007) *English Phrasal Verbs in Use Advanced.*

As we can see above, phrasal verbs offer several possibilities of analysis. This book investigates the following aspects of phrasal verbs:

After this introductory chapter, in Chapter 2 I will outline how phrasal verbs are identified in various recent grammar books, dictionaries and in the literature on linguistics with special regard to cognitive grammar.

Chapter 3 looks at how dictionaries of phrasal verbs can contribute to a better understanding and mastering of English phrasal verbs.

In Chapter 4 I will highlight the differences between phrasal verbs in the narrower sense (verb + adverbial particle combinations) and prepositional verbs (verb + preposition combinations), and I will show that the tests and criteria proposed by different authors are not absolute.

Chapter 5 deals with the problem of object placement in relation to the particle in phrasal verbs meant in a narrower sense.

In Chapter 6 I will compare phrasal verbs and their single-word synonyms.

Chapter 7 details the conversion possibilities of phrasal verbs into nouns and adjectives and l analyse these converted phrasal verbs from the point of view of stress, spelling and meaning.

Chapter 8 is an attempt to follow the diachronic development of phrasal verbs in English, and to show how language underwent a structural shift from verbal prefixes to post verbal particles, and how the aspectual/Akionsart meanings developed from the spatial meanings. Besides, it also characterises the relation of particles to prefixes.

In Chapter 9 I will discuss the classification possibilities, the syntactic, semantic and phonological properties of verbs and particles in the combination, trying to find out whether we can predict the conditions of verb + particle (adverbial particle/preposition) combinations.

In Chapter 10 I will elaborate the cognitive theoretical framework in which the meanings of phrasal verbs could be analysed best. I will postulate that there is a continuum between literal combinations involving

prepositions and idiomatic phrasal verbs (verb + adverbial particle combinations), and as the boundaries between them are fuzzy, it is difficult to draw a clear borderline between them.

Chapter 11 introduces some terms commonly used in cognitive grammar, such as trajector-landmark and metaphors, which are important to understand the analysis of the particles *over, out* and *through* in the next three chapters.

Chapters 12 and 13 present a cognitive analysis of *over* and *out*, respectively. Following cognitive grammarians, such as Lindner (1981), Taylor (1989), Lakoff (1987), Johnson (1989), Morgan (1997), Rudzka-Ostyn (2003) and Tyler and Evans (2003a, b), etc. I will argue that the meanings of prepositions/adverbial particles, such as those of *over* and *out*, though not predictable, are motivated − motivated by the spatial meaning(s) of the preposition/adverbial particle and by metaphor(s) in the conceptual system. Thus I will assume that they have central, prototypical meanings, which are their literal meanings; and all the other figurative meanings are their metaphorical extensions.

Finally, in Chapter 14, I will investigate and on the basis of the cognitive principles elaborated in the previous three chapters, I will make an attempt to give a cognitive analysis of the particle *through*.

2. IDENTIFICATION OF PHRASAL VERBS

In this chapter I will present how phrasal verbs are identified in recent grammar books, dictionaries and in the literature on linguistics with special regard to cognitive grammar, which is the theoretical framework I propose for their analysis.

2.1 Phrasal verbs in dictionaries and grammar books

At the outset, I will be concerned with comparing the interpretation of phrasal verbs in some dictionaries of phrasal verbs and grammar books commonly used at colleges and universities.

The *Oxford Dictionary of Current Idiomatic English Volume 1: Verbs with Prepositions & Particles* (1976: xxxv-vii), the earlier edition of the *Oxford Dictionary of Phrasal Verbs* (1993) gives the following basic patterns:

[A1] intransitive pattern with a particle, e.g.
The electricity supply *went off.*
The pilot *took off* smoothly.
[A2] intransitive pattern with a preposition, e.g.
He *ran through* the main points.
He has *provided for* his family well.
[A3] intransitive pattern with a particle and preposition, e.g.
The coaster *went aground on* a sandbank.
He *scraped along on* a low salary.
[B1i] transitive pattern with a particle, e.g.
These entertainers *make* their stories (them) *up.*
These entertainers *make up* their stories.
[B1ii] transitive pattern with a particle, e.g.
The comedian doesn't *get* his jokes (them) *across*.
The police *moved* spectators (them) *along.*
[B1iii] transitive pattern with a particle, e.g.
The search party has *given up* all hope of finding the missing aircraft.
The hedgerows *put forth* new buds.

［B2］ transitive pattern with a preposition, e.g.
I have *taken* careful note *of* your remark.
I don't *hold* his past feelings *against* him.
［B3］ transitive pattern with a particle and preposition, e.g.
We *brought* them *around to* a different way of thinking.
They *filled* me *in on* the latest developments.

The 1993 new edition of the dictionary titled *Oxford Dictionary of Phrasal Verbs*, however, defines phrasal verbs as follows:

> "When a verb + particle or a verb + preposition or a verb + particle + preposition is a unit of meaning, like in *Cholera* ***broke out*** *in the north of the country* ('start suddenly or violently'); *He* ***glanced through*** *the article quickly.* ('scan (sth) quickly or casually') or *He just wasn't going to* ***put up with*** *all the caterwauling* ('tolerate') it is a phrasal verb."

The Collins COBUILD Dictionary of Phrasal Verbs (1995/2002) regards combinations of verbs with adverbial and prepositional particles as phrasal verbs. They point to four main types of combination of verbs with particles:

1. Combinations where the meaning of the whole cannot be understood by knowing the meanings of the individual verbs and particles, e.g. *put off* = postpone, *turn down* = reject.

2. Combinations where the verb is always used with a particular preposition or adverb, and is not normally found without it, e.g. *refer to, rely on.*

3. Combinations where the particle does not change the meaning of the verb, but is used to suggest that the action described by the verb is performed thoroughly, completely, or continuously, e.g. in *spread out*, the verb *spread* has its basic meaning, and the adverb *out* adds ideas of direction and thoroughness. In *link up,* the particle *up* adds an idea of completeness to the idea of connection. These combinations are sometimes called 'completive-intensives'.

4. Combinations where the verb and particle both have the meanings which may be found in other combinations and uses, but where there is overwhelming evidence that they occur together, e.g. in the combination *fight back*, the verb *fight* has the same meaning that it normally does in isolation, and *back* is used in a similar way in other combinations such as *phone back* and *strike back.* Such combinations are sometimes called 'literal phrasal verbs'.

Macmillan Phrasal Verbs Plus (2005: 152) presents the following information on phrasal verbs: Phrasal verbs are made up of a *verb* and a *particle*. A particle can be:

- an *adverb* (such as *out* and *away*): for example, *go out, put away*
- a *preposition* (such as *with* or *from*): for example, *deal with, shrink from*. Phrasal verbs with a preposition are sometimes called *prepositional verbs*.

Some phrasal verbs have two particles, both an adverb and a preposition: for example *get on with* or *stand up for*. Verbs with an adverb and preposition are sometimes called *phrasal-prepositional verbs.*

Like other verbs, phrasal verbs can be:

- transitive (followed by a noun or pronoun that is the object of the verb)
- intransitive (with no object)
- both transitive and intransitive

As it is clear from the above discussion, dictionaries of phrasal verbs use the term 'phrasal verbs' in a broader sense. On their cover page we can read 'phrasal verbs', but the authors make a distinction between phrasal verbs, prepositional verbs and phrasal prepositional verbs. Information on their syntactic behaviour makes this distinction straightforward. *The Collins COBUILD Dictionary of Phrasal Verbs* (1995/2002) uses the following patterns in the Extra Column: V + ADV, V + PREP, V + ADV + PREP. In each edition of the *Oxford Dictionary of Phrasal Verbs* (1975, 1993, 2002), in the *Cambridge Dictionary of Phrasal Verbs* (1997, 2006) and in *Macmillan Phrasal Verbs Plus* (2005), the way each verb behaves is shown by a combination of a pattern such as *bring* ***sb/sth*** *along* and *bring along* **sb/sth,** *hint at* ***sth*** and *put up with* ***sb/sth***.

In contrast to dictionaries of phrasal verbs, Quirk et al. (1985: 1150-1161) in their *Comprehensive Grammar of the English Language* use the term 'multi-word verbs', which they divide into: phrasal verbs, prepositional verbs and phrasal -prepositional verbs. Thus they interpret the term 'phrasal verb' in a narrower sense. They distinguish the following types of multi-word verbs:

- Type I (intransitive) phrasal verbs consisting of a verb plus an adverb particle, as exemplified in:

  She *turned up* unexpectedly.
  When will they *give in?*
- Type II (transitive) phrasal verbs, which take a direct object. Examples are:

  They have *called off* the strike.
  Someone *turned on* the light.

- Type I prepositional verbs consisting of a lexical verb followed by a preposition with which it is semantically associated, e.g.

  Look at these pictures.

  I *approve of* their action.

- Type II prepositional verbs, which are followed by two noun phrases, normally separated by the preposition: the former is the direct object, the latter the prepositional object, e.g.

  He *deprived* the peasants *of* their land.

  May I *remind* you *of* our agreement?

Phrasal-prepositional verbs are called the ones which contain in addition to the lexical verb both an adverb and a preposition as particles.

- Type I phrasal – prepositional verbs require a prepositional object, e.g.

  He had to *put up with* a lot of teasing at school.

  We are all *looking forward to* your party on Saturday.

- Type II phrasal – prepositional verbs require a direct object and a prepositional object, e.g.

  We *put* our success *down to* hard work.

  I'll *let* you *in on* a secret.

Quirk et al. (1985) draw a distinction between 'phrasal verbs' like '*give in*' (surrender), '*blow up*' (explode) and 'free combinations' in which the verb and the adverb have distinct meanings, the verb acting as a normal intransitive verb, and the adverb having its own meaning, e.g. *He* ***walked past****. I* ***waded across.*** *Past* and *across* are considered to be adverbs, but their function is equivalent to that of a prepositional phrase of direction, i.e. *past the object/ place* and *across the river/ water* etc. Thus the term 'phrasal verb' is used only for idiomatic combinations.

Some grammarians, such as Palmer (1988: 214-238) in his book *The English Verb* use the term 'phrasal verb' for both idiomatic and non-idiomatic combinations, e.g. *The enemy* ***gave in*** vs. *The guests* ***came in****.* or *He* ***made up*** *the whole story.* vs. *He* ***brought up*** *a book (to a child in bed).*

As far as prepositional verbs are concerned, Palmer (1988) distinguishes them from simple sequences of verb and prepositional phrase, e.g. *The sparrow* ***flew*** *in the plane* vs. *The passenger* ***flew in*** *the plane*. He also makes a distinction between intransitive and transitive prepositional verbs, the former being semantically transparent and fairly free syntactically, the latter being semantically and syntactically more restricted, e.g. *He* ***came across*** *the road. He* ***came across*** *the missing papers.* vs. *He* ***took me for*** *a man he knew. They* ***deprived*** *the children* ***of*** *their rights*.

Palmer (1988) also remarks that it has been argued that sometimes prepositions may follow rather than precede the noun phrase and so they are 'postpositions.' His examples are: *He has **travelled** the world **over**. I **pass** their arguments **by**. They **ran** him **over.*** He argues that the reason for thinking that these are prepositions rather than adverbs is the fact that they may, with little or no change of meaning, precede the noun phrase in sentences where they are much more plausibly to be regarded as prepositions, e.g. *He has **travelled over** the world. **I pass by** their arguments. They **ran over** him*. Palmer (1988) notes, however, that these are merely the adverbial particles of 'marginal' phrasal verbs and not postpositions.

Huddleston and Pullum (2002: 272–275) in *The Cambridge Grammar of the English Language* make a distinction between prepositional verbs and verb-particle-object constructions. The reason why they avoid using the term 'phrasal verb' is that the term 'phrasal verb' implies that the combinations concerned form syntactic constituents belonging to the category verb. The view they take is that *refer to, put in, look forward to, pay tribute to*, − despite their idiomatic interpretations −, do not form syntactic constituents. In their view, prepositional verbs are those which select a PP complement containing a specified preposition together with its own complement, as illustrated by the following examples:

1. I *referred to* her book.
2. I *came across* some old letters.

What is new in their analysis is that comparing *refer to* and *come across* with respect to four parameters: 1. fronting of the preposition along with its complement, 2. coordination of PPs, 3. positioning of adjuncts before the preposition, 4. formation of prepositional passives, they distinguish two types of specified prepositions: mobile ones like *to* in *refer to* and fixed ones like *across* in *come across*.

Mobile preposition	Fixed preposition
1.a the book *to* which I *referred*	b *the letters *across* which I *came*
2.a I *referred to* her book and *to* several others.	b *I *came across* these letters and *across* some family photographs.
3.a I *referred* repeatedly *to* her book.	b *I *came* eventually *across* these letters.
4.a Her book *was referred to*.	b *Some old letters *were come across*.

Like Palmer, Huddleston and Pullum (2002) also refer to verb + preposition combinations, where the preposition is unspecified by the verb, such as in *I **flew to** Boston or I **swam across** the river*. These unspecified prepositions behave in essentially the same way as mobile ones. (Boston is the city *to* which I *flew*. I *flew to* Boston and *to* New York. I *flew* regularly *to* Boston.)

Examining V-Particle-NP and V-[Preposition-NP], Huddleston and Pullum (2002) point out the following syntactic difference between them:

V-Particle-NP	V-[Preposition-NP]
1.a She [*took off*] the label.	b She *jumped [off* the wall].
2.a She *took* the label *off*.	b *She *jumped* the wall *off*.
3.a *She *took off* it.	b She *jumped off* it.
4.a *the label *off* which she *took*	b the wall [*off* which she *jumped*]
5.a *Did she *take off* the red label or *off* the yellow one?	b Did she *jump* [*off* the wall] or [*off* the balcony]?
6.a *She *took* carefully *off* the label.	b She j*umped* fearlessly *off* the wall.

In *take off*, *off* is a particle functioning as a complement of the verb with *label* as the object, in *jump off the wall*, by contrast, *off* is a preposition with *the wall* as its object, so *off the wall* is a PP forming a single complement of the verb.

It is noteworthy that up-to-date course books, such as *Opportunities* (2003) and some recently published grammar books, like Ronald Carter and Michael McCarthy's *Cambridge Grammar of English* (2006: 429) tend to use the term 'multi-part words' and 'multi-word verbs', respectively, suggesting that they interpret phrasal verbs as a combination of a lexical verb and an adverb only.

2.2 Phrasal verbs in the literature on linguistics

So far I have merely suggested by examples the kinds of combinations that are regarded as phrasal verbs in recent grammar books and dictionaries. At this point it might be useful to compare the terms or labels used in the literature on linguistics to identify phrasal verbs, since these labels are quite similar, but the ranges of complex verbs they designate are not the same.

To illustrate the complexity of terms and labels, let us just mention *The Oxford Companion to the English Language* (1992), which, besides the term 'phrasal verb', refers to terms like 'verb phrase', 'compound verb', 'verb-adverb combination', 'verb-particle construction' (VPC) and Am.E. 'two-part word/verb' and 'three-part verb', (depending on the number of particles).

Interestingly, in American English they are often referred to as 'two – word verbs' (cf. Meyer 1975 and Hook 1981). Similarly, in his *Advanced Grammar in Use* Martin Hewings (2005) also calls a verb combined with a preposition or adverb or both 'two- and three-word verbs'. As mentioned above, up-to date course books tend to use the term 'multi-word verbs' or 'multi-parts words', and in some recently published studies they are referred to as 'particle verbs' (cf. Dehé 2002). It must, however, be pointed out that some of these authors also use the term 'phrasal verbs' in a broader sense, just like dictionaries of phrasal verbs, others in a narrower sense (cf. Quirk et al. 1985).

2.2.1 Phrasal verbs in a narrower sense

Some authors exclude prepositional verbs and include both literal and figurative, transitive and intransitive combinations, e.g. the 'phrasal verb' in Mitchell (1958), Fairclough (1965), and Bolinger (1971); Quirk et al. (1985); Rot (1988); Palmer (1988); the 'verb-particle construction' in Lipka (1972); the 'Verbalpartikel' in Meyer (1971); the '(separable) verbal compound' in Curme (1931), Kruisinga (1932); the 'verb-adverb combination' in Wood (1955); the 'separable verbs' in Francis (1958); the 'verbal phrase' in van Dongen (1919); the 'group verb' in van Draat (1921); the 'compound verb' in Gratten and Gurrey (1925); the 'discontinuous verb' of Live (1965); the verb-particle combination in Fraser (1976) and the 'verb-particle construction' in Lindner (1981), Dehé et al. (2002) and'particle verbs' in Dehé (2002).

Henry Sweet (1898/1920: 36) divides parts of speech into declinable (nouns, adjectives, verbs) and indeclinable ones (particles: adverbs, prepositions, conjunctions, interjections) and draws a clear dividing line between combinations 'verb plus adverb' and 'verb plus preposition'. Sweet (1898/1920: 31-33) also recognises that most prepositions are also used as adverbs; thus *by* is a preposition in *'He **passed by** the house'*, and an adverb in *'He **passed by**'.* He also says that some prepositions such as *of, to, for* are not used as adverbs. According to Sweet, grammatically the preposition is associated with the noun-word it governs, but in meaning it is associated

quite as closely or even more so with the word modified by the preposition-group. This association in meaning consists in the fact that the collocation of verb and particle in the construction 'verb plus particle plus noun-word' is, in a given case, equivalent to a single transitive verb. This type of collocation is called by Sweet a 'group-verb'. Such collocations as *look at, think of, attend to,* etc. are also considered group verbs because they have counterparts in single transitive verbs.

Gratten and Gurrey (1925: 79-85) make a distinction between prepositions, adverbs, verbal particles and postpositions. They state that while adverbs merely add to the meaning of the verb, verbal particles may be said to fuse with the verb, and with it they express one unit of thought. This union of simple verb with particle forms what is known as a 'compound verb'. They admit, however, that the distinction is sometimes impossible. "Where the verb preserves its literal meaning, it is practically impossible to make a distinction between particle and ordinary adverb, and so to determine whether we have before us a 'compound verb' or not, for example: ***Come back, Go Away*** and He ***threw*** the parcel ***down***.

In Curme's (1931: 568) classification, particles seem to constitute two major classes, with regards to adverbs and prepositions, but within each class special subclasses are distinguished, namely prepositional adverbs within adverbs, and inflectional prepositions within prepositions. About prepositional adverbs, Curme says that they often stand at the end of a proposition because of the suppression of a governed noun or pronoun, which is omitted since it is suggested by a preceding noun, or by a situation, e.g. *I threw the ball at the wall*, but *I threw it too high and it* ***went over.***

Prepositional adverbs now usually have the same form as the prepositions that stand before a noun, but in older English, they often had a different form and except in relative clauses, they are sometimes still distinguished in the case of *out, in*, and *on* in connection with verbs denoting motion from or toward: *'He* ***came out of*** (preposition) *the house'* and '*He is now in the house but will soon* ***come out****'* (prepositional adverb).

Inflectional prepositions, according to Curme (1931: 91), are prepositions which "have often lost a good deal of their original concrete meaning and are no longer felt as prepositions, for they have developed into inflectional particles which indicate definite grammatical relations, e.g. They *depend upon* him. That the preposition and the verb have fused into one word, a real compound, can be seen in the passive form, where the preposition remains with the verb, such as in He can be *depended upon*."

E. Kruisinga (1932: 11) distinguishes 'semi-compound' as *laugh at* from what he calls 'separable verbal compound' like *put on, take off.* "These groups (i.e. such as *laugh at)* differ, from the separable verbal compound like *to put on, to take off* in that the object can never separate the two elements of the group (He *put* it *on,* but He *laughed at* it)."

Roberts (1936: 466) defines verb-adverb locution as "the association of a verb with an adverb which determines the spatial range of the predication". The definition is intended to cover not only such combinations as *come in*, or *go out* in their 'physical' meaning, but also such as those in ***break up*** *a meeting* or ***break off*** *negotiations*.

Mitchell (1958: 103) makes a clear distinction, based on the distribution features of particles, between the 'colligation' phrasal verb - noun e.g. *He* ***turned off*** *the light* with its positional variant *He* ***turned*** *the light* ***off*** and the 'colligation' non-phrasal verb-prepositional phrase e.g. *He* ***turned off*** *the road*, where the positional variation is not possible.

Dietrich (1960: 9) also makes a clear distinction between adverbs (*aside, away*, *back, forth, together*) and prepositions (*at, for, from, of, till, with*) and particles which can be used both as an adverb and a preposition (*about, above, across, after, along, around, before, behind, below, between, beyond, by, down, in, inside, near, off, on, out, outside, over, past, round, through, throughout, to, under, up*). Furthermore, Dietrich (1960) notes that this gouping of particles is not uncommon in present-day German, either. He compares *Ich* ***sah*** *das Bild* ***an****, Ich wollte das Bild* ***ansehen****,* where *an* is an adverb with *Ich* ***sah an*** *die Uhr*, *Ich wollte* ***an*** *die Uhr* ***sehen,*** where *an* is a pure preposition.

Bolinger (1971: 23) uses the term 'adprep' for particles that function now as adverbs, now as prepositions, and he states that these form the most typical phrasal verbs. One can frequently add a prepositional function by simply repeating a noun already in the context:

He came to the end of the water and *jumped off* (the bridge).

More often, the unmentioned context supplies the missing prepositional object:

She *pulled* the tablecloth *off* (the table).

In her book titled *Particle Verbs in English*, Nicole Dehé (2002) analyses the syntax of particle verbs (PVs), and observes that PVs can occur with either continuous (*I gave up my job*) or discontinuous (*I gave my job up*)

word order. It is clear from her analysis that by particle verbs she means only the combination of a lexical verb and an adverb.

2.2.2 Phrasal verbs in a broader sense

Other linguists deviate – implicitly or according to explicit criteria – from the above categorisation. The following terms designate basically the same range of verbs as phrasal verbs, but include certain prepositional verbs as well: the 'group verb' in Poutsma (1926), the 'two word verb with adverbial use of the 'adprep' in Taha (1960), and the 'combinations of verb and adverb' in Jespersen (1924/1968). Other terms in the literature on linguistics include the full range of combinations, subsuming phrasal and prepositional verbs by admitting combinations of a verb with either a preposition or an adverb. These terms include the 'verb adverb combination' of Kennedy (1920) and Konishi (1958), and Mechner's (1956) 'collocations of verb and particle'.

Poutsma (1926: Part II, ii, 88) makes a distinction between 'group verb' and 'verb plus preposition', but he is not sure about their distinctive features. "There is some hesitation whether in the following quotations we have to understand *to see through* (e.g. his intentions, his manoeuvres) as a kind of group verb governing an object, or to apprehend *to see* as an intransitive and *through* as a preposition. Considered in the light of the Dutch translation, which would have 'dozen' as the equivalent of *to see through*, the first view would seem to be more plausible than the second."

Kennedy's (1920: 9) verb-adverb combinations also include particles which are never used as adverbs, i.e. *at, for, with*. These are "only combinations formed with the sixteen prepositional adverbs: *about, across, around, at, by, down, for, in, off, on, out, over, through, to, up* and *with".*

Jespersen's (1924/1968: 273-77) attitude towards the problem of adverbs and prepositions is subjective, based on intuitive grounds. The view he takes is that *by* in *pass by* is a preposition, if the meaning is local, as in *'The river* ***passes by*** *a small village'*, but an adverb in the figurative meaning 'pass without taking notice, overlook or disregard'. These meanings, however, cannot always be kept apart. As regards the collocation *see through,* Jespersen says that *through* is a preposition in *'We* ***saw through*** *the secret'* (discovered what was behind it), but an adverb in *'I'll* ***see*** *him* ***through****'* (help him to get through). He notes, however, that this distinction is not always observed.

It is L.P. Smith (1923: 172) who introduces the very term 'phrasal verb' into the linguistic literature. It is worth noting that the work in which he

speaks of this category of verbs is entitled *Words and Idioms* and he states that the OED Editor Henry Bradley suggested the term to him. 'Phrasal verbs' are introduced as follows:

> "Even more numerous are the idiomatic collocations of verbs followed by prepositions, or by prepositions used as adverbs. Collocations of this kind, 'phrasal verbs' we may call them, like *'keep down', 'set up', 'put through'*, and thousand others, are not only one of the most striking idiosyncrasies of our language, but as we shall have occasion to note later on, they enter as well into a vast number of idiomatic anomalies – phrases with meanings not implied by the meaning of the words which compose them. These phrasal verbs correspond to the compound verbs in synthetic languages. Thus *'fall out'* has the meaning of the Latin *'excidere'*, the German *'ausfallen'*. As a matter of fact, we have in English both compound and phrasal verbs, often composed of the same elements – *'upgather'* and *'gather up'*, *'uproot'* and *'root up'*, *underlie'* and *'lie under'*. In these instances the meaning is the same in each, but in other cases the meaning is changed by the grouping of the different elements: *'undergo'* and *'go under'*, *'overtake'* and *'take over'* have not the same signification; and *'upset'* and *'set up'* are almost exactly opposite in meaning."

We see from Smith's statement that the problem of whether the particle of the verb-particle collocation is an adverb or a preposition is quite irrelevant for Smith's definition of 'phrasal verbs'. The defining characteristic of Smith's 'phrasal verbs' is that the verb and the particle constitute a semantic unit.

W. P. Jowett (1950/51: 152) also defines phrasal verbs as "semantic units consisting of verb plus particle." Among his examples we find adverbs, e.g. *If you let the side down we shall* ***fall out*** (If you don't do your share we shall quarrel), prepositions, e.g. *Who are you* ***getting at****?* (At whom are your remarks covertly aimed?) and advpreps, e.g. *It didn't quite* ***come off*** (It failed to produce the hoped-for effect).

Live's (1965: 443) 'discontinuous verbs' also represent the cohesion of a verb and a following particle of the adverb-preposition category. As pointed out in her analysis (1965: 429), there exists in English a considerable group of basic verbs, each of which is, in certain of its occurrences, closely linked with a particle - adverbial or prepositional - in such a manner as to justify considering the two elements as constituting one 'discontinuous verb' (e.g. *look up, - into, - for; make up, - out; carry on, - out, - through; pass off, - in,*

- *over, - up*). According to their manner of combination with the base verb, Live (1965: 432) refers to these sub-classes of particles in her 'discontinuous verbs':

Group 1: *up, down, out, off, back* and *away*, which have characteristically the pronominal object of the discontinuous verb intervening between the verb component and the particle, i.e. 'mid-object' (*look it up, took him down, set it off, send them out*).

Group 2: constitutes a special category, consisting of *over, through, across, along, about, around* and *by,* which is characterised by both pronominal mid-object or post object position (*He ran him through (with a sword) and He ran through it*).

Group 3: *in, on, upon, at, for, to, of, with, after, from, into, against*, *without* where the particle precedes any object –noun or pronoun- of the combined verb and particle (*rely on them, draw upon it, look after it* and *differ with him*).

Mechner (1956: 43) concentrates on the problem of patterns of 'verb-particle collocations'. Her examples contain one of the following verbs: *come, go, give*, *get, put, take, make, keep*, and one of the following particles: *about, across, after, again, against, among, at, before, between, by, down, far, for, forward, from, here, in, off, on, over, out, there*, *through, to, under, up* and *with*. The author distinguishes six patterns of verb-particle collocation. They are the following:

- Group I
  - Pattern 1: Subject Verb Particle
  - Pattern 2a: Subject Verb Particle Object
  - Pattern 2b: Subject Verb Object Particle
- Group II
  - Pattern 1: Subject Verb (Particle Object)
  - Pattern 2a: Subject Verb Object (Particle Object)
  - Pattern 2b: Subject Verb (Particle Object) Object

In fact, the particles in the three patterns of Group I are adverbs, and those in the three patterns of Group II are prepositions.

Sroka (1965: 85) employs the term 'phrasal verb' to include (1) verb + adverb collocations, e.g. *fall out*, (2) verb + preposition collocations, e.g. *go for*, (3) verb - AP collocations with the adverbial function of the A-P word, e.g. *take in*, and (4) verb - AP collocations with the prepositional function of the A-P word, e.g. *run across.*

Dixon (1982: 38) uses the term 'phrasal verb' for any combination of verb and preposition(s) where the meaning of the combination cannot be fully inferred from the meanings of the component words. He states that there is no strict cut-off point, but rather a continuum - ranging from fully literal combinations like *stand on /X/, take /X/ under /Y/,* through *go out (of /X/), put /X/ on /Y/,* to semi-literal *wash /X/ down*, *pick /X/ up*, and finally strongly phrasal verbs like *have /X/ on* and *put up with /X/.* Dixon (1982: 14) distinguishes six sub-types of phrasal verbs:

(Dixon uses 'N' for a noun phrase and 'p' for a preposition; each phrasal verb begins with a verbal element and it is not included in the formula.)

(I) p e.g. *set in, come to, fall through, pass out*
(II) pN e.g. take after /X/, come by /X/, set about /X/, pick on /X/
(III) Np e.g. *put /X/ off, take /X/ on, put /X/ up, bring /X/ down*
(IV) NpN e.g. *see /X/ through /X/, hold /X/ against /Y/, take /X/ for /Y/*
(V) ppN e.g. *take up with /X/, go in for /X/, get on to /X/, scrape by on /X/*
(VI) NppN e.g. *put /X/ down to /Y/, let /X/ in for /Y/, tie /X/ in with /Y/, take /X/ up on /Y/*

As we could see above, phrasal verbs are rather problematic for linguists and thus they have different views on them. Some identify phrasal verbs as a combination of a lexical verb and an adverbial particle. Others interpret them in a broader sense, and also include verb + preposition constructions. It may seem to be contradictory that the above mentioned up-to-date dictionaries of phrasal verbs (see *Oxford, Collins Cobuild, Cambridge Dictionary of Phrasal Verbs* and *Macmillan Phrasal Verbs Plus*) use the term 'phrasal verb' not only for verb + adverbial particle combinations, but also for verb + preposition and verb + adverbial particle + preposition combinations, whereas the 1985 edition of Quirk et al.'s *Comprehensive Grammar of the English Language* regards phrasal verbs only as verb + adverbial particle combinations excluding prepositional verbs. What makes things even more complicated is that some particles, e.g. *down, over, out*, or *up* can function as a preposition, an adverbial particle or even as a prefix. It was Dixon (1982) who was the first to realize that we cannot draw a strict borderline between prepositional (verb + preposition combinations) and phrasal verbs (verb + adverbial particle combinations), but there is a fuzzy area between them.

My interpretation corresponds to the term of phrasal verbs used in a broader sense, i.e. verb + particle combinations, where the particle can be an

adverbial particle or a preposition. Whenever I refer to the term phrasal verb in the narrower sense, I always indicate in brackets that the term 'phrasal verb' covers verb + adverbial particle combination only.

This is the point where we can raise the question of how we could interpret and analyse them best. My efforts to find the theoretical framework in which phrasal verbs can be best interpreted have led me to cognitive grammar.

2.2.3 Phrasal verbs in cognitive grammar

Cognitive grammarians, such as Langacker (1987), Lakoff (1987), Lindner (1981), Morgan (1997), Rudzka-Ostyn (2003) and Tyler & Evans (2003 a, b), etc. argue that like other conceptual categories, linguistic categories, (in our case prepositions, particles, adverbs and prefixes) are meaningful, and are prototypically structured. Besides, grammatical categories are often grounded on our everyday experience and make use of imaginative processes such as metaphorical mapping. Thus, linguistic categories are complex, and as Langacker (1987: 369) notes, "it is not always possible to find a description valid without qualification for all class members and inapplicable to all non-members. Hence it cannot in general be presumed that membership is a predictable, all-or-nothing affair. Membership is commonly a matter of degree, resistant to strict delimitation". Thus, we cannot draw a borderline between prepositions and adverbial particles in a prepositional and phrasal verb, respectively. Cognitive grammarians do not even use the terms 'phrasal verb' or 'prepositional verb', but they analyse how the categories (e.g. prepositions and particles) are structured, i.e. how the different senses are related to one another.

Radden (1991:57) also notes that as far as the structure of linguistic categories is concerned, cognitive grammar seems to show a "strong preference for structuring dissimilar members of a natural category in terms of privileged prototypical members and less representative peripheral members. The linguistic categories which most conspicuously display prototypical structure are polysemous lexical items the various senses of which are radially linked to a central or prototypical sense. Studies of prepositions and their bewildering multitude of senses have provided particularly revealing insights into the nature of radial structures."

Brugman's (1981), Taylor's (1989), Lakoff's (1987), Radden's (1991), Dewell's (1994) and Tyler & Evans's (2003a, b) analysis of *over* as a preposition, particle, adverb and prefix, and Lindner's (1981) analysis of the

particles *up* and *out* (1981) and Johnson's (1987) and Morgan's (1997) analysis of *out* and Rudzka-Ostyn's (2003) analysis of the most common particles are the most important studies to investigate the intricate semantic network of such highly polysemous words, and show the principles upon which these networks of senses are based. As Radden (1991: 57) points out, such networks consist of chains of senses which are linked in a natural and motivated fashion by minimal changes in their schematic configuration. In their analysis of *over*, Brugman (1981), Taylor (1987), Lakoff (1987), Radden (1991), Dewell (1994) and Tyler & Evans's (2003 a, b) have shown that *over* has a network of radially structured spatial senses, which also serves as the source domain for metaphorical extensions.

Susan Lindner (1981: xii) investigates the particles *out* and *up*, and she also observes that these particles have a range of both concrete and abstract meanings, which are related so that *out* and *up* comprise unified concepts. Analysing the meanings of *out* and *up*, Lindner (1981: 49) states that VPCs (verb-particle constructions), while often considered as unanalysable and idiomatic, are in fact componential, and their meanings are interrelated. They have a central, prototypical meaning, which are the concrete, literal meanings and the most fully analysable; whereas other meanings, i.e. the non-literal, figurative meanings, depart from the prototypical in various ways and to various degrees, typically via metaphorical extension.

While analysing the meanings of phrasal verbs used with 17 particles and/or prepositions, Rudzka-Ostyn (2003) also reveals the networks of related meanings of the particles.

Following the interpretation given to phrasal verbs by the above mentioned cognitive grammarians, by phrasal verbs I mean combinations of a verb + adverbial particle/ preposition with special emphasis on the complex network of senses of the adverbial particle/preposition.

I will delay a more detailed elaboration of some of the above mentioned linguistic categories (adverbial particles/prepositions) until Chapters 10, 11, 12, 13 and 14. But before that let us look at how dictionaries of phrasal verbs can help students to master phrasal verbs in English.

3. THE ROLE OF DICTIONARIES OF PHRASAL VERBS IN MASTERING PHRASAL VERBS

There is widespread view that familiarity with a wide range of phrasal verbs, and the ability to use them appropriately in context are among the distinguishing marks of a native-like command of English. No doubt a good dictionary of phrasal verbs is an indispensable source for learners of English. They will certainly find in them all the answers to their problems in the usage of phrasal verbs that have been mentioned in the introduction.

This chapter aims to examine how dictionaries of phrasal verbs can contribute to a better and more successful mastering of phrasal verbs (cf. Kovács 2006 c). But before that let us have a brief look at the historic development of dictionaries of phrasal verbs.

3.1 The diachronic development of dictionaries of English phrasal verbs

Phrasal verbs were a kind of Cinderella for lexicographers until the 1970s. Samuel Johnson was, however, the first to become aware of the difficulties related to them, which is revealed by the following apt remark he made on them in the Preface to his *Dictionary of the English Language* (1755: 5):

> "There is another kind of composition, more frequent in our own language than perhaps in any other, from which arises to foreigners the greatest difficulty. We modify the signification of many words by a particle subjoined as *to come off*, to escape by a fetch; *to fall onto,* to apostatize; *to break off*, to stop abruptly […] with innumerable expressions of the same kind, of which some appear wildly irregular, being so far distant from the sense of the simple words that no sagacity will be able to trace the steps by which they arrived at the present use." (Johnson, 1775: Preface).

Nevertheless, the first dictionary of phrasal verbs appeared only in 1974 with the title *Dictionary of Phrasal Verbs and Their Idioms* edited by Tom McArthur and Beryl Atkins. Since then most important publishers have had

their dictionary of phrasal verbs published. Let us mention only some of them:

1975 Cowie, A. P. & Mackin R. *Oxford Dictionary of Current Idiomatic English Volume 1: Verbs with Prepositions & Particles*. London: Oxford University Press.
1982 Davidson, George. W. *Chambers Phrasal Verbs*. Edinburgh: Chambers.
1983 Courtney, Rosemary *Longman Dictionary of Phrasal Verbs*. Harlow: Longman.
1993 Cowie, A. P. & Mackin R. *Oxford Dictionary of Phrasal Verbs*. Oxford: Oxford University Press.
1996 Cullen K. & Sargeant H. *Chambers Dictionary of Phrasal Verbs*. Edinburgh: Chambers Harrap Publishers Ltd.
1997 Pye, Glennis *Cambridge International Dictionary of Phrasal Verbs*. Cambridge: Cambridge University Press.
1989/2002 Sinclair, John *Collins COBUILD Dictionary of Phrasal Verbs*. Glasgow: Harper Collins Publisher.
2001 Cowie A. P. & Mackin R. *Oxford Phrasal Verbs Dictionary for Learners of English*. Oxford: Oxford University Press.
2005 Rundell, Michael *Macmillan Phrasal Verbs Plus*. Oxford: Bloomsbury Publishing Plc.
2006 Pye, Glennis *Cambridge Phrasal Verbs Dictionary*. Cambridge: Cambridge University Press.

As it is evident from the above list, the most up-to-date dictionary of phrasal verbs titled *Macmillan Phrasal Verbs Plus* appeared on the market in 2005 and Cambridge University Press brought out an updated version of the *Cambridge Phrasal Verbs Dictionary* at the beginning of 2006.

Overall it can be stated about the last four dictionaries in the list above that they reflect the widespread usage of phrasal verbs in present-day English very well. In addition, all of them are of high quality and user-friendly, satisfying every demand. Their sources are their unique computer databases which are continuously expanding with over several hundred million words from contemporary British, American, Australian newspapers, magazines, books, TV, radio and real life conversations, i.e. the language as it is written and spoken today (*The Bank of English, World English Corpus, Oxford Corpus of the English Language* and *Cambridge International Corpus* (800-million words).

The rapid increase of the number of phrasal verbs is shown by the fact that while the 1997 edition of the *Cambridge Phrasal Verbs Dictionary* contained 4500 phrasal verbs, the new updated 2006 edition contains 6000, just like the updated version of the *Oxford Phrasal Verbs Dictionary* (2001).

3.2 How can dictionaries of phrasal verbs help learners to master phrasal verbs in English?

A key feature of the updated editions of all the above dictionaries is that they are easy to use. Their user-friendly approach is reflected by the fact that for example in *Macmillan Phrasal Verbs Plus* (2005) the most frequent 1000 phrasal verbs are highlighted in red and are marked with one, two or three stars referring to their frequency.

What is a good dictionary of phrasal verbs like and how can it help students? First of all, it should deal with all the syntactic, semantic and stylistic difficulties that cause learners problems in mastering them. No doubt most difficulties are caused by their semantics. Thus the most important requirement is that it should give clear explanations for the meanings as the majority of phrasal verbs are not compositional in their meaning. All of these up-to-date dictionaries use easy-to-understand definitions, thousands of real examples, hundreds of synonyms and antonyms to make the meaning clear. What is more, as a novelty, the *Macmillan Phrasal Verbs Plus* dictionary uses 'menus' for polysemous phrasal verbs, making it easy to find the meaning you are looking for. Let us take the 'menu' of one of the most polysemous phrasal verbs *pick up****:

1. lift sb/sg *(pick up the phone/the baby)*
2. take sb in a vehicle *(pick sb up after the party)*
3. learn/do sth new *(pick up a few German phrases)*
4. notice sth *(pick up his scent)*
5. start sth after a pause *(pick up the conversation)*
6. improve *(Business was beginning to pick up. His health has picked up.)*
7. take sth in your hands *(pick up a leaflet from sb or for sb)*
8. put things in a tidy place *(pick the toys up)*
9. take sb in your vehicle *(pick up a hitchhiker on the way)*
10. get an illness *(pick up a nasty stomach bug, infections)*
11. buy sth *(pick up some amazing bargains)*
12. receive an electronic signal *(pick up foreign stations)*
13. wind: become stronger *(A stiff breeze picked up.)*
14. earn money *(pick up huge salaries)*

15. win a prize *(pick up another Oscar)*
16. arrest sb *(The police picked him up at the airport.)*
17. try to start a sexual relationship *(pick up a man/a woman)*
18. (AE.) make a place tidy *(pick up his room)*

Besides, *pick up* also occurs in several idiomatic expressions, such as *pick up the ball and run with it* (take responsibility for getting something done), *pick up the bill/tab* (pay for something), *pick up the pieces* (try to return to a normal life), *pick up speed* (start to move faster) and *pick up the threads (of something)* (return to a situation that existed before).

Earlier, traditional grammarians assumed that phrasal verbs are just arbitrary combinations of a verb and a particle and learners have only to learn them. In contrast, the editors of the *Oxford Phrasal Verbs Dictionary* (2001) and that of the *Collins COBUILD Phrasal Verbs Dictionary* (1995/2002) took the view that particles contribute to the meanings of phrasal verbs. Accordingly, at the end of these dictionaries there is an index to the particles explaining the common meanings that particles contribute to phrasal verb combinations. This is one of the features that sets these up-to-date dictionaries apart from previous ones. Let us take the particle *up,* which is the most common of the particles used in phrasal verbs. It occurs in 15% of all phrasal verbs in the *Oxford Phrasal Verbs Dictionary* (2001), in 526 phrasal verbs in the *Collins COBUILD Phrasal Verbs Dictionary* (2002). The *Oxford Phrasal Verbs Dictionary* (2001: 368-370) refers to 14 different categories of meanings for *up*.

1. moving upwards from a lower to a higher position
   (climb up, jump up, lift up, pick up)
2. increasing in volume, speed, price, strength and reputation
   (build up, speed up, grow up, flare up, play up)
3. improving such as economy, your health, or your health
   (look up, brush up, smarten up, clear up, cheer up)
4. supporting
   (back up, stand up for, bolster up, speak up for)
5. preparing
   (draw up, set up, warm up, butter up, tune up)
6. creating and constructing
   (make up, dream up, come up with, conjure up, think up)
7. completing and finishing
   (end up, use up, wind up, dry up, sum up, wake up)
8. damaging and destroying

(tear up, blow up, beat up, slip up, smash up)
9. stopping, delaying and disrupting
(break up, give up, pull up, hold up, slow up)
10. things happening
(turn up, come up, bring up, crop up, pop up)
11. approaching and getting closer for comfort
(creep up, loom up, snuggle up, curl up, sneak up, steal up)
12. dividing and separating
(slice up, divide up, split up, break up, chop up, cut up)
13. gathering and collecting
(match up, stock up, team up, join up, meet up, pair up, pile up)
14. fastening
(do up, zip up, parcel up, tie up, chain up, lace up, brick up)

The semantic approach of *Macmillan Phrasal Verbs Plus* (2005) goes even further. As evident from the above examples, in these dictionaries the classifications are based on the meanings of the combinations as a whole, i.e. phrasal verb combinations that have similar meanings are grouped together in a list. In contrast, *Macmillan Phrasal Verbs Plus* (2005) uses diagrams and tables to reveal the relationship between the literal and figurative meanings of particles. From these networks of meanings illustrated in diagrams it becomes clear that in most cases the idiomatic meanings are the metaphorical extensions of the literal ones. This approach reflects the integration of the results of research done by cognitive linguists who took up the challenge of the alleged arbitrariness of particle, prepositional usage and demonstrated that their meanings are highly structured. As a result, we can find a detailed semantic analysis of the most common particles *(around, away, back, down, in, into, off, on, out, over, through* and *up)* in this dictionary. Let us take *up* mentioned above as an example, which has the following 5 main meanings in *Macmillan Phrasal Verbs Plus* (2005: 488):

1. moving upwards
2. doing something completely
3. fastening, preventing or restricting
4. beginning to happen, exist, appear
5. moving closer to someone or something

The diagrams and the tables clearly illustrate that the diverse meanings of *up* are nonetheless unified in a network of semantic extensions. Consider meaning 4 in e.g. *turn up, spring up, crop up* (appear suddenly,

unexpectedly). The meaning of *up* in these examples is closely related to *take up (a hobby), start up (a new business)*, where its meaning is 'to start happening or existing or make something start'. The same connection can be discovered between the above mentioned prototypical meaning and the meaning of *up* in *make up (a story), cook up (a plan)* where *up* means creating or imagining something that did not exist before.

A lot of phrasal verbs have one or more single-word equivalents, which are, however, very often more formal in style. Another novelty of *Macmillan Phrasal Verbs Plus* (2005) is that it has a list of over 1000 words that express roughly the same as the phrasal verbs, for example: *investigate ~ dig into, look into* and *emerge ~ come out, leak out,* etc. Dictionaries of phrasal verbs contain 5000-6000 phrasal verbs on average. Comparing this number and that of the single-word equivalent, we can see that most phrasal verbs have no single-word equivalent at all. Thus there are a lot of things that cannot be expressed in English in any other way but by phrasal verbs. Besides, as mentioned above, the single word equivalents are used mainly in formal contexts, e.g. *violate* is more formal than *go against, disintegrate* is more formal than *fall apart*, or *imitate* is more formal than *take off.*

Besides synonyms, all up-to-date dictionaries use antonyms as well. The *Oxford Phrasal Verbs Dictionary* (2001) contains about 1200 synonyms (SYN) and antonyms (OPP) to help build learner's vocabulary:

pull in, pull into sth	If a train or bus *pulls in* it arrives somewhere and stops.
SYN	*draw in, draw into sth*
OPP	*draw out, draw out of sth*

Macmillan Phrasal Verbs Plus (2005) uses the following symbols:

come to ~ to become conscious after being unconscious=COME ROUND↔BLACK OUT

take apart ~ to separate an object into pieces=DISMANTLE↔PUT TOGETHER

One unique feature of both editions of the *Oxford Phrasal Verbs Dictionary* (1995*,* 2001) is that learners will find in them about 2000 typical subjects (SUBJ) and objects (OBJ) that can combine with a particular phrasal verb, which are their collocates. Thus learners will be able to use them in an appropriate context:

break sth off
OBJ*: diplomatic relations, engagement, talks/negotiations*
drag on
SUBJ: *months, time, meeting, negotiations*

Making learners aware of the syntactic properties of phrasal verbs is also of great importance. Special attention should be paid to the position of the object, i.e. whether it should go before or after the particle. The majority of dictionaries, such as *Macmillan Phrasal Verbs Plus* (2005) use the pronoun *somebody/something* in their patterns in the following way:

pick up ***sth/sb***	I need *to pick up* my bags before we leave.
pick ***sth/sb*** *up*	He *picked* the phone *up* and dialled.
	Will you *pick* me *up* after the party?
look after ***sb/sth***	Sophie will *look after* the visitors.
run up against ***sth/sb***	We *ran up against* a few problems finding the money.
take ***sth*** *out on* ***sb/sth***	You shouldn't *take* your frustration *out on* the kids.

A unique feature of the *Collins COBUILD Phrasal Verbs Dictionary* (2002) is that it uses an 'Extra Column' on the margin of the dictionary in which the most common patterns are given in frequency order, that is the most common pattern appears first:

pick up	V+**N**+ADV
	V+ADV+**N**
	V+**PRON**+ADV
look after	V+PREP
run up against	V+ADV+PREP
take out on	V+**N**+ADV+PREP
	V+**PRON**+ADV+PREP
	V+it+ADV+PREP

The *Oxford Phrasal Verbs Dictionary* (2001) uses the combination of the two:

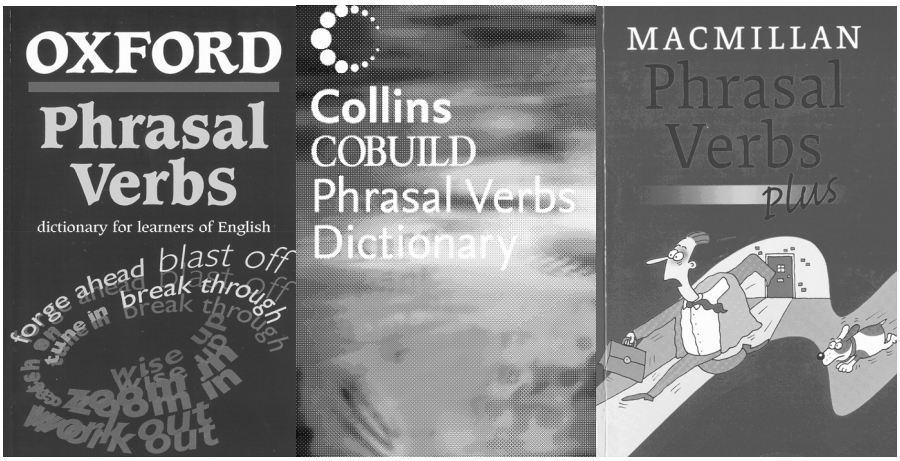
pick ***sb*** *up, pick up* ***sb***	v+n/pron+adv	v+adv+n
look after ***sb/sth***	v+prep	
run up against ***sth/sb***	v+adv+prep	
take ***sth*** *out on* ***sb***	v+n/pron+adv+prep	v+it+adv+prep

Mention must be made of the section 'Language Study' in the *Macmillan Phrasal Verbs Plus* (2005) and 'Study pages' in *Oxford Phrasal Verbs Dictionary* (2001), which give learners a lot of useful information about how phrasal verbs behave. The aim of these pages is to help students to understand and use phrasal verbs correctly. The topics discussed include all the aspects of phrasal verbs that make them difficult to master, such as their syntactic behaviour, the importance of metaphor in understanding their meanings, nouns derived from phrasal verbs, the pronunciation of phrasal verbs and new phrasal verbs. Besides, *Oxford Phrasal Verbs Dictionary* (2001) includes not only some useful tips on learning phrasal verbs but also some exercises for practising phrasal verbs commonly used in sports, computers, environment protection, newspapers, business, informal language and writing.

Last but not least, *Macmillan Phrasal Verbs Plus* (2005) has one more additional feature, which makes it really attractive: it contains over 100 striking two-colour cartoons, which also help reinforce the meanings of phrasal verbs making them more memorable.

In sum, all the dictionaries mentioned above (*Oxford Phrasal Verbs Dictionary* (2001)*, Collins COBUILD Phrasal Verbs Dictionary* (2002) and *Macmillan Phrasal Verbs Plus* (2005) satisfy the requirements of a good dictionary of phrasal verbs. With their natural examples taken from a wide

range of contemporary sources, they provide a comprehensive and systematic survey of phrasal verbs in English. Having a clear, user-friendly layout, they are easy to use as well. Hundreds of example sentences, clear definitions, information on grammar patterns, collocations, inclusion of single word equivalents, synonyms and antonyms – these are the features that make them an invaluable aid to any learner who wants to understand and use this difficult yet essential aspect of the English language with confidence. Their users will surely get everything that can be expected from an up-to-date dictionary.



As mentioned above, these dictionaries provide learners with some useful information about the syntax of verb + particle constructions. Now let us turn to the different tests and criteria proposed by different linguists, to make a distinction between prepositional verbs (verb + preposition combinations) and phrasal verbs in the narrower sense (verb + adverbial particle combinations).

4. DIFFERENCES BETWEEN PHRASAL VERBS IN A NARROWER SENSE (VERB + ADVERBIAL PARTICLE COMBINATIONS) AND PREPOSITIONAL VERBS (VERB + PREPOSITION COMBINATIONS)

As far as the syntax of multi-word verbs is concerned, the crucial problem is how to make a distinction between transitive verb + adverb combinations, such as *make up sth/make sth up (e.g. a story), take sth apart/take apart sth (e.g. your watch)* and verb + preposition combinations, such as *make for sth (e.g. the door), take after sb (e.g. her father)* (cf. Kovács 1998). Consider the following examples used by Quirk et al. (1985: 1167):

Prepositional verb	Phrasal Verb
They *called on* the man.	They *called up* the man.
~ (*They *called* the man *on*.)	~ They *called* the man *up*.
They *called on* him.	They *called* him *up.*
~ (*They *called* him *on*.)	~ (* They *called up* him.)

As evident from the above examples, the two superficially similar constructions are distinguished from each other by the inability of the preposition to be moved to a position after the following noun phrase. In other words, the particle of a phrasal verb can stand either before or after the noun phrase following the verb, but that of the prepositional verb must precede the noun phrase. However, when the noun phrase following the verb is a personal pronoun, the pronoun precedes the particle in the case of a phrasal verb, but follows the particle in the case of a prepositional verb.

It is noteworthy that unlike Quirk et al. (1985), Huddleston and Pullum (2002: 276) make a distinction between specified and unspecified prepositions:

Specified prepositions	Unspecified prepositions
I referred *to* her book.	I flew *to* Boston.
I came *across* some old letters.	I swam *across* the river.
I skated *over* the problem.	I skated *over* the frozen pond.
I waded *through* my ironing.	I waded *through* the mud.

They point out that the examples in the first group contain prepositional verbs and the specified prepositions with the verb form a verbal idiom.

Furthermore, Huddleston and Pullum (2002: 274) differentiate between two types of specified prepositions, mobile ones and fixed ones:

Mobile prepositions	Fixed prepositions
I referred *to* her book.	I came *across* some old letters.

Comparing these three types of prepositions, they find the following differences:

- Fronting of the preposition + NP
  a. The city *to* which I flew
  b. The book *to* which I referred
  c. * the letters *across* which I came

The mobile preposition behaves just like unspecified preposition, whereas fixed preposition does not: *across* cannot be moved to the left of *come*.

- Coordination of NPs
  a. I flew *to Boston* and *to New York.*
  b. I referred *to her book* and *to several others*.
  c. *I came *across these letters* and *across some family photographs*.

Unlike fixed prepositions, both unspecified and mobile prepositions can be readily repeated in coordination.

- Position of adjuncts
  a. I flew regularly *to* Boston.
  b. I referred repeatedly *to* her book.
  c. *I came eventually *across* the letters.

An adjunct can be readily inserted between the verb and an unspecified preposition. The same applies to a mobile specified preposition, but not to a fixed preposition.

Several tests and criteria have been suggested by grammarians to identify transitive phrasal verbs (verb + adverb combinations) and prepositional verbs (cf. Mitchell 1958, Bolinger 1971; Sroka 1972; Fraser 1976; Quirk et al. 1985 and Palmer 1988). They, however, fail to recognise the above mentioned differences between prepositional verbs that take a mobile or a fixed preposition. To differentiate between these similar-looking multi-word

verbs, Radford (1988) suggests a really detailed analysis, which is as follows:

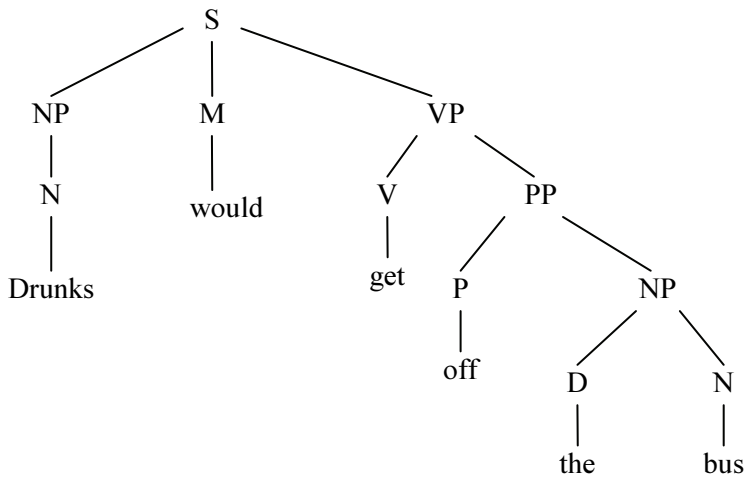
4.1 In Radford's transformational grammar

Comparing *get off the bus* and phrasal verbs *put off customers*, Radford (1988: 90) points out that the prepositional verb (a) and the phrasal verb (b) have very different constituent structures. Consider the following examples:

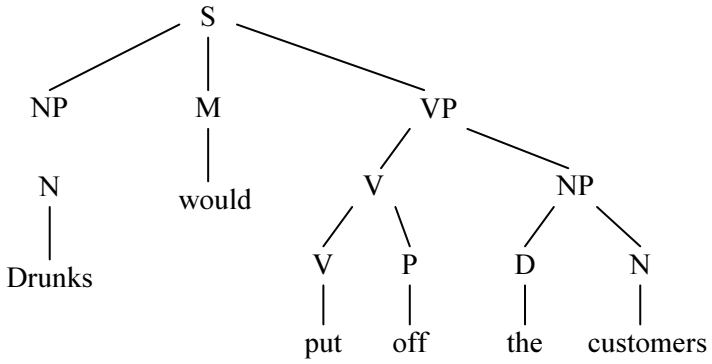
(1) a. Drunks would *get off* the bus.
b. Drunks would *put off* customers.

(1a) has the structure (2 a) below, whereas (1 b) has the structure (2 b):

(2a)



(2b)



According to Radford, the essential difference between the two structures is that in (2a) the preposition *off* goes with the following noun phrase [the bus] to form the prepositional phrase [off the bus]; whereas in (2b), *off* goes with the verb *put* to form the complex 'phrasal verb' [put off]. Thus, in traditional terms, *get* in (1a) is a prepositional verb (because it is the verb which takes a prepositional phrase after it); whereas *put* in (2b) is a phrasal verb because the sequence [put off] seems to form some kind of 'compound verb'.

Radford (1988: 93-101) suggests a set of tests (i.e. constituent structure tests) to prove that the two sentences (1a) and (1b) differ in the internal structure of the VP which they contain. These tests are as follows: the distribution argument, selection restrictions, movement, sentence-fragment test, the distribution of adverbial phrases, coordination test, ellipsis or gapping test and pronominalisation.

4.1.1 The distribution argument

The sequence [off the bus] in (1a) is a Prepositional phrase as it can be replaced by other PPs with a related meaning, i.e. by an *on*-phrase:

(3) Drunks would *get off* the bus.
get on the bus.

The sequence *off the customers*, however, has no *on* counterpart:

(4) Drunks would *put off* the customers.
**put on* the customers.

Thus the sequence *off the customers* is not a PP and hence cannot be replaced by a PP like *on the customers.* Thus, distributional facts seem to claim that *put off* is a phrasal verb, whereas *get off* is a prepositional verb.

But whereas there is a consistent parallelism between *get off* and *get on,* no such parallelism seems to hold between *put off* and *put on*. Radford (1988: 94) notes that prepositional verbs have a consistent, componential meaning (i.e. the meaning of the whole expression is a simple function of the meaning of its component parts), in both cases, '*get'* is roughly synonymous with '*climb*' irrespective of whether it is combined with *on* or *off*, whereas phrasal verbs have idiosyncratic or idiomatic meaning *put off* means more or less the same as '*deter*', whereas *put on* is roughly synonymous with '*wear*'.

4.1.2 Selection restrictions

Radford (1988: 95) points out that related prepositional verbs like *get off* and *get on* select the same range of complements (i.e. can be followed by the same range of expressions):

(5) a. Drunks would *get off* the bus/the train/the table/the sea/the wind/kindness.
b. Drunks would *get on* the bus/the train/the table/the sea/the wind/kindness.

By contrast, no such parallelism of selection restrictions hold for phrasal verb pairs such as *put off* (in its sense of '*deter*') and *put on* (in its sense of '*wear*'):

(6) a. Drunks would put off *the customers/the waiters/*dirty clothes/tattered trousers.*

b. Drunks would put on *dirty clothes/tattered trousers/* the customers/ the waiters.*

4.1.3 Movement

Radford (1988: 95) shows that in *get off* structures like (2a) the whole sequence [off the bus] can be preposed for emphasis:

(7) Every afternoon, the big red bus would stop in front of the village clock, and [*off the bus*] would get a dear old lady carrying a shopping bag.

Since only full phrases can undergo movement, [off the bus] must be a full phrase and it clearly must be a prepositional phrase. By contrast, the sequence *off the customers* can't be preposed in (2b) as it isn't a phrase:

(8)* The manager suspects that drunks would put off the customers, and [*off the customers*] they certainly would put.

4.1.4 Sentence-fragment test

Since only full phrases can serve as sentence fragments, and the sequence [off the bus] can, it has a PP status in:

(9) Speaker A: Did he get off the train?
Speaker B: No, *off the bus.*

By contrast, the string [off the customers] cannot function as a sentence fragment, as (10) below illustrates:

(10) Speaker A: Would drunks put off the waitresses?
Speaker B: * No, *off the customers.*

4.1.5 The distribution of adverbial phrases

Adverbials such as *quickly, slowly, completely* can be positioned in between the verb *get* and the prepositional phrase [off the bus] as in (11):

(11) Drunks would get *slowly* off the bus.

By contrast, it is not possible to position such an adverbial between *put* and *off* in (12):

(12)* Drunks would put *completely* off the customers.

4.1.6 Coordination test

As [*off the bus*] is a PP constituent, it can be co-ordinated with another PP of the same type as in (13):

(13) Drunks would get [*off the bus*] and [*on the train*].

While the sequence *off the customers* is not a constituent of any type, it cannot be co-ordinated with another similar sequence as (14) below illustrates:

(14) * Drunks would put [*off the customers*] and [*off the waitresses*].

4.1.7 Ellipsis or gapping test

The verb *get* can be gapped along with the Modal *would* in structures such as (2 a), resulting in sentences such as:

(15) Drunks would get off the bus, and junkies [would get] off the train.

However, we cannot gap the Verb *put* along with the modal *would* in structures like (2 b), as illustrated by the ungrammaticality of:

(16) *Drunks would put off the customers, and junkies [would put] off the waitresses.

By contrast, we can gap the whole expression *put off* along with *would*:

(17) Drunks would put off the customers, and junkies [would put off] the waitresses.

4.1.8 Pronominalisation

Although [the bus] and [the customers] are noun phrases, only [the bus] functioning as the object of a prepositional verb can be replaced by an appropriate pro-NP constituent:

(18) The trouble with the bus was that drunks would want to get off *it* every few miles, to exercise their natural bodily functions.

It is, however, not true of phrasal verbs, such as *put off*:

(19) * What worries me about the customers is whether drunks would put off *them.*

However, a phrasal verb like *put off* can take a pronominal object, but only when the particle is positioned at the end of the sentence:

(20) a. *Drunks would put off *them.*
b. Drunks would put *them* off.

4.1.9 NP objects

Moreover, it isn't just a pronominal object which can appear between *put* and *off.* As (21) below indicates, an ordinary nominal NP can also appear in this position:

(21) Drunks would put *the customers* off.

By contrast, a prepositional verb like *get off* does not permit the preposition to be moved to the end of the VP in this way:

(22) * Drunks would get the bus *off.*

Generalising the basic difference between the two constructions, Radford comes to the following conclusion: whereas a phrasal verb allows its accompanying adverb to be positioned either before or after a noun phrase object (though when the object is pronominal, the adverb must be positioned after the object), a prepositional verb only allows the preposition to be positioned before the NP object.

In sum, the following statements can be made about the criteria proposed by Radford (1988). Convincing as his criteria may be, they do not represent hard and fast differences between prepositional verbs and phrasal verbs (in a

narrower sense). It might be the case that these criteria apply to phrasal verbs, such as *put off* and prepositional verbs, such as *get off.* Nevertheless, as pointed out by Huddleston and Pullum (2002: 276), there are other prepositional verbs, such as *come across* in which *across* is a fixed preposition, and some of those criteria won't apply in this case.

As for the distribution argument, just like in the case of phrasal verbs, *across these letters* in *He came across these letters* cannot be replaced by other PPs with a related meaning.

The second question is whether *across these letters* can be preposed for emphasis:

(23)*He was looking for some old photographs and *across* some letters did he *come.*

seems to be unacceptable, too.

The sentence-fragment test seems to fail as well.

(24) Speaker A: Did he *come across* some letters?
Speaker B: *No, *across* some old photographs.

As evident from Huddleston and Pullum's (2002) analysis above, the insertion of an adverbial and the coordination test do not apply either:

(25) *I came eventually *across* the letters.
*I came *across these letters* and *across some family photographs*.

Pronominalisation seems to be the only criterion where *come across* behaves similarly to *get off*:

(26) He came across them.

On the other hand, there are some transitive verb + adverbial particle combinations as well which behave differently from *put off* in Radford's analysis. In some cases, the object seems to have a fixed position, either before or after the particle. Consider the following examples:

(27) *Pull* your socks *up*.	* *Pull up* your socks.
He *took* Monday *off*.	*He *took off* Monday.
(28) They *put up* the shutters.	*They *put* the shutters *up*.
She could *live out* her fantasies.	* She could *live* her fantasies *out.*

However, the placement of the particle relative to the object seems to be determined by several factors. Chapter 5 aims to reveal these factors. Before

that, let us go on examining what other tests have been used by other linguists to identify transitive verb + adverb constructions and verb + preposition constructions, respectively.

4.2 Some other criteria proposed by other scholars

Besides Radford's criteria mentioned above, there are some others proposed by several other scholars to distinguish the verb + adverb combinations from verb + preposition combinations. (cf. Mitchell 1958, Bolinger 1971, Sroka 1972, Fraser 1976, Dixon 1982, Quirk et al. 1985, Palmer 1988 and Huddleston & Pullum 2002). Similarly to Radford (1988), the analyses of these traditional grammarians generally focus on word order, pronominalisation, the possibilities for manner and degree adverbial placement, movement and gapping constructions. Let us just mention the insertion of manner adverbs and gapping.

Mitchell (1958: 103); Bolinger (1971: 12), Fraser (1976:3) and Quirk et al. (1985: 1163), observe that various manner adverbs may precede the sequence of preposition plus noun, but an adverb may not precede the sequence of particle and noun.

Mitchell's example is:

(29) a. He *turned* suddenly *off* the road.
b. * He *turned* suddenly *off* the light.

Fraser's example is:

(30) a. Harry *looked* furtively *over* the fence.
b. * Harry *looked* furtively *over* the client.

Quirk et al's example is:

(31) a. He *called* angrily *on* the dean
b. * He *called* angrily *up* the dean.

In addition, as mentioned above, Huddleston and Pullum (2002: 276) note that an adjunct can be readily inserted between the verb and an unspecified preposition:

(32) I *flew* regularly *to* Boston.

The same applies to mobile specified prepositions, but not to fixed ones:

(33) a. I *referred* repeatedly *to* her book.
b. * I *came* eventually *across* these letters.

Huddleston and Pullum (2002: 262) also observe that in verb - particle-object constructions the object cannot be separated from the verb by a manner adverb, either.

(34) * She *took* carefully *off* the label.

The other distinguishing factor between transitive phrasal verbs and prepositional verbs commonly noticed by scholars (cf. Fraser 1976: 2 and Dixon 1982: 5) is gapping. We can gap the verb along with the modal in structures containing a prepositional phrase, whereas gapping of the verb in a phrasal verb is impossible.

Fraser (1976: 2) also shows that prepositional phrases function as syntactic units in gapped sentences, while particle plus noun sequences do not:

(35) a. He *sped up* the street and she *up* the alleyway.
b. * He *sped up* the process, and she *up* the distribution.

(36) a. Jones *pulled* the old tablecloth *off*, and Peters, the new one *on*.
b. * Jones *pulled* the deal *off,* and Peters the money *in*.

Dixon (1982: 5) points out that gapping of a simple verb is scarcely possible from sentences in which the particle has been moved to the left of the object noun phrase:

(37) *Jones *pulled off* the old tablecloth, and Peters, *on* the new one.

However, when there is a common subject, this can be deleted from the second clause:

(38) Jones *pulled* the old tablecloth *off* and the new one *on.*

but not

(39) * Jones *pulled off* the old tablecloth and *on* the new one.

Dixon observes that gapping is possible with many literal constructions, (cf. the above example) and with some mildly phrasal verbs that show a degree of semantic congruence, e.g. John *kept* his anger *in* and Mary her temper *down*. He notes, however, that the more idiomatic a phrasal verb is in its semantics, the less chance there is of its being gapped, e.g. He *took* his shirt *off* and the firm *over* - is distinctly zeugmatic.

The difference of behaviour between prepositional verbs and phrasal verbs (in a narrower sense) has also been recognised by some scholars, with

respect to fronting, passivisation, stress, and the behaviour of the particle in action nominalizations as well.

4.2.1 Fronting

Several scholars, such as Fraser (1976: 2), Dixon (1982: 5) and Quirk et al. (1985: 1163) recognise the possibility of fronting a preposition and a noun sequence and the impossibility of fronting an adverbial particle and a noun.

Dixon (1982: 5) shows that the fronting of preposition-noun sequence is possible in *wh*-question or just for emphasis:

(40) a. John *ran up* a hill/ *Up* what did John *run*?/ *Up* a hill, John ran.
b. John *ran up* a bill/ **Up* what did John *run*?/ **Up* a bill John ran.

Dixon (1982: 5) also points out that fronting applies to both literal and non-literal combinations:

(41) John *takes after* his father/ *After* whom does John *take*?

Quirk et al.'s example (1985: 1163) is:

(42) a. *On* whom did he *call*? *On* the dean.
b. * *Up* whom did he *call*? **Up* the dean.

Quirk et al. also show that the prepositional phrase can be isolated not only in responses but in other constructions, as well, for example in co-ordinate constructions, or in comparative constructions:

(43) a. *On* whom did she *call? On* his mother.
b. Did she *call on* the dean or (*on)* his friend?
c. He *calls on* the dean more often than *(on)* his friend.

Huddleston and Pullum (2002: 274) refer to relatives, interrogatives and it-clefts as well where the preposition is foregrounded. They note, however, that it is possible only with mobile prepositions but not fixed prepositions. Compare:

(44) Mobile preposition	Fixed preposition
i. a. the book *to which* I referred	b.* the letters *across which* I came
ii. a *To which book* did you refer?	b. * *Across which letter* did you come?
iii. a. It was *to her book* that I referred.	b. * It was *across these books* that I came.

By contrast, just like in the case of fixed prepositions, a particle + noun sequence cannot be fronted or foregrounded in this way (cf. Huddleston and Pullum 2002: 282):

(45) a. *the label *off which* she took.
b. **Off which* label did she take?
c. *It was *off this label* that she took.

This test provides a sufficient but not a necessary condition for the distinction between the two constructions.

4.2.2 Stress

Characteristic stress and intonation patterns of verb + particle combinations have also been observed as a criterion to distinguish verb-particle combinations from verb-preposition combinations. Several authors, such as Jespersen (1924/1968: 275), Poutsma (1926: 87), Taha (1964: 122), Fraser (1976: 2) and Quirk et al. (1985: 1163) point out that adverbs are usually stressed whereas prepositions are unstressed.

Mitchell (1958: 104) observes that "the particle component of the phrasal verb can and usually does bear a full stress, and when final and not in post-nominal position, it is pronounced on a kinetic tone":

(46) a. He can't *be taken ˈin* at any time. (component of phrasal verb - stressed)
b. It can't *be ˈtaken in* large doses. (preposition - unstressed)
c. He can't *be taken in.* (component of phrasal verb - on a falling tone)
d. He can't *be laughed at*. (prepositional particle - on low-level tone)

Fraser (1976: 2) also finds that a preposition is often very weakly stressed, if not completely reduced, with a pause possible just before it, whereas the particle is not reduced:

(47) a. She *ˈran off* the stage.
b. She *ran ˈoff* the pamphlets.

Similarly, Quirk et al. (1985: 1167) also point out that the particle of a phrasal verb (*call up*) is normally stressed and in final position normally bears the nuclear tone, whereas the particle of a prepositional verb (*call on*) is normally unstressed and has the 'tail' of the nuclear tone which falls on the lexical verb:

(48) a. Which man did they call UP?
b. Which man did they CALL on?

In contrast, Palmer (1988: 220) says if the particle occurs in final position, the adverb will normally be accented, but the preposition may or may not be:

(49) a. That is the flag he ran úp.
b. That is the hill he rán up/ ran úp.

Bolinger (1971: 42) notes a three-way contrast in:

(50) a. Show me the gym he ˈ*ran in* (preposition).
b. Show me the cattle he *ran* ˈ*in* (adverb).
c. Show me the house he ˈ*ran in (ran* ˈ*in)* (adprep).

While pure prepositions, which form constituents only with nouns, are unstressed, adverbs are stressed. Adpreps, which form a constituent with the verb and a constituent with the noun, appear either unstressed or stressed.

Quirk et al. (1985: 1157) observe, however, that the 'stress test' is not entirely reliable as polysyllabic prepositions like *across, over*, *without* and *under*, etc. usually receive stress, and other factors such as contrastive focus may affect the positioning of the nucleus:

(51) I could have done WITHOUT that PRÉSENT.
~ That's a present I could have done WITHÓUT.
She will never get ÓVER.
~ It is a loss that she will never get ÓVER.

In sum, as it is pointed out in *Macmillan Phrasal Verbs Plus* (2005: 1523) we can say that phrasal verbs (used in a broader sense) have either one stress ˈ*make for,* ˈ*look at* (where the main stress is on the verb and no stress on the particle the particle, which is a preposition) or two stresses ˌ*make* ˈ*off, take a* ˈ*part*, where the primary stress is on the particle, which is an adverb, and a secondary stress on the verb. The majority of phrasal verbs are like this and these phrasal verbs are 'separable', that is, the verb and the object of the verb and the particle can be separated with the object of the verb coming between them.

Sometimes the same phrasal verb can have different stresses depending on its meaning, for example:

(52)

ˈ*live on*	The animals ˈ*live on* bamboo shoots.	(prepositional verb)
ˌ*live* ˈ*on*	Long after her death, her memory ˌ*lives* ˈ*on.*	(phrasal verb in a narrow sense)

As evident from the above analysis, the test of stress does not seem to be an absolute one, either.

4.2.3 Passivisation

The third criterion to distinguish transitive phrasal verbs from prepositional verbs is that of passivisation. As for passive transformation, the view taken generally by grammarians is that most transitive phrasal verbs can passivise, but prepositional verbs in the passive are rather restricted (cf. Bolinger 1971: 7, Dixon 1982: 7, Quirk et al. 1985: 1156, Palmer 1988: 221 and Huddleston and Pullum 2002: 276).

Most transitive phrasal verbs can be used in the passive, e.g.

(53) I *was taken in* (by his smooth talk).

With a few transitive phrasal verbs, though, a passive does not seem felicitous:

(54) John *gave up* the chase. ? The chase *was given up* by John.

In contrast, the grammarians mentioned above generally agree that the object of a preposition may become a passive subject in particularly marked circumstances. Next let us see under what circumstances prepositional verbs allow passivisation:

According to Bolinger (1971: 7), passivisation is limited in combinations with pure prepositions:

(55) a. They *talked about* you. (You *were talked about*.)
b. The house *stands near* the lake. (*The lake *is stood near* by the house.)

Adpreps, however, would allow in virtually all combinations with *go* but exclude virtually also those with *come:*

(56) a. He *went into* the subject carefully. (The subject *was gone into* carefully.)
b. He *came into* a fortune. (*A fortune *was come into*.)

(57) a. We have *gone across* that lake so many times that no guide is necessary.
(That lake has *been gone across* so many times.)
b. We have *come across* the lake so many times.
(*That lake has *been come across* so many times.)
c. I *came across* the money I had lost.
(*The money *was come across*.)

To come by seems to be an exception:

(58) He *came by* a fortune. (A fortune *is* not easily *come by.*)

Dixon (1982: 7) and Quirk et al. (1985: 1164) also point out that the object of a preposition may become a passive subject in particularly marked circumstances, i.e. the passive is quite acceptable with prepositions which have a locative meaning, e.g.

(59) a. This bed *was slept in* by Queen Elisabeth.
b. That table *was sat on* by so many people that eventually it collapsed.
c. This field must have been *played on* last week.
d. Primitive men once *lived in* these caves.

Quirk et al. (1985: 1156) also find that the passive is possible with prepositional verbs but with some stylistic awkwardness:

(60) The picture *was looked at* by many people.

Besides, they also note that prepositional passives which are awkward in brief sentences can, however, become more tolerable with an enlarged context:

(61) a. ?*This office has *been called / phoned from*.
b. This office has *been called/ phoned from* so many times that it was natural to assume that it was the source of the latest call.

They also observe that ambiguous combinations like *arrive at* take the passive only when the preposition is part of an idiom, e.g.

(62) a. We *arrived at* a station. (*A station *was arrived at*.)
b. We *arrived at* a conclusion. (A conclusion *was arrived at.*)

Huddleston and Pullum (2002: 276) remark that we do not have a systematic difference in behaviour between mobile and fixed specified prepositions. With unspecified prepositions the prepositional passive is not

generally admissible, but is not wholly excluded. Passives are much more widely available with specified prepositions (mobile or fixed), but they are not admissible in all cases. Compare, for example:

(63)

a. *Boston was *flown to* next.	This bed has been *slept in*. (unspecified)
b. *Such principles were *stood for*.	Her book was *referred to*. (mobile)
c.*Some old letters were *come across*.	These matters must be *seen to*. (fixed)

As evident from the above examples, passivisation does not provide any firm criterion for recognising the different types of multi-word verbs.

4.2.4 Action nominalization

Like the placement of the particle, adverb insertion, fronting, passivisation and stress, action nominalization constructions can also serve to distinguish verb-particle combinations from some but not all verb-preposition combinations. Lees (1963: 22), Fairclough (1965: 16), Bolinger (1971: 8) and Fraser (1976: 3) present pairs of sentences showing that *of* in an action nominalization can appear between a particle and a following noun, but not between a preposition and a following noun.

The following example is Bolinger's (1971: 8):

(64) a. He *looked up* the information. (His *looking up* of the information)
b. He *looked into* the information. (*His *looking into* of the information)

Bolinger (1971: 8) notes, however, that it is a useful test for culling out pure prepositions, but with adpreps it yields contradictory results. Thus it would appear that *to run up the hill* and *to walk across the bridge* are parallel in every respect, yet the latter does not allow nominalization:

(65) a. The *running up* of the hill was a matter of minutes.
b. *The *walking across* of the bridge was a matter of minutes.

Bolinger maintains that whether or not a verb-particle combination or verb-preposition combination can occur in an action nominalization is determined not by syntactic considerations, but by the nature of the actions

expressed. If the action can be topicalized, and is thought of as something that "gets done to" the noun object, then an action nominalization should be possible. We can topicalize the running up of hills because it is something that 'gets done to' the hill, while we do not think of walking across as an action that 'gets done to' bridges.

Fraser (1976: 3) observes that verb-particle combinations do not permit the particle to be placed after the direct object in action nominalization:

(66) a. His *throwing up* of his dinner was stupid.
b. *His *throwing* of his dinner *up* was stupid.
c. His *throwing up* of the ball was stupid.
d.*His *throwing* of the ball *up* was stupid.

As has been pointed out by some scholars, for example by Bolinger (1971); Quirk et al. (1985); Dixon (1982) and Palmer (1988) in the above analysis, these tests are not absolute, and sometimes it is difficult to draw a borderline between phrasal verbs (verb + adverb constructions) and prepositional verbs (verb + preposition constructions). It has become therefore essential that we find the proper theoretical framework for their analysis, which will be discussed in details later in Chapters 10, 11, 12, 13 and 14.

Overall, the discussion above has been restricted to the identification of phrasal verbs in a narrower sense and their comparison with prepositional verbs. To make things even more complicated, the more or less reliable rules about the order of the verb and adverbial particle in relation to the object do not seem to apply in certain phrasal verbs, either. To explore this aspect of verb + adverb constructions, in the next chapter I will focus on the factors that can influence the placement of particles in phrasal verbs used in a narrower sense.

5. POSITION OF THE PARTICLE RELATIVE TO THE DIRECT OBJECT IN TRANSITIVE VERB+ ADVERB CONSTRUCTIONS

As was evident from the analysis in Chapter 4, word order is one of the most important criteria to distinguish combinations which constitute transitive verb + adverbial particle combinations from those which constitute verb + preposition combinations. In the literature on multi-word verbs, it has generally been pointed out that if the verb + particle combination is transitive, the particle can either precede or follow the noun phrase object, whereas in the verb + preposition combination the preposition always precedes the noun phrase object. However, if the object is a pronoun, it must go between the verb and the adverb in separable phrasal verbs, such as in (1a). In the case of prepositional verbs the preposition always precedes the pronoun object as well, such as in (1b):

(1) a. Just pack your bags and *load up* the car.
I'll *load* the car *up* while you lock the door.
You bring the car round and I'll *load* it *up.*

b. I *bumped into* my mother in the supermarket.
*I *bumped* my mother *into*.
I *bumped into* her in the city centre.

As far as the position of the object relative to the particle in transitive verb + adverb constructions is concerned, the patterns V+N+A, V+A+N, V+PRON+A, however, do not seem to be hard and fast rules (cf. Palmer 1988: 220-223 and Quirk et al. 1985: 1155). On the one hand, with a few transitive phrasal verbs, the object must go between the verb and the particle, whether it is a noun, a noun phrase or a pronoun.

(2) I can hardly *tell* the two women *apart.*
*I could hardly *tell apart* the two women.

The two women are so similar to each other that only their husbands can *tell* them *apart*.

On the other hand, with some transitive phrasal verbs, just like with prepositional verbs, the object must go after the particle, whether it is a noun, a noun phrase or a pronoun, for example:

(3) The victim wasn't able to *put up* much resistance.
We're expected to believe that hardened criminals such as Thomas can *turn over* a new leaf.

The most common examples some linguists mentioned above (cf. e.g. Palmer 1988: 220 and Quirk et al. 1985: 1155) are as follows:

(4) a. The car *picked up* speed.	*The car *picked* speed *up*.
b. She *gave up* hope.	*She *gave* hope *up.*
c. She *gave up* trying.	*She *gave* trying *up.*
c. They *laid down* their arms.	*They *laid* their arms *down.*
(5) a. She *cried* her eyes *out.*	*She *cried out* her eyes.
b. She *laughed* her head *off*.	*She *laughed off* her head.

It is noteworthy that in some of the above examples, i.e. *pick up* and *give up* the adverb may also occur after the noun, but with a different sense:

(6)

We *picked up* a hitchhiker/the phone.	We *picked* a hitchhiker/the phone *up.*
He *gave up* his job/his weekend.	She *gave* his job/his weekend *up.*

The question that can arise here is the following: What are the factors that influence the choice of one word order over another, i.e. SVOA or SVAO? Numerous factors have been proposed to account for the distribution of joined (verb + adverbial + object) vs. split (verb + object + adverbial) word order in English phrasal verbs (cf. Kennedy 1920, Bolinger 1971, Lipka 1972, Fraser 1976, Palmer 1988, Quirk et al. 1985, Chen 1986, Gries 1999, 2002, Jackendoff 1997, 2002, Hawkins 2000, 2004 and Lohse et al. 2004), etc.

These factors are mainly syntactic or semantic ones, but phonological and pragmatic factors should also be considered. The primary aim of this chapter is to highlight these factors. General contemporary descriptions of English grammar books and course books focus exclusively on syntactic factors, which certainly affect ordering in verb + particle constructions. Nevertheless, they are not the only ones.

5.1 Syntactic factors

5.1.1 Pronoun as a realization of the object

As mentioned above, when the object is realized as an unstressed pronoun, the object is always inserted between the lexical verb and the particle. According to Lohse et al. (2004: 255), demonstrative, possessive, and reflexive pronouns also occur almost exclusively in the split construction with a ratio of 94% in their corpus. I have also found some examples where exclusively the pronoun *it* is used as an object:

(7) '*Knock* it *off,* Pyle,' said the boy (~ *stop doing something that annoys you*).
He and Janet were *whooping* it *up* in France (~ *have a very enjoyable and exciting time*).
We spent a week *living* it *up* in the luxury of the Intercontinental Hotel (~ *have a very enjoyable and exciting time*).

It is noteworthy that some of these are used in informal style, like the first two examples above.

The object a verb-particle construction can be realized exclusively by a reflexive pronoun as well:

(8) Gladys *got/pulled* herself *together* enough to see a lawyer.
We didn't like to *push* ourselves *forward* (~ *try rather unpleasantly to get other people to pay attention to them*).

Chen (1986: 97) also remarks that the definiteness of the NP also influences particle movement, i.e. particle movement for definite nouns is higher than that for indefinite nouns:

(9) He should have had it attended to before he *took* the job *on*.
The whole scheme began to *take on* a more practical aspect.
In both works, Guilini *brings out* a sort of serenity.
Politicians always *give off* an air of importance.

I think, however, that the idiomatic meaning of the above phrasal verbs plays a more important role than the indefiniteness of the noun phrase.

5.1.2 Coordination of particles

The co-ordination of particles also requires avoiding the SVAO order (cf. Quirk et al. 1985: 1155):

(10) I *switched* the light *on* and *off*. ~ ? I *switched on* and *off* the light.

5.1.3 Coordination of pronouns

When the pronouns are coordinated, the particle precedes them (cf. Bolinger 1971: 39):

(11) a. *Bring along* him and her.
b. His scheme was to *show up* you and me as a liar.

5.1.4 Length/complexity of the direct object

If the direct object NP is too long or syntactically complex, i.e. it contains relative clauses or finite non-finite clauses or a prepositional phrase as postmodification or complementation, the particle is not usually separated from the lexical verb (cf. Gries 1999: 110, Jackendoff 2002: 70, and Potter 2005: LS 3 in *Macmillan Phrasal Verbs Plus*). Consider the following examples in which the object contains a prepositional phase and/or a relative clause as postmodifier/complementation:

(12) Lilla *looked up* the answer to the question that was on everyone's mind.
*Lilla *looked* the answer to the question that was on everyone's mind *up*.

Officials are trying to *pin down* the cause of widespread power cuts in the western states.
*Officials are trying to *pin* the cause of widespread power cuts in the western states *down.*

He *brought back* the books that he had left at home for so long.
*He *brought* the books that he had left at home for so long *back*.

The doctors could *knock out* all of the pain that he's experiencing pretty easily.
*The doctors could *knock* all of thepain that he's experiencing pretty easily *out*.

The realisation of the object by a finite or non-finite clause also seems to be an obstacle for moving the particle after the object:

(13) We've *given up* trying to persuade them to change.
*We've *given* trying to persuade them to change *up*.
Use this column to *mark down* how much each items costs.
*Use this column to *mark* how much each items costs *down.*

5.1.5 Presence of a directional adverbial after the verb-particle construction

As noted by Gries (1999: 110), directional adverbials realized by prepositional phrases follow the adverb and not the noun:

(14) He *put* the junk *down* onto the floor. ~ ? He *put down* the junk onto the floor.

5.1.6 Presence of any prepositional phrase complement

The particle must precede any PP complement (Jackendoff 2002: 72):

(15) He *grew up* into a strong man. ~ *He *grew* into a strong man *up*.
Sim *ran away* to the city. ~* Sim *ran* into the city *away*.

5.1.7 Semantic equivalence of the particle to a reduced prepositional phrase

In transitive verb-adverb combinations the adverbial particle may be semantically equivalent to a reduced prepositional phrase, from which the complement has been omitted (cf. Quirk et al. 1985: 1155):

(16) They *pulled* the cart *along.* [along the road]
Move the furniture *out*. [out of the house]

5.1.8 Manner adverbs modifying the particle

Some particles can bear a specifier (right, completely), however, this is possible only in right hand position (cf. Jackendoff 2002: 70-71):

(17) I'll *look* the answer right *up.* I'll *look* (*right) *up* the answer.
Please *shut* the gas completely *of.* Please *shut* (*completely) *off* the gas.

5.2 Phonological factors

As pointed out by several scholars, besides syntax phonological factors, such as stress of the direct object can also influence the constituent ordering (cf. Chen 1986: 80 and Gries 1999: 109):

(18) He *brought back* the book and not the map.

The factor of stress seems to be strong enough to override even the otherwise obligatory rule of pronoun insertion between the lexical verb and the particle, as well.

(19) He *brought back* him (not her). ~ *He *brought* him and not her *back*.

In addition to the above mentioned syntactic and phonological factors, semantic factors also effect constituent ordering in verb-particle constructions. Numerous studies on particle placement have pointed out the semantic relation between the verb and particle as a crucial factor of joined vs. spilt orders (cf. Fraser 1976, Jackendoff 2002, Gries 1999, Hawkins 2000, 2004, Dehé 2002 and Lohse et al. 2004, etc.).

5.3 Semantic factors

Analysing the meanings of verb + particle combinations, scholars usually refer to the distinction between idiomatic/opaque, i.e. non-compositional (*bring up* [rear], *turn down* [refuse], *take in* [deceive] and literal/transparent, i.e. compositional meanings (*bring sth in, take sth out*). As pointed out by Quirk et al. (1985: 1162), in some 'semi-idiomatic' combinations, such as find out [discover], cut up [cut into pieces], slacken off [reduce place/energy] the verb keeps its meaning, whereas the meaning of the particle is less easy to isolate. In contrast, it is the particle which establishes a family resemblance in the following groups: *drink up, finish up, break up, use up,* or *draw out, eke out, last out, hold out*, i.e. completion.

Recognising the above mentioned meaning of some particles, for example, that of *up* in *use up* or that of *out* in *draw out*, some scholars propose to form a third group for particles, i.e. the ones that add aspectual meanings to the verb (Dehé 2002) and it is assumed that these might have an influence on particle placement as well. Gries (2002) also applies a three-way distinction, i.e. literal, aspectual and idiomatic. Besides, he adds

metaphorical meanings as an intermediate category between literal and idiomatic meanings.

Let us see how the semantics of verb-particle constructions can have an effect on particle placement. Compositionality of meaning seems to play a significant role in constituent ordering. It has been generally observed (cf. Fraser 1976, Chen 1986, Gries 1999, 2002, Jackendoff 1997, 2002, Huddleston and Pullum 2002 and Lohse et al. 2004) that idiomatic verb + combinations exhibit stronger adjacency between verb and particle than literal ones. First let us examine particle placement in literal combinations.

5.3.1 Literal combinations

As pointed out by Quirk et al. (1985: 1152), in literal combinations (called 'free combinations' by them), the verb acts as a normal intransitive verb denoting motion and the adverb has its own directional meaning. Consider the following examples:

(20) He *put out* the cat. He *put* the cat *out.*
She *took in* the box. She *took* the box *in.*

Bearing in mind the adverbial status of the particle, we would expect the latter order (SVOC), but SVAO order is also possible.

Furthermore, it is noteworthy that in these free combinations, the particle can replace a directional prepositional phrase.

(21) He *put* the cat *out of the house*.
He *took* the box *into the room.*

As pointed out by Jackendoff (2002: 75), any verb that selects a directional PP can take any directional particle instead, and the meaning is fully compositional. The particle occurs to the right or left of the object NP.

Another test for their independence is whether it is possible to insert an adverb before the particle (cf. Quirk et al. 1985: 1154):

(22) The pilot *jerked* the lever right *back*.
The dancer *threw* her hands wildly *about* above her head.

In contrast, idiomatic verb + adverb combinations do not allow the insertion of an adverb:

(23) *They *put* the meeting hurriedly *off* (postpone).

Jackendoff (2002: 75), however, notes that when there is a modifying adverb, the particle cannot precede the object NP in literal combinations, either:

(24) Beth *tossed/took/put/carried* the food (right) *up the stairs/into the house*.
Beth *tossed/took/put/carried* the food (right) *up/in/away/back*.
Beth *tossed/took/put/carried* (*right) *up/in/away/back* the food.

Another feature of these literal combinations is that directional particles can appear in the locative inversion construction as well, e.g.

(25) *Up marched* the sergeant.
Back hopped the frog.
Down went the soldiers.
Out goes the garbage.

By contrast, idiomatic particles lack the appropriate directional meaning, so they cannot appear in locative inversion, e.g.

(26)**Up blew* the building [explode].
**Out* he *passed* [faint].

5.3.2 Aspectual combinations

Several studies of phrasal verbs (cf. Kennedy 1920, Bolinger 1971, Lipka 1972, Fraser 1976, Jackendoff 1997, 2002 and Kovács 2004) have analysed the aspectual cast of particles in phrasal verbs although none of these studies refers explicitly to what effect the aspectual meaning of the particle can have on particle placement. Consider the following examples, the sources of which are various dictionaries: CCDPV (*Collins Cobuild Dictionary of Phrasal Verbs*), CIDPV (*Cambridge International Dictionary of Phrasal Verbs*), ODPV (*Oxford Dictionary of Phrasal Verbs*) and MPVP (*Macmillan Phrasal Verbs Plus*):

One of the most common aspectual markers among English particles is *up*, which definitely marks the terminal phase of the situation, thus it has a clear terminative, completive sense:

(27) a. She *drank* the milk completely *up*.

Up is not directional like in *toss the ball up, pick the phone up* but it means finishing what she was drinking completely. It does not form an idiomatic combination with the verb: a huge number of verbs can co-occur with it, for example *eat, finish, clean, use, pack* and *wash,* etc. and the meaning is fully predictable and it allows split and joined word order as well.

b. She *drank up* the milk.~ She *drank* the milk *up*.

However, if there is a manner adverb, it does not occur in right hand position.

c. She *drank* (*completely) *up* the milk.

Completion is often signalled by *out* as well, such as in *find out, seek out, figure out, work out* and *point out,* which allow both orderings (V+O+A, V+A+O):

(28) We may never *find out* the truth about what happened. (MPVP)
Corlett resolved to *seek out* the truth. (MPVP)
You can *figure out* the rest for yourself. (MPVP)
They are still *working* a peace plan *out*. (MPVP)
It can be helpful if someone *points out* your mistakes. (MPVP)

Another aspectual particle is *away*, which typically involves the middle phase of the situation and gives a continuative/progressive sense to the verb:

(29) The old men *were idling away* the summer afternoon under the trees. (CCDPV)
He *was idling away* the afternoon sitting on the grass and reading. (CIDPV)
They served food to help passengers *while away* the hours. (CCDPV)
The troops had nothing to do but *idle* their time *away*. (ODPV)
Tom *idled away* most of Monday in his office. (MPVP)
We *idled* a few hours *away* playing pool. (MPVP)

The above examples show that when the verb + away construction is transitive, it allows both right and left-hand position. Aspectual *away* in some examples also allows some prepositional complements of the verb to follow:

The scientists were *working away* at perfecting the weapons. (CCDPV)

The prepositional complement can even be compulsory, such as in:

They were all *hammering away at* their work. (CCDPP)

Of course, the prepositional complement cannot precede *away.*

Away can be used in intransitive phrasal verbs as well, such as *beaver away, grind away*, *slave away, slog away* and *toil away* where *away* contributes a continuative meaning to the verb.

Through and *over* as aspectual particles, are somewhat more marginal than *away.*

Consider the following examples:

(30) Eddie Neils *played* all the song *through.*
(CCDPV)
They *worked through* a series of issues and and problems.
(CCDPV)
Psychoanalysis has helped her *work through* years of trauma.
(CIDPV)
He *worked through* the theorems of Euclid when still quite young.
(ODPV)
He needs to *work through* some of the guilt he is feeling.
(MPVP)
We had already *talked through* many problematic areas.
(CCDPV)
Let's *talk* things *through* before we say anything.
(CIDPV)
'All right, let's *talk* the various proposal *through.*
(ODPV)
The president *talked through* all the military options.
(MPVP)

If you play a piece of music/song through, you play it from the beginning to the end, if you talk a problem or plan through, you discuss it thoroughly until you some sort of agreement is made, if you work through a problem, a difficulty, you deal with it carefully and thoroughly until you find a solution. In each above examples the aspectual sense *through* contributes to the verb is from the beginning to the end, completion, perfective aspect.

Even dictionaries show a lot of inconsistencies as far as the order of constituents is concerned:

	CCDPV	CIDPV	ODPV	MPVP
play through	V+N+A			
work through	V+A+N	V+A+N/V+N+A	V+A+N	
talk through	V+N+A	V+A+N/V+N+A	V+N+A	V+A+N

To make things more complicated, in a lot of examples, verb + *through* has the meaning: turning the pages of a book and reading, especially quickly, it is however a preposition and therefore it always precedes the

object such as *flick, flip, leaf, look, rifle, sift, skim, thumb* and *wade through a book or magazine*.

In her study on particle verbs in English, Dehé (2002) examined whether the aspectual meaning added by the particle has a significant effect on particle placement. Her results, however, reveal no significant differences between idiomatic and aspectual particle verbs with regard to adjacency.

5.3.3 Idiomatic combinations

Idiomaticity seems to have a great influence on order alternation. As pointed out by Huddleston and Pullum (2002: 285), there are some cases where the particle can only precede the object (unless the latter can have the form of an unstressed personal pronoun). They regard this as a clear case of fossilization: the lexical unity bars the usual syntactic separability, such as in:

(31) *buy in* [food] *fork out* [money] *hold out* [prospects]
let out [cry] *pass out* [samples] *put up* [resistance]
ride out [recession] *start up* [conversation] *pour out* [feelings]

Furthermore, Huddleston and Pullum (2002: 286) also note that there are also examples of idioms which virtually require the order verb – object – particle:

(32) *answer sb back* *order sb about* *take sb aback*
have sb on (tease) *work sb over (beat up)* *draw sb out*

Idiomaticity, however, is a matter of degree. As pointed out by Quirk et al. (1985: 1154) between the two extremes, i.e. the literal and fully idiomatic combinations there are some 'semi-idiomatic' verb + particle constructions, such as *turn on the light*. In this combination of a verb and adverb, however, some substitution, but a limited number only, can be made:

(33) *Turn/switch/put* the light *on/off/down/up*.

As far as the order of verb - noun - adverb is concerned, both orderings are possible:

(34) They *turned on* the light. They *turned* the light *on*.

In some cases, the meaning of a verb + particle construction is fully idiomatic (*turn over a new leaf, lay down the law* and *put on a good face,* etc.), but very often an idiomatic construction can be related to a literal construction i.e. it involves an obvious metaphorical extension of the literal

construction. (cf. Bolinger 1971, Dixon 1991, Lindner 1981, Lakoff 1987, Johnson 1987, Rudzka-Ostyn 2003 and Tyler and Evans 2003, etc.):

(35) *Lay out* your clothes so that they won't be wrinkled.
Lay out your ideas clearly.

She *smoothed out* the newspaper on the table.
Baker *was smoothing out* the differences with European allies.

If you lay something out, you put it in a particular place, spread out and it is neatly arranged. (V+ADV+N, V+N+ADV, V+PRON+ADV). If you lay out an idea or information, you express it or present it clearly (V+ADV+N, V+PRON+A).

Similarly, if you smooth out a surface, you press it down with something in order to make it flat (V+ADV+ N, V+PRON+AVD). If you smooth out a difficulty or problem in a process or situation, you make it more even or regular (V+ADV+N, V+PRON+ADV). The link between the literal and idiomatic meaning is apparent here, which happens in the case of a lot of multi-word verbs. The question is, however, to what extent such a relationship is actually transparent to the language user. There are also a lot of verb-particle combinations where the idiomatic meaning is completely opaque.

As far as the word order of idiomatic verb-particle constructions is concerned, it seems to be the case that the more idiomatic the meaning is, the higher the probability of the joined word order especially when there is a specific NP attached to the construction as an object.

(36) She *eked out* a poor *existence/*tried to *eke out a living* by selling toffee.
They attempted to *drum up support* for students.
Alice and I *struck up a friendship* immediately.
They *chalked up* several *victories/*four *wins*.
He *took up the cudgels* on behalf of farmers.

A special group of idiomatic combinations is represented by the following examples, referred to as 'his heart out family of constructions' by Jackendoff (2002: 88):

(37) He *sobbed* his heart *out*.
He *cried* his eyes *out.*
He *laughed* his head *off.*

As they are idiomatic combinations, they are strictly fixed in form and the NP has become part of the idiomatic meaning of the entire phrase, so the order of the NP and particle cannot be reversed. The meaning of the particle can be approximately paraphrased by 'to excess', though each of them has additional overtones.

5.3.4 Dependency/independency relationship between the verb and particle

The fact that the more idiomatic the phrasal verb is, the less likely the occurrence of the split word-order might have to do with the dependency/independency relationship between the verb and particle as well (cf. Hawkins 2000). Analysing the semantic relation between verb and particle, Hawkins (2000: 245) proposed so called entailment tests to decide whether the verb or the particle is dependent or independent. Consider the following examples:

(38) a. They *lifted up* the child. They *brought in* the chair.
b. They *washed up* the dishes. They *helped out* a friend.
c. They *looked up* the number. They *carried out* a repair.
d. They *dug up* some plants. They *turned on* the light.

Literal combinations reflect a fully compositional meaning. *They lifted up the child* or *They brought in the chair* in (16a) entail that they lifted the child and they brought the chair, respectively. The relevant entailment relations also hold for the particles: the child goes up and the chair goes in. Thus both the verb and the particle are independent.

At the other end of the compositionality spectrum there are combinations where both verb and particle depend on each other for their interpretation. *They looked up the number* or *They carried out a repair* in (16c) do not entail they looked the number or they carried a repair. There are no entailments for the particles, either. With both the verb and the particle being dependent, they are fully compositional.

Between the two extremes there are examples such as *They washed up the dishes* or *They helped out a friend* in (16b) in which entailment relations hold for the verb, i.e. they washed the dishes and helped a friend, but neither 'the dishes are up' nor 'the friend is out' are entailed for the particles. Thus the verb is independent, but the particle is dependent.

The reverse can be found in *They dug up some plants* or *They turned on the light* in (16d). Entailment relations hold for the particles with the plants

coming up and the light going on, but not for the verbs. Thus the verb is dependent and the particle is independent.

As the above examples show, verb particle dependency is a graded concept. We can see different degrees of lexical dependency between *look up the number, wash up the dishes* and *dig up some plants*, respectively. At the same time they show different degrees of idiomaticity. Highly idiomatic verb particle combinations prefer a joined ordering. Particle dependency, however, does not entirely correspond to idiomaticity. Although a dependent particle usually reflects a high degree of idiomaticity, this is not always the case (cf. *wash up the dishes, finish up his lunch*).

As proposed by Lohse et al. (2004: 244–252), particle dependency, however, plays a significant role in particle placement in contrast with independent particles. There is a preference for adjacency if the construction contains a dependent particle. On the other hand, there is generally no significant preference for one particle ordering over the other with independent verbs, nor is there generally one with dependent verbs.

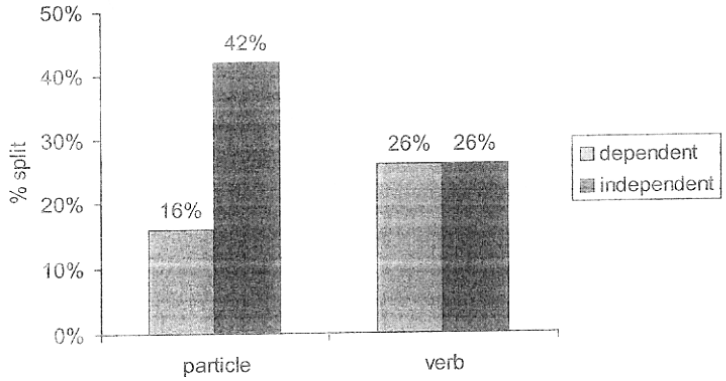


Figure 1 Split vs. joined by particle and verb dependency

5.4 Discourse-functional factors

5.4.1 News value of the direct object

Gries (1999: 121) considers news value to be a significant determinant of word of constituent ordering for transitive phrasal verbs. When the direct object is introduced earlier, it is not newsworthy in the second sentence. In

such an instance, V+N+ADV word order is preferred. Newsworthy direct objects, however, correlate with V+ADV+N.

(39) We'll *make up* a parcel for them (new).
On the morning of Christmas Eve we *made* the parcel *up* (familiar).

In *the Language Study* of *Macmillan Phrasal Verbs Plus,* Elisabeth Potter (2005: LS3) also points out that if the object presents new information, it is more likely to come after the particle. She argues that this is because we normally give more emphasis to new information than to information that is already known, and putting the object after the particle gives it a little more emphasis. For example, consider these two sentences:

(40) Ann *slipped* the jacket *on* to see what it looked like.
She *slipped on* some flat sandals and made her way downstairs.

In the first example, the jacket has already been previously mentioned, so the object comes between the verb and the particle. In the second example the object refers to something that has not been mentioned before (some flat sandals), so it comes after the particle.

5.4.2 The distance of the direct object to its antecedent in the discourse

Chen (1986: 88-89) examined the relation between particle movement and the distance of the direct object to its last mention in the discourse. He claims that closeness in distance to its last mention favours particle movement (1-2 clause), which is probably not surprising as most objects within 1-2 clause distance to its last mention assume a pronoun object. As the distance expands beyond a five clause distance, however, an increasing rate of no particle movement can be observed in the case of a noun phrase object.

5.5 Integration of several of the above mentioned factors

Both Gries (2002) and Lohse et al. (2004) argue that the ordering preferences for verb-particle constructions can be determined by some of the above mentioned syntactic and semantic factors. There is a correlation between the length of the NP object and the dependency of the particle. Lohse et al. (2004: 246) have found that for verb particle constructions containing a dependent particle, the split ratio (16%) is significantly lower than for those containing an independent particle (42%). As illustrated by

Figure 2, long NPs with dependent particles show an overwhelming preference for the joined ordering.

(41) *Look up* (d) the words.
Look up (d) the new words that you have found in the text.

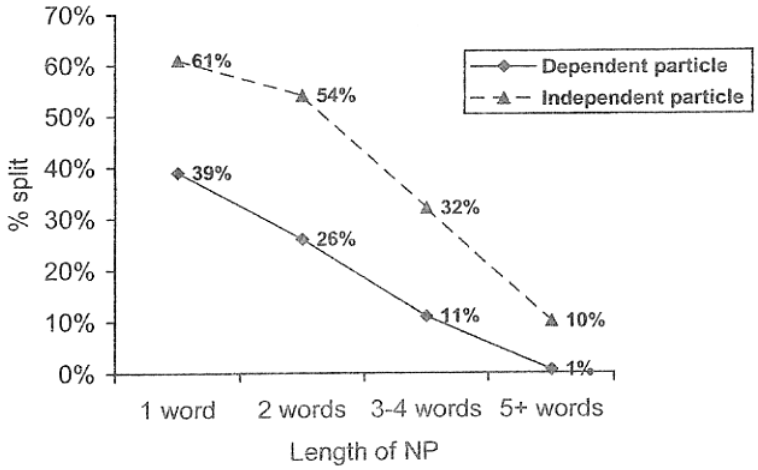


Figure 2 Split vs. joined by NP-length and particle type

Whether the modifier precedes or follows the head in a long NP seems to have a significant influence on ordering preference for dependent or independent particles (cf. Lohse et al. 2004: 252-253). As Figure 3 shows, the split ratio for verb-particle constructions containing an independent particle and a NP with postnominal material is lower than for those with prenominal material only. Postnominal material usually increases the complexity of the NP and especially dependent particle restricts the split ordering. We can also observe an adjacency preference of verb and particle for constructions that contain a dependent verb and an object with postnominal material.

For independent verbs, however, there are no observable differences in the split ratios between NPs with postnominal and those only with prenominal material.

(42) Lift (i) the heavy boxes up (i). Lift up (i) the heavy boxes.
Pick (d) the heavy boxes up (d). Pick up (d) the boxes I found.

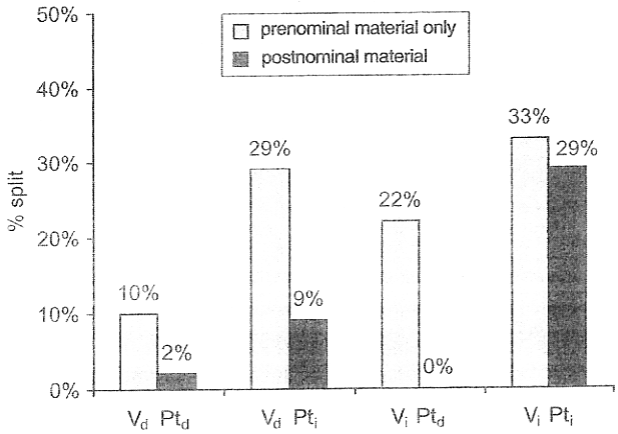


Figure 3 Split vs. joined by internal NP structure and particle dependency

Lohse et al. (2004: 258) refer to another interesting issue i.e. how register (written and spoken) can affect constituent ordering with regards to the length of the NP. While the registers behave very similarly for NPs shorter than three words, the split ratios for NPs longer than two words in the written data decrease significantly more steeply than for the spoken data. The same hold true for the particle dependency. There is a much steeper decline in split ratios for the written data, especially for independent particles.

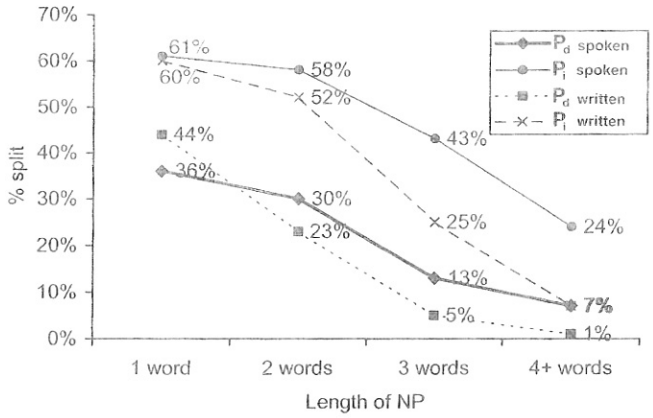


Figure 4 Split vs. joined by NP length, particle type and register

This chapter has analysed the various factors that have been proposed to account for the joined (verb+ adverb + object) vs. spilt (verb + object + adverb) ordering preference for verb particle constructions in English. Most of the studies I referred to have focussed mainly on one factor, i.e. syntactic, phonological, semantic or a discourse functional one at the expense of others. Lohse et al. (2004) are the first who take a different approach and make an attempt to integrate several of these factors that have traditionally been proposed to affect ordering preferences. They argue that the size of the object NP, the semantic dependencies of the verb and particle can jointly affect constituent ordering. Furthermore, the authors point out that sometimes even pre- and post-nominal modifiers and register play a role in particle placement.

In this chapter I have made an attempt to highlight all the evidence in the literature concerning constituent ordering in English verb particle constructions, and I hope I have managed to penetrate the myth about the perennially worrisome problem of whether to place the particle after or before the verb.

6. MULTI-WORD VERBS AND THEIR SINGLE-WORD SYNONYMS

In this chapter our attention focuses on the relation of phrasal verbs in the broader sense to their single-word near synonyms (cf. Kovács 2007 d). As mentioned in the introduction, the common misconception is that phrasal verbs are rather 'colloquial' or 'informal' and more appropriate to spoken English than written one. In fact, some phrasal verbs are markedly informal, such as *bum around* ~ spend time relaxing and doing nothing, *palm off* ~ get rid of something that you do not want, *rat on* ~ tell someone in authority about something that someone has done wrong and *swan around* ~ go from place to place in a relaxed and careless way, etc. However, it does not mean that all of them are informal.

Furthermore, it is generally recognised that many of them have single-word equivalents or synonyms, usually of Latin/French origin, for example *speed up ~ accelarate, make up ~ constitute, get around ~ circumvent* and *hand in ~ submit,* etc.. Yet in many cases phrasal verbs and their synonyms have different ranges of use, meaning, or collocation, thus a single-word synonym cannot always be substituted appropriately for a phrasal verb. As single-word synonyms are often much more formal in style than phrasal verbs, they seem to be out of place in many contexts.

This feature of multi-words verbs have been noted by many linguists, such as Jowett (1950/51), Live (1965), Bolinger (1971), Rot (1988) and Palmer (1988), Jonathan Mark (2005), etc. and authors of dictionaries (*Collins Cobuild Dictionary of Phrasal Verbs* (1995), *Oxford Dictionary of Phrasal Verbs* (1993) and *Macmillan Phrasal Verbs Plus* 2005). To highlight the very intricate relation between phrasal verbs and their single-word equivalents, first let us see what observations were made about it by the authors mentioned above.

When defending the legitimacy of 'phrasal verbs' in the English language, Jowett (1950/51: 154) says, "It is much more natural to say *'He* ***came into*** *the room,* ***picked up*** *a book*, ***looked at*** *it carefully,* ***put*** *it* ***down****, and* ***went out'*** than *'He entered the room, seized a book*, *examined it, discarded it and departed.'* Indeed in the latter sentence two of the verbs used, 'seized' and 'discarded', are inappropriate but yet more suitable than any other single verbs which I have been able to substitute for them."

Live (1965: 429) compares *take in* to 'absorb or deceive', *count out* to 'exclude', *look into* to 'investigate', *bring about* to 'cause', *talk over* to 'discuss', *find out* to 'discover', *slow down* to 'decelerate', *run up* to 'accumulate', *egg on* to 'incite', *call off* to 'evoke', *get around* t 'circumvent' and comes to a similar conclusion.

Bolinger (1971: 6) compares *take off* to 'depart', *break out* to 'erupt', and he states that these include both too little and too much.

> The plane *took off* (departed).
> He *broke out* with a rash (erupted).
> He *hauled off* and hit me (no synonym).

As Bolinger points out, *depart* is not specific, *erupt* is ridiculous and there is no synonym for *haul off* unless we admit *'He upped'*. Thus using a single-word synonym instead of a phrasal verb can lead to sounding pompous or just unnatural.

It is also noted in the *Macmillan Phrasal Verbs Plus* (2005: 515) that it is rare for two words to be the exact equivalents, which also holds for phrasal verbs and their single-word equivalents. Often the single-word equivalent is not used in the same context, or it has a slightly different meaning. For example, *resemble* (meaning 'to be similar to someone or something else') has the equivalent *take after*, but *take after* is used only to talk about people in the same family who resemble each other. Similarly, it is often said that *find out* means the same as *discover*, but in fact *find out* is generally used for facts and information, whereas *discover* can be used for something you are the first person to learn about, such as a place or scientific technique (cf. *Oxford Phrasal Verbs Dictionary for Learners of English* 2001: S22-25).

In the case of a great number of phrasal verbs, Rot (1988: 201) emphasizes the Romance origin of their single-verb synonyms, e.g. *drag down = reduce*. He argues that sometimes they are in fact loan translations or a reinterpretation of a verb of Romance origin, which remains its lexico-semantic doublet, e.g. Lat. *ex(s)tinguere* > MoE *extinguish; blow out;* OFr *restorer* > ME *restorer* > MoE *restore; give back*. Rot also notes that phrasal verbs are usually stylistic equivalents of derivative verbs which originate in Latin or other Romance languages, i.e. they are relative synonyms.

Palmer (1988: 216) also observes that all combinations of verb and particle (a word that may be variously identified as an adverb or a preposition) can be replaced, with little change of meaning by single word verbs, *give in* by *yield*, *look after* by *tend*, *carry on* by *continue* and *put up*

with by *tolerate*. In all cases the single-word equivalent is less colloquial; *tend* in particular belongs to literary style.

In the *Oxford Companion to the English Language* (1992: 774) it is also stated that phrasal verbs are often informal, emotive, and slangy, and may contrast with Latinate verbs, as in *They* ***used up/consumed*** *all the fuel*; *They* ***gathered together/ assembled/ congregated*** *in the hall; The soldiers* ***moved forward/advanced***. ***Putting off*** *a meeting* parallels ***postponing*** *it;* ***driving back*** *enemy forces* parallels ***repelling*** *them;* ***putting out*** *a fire* parallels *extinguishing it* and ***bringing back*** *the death penalty* parallels ***restoring*** *it*. However, such pairing often depends on context and collocation.

Similarly, in the *Macmillan Phrasal Verbs Plus* (2005) the difference in register is also referred to. For example, the phrasal verb may be more informal than the single-word verb, as in the case of *discharge* (a rather formal word meaning 'to do something that you have a responsibility to do' and its less formal equivalent *carry out*.

As the authors of the *Collins COBUILD Dictionary of Phrasal Verbs* (1995: iv, 2002: v) also point out, many phrasal verbs have synonyms which are single words, but these words are much more formal. They either indicate that the single-word equivalent means almost the same as the phrasal verb, e.g. *require ~ call for* or that the single-word equivalent is more formal than the phrasal verb, e.g. *renovate ~ do up*.

Finally, Jonathan Marks (2005) makes two further important observations about the relation of phrasal verbs to their single-word equivalents. First, he argues that the majority of phrasal verbs are neutral, with no particular stylistic marking. "What time shall we *set off*?" is neutral in conversation, while "What time shall we *depart*?" is unusually formal. Secondly, he notes that phrasal verbs aren't the product of laziness or lack of education. In many cases they're simply the most common way of expressing a certain meaning, and when people choose non-phrasal alternatives, they do so:

- to create a deliberate stylistic incongruity for humorous effect, e.g. "What time did you *rise* this morning?" rather than "What time did you *get up* this morning?"
- to specify a meaning more precisely. *Dress up* and *disguise* are approximate synonyms, but "I *disguised* myself as a monk" suggests an intention to deceive; this isn't necessarily implied in "I *dressed* myself *up* as a monk", which could refer to a fancy-dress party. The phrasal verb *sail through something* means, more or less, to succeed

easily, but "You'll *sail through* your exams" seems to have a nuance of effortlessness that "You'll *pass* your exams easily" lacks.

Now let us look at my list of phrasal verbs that have a single-word synonym (cf. *Collins COBUILD Dictionary of Phrasal Verbs* (1995):

abide by	observe, respect
add together	mix
admit of	allow
answer to	satisfy
back away	retreat (more formal)
back off	withdraw (more formal)
back up	support
back up	reverse
back up	retreat (more formal)
bail out	rescue
band together	unite
be banged up	be imprisoned (more formal)
bargain on	anticipate (more formal)
beat out	extinguish (more formal)
bed down	settle
believe in	trust
belly out	billow
bite back	suppress
block out	obscure (more formal)
block off	obstruct (more formal)
block out	exclude (more formal)
blot out	obscure (more formal)
blow out	extinguish (more formal)
blow up	explode (more formal)
blow up	inflate (more formal)
blow up	enlarge (more formal)
boil away	evaporate (more formal)
boil down	condense
bounce back	recover (more general)
bowl over	overwhelm (more formal)
break down	overcome
break into	disturb
break through	overcome (more formal)
brim over	overflow
bring back	revive
bring down	topple
bring up	raise
brush aside	ignore, dismiss
brush away	dismiss (more formal)
brush off	rebuff (more formal)
build in	incorporate (more formal)
build up	accumulate (more formal)
call for	require

call forth	inspire
call up	draft
cave in	capitulate (more formal)
cheat on	deceive
chew on	consider (more formal)
choke back	suppress
come down	descend (more formal)
come down	decrease (more formal)
come out	appear
come up to	approach
cover up	conceal (more formal)
cross out	delete
crowd around	surround (more formal)
cut off	silence (more formal)
cut out	desist (very formal)
dawn on	strike
deal out	administer (more formal)
deal with	handle, tackle
deal with	cover
detract from	diminish
die down	subside (more formal)
dig up	unearth
dish up	serve (more formal)
do away with	eliminate (more formal)
do over	redo (more formal)
do up	renovate (more formal)
drag out	prolong (more formal)
draw back	recoil (more formal)
draw out	elicit
draw up	formulate (more formal)
dress down	reprimand
drive out	expel (more formal)
drum up	gather
dry up	fail
eat away at	undermine
fall apart	collapse
fall on	befall
ferret out	unearth
finish off	conclude (more formal)
fire away	shoot
fix up	arrange (more formal)
flare up	erupt (more formal)
follow up	investigate (more formal)
fritter away	squander (more formal)
get after	pursue (more formal)
get by	pass
get down	depress (more formal)
get on	board (more formal)

get round	bypass (more formal)
give away	reveal (more formal)
give away	betray (more formal)
give off	produce
give up	relinquish (more formal)
go along with	support
go down	decrease (more formal)
go down	deteriorate (more formal)
go down	deflate (more formal)
go in for	enter (more formal)
go off	decay (more formal)
go on	happen
go through	undergo
go under	collapse
go with	attend
hold back	suppress (more formal)
hold over	defer (more formal)
hold up	rob
hoot off	boo
hush up	suppress (more formal)
impute to	attribute
include in	incorporate (more formal)
inform on	betray
infringe on	restrict
interfere with	molest
jack up	inflate (more formal)
keep at	persevere (more formal)
keep back	withhold (more formal)
keep down	oppress (more formal)
keep from	resist (more formal)
keep off	avoid
keep up	maintain (more formal)
kill off	eradicate (more formal)
knock out	eliminate (more formal)
laugh at	ridicule (more formal)
lay down	stipulate (more formal)
let down	lengthen
let in	admit (more formal)
lift up	raise
live through	endure (more formal)
lock away	suppress (more formal)
look into	investigate (more formal)
lust after	crave
make out	imply (more formal)

mark down	reduce
mark off	distinguish (more formal)
mix up	muddle
move on	progress (more formal)
own up	confess (more formal)
pass on	transmit (more formal)
patch up	treat
pay back	repay
pay into	deposit
pick out	discern (more formal)
pick out	select
pick up	detect (more formal)
play out	enact
play up	exaggerate
proceed against	prosecute
pull out	extract (more informal)
push forward	promote (more formal)
put down	lower (more formal)
put down	suppress (more formal)
put down	destroy
put in	deposit (more formal)
put on	gain
put on	apply (more formal)
put out	issue
put out	dislocate (more formal)
put out	produce
put together	assemble (more formal)
put up	erect, construct (more formal)
put up with	endure (more formal)
puzzle out	solve (more formal)
puzzle over	ponder (more formal)
reckon up	calculate (more formal)
root up	uproot
rule out	dismiss
see as	consider (more formal)
send in	submit
send on	forward (more formal)
send out	emit (more formal)
set aside	overturn
set forth	expound (more formal)
set off	enhance (more formal)
set up	frame
show off	enhance (more formal)
shrivel off	wither
shut in	imprison (more formal)
shut up	silence (more formal)

sign in	register (more formal)
slow down	relax
snatch away	grab
snuff out	extinguish
sort out	resolve (more formal)
speed up	accelerate (more formal)
split up	finish
squeeze out	exclude (more formal)
stamp out	eliminate, eradicate (more formal)
stay behind	remain (more formal)
step in	intervene (more formal)
stick at, to	persevere (more formal)
stick out	protrude (more formal)
stick out	endure (more formal)
stick up	protrude, project (more formal)
stir up	disturb (more formal)
strike out	delete (more formal)
stub out	extinguish (more formal)
sum up	summarise
swear off	renounce (more formal)
sweep away	eradicate (more formal)
take apart	dismantle (more formal)
take back	repossess (more formal)
take back	retract (more formal)
take in	embrace (more formal)
take off	mimic
take on	assume (more formal)
take on	tackle (more formal)
take over	occupy (more formal)
take up	adopt (more formal)
take up	occupy (more formal)
tear down	demolish (more formal)
teem down	pour
tell off	reprimand (more formal)
think up	devise
throw away	discard (more formal)
throw off	emit (more formal)
throw over	jilt, chuck
tick off	scold (more formal)
tie up	moor (more formal)
tip over	overturn
tip up	tilt
tone in	match
turn down	reject

urge on	encourage (more formal)	wipe out	eradicate (more formal)
		work out	resolve
vote in	elect	write off	dismiss (more formal)
watch over	guard	yield up	disclose
win back	regain		

In the above list we can see that roughly half, i.e. 53 % (138 out of 232) of the single verb near equivalents are more formal according to the authors of the dictionary. It may indeed be the case that there are more formal alternatives to many phrasal verbs, but this does not mean that those phrasal verbs are informal. In fact, there are many situations – even in quite formal texts – when a phrasal verb is the most natural sounding way of expressing a particular idea. To prove this, let us examine their occurrence in different types of discourse, such as newspapers, business discourse, technical language and academic writing.

There are a large number of phrasal verbs that native speakers use in all registers, including journalism and technical language. Consider the following news headlines (cf. *English Phrasal Verbs in Use* 2004: 137):

TOP SECRET DEFENCE REPORT *LEAKS OUT*
PHRASALIAN GOVERNMENT *BROUGHT DOWN* BY ARMY SCANDAL
POLICE TO *CRACK DOWN ON* MOBILE PHONE THIEVES
VIOLENCE *FLARES UP* IN HIRADA
SWEDENS *PULLS OUT* TRADE AGREEMENT
JAIL *BREAKOUTS* ALARMS VILLAGERS

Some of the above phrasal verbs have a single-word equivalent (*leak out* ~ emerge, *bring down* ~ overthrow, *pull out* ~ withdraw, *breakout* ~ escape), others do not (*crack down on* ~ start dealing with sth/sb more strictly, *flare up* ~ suddenly happen and become serious). Therefore, the last two would sound very unnatural in a news headline.

Phrasal verbs are not only common in news headlines but in the newspaper style in general as well. Analysing an article (*Special report Japan's economy: Time to arise from the great slump*) chosen at random from the *Economist* July 22nd 2006, a popular paper of finance, business and economics, I have found the following phrasal verbs:

Japan is not alone in having had a banking crisis *brought on* when an asset bubble burst.
... action was fairly swiftly taken to *write off* bad debts, *clean up* banking systems.
The depth of Japan's *downturn* cannot be compared to America's Great Depression of the 1930th.
M. Hutchinson, T. Ito and F. Westermann *point out* in 'Japan's Great Stagnation, …
Japan's American overlords wanted to *rip up* the bank-dominated system
Japan *was bumping up against* the constraints of a maturing economy.
Creeping deregulation *was eating into* banks' protected markets.
... a maternal finance ministry *took in* households' cheap savings …
Instead of weakening the economy *took off*.
... the stock market *shook off* the Wall Street crash of 1987.
… share prices fell and land dealings *dried up*.
... asset values would *pick up*.
Two poorly run Tokyo credit co-operatives had to be *bailed out*.
... taxpayers contributed to *bail-out*.
Japan's financial system appeared to be on the edge of a *meltdown*.
… they seemed to *calm* things *down*.
… the scale of Japan's banking crisis had finally *sunk in*.
The Financial Services Agency *set out* to break the cosy ties between banks and their former regulator.
The government finally created a vehicle to *clean up* bad loans.
… a cushion is needed against external shocks, such as *slowdown* in America.
… inflation has started *itching up* again.
It looks like *brightening up*.
... people were either *laid off* or withdrew from the workforce.
Private markets and not public charity will henceforth be supplying the credits that make the economy *go round*.
… private lenders who want to be *compensated for* the risks they are prepared to take.
… a country where money is *given out* by the state for nothing.

Not surprisingly though, this newspaper article also abounds in verbs of Latin origin which have a phrasal verb equivalent. However, I assume that phrasal verbs in their place would sound very unusual or sometimes very informal. Consider the following examples:

Time to *arise* from the great slump ~ *get out of*
… *restore* economies to growth ~ *bring back*
… the bank decided to *retreat* ~ *back away*
That super loose liquidity was *withdrawn* this spring. ~ *take back*
A new minister will *arrive* in September. ~ *turn up, show up*
Capital markets were not *abolished* completely. ~ *do away with*
Yet the point of shares was not to *raise* capital. ~ *bring up*
… one of the big brokers abruptly *collapsed.* ~ *break down*

As evident from the above examples, phrasal verbs are commonly used in business discourse as well. Consider some typical examples taken from *Really learn 100 phrasal verbs for business* (2005)*: account for, back up, branch out, buy out, cash in on, close down, contract out, drum up, dry up, hammer out, hook up with, open up, phase out, report back, rip off, sell off, shake up, start up, tie up* and *write off,* etc.

Next, let us examine a text representing technical language. Consider the following instructions for using a personal digital organiser (cf. *English Phrasal Verbs in Use* 2004: 133):

1. Remove computer from packaging. Do not *turn* the computer *on* at this point.
2. Insert the power cable as shown and *plug* the unit *into* an electrical supply.
3. If the screen illuminates, *turn off* the computer using the 'on/off' button.
4. Allow the battery to *charge up* for at least 12 hours.
5. The screen brightness can be controlled using the screen button. *Turn up* the brightness by pressing the button till the desired level is reached.

In this technical text it would be very unusual, and it is very often impossible to replace the phrasal verbs by any single word-equivalent. It is, however, true that *turn on/off* could be replaced by another phrasal verb *switch on/off* without any change in style and meaning, but *make the computer start or stop working* would sound very strange. *Plug sth into sth* might be replaced by *connect sth to sth*, *put electricity into the battery*, however, would sound unnatural instead of *charge up*, just like *increase the amount of brightness* instead of *turn up the brightness*.

As above examples might suggest, phrasal verbs have special discourse functions in journalistic, business and technical discourse. In headlines they not only help to set the agenda the author has in mind, but they also serve to

arouse the readers' interest. In business discourse it seems that besides having a decorative, illustrative purpose, phrasal verbs sometimes function as terminological gap fillers, just like in technical texts.

It is noteworthy that phrasal verbs are relatively uncommon in academic writing but they are by no means entirely absent. By analysing a linguistics textbook (William Croft's *Typology and Universals*, Cambridge University Press, 1990), Jonathan Marks (2005) observes that there are typically quite long stretches of text devoid of phrasal verbs.

> Diachronic typology, like synchronic typology, involves not just putting constraints on logically possible types but also discovering relationships among otherwise independent grammatical parameters. The major types of constraints found on diachronic language processes are twofold. First, sequences of language states have been found to represent a step-by-step language process (e.g. adjective order change > genitive order change > adposition change). Unattested synchronic states are excluded because they do not *adhere to* the sequence of changes entailed by the step-by-step process.

The author notes that there is actually one phrasal verb in this extract: "... they do not *adhere to* the sequence of changes ...". This is a formal phrasal verb, and so its appearance in such a formal text is unsurprising – or, to put it another way −, it contributes towards the formality of the text. (In the *Macmillan Phrasal Verbs Plus* dictionary (2005), *adhere to* is a 'two-star' verb – i.e. 'very common' – and labelled 'formal'). *Involve, represent, exclude* and *entail* are clearly of foreign origin and commonly occur in formal writing. As noted by Marks, some everyday phrasal verbs do also occur in this type of writing, although not frequently (e.g. *apply to, base on, hang together* or *turn out,* etc.).

Similarly to *adhere to*, there are some other phrasal verbs which are decidedly formal and/or literary, for example: *ascribe to, cast down, complain of, consign to, dispense with, impinge on, refer to*, or *renege on,* etc. It is noteworthy that in many, but not all, of these, the verb is of Latin origin. On the other hand, some 'Latin' verbs form register-neutral phrasal verbs, e.g. *apply for*, *depend on*, and *consist of,* etc.

Jonathan Marks in the *Macmillan Phrasal Verbs Plus* dictionary (2005: LS13) also mentions that writers of legal documents and scientific papers may still opt for *tolerate* in preference *put up with*, or *decelerate* rather than *slow down*, but even these extremely formal texts will contain some phrasal verbs.

Another feature of phrasal verbs is that sometimes they have a gap-filling role in every day language as well. As pointed out by Quirk et al. (1985: 1162), the semantic unity of multi-word verbs can often be manifested in replacement by a single-word verb, e.g. *visit* for *call for*, *summon* for *call up*, *omit* for *leave out* and *tolerate* for *put up with*. Nevertheless, there are multi-word verbs, like *get away with* and *run out of*, which do not have one-word paraphrases.

Glennys Pye (1998: 2) also observes that there is no one word equivalent for the phrasal verbs *draw up* and *wear out*. An attempt to convey their meanings without using phrasal verbs results in unnatural sounding English along the lines of *He arrived and stopped outside in a red sports car* or *If you wear those shoes all the time you'll use them too much and make them unusable.* It is simply not possible to successfully and authentically convey these ideas other than by using the phrasal verbs *draw up* and *wear out.*

The authors of the dictionary called *Macmillan Phrasal Verbs Plus* (2005: LS 14) also note that in many cases phrasal verbs fill important lexical gaps, that is they express concepts for which there is no obvious single-word equivalent. In such cases, there really is no natural way of saying something other than through a phrasal verb and choosing a single word equivalent risks sounding stilted or pompous. Compare:

(1) a It was going to be a special night so she decided to *don* her new Old Skool Vans.
b. She *put on* her new Nikes.

In (1a) the use of the verb *don* is either slightly affected, or is used in order to emphasize the special nature of the night referred to. But in most contexts, *put on* is a much more natural choice. The authors of the dictionary note that *put on* is 20 times more frequent than the rather literary word *don*.

Comparing phrasal verbs and their single-verb near synonyms, we can make three further important observations:

Firstly, in some cases, one single verb matches several phrasal verbs, which collocate with a range of different words:

eliminate ~ *knock out* (a person or team in a competition), *do away with* (disease, violence), *stamp out* (a rebellion, a strike, cholera)

endure ~ *live through* (a difficult or dramatic event or change), *put up with* (noise, disturbance, bad manners, inconsiderate behaviour), *stick out* (a difficult or unpleasant situation

eradicate ~ *wipe out* (crime, disease, poverty, population), *sweep away* (system, society, convention, injustice), *kill off* (insects, pests, buds, inhabitants)

demolish ~ *knock down, tear down, blow up*

support ~ *back up* (a statement, people, attack, programme), *stand by* (friend, colleague), *go along with* (a person, idea, proposal, policy)

suppress ~ *hush up* (a matter from the public), *hold back* (information), *choke back* (a strong emotion), *bite back* (a remark or feeling), *block out* (news, information) *lock away* (information), *put down* (opposition)

reprimand ~ *tell of, tick off, dress down, blow up*

Secondly, in other cases, one phrasal verb may match several single verbs. (I have indicated their collocational patterns as well):

back up ~ *support* (statement, people, attack, programme), *reverse* (film, tape, car), *retreat* (walk backwards)

blow up ~ *explode* (bomb, mine, house), *inflate* (tyre, balloon), *enlarge* (photograph, picture), *reprimand* (child, worker)

block out ~ *exclude* (light), *obscure* (view), *suppress* (news, information)

bring back ~ *restore* (the death penalty), *return* (money to someone), *retrieve* (a shot bird or animal from where it has fallen)

come down ~ *descend* (the stairs), *decrease* (prices, expenditure, costs)

go down ~ *decrease* (cost, level, standard), *deteriorate* (quality, standard), *deflate* (tyre, balloon)

pick out ~ *discern* (persons, objects), *select* (persons, things from a group)

put down ~ *lower* (a part of your body), *suppress* (opposition), *destroy* (animals)

put on ~ *gain* (weight), *apply* (the brake)

put out ~ *issue* (statement, *story*), *dislocate*, (your back or a joint in your body), *produce* (products), *broadcast* (a message or programme on radio or television)

stick out ~ *protrude* (arm, legs, nose, rock, cliff), *endure* (a difficult or unpleasant situation)

take back ~ *repossess* (money, territories, borrowed book), *retract* (remark, statement, accusation)

take on ~ *assume* (quality, appearance), *tackle* (rival, opponent)

take up ~ *adopt* (attitude, belief, style), *occupy* (a particular amount of time, space)

Thirdly, it is sometimes possible to match the elements of phrasal verbs and Latinate verbs with more or less the same meaning (cf. *The Oxford Dictionary of English Etymology* 1966):

descend from ~ climb down
L. *descendere* formed on *DE* (off, from) + *scandere* (climb)

insert ~ put in
L. *inserere* formed on *IN-* (in) + *serere* (plant, put into)

interrupt ~ break in upon
L. *interrumpere* formed on *INTER-* (between) + *rumpre* (break)

investigate ~ search into
L. *investîgãre* formed on *IN-* (in) + *vestîgãre* (track, trace)

repel ~ drive, force back
L. *repellere* formed on *RE-* (back) + *pellere* (drive)

subtract ~ take away
L. *subtrahere* formed on *SUB-* (from/away) + *trahere* (draw)

supervise ~ oversee
L. *supervidere* formed on *SUPER* (above, over) + *viddere* (see)

There are not just phrasal verbs, but even prefixed verbs, nouns and adjectives derived from phrasal verbs that have exact equivalent words whose origins are Latin/French. Consider the following examples (cf. *Macmillan Phrasal Verbs Plus* 2005: LS 12):

Germanic word	**Latin/French equivalent**	**Meaning elements**
foretell	predict	*pre = before, ahead* *dict = to say*
put forward	propose	*pro = forward* *pose = to put*
come between	intervene	*inter = between* *ven = come*
drive out	expel	*ex = out* *pel = to drive*
look down (on sy)	despise	*de = down* *spise = to look*

forerunner	precursor	*pre= before, ahead* *curs = to run*
lead-in	introduction	*intro = inwards* *duct = to lead*
downcast	dejected	*de = down* *jest = to throw*

Interestingly enough, in some phrasal verbs of Latin origin, there is a notable tendency to redundancy in that the associated particle reiterates or approximates the original connotation of the prefix:

abstain from ~ withhold oneself from
L. *abstinere* formed on *AB(S)* (away/off) + *tenere* (hold, keep)
adhere to ~ stick to, cleave to
L. *adhærere* formed on *AD* (to) + *hærere* (stick)
co-operate with ~ work together
L. *cooperãrî* formed on *CO* (together) + *operãrî* (work)
inject into~ drive or force in
L. *inicire* formed on *IN* (in) + *jacere* (throw)

As is evident from the above discussion, compared to their single-word equivalents, phrasal verbs are usually regarded to be rather colloquial. It might be true that some are informal, even emotive and slangy, but some of them can be formal as well. Most of them, however, are neutral, and in this respect, they are not different from other categories of vocabulary. A phrasal verb is often the neutral choice, and when people avoid using phrasal verbs in such situations, they do so often with a humorous intention.

Furthermore, phrasal verbs are widespread in the written language as well as the spoken one. In many cases their single-word equivalents are mainly of Latin/French origin, which tend to occur mostly in formal written style. It is noteworthy that while phrasal verbs seem to be commonly used in newspapers, business English and even in technical language, they are relatively uncommon in academic writing or legal texts. However, they are by no means entirely absent in these genres, either.

Finally, phrasal verbs often have a gap filling function in the English lexis as well, i.e. in certain context they are the only possible choice.

All in all, the difference in the behaviour of phrasal verbs and that of their single-verb equivalents might be attributed to one particular feature of phrasal verbs, namely they are more sensitive, more adaptable to context and often better motivated.

7. PHRASAL VERBS USED AS NOUNS AND ADJECTIVES

7.1 Phrasal verbs used as nouns

As is evident from the discussions in the previous chapters, verb + particle constructions create special problems for learners of English, mainly because they have special syntactic, semantic and stylistic properties. To make matters worse, some of them are also used as nouns and even in the functions of adjectives. In comparison to the large number of phrasal verbs, however, – about 5000-6000 – (cf. *Oxford Dictionary of Phrasal Verbs* (2002), *Collins COBUILD Dictionary of Phrasal Verbs* (2002), *Macmillan Phrasal Verbs Plus* (2005) and *Cambridge International Dictionary of Phrasal Verbs* (2006) relatively few of them are used as nouns (about 300) and adjectives (about 100), but it seems to be arbitrary which ones occur as nominalizations and which ones are used in the function of an adjective, respectively.

The primary aim of this chapter is to present an overview of these deverbal nouns (cf. Kovács 2006 a, b) and converted adjectival phrasal verbs. First, I will identify their basic types. Second, I will investigate what word-formation processes are involved in their formation. Finally, I will look at what special phonological, orthographical, semantic and stylistic properties they have. Before giving a detailed analysis of their special properties, let us look at my corpus and the major types of nouns derived from phrasal verbs.

7.1.1 My corpus of phrasal nouns

The examples that I use in my analysis are taken from the *Collins COBUILD Dictionary of Phrasal Verbs* (2002) and *Macmillan Phrasal Verbs Plus* (2005). This list, containing 338 nominalized multi-word verbs, shows that *up* is the most common particle (88), followed by *out* (68) and *off* (32), then by *in* (29) *down* (25), *over* (25), back (16), *away* (13), *on* (12), *by* (6), *about* (6) and finally by *through* (4), *under* (3), *around* (3), *to* (3), *round* (2), *ahead* (1) *along* (1) and *aside* (1) in descending order of frequency:

UP (88)

back-up; balls-up; blow-up, botch-up, break-up; upbringing; build-up; bust-up; call-up; carve-up; check-up; clean-up; close-up, cover-up; crack-up; drying-up; dust-up, dugout; update, fill-up; flare-up; follow-up; foul-up; freeze-up; fry-up, get-up; get-up-and -go; goof-up; grown-up; hang-up; hold-up; hook-up; upkeep; knock-up; lace-ups; link-up, lead-up, let-up; uplift; line-up; link-up; lockup; make-up; mark-up; mess-up; mix-up; mock-up, pick-up; pick-me-up; pile-up; pin-up; piss-up, press-up, pull-up, punch-up; push-up; rave-up; uprising; roll-up; round-up; run-up; runner-up ;screw-up; send-up; set-up; shake-up; sit-up; slip-up, smash-up; snarl-up; upstart, start-up; stick-up; stitch-up; summing-up; upswing, take-up; uptake; tie-up; top-up; toss-up; tune-up; turn-ups; upturn; upkeep; walk-up; warm-up; washing-up; wind-up; write-up; wrap-up;

OUT (68)

blackout; break-out; buy-out; outbreak; outburst; outcast; call-out; carryout; checkout; chillout; clean-out; clear-out, outcome; cop-out; cook-out, outcry; cut-out; drop-out; eating-out; falling-out, gross-out; hangout; outflow, outgoings; outgrowth; handout; hangout; hide-out, knockout; layout; outlet; let-out; lockout; logout; lookout; outlook; mail-out; printout; outpourings; payout; printout; phasing-out; pull-out; punch-out; output; outreach; read-out; rig-out; outrider, sell-out; outset; shake-out; share-out; shut-out; sort-out,; spin-off, stand-out; stake-out; stop-out; take-out; out-take; try-out; turnout; walk-out; washout; workout; wipeout;

OFF (32)

blast-off; brush-off, cast-offs, cut-off; face-off, falling-off; kick-off; kiss-off, layoff; lift-off; payoff; play-off; offprint; put-off; rake-off, rip-off; run-off, sell-off; send-off; sending-off, show-off; spin-off; offspring, offshoot, stand-off, tail-off; takeoff; telling-off; ticking-off; tip-off; trade-off, turn-off; write-off;

IN (29)

break-in; cave-in; buy-in; income; check-in; drive-in; infighting; lead-in; inlet; in box; lie-in; look-in; login; look-in; phasing-in; phone-in; pull-in; input; ring-in; run-in; sit-in; stand-in; swearing-in; intake; teach-in; tie-in; trade-in; throw-in; weigh-in; work-in;

DOWN (25)

breakdown; clampdown; climb-down; come-down; countdown; crackdown; dressing-down; downfall; hand-me-downs; knockdown, letdown; lie-down; mark-down; meltdown; downpour, put-down; rubdown; run-down; shakedown, shutdown; sit-down; slowdown; splashdown; touchdown; downturn;wind-down

OVER (25)

carry-over; cross-over; changeover; fly-over; going-over; hangover; overhang; holdover; overkill; leftover; leftovers; makeover; overpass; passover; pullover; pushover; rollover; overseer; sleepover, spillover; stopover; switchover; takeover; turnover; walkover;

BACK (16)

comeback; cashback; clawback; cutback; drawback; fallback; fightback; feedback; flashback; kickback; back pay, payback; playback; setback; switchback; back talk; tailback; throwback;

AWAY (13)

breakaway; castaway; cutaway; getaway; give-away; hideaway; keep-away; runaway; stowaway; takeaway; tearaway; throwaway; washaway;

ON (12)

add-on; come-on; follow-on; goings-on; hanger-on; onlookers; put-on; onset; onrush; slip-ons; turn-on, walk-on;

BY (6)

fly-by; stand-by; lay-by; passer-by; bypass; bystander;

ABOUT (6)

gadabout; knockabout; layabout; runabout; turnabout; walkabout;

THROUGH (4)

breakthrough; follow-through; throughput; run-through;

UNDER (3)

underpass; underlay; underwriter;

AROUND (3)

run-around; turnaround; wraparound;

TO (3)

lean-to; talking-to; set-to;

ROUND (2)

turnround; whip-round;

AHEAD (1)

go-ahead;

ALONG (1)

singalong;

ASIDE (1)

set-aside;

7.1.2 Types of phrasal verbs used as nouns

Four major types of phrasal verbs used as nouns can be distinguished (cf. Huddleston & Pullum 2002: 1652-54):

- **Unsuffixed verb + particle**
  breakthrough, drop-out, hang-up, lookout, show-off, singalong, tailback
- **Particle + unsuffixed verb**
  downturn, intake, offshoot, overpass, outlet, throughput, upturn
- **Verbal element carries the – *er* suffix**
  i. *passer-by, hanger-on, getter-up, runner-up, knocker-up*
  ii. *bystander, onlooker, overseer*
- **Verbal element carries – *ing* suffix**
  i. *dressing-down, going-over, phasing-out, telling-off, swearing-in*
  ii. *upbringing, uprising, uprooting, outpouring, outgoings*

Besides, there are some idiosyncratic forms, in which the object of the verb is also indicated, e.g. *pick-me-up* (a drink that makes you feel more lively), *hand-me-downs* (clothes that have been worn by someone and given to someone else in the same family), *get-up-and-go* (energy and enthusiasm) or where the particle precedes the verb and it is neither a solid form or

hyphenated either, such *in box* (the file in an e-mail program where new e-mail messages arrive) and *back pay* (money that is owed to someone who works for a company but who has not been paid yet).

7.1.3 Word-formation processes

Before considering the characteristics of these deverbal nouns, I will give some attention to which word-formation processes are involved in their formation.

English grammarians such as Quirk et al. (1985: 1520) and Huddleston & Pullum (2002: 1621) refer to the following main types of word-formation:

- **Prefixation** putting a prefix in front of the base, sometimes with, but more usually without, a change of word class, e.g. *mis + inform, dis + obey*
- **Suffixation** putting a suffix after the base, sometimes without, but more usually with, a change of word class, e.g. *friend + less, wait + er*
- **Conversion** assigning the base to a different word-class with no change of form, e.g. *(we shall) carpet (the room),* verb from noun or *your answer is good* – noun from verb.
- **Compounding** adding one base to another, such that usually the one placed in front in some cases subcategorises the one that follows, e.g. *armchair, bottle-feed.*

Besides, both Quirk et al. (1985: 1566-67) and Huddleston and Pullum (2002: 1638-40) refer to conversion with formal modification, i.e. when conversion is accompanied by certain nonaffixal changes affecting pronunciation or spelling or stress distribution:

a) voicing of final consonant, e.g. *advice (N) [s] ~ advise (V) [z], belief (N) [f] ~ believe (V) [v]*, where the unvoiced fricative consonants [s], [f], and [θ] are voiced to [z], [v], and [ð] respectively in the corresponding verb forms

b) shift of stress e.g. *import (V) [im'pɔ:t] ~ import (N) ['impɔ:t], export (V) [iks'pɔ:t] ~ export (N) ['ekspɔ:t],* where the stress is shifted from the second to the first syllable in nouns converted from verbs.

As far as word-formation processes are concerned, we could say that most of these phrasal verbs used as nouns are formed by a special type of

conversion which also involves certain changes affecting pronunciation or spelling or stress distribution**.** In most cases there is a related clausal construction where the verb and the particle occur adjacently with the same meaning but with a different stress pattern, and the nouns are either solid words or hyphenated:

SHAKE-*up ~ A Japanese-trained manager was brought in to* ***shake UP*** *the organisation*.
HIDEaway *~ I thought I'd rent a cottage and* ***hide AWAY*** *for a while.*
RIP-*off ~ Taxi drivers often* ***rip OFF*** *foreign people.*
KICK*back ~ She* ***kicked BACK*** *part of her fee to the agent who introduced the client to her.*

Consider also the semantic relationship between the prefixed ones, with the noun being stressed on the prefix, the verb on the verb element, as in the following illustrative examples:

OVERflow ~ The great flow was ***overFLOWING*** *with people.*
UPdate ~ We'll ***upDATE*** *you on the day's top news stories.*

There are also a few instances where the post-verbal particle becomes a prefix in the nouns during the process of conversion. Compare the following pairs: *upkeep ~ keep up, outlet ~ let out, onset ~ set on, outset ~ set out, downpour ~ pour down, output ~ put out* and *throughput ~ put through,* etc.

In some cases, no verbal equivalent exists; it is, however, possible to guess the meaning from that of the components, for example:

lean-to (a building such as a shed or garage which is attached to one wall of a larger building) ~ **to lean to* (to lean on or against sb or sth)
rave-up (a noisy party when people drink and dance a lot) ~ **to rave up* (to rave ~ to talk in a crazy way)
runabout (a small car used mainly for short journeys) ~ **to run about*
overkill (more of something that is necessary or desirable) ~ **to overkill*
underlay (a thick material that you place between a carpet and the floor for extra warmth) ~ **to underlay, *to lay under*

Similarly, the informal idiosyncratic *teach-in* (a meeting between students and teachers, with discussions on important or controversial topics) cannot be derived from a phrasal verb, either. The vogue for such formation produced *sit-in* (a protest in which people go to a public place and stay there

for a long time) or *lie-in* (an occasion when you stay in bed longer than usual in the morning) whereas phrasal verbs such as **to teach in, *to sit in* and **to lie in* do not exist.

In contrast, sometimes there is a corresponding phrasal verb but with a different meaning as seen in:

hangover (the headache and sickness that you get the day after you have drunk too much alcohol) ~ *If something unpleasant hangs over you, you are worried because it is likely to happen soon.*

lay-by (a space next to a road where vehicles can stop) ~ *lay sth by* (save sth for the future)

layabout (a lazy person who never does any work) ~ *lay about with a weapon* (use it to hit anyone who is nearby in a violent, uncontrolled way)

pushover (sth that is easy to do or sb who is easy to persuade or influence) ~ *push sb over* (push them so that they fall on the ground)

set-up (the way a particular group of people or things are organised) ~ *set up sth* (start something such as a business, organisation, or institution)

Furthermore, I have also found some phrasal nouns which are converted from the past participle form of the phrasal verb: *dugout* (1. a small shelter by the side of a sports field where team members sit during the game when they are not playing 2. a hole or tunnel in the ground used as a shelter by soldiers during a battle), *leftovers* and *grown-up.*

In addition to conversion, in a number of cases the nominalising *–er,* or *–ing* suffix is added to the verbal base such as: *bystander*, *onlooker*, *overseer*, and *uprooting, swearing-in,* respectively, which means that derivation is also involved in their formation.

In sum, we can say that the majority of phrasal nouns 258 out of 338 (76%) are converted from phrasal verbs with some kind of formal modification, in 41 cases the particle precedes the verb, such as a prefix (e.g.*, upkeep, uplift*, *uptake, upturn, outcast, outcome, outcry, outlet, output, outset, offprint, inlet, input, intake, overpass, overspill, throughput, underpass,* etc.), 23 nominalizations occur with the *-ing* form (*upbringing, drying-up, uprising, running-up, summing-up, washing-up, winding-up, eating-out, falling-out, outgoings, outpourings, phasing-out, falling-off, sending-off, telling-off, ticking-off, infighting, swearing-in, dressing-down, going-over, talking-to*, *phasing-in, goings-on*), 3 with the past participle form (*dugout, leftovers, grown-up*), 8 with a derivative suffix, i.e. *-er*

(*runner-up, overseer, hanger-on, onlookers*, *passer-by, bystander, outrider, underwriter*), 10 nominalizations occur mainly only in the plural (*slip-ons, cast-offs*, *lace-ups, turn-ups, outgoings, outpourings, leftovers*, *goings-on, onlookers*) and there are 3 innovated forms (*pick-me-up, hand-me-downs, get-up-and-go*).

7.1.4 Phonological properties

Of their general properties it is worth looking at their phonological ones first. It is well-known that in verb-particle constructions where the particle is an adverb, the stress usually falls on the adverb particle, e.g. *take OFF, turn OUT.* When the particle is a preposition, however, the stress normally occurs on the lexical verb with the preposition being unstressed, e.g. *LOOK for, TAKE after.*

In contrast, nominalized verb-particle constructions usually have the main stress on the first element, i.e. the verb, e.g. *TAKEoff, TURNout* or the particle, e.g. *UPtake, THROUGHput* except when the verb carries a suffix (*passer-BY, telling-OFF, BYstander, UPrising*) where the particle is stressed whether it follows or precedes the suffixed verb. It must be emphasized, however, that the majority of the nominalized verb + particle constructions come from verbal constructions where the particle is an adverb and not a preposition.

7.1.5 Orthographical properties

As is evident from the above examples, the spelling of the nominalized construction can be varied: in most cases their constituents are either written solid or they are hyphenated. Even dictionaries show a lot of inconsistency between spelling as one word or hyphenation. The following observations can be made about their spelling:

When the particle precedes the verb element, it is always spelled as one word as the particle can be regarded as a prefix in the verbal compound, as in *outline, overlap*. Idiosyncratic informal compounds, such as *pick-me-up* are always hyphenated. The same refers to derived ones where the suffixes *–er* and *–ing* are added to the verb, for example *passer-by, telling-off* although dictionaries also indicate that they can be written as separate words as well *(passer by, telling off)*. Interestingly enough, when the particle is *back*, the constituents of deverbal nouns are written solid, such as *comeback, cutback, drawback, flashback, kickback, playback, setback, tailback* and *throwback*. The same can be said about *away: breakaway, getaway,*

giveaway, hideaway, runaway, stowaway, takeaway, tearaway and *washaway*, etc.

In contrast, *in* and the less common particles such as *through* are usually written with a hyphen, such as: *cave-in, lie-in, throw-in, work-in* or *follow-through, run-through.* Nevertheless, the idiosyncratic *login* and *breakthrough* are exceptional as they are solid words.

Generally speaking, the solid form is common when the usage is well established and is favoured especially in AmE. Hyphenation is common for new usages and is favoured in BrE, in which a solid form may seem confusing or odd, especially when vowels come together: *cave-in* as *cavein* or *make up* as *makeup.*

Finally, as a new tendency some phrasal nouns are neither written solid nor hyphenated, such as *back pay, back talk* and *box in,* etc.

7.1.6 Semantic properties

The semantics of verb-particle constructions used as nouns is even more complex. The meaning of most nominalizations – due to their verbal element- is closely related to activities, processes as illustrated in such examples as:

blast-off (the movement when the rocket leaves the ground)
climb-down (the act of admitting that you are wrong)
cover-up (an attempt to hide a crime or mistake)
lie-in (a rest by staying in bed later than usual in the morning)
stopover (a short stay in a particular place between parts of a long journey)
pay-off (a payment that you make to someone so that they do not cause trouble for you)
put-on (an action that is intended to tease or deceive someone)
singalong (an occasion when a group of people sing song together for pleasure)
sit-in (an event in which people protest against something by staying in a place until they get what they want)
splashdown (the landing of a space vehicle in the sea after a flight)
stake-out (an act of watching a place secretly over a period of time in order to catch a criminal)
take-off (beginning of a flight)
take-over (act of gaining control of a company by buying it)
tail-off (the process of slowly becoming smaller in amount)

A lot of phrasal nouns relate to events, situations, such as:

buy-in (a situation in which a group of managers get some control over a company that they do not work for by investing a lot of money in the company)
lockout (a situation in which the management of a place of work closes it and prevents workers from coming in until they accept the management's proposals)
mess-up (a situation in which something has been done badly or wrongly)
pickup (a situation in which somebody is trying to start a sexual relationship with someone they have just met)
round-up (an occasion when many people are arrested or captured)
a set-up (a situation in which someone makes it seem as if an innocent person has committed a crime)
stake-out (a situation in which someone stays hidden near a building in order to watch anyone who enters or leaves it)

Interestingly enough, the derived nouns with *-in* also relate to actions or situations, nevertheless they have no corresponding phrasal verbs except for *sit-in.* Similarly: *lie-in* (a rest by staying in bed later than usual in the morning); *teach-in* (teaching session consisting of contributions from experts and general discussion); *talk-in* (discussion, usually in a public place, or on radio or TV, of some important topical interest); *work-in* (form of industrial action in which workers occupy and run a factory etc. often one which is threatened with closure during a trade session).

The nominalizing *-ing* suffix usually gives such kind of interpretation, typically forming abstract nouns, as in: *uprising, upbringing, dressing-down, going over, swearing-in* and *phasing-out,* etc.

Besides activities and events, deverbal nouns sometimes relate to the object or result of the activity, as is evident from examples like:

a blow-up (a large copy of a photograph)
a *handout* (a paper containing a summary of information, or topics which will be dealt with in a lecture or talk)
a *fry-up* (a breakfast food, such as bacon and eggs, etc.)
a *mail-out* (a letter or advertisement that is sent out to many people at the same time)
a *payout* (a large amount of money paid to someone, for example by an insurance company or as a prize in a competition)

a *pin-up* (a photograph of an attractive person that appears in a magazine and that people often stick on a wall)
printout (paper printed with information from a computer)
put-down (a comment intended to criticize someone and make them feel stupid)
slip-ons (shoes without laces or buckle)
a write-off (a car so badly damaged that it is written off the books of an insurance company)
rake-off (profit from a business activity obtained in an unfair and dishonest way)
a run-down (a short report)
a tie-up (an agreement between two or more companies to become business partners)
a tip-off (a warning or secret information about sth)

Furthermore, the ones formed with the *–er* suffix refer to people, such as *chucker-out* (someone who forces someone to leave a place), *passer-by* (someone who is walking past a place), *onlooker* (someone who watches something happen but does not take part in it), *bystander* (someone who is in a particular place by chance when an accident or an unusual event happens), *hanger-on* (someone trying to be friendly with a richer or more important person, especially in order to gain an advantage for themselves), *runner-up* (someone who has finished in second place in a race or competition), *overseer* (someone whose job is to make sure that employees are working properly) and *washer-up* (someone who washes up the dishes), etc.

A lot of such nouns are formed by conversion without a suffix, such as *dropout* (someone who drops out of society or education), *gadabout* (someone who goes from place to place enjoying themselves), *layabout* (someone who lays/lies idly about), *pushover* (someone who is easy to influence or persuade), *stand-in* (someone who takes the place of a main actor in a particular scene of a film, especially a dangerous scene), *runaway* (someone who has left their home or escaped from somewhere), *stowaway* (someone who hides on a ship, plane or other vehicle so that they can travel without permission and without paying), *stopout* (someone who stays out late at night), *tearaway* (a young person who behaves badly and often gets into trouble), *show-off* (someone who tries to get attention and praise from other people by showing how clever they are), *castaway* (someone who has been left on an island surrounded by sea and cannot get away) and *outcast* (someone that other people will not accept as a member of society), etc.

Some of them relate to places, for example: *lockup* (a small prison in a village or town, where the police can keep a criminal for a short period of time), *checkout* (the place where you pay in a supermarket or other large shop), *hangout* (a place where a particular group of people like to spend time), *hideaway* (a private place where someone goes to relax or to be away from other people), *lay-by* (a space next to the road where vehicles can stop), *outlet* (a shop, company, or organisation through which products are sold), *pull -in* (a cafe on a main road where you can get cheap meals) and *take-away* (a shop or restaurant that sells meals to be eaten somewhere else), etc.

It is noteworthy, however, that the phrasal nouns that relate to people and places often tend to be dialectical, idiomatic, and slangy.

In addition, several verb + particle constructions used as nouns have similar meanings**,** as illustrated in:

stick-up, hold-up (stealing money from a place or person by using violence)
smash-up, crack-up, pile-up (a serious accident)
snarl-up, tail-back, hold-up (a long line of traffic that is moving very slowly)
screw-up, slip-up (mistake)
mess-up, mix-up (confusion)
telling-off, dressing-down, talking-to, ticking-off (reprimand)
crackdown, clampdown (a strong official action)
hideaway, hideout (a place where you go to hide or get away from other people)

A fairly numerous set of deverbal nouns are polysemous just like the phrasal verbs they are derived from, such as:

intake: 1. the number of people who begin to study at a school, or join an organisation at a particular time
2. the amount of substance (food, drink or air that enters the body of people, animals, plants)

make-up: 1. the combination of things which form something
2. substances, such as lipstick, powder or eye shadow

breakdown: 1. the failure or collapse of an arrangement, plan or discussion
2. becoming mentally or physically ill e.g. nervous breakdown
3. stop through mechanical electrical failure

4. change of ideas or feelings about something
5. division into smaller parts

pickup: 1.a situation in which someone is trying to start a sexual relationship with someone they have just met.
2. an increase or improvement in trade, business.
3. pick-up (truck): small commercial vehicle with, at the back, an open top and low sides and tail-board.

It is important to note, however, that nominalization is somewhat restricted in the case of polysemous phrasal verbs. Sometimes, when the meaning of the verb is concrete, literal, nominalization is not possible. It is more likely if the meaning is abstract. Consider the following examples:

*the **shake-up** of the company*	**the **shake-up** of the cocktail*
*the **set-up** of a committee*	**the **set-up** of road blocks*

In some cases, the particle either precedes or follows the verb and the meaning is different, as in:

breakout (escape from prison) ↔ *outbreak* (of war, disease, fire)
hangover (the feeling of being tired and sick) ↔ *overhang* (a part that sticks out from the edge above sth)
layout (arrangement) ↔ *outlay* (the amount of money that you must spend in order to buy something or start a new business)
lookout (a person who is watching for danger; a high place where a person is watching for danger) ↔ *outlook* (perspective, prospect)
fallout (the radiation that affects a particular place or area after a nuclear explosion has taken place) ↔ *outfall* (a place where water flows out of a drain)
turn-ups (the parts at the end of a pair of trousers which are folded over) ↔ *upturn* (improvement in the economy or in a company)
payback (a bad or unpleasant thing that someone does to you after you have done something bad to them) ↔ *back pay* (money that is owed to someone who works for a company but who has not been paid yet)
set-up (the way a particular group of people or things are organised) ↔ *upset* (defeat of an opponent; an illness that affects your stomach)

Lastly, it should be noted that as with verb forms, phrasal nouns run parallel with Latinate nouns that tend to be elevated, technical and formal, where the phrasal nouns are colloquial, informal and often slangy. Consider,

for example**:** *break-up ~ disintegration, cutback ~ reduction, check-up ~ examination, outcry ~ protest, outlook ~ perspective, overseer ~ supervisor, hook-up, link–up ~ connection, layout ~ arrangement, letdown ~ disappointment, sit-in ~ protest, sellout ~ betrayal, shake-up ~ reorganisation* and *upbringing ~ education,* etc.

7.1.7 Stylistic/ register properties

It is a common misconception that phrasal verbs are mostly used in informal or spoken language. It is really true that native speakers use them very often in colloquial spoken English, but they can be found in many styles of writing, including highly formal newspaper articles.

On the other hand, phrasal verbs, and thus the ones which are used as nouns, are also common in non-standard varieties of English including slang. Consider the following examples:

Informal: *blow-up* (outburst), *face-off* (disagreement or fight)*, hang-up* (feeling of embarrassment), *foul-up* (bungle, botch), *kiss-off* (a rude way of telling someone that they are no longer wanted), *rip-off* (sth that is more expensive that it should be), *slip-up* (a small, unimportant mistake), *snarl-up* (traffic jam), *getup* (unusual clothes), *screw-up* (mistake), *shake-out* (major change in industry)*, wind-up* (joke) and *stitch-up* (a situation in which sb is blamed for sth they did not do)*,* etc.

British informal: *rig-in* (unusual clothes), *shakedown* (a temporary bed, a test of sth new), *sort-out* (the process of getting rid of things you do not need and arranging things that you need tidily), etc.

American informal: *cutup* (joker), *goof-up* (a stupid mistake), *gross-out* (something unpleasant), *punch-out* (fight), *lockup* (prison), *mix-up* (fight), *stick-up* (an occasion when sb tries to steal money from a bank or shop by threatening people with a gun) and *switchover* (a change from one method, system to another), etc.

American slang: *blow-out* (easy victory), *kiss-off* (sending away), etc.

Australian informal: *rake-off* (rip-off)*, balls-up* (bungle), *ring-in* (someone that takes the place of another person), etc.

Australian slang: *stuff-up, frig-up* (bungle), etc.

As mentioned above, these nouns also occur in written, formal style**.** Evidence for that is provided by the following examples, which are from *The Guardian Weekly* 2005 Vol. 172/No 15: *crackdown* (strong official action)*, pullout* (withdrawal), *turnout* (the number of people who vote in an election)*, run-up to the invasion/ war/ the Olympics* (preparation),

upbringing (education), *shake-up* (reorganisation), *set-up* (arrangement), *stand-off* (dead end), *overthrow of power* (removal), *comeback* (return), *outset* (beginning), *breakthrough* (important development), and *marriage breakdown* (ending).

It is remarkable how frequently nominalized phrasal verbs are used in the language of sport, e.g. *knock-up, sending-off, sit-up, press-up, pull-up, play-off, throw-in, work-out, warm-up, weigh-in, kick-off, run-up and sit-up*, etc.

Phrasal nouns also occur in the language of computer world. Consider the following examples:

hook-up (connection between two electrical systems or pieces of equipment such as computers);
linkup (connection between machinesor electronicequipment);
login (the process of performing the necessary actions to start using a computer program or system);
logout (closing the computer program or system);
printout (paper printed with information from a computer);
input (information that is put into the computer);
read-out (a record of information produced by a computer, shown on a creen or printedon paper);

7.1.8 Phrasal nouns in compound and attributive formations

Finally, it is noteworthy to mention that phrasal nouns can occur in compound and attributive formations as well. Consider the following types:

(1) With the phrasal noun first: ***blackout*** *regulations,* ***breakdown*** *service,* ***call-up*** *papers,* ***check-up*** *period,* ***cut-off*** *point,* ***follow-up*** *treatment,* ***getaway*** *car,* ***input*** *time,* ***knockdown*** *price,* ***knockout*** *blow/ victory,* ***lock-up*** *shop/garages,* ***overflow*** *pipe,* ***phone-in*** *programme,* ***pick-up*** *point,* ***put-down*** *point,* ***outreach*** *worker,* ***round-up*** *time,* ***sit-down*** *meal,* ***sit-down*** *strike,* ***stand-up*** *fight,* ***stand-up*** *comedian,* ***start-up*** *money/ costs,* ***stick-on*** *labels,* ***takeaway*** *food* and ***wind-up*** *racing car,* etc.

(2) With the phrasal noun second: *aeroplane* ***take-off****/ airplane* ***takeoff****, eye* ***make-up****, traffic* ***holdup****, news* blackout*, cholera* ***outbreak****, enemy* ***build-up****, population* ***overspill****, public* ***outcry****, sales* ***pick-up*** and *student* ***sit-in,*** etc.

(3) With the phrasal noun between other nouns: *cattle* ***round-up*** *time, truck* ***breakdown*** *service* and *population* ***overspill*** *problem,* etc.

7.2. Phrasal verbs used as adjectives

As evident from 7.1.8, phrasal verbs are not only used as nouns but in a number of cases they function attributively as an adjective as well. Consider the following examples, − 126 in number −, taken from the *Collins COBUILD Dictionary of Phrasal Verbs* (2002) and *Macmillan Phrasal Verbs Plus* (2005):

UP (51)

beat-up/beaten-up; beefed-up; blocked-up; boarded-up; built-up; buttoned-up; call-up; upcoming; up-and-coming; curled-up; cut up; dial-up; dressed-up; fired-up; follow-up; fucked-up; hyped up; grown-up; hung-up; heaped-up; jazzed-up; joined-up; jumped-up; uplifting; lighting-up; lock-up; made-up; mixed-up; mop-up; pick-up; pin-up; pumped-up, pop-up; put-up; put-upon; rolled-up; screwed-up; upset; souped-up; stand-up; upstanding; start-up; steamed-up; tensed up; touched-upon; wake-up; warmed-up; washed-up; wind-up; worked-up; zip-up;

OUT (21)

blissed-out; burnt-out/burned-out; bombed-out; chillout; chucking-out; outgoing; fagged out; hollowed-out; knocked out; played-out; put-out; outstanding; spaced-out; outspoken; take-out; tired-out, washed-out; wiped-out; worn-out; outworn;

OFF (11)

cast-off; cooling-off; cut-off; drop-off; off-putting; sawn-off, offset; off-screen, starting-off; teed- off; ticked-off;

IN (10)

built-in; inbuilt; clued-in; drop-in, incoming; drop-in; live-in; lived-in; phone-in; inset;

DOWN (9)

downcast; broken-down; knockdown; put-down; scaled-down; sit-down; trickle-down; tumbledown; watered- down;

ON (6)

carry-on; oncoming; ongoing; put-on; roll-on; stuck-on;

AWAY (7)

breakaway; getaway; give-away; going-away; runaway; takeaway; throw-away;

OVER (5)

hungover; overhanging; leftover; overspill; take-over;

BY (2)

stand-by; bygone;

BACK (1)

fall-back;

AHEAD (1)

go-ahead;

THROUGH (1)

see-through;

AROUND (1)

wraparound;

In the above examples, 55 out of 126 phrasal adjectives are converted from phrasal verbs by conversion with some kind of formal modification, i.e. usually a change of stress and hyphenation, 60 occur in the past participle form, 15 in the *-ing* form with the particle preceding or following the verb, 3 with the particle functioning as a prefix, an innovated form, i.e. *up-and-coming*.

As for the orthography and phonological properties of phrasal verbs used as adjectives are concerned, we can say that the same kind of rules apply to them as to nouns derived from phrasal verbs. Phrasal verbs are as a rule written separately, while the majority of adjectives converted from them are hyphenated (94 out of 126).

The rules for stress are less straightforward for adjectives formed from phrasal nouns than in the case of phrasal nouns (cf. *Macmillan Phrasal Verbs Plus* 2005: LS 23). Some adjectives are stressed on the second element, especially those where the verb is in the past participle form and they are used predicatively, as illustrated by the following examples:

*My shoes are **worn ˈout**.*
*The place looks really **run ˈdown**.*
*The area is quite **built ˈup**.*

However, when the adjective is used attributively before a noun, then the noun is normally stressed, and the two words of the adjectives may be equally but less stressed. Consider the following examples:

***worn-out** ˈshoes*
*a really **run-down** ˈplaces*
*a **built-up** ˈarea*

Other adjectives have the stress on the first element, especially those where the verb is in the present participle form, e.g.

*She is the ˈ**outgoing** president.*
*This is an ˈ**ongoing** problem.*
*Watch out for ˈ**oncoming** traffic.*

However, if the adjective is used predicatively, the speaker may put the stress on the second element. This allows the speaker to leave a longer space between the two stresses, e.g.

*The problem is **on ˈgoing**.*

Syntactically, adjectives formed from phrasal verbs behave similarly to adjectives in general. As evident from the above examples, participial adjectives can function predicatively and attributively.

It is noteworthy that when a phrasal adjective is used attributively, it is usually hyphenated and there is very often a collocational restriction with the following noun. Consider the following examples:

beefed-up (police), blocked-up (pipe), boarded-up (windows), bombed-out (building), breakaway (theatre company), carry-on (baggage), chillout (time), oncoming (traffic), upcoming (elections), cooling-off (period), dial-up (service), drop-off (point), fallback (position), a bride's going away (outfit), go-ahead (company), bygone (age), knockdown (price), live-in (girlfriend), lived-in (place), wind-up (toy), drop-in (centre), joined-up (writing), joined-up (thinking/ government/policy), pick-up (game) and *sit-down (meal/protest),* etc.

The ones which are used predicatively are typically past participles, and are never hyphenated, as illustrated by:

The crowd is tense and the players are ***pumped up*** (enthusiastic).
By ten o'clock, the kids are completely ***hyped up*** (excited and nervous).
She is all ***fired up*** *about their new course she's taking* (enthusiastic).
He gets all ***worked up*** *about nothing at all* (upset, angry or excited).
She agreed but she seemed a little ***put out*** (annoyed, offended or upset).
By the end of the day, I felt extremely ***wiped out*** (extremely tired).
Max is all ***tensed up*** (not relaxed).

As for their semantics, these converted phrasal adjectives seem to show some complexity. As pointed out by Lipka (1972: 132-143), functioning as a predicative adjective, the phrasal adjective often denotes a certain state. *They were* ***bombed out*** vs. *a* ***bombed-out*** *school, town.* A paraphrase for the former can be *'drive out (of buildings) with bombs'*, thus originating by prepositional phrase reduction, and the latter can be derivable from *'destroy with bombs'* or *'destroy by bombing'*.

In the majority of cases the converted adjectives retain the meaning that the original phrasal verb had, e.g. ***broken-down*** *(machinery)* 'no longer working in good condition'; *a* ***see-through*** *(blouse)* is made of cloth that you can see through; *a* ***wind-up*** *toy or machinery* is one that works when you turn a key several times and *a* ***tumble-down*** *building* is old and in bad condition, etc.

There are also some examples where the converted adjective is used both in a literal and a metaphorical sense, e.g.

a ***watered down*** *lager* (made weaker by water)
a ***watered-down*** *version of his speech* (made less offensive, powerful or detailed than the original)

In some other cases there are two corresponding phrasal adjectives with different meanings, as illustrated by the following examples:

hang over **v.** 1.'stick out above something; 2. 'worry somebody'; ***hungover*** **adj.** 'to feel tired or ill after drinking too much alcohol'. In contrast, in *The road sign was partly covered by an* ***overhanging*** *bush* the other adjective formed from the same phrasal verb has kept its literal meaning.

build in 'build sth such as a piece of furniture so that it becomes part of a wall or room' has two phrasal adjective forms: ***built-in*** *(bookcase)* ~ forming part of something, vs. ***inbuilt*** *(ability)* ~ existing as a natural or basic part of something, in which the first has kept the original meaning of the phrasal verb.

Like in phrasal verbs, in adjectives converted from phrasal verbs, the particle contributes special meanings to the verb. The particles *up* and *out* seem to be the most productive in phrasal adjectives.

The largest group of participial adjectives with *up* has a perfective meaning, i.e. 'blocked, closed', such as *bunged up, blocked up* (drain, pipe, nose); *clogged up* (pipe, tube, passage) and *snarled up* (traffic, telephone network, communications), etc.

Another group of participial phrasal adjectives with *up* has an intensifying meaning, e.g. *jazzed up* (recipe) ~ made more interesting, *beefed-up* (police force) ~ made bigger, stronger, *souped up* (anti-virus software) ~ made faster, more powerful or more affective and *jumped-up* (schoolboy) ~ thinking that you are more important than you are BrE.), etc.

Furthermore, many phrasal adjectives with *up* refer to emotions, such as excitement and annoyance, such as *hyped up* (excited or nervous), *hung up* (nervous, worried), *pumped up* (very excited or enthusiastic), *screwed up* (very upset, unhappy, or confused), *steamed up* (annoyed, angry), *teed up* (angry or annoyed A.E), *tensed up* (not relaxed) and *worked-up* (angry, upset), etc.

The second most common particle in phrasal adjectives is *out*, mainly having an perfective or intensifying function, such as in *burnt out*, *bombed out, packed out* and *worn out* while other adjectives with *out* form one special group with the meaning 'extremely exhausted', e.g. *fagged out, tired out, washed out* and *wiped out,* etc.

It is noteworthy that some of the phrasal adjectives above are used in an informal style, especially the ones which express emotions and exhaustion.

There are some important conclusions that can be drawn from the above discussion. The above analysis provided some more evidence for my statement in the introduction, that phrasal verbs are an important and productive phenomenon of the English language. Instead of borrowing from other languages, it is quite common that phrasal verbs are converted into nouns and adjectives.

As the examples given above suggest, the most common particles in converted nouns and adjectives are again *up* and *out,* preceding *off* and *down*. In my analysis I meant to show that phrasal verbs used as nouns and adjectives also have special phonological, orthographical, semantic and stylistic properties. I have argued that the majority of the nouns and adjectives formed from phrasal verbs are the result of a special type of conversion with some formal modification, i.e. it involves certain changes affecting pronunciation or spelling or stress distribution.

As for the orthography of phrasal verbs used as nouns and adjectives are concerned, I observed that while phrasal verbs are as a rule written separately, the majority of nouns converted from them are hyphenated or written as one word, while phrasal adjectives are usually hyphenated.

Furthermore, I have pointed out that unlike phrasal verbs, the related nouns are usually stressed on the first element. i.e. the verb, e.g. *TAKEoff, TURNout* or the particle, e.g. *UPtake* The rules for stress are less straightforward for phrasal adjectives as they are usually stressed on the second element, especially those with a past participle form used predicatively. However, when the adjective is used attributively before a noun, it is the noun that is normally stressed (cf. *My shoes are* ***worn*** ˈ***out*** vs. ***worn-out*** ˈ*shoes*). Other adjectives have the stress on the first element, especially those where the verb is in the present participle form (cf. *She is the* ˈ***outgoing*** *president*).

Oversimplifying somewhat, we can say that the meanings of phrasal nouns range over activities, events, objects, people and places. Moreover, the aspectual meaning of the adverbial particles (e.g. *up* and *out*), i.e. their perfective, completive, terminative sense, is fully recognisable in the meaning of both phrasal nouns and adjectives. In fact, it is a motivating factor of metaphorical extension.

Nevertheless, the aspectual meanings of phrasal verbs will be discussed in detail in the next two chapters, while the discussion of metaphorical extensions will be delayed until chapter 10. But before that it is worthwhile to examine the diachronic development of phrasal verbs, which reveals a lot about the relation between their literal and aspectual/metaphorical meanings.

8. THE DIACHRONIC DEVELOPMENT OF PHRASAL VERBS IN ENGLISH

In this chapter I will discuss a topic of crucial importance for the cognitive framework, namely the diachronic development of phrasal verbs (cf. Kovács 2004 d). I will devote the remainder of this chapter to the relation of phrasal verbs to prefixed verbs, which is closely related to their historic development.

Examining the diachronic development of phrasal verbs and their relation to prefixed verbs from OE through ME to Modern English we can see a structural shift from verbal prefixes to post-verbal particles and that the non-spatial, aspectual meanings of phrasal verbs developed from their concrete, spatial meanings.

8.1 From verbal prefixes to post-verbal particles

8.1.1 The structural shift

From Old English to Early Modern English, the language underwent an important structural shift, from a productive system of verbal prefixes to a new system of post-verbal particles. In this shift, phrasal verbs as well as prepositional verbs come to be the equivalents of the older prefixed verbs (see Curme 1913/14: 325, Samuels 1972: 164 and de la Cruz 1975: 55). Though many of the modern post-verbal particles are the etymological counterparts of the verbal prefixes, Konishi (1958: 118) and de la Cruz (1972: 74, 84, 86) point out that the system of post verbal particles represents a new development.

In the OE period prefixes were predominant, but verbal particles also occurred, both following and preceding the verb. It is, however, generally acknowledged that the preverbal position of the particle is more common in the OE phrasal verb than post-verbal position. De la Cruz (1975: 11) and Hiltunen (1983a: 105-26) show that although p/..../V order is more common in Old English, the frequency of V /.../ p order increases steadily from late Old English to early Middle English.

The ME period was characterised by the loss of some prefixes and the continued productivity or partial productivity of others, but also by the

increasing frequency of verb particle combinations. Hiltunen (1983a: 92) sees the rapid decline of prefixes and sudden rise of particles in early Middle English as "remarkable".

By the Modern English period, verbal prefixes were no longer productive, and the phrasal verb was fully established in the language (cf. Kennedy 1920: 13-14 and Konishi 1958: 121-2) and has increased steadily in frequency and productivity.

In Modern English, however, prefixed verbs survive in remnant forms preserving the stress pattern of Old English, for example, *arise, bereave, forbear, outdrink, overtake*, *upbraid,* or *withdraw,* etc. (For a more detailed discussion of prefixed verbs see 8.5)

8.1.2 Reasons for the shift from prefix to particle

A number of reasons have been proposed for the structural shift from prefixes to post verbal-particles. Some of the explanations include the following:

- the general analytic tendency of English (cf. van der Gaaf 1930: 12, 19, Konishi 1958: 118, 119; de la Cruz 1975: 67 and Traugott 1982: 250);
- the shift in word order from OV to VO (cf. Konishi 1958: 118; Traugott 1982: 250 and Hiltunen 1983a: 125, 144-6, 222);
- the model of Old Norse, which had lost verbal prefixes at an early stage (cf. Roberts 1936: 477; Samuels 1972: 60, 163-4; Denison 1985: 49-53, 57-8 and Hiltunen 1983a: 43, 97);
- the lack of stress in the particles and subsequent loss of phonetic content (cf. Samuels 1972: 163; de la Cruz 1975: 78 and Hiltunen 1983a: 52) or, conversely, the stressing of the prefixes (cf. Curme 1913/14 and Kennedy 1920: 11, 16-17);
- the weakening of the meaning of the prefixes, their syncretism, and grammaticalization (cf. Samuels 1972: 164; de la Cruz 1975: 78; Hiltunen 1983a: 94-8, 100 and Denison 1985: 46-7);
- the development of adverbial functions in the particles (cf. de la Cruz 1972: 79);
- the greater clarity and expressiveness of phrasal forms (cf. de la Cruz 1975: 49, 77; Hiltunen 1983a: 96, 97, 99 and Denison 1985: 47-8);

Brinton (1988: 191), however, points out that there are several aspects of the shift which are not dealt with by the above scholars, namely why some

prefixes have counterparts as particles and others do not, why new particles develop, what the meaning relationships are between prefixes and particles, and how and when non-spatial meanings develop in the prefixes and particles.

8.2 Semantic change in the verbal prefixes and particles

8.2.1 Aspect vs. Aktionsart

Before discussing the semantic change in verbal prefixes and particles, it seems to be appropriate to consider briefly the question of aspect/Aktionsart. Here I would like to quote Mitchell (1979: 159), who made an apt remark about aspect:

> "If there is one thing that emerges from perusal of a large and heterogeneous literature on aspect in many languages - which it is not my purpose to review, even if I were able, in this short, necessarily selective essay - it is that no two linguists agree on the subject."

Thus I do not want to go into detail, either. As the general definition of aspect, following Comrie (1991: 3-4) I will take the formulation that "aspects are different ways of viewing the internal constituency of a situation." Thus the perfective aspect looks at the situation from outside, without necessarily distinguishing any of the internal structure of the situation, but presents the situation as a single unanalysable whole; whereas the imperfective aspect looks at the situation from inside, and as such is crucially concerned with the internal structure of the situation, i.e. the beginning, the middle and the end.

In addition to the term 'aspect', some linguists also make use of the term 'Aktionsart': this is a German word meaning 'kinds of action'. According to Comrie (1991: 6-7), the distinction between aspect and 'Aktionsart' is drawn in at least the following two quite different ways. The first distinction is between aspect as grammaticalization of the relevant semantic distinctions, while 'Aktionsart' represents the lexicalization of the distinctions, irrespective of how these distinctions are lexicalized; this use of Aktionsart is similar to the notion of inherent meaning. The second distinction, which is that used by most Slavists, is between aspect as grammaticalization of the semantic distinction, and Aktionsart as lexicalization of the distinction provided that the lexicalization is by means of derivational morphology.

Binnick (1991: 171), however, notes that aspect and 'Aktionsarten' are very often confused. Both may be marked by differences in verb stems, and both have to do with the internal structures of events or situations, rather than with the sort of temporal relations involved in tense. Aspect is a fully grammaticized, obligatory, systematic category of languages, operating with general oppositions, such as that of perfective and non-perfective, while 'Aktionsarten' are purely lexical categories, non-grammatical, optional, and unsystematic, defined in very specific terms, such as inceptive or resumptive. After this short discussion of aspect and Aktionsart, let us turn back to the semantic change in verbal prefixes and particles.

8.2.2 Bleaching - metaphorical shift - iconicity

The development of 'Aktionsart' or aspect meanings in the verbal prefixes or particles is seen as resulting from one of three kinds of semantic change: 'bleaching' or 'metaphorical change' and 'iconicity'. In the view of bleaching, the particles are thought to lose their original adverbial meaning, and they are seen as fading gradually from concrete to more abstract meanings. This view goes back as far as Streitberg (1891: 102-3), who considers that the meaning of the prefixes has 'disappeared', 'evaporated', or been 'blown away'. Curme (1913/14: 335) describes the change as follows:

> "The English adverbs used here have in general strong concrete force, but they are acquiring abstract ingressive or effective force, as can be clearly seen in *up*. We say '*I **ate** the apple **up'***, although we know very well that *the apple went down and not up.* This shows that *up* has lost here its old concrete force and has become a point-action particle, in this example an effective particle."

It is, however, noteworthy that one verbal prefix, *ge-* was partially grammaticalized in Middle English and fully grammaticalized in Modern German as a marker of the past participle (Samuels 1972: 59-60).

In the other standard view, i.e. the metaphorical shift, the particles are understood as participating in a figurative shift from concrete to abstract, or more specifically from spatial to aspectual meanings (cf. e.g. de la Cruz 1972: 115–16 and Hiltunen 1983a: 148).

Brinton (1988:193), however, points out two aspects of the meaning of prefixes and particles which weaken the standard explanations of bleaching and metaphor. First, Brinton notes that both concrete and non-concrete meanings can be present in the same expression. Bolinger/ (1971: 101) also

observes that e.g. '*to grow up* is directional, but also perfective.' The possibility of such meanings occurring simultaneously argues against the theory of bleaching, which proposes that particles and prefixes fade from one meaning to another. Second, following Bolinger (1971: 99–106), Brinton also points out the semantics of the particles is explained as a continuum from spatial to aspectual meanings. As Bolinger (1971: 110) remarks, "phrasal verbs present a semantic gradient from highly concrete meanings of direction and position to highly abstract meanings akin to aspect", which argues against the theory of metaphorical change. Metaphorical change involves a shift or transfer of meaning from one domain to another and should yield discrete meanings. Brinton's other objection to both of the standard theories is that they do not fully account for how or why the semantic change takes place.

Brinton (1988: 194) argues that an iconic principle, in essence a structural analogy between spatial movement and situation movement and spatial location and situation location motivates the semantic change in the prefixes and particles as well as dictates the choice of new particles. In other words, there is a close relationship between the notions of direction and position and the notions of action, state, progression and completion. Because the development of situations through time is conceived of in spatial terms, particles which express movement from, to, over or through come to indicate situations oriented or headed towards a goal (telic situations), whereas particles which express state or location come to indicate situations atelically continuing or repeating at a particular time. In Modern English, for example, *up, down, off, out, through* and *away* may indicate either directionality or they are an aspectual markers, or *on* may indicate either location continuation, or iteration. Accordingly, Brinton (1988: 197) suggests that "the relation between spatial and aspectual expressions is based on an analogous relation of parts between objects in space and situations developing through time. Spatial expressions which indicate directions (or lines) yield telic Aktionsart expressions, whereas spatial meanings which indicate locations yield continuative/ iterative aspect expressions."

Denison (1985: 48-9) describes the semantic shift in *up* as follows:

> "The directional meaning of *up* often combines with a goal meaning: ***to pull*** *something* ***up*****,** when the verb is used in its literal sense, it is usually to pull it both upwards and to some final, high position. It is easy to imagine that the particle might begin to lose its spatial sense and come to be perceived as an Aktionsart marker of

> completion. A completive meaning could then develop alongside the spatial meaning in collocation with verbs that do not incorporate upward motion in their own meanings but which are semantically compatible with it. …. If a number of collocations changed in these ways, *up* could develop a class meaning of completion which might later be extended to yet other types of collocation."

Brinton (1988: 198) regards the shift not as metaphoric, but metonymic because "the particles themselves do not assume figurative value, nor does the combination of verb particle effect some figurative shift." The author observes that the transfer from spatial to non-spatial meaning in prefixed and phrasal verbs affects only the root of the verb, not the particle, and the particle is simply carried along in the shift and usually preserves directional meaning. In describing the shift from spatial to Aktionsart meaning, Denison (1985: 49) points out that "it makes no difference whether the collocation as a whole is being used literally or in a metaphorical way". Lindner (1981: 34–7, 77–92, 96–99, 119–138, 141–150) makes no distinction between literal and metaphorical phrasal verbs in Modern English, either.

8.3 Meanings of prefixes in OE and ME

8.3.1 Prefixes in OE

Verbal prefixes in Germanic show a wide range of meanings from concrete to abstract, sometimes quite opaque, or meaningless, much like the post-verbal particles in Modern English. Streitberg (1891) recognises the 'perfectivizing function', (often referred to as 'perfective', 'intensive' or 'completive' meaning of Germanic prefixes, while Lindemann (1970: 9) suggests that the Germanic prefixes express a 'terminative' or 'telic' Aktionsart:

> ... a preverb may modify the action of the verb in such a manner as to indicate that the action tends towards a local goal, or even that it reaches such a goal and thereby completes the action *per se*, e.g. *overdo, undergo, bequeath, bypass*, or *uphold*. Such completion, however, is inherent in the semantic substance of the word, part of its essential meaning; completion is here not syntactic but lexical. What we have here is not aspect but 'manner of action', Aktionsart in its true sense.

Now let us see what verbal prefixes existed in OE and what kind of meanings they had.

A standard grammar of **Old English** lists the following prefixes:

	OE prefix	**Meaning**	**Modern German cognate**
a)	ā-	away, out	er-
	be-, bi-	about, around	be-,bei-
	for-	forth, away	ver-
	full-	full	voll-
	ge-	together	ge-
	of-	off, away	ab-
	to-	apart, away	zer-
	þurh-	through	durch-
b)	forð-	towards	fort-
	ofer-	over	über-
	up-	up, away	auf-
	ût-	out, away	aus-
	ymb-	around	um-

The prefixes in a) express 'perfective', 'intensive' or 'completive senses (Quirk and Wrenn 1957: 109-19), while the ones in b) are said to have only 'adverbial' or 'concrete' senses. Although Quirk and Wrenn list *ût-,* and *up-* as prefixes, Brinton (1988: 280) notes that they are extremely rare as verbal prefixes in Old English. Brinton (1988: 22) argues that "when not purely spatial in meaning, all these prefixes may, like the post-verbal particles in Modern English indicate the goal of action. Thus, they are better analysed as expressions of telic Aktionsart than of perfective or intensive aspect." For an understanding of the development of Aktionsart meaning in these forms, it is important to note that in their concrete sense, the above prefixes except *ge- (together)* and *full- (full)* all have a directional meaning of movement from or to.

þurh- (*through*) is a verbal prefix which according to Quirk and Wrenn (1957: 118) modifies verbs with the sense of 'through, completely', e.g.

a. þurhirnan 'to run through' where the prefix is primarily directional in meaning and occurs with a verb of motion.

b. þurhclænsian ‘to cleanse thoroughly’ where the prefix may have both meanings ‘to clean through’ (directional) and ‘to clean to the end, completely, thoroughly (telic) according to Brinton (1988: 205).
c. þurhtêon ‘to carry through or out, to an end, to accomplish’ where the root of the verb undergoes a metaphorical shift from the physical to the mental domain, bringing the prefix along.
d. þurhlæran ‘to persuade’ where the meaning of the prefix is restricted to the meaning of non-spatial goal or endpoint.

of- (*off, away*) ‘usually gives perfective aspect’ (cf. Quirk and Wrenn 1957: 114) or normally occurs with an intensive value’ (cf. de la Cruz 1975: 56). Brinton (1988: 208), however, refers to the following meanings:

a. ofgifan ‘to give up, leave, abandon’, which is primarily telic but retains some directional meaning.
b. ofsettan ‘to beset, press hard, oppress’ in which a metaphorical shift from the physical to the mental domain has affected the root, and the prefix marks the endpoint of psychological pressure, namely oppression.

tō- (*apart, away*) is a prefix in the case of which the directional meaning of ‘apart’ ‘asunder’ often combines with the intensive value (cf. de la Cruz 1975:70). ‘With many verbs, especially verbs of force it gives ‘perfective aspect’ or denotes ‘separation’ (cf. Quirk and Wrenn 1957: 114 and Brinton 1988: 206) interprets its meanings like this:

a. tōberstan ‘to burst asunder’ (directional + the notion of goal)
b. tōcwisan ‘to shatter, to break to pieces’ (with the notion of goal, literal)
tōsyndrian ‘to separate, Fig. ‘to distinguish’ (with the notion of goal, literal & figurative) in which the root has both a literal and a figurative meaning i.e. the physical action of dividing and the mental action of dividing.
c. tōcnawan ‘to discern, distinguish’; with non-concrete verbs with purely telic meaning

for- (*forth, away*)‘intensifies, often with a shift to perfective aspect’ (cf. Quirk and Wrenn 1957: 110). De la Cruz (1975: 51) suggests that it may have developed the connotation of “wrongness” or “the contrary with a negative connotation.” Brinton (1988: 208) points out that the adverbial notion of *‘forth’, ‘away’* yields by iconic principles the notion of the

endpoint of an activity, which may result in intensification, or destruction, e.g.

a. forwisnian ‘to wither away’ (telic)
b. forrotian ‘to become wholly rotten’ (the prefix intensifies the endpoint)
c. forswerian ‘ to forswear’ (negative connotation esp. with verbs of speaking)

Although Quirk and Wrenn (1957: 114) say that **ofer-** (*over*)‘has straightforward adverbial sense’ with verbs and indicates ‘superiority in degree or quality’, Brinton (1988: 208) states that it frequently denotes telicity with verbs as well, e.g.

a. oferseglian ‘to cross by sailing’ (notion of crossing)
b. oferseolfrian ‘to cover with silver’ (notion of covering)
c. oferdrincan ‘to overdrink’ (excessiveness)
d. oferhogian ‘to despise, condemn’ (negative connotation)
e. oferirnan ‘to run over a subject’ (figurative meaning, very rare)

The semantics of the prefix **be-** (*about, around*) are quite complex. Frequently, *be-* seems to have a transitivizing function in OE or sometimes has an Aktionsart meaning (cf. de la Cruz 1975: 64) or it may add the sense ‘round, over’, often with only intensifying or perfective effect (cf. Quirk and Wrenn 1957: 110). According to Brinton (1988: 209), the concept of goal can be understood to follow from the directional meaning of surrounding or encompassing, e.g.

a. bewindan ‘to wind round’ in which *be-* has directional and telic meaning.
b. bestandan ‘to stand by, surround’, in which and intransitive verb is made transitive by the prefix *be-,* with the object indicating the endpoint of the action.

Brinton (1988: 210) states that the prefix **ymb-** (*around*), with a concrete meaning similar to that of *be-*, acquires Aktionsart meaning in much the same way, e.g. ymbhlennan ‘to crowd about, surround’ in which directional and telic meaning coexist.

Though **forð-** (*towards*), too, is considered by Quirk and Wrenn (1957: 116) to modify verbs only with a concrete meaning of ‘motion forwards’, it may assume telic meaning according to Brinton, e.g.

a. forðfaran ‘to forth, depart, die’

b. forðberan ‘to bear or carry forth, bring forth, produce‘ with verbs of carrying, pulling where the verbal root has undergone a metaphorical shift.

Neither **ã-** (*away, out*) nor **ge**- (*together*) provides clear evidence for the semantic shift from directional to telic, since back in OE their meanings are widely extended. Both Quirk and Wrenn (1957: 119) and de la Cruz (1975: 73) point out that ***ã-*** has a mere intensifying meaning changing the aspect from durative to perfective. Nonetheless, Brinton (1988: 210) lists examples in which directional and telic meanings co-exist in OE, e.g.

ãfyllan ‘to fill up’
ãsceacan ‘to shake off‘
ãwrîtan ‘to write out, down’

OE **ful-** *(ful)* is also said to have perfective meaning (cf. Quirk and Wrenn 1957: 16) or denotes the “fullness, completeness or perfection” of the meaning of the word with which it is joined (cf. Bosworth and Toller 1973: 8), but Brinton (1988: 11) points out that its origin and subsequent history differ from those of the above -mentioned verbal prefixes. *Ful-* is clearly adjectival rather than adverbial in origin. As a verbal prefix, it is fairly productive in OE, e.g.

fulbrecan ‘to break entirely’
fulgangan ‘to fulfil, accomplish, finish’

It is not at all productive in ME. Instead, *ful-* becomes a very frequent intensifier, especially with adjectives, adverbs and verb phrases.

No prefixes in OE are said to mark continuation or iteration, as *on-* does in Modern English. OE **on-** often indicates the inception of an action (cf. Quirk and Wrenn 1957: 111-12), e.g.

ontendan ‘to set fire to, to kindle’
onslæpan ‘to fall asleep’

As might be evident from the above examples, in the majority of cases, OE prefixes are primarily directional in meaning. In some of them a shift from directional to telic meanings can be observed, while some others have purely telic meaning. There are also some prefixed verbs which have both literal and figurative meanings. The purely figurative meanings, however, are not very common in the OE period.

8.3.2 Prefixes in Middle English

During the ME period some of the OE verbal prefixes continue to be productive as Aktionsart markers. However, the meanings of **a-, ge**-, and **on-** are seriously over-extended, and as these prefixes become semantically unclear or empty, they cease to be productive derivational forms.

New formations with the prefixes *bi-, for-, forth-, of-, out(e)-*,and *over-,* as well as with *to*- and *thurh-,* are attested with directional, telic, and various extended meanings. In fact, **of-, out(e)**- and **over-** are deemed very productive in the ME period and have telic (a) and extended meanings, especially of 'superiority and 'excess' (b).

a. outbāken ' to bake thoroughly'
   ofernen' to overtake; flee; run /a horse/ to exhaustion'
   overbrennen 'to destroy with fire'
b. outrennen' to outrun'
   ofrîden ' to outride'
   overchaufen 'to overheat'

The prefix **bi-** continues to have both transitivizing and Aktionsart functions in ME, e.g. bicasten 'to surround or cover'.

For- is likewise productive in ME, especially with negative connotations (of failure, opposite results) with goal interpretations, e.g.

forlêten 'to forsake, give up'
forwerpen 'to cast out, banish'

The prefix **to-** continues to have directional and telic force in ME, e.g.

toreaven 'to take completely away'

The values of the prefixes **forth-** and **thurh-** remain in ME much the same as in OE, though neither prefix is highly productive, e.g.

forthcasten 'to cast out, reject'
thurhcostnen 'to provide completely'

8.4 Emergence of the phrasal verb: from spatial to aspectual meanings in OE and ME

Although verbal prefixes were productive during the OE and much of the ME period, there is evidence for the origin of the phrasal verb even in OE. It appears clear that the particles of phrasal verbs at first have 'literal' spatial

meanings, as noted by Curme (1913/14), Kennedy (1920: 16) and Konishi (1958: 119). Hiltunen (1983a: 146-7) also determined that the basic meaning of the 'phrasal adverb' was the direction or the location of the action denoted by the verb.

In the shift from prefixes to verbal particles, there are losses and additions to the set of forms used. The prefixes *ã-, be-, for-, ge-,* and *tõ-* fall out of favour, and only the adverbial equivalents of *of-* (off), *ofer-* **(**over**),** *þurh-* (through), and *forð-* (forth) remain as common verbal particles in the OE and ME periods. The innovated forms, *away, down, out, up*, and *along***,** function only as adverbs, not as verbal prefixes in OE and have clear directional, or in the case of *along* locative meaning. According to Brinton (1988: 215), the directional markers may assume telic values and the locative may assume continuative/iterative values. Furthermore, spatial and non-spatial meanings often also co-exist, and in such a context, the particles may acquire pure Aktionsart or aspect meanings by a change of focus from one kind of meaning to another. Where metaphorical shifts have occurred in the verbal roots, the particles retain spatial meaning.

8.4.1 The phrasal verb in Old English

Among the verbal prefixes and particles of OE, three groups can be distinguished: prefixes which have no corresponding particles, prefixes which do have corresponding particles, and new particles which have no corresponding prefixes.

Among the first group are OE prefixes *ã-, be-, for-, ge-*, and *tõ-*; de la Cruz (1975) terms these 'pure prefixes', that is, prefixes without prepositional counterparts or with widely differing functions from their counterparts.

Among the second group of particles, those which correspond to verbal prefixes, are *þurh, forð, ymb, on, ofer* and *of.* In OE most occur only occasionally as adverbial particles, usually with quite literal meaning. However, *of* and *forð* show fairly full development as verb particles in OE. As Brinton (1988: 217) states, **of** most commonly denotes 'separation, removal', notions which combine directional and telic meanings, especially with verbs of physical action such as *cut, drive, pull, knock*, etc, e.g.

Gif man cealf *of adrife.*
'If someone drives off a calf.'

Forð also commonly exhibits particle functions. The sense of *forð* is generally spatial 'forwards, forth', but it may also express combined

directional and telic meaning ‘away, to the end’ or almost pure telic meaning, e.g.

Abraham *eode forð.*
‘Abraham went forth.’
& *fere* se ceorl *forð*.
‘and (if) the man dies’

The third group, consisting of those verb particles which do not correspond to prefixes are the adverbs *up, ût, onweg/aweg,* and *ofdûne/ adûne.*

Combinations with these adverbs seem to be quite fully developed as phrasal verbs, with the particles often undergoing the change from directional to telic meaning, and with figurative shifts taking place in the verbal roots. Brinton (1988: 220) states that these combinations clearly represent the beginnings of the new system of post-verbal particles which in later ME will replace the system of prefixation.

Ofdûne/ adûne usually carries directional meaning with verbs of motion (a), but it also has telic meaning. (b), e.g.

a. He *adûne astah.*
‘He descended (went down).’
b. *Wendaþ* min heafod *ofdûne.*
‘Move my head down.’

Onweg/ aweg also occurs with verbs of motion with its directional meaning (a), but also with verbs of driving, taking, removing etc. with both directional and telic meanings (b), e.g.

a. Sceall þonne *feran onweg.*
‘He shall then travel away.’
b. He hi raðe *aweg aþywde.*
‘He quickly drove them away.’

Both **ût** and **up** are frequent and well-established adverbial particles in OE. Ü*t* may be used with verbs of motion and of communication with more or less literal directional meaning (a), but is more often used with verbs of casting, pouring, freeing, leading, putting, etc. with combined spatial and aktionsart meaning (b), e.g.

a. Vtan *gan ût.*
‘Let them go out.’

b. *geote* hit man *ût*.
'Let one pour it out.'

Up, the most common post-verbal particle in Modern English, is also the particle of highest frequency in Hiltunen's corpus (1983a: 208) Both Hiltunen and Brinton have found that *up* frequently expresses both directional and goal meanings as in *lift up, dig up, pull up, grow up* and *blow up*.(a). It is also used commonly in figurative phrasal verbs (b).

a. He *upp asæt*.
'He sat up.'
b. þe laes þe God *up brede* ðone godspellican cwide.
'lest God bring up words of the gospel against thee.'

In conclusion, one can say that both the semantics and the syntax of the phrasal verb appear to be quite well-developed even in OE, especially with the particles *of, forð*, *ofdûne, onweg, up*, and *ût*. Though they occur primarily with verbs of motion or physical activity, the particles in these combinations express, at the same time, directional meanings, *off, forth, down, away, up, out*, and telic meanings, 'completely' or 'to an end'. The verbs in these combinations have both literal and metaphorical meanings, though the former are more common in OE. Finally, one can say that the syntactic development lags somewhat behind the semantic development. While Aktionsart meanings appear early, the establishment of post-verbal and post-object order of the particle takes a long time. Both orders appear in OE, but preverbal order is still predominant.

8.4.2 The phrasal verb in Middle English

As the verbal prefixes continue to be weakened and overgeneralized, the phrasal verb extends its domain in Middle English**.** Although pure directional meanings of the particles still abound, the contexts in which both directional and telic meanings co-exist increase, and then the telic meaning of the particle seems to be foregrounded. In addition, there are more figurative uses of phrasal verbs and more purely telic particles. Finally, idiomatic senses of phrasal verbs begin to appear.

As Brinton (1988: 226-231) points out, the common telic particles in OE continue to be used in ME; these include *of, forth, (a)down*, *awei, out(e)* and *up.*

As in OE, **of** may have both directional and telic meaning with verbs of cutting (a) and the putting off of earthly things, of events, or of fears and the breaking off of activities are, of course, figurative (b), e.g.

a. The devyl *smyte of* here hed.
'The devil smote off her head.'
b. We schulde *putte of* material and erþeliche þinges.
'We should reject material and earthly things.'

Forth is primarily directional in the meaning 'forth, forwards' (a), but it has both directional and telic meanings (b). In the figurative bringing forth of reasons or news and the putting forth of presumption or the active life, the particle has a strong telic sense (c), e.g.

a. So there com a squyre *brought forthe* two sperys.
'So there came a squire (who) brought forth two spears.
b. What helpeth it to *tarien forth* the day.
'What does it help to tarry forth the day.'
c. þe contemplatijf lijf *bringiþ forþ* his actijf lijf.
'The contemplative life brings forth his active life.'

Again as in OE **(a)doun** has both directional and goal meaning in the senses 'down to the ground' or 'down to destruction' (a) and figurative phrasal verbs with (*a)doun* are also common (b), e.g.

a. He *hew adoun* a god sapling of an ok.
'He felled a good oak sapling.'
b. Trouthe is *put doun*, resoun is holden fable.
'Truth is put down (eradicated), reason is considered fable.'

Awei has both directional and telic meaning (a) and combination with it can also be metaphorical (b), e.g.

a. In fure he *berneþ* al *awey.*
'In a fury, they burn all away.'
b. To *puten* alle wraththe *away.*
'To put all wrath away.'

Out(e) occurs with a wide variety of verbs with a strong telic and little directional meaning, especially in the senses 'to an end', 'into prominence', and 'to extinction' (a), but it can also have telic (b) and figurative meaning (c), e.g.

a. The thef entrith þe hous and *doth oute* the fire.
'The thief enters the house and puts out the fire.'
b. A coward is but as a drane in an hyue, and *etiþ out* þe hony.
'A coward is but a drone in a hive and eats up the honey.'

c. If euyl thoghtes our hertes tak, *kast* þam *oute* for godes sake.
'If evil thoughts take hold of your hearts, cast them out for God's sake.'

By ME, **up** had become a very common particle. One can observe an increasing change in emphasis from directional to goal meanings (a), and figurative phrasal verbs with *up* are also common (b), e.g.

a. Aurora hadde *dreyed up* the dew of herbes wete.
'Aurora had dried up the dew of wet plants.'
b. *Plukke up* yuore hertes, and beeth glad and blithe.
'Pluck up your hearts and be glad and happy.'

The clearest continuative/iterative marker in ME is *along,* e.g.

In that gardyn gan I goo, *Pleyyng along* full meryly.
'Into that garden I began to go, playing along very merrily.'

Locative **on** is not yet a frequent continuative/ iterative particle in ME.

A more common continuative/ iterative particle with verbs of communication is ***forth****,* e.g.

Now wol I *telle forth* my tale.
'Now I will tell forth my tale.'

The above discussion has shown that in the course of the development of both verbal prefixes and post-verbal particles in Old and Middle English, it is possible to see a semantic shift in some of these forms from spatial meanings to aspect/Aktionsart meanings and figurative meanings. In this shift, one can often observe a change from directional to telic meanings, with figurative meanings also becoming more and more common, especially in Middle English. The recognition of this semantic shift has clear consequences for a better understanding of the meaning of phrasal verbs in Modern English as at least a subset of the post-verbal particles seem to function in quite a systematic way in expressing aspect or Aktionsart meaning.

Cognitive grammarians (cf. e.g. Lakoff & Johnson 1980, Langacker 1987, 1991, Traugott 1989 and Sweetser 1990), however, suggest that metaphor is the major structuring force in semantic changes. They assume that metaphors operate between domains, i.e. they are the source of links between multiple senses of a single form. I assume that such studies of systematic metaphorical connections between domains help us understand

better what a likely relationship between two senses, i.e. the spatial and the figurative one is.

Cognitive semantic studies of polysemy structures, i.e. verb-particle constructions with the particles *up* and *out* by Lindner (1981), the analysis of the meanings of *over* by Brugman (1981), Taylor (1989) Lakoff (1987), Dewell (1994) and Tyler & Evans (2003), the analysis of *out* by Johnson (1967) and Morgan (1997) and that of the most common particles by Rudzka-Ostyn (2003) have succeeded in uncovering motivation and order behind previously random-looking groupings of meanings. This will be elaborated in Chapter 10, 11, 12, 13 and 14. Now I turn to the discussion of the relation of particles to prefixes.

8.5 The relation of particles to prefixes

As mentioned at the beginning of this chapter (see 8.1), this section will discuss more fully the prefixed verbs in Modern English and their relation to phrasal verbs.

8.5.1 Prefixed verbs

As pointed out above, some OE prefixed verbs survive in Modern English, preserving the stress pattern of Old English, for example *arise, backdate, bereave, bypass, download, forbear, offset, outweigh, overtake, underline, upbraid* or *withdraw,* etc. Some of these prefixes are not productive in present-day English, and do not function as post-verbal particles (adverbs or prepositions), such as *a-* (OE *ã* meaning *away, out*), e.g. *abide* ~ stay; bear (OE. ãbîdan), *alight* ~ to step out of a vehicle after a journey (OE. ãlihtan), *arise* ~ begin to happen (OE. ãrisan), and *be-* (OE. *be-bî-*) meaning 1. around, e.g. *belie, beset*, *besmear, besmirch* and *bestrew* 2. thoroughly, excessively, e.g. *beseech, befall, befit, behold, bestow, betake, betray* and *bewitch,* 3. off, away, e.g. *behead* 4. about, over, e.g. *bethink, bewail, berate, bestride* and *beweep* 5. so as to make what is expressed by them e.g. *becalm, belittle,* etc. (cf. *The Oxford Dictionary of English Etymology* 1979). These prefixed verbs are, however, very formal and used mainly in literary style in present-day English.

In the *Collins COBUILD English Dictionary* (1995) I have found the following prefixed verbs (124), the prefix of which has a corresponding particle:

Prepositions only	Adverbs only	Adverbs or Prepositions
for (6)	back (4)	by (1)
with (3)	out (30)	down (4)
		off (2)
		over (50)
		under (15)
		up (9)

(The number in brackets below indicates the number of meanings of the prefixed verbs.)

BACK

backcomb, backdate, backfire, backtrack (3);

BY

bypass (3);

DOWN

downgrade (2), download, downplay, downsize;

FOR

forbear, forbid, forget, forgive, forsake, forswear;

OFF

offload (2), offset;

OUT

outbid, outclass (2), outdistance, outdo, outfit, outflank (2), outfox, outgrow (2), outguess, outgun(2), outlast, outlaw, outline, outlive, outmanoeuvre, outnumber, outpace, outperform, outplay, outpoint, outrage, outrank, outrun (2), outsell, outshine, outsmart, outstrip, outvote, outweigh, outwit;

OVER

overact, overawe, overbalance, overbook, overcharge, overcome (2), overdo (2), overdose, overeat, overemphasise, overestimate, overflow,

overfly, overhang (2), overhaul (3), overhear, overheat(2), overindulge, overlap (2), overlay, overload (2), overlook (3), overpay, overplay, overpower(3), overrate, overreach, overreact, override (2), overrule, overrun (3), oversee, oversell, overshadow (3), overshoot, oversimplify, oversleep, overspend, overstate, overstay, overstep, overtake (4), overtax (2), overthrow, overturn (3), overuse, overvalue, overwhelm (2), overwork;

UNDER

underachieve, undercut (2), undergo, underlie, underline (2), undermine, underpin, underplay, underscore (2), understand, understate, undertake, undervalue;

UP

upbraid, update (2), upend, upgrade (2), uphold (2), uplift, uproot, upset(3), upstage;

WITH

withdraw (6), withhold, withstand;

As far as the occurrence and the meanings of prefixes in prefixed verbs in present-day English are concerned, the following observations can be made. On evidence of the examples presented above, *out*- with the meaning 'surpassing or going beyond', e.g. *outbid, outeat, outgrow, outlast,* and *over*- with the meaning 'in excess', e.g. *overwork, overpower, overeat, overdo* seem to be the most productive prefixes in present-day English.

It is noteworthy that in OE *ût* (*out*) has mainly a directional meaning, while besides the meaning of excessiveness (*oferdõn* ~ overdo), the OE prefix *ofer*- (*over*) has a directional meaning of across (*oferîdan* ~ to cross on horseback, *oferseglian* ~ cross by sailing), the meaning of covering (*ofersceadwian* ~ cover with a shadow) and negative connotation with passing the limit (*oferhogian* ~ despise, condemn) (cf. Brinton 1988).

In the ME period both *oute*- and *over* seem to be very productive, with telic meanings (*outbãken* ~ bake thoroughly, *overbrennen* ~ destroy with fire) and extended meanings, especially that of superiority and excess, such as in *outrainen* ~ reign longer than all others, *overchaufen* ~ overheat, etc. Some of the above mentioned meanings of *out* and *over* seem to have been taken over by the same post-verbal particles in Modern English.

Interestingly enough, although *up* proved to be the most common particle in phrasal verbs (see Chapter 3) and even in nouns derived from phrasal

verbs (see Chapter 7), it is not as productive as a prefix. I have found only 9 examples (*upbraid* = reproach, criticize, *update* = make it more modern, *upend* = turn sth upside down, *upgrade* = improve, *uphold* = support, maintain, *uplift* = help sb to have a better life, *uproot* = leave or be made to leave a place where you have lived for a long time, *upset* = make sb feel worried or unhappy and *upstage* = outshine).

8.5.2 Prefixed verbs and their phrasal verb counterparts

In the *Collins COBUILD English Dictionary* (1995) I have found 29 prefixed verbs which have phrasal verb counterparts. It is noteworthy that most of them, especially the phrasal verbs have several different meanings. Interestingly enough, a few of the pairs have more or less the same meaning:

outfit = to fit out

To *outfit* someone or something means to provide them with equipment for a particular purpose.

If you *fit* something or someone *out*, you provide them with equipment and other things that they need.

outvote = vote down vs. vote out

If you are *outvoted*, more people vote against what you are proposing than vote for it, so that your proposal is defeated.

If people *vote out* a particular person or political party, they give that person or party so few votes in an official election that they no longer hold a position of power.

downplay = play down

If you *downplay* a fact or feature, you try to make people think that it is less important or serious than it really is.

If you *play down* something, you try to make people believe that it is not particularly important.

overfly = fly over

When an aircraft *overflies* an area, it *flies over* it.

uproot = root up

If you *uproo*t a plant, you pull it out of the ground.

If you *uproot* yourself or if you *are uprooted*, you leave, or are made to leave, a place where you have lived for a long time.

If you *root up* a plant, you pull it out of the ground including its roots

It is commonly observed that the meanings of the prefixed verbs are not transparent but are frozen or lexicalized (cf. Konishi 1958: 118; Lipka 1972: 163; Fraser 1976: 29 and Hiltunen 1983a: 217), and that these compounds often have figurative meanings in comparison to their phrasal counterparts (cf. Curme 1913/14: 322,352; Kennedy 1920: 14 and Live 1965: 442). It might be true in some cases, but besides having a literal meaning, most verb + particle constructions also have different figurative meanings as well, for example *undergo vs. go under (*If you *undergo* something necessary or unpleasant, it happens to and you endure it. 1. If business *goes under*, it becomes unable to continue in operation or in existence. 2. If a boat, ship, or person in a sea or river *goes under*, they sink below the surface of the water.)

Cognitive grammarians would formulate this difference like this: the meanings of prefixed verbs are more abstract and less motivated, whereas their phrasal verb counterparts are more concrete and better motivated.

Furthermore, while prefixed verbs generally tend to be neutral or more formal**,** some phrasal verb counterparts are very often informal in usage, for example *overdo vs. do over:*

1. If someone *overdoes* something, they behave in an exaggerated or extreme way.
2. If you *overdo* an activity, you try to do more than you can physically manage.

1. In Am. E., if you *do* a task *over,* you perform it again from the beginning (informal).
2. In Br.E. if someone *does* a place *over,* they rob it or search it and leave it very untidy (informal).
3. In Br. E., to *do* someone *over* means to hurt them badly, for example by hitting or kicking them (informal).

To justify what has been stated about prefixed verbs and their phrasal counterparts, let us examine the following examples collected from *Collins COBUILD English Dictionary* (1995):

withhold vs. hold with

If you *withhold* something that someone wants, you do not let them have it.
If you do not *hold with* an activity or action, you do not approve of it.

backdate vs. date back

If a document or an arrangement is *backdated*, it is valid from a date before the date when it is completed or signed.

If something *dates back* to a particular time, it started or was made at that time.

outdo vs. do out

If you *outdo* someone, you are a lot more successful than they are at a particular activity.

If a room or building is *done out* in a particular way, it is decorated and furnished in that way.

outgrow vs. grow out of

1. If you *outgrow* a piece of clothing, you can no longer wear it because you have grown and are now too big for you.

2. If you *outgrow* a particular way of behaving or thinking, you change and become more mature, so that you no longer behave or think in that way.

If something such as an idea or a plan *grows out* of something else, it develops from it.

outlast vs. last out

If one thing *outlasts* another thing, the first thing lives or exists longer than the second.

Last out means the same as last, i.e. get through (last the game. last the week, last the course) to indicate that someone manages to take part in an event or situation right to the end, especially when this is very difficult.

outlive vs. live out

If one person *outlives* another, they are still alive after the second person has died.

If you *live out* your life in a particular place or in particular circumstances, you stay in that place or in those circumstances until the end of your life or until the end of a particular period of your life.

If you *live out* a dream, fantasy, or idea, you do the things that you have thought about.

outpace vs. pace out

To *outpace* someone or something means to perform a particular action faster or better than they can.

If you *pace out* a distance, you measure it by walking from one end of it to the other.

outplay vs. play out

In sport, if one person or team *outplays* an opposing person or team, they play much better than their opponents.

If a tragic or dramatic event is *played out*, it gradually continues.

outpoint vs. point out

In boxing, if one boxer *outpoints* another, they win the match by getting more points than their opponent.

If you *point out* an object or place, you make people look at it or shown them where it is.

If you *point out* a fact or mistake, you tell someone about it or draw their attention to it.

outrun vs. run out

1. If you *outrun* someone, you run faster than they do, and therefore are able to escape from them or to arrive somewhere before they do.
2. If one thing *outruns* another thing, the first thing develops faster than the second thing.

1. If you *run out* of something, you have no more of it left.
2. If something *runs out,* it becomes used up so that there is no more left.
3. When a legal document *runs out,* it becomes no longer valid.

outsell vs. sell out

If one product *outsells* another product, the first product is sold more quickly or in larger quantities than the second.

1. If a shop *sells out* of something, it sells all its stocks of it, so that there is no longer any left for people to buy.
2. If a performance, sport event, or other entertainment *sells out,* all the tickets for it are sold.
3. When things *sell out*, all of them that are available are sold.
4. If you accuse someone of *selling out*, you disapprove of the fact that they do something which used to be against their principles, or give in to an opposing group.

outweigh vs. weigh out

If one thing *outweighs* another, the first thing is of greater importance, benefit, or significance than the second thing.

If you *weigh* something *out,* you measure a certain weight of it to make sure you have the correct amount.

bypass vs. pass by

1. If you *bypass* someone or something that you would normally have to get involved with, you ignore them or do not get involved with them.
2. If a surgeon *bypasses* a diseased artery or other part of the body, he or she performs an operation so that blood or other bodily fluids do not flow through it.
3. If a road *bypasses* a place, it goes around it rather than through it.

If you *pass by* something, you go past it or near it on your way to another place.

download vs. load down

To *download* data means to transfer it to or from a computer along a line such ass a telephone line, a radio link, or a computer network.

If you *load* someone *down* with things, especially heavy things, you give them a large number of them or put a large number of them on them.

offset vs. set off

If one thing is *offset* by another, the effect of the first thing is reduced by the second, so that any advantage or disadvantage is cancelled out.

1. When you *set off*, you start a journey.
2. If something *sets off* something such as an alarm or a bomb, it activates it so that the alarm rings or the bomb explodes.
3. If something *sets off* an event or a series of events, it causes it to start happening.
4. If something *sets* someone *off,* they start talking a lot because it makes them angry, or makes them remember something.

overcome vs. come over

1. If you *overcome* a problem or a feeling, you successfully deal with it or control it.
2. If you are *overcome* by something, it makes you feel so helpless, surprised, or embarrassed that you cannot think properly.

1. If a feeling or urge *comes over* you, especially a strange or surprising one, it affects you strongly.

2. If someone *comes over* all dizzy or shy, for example, they suddenly start feeling or acting in that way.

3. If someone or what they are saying *comes over* in a particular way, they make that impression on people who meet them or are listening to them.

overlook vs. look over

1. If a building *overlooks* a place, you can see the place clearly from the building.

2. If you *overlook* a fact or problem, you do not notice it, or do not realise how important it is.

3. If you *overlook* someone's faults or bad behaviour, you forgive than and take no action.

If you *look* something *over*, you examine it quite quickly in order to get a general idea of what it is like.

overrun vs. run over

1. If an army *overruns* a place, area, or country, it succeeds in occupying it very quickly.

2. If an event or meeting *overruns*, e.g. for ten minutes, it continues for ten minutes longer than it was intended to.

3. If costs *overrun,* they are higher than was planned or expected.

If a vehicle or its driver *runs* a person or animal *over*, it knocks them down or rolls over them.

overtake vs. take over

1. If you *overtake* a vehicle or a person that is ahead of you and moving in the same direction, you pass them.

2. If someone *overtakes* a competitor, they become more successful than them.

3. If an event *overtakes* you, it happens unexpectedly.

4. If a feeling *overtakes* you, it affects you very strongly.

1. If you *take over* a company, you get control of it, e.g. by buying its shares.

2. If someone *takes over* a country or building, they get control of it by force, e.g. with the help of the army.

3. If you *take over* a job or role, or you take over, you become responsible for the job after someone else has stopped doing it.

4. If one thing *takes over* from something else, it becomes more important, successful, or powerful than the other thing, and eventually replaces it.

overturn vs. turn over

1. If something *overturns* or if you *overturn* it, it turns upside down or on its side.

2. If someone in authority *overturns* a legal decision, they officially decide that that decision is incorrect or not valid.

3. To *overturn* a government or system means to remove it or destroy it.

1. If you *turn* something *over*, or if it runs over, it is moved so that the top part is now facing downwards.

2. If you *turn over*, for example when you are lying in bed, you move your body so that you are lying in a different position.

3. If you *turn* something *over* in your mind, you think carefully about it.

4. If you *turn* something *over* to someone, you give it to them when they ask for it, because they have a right to it.

5. If you *turn over* a job or responsibility that you have, you give it to someone else, so that you no longer have it.

6. If you *turn over* when you are watching television, you change to another channel.

overwork vs. work over

If you *overwork* or if something *overworks* you, you work too hard, and are likely to become very tired.

To *work* someone *over* means to beat them very violently (informal).

upend vs. end up

If you *upend* something, you turn it upside down.

1. If someone or something *ends up* somewhere, they eventually arrive there, usually by accident.

2. If you *end up* doing something or end up in a particular state, you do that thing or get into that state even though you did not originally intend to.

uphold vs. hold up

1. If you *uphold* something such as a law, a principle, or a decision, you support and maintain it.

2. If a court of law *upholds* a legal decision that has already been made, it decides that it was the correct decision.

1. If you *hold up* your hand or something you have in your hand, you move it upwards into a particular position and keep it there.
2. If one thing *holds up* another, it is placed under the other thing in order to support it and prevent it from falling.
3. To *hold up* a person or process means to make them late or delay them.
4. If someone *holds up* a place such as a bank or a shop, they point a weapon at someone there to make them give them money or valuable goods.
5. If you *hold up* something such as someone's behaviour, you make it known to other people, so that they can criticise or praise it.
6. If something such as a type of business *holds up* in difficult conditions, it stays in a reasonably good state.
7. If an argument or theory *holds up*, it is true or valid, even after close examination.

upset vs. set up

1. If something *upsets* you, it makes you feel worried or unhappy.
2. If events *upset* something such as a procedure or a state of affairs, they cause it to go wrong.
3. If you *upset* an object, you accidentally knock or push it so that it scatters over a large area.

1. If you *set* something *up,* you make the preparations that are necessary for it to start.
2. If you *set up* a temporary structure, you place it or build it somewhere.
3. If you *set up* a device or piece of machinery, you make the preparations and adjustments that are necessary for it to start working.
4. If you *set up* somewhere or set yourself up somewhere, you establish yourself in a new business or new area.
5. If you *set up* home or set up shop, you buy a house or business of your own and start living or working there.
6. If something *sets up* a phenomenon process, it creates it or causes it to begin.
7. If something *sets* you *up* for something, it puts you in a good condition or position to deal with it, for example, by making you feel healthy and energetic.

9. PROPERTIES OF PARTICLES AND VERBS WHICH CONSTITUTE PHRASAL VERBS

Chapter 8 presented an analysis of the diachronic development and the relations of phrasal verbs to prefixed verbs. Now I turn to the discussion of the properties of particles and verbs which constitute phrasal verbs (cf. Kovács 2002). After providing an analysis of the classification possibilities of particles, I will examine phrasal verbs from the aspects of their morphology, syntax, semantics and phonology.

9.1 Classification of particles

Interestingly enough, we usually cite phrasal verbs based on the verb element (*give up*, *give out,* and *give over* etc.). Some linguists, such as Mitchell (1958: 105) and Sinclair (1991: 68), however, suggest that it might be feasible to define phrasal verbs by simply listing the particles, which form a relatively closed system. They make this important observation without being aware of the fact that particles can add special meanings to ther meaning of the combination.

This is the property of the particles that cognitive linguists (cf. Lakoff 1987, Lindner 1981, Rudzka-Ostyn 2003 and Tyler & Evans 2003, etc.) have recognised. In their view, phrasal verbs are not just arbitrary combinations of a lexical verb and one or more particles but the particles add special meanings to that of the whole combination. In the light of the results of cognitive analyses, *Macmillan Phrasal Verbs Plus* (2005) also groups phrasal verbs by the particle, showing how their meanings develop from the literal to the figurative. As a novelty, the authors of the dictionary provide different sense groups for the 12 most common particles, i.e. *around, away, back, down, in, into, off, on, out, over, through* and *up.*

Before analysing the meanings of some particles in the cognitive framework, let us look at what properties of the particles are generally referred to by traditional grammarians, and why these approaches do not provide a satisfactory answer to the question whether it is possible to predict what verbs are combined with what particles in multi-word verbs.

Even the classification of particles may be problematic. It is generally observed that the particles used in multi-word verbs are mainly either

adverbs or prepositions, but very often one and the same particle can functions either as an adverb or a preposition. It shows that it is not easy to draw a clear line between these categories. The problem of classifying particles has also been observed by several linguists.

Jespersen (1924/1968: 91; 1933/1962: 68) interprets the term 'particles' more broadly by dividing them into adverbs (e.g. *well, fast, long, gently, again, yesterday*, etc.), prepositions (e.g. *in, through, for, of*), co-ordinating conjunctions (*and, or, nor*), subordinating conjunctions (e.g. *that, if, unless, because, although*, etc.) and interjections. He also remarks that some particles can be used in one capacity only; others may be used now as adverbs, now as prepositions, and now as conjunctions, others again in two of these capacities. His examples are:

after: Jill came tumbling after. (adv)
tumbling after Jack (prep)
after we had left (conj)
up: He got up early. (adv)
Climb up the wall (prep)
in: Is John in? (adv)
in the house (prep)

Later on Jespersen (1924/1968: 88) points out that *on* and *in* in combinations like '*P**ut** your cap **on**'* and '*P**ut** your cap **on** your head',* '*He **was in**'* and '*He was **in** the house'* are termed as adverbs in the former sentences and prepositions in the latter, and these are reckoned as two different parts of speech. He wonders if it would not be more natural to include them in one class and to say that *on* and *in* are sometimes complete in themselves and sometimes followed by a complement (or object).

In Curme's (1931: 562-566) list of prepositions we can find among others: *about, above*, *across, after, against, ahead of, along, among, apart from, around, aside, at, back, before, behind*, *below, beneath, between, beyond, by, down, for, forth, from above, in, into, of, off, on, onto, out of, over, past, round, through, to, toward, under, up, upon, with* and *without*. Curme (1931: 568) refers to prepositional adverbs that often stand at the end of a proposition because of the suppression of a governing noun or pronoun, which is omitted since it is suggested by a preceding noun or by the situation: "*I threw the ball at the wall, but I threw too high and it went **over.***" *"John drew the heavy sled up the hill, then he and Mary rode **down.***

Furthermore, Curme (1931) remarks that prepositional adverbs usually have the same form as the prepositions that stand before a noun, but in Old

English, they often had a different form and are sometimes still distinguished in the case of *out, in* and *on* (*out* vs. *out of*, *in* vs. *into*, *on* vs. *onto*). In older English, certain adverbs had also prepositional force, so that they were not only stressed as adverbs but governed a case like a preposition and might follow its object: '*God **him** come to. God came to **him**.'* In Modern English these prepositional adverbs not only have their distinctive stress but still, as in older English, may stand after their object: *'I have read the letter **through**.' 'I want to think the matter **over**.' 'Let us pass the matter **by**.'*

Similarly to Jesperson (1924) and Curme (1931), Bolinger (1971: 23) also points out that the particles that form the most typical phrasal verbs are the ones that function now as adverbs, now as prepositions, and calls them prepositional adverbs adopting Hill's (1968) term 'adprep'.

Bolinger justifies 'adpreps' as follows:

1. One can add a prepositional function by simply repeating a noun already in the context:
   He came to the water and *jumped in* (the water).
2. More often, the unmentioned context supplies the missing prepositional object:
   She *pulled* the tablecloth *off* (the table).

3. With some particles such as *off, down, out, over* and *through* there is an apparent reversal of the underlying object if the particle is taken as a preposition. Thus in '*She **brushed off** the suit'* it seems as if the meaning should be *'She **brushed** the lint **off** the suit'.* This can be contrasted with *'She **brushed off** the lint'* in which the direct object is explicit and the prepositional object is suppressed.

Sroka (1972: 37) also gives three main distributional classes of particles:

Adverbs: *away, back, forth, forward, out*
Prepositions: *at, for, from, into, of, upon, with*
Adverb-Preposition words: *about*, *across, along*, *around, by, down, in, off, on, over, past*, *round, to, through, under, up*

With reference to positions (Position *a:* final position, Position *b*: the position preceding the personal pronouns *me, him, us*, and *them,* Position *c*: the position between the verb and the noun, or noun-group, object), the particles are characterized by three different ranges of occurrence:

Adverbs are defined by their occurrence only in Positions *a* and *c*, prepositions by their occurrence only in Positions *b* and *c*, and adverb-preposition words by their occurrence in all the three positions.

Later on, Sroka (1972: 86-87) states that the distributional relations among adverbs, prepositions and adverb-preposition words are the basis for the distinction of two syntactic functions, which he terms adverbial and prepositional functions. The particle in Position *a* has the adverbial function (e.g. *She **broke away**);* the particle in Position *b* has the prepositional function (e.g. *I refuse to **argue with** you*); the particle in Position *c* has either the adverbial function (if the given construction 'verb + particle + noun object' alternates with constructions 'verb+ object + particle'. For example, *We might **take away** the rigid runners* vs. *We've changed our minds - **take** him **away**)* or the prepositional function (if the given construction 'verb + particle + noun object' alternates with constructions 'verb + particle + personal pronoun object', e.g. *I lowered my hands, **looked at** Phyllis, and shrugged* vs. *Two young officers paused as they **looked at** her*).

When classifying verb + particle constructions, Dixon (1982: 14) uses only the term 'preposition', which combines with a verb yielding the following types ('N' stands for a noun phrase and 'p' for a preposition):

(I) p e.g. set in
(II) pN e.g. take after /X/
(III) Np e.g. put /X/ off
(IV) NpN e.g. see /X/ through
(V) ppN e.g. go in for /X
(VI) NppN e.g. put /X/ down to /X/

Later on, Dixon (1982: 31-38) classifies prepositions in terms of types of phrasal verbs they enter into, and whether left or right movement is possible. The criteria are summarised in the table below: (+ indicates that a verb does have, and - that it does not have, a certain property; a blank indicates that the question is inapplicable. *indicates that just one or two examples are known.)

	In literal occurrences, can:			Are there phrasal verbs of types:			Can p move left over N_{do} in phrasal verbs of type Np, NppN?
	N_{po} be omitted?	p move left over N_{do}?	p move right over N_{po}?	p, ppN?	pN, NpN?	Np, NppN?	
	1	2	3	4	5	6	7
1. on(to)/ upon, off	+	+	-	+	+	+	+
2. over, through	+	+	+	+	+	+	+
3. by, across, about, (a)round	+	+?	*	+	+	+	+
4. in(to), out (of), up, down, along	+	+	*	+	-	+	+
5. back, away, aside, forth, forward, apart	+	+?	-	+	-	+	+
6. under, behind, ahead	+?	-	-	+	+	+	-
7. to	-		-	+	+	*	-
8. with, against, for, at, after	-		-	-	+	-	
9. before, below, past	+	-	-	-	-	-	
10. above, among, beneath, beside, between, beyond, during, from	-		-	-	-	-	

Quirk et al. (1985: 1151) group particles like this:

(A) Prepositions only:

against, among, as, at, beside, for, from, into, like, of, onto, upon, with, etc.

(B) Either prepositions or spatial adverbs:

about, above, across, after, along, around, by, down, in, off, on , out (Am.E), over, past, round, through, under, up, etc.,

(C) Spatial adverbs only:

aback, ahead, apart, aside, astray, away, back, forward(s), home, in front, on top, out (Br.E), together, etc.

Cowie and Mackin (1993: vii) in the *Oxford Dictionary of Phrasal Verbs* give the following list of particles and prepositions:

Particles		Prepositions	
aback	**down**	**aboard**	**in**
aboard	downhill	**about**	in front of
about	downstairs	**above**	**inside**
above	forth	**across**	into
abreast	forward(s)	**after**	like
abroad	home	against	near
across	**in**	ahead of	of
adrift	indoors	**along**	**off**
after	in front	**alongside**	**on**
aground	**inside**	among	onto
ahead	**near**	**around**	on top of
aloft	**off**	as	out of
along	**on**	as far as	**outside**
alongside	on top	astride	**over**
apart	out	at	past
around	**outside**	**before**	**round**
aside	**over**	**behind**	**through**
astray	overboard	**below**	**to**
away	**past**	beneath	toward(s)
back	**round**	beside	under
backwards	**through**	**between**	**underneath**
before	**to**	**beyond**	**up**
behind	together	**by**	upon
below	**under**	**down**	with
between	underground	for	within
beyond	**up**	from	without
by	upstairs		
counter	without		

(The words I have put in bold print can function both as particles (adverbs) and prepositions.)

The *Collins COBUILD Dictionary of Phrasal Verbs* (2002: vi) gives a similar list of particles. I indicate next to them which ones are used as adverbs (a), which ones as prepositions (p) and which ones as both (a/p) in the dictionary:

aback (a)	around (a/p)	between (p)	of (p)	through (a/p)
about (a/p)	as (p)	beyond (a/p)	off (a/p)	to (a/p)
above (a/p)	aside (a)	by (a/p)	on (a/p)	together (a)
across (a/p)	at (p)	down (a/p)	onto (p)	towards (p)
after (p)	away (a)	for (p)	out (a)	under (a/p)
against (p)	back (a)	forth (a)	over (a/p)	up (a/p)
ahead (a)	before (a/p)	forward (a)	overboard (a)	upon (p)
along (a/p)	behind (a/p)	from (p)	past (a/p)	with (p)
among (p)	below (a/p)	in (a/p)	round (a/p)	without (p)
apart (a)	beneath (a/p)	into (p)		

Interestingly enough, Bolinger (1971: 18) remarks that a surprisingly large number of particles are nautical, or more common in nautical usage than elsewhere, such as *alongside, athwart, abaft, abeam, aboard, aft, aloft, amidships, apart, ashore, astern, overboard* and some others like *aground, askew, astride, atop, home, underground*, and *underneath.* As we can see, some of these examples are missing from both lists above, probably because they are special technical terms. It is noteworthy that most of them function as adverbs denoting direction , such as *aft* (in or towards the back part of a boat), *aloft* (high up in the air), *amidships* (in the middle part of the ship), *ashore* (on or towards the shore of a lake, river, sea or ocean), *astern* (in or at the back of the ship), *askew* (not quite straight or the right position) and *astride* (with one leg on each side of something), whereas *atop* (on top of something) and *athwart* (across) are prepositions used mainly in literary language.

The order of frequency of particles functioning both as an adverb and a preposition in phrasal verbs are as follows in the *Collins COBUILD Dictionary of Phrasal Verbs* (2002):

Particle a/p	Number of phrasal verbs
up	526
out	446
off	240
in	214
on	208
down	204
away	140
around	119
into	118
over	114
about	95
back	89
upon	86
through	61
to	66
round	60
with	58
against	30
of	30
together	25
along	24
from	24
by	23
after	15
aside	15
ahead	14
towards	12
apart	11
behind	10
forward	10
under	10
across	6
before	5
above	5
past	4
among	4

without	3
beyond	2
overboard	2
aback	1
below	1
beneath	1

As the above list shows, some particles occur in a large number of phrasal verbs. The commonest particles are *up, out, off, in, on* and *down*, in descending order of frequency. *Up* and *out* are extremely common; 28 % of the phrasal verbs in the *Collins COBUILD dictionary of Phrasal Verbs* (2002) include either *up* or *out*. In contrast, some of the particles, such as *before, above ,without, beyond, overboard* occur in very few phrasal verbs, and *aback*, *below* and *beneath* occur only in one combination (*take aback, go below* and *marry beneath,* etc.).

9.2 Particles other than adverbs

9.2.1 Adjectives as particles

Some grammarians, such as Bolinger (1971: 67-78), Palmer (1988: 222) and Quirk et al. (1985: 1167) point out that some adjectives behave like adverbial particles. Spasov (1966) speaks of verbs that 'assume a resultative sense', which Bolinger likens to a causative, stating that phrasal verbs denote an action and at the same time a result. When we say *'He **ran up** the flag'* or *'He **ran** the flag **up'*** we are saying that he ran the flag in an uprise direction and that as a result the flag was up. The same is true with adjectives: '*to push open'* is 'to push toward an open position' or 'to open by pushing'. Thus Bolinger finds that some particles in predicative position are synonymous with adjectives:

a) He knocked the man *off.*
He knocked the man *cold.*
Wipe those tools *off.*
Wipe those tools *clean*
b) The money ran *out*.
The money ran *short.*
He got *away*.
He got *free.*

Bolinger (1971: 71) notes, however, that the adverbial particles are drawn from a very small if not a closed set: they are the adverbs of motion and terminus, while adjectives are an open set and not all adjectives behave like particles. Bolinger gives three semantic classes of adjectives that behave like particles:

1) The first set consists of an empty causative verb - *make, keep, leave, have, hold, render*:

It *makes plain* the purpose.
It *leaves obvious* the mistakes.
It *renders necessary* the measures.
Have (make, hold, leave, keep) ready the answers.

2) The second set is the opposite - it is relatively closed on the adjective side but almost completely open on the verb side: *open, loose, free* and *clear*.

I *held open* the door, *left open* the hatch, *pushed open* the window, *smashed open* the bottle, *sneaked open* the purse, *pricked open* the balloon, *banged open* the can.
I *worked free* the wheel, *shook free* the cover, *pulled free* the robe, *gauged free* the opening.

3) The third set is lexically open but semantically closed:

Will it *paint white* the fence?
They *cut short* the interview.
* They *made short* the interview.
It *ironed flat* the foil.
* It *threw flat* the foil.

Bolinger (1971: 75) notes that the starred examples are normal with the adjective postponed, therefore mere causativeness is not the explanation: all these verbs are causative, but it is 'causativeness plus intrinsic consequence, a kind of semantic cognate object.'

Similarly, Palmer (1988: 222) also observes that the combination of verb plus adjective functions like a phrasal verb in:

I *cut open* the melon.
He *made clear* his intentions.
They *cut short* the interview.

Palmer (1988) assumes that it is clear from the position of the adjective - before the object noun phrase - though it may also occur after it. But he

points out that whether the adjective may occur here or not depends upon the semantics of both verb and adjective:

He *packed tight* the wadding.
*They *packed loose* the wadding.

According to Palmer (1988), the reason for the acceptability of the first, but not of the second, is clearly related to the semantics of the particles of the phrasal verb, i.e. resultant condition, and more specifically, completeness.

Quirk et al. (1985: 1168) also suggest that like phrasal verbs, verb-adjective combinations form cohesive units and they may be either copular (e.g. break *even,* plead *guilty*, lie *low*), or complex transitive (e.g. cut N *short,* work N *loose*, rub N *dry*).

9.2.2 Infinitives as particles

Besides adjectives, Bolinger (1971: 79) also notes that a few infinitives have wedged themselves into the phrasal verb pattern as well. The most numerous family is with *let*, such as *let be, let fall, let go, let pass, let run, let slip* and *let fly*. In addition to *let*, there are at least two combinations with *make,* such as *make believe* and *make do*. Consider the following examples:

He *let go* the lines. (Compare He *let loose* the lines.)
He *let go* a blast. (Compare He *let out* a blast.)
He *let fly* an oath. (Compare He *let out* an oath.)
He *let fall* the remark.
He *let slip* the opportunity.

He *made believe* that they were our friends (They *made out* that they were our friends.)
They *made do* with what they had. (They *made out* with what they had.)

In addition, both Bolinger (1971) and Quirk et al. (1985: 1168) mention idiomatic verb-verb combinations as a type of multi-word verb constructions, in which the second verb is non-finite, i.e. it may either be an infinitive (e.g. make *do* with, make N *do,* let N *go*, let N *be*), or a participle (e.g. put *paid* to, get *rid* of; send N *packing*, get *going*).

After the discussion of how particles are usually classified, the next part of this chapter will focus on the morphological, syntactic, semantic and phonological properties of verb + particle combinations.

9.3 Morphological properties

First let us have a look at the morphological characteristics of the verb component in multi-word verbs and their combination possibilities with particles. The *Collins COBUILD Dictionary of Phrasal Verbs* (1995: vi, 2002: vii) gives thirty-eight common verbs which occur in a large number of combinations with different particles, and which have many non-transparent meanings. As pointed out, phrasal verbs which have literal meanings are not included. The thirty-eight verbs are:

break	fall	kick	make	put	stay
bring	get	knock	move	run	stick
call	give	lay	pass	send	take
cast	go	lie	play	set	talk
come	hang	live	pull	sit	throw
cut	hold	look	push	stand	turn
do	keep				

As Live (1965: 430) points out, the verbs most active in this kind of combination are of the old, common monosyllabic or trochaic "basic English" variety (many of them of 'irregular' conjugation in modern English): *bring, send, take, set, go, come* and *look,* and many others, each occurring in combination with a considerable number of the particles, whereas many of the "more learned" (often polysyllabic) verbs of classic or French borrowing occur with none.

It is noteworthy that most of these verbs are dynamic and mainly denote motion. Stative verbs rarely occur in verb + particle constructions. Whenever they do, they refer to actions and thus they have dynamic verb senses. Consider the following examples:

hear (sth) *from* (sb) ~ receive news or information from someone usually by letter or telephone

hear sb out ~ listen to someone until they have said everything they want to hear

see about ~ deal with something or organise something

see sb off ~ go somewhere such as a station or airport with someone in order to say good bye to them

see sb out ~ go with someone to the door when they are leaving in order to say goodbye to them

feel for ~ try to find something with your hands, especially because you cannot see clearly *smell sb/sth up* (AE) ~ cause a person or a place have an unpleasant smell
want in ~ to want to enter a place
want out ~ to want to leave a place
have sth on ~ to be wearing particular clothes, shoes, etc.
have sb in ~ they have come to your house, office, factory etc. to do some work there
have sb over ~ they come to your house to visit you, usually for a meal or drink

The dynamic character of the verbs in the list above may be the reason why it does not contain the verb *be.* It seems to be missing from dictionaries as well, except for the *Oxford Dictionary of Phrasal Verbs* (1993), in which *be* combines with the following particles: *about, around, above, after, against*, *along, around, at, away, back, behind, below, beneath, beyond, down, in, off, on, out, over, through, up* and *within,* and it has kept its stative verb sense.

In addition to the traditional combination of verb of movement plus directional particle, phrasal verbs are commonly created from adjectives, nouns, and Latinate verbs.

In the case of the ones which are formed from adjectives, the verb basically takes the suffix *–en*, such as in *brighten/ brighten up, broaden out, flatten/ flatten out, freshen up, harden off, loosen up, quieten down, sicken for, slacken off, smarten up, soften up, sharpen up, sweeten up tighten up* and *toughen up,* etc. Where verbs in *-en* cannot be formed (i.e. from adjectives ending in *n, ng, m, l, r, th*, or a spoken vowel), the particle is added directly, such as in *calm down* (to become/ make calm), *cool off* (to become/ make cool), *dry out /up* (become too dry), *even out* (to become/ make even), *empty out* (make empty) *hot up* (become more lively or exciting), *mellow out* (become relaxed and calm*), sober up* (to become/make somebody sober) and *tidy up* (to make tidy), etc.

In a great number of cases, a noun is converted into a verb by telescoping an expression containing a phrasal verb and a special noun: *hammer out* encapsulating *beat out with a hammer, channel off* telescoping *carry or run off by means of a channel, brick up* meaning *close up with bricks*. Many phrasal verbs emerge in this way, such as *bed down*, *board up, book out, button up, dish out, fog up, gang up, hose down, iron out, jack up, ladle out, magic away, mist up, saddle up, sponge down* and *wall in,* etc. As pointed out in the *Oxford Phrsal Verbs Dictionary for Learners of English* (2001:

S20-21) these phrasal verbs often come into the language first through American English where there seems to be more freedom for words to change grammatical class, or through informal spoken language. So from the noun *luck*, instead of 'getting lucky', we can *luck out* and cowards ('wimps' people who have no courage or 'bottle') might *wimp out* or *bottle out*.

Particles are sometimes added, usually as completives and intensives, to two- and three-syllable verbs of Latin origin, for example *contract out, divide off/up, level off, measure off/out, select out, separate off/out,* etc. Such usages, however, are sometimes described as pleonastic, but such criticism does not affect their widespread use (cf. *McArthur* 1992: 774).

It is noteworthy that in polysyllabic combinations of foreign, i.e. Latin origin, there is a notable tendency to redundancy in that the associated particle in many cases reiterates or approximates the original connotation of the prefix (cf. Bolinger 1971: xii, Lipka 1972: 165 and Live 1965: 430):

de- 'from'	co(n)/syn- 'with'	in- 'in'/'on'	a(d)- 'to'
derive from	coalesce with	imbed in	allude to
resist from	condole with	involve in	adhere to
deter from	comply with	indulge in	admit to
detract from	synchronize with	infringe on	attribute to
deflect from	sympathize with	intrude on	aspire to

Similarly, *debar from, descend from, correlate with, adjourn to, attend to*, *alienate from, refer back, report back*, *impact on, immerse in*, *imprint on*, *provide for* and *include (sb) in* also occur. This tendency to attach a 'superfluous' particle suggests that expansion of a verb constitutes a pattern-habit in English.

As for the occurrence of verbs in verb + particle constructions, it can be observed that there are quite a lot of verbs which form a verb-particle combination with almost every particle. The most productive of these are: *put* (23)*, go* (23), *come* (22), *get* (21), *push* (19), *pull* (16), *take* (15), *bring* (14), *turn* (14)*, look* (12) and *fall* (11). There are other less productive verbs like *lay* (10), *play* (10), *stand* (10), *run* (10), *set* (10), *call* (10), *keep* (9), *sit* (9), *break* (8), and *give* (7).

The most productive ones occur with the following adverbial particles in the *Collins COBUILD Dictionary of Phrasal Verbs* (1995):

PUT: about, above, across, around, aside, away, back, behind, by, down, forth, forward, in, off, on, out, over, past, round, through, together, towards, up

GO: about, after, ahead, along, around, away, back, below, by, down, forth, forward, in, off, on, out, over, overboard, round, together, towards, under, up
COME: about, across, after, along, apart, around, away, back, by, down, forth, forward, in, off, on, out, over, round, through, to, up
GET: about, above, across, ahead, along, around, away, back, behind, beyond, by, down, in, off, on, out, over, round, through, together, up
PUSH: about, ahead, along, around, aside, back, by, forward, in, off, on, out, over, past, round, through, to, towards, up
PULL: about, ahead, apart, around, aside, away, back, down, in, off, on, out, over, round, through, to
TAKE: aback, along, apart, around, aside, away, back, down, in, off, on, out, over, round, up
BRING: about, along, back, down, forth, forward, in, off, on, out, over, round, together, up
LOOK: ahead, around, away, back, down, in, on, out, over, round, through, up
FALL: about, apart, away, back, behind, down, in, off, out, over, through

In contrast, as pointed out by several linguists (cf. Lipka 1972: 165, Live 1965: 432 and Fraser 1976: 9), there are quite a number of verb-particle combinations which occur with one particular particle and no other. Interestingly enough, most of the verbs in these verb + particle combinations are converted from nouns and some of them from adjectives. I have found the following five cases (cf. *Macmillan Phrasal Verbs Plus* 2005):

1. The verb element is converted from a noun and functions as a verb as well.
2. The verb element is converted from a noun, but it does not function as a verb.
3. The verb component does not function either as a verb or as a noun
4. The verb element is converted from an adjective and functions as a verb as well.
5. The verb element is converted from an adjective, but it does not function as a verb.

Consider the following examples:

1. the verb element is converted from a noun and functions as a verb as well, e.g.

butter up (to be especially nice to someone so that they will help or support you)
bucket down (to rain very hard)
chill out (to relax and stop being angry)
clown around (to do silly things in order to make people laugh)
duck out (to leave a space, especially in a way that it is not noticed by other people; avoid doing sth)
hound out (to force someone to leave a place or job by being unpleasant to them over a period of time.)
hype up (to make something more interesting or impressive)
lag behind (move or develop more slowly than others)
lap up (enjoy something and be keen to get more)
loaf around (to spend time doing nothing, usually when you should be working)
lump together (to put people or things into the same group, although they do not really belong together)
mistake for (to think that a person or thing is someone else)
mouth off (to give your opinion about something in a very annoying way)
mug up (to quickly learn something, for example before an exam)
notch up (to win or achieve something)
note down (write something down)
paper over (try to hide a problem or disagreement)
pig out (to eat an extremely large amount of food, much more than you need)
pilot through (to give someone advice or instructions that help them to do something)
shell out (to spend a lot of money on something)
shop around (to go to several shops before you decide what particular thing to buy)
skate over (to avoid talking or writing about a difficult or embarrassing subject in a detailed way)
swot up (to study something very hard, especially for an exam)
thumb through (to quickly turn the pages of something, such as a book, magazine or newspaper)
traffic in (to buy and sell things such as drugs and weapons illegally)
trigger off (to make something happen suddenly)
weed out (to get rid of people or things that are not very good)
wolf down (to eat something very quickly)

2. the verb element is converted from a noun but it does not function as a verb, e.g.

beaver away (to work very hard at something)
barge in (to enter a room suddenly and noisily, usually interrupting someone in a rude way)
beetle off (to go somewhere quickly)
chicken out (to not do something that you were going to do because you are too frightened**)**
cotton on (to begin to realize or understand something)
doll up (to make yourself look attractive for a special occasion)
egg on (to encourage someone to do something that they should not do)
jot down (to write something down in an informal way)
fritter away (to waste time, money on things that are not necessary or important until there is none left)
keel over (fall usually because they feel ill)
monkey around (to behave in a silly way)
pension off (to force someone to stop working and give them a pension)
piece together (to learn the truth about something by considering all the separate bits of information that you know)
potter around (to do things in a slow and enjoyable way)
rabbit on (to talk about something for a long time so that people feel bored and annoyed)
rat on (to tell someone in authority about something that someone has done wrong)
rifle through (to search quickly through something such as a drawer or pile of papers in order to find or steal something)
slag off (to criticise someone or something unfairly)
soldier on (to continue to do something even though it is difficult or unpleasant)
squirrel away (to put something away in a secret place, especially money over a long period of time)
tinker with (to make small changes to something in order to improve or repair)
toy with (to consider an idea in a way that it is not serious or definite)

3. the verb component does not function either as a verb or as a noun, e.g.
conk out (to suddenly stop working, to go to sleep suddenly)
eke out (to make something such as money or food last as long as possible)

fess up (to admit that something is true or that you have done something wrong)
futz around (spend time doing silly and unimportant things)
glam up (to make someone or something glamorous)
gorge on (to eat or drink so much of something that you cannot eat or drink any more
jot down (to write something down in a quick informal way)
lam into (to strongly attack or criticize someone)
max out (to reach the limit of something)
mete out (to give a punishment to someone)
peter out (to gradually become smaller or weaker before coming to an end or disappearing completely)
sally forth (to leave a place in order to do something especially in a way that shows confidence and energy)
skive off (to not go to school or work when you should be there)
veg out (to sit and relax and do nothing)

4. the verb element is converted from an adjective and functions as a verb as well, e.g.

calm down (to begin to feel more relaxed and less anxious)
empty out (to make something empty by taking everything out of it)
idle away (to spend time relaxing and doing nothing important)
warm up (to make something warm)

5. the verb element is converted from an adjective but it does not function as a verb, e.g.

hot up (to become more lively or exciting)
sick up (to vomit)
single out (to choose one person from a group for special attention, praise, or criticism)
wise up (to learn or understand the unpleasant truth of something)

Interestingly enough, most of the above phrasal verbs are informal.

Another observation I have made about the verb component of phrasal verbs is that in some cases the verb means the same as the verb-particle combination, with the particle giving very often an intensifying or completive sense to the verb, for example:

bolster - bolster up, button - button up, clutter up - clutter; coil up - coil; conjure up - conjure; crouch down - crouch; crumble away - crumble; curl up - curl; drone on - drone; fathom out - fathom; fatten

up - fatten; fog up - fog; freak out - freak; hatch out - hatch; jabber away- jabber; jumble out - jumble; prop up - prop; rev up - rev; rinse out - rinse; sand down - sand; scrunch up - scrunch; shrivel up - shrivel; wolf down - wolf and *wrap up - wrap,* etc.

In connection with what has been mentioned above, an interesting new tendency is pointed out in the *Oxford Phrasal Verbs Dictionary for Learners of English* (2001: S20-21), namely that sometimes a simple verb can turn into a phrasal verb without any real change of meaning. We now often hear something like 'Professor Jones will *head up* an international team' where before we would have said that he will head the team, and it is difficult to see any reason for this change, except that the particle '*up*' seems to strengthen the meaning of the verb.

In sum, we can state that while some verbs may occur with only one particle and no others, others form a verb-particle combination with almost every particle. In some cases, the particle seems to be redundant, such as in *derive from, involve in* and in cases when the particle gives merely an intensifying or completive sense to the meaning of the verb, such as in *rinse out* and *wrap up*. We can raise the question whether or not we can predict which verbs combine with which particle(s) and in which relationship. As Fraser (1976: 13) points out, "we have no way of determining from any syntactic or semantic properties associated with a verb whether or not it will combine with a particle in one way or another". To decide if this assumption is true or not, in the remaining part of this chapter, I will examine the syntactic, semantic and phonological properties of phrasal verbs.

9.4 Syntactic properties

Having looked at some morphological characteristics of phrasal verbs, next let us examine their syntactic properties, such as transitivity, objects, passive voice, progressive aspect and reflexivity.

9.4.1 Transitivity/intransitivity

Both transitive and intransitive verbs combine with particles both with literal and figurative meanings, for example: ***get off*** *the bus,* ***put off*** *an appointment* (postpone)*;* ***come back****,* ***go for*** *someone or something* (attack). Some linguists, such as Kennedy (1920: 26), Lipka (1972: 165) and Fraser (1976: 12) note that changes with regard to transitivity and intransivity are very common. There are cases where verbs which are normally transitive

become intransitive when a particle is added, e.g. *The pilot* ***took off*** *smoothly*. *I resolved not to* ***give in.***

There are also verbs which are intransitive and become transitive when a particle is added, such as in: *The technician will* ***run*** *that bit of tape* ***through*** *again*. *The government will* ***see*** *the thing* ***through.*** Fraser (1976: 8) also mentions some verbs which are usually intransitive and do not usually co-occur with a direct object noun phrase when a particle is not present. (e.g. *He* ***slept off*** *the effects of the drinking*. *The student* ***laughed off*** *the failure*.)

9.4.2 Objects

As another syntactic effect, it is often pointed out, e.g. by Kennedy (1920) that "the object of the combination is of a very different character from that of the simple verb", for example in *buy a house/* ***buy out*** *a person, lock a door/* ***lock out*** *a person, mop a floor/* ***mop up*** *the water on it,* and *clean a room/* ***clean out*** *its contents,* etc.

Similarly, Live also observes (1965:437) that many verbs which "remain transitive, co-occur with a different set of objects", e.g. *carry (package)/* ***carry out*** *(threat), test (candidate)/* ***test out*** *(theory).*

Lipka (1972: 176) notes that "when the selection restrictions and the meaning of the VPCs (verb particle constructions) differ considerably from the simplex verb, as in ***carry out*** *(threat*) vs. *carry (package),* the two are unrelated and the VPC must be regarded as an idiomatic discontinuous verb." One might assume that the two also differ with regard to figurative usage. In some cases the VPCs seem to be confined to a figurative use, while the corresponding simplex verb occurs only in literal use, e.g. ***blossom out*** (sb/ business firm), ***freeze out*** (sb), ***smell out*** (secret/ plot), ***bottle up*** (emotion, anger) and ***thrash out*** (problem, truth), etc.

9.4.2 Passive/progressive/reflexive

Most transitive phrasal verbs can be used in the passive, while a few are always or almost always used in the passive, as illustrated by the following examples:

be affiliated to (to be officially connected with a larger organisation or group)
be anchored in (be firmly based on sth)
be arrayed against (ready to fight or oppose sb)
be attuned to (to be familiar with something and able to deal with it in a sensitive way)
be bathed in (filled with something)

get bogged down (to become so involved with one particular part of a process that you cannot make any progress)
be booked up (all the places or seats have already been taken)
be caught up in (to be unexpectedly involved in an unpleasant or annoying situation)
be composed of (to be made of particular parts or things)
be covered in (something is all over the surface)
be coupled with (be combined and produce a particular effect)
be cursed with (to have a serious problem, disadvantage)
be divorced from (to be completely separated from something else and have no connection with it at all)
be done for (to be likely to be punished, hurt or killed) inf.
be doomed to (to be certain to experience something, such as failure or unhappiness)
be engrossed in (to be doing something with all your attention and energy)
be founded on /*be grounded in* (to be based on a particular idea, principle)
be gunged up (to be blocked or covered with a dirty sticky substance)
be inundated with (to be given too much of something for you to deal with)
be kitted out (to be given all the clothes and equipment necessary for a particular activity)
be overcome with (to make someone feel a very strong emotion)
be peppered with (to have things in many different places all over the surface)
be pigged off (to feel very annoyed or upset)
be rooted in (the second thing started because of the first thing)
be sandwiched between (to be in a small space between two things that are larger)
be shot through with (to contain a lot of something)
be starved of (to have very little of something that you need or want very much)
be stumped for (to not know what to say)

Some other phrasal verbs are used only in the progressive, such *be dying for*, *be itching for* (to want very much to do something immediately), whereas some others occur only as reflexive verbs (*resign yourself to, revenge yourself on*).

Overall, we can say that with respect to the syntactic properties of phrasal verbs, we have not many bases for specifying which verbs can co-occur with a particle or which cannot.

9.5 Semantic properties

As a way of introduction to the semantics of phrasal verbs, let us have a closer look at the verb *set* which is combined with a great variety of particles to form phrasal verbs. Sinclair (1991: 67) makes an apt remark about it: "It is a fairly common, rather dull little word that was comparatively neglected in description and in teaching. What does *set* mean? It is hardly a sensible question." When determining its meaning, Sinclair (1991: 68) emphasises the importance of the environment of *set* since in most of its usage, it contributes to meaning in combination with other words, i.e. for example a particle.

It is really true that phrasal verbs with *set* are very common. It is particularly rich in making combinations with words like *about, against, apart, aside, back, down, forth, in, off, out, to* and *up.* Let us just mention some of them: *Set in* means that something begins, and seems likely to continue and develop. *Set off*, in the same way of *set out,* are usually used to refer to the start of a journey. *Set forth*, used mainly in literary language, also means starting a journey. The meaning of *set about* doing something is that you start to do it in an energetic or purposeful way, while the meaning of *set up* can also be starting something, such as a business or organisation. However, the meaning of *set back* is delaying the progress of someone or something whereas the meaning of *set down* is writing something on a pieceof paper.

The above mentioned example with the verb *set* clearly shows that the semantics of phrasal verbs might be even more bewildering than their syntax.

I suppose that the reasons why this is generally assumed are as follows: First, when both the verb and the particle have literal meanings it is usually obvious, but sometimes the particle contributes one special meaning to the meaning of the whole combination, which learners usually fail to recognise. For example, *set aside* means keeping or saving something in order to use it later. If something, e.g. a quality *sets* something or someone *apart,* it means that it makes someone or something different or special.

Besides, it is often overlooked that particles can have several different meanings as well. For example *out* in *set out* means starting a journey, but in *die out* it refers to the completion of the action.

It also often occurs that different particles contribute the same meaning to the verb, as illustrated by *set out, set off, set in, set about, set forth* and *set up*, all of which have the meaning of inception, i.e. they refer to beginning something.

What is more, many phrasal verbs have more than one sense. For example, *set up* has 10 different meanings: 1. start a business, 2. organise or plan sth, 3. build sth, 4. make equipment ready to use, 5. make sth happen, 6. make sb feel good, 7. make people blame sb wrongly, 8. give sb money for a business, 9. help people start a relationship and 10. make a noise. However, in many cases one phrasal verb can be the metaphorical extension of the other, for example *set up* can mean building a structure or putting it in a particular place but it can also mean establishing a business, organisation or institution

Finally, there is no denying that sometimes, especially in fully idiomatic combinations, it is difficult to say what meaning is contributed by the particle to the phrasal verb, for example *set sb up for life*, which means providing someone with money so that they do not have to work for the rest of their life.

On the basis of all this, no wonder that phrasal verbs are often regarded to be an arbitrary combination of a verb and one or more particles. Nevertheless, even traditional grammarians, such as Kennedy (1920: 24), Poutsma (1926: 296), Curme (1931: 379), Jowett (1950/51: 156), Potter (1965: 297-8), Live (1965: 436), Bolinger (1971: 96-110), Lipka (1972: 182-184) and Fraser (1976: 6) have discovered some kind of regularities in the semantics of phrasal verbs and these are what the next section will focus on.

9.5.1 Literal meaning

It is easy to recognise that the majority of verbs occurring in phrasal verbs denote motion and thus they have dynamic senses. In contrast, stative verbs, such as *know, want, see, hear, hope, resemble, like, hate, remember* and *understand, etc*. practically never combine with a particle. ***Hear*** *someone* ***out*** (listen without interrupting until they have finished speaking), ***see about*** *something* (arrange for it to be done), ***see*** *someone* ***off*** *at the station*, ***see*** *a task, plan, or project* ***through*** (continue to do it until it is

successfully completed) appear to be exceptions to this generalization, but note that these combinations have become dynamic denoting actions.

As far as the meaning of the particles is concerned, we can see that in a number of phrasal verbs, the particle functions as an adverb, and it has kept its original literal, spatial meaning:

ABOUT and **AROUND** used in literal combinations indicate movement in many directions over a period of time, often without any specific aim or purpose, e.g. *drift about*, *hurl things about, run around* and *push something around*.

AWAY indicates movement in a direction farther from you, or movement from the place where you are or were, e.g. *run away* and *pull something away*.

BACK is used with verbs of movement to say that someone or something returns to a place that they were before, e.g. *blow back* and *get something back*.

DOWN indicates movement from a higher position or place to a lower one, e.g. *come down* and *put down*.

The basic meaning of **OFF** is to do with movement away from something or separation from it and that of **ON** is to do with position, indicating that one thing is above another, touching it and supported by it, or with movement into that position, e.g. *get on/ off*.

The literal meaning of **OUT** is movement from the inside of an enclosed space or container to the outside of it, e.g. *go out* and *fly out*.

We use **THROUGH** in literal combinations with the meaning of passing from one side of something to the other, e.g. *poke through* and *see through*.

The basic meaning of **UP** is movement from a lower position or place to a higher one, e.g. *jump up* and *pick up*.

9.5.2 Aspectual/Aktionsart meaning

In addition, in a number of cases the particle, rather than serving as an adverbial with a spatial meaning, appears to modify the meaning of the verb and its function is apparently isolated. Several linguists, such as Kennedy (1920: 24), Poutsma (1926: 296), Curme (1931: 379), Jowett (1950/51: 156), Potter (1965: 297-8), Live (1965: 436), Bolinger (1971: 96-110), Lipka (1972: 182-184) and Fraser (1976: 6) pointed out that besides their lexical meaning (locative and Aktionsart meaning), most particles frequently function as markers of aspect, the historical development of which was discussed in Chapter 8. As mentioned in 8.2, the adverb (or adverbial particle) is said to contribute to the expression of aspect and mode of action

(Aktionsart), which is used for the distinction of several phases of the action or process, such as inchoative, ingressive, continuative, progressive, egressive, conclusive, resultative, terminative, iterative, frequentive vs. durative, punctual vs. linear, and also intensive, or intensifying.

Analysing the meanings of particles *up* and *out*, the two most common particles in Modern English, traditional grammarians refer to the following aspectual/Aktionsart meanings:

UP

Kennedy (1920: 24-5)	'locative idea' and 'perfective value' combined e.g. *cage up, board up, lace up* 'perfective value' meaning 'bringing to or out of a condition' e.g. *heat up, clean up, light up*
Poutsma (1926: 296, 300-1)	'ingressive aspect' e.g. *look up (to), stand up, sit up* 'terminative aspect' e.g. *finish up, drink up, dry up*
Curme (1931: 379, 381)	'ingressive aspect' e.g. *hurry up, stand up, show up* 'effective aspect' e.g. *set up* 'durative effective aspect' e.g. *keep up*
Jowett (1950/51: 156)	'intensive force and the thoroughness and completeness of the process' e.g. *shoot up, slip up, beat up*
Potter (1965: 287-8)	'intensive adverb' e.g. *smash up, break up, wash up* 'instantaneous aspect' e.g. *cheer up, hurry up, wake up*
Live (1965: 436)	'intensity or totality' e.g. *dry up, heal up, grind up*
Bolinger (1971: 99-100)	'perfective meaning as manifested in resultant condition' e.g. *shrivel up, break up, close up*

	‘perfective in the sense of completion or inception’ e.g. *let up, give up, take up* ‘perfective in the sense of attaining high intensity’ e.g. *hurry up, brighten up, speed up*
Lipka (1972: 182, 183-4)	‘ingressive’ mode of action e.g. *take up, put up, sit up*
Fraser (1976: 6)	‘completive sense’ e.g. *mix up, stir up, wind up*
Mitchell (1979: 109)	‘terminative points of processes’ e.g. *tear up*
OUT	
Kennedy (1920: 24)	‘completeness or finality’ e.g. *feather out, carry out, map out* ‘openness or publicity which does not necessarily imply completeness’ e.g. *hatch out, blossom out, call out* ‘exhaustion or extinction’ e.g. *blot out, die out, wear out*
Poutsma (1926: 300)	‘terminative aspect’ e.g. *wait out, starve out, search out*
Curme (1931: 379, 381)	‘ingressive aspect’ e.g. *come out* ‘effective aspect’ e.g. *turn out, give out, find out* ‘durative effective aspect’ e.g. *fight out, stand out, hold out*
Live (1965: 436)	‘thoroughness and culmination’ e.g. *work out, think out, seek out*
Potter (1965: 288)	‘intensive adverb’ e.g. *find out*
Bolinger (1971: 104-5)	‘resultant condition’ or more opaque aspectual meaning e.g. *lose out, help out, work out,* or ‘exhaustion’ e.g. *talk out, play out*

Lipka (1972: 182, 183-4)	'ingressive' mode of action e.g. *set out* 'completive' e.g. *die out, write out, puzzle out* 'terminativeness', 'to an end', or 'until finished' e.g. *burn out, live out, wait out*
Fraser (1976: 6)	'completive sense' e.g. *die out, fade out, spread out*
Mitchell (1979: 169)	'terminative' e.g. *sell out, pass out, peg out, peter out, give out, last out* 'inceptive' e.g. *set out, break out (in a rash), burst out (laughing)* 'extensive' e.g. *stretch out, spread out, string out, roll out (carpet)* 'distributive' e.g. *mete out, deal out, hand out, give out* 'abessive' e.g. *cast out, ferret out, pop out, pour out* 'discriminative' e.g. *stand out, make out, point out, find out, stick out*

The aspect/Aktionsart meanings of some of the less common particles generally referred to are as follows:

DOWN: 'a diminution or complete cessation of a state or action' (Kennedy 1920), 'ingressive aspect' (Poutsma 1926, Curme 1931), 'effective aspect' (Curme 1931) and 'intensive adverb' (Potter 1965).

OFF: 'orderliness or completion', 'riddance or extermination' (Kennedy 1920), 'ingressive aspect' (Curme 1931, Poutsma 1926), 'effective aspect' (Curme 1931), 'terminative slant' (Live 1965), 'intensive adverb' (Potter 1961) and 'terminative' (Mitchell 1979).

AWAY: 'ingressive aspect' (Poutsma 1926; Curme 1931), 'effective aspect', 'durative effective aspect' (Curme 1931), 'iterative or the durative', 'inchoative in imperatives' (Live 1965), and 'without let or hindrance', either iterative or inceptive' (Bolinger 1971).

THROUGH: 'terminative aspect' (Poutsma 1926) and 'effective aspect', 'durative effective aspect' (Curme 1931).

ON: 'continuative aspect' with durative verbs' (Poutsma 1926), 'durative aspect' (Curme 1931, Bolinger 1971) and 'progressive-continuative' (Mitchell 1979).

From the above comments concerning the aspectual/ Aktionsart nature of the particles, we can see that the particles often give the ingressive mode of action, a continuative and a completive sense to the phrasal verbs. The ingressive mode of action plays a great role in phrasal verbs with *in* and *on,* while *up, out, down* and *off* are mainly assigned completive, perfective force and *away* and *on* are very often the markers of continuity (cf. Kovács 2004c).

Analysing the meanings of particles given in *Collins COBUILD Dictionary of Phrasal Verbs* (2002: 448-492), I have found the following most common aspectual/Aktionsart meanings:

Inceptive, ingressive, which focuses on the initial phase of the situation

bring in (a new law, rule, system ~ introduce), *set in* (bad weather (begins) and *phase in* (a new product, method, idea ~ introduce gradually), etc.

kick off (a tour, a discussion ~ start), *spark off* (an event, conflict ~ causes to exist or happen), *take off* (a plane) and *trigger off* (an event, reaction ~ cause it to happen), etc.

bring on (an illness, pain ~ cause it to occur), *catch on to, cotton on* (a game, a system ~ understand) *start on* doing sth (begin doing it or dealing with it), *enter on* and *embark on* (start to do it), etc.

break out (war) and *set out* (for a place, to do sth), etc.

The words: *to start, to begin, cause to happen, introduce* in the definitions clearly show the inceptive meaning of *in, off, on* and *out* in the above examples.

Continuative/progressive, which involves the middle phase of the situation

beaver away (work very hard at a job), *grind away* (work very hard, but in an uninterested way), *hammer away at* (work at it continuously and with great energy), *slave away* (work hard at something for a long time), *slog away* (continue to work hard at it for a long time), *toil away* (work hard at something continuously over a long period of time, especially something that is unpleasant and physically very tiring), *work away* (continue working hard for a long time), *plod away* (at a particular job or task) ~ continue doing it without much enthusiasm), *talk away* (talk continuously for a period of time) *type away* (type busily and for a long time)

drag on (legal cases, meeting ~ progresses very slowly , take longer than seems necessary), *ramble on about* (a favourite topic ~ talk or write for a long time in a rather confused and disordered way), *go on, carry on, keep on* (doing sth ~ continue)

The continuative meanings of *away* and *on* are illustrated by words, such as: *continue doing it, for a long time, continuously, for a period of time* in the definitions.

Terminative, completive, which definitely marks the terminal phase of the situation

pass away (die), *pull down* (flats), *clamp down on* (trouble makers), *break down* (marriages) and *close down* (firms);
leave off doing (stop doing it), *break off* (relations, game end, stop), *call off* (strike), *finish off, polish off* (job) and *pay off* (debts) ~ give sb the total amount of money that you owe them);
wipe out (epidemics) ~ destroy get rid of them completely) and *phase out* (product, method system ~ stop using it);
give up (an activity, a task ~ stop doing it), *clear up* a problem, *drink up* (finish what you are drinking completely), *finish up* (complete it by doing the last part of it), *end up, wind up* (debate ~ finish or stop doing it) and *use up* ~ finish it so that none of it is left);
fall through (plan goes wrong before it can be completed) and *go through with* (decision, action continue to do what is necessary in order to achieve it or complete it)

In the definitions given above, the words *finish, complete, stop, completely* and *total* serve as evidence that *down, off, out, up* and *through* are common terminative aspectual markers.

Besides the above aspectual meanings, the particles can contribute several other lexical meanings to the verb. Let us just mention some of the categories of meanings referred to in *Collins COBUILD Dictionary of Phrasal Verbs* (1995: 448-492), e.g.

Decreasing, reducing

cut down (shopping), *bring down* (prices), *narrow down* (discussion), *play down* (importance) and *fall off* (number of students);

Increasing and improving

brush up (knowledge), *bring up* (children), *build up* (pressure), *cheer sb up, dress up, pick up* (economy), *grow up* (children) and *speak up;*

Disappearing slowly, becoming less intensive, frequent, common, or much quieter

fade away (rumour), *calm down* and *die down* (anger, laughter);
wear off (shock, effect of medicine), work off (*stress*) and *cool off* (love);

Creating, producing, happening

make up (a story), *bring up* (the matter), *pick up* (English), *think up* (a clever idea, ways) and *come up* (something);
put out (a press release), *spell out* (facts, ideas, and opinions) and *come out* (book);

Although *up* (526 phrasal verbs) and *out* (446 phrasal verbs), which are the most common particles in phrasal verbs, have aspectual meanings in many cases, there are also combinations with clearly idiomatic meanings. For example, there is no 'out'-ness discernable for *out* in idiomatic phrasal verbs, such as in *fall out* (quarrel), *take my bad feelings out on sb, hang out somewhere* (live somewhere and spend a lot of time there) and *sort out* (resolve). Or there is no *up*-ness for *put up with* (tolerate), *make up for* (compensate for), *turn up* (come, appear) and *own up to sth* (confess).

To complicate matters further, one must take into account collocation dependencies, thus to take only aspectually terminative examples: it is tracks, paths, streams, talks or an attack that *peter out*, candles, fires or a piece of machinery that *burn out*, batteries, engines that *give out*, money that both *gives out* or *runs out*, milk, beer, meat or fish that *go off,* or it is shapes,

visions, music, cheering, strength, vitality inventiveness and inspiration that *fade away*, etc. (cf. *Oxford Phrasal Verbs Dictionary for Learners of English* 2001)

Besides, as the above examples show, a lot of phrasal verbs are polysemous, i.e. they have more than one aspectual meaning as well, e.g. *away* can indicate that a process or an activity continues throughout a period of time (*beaver away, grind away, work away*) but it can also indicate that something gradually disappears or is gradually destroyed until it does not exist at all (*die away, eat away, fade away, pass away* and *rot away, etc*).

As pointed out by Bolinger (1971: 102), while the literal 'centrifugal' meaning of the particles is not restricted, some particles in their aspectual meaning, such as *out* is restricted to morphology and to native verbs, as illustrated by the following examples:

Can you *fit out* this expedition?
*Can you *equip out* this expedition?
I *helped* him *out*.
*I *aided* him *out*.

Furthermore, there can be subtle distinctions between related phrasal verbs depending on the particles they combine with. Let us compare *clean out* and *clean up*:

According to the authors of *Macmillan Phrasal Verbs Plus* (2005), if you *clean* something *out,* you make a place or container clean and tidy by removing objects that are not wanted and getting rid of any dirt or dust in it. The *Oxford Dictionary of Phrasal Verbs* (1993) gives the following typical objects *clean out* collocates with: farmyard; cowshed; barn; wash-house; latrine.

Clean up has the following meanings: make a place tidy (O: room, work-bench, desk); remove objects, dirt from a place (O: rubbish, debris, mess,); wash sb; remove pollution (O: waste sites, beaches), get rid of crime (O: corruption, vice, drug traffic) and make a lot of money, inf. (O: a small fortune, a cool thousand).

The difference in meaning is explained by Kennedy (1920: 37) like this: *out* has a certain directional force which suggests the removal of debris or unnecessary articles, while *up* lends to the combination a 'perfective force'.

Interestingly enough, when a new combination occurs, they fit into the broad patterns of choice and selection in English. Fraser (1976: 12), however, points out that 'while we find *bake up, cook up, fry up, broil up* and *brew up,* we do not find *roast up* or *braise up*, although these latter two

verb-particle combinations are perfectly understandable and acceptable.' In the same way, while *dish out, feed out (the line), give out, hand out, lend out, pass out, pay out, pour out, serve out, throw out* and *toss out* denoting the conveying of something to someone or some place exist, combinations like **grant out*,* *offer out,* and **show out* do not occur.

This observation of Fraser's is justified by Kerry Maxwell in *the Language Study of Macmillan Phrasal Verbs Plus* (2005: LS26) when he notes that many new combinations of verb and particales arise from the creative use of English. The particle *off* is often used to express the idea of removing something (as in phrasal verbs like *cut off* and *cross off*). It is by analogy with this that the'new' phrasal verb *bin sb off* (removing someone from a job or position) must have come into use. Similarly, another 'new' phrasal verb, *google out* (suggesting the idea of discovering information by means of a thorough search) might be related to *find out* or *hunt out*. The particle *up* is also often used creatively: the meaning 'improving, making something seem more sophisticated, attractive, interesting or exciting' is reflected in some 'new' phrasal verbs namely, *sex up, big up* or *teched-up* (provided with computers and internet access), just like in *dress up* and *jazz up*.

9.5.3 Typical subjects, objects

Another striking feature of these phrasal verbs is the nature of the subjects and objects used with them. For example, the subjects used with *set in* usually refer to unpleasant states of affair, such as *rot, decay*, *despair, infection, bitterness, anarchy, disillusion* etc., only a few refer to the weather or are neutral. The object of the phrasal verb *set off* (with the meaning: starting anything from an explosion to a train of thought) nearly always refers to something new, such as in: The spark which *set off* explosion and so *set off* the charge for the black revolution.

From Sinclair's discussion (1991), it also becomes apparent that some phrasal verbs, for example *set apart* and *set aside* are similar in meaning, but not in usage. In the case of *set apart,* the emphasis is on the state of apartness and the status and quality of what has been selected from apartness, whereas *set aside* is more concerned with the activity of separating, or the separation itself. Thus there are hardly any instances where *set apart* and *set aside* can be interchanged, even though their meaning is so similar.

In sum, we can say that complex as their semantics might be, traditional grammarians have explored at least their aspectual/aktionsart meanings.

The discussion so far has been restricted to the syntactic and semantic properties of phrasal verbs. A final point in this chapter is to consider their phonological properties.

9.6 Phonological properties

The final question that can arise is whether the phonological shape of a verb can determine whether or not it can combine with a particle. Some linguists, such as Kennedy (1920: 56) and Fraser (1976: 14) have noted that the majority of verbs occurring with particles are monosyllabic, and that the remainder are made up primarily of disyllabic words which are initially stressed *ˌauction off, ˌbalance up, ˌconjure ˈup, ˌcurtain ˈoff, ˌcarry ˈout, ˈcredit with, ˌharness ˈup, ˌfinish ˈup, ˌfollow up, ˌlevel off, ˈreckon with, ˈshudder at, ˌsmarten ˈup, ˈsuffer from, ˌsummon ˈup* and *ˌswallow ˈup*, etc. There are, however, some exceptions to this, e.g. *deˈfer from, diˈvide (up), comˈbine with, conˈfide in, emˈbark on, enˈgage in, imˈprove on, inˈfer from, preˈvail on, proˈvide for,* and *reˈfer to,* etc.

Interestingly enough, the particles which are combined with trisyllabic verbs, such as *conˈtribute to, corresˈpond to, diˈstinguish from, ˈcalculate on, ˈconcentrate on, ˈcorrelate with, ˈculminate in, ˈdedicate to, ˈemanate from, ˈextricate from, ˈintegrate into, ˈsympathize with, ˈsynchronize with* and *ˈremonstrate,* etc. or four-syllabic verbs, such as *acˈcommodate to, asˈsociate with, ˈcapitalise on, ˈcharacterise as* and, *famiˈliarize with,* etc. are prepositions, and the verbs are usually of Latin origin.

Fraser (1976: 13) finds that while there are numerous phonologically disyllabic verbs occurring in verb-particle combinations, many of these may be analyzed as phonologically monosyllabic. In particular, these phonologically monosyllabic verbs contain a final syllabic liquid or nasal (l, r, m, or n):

i) *banter (about), batter (around), blister (up), peter (out), simmer (down), wither (away)*;
ii) *angle (for*), *battle (out), bottle (up), buckle (down), diddle (away), crumble (away), parcel (out)*;
iii) *batten (down), blacken (up), brighten (up), frozen (out), fasten (down), sweeten (up)*;
iv) *blossom (out), cotton (on), reason (out), reckon (with)*;

Moreover, although the majority of verbs are monosyllabic, there are many verbs which do not co-occur with particles, either, e.g. *rock, chide, dive* and *fast,* etc. Thus, it is clear that just like their syntactic and semantic properties, phonological considerations alone will not determine the conditions for verb-particle combinations, either.

From the above analysis, the conclusion we can arrive at is the following: Traditional grammarians (cf. Live 1965, Bolinger 1971, Lipka 1972 and Fraser 1976), were aware of the problems related to the syntax and semantics of multi-word verbs, they, however, suggest that we cannot predict which verbs can co-occur with which particle or which cannot, but it is rather arbitrary. Nevertheless, the merit of their semantic analyses is that they recognise the aspectual/Aktionsart meanings that particles can contribute to the meaning of the verb in the combination. As pointed out, besides their lexical meanings (spatial and Aktionsart meanings), the majority of particles function as markers of aspect as well. As the above examples show, most of them give an ingressive, continuative or completive sense to the verb.

I assume that recognizing at least the aspectual nature of post-verbal particles might make phrasal verbs a more manageable part of the vocabulary of English. Besides, its importance for our analysis lies in the fact that it could bring us somewhat nearer to challenging the assumed arbitrariness of the semantics of phrasal verbs.

10. ON FUZZINESS

This chapter aims to discuss the issue of fuzziness, which has led me to assume that cognitive linguistics is the theoretical framework in which verb + particle constructions can be best analysed. As we could see in the previous chapters, the particles in phrasal verbs, such as *up, out* or *over* are highly polysemous, forming a family of related senses. However, it is difficult to draw a borderline between the spatial and idiomatic meanings, rather one category merges into the other and the border of the category is fuzzy.

It was cognitive grammarians, such as Lindner (1981), Lakoff (1987), Rudzka-Ostyn (2003) and Tyler and Evans (2003), etc. who recognised that the meanings of particles, such as *over, out* and *up*, etc. just like those of other lexical items are not unrelated, but constitute natural categories of senses. They argue that some senses of a word may be more representative than other senses, which are the central, prototypical senses. In fact, the senses of a word are related to one another by various means, one of which is conceptual metaphor. Let us take the word *up*, which can mean happy in 'I'*m feeling up* today'or can have a spatial sense, like in 'The rocket *went up'*. The spatial sense is generally taken as the more central sense and the figurative, emotional sense departs from it via metaphorisation (cf. Lakoff 1987: 417). This view of categorisation shed new light on the analysis of the meanings of phrasal verbs, as well.

Before turning to a detailed analysis of phrasal verbs in the cognitive framework, let us have a closer look at how the prototype theory of categorization differs from the classical theory of categorization.

10.1 The classical theory of categorization vs. the prototype theory of categorization

The past few years have seen considerable debate, especially within cognitive psychology, on the nature and structures of categories. The debate was triggered by an increasing body of empirical evidence which seriously challenged the foundations of the classical, Aristotelian theory of categorization.

According to the classical, Aristotelian theory of categorization, categories have clearly defined boundaries, with only two degrees of membership, i.e. member and non-member. There are no borderline cases and all members have equal status. In other words, a category, once established, divides the universe into two sets of entities - those that are members of the category, and those that are not. There are no ambiguous cases, no entities which 'in a way' or 'to some extent' belong to the category, but which in another way do not.

Let us look, for example, at the much cited category BIRD. According to the classical theory of categorisation, an entity is either a bird, or it is not a bird. There is no such thing as 'a kind of BIRD'. All birds – robins, penquins, blackbirds, ostriches, etc. – have equal status as members of the BIRD catregory.

It was Wittgenstein (1978: 31-3) who pointed out the inadequacies of the classical theory of categorization by defining the word 'game'. He notes, first of all, that the various members of the category GAME (board-games, card-games, ball-games, Olympic Games, chess, ring-ring-a-horses, etc.) do not share a set of common properties on whose basis games can be clearly distinguished from non-games. The boundary of the category is fuzzy, thus, contrary to the expectations of the classical theory, the category is not structured in terms of shared critical features, but "we see a complicated network of similarities overlapping and criss-crossing." Wittgenstein used the metaphor 'family resemblance' to describe the structure of GAME:

> "I can think of no better expression to characterise these similarities than 'family resemblances'; for the various resemblances between members of a family: build, features, colour of eyes, gait, temperament, etc. overlap and criss-cross in the same way. - And I shall say 'games' form a family."

Wittgenstein's theory received empirical confirmation in a series of experiments carried out by Labov (1973), Rosch (1975), Pulman (1983) and Dirven and Taylor (1988). Labov (1973) studied the linguistic categorization of household receptacles like CUPS, MUGS, BOWLS and VASES. The entities were categorized on the basis of their attributes, i.e. shape, size, material, presence of a handle and function. It emerged clear from Labov's experiment that no one single attribute is essential for distinguishing the one category from the other and that there was no clear dividing line between the entities; rather one category merged gradually into the other, thus the boundaries between the categories are fuzzy. It was found

that no one category could be defined in terms of a list of critical, distinctive features. Rather there is a central, 'prototypical' member of the category with a specific shape, specific characteristic and certain functions.

The most important points of the prototype theory of categorizations could be summerized like this:

- Natural categories do not have clearly defined boundaries. There are degrees of membership of a category.
- Natural categories contain borderline cases.
- Some members of a natural category are seen as more central than others, while other members are considered peripheral.

Perhaps the most extensive and systematic empirical exploration of prototypes has been pursued by the psychologist Eleanor Rosch (1975), who investigated the categories FURNITURE, FRUIT, VEHICLE, WEAPON, VEGETABLE, TOOL, BIRD, SPORT, TOY and CLOTHING. In one of her experiments 200 American college students were asked to judge to what extent each of the sixty household items could be regarded as a good example of the category FURNITURE. 'Chair' and 'sofa' showed the highest degree of membership, i.e. they were found to be the most prototypical members. Similarly, in the case of the category BIRD, a robin turned out to be a more central or 'bird-like' member of the category than a penguin or even an ostrich. Rosch suggests that categories are definable in the first instance in terms of best examples, or prototypes, and things get associated with the category on the basis of some kind of similarity with the 'prototype'.

Of special significance is the fact that prototype effects are not restricted to categories denoted by nouns. Pulman (1983) found graded membership in the categories denoted by verbs such as LOOK, KILL, SPEAK, and WALK. A more abstract category, i.e. TALLNESS, was investigated by Dirven and Taylor (1988), again with the same kind of results.

All of the above mentioned experiments show that categories typically have fuzzy edges and might even merge into each other; some attributes might be shared by only a few members of a category; there might even be categories with no attributes shared by all their members. Thus as Taylor (1989: 54) points out, "the most obvious difference between a classical and a prototype category is the fact that the former permits only two degrees of membership, i.e. member and non-member, while membership in a prototype category is a matter of gradience."

Traugott (1989: 33) also assumes that polysemy is structured in terms of fuzzy sets or prototypes which are dynamically flexible: the prototype

functions as a focus from which the other meanings can be derived by extension.

As might be evident from the examples mentioned above, most of the research on categorization within cognitive psychology has been made in the domains of physical objects and physical perception. But as pointed out by Lakoff (1987: 418), perhaps the strongest evidence against traditional views of categorization and in favour of a prototype approach comes from the study of verb-particles and prepositions.

Before presenting these cognitive analyses of the particles *over, out* and *through*, let us look at Dixon's study of phrasal verbs (1982). Its importance lies in the fact that in almost parallel with the appearance of the first cognitive analyses of phrasal verbs (cf. Lindner 1981 and Brugman 1981), Dixon also refers to a continuum between the literal and idiomatic meanings of verb + particle combinations. Besides, he makes some important observations about the relation of the semantics and syntax of phrasal verbs having the particles *over* and *through.*

10.2 Continuum between literal and idiomatic

I have found Dixon (1982: 9) to be among the first linguists who observe that there are no clear-cut criteria for distinguishing phrasal verbs from literal verb-preposition constructions. He suggests that there is a continuum, with the more idiomatic and idiosyncratic combinations at one extreme, and entirely literal combinations at the other. Dixon recognises five levels within the continuum:

A) Literal combinations where the meaning of a sentence can be fully inferred from the meanings of the words and their grammatical relations, and where no deletion is possible, e.g.
   John *walked on* the grass.

B) Like A, but with the possibility of deleting some part of the prepositional phrase, the deleted position being generally understood from the context, or socio-cultural knowledge, e.g.
   She *put* the rubbish *out* (of the building).

C) Constructions which could scarcely be regarded as literal but which involve an obvious metaphorical extension from a literal phrase, e.g.
   John *pulled* a $ 10,000 loan *in* (cf. The snail *pulled* its horns *in*).
   The firm *went under* (cf. The drowning man *went under* (the surface of the water).

D) Non-literal constructions which cannot transparently be related to any literal combination, e.g.

They are going to *have* it *out* (~ talk honestly and directly about sth they do not agree about).

She couldn't *put up with* him (~ tolerate).

E) Full idioms

e.g. *lay down the law, put on a good face, turn over a new leaf* and *kick over the traces,* etc.

Dixon (1982) uses the term 'phrasal verb' to cover C and D and calls them 'mildly' and 'strongly' phrasal verbs, respectively.

As Dixon (1982) notes, there is a semantic continuum: as one descends the scale, so meaning becomes - very gradually - increasingly idiosyncratic and non-predictable from the literal meanings of the components words. Literal constructions, A and B, show no semantic peculiarities. In contrast, D and E involve multi-word lexical items. C falls part-way between B and D - the meanings of some of these combinations may be inferable from the semantic descriptions of individual words if they indicate directions of metaphorical extension.

As far as the syntactic properties are concerned, Dixon (1982: 11) assumes that C and D, by and large, follow the regular syntactic rules of the language, just like A and B. This, however, contrasts strongly with the full idioms, in E; all of these show some degree of syntactic rigidity.

Dixon argues that there is just one major syntactic difference between the literal verb-preposition combinations, in B and mildly phrasal verbs, in C. For any literal clause that ends with a preposition, a final noun phrase could be supplied. Thus *He* ***took*** *his hat* ***off*** we could add *his head* - if he had taken his hat off anything else (e.g. the coat peg or someone else's head). A noun phrase can always be added; it will explicitly specify something that the speaker could otherwise have expected the addressee to be able to infer and it does not change the meaning the sentence has within that particular context. The noun phrase can also be omitted if this can unequivocally be supplied by the intended addressees on the basis of information in the surrounding text, or from the context of situation, or from general socio-cultural knowledge or expectation. Thus ***Take*** *the kettle* ***off*** would be understood as 'off the heating device'.

Once the noun phrase it governs has been deleted, a local preposition can usually be moved to the left of a preceding direct object noun phrase, provided this noun phrase does not have a personal pronoun as its head.

Again, there will be no difference in meaning: compare ***Take off*** *the kettle* and *T**ake** the kettle **off**.*

In contrast to the above literal constructions, there are many true phrasal verbs that have a clause-final particle to which no noun phrase can be added, e.g. *He **took** John **off*** (imitated).

As pointed out in chapter 5, the more idiomatic a verb + particle construction, the more syntactic rigidity is has, and especially the fully idiomatic combinations do not allow the movement of the object at all. Consider the following examples:

The government was *throwing down a gauntlet* to the BBC (~ to invite someone to compete or fight with them).

He'll *turn on the waterworks*, but don't be persuaded (~ to start crying, esp. in order to get one's sympathy).

In some instances, especially in the case of *over* and *through* the movement of the particle to the right of its NP object is highly restricted. We can, however, find a limited number of cases where a particle can move to the right of its NP object, and then there is a difference in meaning. Consider *run over* in the following examples (cf. *Collins COBUILD Dictionary of Phrasal Verbs* (2002), *Oxford Phrasal Verbs Dictionary for Learners of English* (2001), *Macmillan Phrasal Verbs Plus* (2005):

In all three dictionaries I have found that *run over* is a prepositional verb in the following meanings:

- repeat it or read it quickly, in order to practice it or check it (e.g. *run over notes, minutes, part (in a play*)

  Do you want me to *run over* your lines with you?

Macmillan Phrasal Verbs Plus (2005) gives two more meanings of *run over*, in which *over* is a preposition and cannot move to the left of the NP object, just like in the example above.

- to explain something again so that someone understands

  Would you *run over* the sequence of events again?
- to think a lot about sth such as a decision or experience

  She keeps *running over* the incident again and again in her mind.

In contrast, in the meaning 'knock sb down' *run over* has the following patterns V + Adv + N, V + N + Adv, V + Pron+Adv, e.g.

We almost *ran over* a fox that was crossing the road.

I'm sure he would *run* us *over*.

Interestingly enough, in the case of *pass over* the difference of meaning becomes clear only from the object, e.g.

That's the third time they *passed* me *over* (~ not give someone a better job, choosing instead someone who is younger or who has experience).

They quickly *passed over* the events of that week (~ deliberately ignore or not mention a problem or subject).

In the first example, *over* is an adverbial particle that can either precede or follow the object NP, while in the second *over* is a preposition which cannot precede the object.

Get over behaves syntactically very much like *pass over*. In the *COBUILD Dictionary of Phrasal Verbs* (2002) I have found that in *'**get over** an illness; a problem; an unexpected event' over* being a preposition does not allow the right movement of the noun phrase, while in '***get** an idea, argument, or suggestion **over**' over* is an adverb and the order V + Adv + N is also possible.

The *Oxford Dictionary of Phrasal Verbs* (2001) gives the following possible objects in the different meanings of *get over*:

- *get over* a wall, fence; stream, bridge
- *get over* an obstacle, difficulty, and problem
- *get over* a shock, disappointment, surprise; handicap, illness, effort, being made redundant
- *get over* sb's impudence, madness, bad behaviour; the fact that ...
- *get over* one's embarrassment, confusion; shyness, inhibitions
- *get over* a lot of ground, the distance; mileage,

where *get over* is in each of them a prepositional verb, i.e. the noun phrase prepositional object can never precede the preposition.

Interestingly enough, according to the *Collins COBUILD Dictionary of Phrasal Verbs* (2002) in '*When it was discovered, the guards **painted over** it in grey' over* is a preposition, whereas in *'You saw off the bolt and **paint** the door **over'** over* is an adverb although *paint over* has the literal same meaning, i.e. cover it with paint.

It is also noteworthy that ***take over** a company; a country; a factory; a house* can have the patterns: V + Adv + N, V + N + Adv, V + Pron + Adv, whereas in *a feeling; thought; an activity **takes** you **over*** V + N + Adv and V

+ Pron + Adv are possible in the *Collins COBUILD Dictionary of Phrasal Verbs* (2002).

In other literal or non-literal combinations, however, *over* cannot move to the right of the noun phrase object, e.g. in *stand over /X/, watch over /X/*, *hang over /X/,* where it is a preposition:

I'm fed up with him *standing over* me while I work.
Soldiers arrived to *watch over* the city and maintain peace.
A sense of doom *hung over* the town.

Dixon (1982: 28-29) also gives a number of cases of right movement of *through* over a prepositional object that directly or indirectly relates to a period of time:

The doctor says he'll *live through* the winter.
The doctor says he'll *live* the winter *through.*
He *slept through* the film.
He *slept* the film *through.*

According to Dixon (1982), there are also a few examples of *through* being moved to the right of a non-temporal prepositional object - *She* ***read*** *the letter* ***through*** and ***look*** *(human nature)* ***through*****,** but the possibilities are very limited; *through* cannot move over a noun phrase prepositional object in phrasal verbs such as ***come through*** */X/,* ***run through*** */X/,* ***cut through*** */X/,* or in most literal constructions.

Both in the *COBUILD* and the *OXFORD Dictionary live through* has the pattern V + Prep. *Read through*, however, can have the pattern V + Prep and also V + N + Adv, V + Pron + Adv in the *COBUILD Dictionary*, e.g. I've ***read through*** the letter very carefully. Ask the student to ***read*** it ***through*** first) and only V +N +Adv, V + Pron +Adv in the *OXFORD Dictionary*. (He ***read*** them ***through*** again. I never ***read through*** these notes.) *Look through* another person has the pattern V + Prep in both dictionaries.

As Dixon (1982: 11) points out, although the extremes are clear enough, individual judgements concerning where to draw the line between literal combinations and phrasal verbs will vary; we cannot dismiss difficult cases, but must simply recognise that there is a fuzzy area in this part of the continuum.

Overall, Dixon's analysis basically reflects the traditional approach to phrasal verbs since his major concern is to provide a syntactic analysis of verb-particle constructions with regard to whether the particle can be moved to the left of the object or not. Nevertheless, the novelty of his analysis is

that he goes beyond the dichotomy between the literal and idiomatic meanings and reveals that there is a fuzzy area in this continuum.

Another important thing that emerges from Dixon's discussion is that especially *over* and *through* are rather problematic, both in terms of their syntax and semantics. These particles, together with *out,* will be dealt with in detail in Chapter 12, 13 and 14, respectively.

11. ANALYSING VERB + PARTICLE CONSTRUCTIONS IN COGNITIVE GRAMMAR

Whereas traditional linguists (cf. Kennedy 1920; Wood 1955; Bolinger 1971 and Fraser 1976) have assumed that verb-particle combinations are either fully analysable or opaque, and that the particle has either a literal meaning or no meaning at all, cognitive linguists have taken up the challenge of the alleged arbitrariness of prepositional usage, and demonstrated that prepositional usage is highly structured and not arbitrary.

Amongst the outstanding contributions are the dissertations by Brugman (1981), Vandeloise (1984), and Hawkins (1984), as well as shorter treatments by Dirven (1981), Radden (1985) and Hawkins (1988). Their discussions are limited mainly to the spatial meanings of prepositions. Besides, Lindner (1981) gives a lexico-semantic analysis of English verb-particle constructions with *up* and *out,* and Johnson (1987) and Morgan (1997) focus on the analysis of *out*. Furthermore, Lakoff (1987), Taylor (1989), Dewell (1994) and Tyler and Evans (2003) examine the case of *over,* while Rudzka-Ostyn (2003) presents a cognitive analysis of *out, in, into, up, down, off, way, on, over, back, about, around, across, through, by* and *along.*

In order to understand this new approach to the semantics of verb + particle constructions, it seems to be appropriate to introduce some terms that commonly occur in cognitive analyses, such as prototypical meanings of particles, trajector-landmark relation and metaphors.

11.1 Prototypical meanings of particles

As mentioned above, cognitive grammarians propose meanings for particles in combinations which were considered unanalyzable in previous literature, and show how the various meanings of each particle might be interrelated. They view analyzability of a complex structure as the salience of its meanings in the composite structure. They, however, suggest that salience is a matter of degree, and thus analyzability is also a matter of degree. A complex structure is analyzable to the extent that some meanings of its components are salient in the meaning of the whole. It is assumed that some of the meanings are more cognitively prominent, more salient than

others. The notion of literalness expresses the relative salience of a given meaning among multiple meanings of a lexical item.

In this view, the well-established, concrete/ literal meanings occurring in a relatively wide range of context are considered to be the prototypical meanings of particles, and the other meanings depart from the prototypical in various ways and to various degrees, typically via extension. The more prototypical the particle's meaning is, the more it is felt to have meaning of its own, independent of the verb (cf. Lindner 1981: 44-51).

As assumed by Lindner (1981: 73), a gradation in analysability is to be found among established units, and the most established verb-particle combinations are analyzable, at least to some degree. The most salient meaning(s), i.e. literal/ directional ones may be the historically prior ones, as they are likely to be the most established, entrenched meanings shared by the greatest number of speakers. The meanings of a complex structure's components, however, need not be literal/ directional in order to be salient in the meaning of the whole. Some extended meanings will also be well-established, occurring in many contexts and shared among a wide range of speakers; they may even become more salient than the meaning they were extended from.

11.2 Trajector-landmark relations

Cognitive linguists argue that prepositions in their spatial sense serve to locate one entity with reference to another. Following the terminology introduced by Langacker (1987: 231), the moving entity will be referred to as the trajector or TR, while the entity which serves as a reference point will be referred to as the landmark or LM. Langacker defines a trajector "as the figure in a relational profile; other salient entities are identified as landmarks".

As Taylor (1989: 110) points out, prepositions may highlight different aspects of the TR-LM relationship. An important distinction is between a static and a dynamic relationship. If the relationship is a static one, the preposition denotes the place of the TR. Alternatively, the relationship may be a dynamic one of goal (the end-point of the TR's movement is highlighted), source (the starting-point of the TR's movement is highlighted), or path (some or the entire trajectory followed by the TR is denoted).

Other aspects that may be relevant are the shape, size, and dimensionality of the LM and the TR; the presence or absence of contact between the TR

and the LM; the distance between the TR and the LM; the orientation (e.g. superior/ inferior, inclusion/ exclusion) of the TR with respect to the LM, and so on. Besides, a particular preposition may encode some highly idiosyncratic, language-specific aspect of the TR-LM relation.

Lindner (1981) was one of the first linguists who provided a cognitive analysis of the particles *out* and *up* using the relation of trajector-landmark. Lindner analysed the meanings of these particles with the help of the so-called prototype theory, and demonstrated what kind of extensions they have into the abstract domain. She, however, failed to show what kind of metaphors their meanings are motivated by.

Besides, the above mentioned trajector-landmark relation, metaphors play a central role in cognitive semantic analyses.

11.3 Metaphors in cognitive linguistics

Hearing the word 'metaphor', we usually think of a device commonly used by poets for aesthetic and rhetorical purposes. As a lexical item, a metaphor is defined in the *Collins COBUILD English Dictionary* (1995: 1045) in the following way:"A metaphor is an imaginative way of describing something by referring to something else which has the qualities that you want to express".

As a rhetorical device, it is described in *A Dictionary of Modern Critical Terms* (1987: 144) like this: "In general, a metaphor ascribes to some thing or action X a property Y which it could not literally possess in that context".

In his poem titled *I wandered lonely as a cloud* (1807), the English poet, William Wordsworth (1770-1850) uses the following figure of speech based on such a comparison (cf. *The Norton Anthology of English Literature* 1974):

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once ***I saw a crowd***
A host of golden daffodils*.*

The poet uses a metaphor to compare the daffodils to a crowd of people and a host of angels. The word 'crowd' brings to mind an image of the daffodils chattering amongst one another, leaning their heads near each other in the wind. The word 'host' makes them seem like their golden petals are shimmering like golden halos on angels.

The American poet, Robert Frost (1874-1963) is notably a poet of metaphors more than anything else as well (cf. *The Norton Anthology of American Literature* 1987). To Frost, metaphor is really what poetry is all about. In his essay entitled *Education by Poetry*, Frost says:

> "Poetry begins in trivial metaphors, pretty metaphors, 'grace metaphors,' and goes on to the profoundest thinking that we have. Poetry provides the one permissible way of saying one thing and meaning another. People say, 'Why don't you say what you mean?' We never do that, do we, being all of us too much poets. We like to talk in parables and in hints and in indirections - whether from diffidence or from some other instinct".

Later on Frost goes on to argue that "all thinking, except mathematical thinking, is metaphorical, or all thinking except scientific thinking". (This observation of Frost's seems to be reflected in the cognitive theory of metaphors.)

There is a wonderful metaphor in Frost's poem titled *Good Hours (1914*):

I had for my winter evening walk
No one at all with whom to talk,
But I had ***the cottages in a row***
Up to their shining eyes in snow.

The metaphor '*cottages with shining eyes'* is based on the mapping between the physical and abstract domain: cottages don't really have eyes, but the lighted windows give them that appearance.

Another of Frost's beautiful poems titled *Mending Wall* (1914) is based on the apt metaphor '*Good fences make good neighbours':*

He is all pine and ***I am apple orchard***.
My apple trees will never get across
And eat the cones under his pines, I tell him
He only says, '***Good fences make good neighbours***.'
Spring is the mischief in me and I wonder…

In spite of the novelty of the above metaphorical expressions in these poems, the metaphors used in them are conventional and commonplace, therefore we understand them easily without being conscious of it.

Metaphors are, however, used not only by writers and poets, but by people in their everyday lives as well. As stated by Lakoff-Johnson (1890:

3), "our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature". Without metaphors we would not be able to understand such basic concepts of our world, like *life, argument, love, thought* and *society*, etc. Let us just think of the following metaphorical expressions (cf. Lakoff 1994):

*They are **at a crossroads** in their relationship.*
*This relationship **isn't going anywhere**.*
*They are **in a dead-end relationship**.*
*This marriage is **on the rocks**.*
*This relationship **has been spinning on its wheels** for years.*
*Their marriage **has really gone off the track**.*
*They had come to **the parting of their ways**.*
*They **parted** on amicable terms*.

If we hear these sentences in context, we will know that they are about love. The speaker wishes to convey the meaning of 'lovers' with the word 'passengers', the meanings of 'the events of the love affair' with the word 'journey', and 'the goal of the relationship' with the word 'destination'. In other words, we conceive and characterise an abstract reality, i.e. 'love' in term of concrete ones. The metaphor LOVE IS A JOURNEY underlies the above linguistic expressions, which includes three elements of a journey: the passengers, the journey itself and the destination.

As illustrated by the above example, metaphors are not just superfluous, though pleasant rhetorical devices, but an indispensable property of our thinking and conceptualisation (Kövecses 2005 b: 14). Thus our language is highly metaphorical, which uses thousands of expressions based on concrete, physical entities in order to express high-level abstractions.

As claimed by Lakoff (1987), Lakoff-Johnson (1980) and Kövecses (1998, 2005 a, b), our conceptual system is metaphorically structured and defined. Thus the way we think, what we experience, and what we do every day is often a matter of metaphor. The essence of metaphor is understanding and experiencing one kind of thing in terms of another (cf. Lakoff & Johnson 1980: 5). Cognitive linguists assume that we structure concepts (e.g. *emotions, ideas, society, politics, economy, human relations, communication, time* and *events*, etc.) is understood in terms of the source domain (e.g. *the human body, health, illnesses, buildings, machines, animals, plants*, *sport, games* and *forces,* etc.) (cf. Kövecses 2005 b: 32-45).

In cognitive terms, conceptual metaphors always combine two domains: a concrete, well bounded 'source domain' and an abstract, 'target domain'.

The mechanism through which this happens is mapping, i.e. the source domain is mapped onto the target domain. To illustrate what kind of correspondences or mappings there are between a source domain and a target domain, let us have a closer look at one of our basic feelings, 'love' again. We often conceptualise 'love' via metaphors, such as LOVE IS A JOURNEY mentioned above and some more (cf. Johnson and Lakoff 1980, Lakoff 1994 and Kövecses 2005 b). Consider the following:

LOVE IS A PHYSICAL FORCE
There is incredible *energy* in their relationship.
I could feel the *electricity* between them.

LOVE IS A PATIENT
This is a *sick* relationship.
Their relationship is *in really good shape*.

LOVE IS MADNESS
I'm *crazy* about her.
She *drives me out of my mind.*

LOVE IS MAGIC
She *cast her spell* over me.
The *magic* is gone.

LOVE IS WAR
He is known for his many rapid *conquests*.
She is *besieged* by suitors.

Another common feeling, i.e. anger is understood in terms of heated fluid, and this is expressed by the conceptual metaphor ANGER IS THE HEAT OF A FLUID IN A CONTAINER, which underlies examples, such as *I had reached boiling point, He was bursting with anger, She flipped her lid*, *He let out his anger* and *I gave vent to my anger*, etc. (Lakoff 1987: 380-88). As pointed out by Lakoff, this metaphor is based on the folk theory of the physiological effects of anger, according to which increased body heat is a major effect of anger. Analysing the structural aspects of the above conceptual metaphor, Lakoff refers to the following sets of correspondences between the FLUID domain and the ANGER domain:

The container is the body.
Container heat is body heat.

Pressure in container is internal pressure in the body.
The heat of fluid is the anger.
Explosion is loss of control.

In other words, the effect of intense fluid heat is container heat and internal pressure. Accordingly, the effect of intense anger is body heat and internal pressure. When the fluid is heated past a certain limit, pressure increases to the point at which the container explodes. Accordingly, when anger increases past a certain limit, pressure increases to the point at which the person loses control.

In his dissertation on *Motivation behind Idioms of Criticizing*, Attila Cserép (2001: 180-185) suggests that idioms of criticising, such as *be a sitting shot, come under fire, in the firing line, jump on sb, pot shot, shoot sb down in flames, turn one's guns on sb* and *shoot down sb,* etc. are motivated by the metaphor CRITICIZING IS WAR. Criticizing is conceptualised in terms of firing or shooting or more generally attacking somebody. A typical manner of attacking is firing a gun or using another weapon of some sort. The attacker is mapped on the critic, and the weapon corresponds to the criticism. The person criticized corresponds to the person who is attacked.

As pointed out by the author, other idiomatic expressions of criticizing, such as *cast sth in sb's teeth, tear sb to pieces, get a lot of stick, pin sb's ear back* − with quite a lot of phrasal verbs among them, such as *hit back, lash into, lash out, lay into, slap down, rip into* and *tear into* (*criticize sb/sth angrily and severely*) − are based on the metaphor CRITICIZING IS PHYSICALLY HURTING. In the above examples physically hurting or hitting maps onto criticizing, the hurter maps onto the critic, and the person who suffers injuries or pain corresponds to the person who receives criticism.

As some of the above examples might have shown, we conceptualise the phenomena of our world as objects, materials, people, journeys or containers with boundaries. A wide range of domains, objects, sets, activities, even states are metaphorically conceived as containers. This assumption will be very important in the analysis of the meanings of particles/prepositions and prefixes. The conceptualisation of abstract categories as containers can provide an explanation for the different meanings of *out* in the English verb + *out* constructions.

As far as English multi-word verbs are concerned, the meaning of their majority is also abstract, which is one of the basic reasons why it is difficult to understand and master them. If we, however, understand the metaphors underlying these abstract meanings, it will make it easier for us to understand and use them properly.

In the next chapters I will restrict my attention to the above mentioned studies of particles/prepositions/prefixes by Taylor (1989), Lakoff (1987), Lindner (1981), Johnson (1987) and Rudzka-Ostyn (2003), etc. in the cognitive framework, and I will make an attempt to justify their claim that the meanings of particles in most verb particle combinations and prefixed verbs are analysable, at least to some degree.

12. COGNITIVE LINGUISTIC ANALYSIS OF *OVER*

12.1 *Over* in different syntactic categories

Over, one of the most polysemous words in English is particularly complex and its complexity, is not only semantic but syntactic as well. Consider the following examples (cf. *Collins COBUILD English Dictionary* 1995: 1177-1178):

• *He looked at himself in the mirror over the table. …a bridge over the river Danube,…helicopters flying over the crowd.*	(above)	(PREP)
• *Mix the ingredients and pour over the mushrooms. He was wearing a light grey suit over a shirt.*	(covering)	(PREP)
• *I stepped over a broken piece of wood. The policeman jumped over the wall*.	(across a barrier, obstacle)	(PREP)
• *She ran over the lawn to the gate.*	(across an area, surface, from one side to the other)	(PREP)
• *She lived in a house over the road/over the river.*	(on the opposite side of it)	(PREP)
• *He fell over. He was knocked over by a bus*.	(towards or onto the ground)	(ADV)
• *His car rolled over after a tyre was punctured. He turned over and went back to sleep*.	(its position changes so that the part which was facing upwards is now facing downwards)	(ADV)
• *I met George well over a year ago.*	(more than)	(PREP)

• *Do it over. He played it over a couple of times.*	(again)	(ADV
• *The war was over. The bad times were over*.	(completely finished)	(ADV)
• *He's never had any influence/power/control over her*.	(control or influence)	(PREP)
• *They discussed the problem over breakfast/ a glass of wine*.	(during)	(PREP)

As evident from the above examples, *over* is not only polysemous but it can be found in several grammatical categories, i.e. a preposition in a prepositional phrase or an adverb. Besides, it occurs as a prefix in 124 prefixed verbs such as *overpay, oversleep, overlook*, in 38 prefixed adjectives, e.g. *overpopulated, overpowering*, in 26 prefixed nouns such as *overdose, overtime* (cf. *Collins COBUILD English Dictionary* (1995) and as an adverb or a preposition in 111 phrasal verbs in various meanings (cf. *Collins COBUILD Dictionary of Phrasal Verbs* 1995/2002):

- Movement and position: *come over, roll over, take over, turn over*
- Overflowing or overwhelming feelings: *boil over, fuss over, slop over, spill over*, etc.
- Falling and attacking: *kick over, knock over, topple over, trip over*
- Covering and hiding: *cloud over, film over, freeze over, skate over*
- Considering and communicating: *brood over, chew over, look over, think over*, etc.
- Changing and transforming: *buy over, hand over, swap over, win over*, etc.
- Ending and recovering: *blow over, get over, give over, throw over*, etc.

On the surface, the meanings of *over* mentioned above, may look totally unrelated, and its combination with a verb or noun seems to be rather arbitrary. Using the cognitive analysis of *over* presented by Brugman (1981), Taylor (1989), Lakoff (1987), Dewell (1994) and Tyler & Evans (2003), I will show that *over* constitutes a complex network of related meanings, which can be analysed, at least to some degree. I suggest that it has various central, prototypical senses, which are the literal meanings, and most of the other meanings depart from these prototypical ones in various ways, typically via metaphorical extensions (cf. Kovács 2005 d).

It is generally assumed by cognitive grammarians that the basis of a great many metaphorical senses is space and among their most common source domains are containers, journeys (with path and goal) and vertical obstacles. What underlies this analysis is that we conceive or characterize an abstract reality in terms of a concrete one and when we talk about our feelings, fears, hopes, suspicions, relations, thoughts, etc we tend to use concrete images. From this semantic point of view, it is actually not relevant what syntactic function *over* has, whether it is a prefix or a particle in a phrasal or prepositional verb, an adverb or a preposition in a prepositional phrase.

12.2 Taylor's analysis of *over*

Drawing heavily on Brugman's (1981) monograph, Taylor (1989: 110-116) analyses the different meanings of *over* in the following sentences:

(1) a. The lamp *hangs over* the table.
b. The plane *flew over* the city.
c. He *walked over* the street.
d. He *walked over* the hill.
e. He *jumped over* the wall.
f. He *turned over* the page.
g. He *turned over* the stone.
h. He *fell over* a stone.
i. He *pushed* her *over* the balcony.
j. The water *flowed over* the rim of the bathtub.
k. He *lives over* the hill.
l. *Come over* here.
m. *Pull* the lamp down *over* the table.
n. He *walked* all *over* the city.
o. The child threw his toys (all) *over* the floor.
p. He *laid* the tablecloth *over* the table.
q. He *put* his hands *over* his face.

Analysing the above sentences, Taylor shows that *over* constitutes a complex family of related meanings. We can see that in some of the above examples (1f), (1g), *over* is more of an adverb than a preposition, but as Taylor (1989: 104-112) points out, the prototypical view of polysemy does not require absolute identity of syntactic function.

In the first sentence (*The lamp **hangs over** the table*), *over* denotes a static relationship of place. The TR is located vertical to, but not in contact with, the LM.

In (1b) (*The plane **flew over** the city*), the TR is again vertical to, and not in contact with, the LM. The relationship, is, however, dynamic, the expression *over the city* denotes the path followed by the TR.

(1c) (*He **walked over** the street*) is similar, except that now there is contact between the TR and the LM.

(1d) (*He **walked over** the hill*) is closely related to (1c), that is, the TR traces a path vertical to, and in contact with, the LK. A new element, however, has been introduced, namely the shape of the path. In walking over a hill, a person first ascends, reaches the highest point, and then descends.

In (1e) (*He **jumped over** the wall*) this curved, arch-like path of the TR is again in evidence. But there is here a further element, i.e. the notion of the LM as an obstacle that the TR must surmount by first ascending, then descending.

The next few examples exploit the idea of a curved path, introduced in (1d) (*He **walked over** the hill).*

In (1f) (*He **turned over** the page*) the page moves through 180º as it is turned.

In (1g) (*He **turned over** the stone*), the stone, in being turned over, likewise rotates on its axis.

In (1h) (*He **fell over** a stone*), the subject of the verb traces a more limited arch-like path, while the unfortunate victim in (1i) (*He **pushed** her **over** the balcony*) traces a curved, downward path.

In (1j) (*The water **flowed over** the rim of the bathtub*), water, in flowing over the rim of a bathtub, traces a path of a similar shape.

In (1k) (*He **lives over** the hill*), *over* denotes not the path traced by the TR, but the end-point of the path which an observer would have to follow in order to arrive at the TR, while the LM is construed as an obstacle that the traveller would have to surmount.

(1l) (***Come over** here*) is an extension of (1k). *Over* here again denotes the end-point of a path, only now the path is an imaginary one which originates at the addressee and finishes in the region of the speaker.

Further uses of *over* denote a covering relationship, as in (1p), (1o) and (1n). If he walks *all over the city* (1n) we can think of the path as being so convoluted that it virtually covers the total area of the LM. In (1o) (*The child **threw** his toys (all) **over** the floor*) the notion of covering comes more strongly to the fore, and in (1p) (*He **laid** the tablecloth **over** the table*) the

covering is complete; the LM has become invisible to an observer. In sentences like (1o) and (1p), the TR, in covering the LM, is still located vertical to it.

The verticality of the TR to the LM is not essential, however, as shown by sentence (1q) (*He **put** his hands **over** his face*.)

As Taylor (1989: 113) observes, in addition to the above spatial uses of OVER, there are a vast number of non-spatial, metaphorical uses as well exemplified in (2a) and (2b):

(2) a He *has* no authority *over* me.
b He *got over* his parents' death.

In (2a) the relationship between the TR and the LM is one of power, not of spatial orientation. In other words, we witness a transfer of the TR-LM relationship from the domain of vertical space to the domain of power relations. Power relations are typically conceptualized in terms of vertical space. Someone with power is higher than someone without power.

(2b) is related to (1e) (*He **jumped over** the wall*), where *over* denotes a path surmounting an obstacle. The metaphorization is made possible by the fact that life itself is often construed as a path and difficult episodes during one's life as obstacles in the path.

Based on (1k) (*He **lives over** the hill*), *over* can also designate the end-point of an activity or state of affairs, as in (3a) and (3b), where *over* is an adverb and not a preposition:

(3) a Our troubles *are over*.
b The lesson *is over*.

In sum, Taylor (1989: 114) says that the various senses of *over* form four major clusters. Firstly, there are the senses which have to do, in one way or other, with the higher location of the TR. Then there are the senses which indicate some kind of covering relationship between TR and LM. Thirdly, *over* designates a curved, arc-like movement. A final cluster of senses has to do with the end-point of a path. At the same time, each individual sense of *over* is itself a category with its own prototype structure.

As far as the non-equivalence of prepositions across languages is concerned, Taylor (1989: 115) takes the view that it is not because prepositional usage is essentially arbitrary, but it can be explained very simply in terms of different structuring of the categories.

12.3 A cognitive analysis of *over* on the basis of Lakoff's (1987) study

In his study published in *Women, Fire and Dangerous Things*, Lakoff (1987: 418-439) sets out to extend and refine Brugman's (1981) analysis of *over* in two ways: first, in showing the precise relations among spatial senses and second, in elaborating metaphorical extensions of some of the spatial senses. Lakoff, however, refers only to a few examples for the latter. In this chapter I will make an attempt to extend Lakoff's analysis of the metaphorical meanings of *over* (cf. Kovács 2004). Before that, let us have a closer look of the central, spatial senses of *over* as presented by Lakoff (1987):

12.3.1 The spatial senses

Lakoff (1987) notes that the central sense of *over* combines elements of both *above* and *across.*

The *above* and *across* sense (Schema 1)

(4) a The plane flew *over.* (Fig. 1)

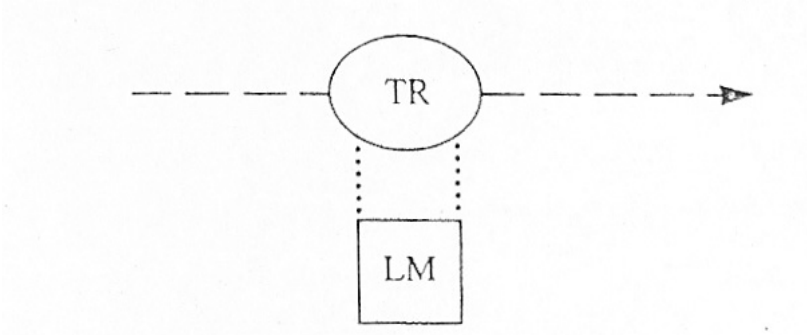


Fig. 1 The plane flew over.

In this case the LM (i.e. a reference point which is located) is unspecified. The plane is understood as a TR (i.e. a moving entity) oriented relative to a LM. The LM is what the plane is flying over, and there is no contact between the TR and LM. The arrow in the figure represents the PATH that the TR is moving along. The path is *above* the LM and goes all the way *across* the LM from the boundary on one side to the boundary on the other.

Lakoff considers four kinds of landmark specifications:

1. LM is a point
2. LM is extended
3. LM is vertical
4. LM is both extended and vertical.

There can be two further specifications:

1. there is contact between TR and LM
2. there is no contact between the LM and TR

Lakoff refers to other instances of the *above-across* sense:

(3) b The bird flew *over* the yard (extended, no contact). (Fig.2)
c The plane flew *over* the hill (vertical, extended, no contact). (Fig.3)
d The bird flew *over* the wall (vertical, no contact). (Fig. 4)
e Sam drove *over* the bridge (extended, contact). (Fig. 5)
f Sam walked *over* the hill (vertical, extended, contact). (Fig. 6)
g Sam climbed *over* the wall (vertical, contact). (Fig. 7)

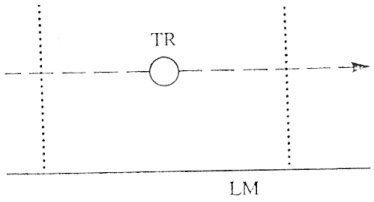


Fig. 2 The bird flew over the yard.

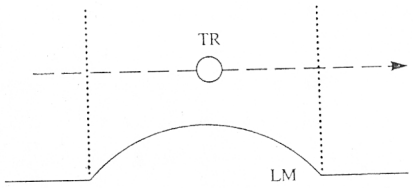


Fig. 3 The plane flew over the hill.

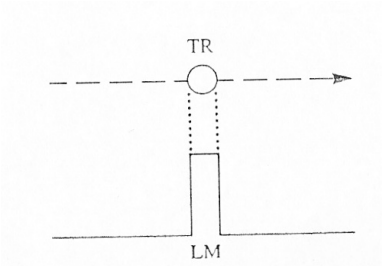


Fig. 4 The bird flew over the wall.

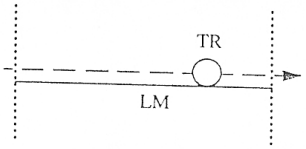


Fig. 5 Sam drove over the bridge.

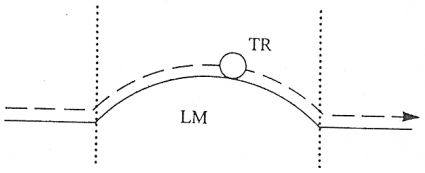


Fig. 6 Sam walked over the hill

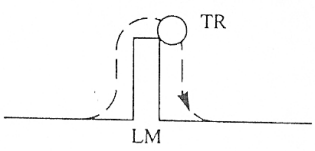


Fig. 7 Sam climbed over the wall.

Furthermore, consider the following cases where there is a focus on the end point of the PATH and over has the sense of 'on the other side of' as a result of end-point focus:

(5) Sausalito is *over* the bridge (extended, contact, end point). (Fig. 8)

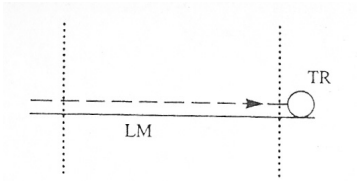


Fig. 8 Sausalito is over the bridge.

Besides the senses pointed out by Lakoff (1987), I assume that there is one more sense of *over* Lakoff failed to notice, i.e. moving or going towards a place or moving something from one place to another, which is another of Schema 1 (Fig. 5) Here, however, the landmark has boundaries and there can be contact or no contact between the LM and the TR:

(12) The woman *took* two full bottles *over* to the group round the big table (carry them to that place).
I'll take the money and *hand* it *over to* him (give it to sb so that they own it).

Besides the central spatial scheme, i.e. the *above-across* sense, Lakoff (1981) finds the following other spatial senses of *over*:

The *Above* Sense (Schema 2)

It is linked to schema 1 in two respects: First, it has no PATH and no boundaries; the *across* sense is missing. Second, it does not permit contact between the TR and LM, e.g.

(5) The helicopter is hovering *over* the hill.

The *Covering* Sense (Schema 3)

(6) a The board is *over* the hole. (Fig. 9)
b The city clouded *over*. (Fig. 10)

It is a variant of the *above* schema, but here the TR must be at least two-dimensional and extends across the boundaries of the LM. Besides, schema 3 is neutral with respect to contact, allowing either contact or lack of it. Sometimes the motion of the TR above and across the LM is also included as illustrated by Fig.10.

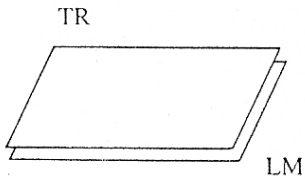


Fig. 9 The board is over the hole.

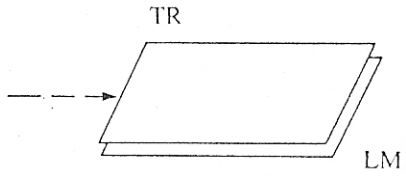


Fig. 10 The city clouded over.

The covering schema can also have variants in which the TR needs not be above (that is, higher than) the LM, and there must be an understood viewpoint from which the TR is blocking accessibility of vision to at least some part of the landmark.

(7) There was a veil *over* her face.

The Reflexive Schema

(8) Roll the log *over.*
(9) The fence fell *over*.

Here the TR – the initial upright position of the fence – is distinguished from the final position, in which the fence or a person is lying horizontally on the ground, i.e. the LM. These are the cases when: TR=LM. Such a relation between a LM and TR is called reflexive (cf. Lindner 1981: 122). The path of *over* traces a semi-circle above and across other parts of the thing, which is called a reflexive path and the TR is a reflexive trajectory. In (8), the position of an entity, i.e. the log changes so that the part which was facing upwards is now facing downwards. In other words, half of the log is acting as landmark and the rest as trajectory. In the other case, (9) the TR, i.e. the fence is upright at the beginning, traces a curved path and falls or is pushed to the ground, which is the LM. Thus the TR and the LM become identical.

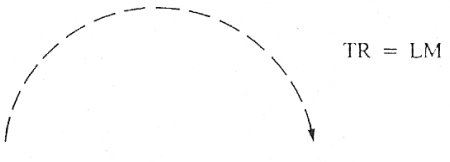


Fig 12. Roll the log over.

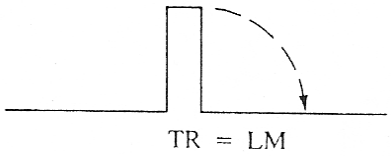


Fig. 13. The fence fell over.

The Excess Schema

When *over* is used as a prefix, in can indicate excess as in (10). For overflowing to take place, there must be a fluid in a container, which has vertical sides. The LM is the side of the container, the PATH is the path of the flow, and the TR is the level of the fluid. But as Lakoff (1987: 434) notes, overflowing is more than just flowing over the edge of a container. Semantically, it involves excess:

(10) The bathtub *over*flowed.

Overflow provides a link between the excess schema in general and the schema of Fig, 11:

(11) The dog jumped *over* the fence. (Fig. 11)

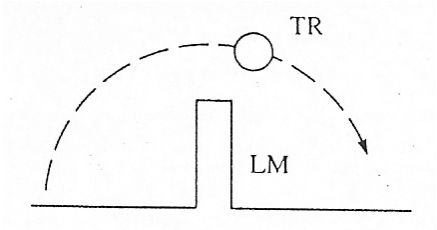


Fig. 11 The dog jumped over the fence.

In addition, there are innumerable examples where we can witness a transfer of the above TR-LM relation from the concrete domain of space to the abstract domain via metaphorical extensions**.** Next, let us examine some metaphorical senses of *over*.

12.3.2 The metaphorical senses

As Lakoff (1987: 435) points out, a great many metaphorical models use a spatial domain as their source domain. Among the most common source domains for metaphorical models are containers, orientations, journeys (with paths and goals), vertical impediments, etc, e.g.

The metaphorical extensions of the *above* and *across* sense

Consider the following examples:

(12) The media *passed over* some of the most disturbing details of the case.
I noticed that he *skated over* the topic of redundancies.

In the above examples in (12) *over* has the meaning of avoiding discussing a subject or problem or not giving it (enough) attention. The problem(s), the topic can be understood metaphorically as a LM.

In another extended meaning of *over* exemplified below in (13), use of *over* is based on the *above* and *across* sense of *over* and two metaphors. In the first metaphor, obstacles are understood in terms of vertical landmarks. The second metaphorical model is one that understands LIFE AS A JOURNEY. In this use, divorce is an obstacle (metaphorically, a vertical extended landmark) on the path defined by life's journey. The LM is a problem, a difficulty, an illness, an unpleasant experience or a feeling. *Over* denotes the path of the TR surmounting an obstacle. The metaphorization is made possible by the fact that that life is often construed as a path and difficult episodes during one's life as obstacles in the path.

(13) It took me a very long time to *get over* the shock of her death.
Harry still has not *got over* his divorce.
How would they *get over* the problem, he wondered?
Molly had fought and *overcome* her fear of flying.
Find a way to *overcome* your difficulties.

He is over the hill in (14) below means that he has already reached and passed the peak or high point of his career (journey).

(14) Peter is *over the hill*.

The end-point focus of the path the trajector follows can also be understood metaphorically as representing the completion of a process, which yields examples in:

(15) The lesson is *over.* The bad times were *over.*

Some combinations with this spatial *over* can also have the extended meaning of giving something to someone, so that the ownership of a thing or the responsibility is transferred to the other person where the TR is represented by ownership or responsibility and the LM by the abstract distance, as in:

(16) Sir John *handed over to* his deputy and left (~ give them the responsibility).
You should *make* the business *over to* me (~ legally transfer the ownership of it from one person to another).

Another variety of this meaning of *over* is that of changing your mind or changing the group that you support. Consider the examples in:

(17) She was not able *to buy* him *over* (~ win his support by giving them money).
Local radio stations have done their best to *win over* new audiences (~ persuade them to support them or agree with them).

Some combinations can also have the meaning of changing the function or use of something for another, as illustrated in:

(18) The automobile industry had *to turn* their production facilities *over to* the creation of weapons (~ change its function or use).
Airline and chain-hotel bookings *switched over to* computers (~ change from using or doing the first to the second).

The metaphorical extensions of the *above* sense

Over in (19) is used metaphorically to indicate that something or someone threatens or worries you. The TR can be understood as a problem that worries you or a person that threatens you on the path defined by life's journey.

(19) I had the Open University exam *hanging over* me.
He *held* the Will *over* her like a threat.

Another extended meaning of *over* illustrated by (20) is that of control sense, i.e. supervising someone or being in a position of authority over them. The relationship of TR and LM is one of power, authority. Power relations are typically conceptualized in vertical space. Someone with power (TR metaphorically) is higher than someone without power (LM metaphorically):

(20) Don't you try to *queen* it *over* me (~ act in a way to show that they are better than you).
Do you have to *lord* it *over* us?
The wives took turns to *watch over* the children (~ take care of them).
He had *presided over* a seminar for theoretical physicists (~ be in charge of it).
Fanny *sat over* her sick brother (~ watch him very carefully).
She *stood over* him and made him eat his lunch (~ watch him what he is doing).

Examples like in (21) show another extended meaning of *over* in this relationship, which is that of considering, examining something carefully from all sides, thinking about or looking at something in a thorough and detailed way where the LM is understood metaphorically as a problem, a question under consideration.

(21) The more you sit and *brood over* your problems, the bigger they get (~ think about it seriously for a period of time).
As I *pondered over* the whole business, an idea struck me (~ think carefully and seriously about a problem).
In discussion we *chew over* problems and work out possible solutions (~ think carefully about it).
The meeting was devoted to *hashing over* the past (~ discuss it in great detail).
I *mulled* that question *over* for a while (~ think about it seriously for a long time).
I saw an old lady *picking over* a pile of old coats in a corner (~ examine them carefully).
Monks *pored over* ancient texts (~ look at it and examine it very carefully).
Why travel back in the past and *rake over* old worries? (~ keep talking about unpleasant events).
I wanted to *think over* one or two business problems (~ consider it carefully before making a decision).
I'll *talk* it *over* with Len tonight (~ discuss it).

The *over* in *overlook* (see (22) is based on the *above* schema, where the TR is moving above the LM, along a path, and the LM is extended and there is no contact between TR and LM.

(22) You've *over*looked his accomplishments.

Besides, there are two metaphors involved: SEEING IS TOUCHING and MIND-AS-A BODY.

The metaphorical extensions of the *covering* sense

Some combinations are used metaphorically with the meaning of hiding something, for example a situation, an event, an unpleasant, embarrassing subject, a problem which can be understood as the LM, and the TR as an abstract entity as exemplified in:

(23) He *varnished over* the conflict with polite words (~ hide unpleasant aspects of it or pretend they do not exist).
They tried to *paper over* the crisis (~ hide the difficulty or problem).

The metaphorical extension of the *reflexive* sense

An extended meaning of this spatial *over* is its telic, resultative meaning, which is exemplified by 'removal','change', 'cancel' in the definitions of the examples given in (24), where *over* is a prefix. For example, first the government is in control (metaphorically upright, and afterwards it is not in control (metaphorically it has fallen over):

(24) *overturn a government ~ remove a government from power*
overthrow a government/leader ~ remove from power by –force
overhaul a system or machine ~ make changes or repairs to improve it
override a decision/order ~ cancel/ ignore a decision
overrule a decision/order ~ change someone's decision/order that you think is wrong

The metaphorical extension of the *excess* sense

Excess can be interpreted metaphorically as well, where people, situations, quantities, relations, feelings, states can be seen as entities that go beyond their limits or boundaries as illustrated in (25), (26) and (27). It is confirmed by the fact that the definitions given in the dictionary usually contain words like *very, so full of it.* For example:

(25) The argument *boiled over* into a fight (~ become violent).
Kenneth *overflowed* with friendliness and hospitality (~ experience it very strongly).
He was *bubbling over* with enthusiasm (~ be so full of it).

In addition, consider also the following examples where the meaning of *over* has another kind of excess meaning, i.e. *beyond* or *more than,* which is reflected by the comparative form such as *more than, more/less important/ hotter, greater than it really is* etc, in the definitions:

(26) *overbook ~ sell more tickets than they have places for*
overpay ~ pay more than it is necessary
overrun (e.g. costs) ~ they are higher than was planned or expected
overspend ~ spend more money than you can afford
overshoot (e.g. budget) ~ spend more than it had planned to
overact ~ exaggerate their emotions and movement
overdo ~ behave in an exaggerated way
overemphasize ~ give it more importance than it deserves
overestimate ~ think it is greater in amount or importance than it is really
overindulge in sth ~ allow yourself to have more of it than it is good for you
overplay ~ make it seem more important than it really is
override sth ~ it is more important than them
overshadow ~ make someone or something seem less important
oversimplify ~ make a situation or problem seem less complicated than it really is
overstate ~ describe it in a way that makes it seem more important or serious than it really is
overstay ~ stay somewhere longer than you have permission to stay
overuse ~ use more of it than necessary
overvalue ~ believe that sth is more valuable or more important than it really is
overwork ~ work too much or too hard

(27) He is *over* forty.
It lasted *over* two hours.
Cigarettes kill *over* a hundred thousand Britons every year.

The above analysis is meant to demonstarate how complex *over* is in its semantics. It is true that in verb-particle constructions, such as *get over* or prefixed verbs *overlook* the meaning of the combination cannot be predicted from the meanings of the particle/prefix and the verb. Their meanings, however, are not completely arbitrary but motivated - motivated by one of the spatial schemas for *over* and by metaphors in the conceptual system.

13. A COGNITIVE LINGUISTIC ANALYSIS OF *OUT*

13.1 The syntactic and semantic properties of verb + *out* constructions

Out, which occurs in 526 phrasal verbs in the *Collins COBUILD Dictionary of Phrasal Verbs* (2002: Particle Index) is the second most common particle in multi-words verbs after *up*. As far as its meanings are concerned, it is rather complex just like *over* analysed in chapter 12. Relying on the studies of *out* presented by Lindner (1981) Johnson (1987) and Morgan (1997), this chapter aims to examine its semantic network, and to show what metaphors are involved in conceptualising the meanings of constructions with *out*. (cf. Kovács 2006 d). Before examining what role metaphors play in the semantic analysis of verb + *out* constructions, let us look at some syntactic and semantic properties of these multi-word verbs.

Similarly to *over*, *out* also functions either as a preposition or an adverb. What is more, the majority of verb + *out* constructions are polysemous in their meaning. For example, *come out* can mean *leave a place*, but in most cases its meaning is figurative or more or less figurative as illustrated by the following examples: *become known (the truth), stop being fixed somewhere (baby tooth), be removed from something such as clothing or cloth by washing or rubbing (dirt), be spoken, heard or understood in a particular way (as a criticism), become available to buy or see (a book or a film), start to appear in the sky (the sun, moon, stars), become easy to notice (difference)* and *open (flower),* etc. As evident from the above examples, the verb can also have a literal, physical meaning, i.e. motion, but abstract meaning as well. When the verb in the construction is used metaphorically, it is usually clear. The particle *out* can, however, have abstract meanings as well, i.e. its literal meanings are extended to abstract non-visible domains, such as thoughts, intentions, feelings, attitudes, relations, social and economic interactions, etc., but it is not so easy to perceive. In accordance with cognitive grammarians, I assume that the prototypical meanings of *out* usually denote place or direction while its abstract meanings are based on these concrete, literal meanings.

Let us take the concrete meaning of *out*: 'getting out of a closed, well-bounded area', for example *fly out* and *fall out,* etc. Besides, it often refers to growth, i.e. something becomes wider spreading on a bigger area or lasting longer, such as *stretch out (his hand)* and *string out the debate,* etc.

Furthermore, *out* can also mean that something gradually reaches its final state, e.g. *die out (become extinct)* and *wipe out (destroy something, kill a lot of people),* etc. *Out* can also refer to communication between two people, i.e. the information leaves one of them and reaches the other, e.g. *sob out his grief* or it can also denote that a secret, an unknown piece of information becomes known, like in *worm the secret out of sb.*

It might seem that these meanings are unrelated but if we examine the meanings of *out* in the above examples more closely, we can discover a systematic relationship between these meanings (cf. *Macmillan Phrasal Verbs Plus* 2005: 298-300). Next let us examine how the different meanings of *out* form a network of related senses.

13.2 Lindner's analysis of *out*

Examining verb combinations with the particles *up* and *out*, Lindner (1981) claims that they have diverse meanings, which are nonetheless unified in a network of semantic extensions. She points out that these particles have prototypical meanings, and their other meanings are related to the prototype. In the schematic hierarchy of *out*, Lindner assumes three subschemas: OUT-1 (Prototypical OUT), OUT-2 (Reflexive OUT) and OUT 3.

Lindner (1981: 81-141) proposes the following meanings of *out*:

1. Prototypical OUT: paths in the spatial domain

The meaning of *out* is 'the removal or departure of one concrete object within another object or place', e.g.

(1) She *went out*. ('She left (e.g. the room')

Lindner distinguishes the trajector (SHE) and the trajectory (motion through space and time along a specific path) plus some partially specified LM object (a room or some other object capable of being walked out of. This conceptual picture is schematically represented by Lindner (1981: 82) in the following diagram:

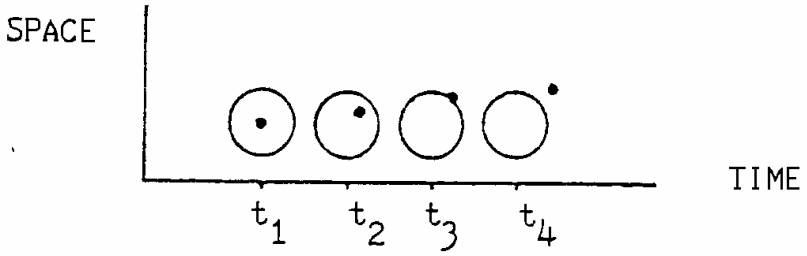


Figure 1

In intransitive VPCs, like the one above the overall trajector of the VPC (SHE) is also the trajector of *out*, while transitive VPCs tend to code more complex scenes involving several relations. The direct object of the VPC is the subtrajector of the VPC and the trajector of OUT, e.g.

(2) John *threw* the cat *out* (into the yard.)

where the overall trajector (JOHN) engages in a series of actions (his trajectory) which includes setting the CAT on its own trajectory.

2. Some extensions of OUT-1 in nonspatial domains

2.1. Distinguishing, choosing, and rejecting

Beyond denoting physical removal of an object from a group, OUT-1 refers as well to the cognitive process of distinguishing, choosing or rejecting objects from among others, e.g.

(3) The professor *singled* him *out* for criticism.

The LM, i.e. the notion of a boundary carries with it different senses. Thus the LM can be some abstract, coherent complex of information (One may *check out* without actually having left the building, at work one may *punch out* or *sign out* without actually having left); a restriction or obligation (illegitimate removal of oneself from restriction or obligation can be expressed by VPCs like *back out, bail out, cop out*, *poop out),* an abstract neighbourhood of possession (e.g. *lend out* books, *rent out* his house); LM as privacy (If something comes out of privacy, it is often accessible to the public: This magazine *comes out* once a week.). The individual may also be considered a LM for *out* (e.g. a person contains thoughts and feelings that remain private, inaccessible to others unless he *lets out* his emotions, *speaks out* his opinions).

2.2. OUT-1 as change from hiddenness to accessibility

LM objects may be opaque and hide their contents, concealing them from the viewer. To remove a trajector from within the LM is to reveal it to the viewer; to reveal it is to make it visible, knowable, or attainable, e.g.

(4) a The news *leaked out*; someone *leaked* it *out.*
b The detective was able to *sniff out* the criminal.
c The rash *broke out*.

2.3. OUT-1 as change from accessibility to inaccessibility

The viewer can also be considered in the LM's boundary with the trajector, which, once it leaves the LM, becomes inaccessible to the viewer, e.g.

(5) a Smog *blotted out* the sun.
b *Black out/ white out/ cross out/ strike out* his name.
c *Put out* the fire.

3. Reflexive OUT (OUT-2), e.g.

(6) a *Roll out* the cookie dough.
b The goo *is spreading out.*

OUT-2 profiles the change of shape of a single object (the trajector of OUT-2), namely, the change from some initial (LM) form to a final form that occupies a greater area than the initial one. Pictorially, the trajectors of OUT-2 in the above examples undergo the following change through time (see Lindner 1981: 123):

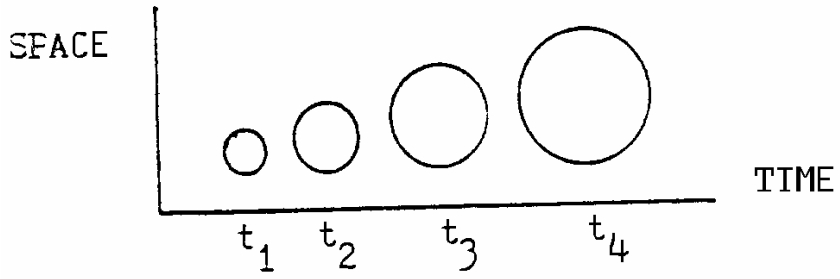


Figure 2

4. Expansion of OUT-2 in abstract domains

Versions of OUT-2 will code nonspatial expansion, e.g.

(7) The company *branched out.*

which indicates that the company got bigger by sending forth 'branches'.

4.1. OUT-2 as 'clarification'

(8) *Lay out* your ideas clearly.

Here one gets the feeling that each idea is separated from some confused mass for purposes of clarification and when one's ideas are made distinct, they become easier to understand.

4.2. Temporal extension

Verbs of spatial extension will code temporal extension along a one-dimensional timeline:

(9) a *Draw out* the weekend by taking Monday off.
b *Drag out* an affair.

4.3. Expansion to full or canonical form

Here OUT-2 will code extension to some full, canonical form. In other words, the final figure in these versions of OUT-2 has more information specified about it, namely, that is it is a complete form, where completeness is judged relative to each individual trajector.

Discrete objects may typically assume a compacted form - they may be folded up, rolled up, etc. They can be converted from compacted form to the full form:

(10) a *Roll out* the red carpet.
b *Lay out* your clothes so that they won't get wrinkled.

OUT-2 can also code extension only up to a canonical form, even though extension could continue well beyond it.

(11) She really *fills out* that dress.

means that she has a good figure and fills the dress to its proper shape.

A version of OUT-2 applies its trajector's extension along the temporal dimension. Some objects have inherently bounded temporal extension − *week* and *year* most obviously have built-in temporal endpoints, while objects like *storm, dance, ordeal, illness, soccer match* consist in a coherent set of conditions and events which run their course, developing from a beginning through a middle to an end. OUT-2 codes such an object's progress through time from a given LM point on the timeline to its endpoint, at which point, the trajector reaches full form:

(12) a Will the patient *see* the week *out*?
b In spite of the rain, they *played out* the match.
c Fred will *finish out* his term as a lame duck.

5. OUT-3

The third and final subschema, OUT-3 is diagrammed by Lindner (1981: 137) as in Figure 3. It is schematic for movement away from a LM point designated as origin, centre, or source:

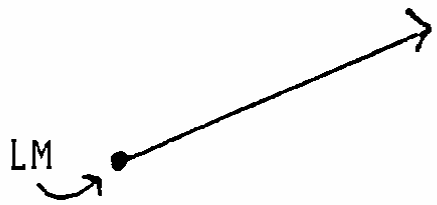


Figure 3

(13) They *set out/ started out/ struck out* for Alaska.

Here we find 'movement away from origin'. *Set out* and *start out* code the initiation of any activity; one leaves one's temporal origin when one begins to do something.

(14) The whale *sends out* distinctive sounds.

which codes 'movement away from source'.

In conclusion, Lindner (1981:139) gives a single schema (Figure 4), stating that OUT-2 and OUT-3 are limiting cases of OUT-1. Considering the initial configuration of OUT-1, Lindner points out that the trajector bears the IN relation to a LM object (Figure 4):

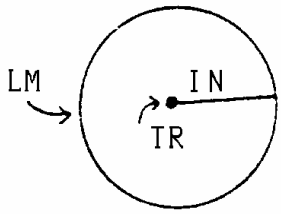


Figure 4

If we expand the trajector object until the IN part of the path is zero, then the trajector will be identical to the LM, whence the initial configuration of OUT-2. We interpret an object's moving OUT of itself as going beyond its original boundary. If, on the other hand, we start with Figure 4 and shrink the LM down to a single point, it will not be able to 'contain' a trajector, but instead serve as the trajector's initial location or source against which to calculate the trajector's movement, whence OUT-3. Therefore according to Lindner (1981: 140), it is possible that speakers extract a superschema (Figure 5) which is understood to be neutral with respect to whether or not the LM and trajector are distinct and whether or not the LM is pointlike.

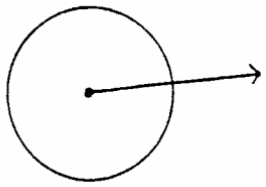


Figure 5

From Lindner's analysis it seems to be clear that verb-particle constructions, while often considered unanalyzable and idiomatic, are in fact componential. However, according to Lindner (1981: 144), componentiality may be recognized only if *out* is characterized not as having a single meaning, but as having a unified meaning, that is, if the predicate is viewed as a schematic hierarchy in which more highly specified versions are united at various levels of abstractions by schemas extracted from them.

Lindner recognizes three major subschemas for *out*. The first is an extended locative relation which profiles a series of configurations between a trajector and a landmark object such that in the initial configuration the trajector bears an intuitively understood IN relation to the LM, but not in the final configuration. The prototypical *out* codes this path in the spatial domain, and has extended into other domains so that concepts in social, perceptual, emotional, and cognitive domains are viewed as abstract objects in an *out* relation.

The second major cluster of versions of *out* neutralizes the distinctness of the LM and trajector, coding reflexive trajectories of expansion and separation. As before, we find extensions in abstract domains, as well as versions coding extension up to some boundary or canonical form.

Finally, a third subschema identifies the LM with the trajector's initial location, coding the trajector's path away from this location.

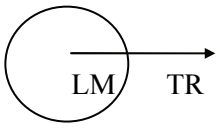
To the extent that a generalization is made subsuming these three subschemas, Lindner represents it as a superschema that is neutral with respect to distinctness of the trajector and the landmark.

A special merit of Lindner (1981) is that she was one of the first linguists who provided a cognitive analysis of the particles *out* and *up,* using the relation of trajector-landmark. She analysed the meanings of these particles with the help of the so-called prototype theory, and demonstrated what kind of extensions they have into the abstract domain. She, however, failed to show what kind of metaphors their meanings are motivated by. Following and extending Lindner's analysis, Johnson (1987) provided a more elaborated metaphorical analysis of *out* focussing on OUT-1 schema only.

13.3 Johnson' analysis of *out*

Johnson (1987: 33) points out that the OUT-1 schema can represent an enormous number of orientational possibilities, as in:

(15) a Mary *got out* of the car.
b Spot *jumped out* of his pen.
c He *squeezed out* some toothpaste.
d *Tear out* that cartoon and save it.
e *Get out* of bed.



Johnson (1987) notes that in each of these cases, we have a straightforward spatial orientation among objects, people and substances, etc. In each different case the schema is realized in a different form, though it retains a recognizable form.

Johnson (1987) also observes that our most immediate grasp of the OUT-1 relation in these basic, simple cases is referenced to our bodies as they orient themselves spatially, as in "*Mary got out of the car",* and our sense of *out* orientation is most intimately tied to our experience of our own bodily orientation. Our body can be the trajector, as in *"Paul walked out of the tunnel."* or it can be the landmark, as in *"She shovelled the potatoes into her mouth."* In other words, the body can take up the role of the "thing contained" or the "container". But, in either case, we seem to develop our sense of *in-out* orientation through a host of bodily movements, manipulations, and experiences.

According to Johnson (1987), the projection of *in-out* orientation onto inanimate objects is already a first move beyond the prototypical case of our bodily movement. Squeezing out the toothpaste, for instance, seems to involve a projection of *in-out* orientation onto a tube and a substance it contains, on analogy with our prototypical orienting of objects with respect to our body, i.e. our IN-OUT schemata emerge first in our bodily experience, in our perception and movement.

Furthermore, Johnson points out that another basic type of projection is the act of metaphorically extending a schema from the physical to non-physical. In such cases, a basic schema, e.g. OUT-1, is figuratively elaborated and extended so as to allow the landmark and trajector roles to be filled by entities that are no longer strictly physical or spatial in the prototypical senses.

One of the nonspatial senses of *out* involves the figurative, metaphorical extension of OUT-1 schema as applying to events, states and abstract entities interpreted as spatially bounded entities. Instances of this type of projection are common as in:

(16) a Tell me your story again, but *leave out* the minor details. (STORY EVENT AS CONTAINER)
b I give up, I'm *getting out* of the race. (RACE EVENT AS CONTAINER)
c Whenever I'm in trouble, she always *bails* me *out.* (STATE AS CONTAINER)

The OUT-1 schema, which applies prototypically to spatial orientation, is metaphorically projected onto the cognitive domain where there are processes of choosing, rejecting, separating and differentiating abstract objects.

Numerous cases, such as *leave out, pick out, take out*, etc. can be either physical bodily actions that involve orientational schemata, or else they can be metaphorically oriented mental actions, e.g.

(17) a *Leave out* that big log when you stack the firewood.
b I don't want to *leave* any relevant data *out* of my argument.

(17a) is a simple case of physical spatial relationship, involving only the minimal projection of in-out orientation onto a woodpile. (17b) is clearly a metaphorical extrapolation in which an abstract entity, an argument, is metaphorically grasped as a container structured partially by means of the OUT-1 schema.

As is pointed out by Johnson (1987: 35), another common type of metaphorical projection treats social or interpersonal agreements, contracts, or obligations as bounded entities. This generates such expressions as:

(18) a Don't you dare *back out* of our agreement.
b If you want out, *bow out* now, before we go any further.
c He'll *weasel out* of the contract, if he can.

Being bound in these cases involves something metaphorically akin to being in a physical space where forces act on and constrain you. If you enter into an agreement, you become subject to a (moral or legal) force that acts within the abstract space contained by the agreement. So, to get out of such a contract or agreement is to be no longer subject to its force. This fact is a consequence of the schema for containment. Where there is a container, there can be forces internal to it that are limited and constrained by the boundaries of the container. Once the object is removed from the container, it is no longer influenced by those forces.

Johnson (1987: 35) mentions one further type of metaphorical elaboration of OUT schemata illustrated by:

(19) a They always *get* the Post Dispatch *out* on time.
b Honda just *put out* its 1986 models.
c *Hand out* these flyers to everyone who attends.
d It finally *came out* that he had lied to us.
e When you wear blue, it really *brings out* your eyes.

In these cases the *out* movement involves a metaphorical bringing into prominence or making public. What is bounded-in may be hidden, unknown, unavailable, or unnoticed, so that being out constitutes being public, known, available for use, or noticed.

By this brief and highly selective sampling of verb + *out* constructions, Johnson meant to give some idea of how pervasive, complex, and important image-schematic meaning structures are in our meaningful and coherent experience of the world. Johnson (1987: 37) suggests that they give comprehensible structure and definiteness to our experience, and we cannot understand meaning without paying attention to such schematic structures. Thus, meaning structures in this broader sense are the basis for human reasoning and inference.

As evident from the above analysis, Johnson focussed on OUT-1 schema only. In the remaining part of this chapter I will make an attempt to give a

more detailed analysis of the semantics of *out,* exploring what metaphorical mappings exist between its literal and idiomatic meanings.

13.4 Conceptual metaphors in the analysis of the semantics of verb + *out* constructions

Using Lindner's (1981) and Johnson's (1987) analysis as a starting point and the diagram for the meaning network of *out* in the *Macmillan Phrasal verbs Plus* (2005), I will demonstrate what kind of metaphors are involved in the conceptualisation of the meanings of some English verb + *out* constructions. As it emerged from Johnson's analysis above, we conceptualise the phenomena of our world as objects, materials or containers with boundaries and an in-out orientation. A wide range of domains, objects, sets, activities, even states, are metaphorically conceived as containers.

The conceptualisation of abstract categories as containers can provide an explanation for the different meanings of *out* in the English verb + *out* constructions. Thinking of the spatial, prototypical meaning of the particle *out*, we have the image of a closed, well-bounded container, from which an entity, an object or a person moves out, as illustrated by the following common examples: *go out, break out* and *fall out*, etc. the meaning of which is based on the metaphor PHYSICAL OBJECTS WITH BOUNDARIES ARE CONTAINERS.

The metaphor OUR HOME/AN INSTITUTION IS A CONTAINER FOR ITS MEMBERS can be recognised in the examples such as *eat out, dine out, go out, stay out, sleep out, camp out invite out, take out,* or *drop out, boot out, kick out, throw out, turf out, chuck out* and *freeze out,* etc. where it means leaving a place, i.e. eating somewhere other than at our house, usually in a restaurant or removing somebody from a place, i.e. causing somebody to lose his home/club membership/job.

Sets, groups of objects and people can also be viewed as containers in which there are members or elements. In some cases, members can be rearranged or given a new position, in others the member does not remain inside the set or group but it or part of it is removed out of it, with sometimes nothing left, for example *pick out (a shirt), empty out (your bags), sort out (your papers), cut out (a picture, several paragraphs), strip out (information from a financial or statistical calculation), cross out (some words)* and *score out (some paragraphs),* etc. Beyond denoting physical removal of an object from a group, *out* can also refer to the cognitive

process of distinguishing, choosing objects for special purposes (praise or criticism) or rejecting objects from among others as they are useless or unwanted or have not reached a high enough standard as illustrated by the following examples: *pick out (the best candidate), single out (somebody for special attention) weed out (corrupt police officers)* and *cut out (a person out of your will),* etc. These expressions can be generalised with the help of the following metaphors: GROUPS ARE CONTAINERS, CHOOSING IS REMOVING AN OBJECT FROM A CONTAINER.

In several verb + *out* constructions the metaphor BODIES/PARTS OF BODIES ARE CONTAINERS can be discovered, such as in *pull out his tooth, spit out (food), reach out (stretch out your arm), stick out your tongue, cry out in pain, take money out of your pocket* and *hand out the test papers,* etc.

The metaphor BODIES/PARTS OF BODIES (E.G. YOUR HEART) ARE CONTAINERS, FEELINGS ARE OBJECTS is evoked in the expressions, such as *cry out his grief* and *pour out his heart* where expressing your feelings is very much like taking an object out of your body. In both cases, the object which is inside the container moves out of it, and can therefore be linked to one and the same image.

Our image of our mind and human communication can be characterised by the following ontological metaphors: MINDS ARE CONTAINERS, IDEAS ARE OBJECTS WHICH FILL THEM. Accordingly, our thoughts, ideas are objects that fill our mind i.e. they are inside. When we communicate, they come out of our mind in the form of words. Thus our language serves as a means that passes our ideas. The meanings of the following verb + *out* constructions are conceptualised via the above metaphors: *stammer out a few words, speak out (state your opinion firmly and publicly about something), slip out (a piece of information), blurt out his name, fling out a remark (say it quickly in a rather aggressive way)* and *spit out words (say them in an angry way),* etc.

In the cognitive view, states of existence, accessibility, visibility, etc. are also seen as entities with boundaries around them, i.e. containers. Interestingly, the abstract states of non-existence or of being unknown can also be conceptualised as containers and the particle *out* refers to the fact that an object moves out of these states. Thus several verb + *out* constructions are based on metaphors, such as STATES OF NON-EXISTENCE, IGNORANCE ARE CONTAINERS and PRIVATE IS IN/PUBLIC IS OUT. When we learn a secret or when a piece of information becomes known or when we discover or find out a piece of information,

they move out of the states of non-existence or of being unknown into the state of being known, as illustrated by the following verb + *out* constructions: *ferret out, nose out, sound out, find out, leak out* and *come out,* etc. When you look for and find something, it also becomes known, examples for which include: *dig out, hunt out* and *root out,* etc.

Similarly, when a book is published or a new product or service is introduced, it becomes available for the public. In other words, it gets out of the state of inaccessibility into the state of accessibility. In this sense, change of state (inaccessible to accessible) is viewed as change of location via STATES OF NON-EXISTENCE ARE CONTAINERS, and ACCESSIBLE/PUBLIC IS OUT such as in the following examples: *bring out a book, come out (book), rush out (produce a product quickly in a very short time)* and *roll out (a new vehicle),* etc.

In some multi-word verbs, *out* refers to the fact that something ceases to exist, disappears completely or is caused to stop existing, which is justified by the examples below: *run out, peter out, sell out, give out, burn out, conk out, die out, peg out* and *wipe out, stamp out, root out, blow out* and *phase out,* etc. The metaphor underlying these constructions is as follows: STATES OF EXISTENCE/ACCESSIBILITY ARE CONTAINERS and the particle *out* refers to the cessation of this state.

Physically viewed, a moving entity can reach its maximum boundaries. ENTITIES WITH BOUNDARIES ARE CONTAINERS, ENTITIES REACH THEIR MAXIMUM BOUNDARIES are involved in the meanings of some verb + *out* constructions, such as in: *spread out/lay out the map, spread out their branches (trees), fan out their feathers (birds)* and *roll out the dough,* etc. Some abstract expressions also reflect the metaphor AN ACTIVITY/SERVICE REACHES ITS MAXIMUM BOUNDARIES. Let us just think of phrasal verbs with *out,* the meaning of which is that a new product or service is introduced and spread by a company, for example *branch out (a company).* In some verb + *out* constructions like *lay out your ideas, set out your plans,* the expression of ideas and a clear and thorough explanation of plans are referred to while in *pad out his report, flesh out* and *broaden out/open out a debate* the implication is that more things or topics are included in the discussion.

In some cases, the temporal extension of an activity can be observed. The concept of time is often conceptualised by the way of motion and space. Accordingly, the following mappings emerge in the case of some verb + particle constructions: TIMES ARE OBJECTS, EXTENSIONS OF TIMES ARE EXTENSIONS OF OBJECTS. To justify this, consider the following

examples: *drag out (a debate), hold out (his money, strength), last out the night, sit out the bad weather* and *wait out the storm,* etc.

Summing up, the following results have emerged from the above analysis. In the light of Lakoff and Johnson's metaphor theory (1980), I have tentatively suggested that the conceptualisation of abstract categories as objects, containers with boundaries can provide an explanation for the different meanings of *out* in English verb + *out* constructions. Analysing the meanings of some verb + *out* constructions in this view, I have found the following mappings between a source and target domain: OUR HOME/AN INSTITUTION IS A CONTAINER FOR ITS MEMBERS (e.g. *go out*), GROUPS ARE CONTAINERS (e.g. *pick out*), BODIES/PARTS OF BODIES ARE CONTAINERS (e.g. *pull out*), MINDS ARE CONTAINERS (e.g. *slip out*), STATES OF NON-EXISTENCE ARE CONTAINERS (e.g. *bring out*), STATES OF EXISTENCE ARE CONTAINERS (e.g. *wipe out*), ENTITIES WITH BOUNDARIES ARE CONTAINERS (e.g. *spread out*) and TIMES ARE OBJECTS (e.g. *drag out*).

As might be evident from the above analysis, the meanings of English verb + *out* constructions also form a network of related senses and they are analysable, at least to some degree. Thus English multi-word verbs are not just an arbitrary combination of a verb + a particle but their meaning is structured and motivated by metaphors in our conceptual system. It is also justified by the fact that in the case of novel verb + *out* constructions, some senses of *out* mentioned above can be discovered even if it is combined with a new verb or with an existing verb in a new construction. As evidence for this observation, consider the following relatively new multi-word verbs used in informal language (McCarthy & O'Dell 2004: 164):

(20) *be partied out* (tired of going to parties because you have been to too many)
After a whole week of birthday celebrations, I feel totally *partied out*.

bliss out (become or make someone become totally happy and relaxed)
They *blissed out* on music.

chill out (relax completely, or not allow things to upset you)
Chill out! Life's too short to get so stressed.

veg out (relax by doing nothing)
I wish I had loads of money – I'd go and *veg out* in the Caribbean.

pig out (eat an extremely large amount of food, much more than you need)
She felt like *pigging out* for once.
google out (discover information by means of a thorough research)
I had *googled out* a relevant website.

The reason why we understand their meaning easily is that these new expressions remind us of existing verb + *out* constructions in which the particle *out* contributes one special meaning to the verb.

From the above analysis of *over* and *out*, the conclusion we can arrive at are the following: Both *over* and *out* show enormous complexity. However, not all the complexity is semantic. They can function in several grammatical categories, *over* can be a preposition, adverb and a prefix, while *out* is an adverb or prefix in British English, but it can be a preposition in American English as well. As far as their semantics is concerned, the analyses above revealed that their meanings form a network of related senses with the spatial senses at the centre, which also have a number of different metaphorical extensions. To prove that it holds for other particles as well, in the next chapter I will make an attempt to give a detailed analysis of *through*, which seems to be as complex as *over* or *out*.

14. VERB + *THROUGH* CONSTRUCTIONS

As we could see in Chapter 10, *through* is as complex as *over* in terms of its syntax and semantics. In fact, *through* is one of the particles which can function both as a preposition and an adverb. Compare the following examples:

He couldn't *see through* the clouds of white dust.	(preposition)
He *saw through* my scheme.	(preposition)
She was determined to *see* the project *through.*	(adverb)

This chapter aims to investigate the syntactic and semantic properties of verb + through constructions presented in the *Collins COBUILD Dictionary of Phrasal Verbs* (cf. CCDPV) (2002) and *Macmillan Phrasal Verbs Plus* (2005). Furthermore I will make an attempt to analyse *through* in the framework of cognitive grammar.

14.1 In the *Collins COBUILD Dictionary of Phrasal Verbs* (2002)

Through is not among the most productive particles, occurring in 66 phrasal verbs only in the *Collins COBUILD Dictionary of Phrasal Verbs* (2002). Consider the following list:

14.1.1 A list of *verb + through*

blunder through
1. manage to finish something
   He *blundered through* the exercises. V+P/A

break through
1. force your way through it.
   A horse *broke through* the fence. V+P
2. find a way to deal with a problem and remove it.
   She could not *break through* such a barrier of indifference. V+P
3. begin to appear or to be noticed.
   Sometimes the artistic impulses *break through* in your work V+A
4. become visible after being hidden.
   The pitch will dry up quickly if the sun *breaks through*. V+A

carry through

1. succeed in putting a plan into practice
   … the task of *carrying through* the necessary reforms. V+A+N/ V+N+A
2. make it possible for sb to survive or endure something unpleasant
   They stole some grain - not much- but enough to *carry* them *through* a few weeks. V+N+P

come through

1. enter sth and cross it
   I *came through* the hall. Would you *come through*, doctor? V+A/P
2. travel through a town or place
   Bob had recently *come through* Frankfurt, and stayed awhile. V+P
3. receive a phone call, document, message, often after some procedure has been carried out
   A call *came through* asking for assistance. V+A
4. perceive a quality, impression or idea in what has been said or done
   His charm *comes through* in his letters. V+A
5. begin to see it through the clouds
   The sun was struggling to *come through*. There was a wisp of sun *coming through* the mist. V+A/P
6. survive a dangerous or difficult situation
   Most of the troops *came though* the fighting unharmed. V+P
   They are going to *come through* all right. V+A

cut through

1. move or pass through it easily and smoothly
   The big canoe was *cutting through* the water. V+P
2. go through sth
   We *cut through* a field of cows. V+P

fall through

1. go wrong before it can be completed
   We arranged to book a villa and it *fell through*. V+A

flick through

1. turn over pages or individual items quickly to get a brief idea of what they contain
   He *flicked through* the passport, not understanding a word. V+P

flip through

1. turn over pages or individual items quickly to get a brief idea of what they contain
   Renshaw *flipped through* the book. V+P

'Read it yourself', she said *flipping through* until he found the page. V+A

follow through

1. carefully consider an idea how it would work
   Tempting though it may be to *follow* this point *through*, it is not really relevant. V+N+A/ V+A+N
2. complete all the stages to achieve something or to get to the end
   She was the only journalist to *follow* the story *through*. V+N+A/ V+A+N
3. complete the movement after hitting the ball by continuing to move your arm or leg in the same curve (in a sport)
   You are not *following through* after playing the stroke. V+A

get through

1. succeed in finishing a task
   It is difficult to *get through* this amount of work in such a short time. V+ P
2. survive a difficult or unpleasant situation
   She needs her coffee to *get through* the day. V+ P. My wits *got* me *through.* V+A+N/ V+PRO+A
3. succeed in contacting someone on the phone
   I telephoned Juliet in hospital and I *got through* without difficulty. V+A
4. succeed in reaching a place
   I expect the letters just aren't *getting through*. V+A
5. pass an exam
   They haven't got the chance of *getting through*. V+A
   He qualifies if he *gets through* his two subjects this year. V+P
   It's hard work and nothing else that *gets* you *through*. V+N+A/ V+PRO+A
6. use an amount of something completely
   When he *got through* all his money he went back to Canada. V+P
7. be officially approved
   If this White Paper *gets through*, there will be no subsidized meals. V+A
   The proposal might not have been able to *get through* Congress. V+P
   The opposition *got* the amendment *through* with a majority of 117. V+N+A/ V+PRO+A

go through

1. experience an event, or period of time, especially an unpleasant one

Doctors and teachers both have to *go through* a long period of expensive professional training. V+P

2. make sb do all the official things that are required
   She would have to *go through* all the legal formalities. V+P
3. another person must deal with the matter before you get approval for it
   You have to *go through* the head of Department. V+P
4. be approved by the people who have the power or authority
   The adoption *went through*. V+A
5. enter a room and cross it
   We *went through* a large room into a smaller one. V+P
   Eva *went through* to the gallery. V+A
6. cross a town or country
   You must be *going through* Frankfurt anyway. V+P
7. examine papers, clothes carefully, usually in order to sort them into groups or to search for something
   They *went through* her things. V+P
8. say, describe, or discuss a list, story, or plan from beginning to end
   You'd better *go through* the names. V+P
9. perform something such as a series of actions or movements
   The music started and we *went through* a series of warm-up exercises. V+P
10. use a supply of something so that none is left
    Somehow, they had *gone through* the whole bottle of wine. V+P
11. there is a hole in a piece of clothing, because you have worn it too much
    ...an old suit whose jacket had *gone through* at the elbows. V+A

leaf through

1. turn the pages quickly without reading or looking at a book or magazine carefully
   While he is waiting he *leafs through* a magazine. V+P

let through

1. allow sth/sb to pass a control point
   Police at the entrance refused to *let* me *through.* V+N+A/ V+A+N

live through

1. experience a difficult or dramatic event or change and survive it
   You've got to have courage to *live through* something like that. V+P

look through

1. turn your eyes in that direction to see what is on the other side
   Micheal *looked through* the window down onto the street. V+P

She *looked through* to the garden. V+A

2. examine all the things usually because you are trying to find something
   They'll *look through* the applications and pick out the ones that seem promising. V+P
3. read quickly and briefly something that has been written or printed
   He *looked through* the timetable. Yes, the Lima flight left at 10.00h. V+P
4. look at sb without showing that you have seen them or recognized them
   They *looked* straight *through* him. V+P

muddle through

1. manage to do something even though you do not really know how to do it properly
   Even top managers have to *muddle through* as best they can. V+A

pass through

1. exist before, during and after a period of time or series of stages and to develop during them
   Mrs Yule had to *pass through* a few years of much bitterness. V+P

phone through

1. make a phone call, usually to get or give information
   I'll be *phoning through* later this afternoon for the result. V+A

pick through

1. examine something carefully
   Pick through the pieces and see if you can find one you like. V+P

play through

1. play a piece of music from beginning to end
   Eddie Neils *played* all the songs *through.* V+N+A/ V+PRO+A

plough through

1. eat a meal or do a piece of work, although it is difficult because there is a lot of it
   They must be given time to *plough through* their meals. V+P
2. move through something, sometimes with difficulty
   They *ploughed* slowly *through* the deluge. V+P

poke through

1. be or become visible, after having pierced a surface
   His face is ruby; white stubble is *poking through*. V+A
   He wore his tie *poked through* a ring. V+P

pull through

1. recover
   The doctors said he'll *pull through*. V+A

I can't thank the nurses enough for *pulling* her *through.* V+N+A/V+PRO+A

2. manage to survive a difficult situation

I had a rough old time. But I *pulled through*. V+A

This was Vanessa's plan for *pulling* me *through.* V+N+A/V+PRO+A

He got a loan to *pull* him *through* a bad patch. V+N+P

push through

1. succeed in getting something accepted, often with difficulty

The government was determined to *push* the legislation *through.* V+N+A/V+A+N

The administration *pushed* four measures *through* Congress. V+N+P

2. use force in order to be able to move past something that is blocking your path

She was certainly not going to *push through* any of those people. V+P

He *pushed through* and stared at the ground. V+A

3. help someone to pass or finish an exam or course

... constant pressure to *push* everyone *through* the exam. V+N+P

put through

1. pass something from one side to the other

He simply *put* her hand *through* the letter-box and opened the door from the inside. V+N+P

Put an iron rod *through* at each end to hold the ladder together. V+N+A/V+PRO+A

2. link arms with someone to show affection

Gertrude *put* her arm *through* Tim's and led him away. V+N+P

3. cause sth to be affected or changed by a machine or a process

Put cooked vegetables *through* the blender. V+N+P

4. ask a person, organization for advice, approval or support

... *putting* our case *through* the normal media channels. V+N+P

5. formally agree to a proposal or plan

They *put through* the first nuclear arms agreement. V+N+A /V+A+N

6. succeed in sending a message to someone

I've *put* a teleprinter request *through* to Washington. V+N+A/V+A+N

Yes, that would save *putting* it *through* the post. V+N+P

7. connect someone with the person they want to speak to

Please don't *put* any call *through* until the class is over. V+N+A/V+A+N

8. pay someone's fees and expenses

He only *put* her daughter *through* college by selling off his wife's jewellery. V+N+P

9. make someone do or suffer an event or experience
   It's not right to *put* him *through* a lot of tests. V+N+P

rattle through

1. deal with something quickly in order to finish it
   They *rattled through* the rest of the meeting. V+P

read through

1. read something from beginning to end
   I've *read through* your letter very carefully. V+P
   Ask the student to *read* it *through* first. V+N+A/V+PRO+A

riffle through

1. look at the pages of a book briefly, turning the pages quickly
   I *riffled through* four or five newspapers, trying to find the article. V+P

rifle through

1. look at the pages of a book briefly, turning the pages quickly
   She had picked up Amy's book and was *rifling through* it. V+P
2. examine someone's belongings quickly because you are trying to find something
   Jean *rifled through* her desk. V+P

romp through

1. do something quickly and easily
   This is easy stuff, you'll *romp through* this. V+P

run through

1. spread through a group of people quickly so that they all know it
   A kind of shock-wave *ran through* the room. V+P
2. affect every part of something
   … the deep-rooted prejudice that *runs through* our society. V+P
3. repeat something or read it quickly, in order to practice it or check it
   You could hear the performers *running through* the whole programme in the background. V+P
4. spend a large amount of money quickly and in a wasteful way
   How he managed to *run through* 100.000 so quickly I will never understand. V+P
5. push a sharp weapon violently into a person's body
   As he turned I *ran* him *through* with my sword. V+N+A/V+PRO+A

rush through

1. deal with something quickly so that it is ready in a shorter time than usual

Could you *rush* this application *through*? V+N+A/V+A+N

sail through

1. deal with a difficult experience or situation easily and successfully

Some women just *sail through* their pregnancies. V+P

At the rehearsal she *sailed through,* knowing every line. V+A

scrape through

1. just succeed in passing an exam or a course with a very low grade

... scholars who *scrape through* college or university. V+P

He was lucky to *scrape through* because he never did any work. V+A

see through

1. be able to look from one side of something to the other

He couldn't *see through* the clouds of white dust. V+P

2. realize what another person's intentions are

The jailers *saw through* my scheme. V+P

3. support someone during a difficult time

He was a great friend of mine and *saw* me *through* all the hard times. V+N+P

I now have fifteen thousand dollars to *see* me *through* until my book is published. V+N+A/V+PRO+A

4. continue to do a task, plan or project until it is successfully completed

He began his hunger strike on March 1 and he vowed to *see* it *through.* V+N+A/V+PRO+A

shine through

1. can be seen clearly

... so that goodness can *shine through*. V+A

Two steady rays of lucidity *shone through* the confusion. V +P

shoot through

1. move through a barrier suddenly so that it is on the other side of it

....they sa*w* the truck *shoot through* the police cordon without stopping. V+P

show through

1. be noticeable behind a barrier

A chink of light *showed through* the curtains. V+P

The light *showed through* into the next room. V+A

2. reveal feelings to other people, often without intending to

I know that my sadness may *show through*. V+A

sift through
1. examine a large collection of something carefully and thoroughly because you need to organize it
   Every day she *sifted through* the reports. V+P

sit through
1. stay until an unpleasant event is finished
   The professor *sat through* the entire monologue with growing impatience. V+P

skim through
1. read through a piece of writing quickly without looking at the details
   I thought I would *skim through* a few of the letters. V+P

sleep through
1. fail to wake up in spite of a noise or disturbance
   The girl *slept through* everything. V+P

slog through
1. continue moving through something difficult or working at it with a lot of effort
   He preferred to *slog through* long lists of spelling. V+P

soak through
1. be completely wet
   By morning, their gear was *soaked through.* V+A

squeeze through
1. manage to get into a place, even though there is not much room
   The doorway was merely a gap, barely enough *to squeeze through*. V+A
   They can't *squeeze through* the window. V+P

take through
1. discuss a procedure or task or do it with someone, so that they know what to do
   Lodge *took* the actors *through* the scene again. V+N+P

talk through
1. discuss a problem or plan thoroughly until some sort of agreement is made
   I *talked* the options *through* with Jennifer. V+N+A/V+PRO+A
2. help or support someone by talking to them and reassuring them
   Boon had *talked* a pregnant mother *through* her first labour pains. V+N+P

think through
1. consider a situation thoroughly

I haven't really *thought* the whole business *through* in my mind. V+N+A/V+A+N

thumb through

1. glance at the pages of a book briefly and turn them over, rather than reading each page carefully

Bernstein *thumbed through* a local afternoon paper. V+P

vote through

1. accept a law or proposal in a formal election

The committee *voted* the motion *through* by an overwhelming majority. V+N+A/V+A+N

... the land reform was *voted through* by the Phillippine Congress. V+N+P

The new reforms were *voted through*, but only by a small margin. V+N+A

wade through

1. spend a lot of time and effort reading a lot of written material

A lawyer was *wading through* the three-hundred-page file. V+P

wear through

1. develop a hole where the material has become weak and thin

When holes began to *wear through* the soles of my shoes we went downtown to select a new pair. V+P

The carpeting through the hall and up the staircase was almost *worn through* in spots. V+A

win through

1. succeed in overcoming a difficult situation or experience

I know we will *win through* this terrible struggle one day. V+P

Liverpool *won through* with a performance that was at times dazzling. V+A

work through

1. deal with a problem or difficulty carefully and thoroughly until you find a satisfactory solution

They *worked through* a series of issues and problems with key employees. V+A+N/V+PRO+A

14.1.2 *Verb + through* in different syntactic patterns in the CCDPV dictionary (2002)

VERB	V + ADV	V + N + ADV V + ADV + N	V + PREP	V + N + PREP
blunder	+		+	
break	+		+	
carry		+		+
come	+		+	
cut			+	
fall	+			
flick			+	
flip	+		+	
follow	+	+		
get	+	+	+	
go	+		+	
leaf			+	
let		+		
live			+	
look			+	
muddle	+			
pass			+	
phone	+			
pick			+	
play		+		
plough			+	
poke	+		+	
pull	+	+		
push	+	+		+
put		+		+
rattle			+	
read		+	+	
riffle			+	
rifle			+	
romp			+	
run		+	+	
rush		+		
sail	+		+	

scrape	+		+	
see		+	+	+
shine	+		+	
shoot			+	
show	+		+	
sift			+	
sit			+	
skim			+	
sleep			+	
slog			+	
soak	+			
squeeze	+		+	
take				+
talk		+		+
think		+		
thumb			+	
vote		+		+
wade			+	
wear	+		+	
win	+		+	
work		+		

14.1.3 The meanings of *verb + through* in the CCDPV dictionary (2002)

The above 66 phrasal verbs with the particle *through* (some of them with several different meanings) is classified in the *CCDPV* dictionary (2002) into the following semantic groups:

- **Movement**

We use *through* in literal combinations with the meaning of passing from one side of something to the other, for example passing from one side of a solid object to the other, often making a hole, or passing from one side of a room or other place to the other.

break through 1 ~ force your way through something
come through 1, 2 ~ enter something and cross it; travel through a town or a place where you are

cut through 1, 2 ~ move or pass through something easily and smoothly; go through something
go through 5, 6 ~ enter a room and cross it; cross a town or country
let through ~ allow sth/ sb to pass a control point
poke through ~ be or become visible, after having pierced a surface
push through 2 ~ use force in order to be able to move past something that is blocking your way
put through 1 ~ pass something from one side to the other
run through 1, 5 ~ spread through a group of people quickly so that they all know it; push a sharp
weapon violently into a person's body
see through 1 ~ be able to look from one side of it to the other
shoot through ~ move through a barrier suddenly so that it is on the other side of it
wear through ~ develop a hole where the material has become weak and thin

- **Completion and thoroughness**

We use *through* in combinations with meanings to do with completing something, for example a period of time, a piece of work, or an experience, therefore in the definitions we can find words like manage, succeed, survive, complete, completely, finish, from beginning to end, all, make people do, thoroughly, ready etc.

blunder through ~ manage to finish
carry through 1, 2 ~ succeed in putting a plan into practice; make it possible for someone to survive
come through 6 ~ *survive* a dangerous or difficult situation
fall through ~ go wrong before it can be completed
follow through 2 ~ *complete* all the stages to achieve something or to get to the end
get through 1, 6 ~ succeed in finishing a task; use an amount of something completely
go through 4, 9, 10 ~ be approved by the people who have the power; perform something such as a series of actions; use a supply of something so that none is left
live through ~ experience a difficult or dramatic event and survive it
muddle through ~ manage to do something even though you do not really know how to do it

pass through ~ exist before, during and after a period of time and to develop during it
play through ~ play a piece of music from beginning to end
plough through ~ eat a meal or do a piece of work all, although it is difficult
pull through 2 - manage to survive a difficult situation
push through 1, 3 ~ succeed in getting something accepted; help someone to pass or finish an exam
put through 5, 9 ~ make people formally agree to a proposal; make someone do or suffer an event
rattle through ~ deal with something quickly in order to finish it
romp through ~ do something quickly and easily
run through 4 ~ spend a large amount of money quickly and in a wasteful way
rush through ~ deal with something quickly so that it is ready in a shorter time than usual
sail through ~ deal with a difficult experience or situation easily and successfully
scrape through ~ just succeed in passing an exam
see through 4 ~ continue to do a task, plan or project until it is successfully completed
sift through ~ examine a large collection of something carefully and thoroughly
sit through ~ stay until an unpleasant event is finished
sleep through ~ fail to wake up in spite of a noise or disturbance
slog through ~ continue moving through something difficult or working at it with a lot of effort
soak through ~ be completely wet
take through ~ discuss a procedure or task or do it with someone, so that they know what to do
talk through ~ discuss a problem or plan thoroughly until some sort of agreement is made
think through ~ consider a situation carefully
vote through ~ make people accept a law or proposal in a formal election
win through ~ succeed in overcoming a difficult situation or experience
work through ~ deal with a problem or difficulty carefully and thoroughly until you find a solution

- **Reading and looking**

Through is used as a preposition in combinations with meanings to do with turning the pages of a book and reading it, especially quickly, or picking up a series of things and looking at them or turning them over because you are looking for something.

flick through ~ turn over pages or individual items quickly to get a brief idea of what they contain
flip through ~ turn over pages or individual items quickly to get a brief idea of what they contain
leaf through ~ turn the pages quickly without reading or looking at a book or magazine carefully
look through 2, 3 ~ examine all the things usually because you are trying to find something; read quickly and briefly something that has been written or printed
pick through ~ examine something carefully
read through ~ read something from beginning to end
riffle through ~ look at the pages of a book briefly, turning the pages quickly
rifle through 1, 2 ~ look at the pages of a book briefly, turning the pages quickly; examine someone's belongings quickly because you are trying to find something
sift through ~ examine a large collection of something carefully and thoroughly because you need to organize them
skim through ~ read through a piece of writing quickly without looking at the details
thumb through ~ glance at the pages of a book briefly and turn them over, rather than reading each page carefully
wade through ~ spend a lot of time and effort reading a lot of written material

- **Communication**

We use *through* as an adverb in combinations with the meaning of managing to communicate with someone, especially by telephone.

come through 3 ~ receive a phone call, document, message, often after some procedure has been carried out
get through 3 ~ succeed in contacting someone on the phone

phone through ~ make a phone call, usually to get or give information
put through 7 ~ connect someone with the person they want to speak to

- **Obviousness and visibility**

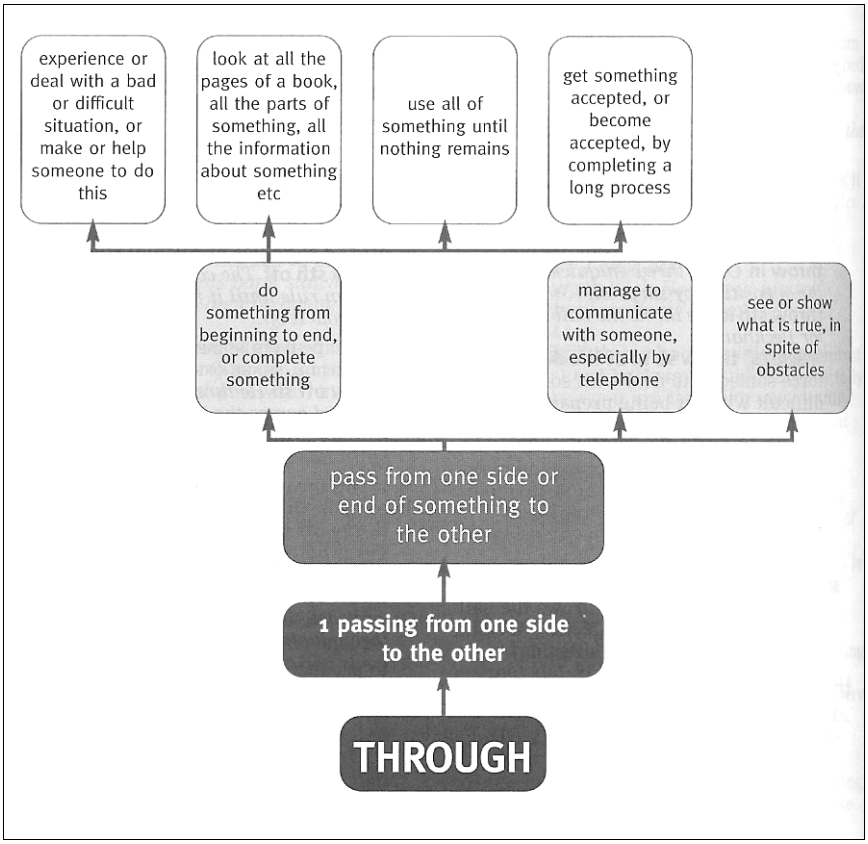
We use *through* in a few combinations with meanings to do with something being obvious, so that people can see it.

break through 1, 2 ~ begin to appear or to be noticed; become visible after being hidden
come through 5~ begin to see it through the clouds
see through ~ realize what another person's intentions are, though they are trying to hide them
shine through ~ can be seen clearly (e.g. a quality)
show through 2 ~ be revealed to other people, often without intention (e.g. feelings)

As evident from the above list, out of the 66 verbs in combination with through 12 have the meaning of movement, 33 that of completion, 12 mean reading and looking, 4 communication and 5 obviousness and visibility. (Some of them have more than one meaning.)

14.2 The meanings of *through* in *Macmillan Phrasal Verbs Plus* (2005)

While the *Particles index* of the *CCDVP* (2002) above lists phrasal verbs within a given category of meaning of the particle, *Macmillan Phrasal Verbs Plus* (2005), using diagrams and tables, shows how the literal and figurative meanings of the particles are connected, and how the figurative meanings develop from the literal ones. Consider the following diagram which reveals the link between the literal and figurative meanings of *through* (cf. *Macmillan Phrasal Verbs Plus* 2005: 464):



14.3 A cognitive analysis of *through*

The final section of this chapter attempts to present an analysis of *through* in terms of the cognitive framework based on Lakoff (1987), Taylor (1989), Lindner (1981), Rudzka-Ostyn (2003), Tyler and Evans (2003) and Kovács (1998, 2004 a, b), etc.

As the examples given in the *Collins COBUILD Dictionary of Phrasal Verbs* (2002) and *Macmillan Phrasal Verbs Plus* (2005) suggest, similarly to other particles *through* functions not only in different categories, such as prepositions, adverbs and prefixes, but it also has spatial and figurative meanings.

As pointed out in Chapter 9, besides the spatial meanings of *through* traditional linguists refer to its aspectual meaning (cf. Poutsma (1926) 'terminative' aspectual meaning and Curme (1931) 'effective aspect'). It is

important to note here, as discussed in Chapter 8, that OE *Þurh* as a verbal prefix was primarily directional in meaning occurring with a verb of motion (*þurhirnan ~ run through)*, but some telic meanings (*þurhclænsian ~ to cleanse thoroughly*) also existed. What is more, as pointed out by Brinton (1988: 205) in some cases, such as in *þurhtêon ~ to carry through or out, to an end, to accomplish* the root of the verb undergoes a metaphorical shift from the physical to the mental domain, bringing the prefix along. Thus in the diachronic development of *through*, we can also observe a shift from the spatial to temporal, figurative meanings.

In accordance with cognitive grammarians (cf. Taylor 1989, Lakoff 1987, Lindner 1981, Rudzka-Ostyn 2003 and Tyler and Evans 2003, etc.), I argue that *through* has a central, prototypical meaning, and in most cases the figurative meanings are the metaphorical extensions of this concrete, spatial meaning. Now relying on the chart presented in *Macmillan Phrasal Verbs Plus* (2005), I will set out to elaborate the network of the related meanings of *through*. First, let us examine the literal, spatial meanings of *through*:

14.3.1 Spatial senses of *through*: Passing from one side or end of something to the other

In literal combinations *through* is used with the meaning of passing from one side of a solid object or material to the other. In terms of the landmark-trajector relation it could be formulated like this: it depicts a situation in which the landmark is an object or some material, through which the trajector passes (1) often making a hole, or (2) because there is a hole, an opening, such as a door, or (3) there are holes in it, such as a sieve. Consider the following examples:

(1) A horse *broke through* the fence.
Her toes were *poking through* her socks.
The linoleum *wore through* to the floorboards.

(2) I *looked through* the keyhole.
They *went through* the tunnel.
He *pulled* the rope *through* the hole.
Go through that door under the EXIT sign.
Oil *comes through* a pipe to us.
She simply *put* her hand *through* the letter box and opened the door from the inside.
We *saw* him *through* the kitchen window.

(3) *Press* the raspberry *through* a fine sieve.
She *put* the flour *through* a sieve.

In another literal usage, the combination with *through* means going through an area instead of going around the edge of it, or going through a place on your way to somewhere else. In this case the landmark is extended, e.g. a town, a country, an area, such as a forest, a park or a jungle, etc.

(4) You must be *going through* Frankfurt anyway.
The couple *drove through* the Sahara.
I was *passing through* London on my way home and I thought I'll call in and see you.
I told him so frankly when he *came through* town last year.
He decided to *cut through* the forest.

Sometimes the combination with *through* refers to making a path through something by cutting or forcing your way through something that is stopping you from moving forward. In this case the landmark is a group of things or a mass of something the trajector moves through (5), or the landmark is often an object functioning as a barrier or obstruction the trajectory gets through (6). Consider the following examples:

(5) Sunshine was *breaking through* the clouds.
We *pushed* (our way) *through* the crowd and on to the escalator.
Sybille's fingers *ran through* the water.

(6) Allow twenty five minutes to *get through* Passport Control and Customs.
The police at the entrance refused to *let* me *through*.

14.3.2 Figurative senses of *through*

- **Completion, thoroughness**

In one figurative meaning *through* in verb + particle combination refers to doing something from beginning to end or to complete something. Nevertheless, it has several variants, which are as follows:

The first variant of *through* in the above figurative meaning means doing something very easily, confidently, with no problems, often quickly or quickly and not very carefully, as illustrated by:

(7) We're expecting the champion to *breeze through* the first few rounds.
She *sailed through* the first interview.

I *rattled through* the first two questions in ten minutes.
He *romped through* the opening set of his match with the 22-year old Swede.
Do you want me to *run through* the details with you?
The legislation has been *rushed through* the parliament.
David *whizzed through* his homework before going out.

The second variant means discussing, explaining the individual stages of a process in detail from the beginning to the end, or dealing with a lot of boring information or considering all the facts in a thorough and organised way. Consider the following examples:

(8) The president *talked through* all the military options.
Here is the report. I'll *take* you *through* it if you like.
She *walked* James *through* the basics of money management
I spent the day *wading through* piles of data.
There is no time to *think through* all of these issues.

The third variant involves completing something that was planned, often despite difficulties or opposition, or dealing with a bad, unpleasant or difficult situation (succeed or survive), or making or helping someone to do this in spite of obstacles, such as in:

(9) Attlee *carried* these reforms *through* in the face of considerable opposition.
Having come this far, she was determined to *see* things *through*.
I can't believe he *went through* with the divorce.
There was a lot to *get through* in the meeting.
Jack is always starting projects, but he rarely *follows through*.
There are people who *lived through* two world wars.
Don't worry; your dad will *pull through*. He said the support of his fans had *pulled* him *through*.
I always knew she'd *win through* in the end.
He needs to *work through* some of the guilt he's feeling.
It's been a very upsetting time but we've *come through* it together.

The fourth variant involves the temporal extension of space which refers to staying or sleeping until the end of something, e.g.

(10) I *sat through* the whole lecture, even though I was bored to tears.
Did you hear the storm last night? No, I must have *slept through* it.

The fifth variant suggests that something, such as a law, a proposal, or an issue gets accepted by completing a long process, as illustrated by:

(11) The Senate hopes to *force through* legislation before the summer vocation.
The proposal *got through* after a second vote.
The legislation *went through* without a hitch.
We'll do everything we can to *push* the amendment *through*.
The legislation has been *rushed through* parliament.
The legislation is likely to *squeak through*.

I suggest the figurative use *through* in the above examples is based on its spatial meaning and a metaphor. The metaphorization is possible by the fact that life is often interpreted as a path, and difficult episodes, situations during one's life as obstacles in the path one must surmount. Obstacles are understood in terms of landmarks - which may be vertical or extended. The obstacle (metaphorically, a landmark) that stands in the way of the trajector is represented by a problem, a piece of work, an unpleasant situation or experience, or a difficult period of time. Thus we witness here a transfer of the TR-LM relation from the concrete domain of space to the abstract domain.

The fifth variant of *through* refers to looking at all the pages of a book, all the parts of something, or all the information about something, often because you are looking for something. Consider the following examples:

(12) *comb through, flick through, flip through, go through, leaf through, look through, page through, pick through, plough through, read through, rifle through, run through, shuffle through, sift through, skim through, sort through, thumb through* and *wade through*, etc.

While he is waiting he *leafs through* the magazine.
Every day she *sifted through* the reports.

Here again we can witness the metaphorical extension of the spatial meaning of *through*. The obstacle (metaphorically a landmark), which stands in the way of the trajector (TR) can be understood as the lines of the magazine, or those of the report.

Finally, there is one more, though not so common variant of the first figurative meaning of *through*, where it means using all of something until nothing remains, as illustrated by:

(13) I can't understand how people can *go through* so much toilet paper.
How do we *get through* so much milk?
The project could *run through* 50 million in the first year.

- **Communication**

In another figurative meaning *through* involves managing to communicate with someone, especially by telephone, e.g.

(14) I telephoned Juliet in hospital and I *got through* without difficulty.
A call *came through* asking for assistance.
I'm *phoning through* for the results later this afternoon.
Please don't *put* any calls *through* until the class is over.

- **Obviousness and visibility**

The third figurative sense of *through* refers to seeing what is true, (such as a feeling or a quality) in spite of obstacles, e.g.

(15) Her kindness and generosity *shone through*.
Although he seemed outwardly cheerful, a deep sense of sadness *showed through*.
Her sense of humour kept *breaking through*.
He didn't fool me. I could *see* right *through* him.
News of the attack quickly *filtered through to* the college.

The meanings of *through* as communication, especially by phone, and as obviousness and visibility are not as common as the other meanings mentioned above. They can, however, be regarded as the metaphorical extensions of the spatial meaning of *through* as well. In the former the telephone line represents the landmark, through which the trajector (a piece of news, information) reaches somebody at the other end of the line (cf. 13), whereas in the latter the trajector can be interpreted as a feeling or quality (sadness, kindness) or a piece of news, with the landmark often not specified (cf. 14).

In the above analysis I have argued that movement is the central, prototypical meaning of *through,* and I have tried to show that the other figurative meanings depart from this spatial meaning, via metaphorical extension. Thus although *through* shows a semantic complexity, its meanings can also be analysed, at least to some degree. The fact that it can occur in various grammatical categories, i.e. a preposition or adverbial particle loses its importance in this kind of analysis. What is important is that we can find links between the different meanings of verb + *through*

constructions, so their meanings are not quite arbitrary but motivated by the spatial meaning of *through* and a metaphor in the conceptual system.

Via the above cognitive analysis of *over*, *out* and *through* I hope to have proved how significantly cognitive linguistics has been, and will be able to contribute to a better understanding and a more effective mastering of multi-word verbs.

15. CONCLUSIONS

Phrasal verbs, i.e. verb + particle (adverbial particle/preposition) constructions, in general, represent undoubtedly a fascinating challenge for both scholars and language learners. In my book I have made an attempt to give a comprehensive analysis of this notoriously difficult aspect of the English language.

In my experience, phrasal verbs present learners problems not only in terms of meaning, grammatical form and style, but also in terms of the words with which they collocate. No wonder learners tend to panic at the mere mention of their name, and to avoid using them for fear of making mistakes.

The fact that phrasal verbs have been investigated by so many authors and that special dictionaries of phrasal verb and workbooks have been published recently shows that phrasal verbs are acquiring more and more importance in teaching and learning English. It also means that they are no longer regarded to be as an arbitrary combination of a lexical verb and one or more particles which simply has to be learnt by heart.

By way of a conclusion, let me summarize some of the important things I have stated about phrasal verbs. I hope these will contribute to phrasal verbs becoming a more manageable part of the vocabulary of English. The points I wish to emphasize are as follows:

One of the central claims I have made in my book is that with the advent of cognitive linguistics in the 1970s, 'standard' or traditional views on the nature of meaning, metaphor, categorisation, syntax and other aspects of language have come to be challenged. Whereas traditional linguists (cf. Kennedy 1920, Wood 1955, Live 1965, Bolinger 1971, Sroka 1972 and Fraser 1976, etc.) regard the meanings of verb + particle constructions to be arbitrary, idiomatic and inexplicable, cognitive grammarians (cf. Lindner 1981, Brugman 1981, Vandeloise 1985, Lakoff 1987, Taylor 1989, Dewell 1994, Morgan 1997, Dirven 2001, Rudzka-Ostyn 2003 and Tyler & Evans 2003, etc.) suggest that their meanings are motivated, i.e. not fully predictable though, but they are analysable, at least to some degree.

Thus, I have argued that cognitive grammar is the theoretical framework in which phrasal verbs can be best analysed. My major concern was to justify this statement, and point out how the various discussions of phrasal

verbs might contribute to it. Besides discussing the syntactic and semantic properties, I have dealt with various other aspects of phrasal verbs, such as identification of the term itself, phrasal verbs and their single-verb equivalents, nouns and adjectives derived from phrasal verbs, the diachronic development of phrasal verbs, the relation of particles to prefixes and the properties and classification possibilities of verbs and particles constituting phrasal verbs.

After the introductory chapter, in Chapter 2 I meant to show that even the term is problematic. Some authors use the term 'phrasal verbs 'in a broader (verb+adverb, verb+preposition and verb+adverb+preposition constructions), others in a narrower sense (only verb+adverb constructions). To avoid this problem, up-to-date course-books tend to prefer the term 'multi-word verbs'.

Following cognitive grammarians, such as Langacker (1987), Taylor (1989), Lakoff (1987), Lindner (1981), Johnson (1987), Radden (1991), Rudzka-Ostyn (2003) and Tyler and Evans (2003), etc. (none of them uses the above mentioned terms though), I meant by phrasal verbs verb + a specific adverbial particle/preposition combinations, and pointed out how the prepositions and adverbial particles are structured, i.e. how the different senses are related to one another. Thus in accordance with cognitive grammarians, I went beyond the predictable-arbitrary dichotomy. Instead, I also emphasized the concept of motivation in the semantics of verb-particles and prepositions.

As up-to-date dictionaries, such as *Collins COBUILD Dictionary of Phrasal Verbs* (2002) and *Macmillan Phrasal Verbs Plus* (2005) are an indispensable source of information about the syntactic, semantic and stylistic properties of phrasal verbs, I devoted Chapter 3 to them. Not only do these dictionaries provide learners with easy-to understand definitions of the meanings, their typical grammatical patterns, synonyms, antonyms, typical subjects, objects and single-word equivalents with real-life examples, but they also explore how particles contribute to the meaning of phrasal verbs. In fact, this new approach serves as an alternative to the rote memorisation of random lists of phrasal verbs.

To explore the differences in the syntax of phrasal verbs used in a narrow sense (verb + adverb combinations) and prepositional verbs (verb + preposition combinations), in Chapter 4 I examined some tests and criteria usually proposed by grammarians. They include the following ones: fronting, gapping, coordination, stress, passivisation, action nominalisation and pronominalisation, etc. I demonstrated that they are not hard and fast rules. They might work in quite many verb + particle combinations, but

sometimes it is difficult to draw clear borderlines between verb + adverb and verb + preposition constructions.

Chapter 5 dealt with the position of particles relative to the direct object in transitive verb + particle constructions. I have argued that different factors, such as syntactic (e.g. pronouns as objects, coordination of particles and objects, length and complexity of the object, presence of a prepositional phrase complement and manner adverbs), semantic (e.g. literal, aspectual, idiomatic meaning and dependency/independency relationship between the verb and particle) and discourse-functional factors (e.g. news value of the direct object and the distance of the object to its antecedent in the discourse) can determine the choice.

The points that have emerged from the discussion in Chapters 6 are that phrasal verbs often seem to be more informal and emotive than their single-word equivalents (e.g. *look into* vs. *investigate* or *tell off* vs. *reprimand*). I have argued that it might indeed be the case that there are more formal alternatives to many phrasal verbs, but this does not mean that those phrasal verbs are informal. In fact, most of them are neutral, and in this respect, they are not different from other categories of vocabulary. I have demonstrated that phrasal verbs often occur in journalistic and technical texts as well, where their single-word equivalents might be inappropriate or might sound unnatural. However, unlike verbs of Latinate origin, phrasal verbs are relatively uncommon in e.g. academic writing, but they are by no means entirely absent.

The conversion possibilities of phrasal verbs into nouns and adjectives also prove that phrasal verbs are very productive in present-day English (see Chapter 7). *Up* and *out,* preceding *off* and *down* seemed to be the most common particles in this discussion, too. On evidence of the examples, the conversion with a special formal modification proved to be the most frequent word-formation device. I have also stated that the stress usually falls on the first, i.e. the verb element in the combination. As far as their spelling is concerned, hyphenation is favoured in BrE while the solid form is more common in AE. From the point of view of meaning, I have noted that most phrasal nouns relate to actions, situations (e.g. *a mess-up*), some of them relate to places (e.g. *a hideaway*), while a few of them relate to things and people (e.g. *a dropout, a write-off).* I have assumed that the fact that most of them (especially the ones with *out, up, off* and *down*) relate to actions, situations may be in connection with the aspectual meaning of these adverbial particle, i.e. their completive, terminative sense, which is a motivating factor of metaphorical extension. I have found that in terms of

spelling, phonology and syntax, phrasal adjectives behave more or less similarly to phrasal nouns.

The analysis of the diachronic development of phrasal verbs in Chapter 8 has also suggested that phrasal verbs have always played an important role in English, although there were not so many of them in OE. They increased, however, in ME and became really productive in Modern English. Furthermore, I pointed out that besides the structural shift from verbal prefixes to post-verbal particles, phrasal verbs underwent an important change in their meaning as well, i.e. the non-spatial aspectual/Aktionsart meanings developed from the concrete spatial ones.

The recognition of this shift from the concrete to the abstract seems to be reflected in cognitive semantic analyses of prepositions/particles/prefixes as well. Cognitive grammarians, such as Traugott (1989) and Sweetser (1990) assume that metaphoric processes are generally considered to be the major factors in semantic change.

Analysing prefixes in present-day English (cf. Chapter 8), I have pointed out that *out*- with the meaning 'surpassing or going beyond' and *over*- with the meaning 'in excess' seem to be the most productive prefixes in present-day English, while *up* occurs only in a few examples. My other observation about prefixed verbs was that they often have figurative meanings in comparison to their phrasal counterparts (e.g. *go under* vs. *undergo*).

In Chapter 9 I have demonstrated that the syntactic, semantic and phonological analyses of phrasal verbs presented by traditional grammarians, such as Bolinger (1971), Lipka (1972) and Fraser (1976), etc. do not provide a definite answer to the question whether we can predict which verbs combine with particular particles in phrasal verbs and which do not. I have, however, pointed out that the merit of these traditional semantic analyses of phrasal verbs is that they revealed at least the aspectual cast of particles in the combination. It seemed to me that there is no agreement among linguists on the classification of particles either. Interestingly enough, according to some authors, e.g. Bolinger (1971), even some adjectives and infinitives can function as particles, as exemplified also in Chapter 9.

Relying on Dixon's study of phrasal verbs (1981), I have pointed out in Chapter 10 that there are no clear-cut criteria for distinguishing idiomatic phrasal verbs from literal combinations, but there is a continuum, with the more idiomatic and idiosyncratic combinations at one extreme, and entirely literal combinations at the other. In this continuum there is a fuzzy area, where it is difficult to draw a clear borderline between the two categories.

This observation of Dixon's helped me to get closer to cognitive grammar, the theoretical framework in which I have analysed *over*, *out* and *through* later in Chapter 12, 13 and 14, respectively.

In chapter 11 I have introduced some terms commonly used in cognitive analyses, such as prototypes, trajector-landmarks and metaphors. On the basis of the discussions by different authors, such as Taylor (1989) and Lakoff (1987), Lindner (1981) and Johnson (1987), I have presented a cognitive analysis of two common particles in phrasal verbs, i.e. *over* and *out,* respectively (Chapters 12 and 13).

Finally, I have made an attempt to present a cognitive analysis of the particle *through* in Chapter 14. I have argued that like in the case of *over* and *out*, the spatial meaning of *through* can be regarded as its central, prototypical meaning. The other figurative meanings, in the case of *through* completion, reading and looking, communication, obviousness and visibility, are the metaphorical extensions of the spatial meaning. In other words, we can witness a transfer of LM-TR relation from the concrete, spatial domain to the abstract domain.

The most important theoretical result of my study is that it throws new light on phrasal verbs (verb + adverbial particle/ preposition) and puts new interpretation on them. Following cognitive grammarians, such as Lindner (1981), Lakoff (1987), Rudzka-Ostyn (2003) and Tyler & Evans (2003), etc., one of the central claims I have made in my book is that adverbial particles/ prepositions have a central, prototypical meaning, which is their literal meaning; and all the other meanings depart from this prototypical one in various ways, typically via metaphorical extensions.

With the analysis of the three particles (*over, out* and *through*), I meant to show that the meaning of particles in verb + particle combinations, though not predictable, is motivated − motivated by the spatial meaning(s) of the particle (adverb or preposition) and by metaphor(s) in the conceptual system.

In sum, in spite of the possible shortcomings of my study, I think its theoretical results have contributed to the various analyses of phrasal verbs (morphological, syntactic, semantic and stylistic) made so far; and its concrete, practical results can be made use of in both teacher training and teaching English as a foreign language. I am convinced that familiarity with all these aspects of phrasal verbs could put an end to learners' fears of learning and using them. I also hope I have been able to prove that the assumption that phrasal verbs are just an unsystematic, random combination of a verb and a particle is definitely false.

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