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A HOLISTIC APPROACH TO PHRASAL VERBS

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Contents

Introduction

The present study suggests a revision of all the theses concerning the domain of complex verbs. The practical aim of the study is to offer a synthesizing model of the conveyed theories that have been put forward in the specialized literature of complex verbs.

Being structured into three chapters, this paper is a study on phrasal verbs whose particular aim is that of producing an accurate description of phrasal verbs seen through their complex perspective of the morphological, syntactic, semantic and pragmatic features.

Therefore, **Chapter One** deals with aspects related to a chronological survey, to a historical rise of the English phrasal verbs and has in view definitions and classifications of phrasal verbs.

Further on, Chapter Two points out a complete approach from a morphological, syntactical, semantic,pragmatic and metaphorical point of view.

And finally, Chapter Three offers a new perspective on the matter of phrasal verbs dealing with issues like: the description of **listen to** as a phrasal verb, slang equivalents for the verb **to die** and the analysis of phrasal verbs that occurin some lyrics.

In the study there are some methods used in order to highlight matters like the description of **listen to** as a phrasal verb, such as the *method of query* that helps in demonstrating that **listen to** is a phrasal verb, or the method of approaching grammatical judgements through the theories of some authors on the same subject. (Driven, Rene's study on metaphorical extension is a case in point)

The Bibliography that supports the theoretical affirmations is classified into General Bibliography and Special Bibliography. The latter comes up with examples meant to illustrate that phrasal verbs are used in many domains, even in the lyrics of the Magical world of Disney, issue encountered in the last part of Chapter One. This paper was fulfilled in accordance with the scientific writing techniques described by Gherasim, Alexandra and Turcan, Nelly (2006)[1]

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[1] Gherasim, Alexandra, Turcan Nelly. **Ghid Metodologic pentru Elaborarea Tezelor de Licenta si Masterat.** Chisinau: Universitatea de Stat din Moldova, 2005 - P. 23

Chapter 1 . An Overview of Phrasal Verbs

The verb-particle construction in Modern English is extremely complex to analyse and describe coherently in synchronic terms, but its origin and diachronic development is even more problematic.

To get deeper into the issue, this chapter will deal with aspects related to an evolution of specialized literature, with a historical rise of the English phrasal verb (from the Old English to the present day English), and will also have in view definitions and classifications of phrasal verbs.

1.1 A chronological survey

Along the years, phrasal verbs have been much studied. Thus a chronological
Survey helps in covering all the research conducted so far on the matter.

Therefore, the earliest study that has been written about phrasal verbs dates from the 16th century, when in 1586 William Bullokar wrote **The Brief Grammar for English** by J R Turner, *The works of William Bullokar,* vol. II. Starting with the 17th century, 2 studies have been written, that of Walker Leeds who in 1655 wrote **A Treatise of the English Particles**. The Scholar Press, London, and that of Guy Miege (1688). **The English Grammar,**London.

In the 18th century, only one study is recorded, that of Michael Mattaire who in 1712 wrote The English Grammar. London.

Further on, in the 19th century, Henry Sweet (1892) entitled his study on phrasal verbs **A New English Grammar**. Oxford: The Clarendon Press.

Nevertheless, in the 20th century, more and more studies were to be written. Thus, in 1906 A. Western published his work Some Remarks on English Adverbs. Englische Studieni 36, 75-99, Whitehall. In 1919. Harold Dongen W. A. wrote He put on his hat and he put his hat on. A number of other works written in this century were: AG Kennedy (1920), The Modern English Verb Adverb Combination. Stanford University Press, California; Bogholm, Niels (1920) English Prepositions. Copenhagen, Fowler, H.W. (1923) Preposition at end. Society for Pure English Tracts 14, 18-21 ; Smith, Logan P(1925), Words and Idioms: Studies in the English Language, London ; Poutsma, Hendrik (1926), A **Grammar of Late Modern English,** Part II: The Parts of Speech, Section II: *The Verb and the Particles,* Groningen ; P. Noordhoff Volbeda, R (1926), **On the place of prepositions** ; English Studies 8, 143 - 152,169 -181 ; Roberts, M.H. (1936), **The antiquity of the Germanic Verb- adverb locution,** JEGP 35, 466 -481 ; Charnley, M.B. (1949), **The syntax of deferred prepositions.** American Speech 24; Pence, R.W. (1949), **Up with which we can no longer put** Quarterly Journal 35; Mackin, Ronald (1950). **The Oxford Dictionary of Current Idiomatic English.** Oxford University Press; Stevie, F. W. (1950). **The deferred preposition.** American Speech, 25, 211 - 214; Brondal, V. (1950) **Theorie des prepositions.** Copenhagen; Jowett W. P. (1951) **On phrasal verbs.** ELT 6; Prins, Anton A. (1952) **French Influence in English Phrasing.** Leiden, Universitaire Press Leiden; Anthony, M. M. jr. (1954) **Test Frames for structures with "up" in Modern American Speech.** University of Michigan Dissertation; Mechner, M. (1956) **Some Problems of Collocations of Verb and Particle in the Teaching of English as a Foreign Language.** MA. Thesis University of London; Hornby A. S. (1957), A

guide to patterns and usage in English. 2nd ed. London, Oxford University Press; Mitchell, T.F (1958) **Syntagmatic relations in linguistic analysis.** Transactions of the Philological Society, 101 - 118; Potter, S (1965), **English Phrasal Verbs.** Philologica **Pragensia** 8, 285 - 289; **Kiffer.** T E. (1965), A **Diachronic and Synchronic Analysis and Description of English Phrasal Verbs. University of Pennsylvania; Hughes, M. N.** (1966) **Phrasal and prepositional verbs. English Language Teaching Institute, London, Typescript; Legum, St.** E verb- **particle constructions in English. Papers from the Foui Meeting of the Chicago Linguistic Society,** 50-62, **Chicago ; Nickel, Gerhard** (1968), **Complex verbal structures in English. International Review of Applied Linguistics** 6: 1 - 2; **Zamudio, M** (1969), **On defining the phrasal verb: its grammatical structure and its recognition.**

Revista de Linguistica Apicada, Chile, Universidad de Concepcion ; Bolinger Dwight (1971) **The Phrasal Verb in English.** Cambridge, Harvard University Press; Lipka, L (1972) **Semantic Structure and Word - Formation. Verb-Particle Constructions in Contemporary English,** Munchen; Fink Sroka, Kazimiers (1972), **The Syntax of English Phrasal Verbs.** The Hague, Mouton; Quirk et al (1972), **A Grammar of Contemporary English,** London, Longman ; Parisi, D. & A. Puglielli (1974), **Hopping adverbs,** Atti del XI Congresso Internazionale di Linguistica ; Cowie, A.P& R. Mackin (1975), **Oxford Dictionary of Current Idiomatic English, vol** 1, *Verbs with prepositions and particles.* Oxford: Oxford University Press; Swan, **Michael** (1980), **Practical English Usage.** Oxford, Oxford University Press; Hook, J. N. (1981), **Two- word Verbs in English.** New York Harcourt; Aarts, J. F. (1982), **English Syntactic**

Structure, The Pergamon Press; Dalle, **T.** S. (1983), **The Effectiveness of Current Grammatical Theory in Applied ESL and Some Pedagogical Implications.** The University of Arizona; Murphy, M.J. (1983), **Understanding Phrasal Verbs,** Hulton Educational Supplement ; Shovel, M. (1985), **Making Sense of Phrasal Verbs.** Eastbourne, Cassell ; Bacchieli, Rolando (1986), **Termini frasali inglesi,** Urbino, Quatro Venti ; Brinton, Laurel J. (1988), **The Development of English Aspectual Systems. Aspectualizers and Post- Verbal Particles.** Cambridge, Cambridge University Press; McArthur, Tom (1989), **The long- neglected phrasal verb.** English Today 18; Bari. Schena Dikken, Marcel den (1992), **Particles : on the Syntax of Verb- Particle, Triadic, and Causative Constructions.** Oxford, Oxford University Press; Woolard, George (1992), **Phrasal Verbs through jokes.** Modern English Teacher, vol 1, p 12; Cowie, A. (1993), **Getting to grips with phrasal verbs.** English Today 36, 38 - 41; Watson, George G. (1994), **Place and movement. An approach to phrasal verbs.** LEND - Lingua **Didattica, pp** 21-**38;** Pye, Glennis et al. (1997), **Cambridge international Dictionary of Phrasal Verbs. Cambridge,** Cambridge University Press R E. (1998), **Fine but not definitive** (a review of Glennis Pye et al, C U P) , English Today 55, 57-59; **Brinton, Laurel J. & Minoji** Akimoto, eds. (1999), **Collocational and Idiomatic Aspects of Composite Predicates in the History of English.** Amsterdam; Benjamins Hiltuten, Risto **(1999), Verbal Phrases and Phrasal Verbs in Early** Modem **English.** Amsterdam, Benjamins, pp.**133 -165.**

This chronological survey meant to highlight the studies that have been written since the **16th** century to the **20^h** century, constitute a premise for the next section that is, *The Historical Rise of the English Phrasal Verb.*

1.2 The Historical Rise of the English Phrasal Verb.

The presentation starts with the description given in **A Biography of the English Language** by Millward, **C.** M. [2]

1.3 The Ancestors of Phrasal Verbs in Old English

Millward, **C.** M. (1996) pointed out that the range and importance of verb particle- constructions in the spoken language of the early stages of development is hard to be dealt with. Still, studies like: Baugh Albert **C.** (1993)[3]**,** or Traugott, Elizabeth C. (1972)[4] have shown that the Old English ancestors of modem phrasal verbs were generally inseparable prefix verbs, although some separable forms did exist.

Millward states that the inseparable- prefix verb was a form in which the particle was attached to the beginning of the verb. These Old English prefixed verbs are comparable to current phrasal forms. For example, in present day English, there is the monotransitive verb *to burn* and then the phrasal monotransitive to *burn up.* Old English had *baernan* (to bum) and *fbrbaernan* (to burn up). The prefix *for* remained affixed to the verb and could not move as modern particle can.

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[2] Millward, CM **A Biography of the English Language**. 2nd edition Forth Worth: Harcourt Brace, 1996.
[3] Baugh Albert C. and Thomas Cable. **A History of the English Language.**.4th edition Eaglewood Cliffs, N. J.: Prentice Hall, 1993.
[4] Traugott, Elizabeth C. **The History of English Syntax**. New York: Holt Rinehard and Winston, 1972**.**

Such Old English compound verbs were also highly idiomatic, in that the meaning of the compound form did not necessarily reflect the meaning of the root.

Denison (1993) [5] provides *beraedan* as an example because it meant to *dispossess,* while its root verb *raedan* meant *to advise.*

Akimoto (1999)[6] suggests that Old English prefixes often remained before the verb because Old English had strong object- before- verb tendencies, whereas present day English is largely a VO (verb+ object) language, which has made it possible for particles to travel to post verbal positions.

Some Old English verbs did function as modern phrasal verbs do. Referring to the post- verbal particles in this period was still often very directional, in close relationship with a prepositional meaning.

Therefore, applications of the particle *up* in Old English conveyed a sense of direction upward, as in *to grow up (ward),* rather than the completive sense, as in to *break up (completely),* that would become more common in Middle English and beyond.

1.4 Phrasal Verbs in Middle English

This section will deal with those forms of phrasal verbs that occur in Middle English. Thus, the formation of prefixes verbs in Old English was no longer productive in Middle English, and the loss of productivity was already evident in Old English, in which certain authors added a post- verbal particle to prefixed verbs, possibly because the prefix was losing meaning (Denison, 1986:47)[7]

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[5] Denison, David. **English Historical Syntax: Verbal Constructions:** London and New York, Longman, 1986

[6] Akimoto, Minoji. **Collocations and Idioms in Late Modern English.** Amsterdam and Philadelphia: John Benjamins, 1999

[7] Denison, David. **The Origins of Completive up in English** Ncuphilologische Mitteilungen , 1986-P. 47.

The rapid borrowings of French verbs into Middle English likely showed the development of phrasal verbs (Baugh and Cable 340[8], Fischer 386[9]) because of competition in semantic fields of the Old English prefixed verbs. For example, the French borrowing *destroy* could accommodate the meaning of the Old English *forbrecan 'break* up' (Smith, 1996:140)[10]

French forms also likely hindered phrasal verbs because of lexical register. French was the language of status in England after the Norman Conquest, and phrasal verbs were considered informal (Tanabe, 1999:123)[11], Fischer 398[12]).

Nonetheless, phrasal verbs regained strong productivity by the 15th century (Fischer, 1992:386)[13] Middle English underwent a shift in syntax from many instances of SOV to SVO as it lost many synthetic inflections from Old English, becoming a much more analytic, or word- order based language. The new VO word order, as Akimoto claims, likely enabled adverbial particles.

In other words, Old English *forbrecan* became *to break up.* By late Middle English, phrasal verbs could be divided into three categories: a). Old English style inseparable particle+ verb (understand, overtake); b). phrasal verbs including verbs+ separable particle (take up, write up); and c). nominal compounds derived from the first two (outcry, write- off). (Fischer, 1992: 386)[14]

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[8] Baugh and Cable. Op. cit. - P. 340.
[9] Fischer, Olga. Syntax. **The Cambridge History of the English Language.** Vol. 2, Ed. Norman Blake, Cambridge UP, 1992, P.110
[10] Smith, Jeremy. **A Historical Study of English**. London and New York: Routledge, 1996.-P. 63
[11] Tanabe, Harumi **Composite Predicates and Phrasal Verbs in the Paston Letters**, Amsterda tnd Philadelphia, 1999. - P. 123.
[12] Fischer, Olga. Op. cit - P. 398.
[13] Idem - P. 386
[14] Fischer, Olga. Op. cit - P. 386.

1.5 Phrasal Verbs in Early Modern English

The incidence of phrasal verbs exploded in Early Modern English. Shakespeare himself applied the form widely through the plays. Hiltuten (1999)[15] explains that phrasal verbs were used extensively in Early Modern English dramatic texts because of their variable shades of meaning and productive capacity " to be expanded to form new idioms"[16].

Akimoto notes also that "phrasal verbs occur more frequently in letters and dramas than in essays or academic writing"[17] in the 18th and 19th centuries. This confirms that phrasal verbs occupied a lower social position in Early Modern English than, perhaps, single Latinate verbs that could fill their semantic fields, which gives rise, incidentally, to a syntactic test for phrasal verbs.

Phrasal verbs in Early Modern English could be formed with a noun+ particle, such as *to louse up* (Millward 319)[18]

It was also in this period that pronominal objects were firmly established before particles *{She put it on* not **She put on it)* as a standard practice, while nominal objects retained movement before and after the particle *(She put the dress on / She put on the dress).*

1.6 Phrasal Verbs in present-day English

In present-day English, phrasal verbs are identifiable by particle movement (when transitive), stressed particles, incapacity for adverb intervention in the verb

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[15] Hilluten, Risio **Verbal Phrases and Phrasal Verbs in Early Modern English**, Amsterdam and Philadelphia: John Benjamins, 1999- P. 95

[16] Idem. -P. 161.
[17] Akimoto, Minoji Op. cit - P. 14S.
[18] Millward, CM. Op. cit. - P. 319.

phrase, by translation and passivization. A phrasal verb in present day English is a verb that takes a complementary particle which is an adverb resembling a preposition, necessary to complete sentence. (E.g. *He fixed up the car.).*

This short presentation of the origin and development of English phrasal verbs from Old English to Modem English was a premise for approaching another aspect of the present study, that is: Various definitions of phrasal verbs.

1.7   *Definitions of Phrasal Verbs*

The expression phrasal verb refers, in English Grammar, to a combination of a verb and a prepositional or adverbial particle, in which the combination often takes on a meaning which is apparently not the simple sum of its parts, for example *turn up* meaning *appear.*

Longman Dictionary of phrasal verbs[19] defines phrasals as "idiomatic combination of a verb and adverb, or a verb and preposition (or verb with both adverb and preposition)"[20].

A grammarian such as Eduard, Vlad (1998:93)[21] describes phrasal verbs as "combinations of a lexical verb and adverbial particle". Verbs as *give up, fall out, take in* are considered by him to be multi- words verbs that are equivalent to one lexical item.

19 **Longman Dictionary of Phrasal Verbs**: Longman, Longman Publishing House 1991-P. xv
20 **Longman Dictionar**y. Op. cit. - P. xv.
21 Vlad, Eduard **English Group Gramma**r. Constanta: Tipografia Universitatii Ovidius. 1998- P. 145

Heaton (1985:103)[22] considers that "phrasal verbs are compound verbs that result from combining a verb with an adverb or a preposition, the resulting compound verb being idiomatic."

All these definitions lead to another aspect proposed for discussion, that is, the role of phrasal verbs in the English language.

1.8 The role of Phrasal Verbs in the English language

Phrasal verbs are considered to be a very important and frequently occurring feature of the English language.

First of all, they are so common in every- day conversation, and non-native speakers who wish to sound natural when speaking this language need to learn their grammar in order to know how to produce them correctly.

Secondly, the habit of inventing phrasal verbs has been the source of great enrichment of the language. By means of phrasal verbs it is described the greatest variety of human actions and relations. .E.g. People can be *taken up, taken down, taken off, taken in* or one can *keep in* with people, one can *set* people *up* or *down,* or *hit* people *off.* So there is hardly any action or attitude of one human being to another which cannot be expressed by means of these phrasal verbs.

The last part of this chapter will deal with classifications of English verbs and with types of phrasal verbs.

22 Heaton, J. B. **Prepositions and Adverbial Particles**. Hong Kong: Peninsula Press, 1985- P. 155

1.9 Classification of English Verbs

This classification is necessary to see where are phrasal verbs included in English Grammar and what status do they take.

The verb is considered to be the heart of a sentence "is a part of speech denoting actions, *to work, to go, to sing,* processes in the form of actions *to stand, to lie,* the appearance of a characteristic *to bud,* the modification of a characteristic to *harden,* an attitude to *be glad"[23]*

English Verbs are classified in accordance with: a). Composition; b). Derivation; c). Basic forms; d). Content. In accordance with Composition, verbs are a). Simple; b). Compound; c). Complex; d). Verbal Phrases (Levitchi,1970: 60).

The term 'compound verb' is often used in place of 'complex verb', a type of complex phrase. But this usage is not accepted in linguistics, because 'compound' and 'complex' are not synonymous.

Complex verbs are a variety of verbal compounds made up of a principal verb and an adverbial particle (up, *in out)* which usually a), modifies and b). sometimes only determines the meaning of the former.

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[23] Levitchi, D.Leon,**Limba Engleza Contemporana- Lexicologie** Editura Didactica si Pedagogica, Bucuresti, 1970-P.83

E.g. a). to *bring about* 'to determine, to cause', to *bring up* 'to educate', to *fall out* 'to argue'.

b).to shut up, to cut up

As it has been demonstrated in the first part of the chapter, since Renaissance Period, complex verbs have gone a long way developing steadily and giving rise to ever newer forms as a rule, on the basis of Old English one-syllabled verbs. Many of these complex forms have developed an astonishing polysemy: E.g. the verb *to break*

Break I trans, to break away a zmulge, a rupe'; to ~ down a), 'a darama', 'a dobori' ; b). a sfarama, a distruge, a nimici'; c). 'a stoarce, a slei'; to ~ in a), 'a deschide cu putere' ; b). 'a domestici, a dresa'; to ~ off a), 'a frange'; b). a intrerupe brusc'; c). 'a rupe, a desface'.

Break II intrans. to ~ away a).' a se desface, a se zmulge' ; b). 'a se ripisi' ; c). 'a pomi inainte de darea semnalului[1] ; to ~ down a), a se ruina, a se darama'; b). 'a se subrezi, a slabi'; c). 'a cadea , a se prabusi' ; to ~ in a), 'a navali, a da buzna'; b). 'a capata acces, a fi primit'; to ~ out a), 'a izbucni'; b). 'a erupe'. (Levitchi, 65).

A complex verb of the type *to give up, to take in, to take off, to bring out,* though a variety of compound verbs proper ('broadcast', 'to whitewash'), differs from the latter in that it behaves differently in a sentenced the verb may be separated from its adverbial particle by a direct object.

Complex verbs such as *to break loose, to leave alone* behave like 'to give up', but they differ from them in that *loose, home, alone* are not adverbial particles but adverbs and adjectives, bearers of a far greater semantic weight than adverbial particles, although as indissolubly linked with the verb proper. (Levintchi, 1970:67).

An aspect related to compound verbs is that compounds, as *hold off* are not to be confused with combinations as to *come in* or to *go out* or to *look up,* in which *in, out, up* are adverbs forming answers to such questions as: 'where?', 'where to?', 'in what directions?'

E.g. (1) The boy went in *(Where did the boy go?)*

(2) The rain held off (No such question is possible: *What is said about the rain or What did the rain do?).*

These exemplifications support the fact that complex verbs is a special category of compounds. (Levitchi, 1970:69).

So far, all these classifications and comments have shown that phrasal verbs are considered and called 'complex verbs' in accordance with Leon Levitchi, but there are also called 'multi- word verbs' and' phrasal- prepositional verbs' by Greenbaum, Sidney and Quirk, Randolph (1990)[24]

1.10 Types of Phrasal Verbs.

After classifying English verbs, a classification of phrasal verbs is required. Thus, on one hand, in point of origin of the particle that follows the main verb, Rosemary Courtney (1983)[25] distinguishes three types of phrasal verbs:

1). Verb+ adverb as in:

The old lady was taken in ('deceived') *by the salesman.*

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[24] Greenbaum, Sidney, Quirk Randolph, **A University Grammar of English.** Burnt Mill, Essex: Longman House, 1973.-P.121

[25] Courtney, Rosemary. **Longman Dictionary of Phrasal verbs.** England: Longman House, 193-P.85

2). Verb+ preposition as in: *She*

set about ('started') *making a new dress.*

3). Verb+ adverb+ preposition as in: */ cannot put up with* ('bear')

him because he is always complaining.

On the other hand, in point of transitivity, **The Oxford English Grammar** (1983: 145)[26] distinguishes seve.n types of phrasal verbs in English:

- Intransitive phrasal verbs (*give in)*

- Transitive phrasal verbs *(find out)*

- Monotransitive prepositional verbs *{look after)*

- Doubly transitive prepositional verbs(**6**/ame *something* or *someone)*

- Copular prepositional verbs (*serve as)*

- Monotransitive phrasal- prepositional verbs (look *up to* 'respect')

- Doubly transitive phrasal prepositional verbs *(put something down to someone* 'attribute to').

So far, this classification is the most comprehensive because other grammarians, like Quirk, R., or Veres, Grigore (1998) or Vlad, Eduard (1998) divide phrasal verbs into transitive and intransitive.

In traditional grammars, an intransitive verb is an action verb that takes no object. One common type of multi- word verb is the intransitive phrasal verb consisting of a verb plus a particle as exemplified in: E.g. (3) The children were sitting down.

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[26] **Oxford English Grammar,** London: Oxford University Press, 1983. P. 145

(4) Drink up quickly!

(5) The plane has now taken off.

(6) The prisoner finally broke down.

(7) When will they give in?

(8) He is playing round.

(9) Get up at once.

(10) Did he catch on?

(11) He turned up unexpectedly. (Heaton, 1985:105).

Most of the particles are place adjuncts or can function as such. Heaton claims that normally, the particle cannot be separated from its verb *(Drink quickly upi),* though particles used as intensifiers or perfectives or referring to direction can be modified by intensifiers *(Go right on).*

A subtype of intransitive phrasal verbs has a prepositional adverb as its particle, the particle behaving as a preposition with some generalized ellipsis of its complement:

E.g. (12) He walked past, (the object/ place).

(13) They ran across (the intervening space). (Heaton, 106).

In some instances, the particles form the first element in a complex preposition:

E.g. (14) Come along (with us/ me).

(15) They moved out (of the house) (Heaton, 1985:106).

A transitive verb is a verb that takes both a subject and an object. Therefore, phrasal verbs are transitive when they take a direct object:

(16) We will set up a new unit.

(17) Find out whether they are coming.

(18) Drink up your milk

quickly! (19)They turned

on the light.

(20) He can't live down

his past.

(21)They are bringing over the whole

family.

(22) She is bringing up her brother's

children.

(23)They called off the strike.

(24) He looked up his former friends. (Heaton, 1985:107).

As obvious from these examples, some combinations *{drink up, give in)* can be either transitive or intransitive, with or without a difference in meaning. With most transitive phrasal verbs, the particle can either precede or follow the DO:

E.g. (25) They turned on the light / They turned the light on. It cannot precede personal pronouns:

E.g. (26) They turned it on and not *They turned on it.

The particle tends to precede the object if the object is long or if the intention is that the object should receive end- focus. (Heaton, 1985:109). Many transitive phrasal verbs have prepositional adverbs:

E.g. (27) They dragged the case along (the road).

(28) They moved the furniture out (of the house).

In these examples the particles have literal meanings. One can contrast

E.g. (29) She took in the box ('brought inside') with

(30) She took in her parents ('to deceive') (Heaton, 1985:109).

As there are always exceptions from the rules, Veres Grigore (1998)[27] states that "one and the same phrasal verb may be both transitive and intransitive:

(31) The battery has run down; it needs recharging.

(32) If you leave the lights on, you'll soon run down the battery.

(33) The traffic policeman pulled him up for speeding.

(34) He pulled up at the traffic light.

According to Heaton (1985:110), phrasal verbs offer convenient means of making intransitive use of transitive verbs by the addition of a particle. "A verb may be transitive by itself and yet produces with a particle an intransitive phrasal verb."

Give is normally transitive but *give up* is intransitive in the following sentence:

E.g. (35) Unsuccessful attempt to scale the north face of the mountain, the climbers gave up and went home. (Heaton, 1985:110).

Intransitive phrasal verbs are an example of the fact that English phrasal verbs do not fit into Latin construction:

E.g. (36) No one would ever say Up speak!" instead of "Speak up!"

This chapter focused on introducing the aim of the present study that is to produce a unified presentation of phrasal verbs. Issues such as the chronological survey of phrasal verbs, their evolution, classifications and definitions have been discussed, all of them playing an important role in materializing the next chapter.

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[27] Veres, Grigore, Andriescu, Iuliana, Cehan, Anca. **A Dictionary of English Grammar:** Iasi: Uniiversitatea Al. I. Cuza, 1998. P.67

Chapter 2. The Grammar of Phrasal Verbs.

In the previous chapter, the notion 'phrasal verb' was treated as a whole unit and there was little reference made to its morphology, syntax or semantics.

As the title of this study suggests, a holistic approach on phrasal verbs is necessary for accomplishing the purpose of a unified presentation on the matter.

The Longman Dictionary (2008)[28] defines the term 'holistic' as being "based on the principle that a person or thing is more than just their many small parts added together. (Longman, 205)[29]. In other words, a holistic approach in this paper refers to a complete approach from morphologically, syntactically, semantically, pragmatically and metaphorically points of view.

2.1 Particle Verbs and Morphology

Morphology is the study of the way words are formed from smaller units called morphemes.

So, the study of morphemes and of the way in which they are organised in order to form words is the object of morphology.

From a morphologically point of view phrasal verbs are multi- word verbs consisting of a lexical invariant+ variant morpheme+ an adverbial particle (Horia Hulban,1983: 251)[30]

Hulban explains that the lexical invariant is usually a verb of Germanic origin: E.g.

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[28] **Longman Dictionary of Contemporary English**, Longman, 200- P.87.

[29] Idem. - P. 205.

[30] Hulban, Horia., **Synthesis in English Morphology**. Iasi: Al. 1. Cuza-P.91.

'add', 'answer', 'break', 'bring', 'carry', 'check', 'laugh', 'hit', 'strike', 'turn', 'walk', and the variant morpheme is of the type Ø, -s, -ed. E.g. He picked up a coin, (pick- INV. LEX.; ed- VAR.; up- Adverbial Particle)

According to Bolinger Dwight (1971)[31] phrasal verbs are the most productive source of new lexical items in the English language and of crucial interest linguists and language teachers.

The major types of morphological processes are: Derivation, Inflection and Compounding. What are of great importance here are the processes of derivation and inflection.

2.1.1 Derivation

Related to derivation, Mclntyre Andrew (2001)[32] thinks of the verbs in English as being restricted except with Particle gerundive nominalisations *(the taking out of rubbish, his working a solution out)* and past participle adjectivals *(fallen- over trees, an unwritten- up paper, an under- worked out- plan).* Otherwise, suffixing English particle verbs yields an intruding range of possibilities which attempted.

E.g. a), a washer up, it's foldable up, passer(s) by(s);

b). use- up- able, pick- upable, unmake- upable;

c). a filler- inner of forms;

d). the present giver- out er- er

e). picker- up- er. (Mclntyre, 2001:82)[33].

[31] Bolinger, Dwight. **The Phrasal** Verb **in English.** Cambridge: Harvard University Press, 1 9 7 1 . P . 8 5

[32] Mclntyre, **A. Preverbs, argument linking and verb semantics.** Ms. Leipzig, 2001. P.71

[33] Idem -P.82

It is difficult to find nouns of the type: *offcut, outtalk, outbreak, overpass, outflow, outcry,* which are plausibly semantically related to particle verbs; most admit of an alternative analysis as andocentric compounds with a prepositional noun head (E.g. updraft) (Stiebels, 1994: 913)[34]. So, another aspect of phrasal verbs is the number of new nouns derived from them.

According to Bolinger (1971) the phrasal verb is "next to the noun+ noun combinations, probably the most prolific source of new nouns in English." (Bolinger, 42)[35]

E.g. • *runaway* from *run away*

• *makeup* from *make up*

• *breakout* or *outbreak* from *break out*

• *break- up* from *break up*

• *get- together from get together*

• *upkeep* from *keep*

• *blow- up* from *blow up.*

2.1.2 Inflection

In some environments, particle verbs display 'internal' infection where inflection exponents separate verbs from particles. (McIntyre, 88)[36]. In English, this is always the case: E.g. *walked out, * walk out- ed.*

[34] Stiebels, B . and Wunderlich, D.**Morphology feeds Syntax: the Case of Particle Verbs. Linguistics** 32,1994. P.913

[35] Bolinger, Dwight. Op. cit. – P.42

[36] McIntyre, Andrew. Op. cit. – P.88

Accounts assume that the inflection operates over the whole structure but is subject to morphological or phonological constraint, positioning it on the verb stem. (McIntyre, 2001: 89).[37] Yet, the truth of this affirmation depends on ones' theory of morphological leadership.

Some syntactic research such as Bennis, H, Jordens, M., Powers, P. (1995)[38] see the left headedness of English particle verbs as proof that particles cannot enter the syntax as V°s. , but an invariant right hand headed English morphology is not universally accepted.

All in all, the studies mentioned so far consider particle verbs as being in some sense between morphology and syntax.

2.2. Syntax of Phrasal Verbs

English Syntax distinguishes between verbs followed by prepositions and verbs followed by adverbs.

2.2.1 Differences between Phrasal Verbs and Prepositional Verbs.

Because the forms of the particle and the preposition are identical it is easy to confuse phrasal verbs with prepositional verbs. That is why a distinction between preposition and adverbial particles appears as necessary.

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[37] Idem – P.89
[38] Bennis, H. Jordens, M., Powers, P. **Picking up Particles**. In: Mc Laughlin, 1995 – P.103

Over the centuries, the combinations of verbs with short adverbs and preposition increased .Eventually, they came to be the most productive means for the creation of new verbs that exists in Modern English.

Quirk Randolph (1973)[39] illustrates five major differences between prepositions and adverb particles:

a).A preposition cannot be placed after the object, while the adverbial particles of phrasal verbs can generally precede or follow the object.

E.g. (37) He disagreed with his interlocutor.

(38)*He disagreed his interlocutors with.

(39) She turned off the stove.

(40) She turned the stove off.

b). A pronoun always precedes the adverbial particle of a phrasal verb and   always follows a preposition.

E.g.   (41) She turned it off.

(42)* She turned off it.

(43) He disagreed with her.

(44)* He disagreed her with,

c). An adverb can be placed between a verb and is following preposition, but   it's not the verb of the phrasal verb construction and its adverbial particle

[39] Quirk, Randolph. Op. cit. – P.93

E.g. (45) He broke completely with his girl friend.

(46)* He broke completely up the party

d). A **W.H.** - interrogative or relative can sometimes be preceded by the preposition of a prepositional verb, never be the particle of a phrasal verb.

E.g. (47) With whom did he disagree?

(48) The person with whom he disagreed.

(49)* In whom did he take?

(50)* The person in whom he take

e). The particle of a phrasal verb is stressed and receives the nuclear stress when it is in final position. The preposition of a prepositional verb is typically unstressed and receives the tail of a nuclear stress in final position. Compare:

E.g. (51) Who (m) did he <u>disagree</u> with?

(52) Who (m) did he take in?

Some verb+particle combinations can function as both phrasal and prepositional verbs, although the meanings are different in the two cases.

E.g. (53) His former friends <u>turned on</u> him. (prepositional verb).

(54) They <u>turned on</u> the right (phrasal verb).

(55) I came across these letters by chance, (prepositional verb).

(56) Her voice comes across very well, (phrasal verb). (Quirk, 1973:122).[40]

In addition, the ability to distinguish between a particle and a preposition in a collocation often helps to throw light on the difficult problem of word order.

2.2.2 Syntactic patterns

This section in relation with the previous one debates upon issues like: Transitivity, word-classes of particles and positioning of particles, the role of the syntactic patterns being that of giving information on these issues.

Verb transitivity

Related to verb transitivity, it has already been discusses, that phrasal verbs can be transitive or intransitive and sometimes ditransitive.

According to Veres, Grigore (1998)[41] the pattern of transitive phrasal verbs is: verb+ adverbial particle+object (VAO).

E.g. (57) Turn down the radio! It's too loud! ('reduce the volume')/

(58) How shall I not back up my best friend? ('support').

VAO order is used:

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[40] Quirk, Randolph. Op. cit. – P.122

[41] Veres, Grigore, Op. cit. – P.87

1. when the object is long.

   E.g. (59) You have to put off your plan of removing her to another hospital.

2. when the object is an –ing clause

   E.g. (60) H e went on speaking.

3. in fixed phrases

   E.g (61) keep up appearances.

4. when the verb phrase is strongly idiomatic.

   E.g (62) We made out a sturdy man.

   (63) * We made a sturdy man out.

   (64) The nurse called in Dr Jones.

   (65) * The nurse called Dr Jones in. ('ask for services').

But VAO order is also possible:

• with many phrasal verbs.

   E.g. (66) Turn the radio down!
   (67) The wind blew his hat off.

• when the direct object is a pronoun or a proper name (the pronominal direct object always precede the adverbial particle.)

   E.g. (68) They brought him up with much care and love.('educate').
   (69) She is remarkable at putting herself across. ('communicate ideas successfully'.)
   (70) Mary gave Jane away!

• in some fixed phrases.

E.g. (70) 'to put heads together', 'to keep one's hair / shirt on. (Veres, 90-91)[42]

If the phrasal verb is transitive, the pattern will include N, PRON, or REFL. (Collins Dictionary, V)[43]. The Dictionary gives as examples the phrasal verbs('pay out'), which includes the pattern V+ N+ ADV or 'add up', which includes the pattern V+ ADV+N; 'call in' which includes the pattern V+ PRON.+ ADV and 'shut away' which is labelled V+REFL+ADV.

- V+ N+ ADV means that the verb has an object (N) and that the object must come in front of the adverb (ADV): E.g. They pay out half of their income in rent.

- V+ ADV+ N means that the verb has an object (N), and that the objects come after the adverb (ADV): E.g. First, add up all your regular payments.

- V+ PRON+ ADV means that the verb must have an object which can be a personal pronoun (PRON), and that the object comes in front of the adverb (ADV): E.g. They called me in for questioning.

- V+ REFL+ ADV means that the verb has an object which must be a reflexive pronoun (REFL) and that the object must come in front of the adverb (ADV): E.g. I shut myself away in a library that night and wrote a letter. (Collins, VI)[44].

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[42] Veres, Grigore. Op. cit. – P. 90 - 91

[43] Collins Cobuild, **Dictionary of Phrasal Verbs,** William Collins Sons & CO Ltd: Glasgow, Great Britain, 1991 - P.45

[44] Idem. – P. - VI

A few phrasal verbs are ditransitive, meaning that they are used with two objects, a DO and an 10. The patterns of ditransitive phrasal verbs include both objects. For example, *hand back* includes the pattern V+ PRON+ AW+ N. This means that the adverb comes between the 10, which must be a pronoun, and the DO, which must be a full noun group: E.g. The girl handed <u>him</u> (10) back <u>his card</u> (DO). (Collins, VI).[45]

2.2.3 Word classes of particles

Due to the double nature of phrasal verbs, that is sometimes adverbial and sometimes prepositional, this section proposes an overview on the matter of word classes of particles.

If the particle is a preposition, a noun group follows it. This noun group is called a prepositional object.

If the particle is an adverb the pattern will include ADV but if the particle is a preposition the particle will include PREP.

E.g. *move of* is labelled V+ ADV: The fleet of cars prepared to move off. ; *rely on* is labelled V+ PREP : She is forced to rely on her mother's money.

There are cases in which the particle can be used either as an adverb or as a preposition.
E.g. *come in* is labelled V+ ADV, V+ PREP, (this means that the particle 'in' can be used as an adverb: Jeremy came in looking worried; or as a preposition: Come in the house, she said.).(Collins, VII)[46]

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[45] Idem. – P. - VI
[46] Collins, Op. cit. – P. VII

2.2.4. Positioning of Particles

When the phrasal verb is transitive, it is important to know where to put the particle in relation to the object: does the particle come between the verb or does it follow the verb?

The patterns for transitive phrasal verbs indicate the order of elements. For example, the pattern V+ ADV-*- N shows that the particle is situated between the verb and its object: E.g. *clean out* I was cleaning out my desk at the office.

If the pattern is V+ N+ ADV, the particle is positioned after the object. E.g.: I spent three days cleaning our flat out. *Clean out* is a phrasal verb in which an adverb can come in front or after the object, but there are some phrasal verbs that have only one pattern. For example *put up,* which is labelled V+ ADV+ N: We had put up a fierce struggle.

If the object is a pronoun, then the adverb is always positioned after the object. (V+ PRON+ ADV). An example is *set down:* The colonel lifted his cup, glared at it, and set it down again. (Collins, VII.).

All these examples were chosen to illustrate the most common grammatical patterns of phrasal verbs that will make connection with the next point of discussion: the phrasal prepositional- verb.

2.2.5. *Phrasal Prepositional Verbs*

Veres Grigore (1998) notes that "phrasal prepositional verbs are multiword verbs consisting of verb plus adverbial particle plus prepositional particle plus its complement: e.g. *put up with, look down* on"(Veres, 1998:92)[47]

As it has been mentioned in Chapter I, in present day English, verb developed to a more complex form (the three part phrasal- prepositional verb which includes a verb, a post- positioned particle and a complementary prepositional phrase) (Denison, David, 1987:62)[48].

In his study, Denison analysed syntactically the following sentence: 'She puts up with her brother'. According to D., David, the components of the sentence are:

a). Subject ('the agent or doer of the action: *She').* b). Lexical verb ('the verb- word that carries the meaning of the action': *puts).*

c). Post positioned particle ('an adverb that looks like a preposition, and follows the lexical verb, called post- positioned': *up)*. This particle isn't movable: * She puts with her brother up. Its inability to move is the result of a lack of an explicit DO. Quirk R.(1990) calls this a "Type I phrasal- prepositional verb."[49]

d). Complementary prepositional phrase (prepositional phrase necessary to complete the basic sense of *her brother.* 'With' is a

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[47] Veres Grigore. Op. cit. - P. 92.

[48] Denison, David . Op. cit – P.62

[49] Quirk, Randolph. Op. cit. – P.96

preposition because it definitely cannot move behind the object of the preposition. *(brother):* She puts up her brother with.

e). Translation: using another single- word to replace a compound structure like this one. The sentence can be translated from with her brother' to 'She tolerates her brother`. Through translation is eliminated both *up* and the preposition *with,* suggesting that the phrasal-prepositional verb *to put up with* is considered a single lexical unit, a transitive verb structure.

f). Prepositional object: nouns that follow prepositions are generally considered objects of prepositions, not direct objects. However, because of the ability to translate *to put up with* as *to tolerate,* is suggested that *brother* is really the semantic DO of the verb, even though syntactically it appears to be the object of a preposition. In such a case, nouns such as *brother can* be named 'prepositional objects'

Denison continues his argumentation presenting the second variation of phrasal- prepositional verbs (type II according to Quirk).

This second variation takes a movable particle around a noun-phrase DO as well as a complementary prepositional phrase as in 'She fixed her friend up with her cousin.'

The notable distinctions from type I are:

1). that the particle can move

because
2). there is an explicit DO.

The use of the various types of phrasal verbs is alleged to be more productive in North America than in Britain.

Traugott (1972:173)[50] asserts that "the use of phrasal verbs is a distinguishing feature between British and American English"

The introduction to British English of what Traugott calls 'Americanisms' is restoring the powerful productivity of phrasal verbs across the regions, in support of this, Baugh and Cable (1993)[51] cite an interesting fact from Kennedy's 1920[52] study that twenty common English verbs had at that time entered into 155 combinations with particles, yielding 600 distinct meanings.

All in all, the two variations of phrasal- prepositional verbs seen by Erades (1961) as "an embodiment of the genius of the English language"[53] are nevertheless a very important feature of the English language.

Smith Jeremy (1996:140)[54] lumps together the following verbs as phrasals: *bum down, come across,* and *talk [someone] into.* However, this sample from Smith's list contains not only a phrasal verb, but also a prepositional verb and a phrasal- prepositional verb as well.

Therefore, in these contexts, syntactic tests are seen as a solution for such confusions. The knowledge of the tests is in the same time indispensable for anyone studying phrasal verbs.

2.2.6. Syntactic tests for phrasal verbs

In order to elucidate the confusions that may appear when trying to differentiate between particles and prepositions within contexts, syntactic tests offer

[50] Traugott, Elizabeth, C. Op. cit - P. 173.
[51] Baugh and Cable. Op. cit. • P. **350.**
[52] Kennedy, Arthur G. **The Modern English Verb- Adverb Combination.** Stanford: Stanford University Publication, 1920-P.204
[53] Erades**, Peter. A. Points of modern English Syntax,** English studies 42, 1961. P. 95
[54] Smith Jeremy. Op cit - P 140.

appropriate solutions.(Particle movement, Adverb intervention, Stress with phrasal verbs and Translation.)

A. Particle movement.

The aim here is to provide an account of one instance of grammatical or configurational variation, namely 'particle movement'. This variation has attracted a lot of attention in the linguistic literature so that a variety of factors governing this alternation have been proposed so far.

Gries, Stefan T. (1997) briefly reviewed these factors which are 9 in number and which will be presented in what follows:

a). Factor 1: Word class of the direct object.

The most obvious factor governing particle placement is the influence that personal pronouns as direct objects have on the acceptability of construction:

E.g. (71) a' John picked up the book.

b' John picked the book up.

(72) *a" John picked up it.

b" John picked it up.

If the direct object is a full lexical noun both constructions are, in general, acceptable; with pronominal direct objects, on the other hand, construction 72a" is unacceptable.

This can be taken to be representative of the way this factor is put forward in all of the works primarily dealing with particle placement.

However, some approaches differ with respect to the number of categories available for the classification of the direct object: some grammarians only distinguish pronouns from full lexical nouns, while others propose a threefold distinction (pronouns vs. referentially vague or semi- pronominal nouns vs. full lexical nouns) in order to account for the observation that the preferred word order with fairly unspecific nouns such as "matters' or "things" as direct object, is construction 72b" (Erades, 1961: 71-78).[55]

b). Factor 2: Stress *of the direct object*

Example (73) shows that construction 73a is obligatory with strongly or contrastively stressed direct objects.

E.g (73) a. He brought back the book.

b. He brought the book back.

The factor of stress is even strong enough to override the otherwise obligatory rule of personal pronouns requiring construction 74b that has just been discussed:

E.g. (74) a. *He brought back him.

b. He brought him back

c. He brought back him (not her).

c).Factor 3: *Length/ Complexity of the direct object* (Kennedy, 1920: 30[56], Chen, 1986: 422[57], Hawkins, 1994: 80[58]).

This factor contributes to the choice of one construction over the other.

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[55] Erades, Peter. A. Op. cit. – P. 77 - 78

[56] Kennedy, Arthur. Op. cit. – P. 30

[57] Chen, Ping. **Discourse and Particle Movement in English. Studies in Language,** 1986.-P.422

[58] Hawkins, J. A. **A Performance Theory of Order and Constituency.** Cambridge University Press, Cambridge, U.K, 1994-.P.80

E.g. (75) a. He brought back the books that he had left at home for so long.

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

If the direct object is long or syntactically complex, then the construction 75 a is strongly preferred, whereas short direct object, more readily. Allow both constructions.

However, as Fraser (1996: 59)[59] has argued the length of the DO cannot be considered a criterion in its own right:

E.g. (76) a. The student worked more than seven of the difficult examples out.

b * The student worked the example which he recognised out.

The factor of length also figures in several recent transformational generative (Aarts, 1989[60], Kayne 1985[61]) and processing approaches (Hawkins 1994), where it is addressed under the notion syntactic weight and is argued to have the same influence as demonstrated in (75).

d). Factor 4: *Presence of a directional adverbial after the construction* (Fraser, 1966).

[59] Fraser, B. **The Verb- Particle Combination in English.** The Hague: Mouton, 1976.- P. 125
[60] Bas, Aarts. **Verb- Preposition Construction and Small Clauses in English.** Journal of Linguistics, 1989. P. 100
[61] Kayne, Richard. **Principles of Particle Constructions.** In Gueron, J; H- G. Obenauer and J- Y Pollock (eds), 1985. P. 148

Apart from factors directly concerned with either the transitive phrasal verb or its DO, the structures following the VP under investigation also seem to exert influence on particle movement.

E.g. **(77)** a. He put the junk down onto the floor.

b.?? He put down the junk onto the floor.

If the VP is followed by a directional adverbial (PP that is), construction 77b is more frequent.

e). Factor 5: *Modification of the noun or of the verb*

(Bolinger, 1971[62] and Yeagle, 1983) argue for another factor contributing to particle placement: the particles of transitive phrasal verbs are said to modify both the DO and the verb. Both construction 1[63] and construction 2 denote the same objective situation but the position of the particle tends to make one or the other paramount.

According to this factor, both of the constructions have a different meaning in that they highlight different aspects of the same objective situation. Both sentences impose a different construal on the same objective scene. Construction l highlights the adverbial value (since the particle is further away from the verb and

[62] Bolinger, Dwight. Op. cit. P.87
[63] Construction 1 names the number of constituents intervening between verb and particle.

stands closer to and modifies the DO), so that the resultant state of the DO is concentrated upon.

f). Factor 6: Idiomaticity of the construction (Fraser, 1976)

The more literal the phrasal combination, the higher the probability of construction2:

E.g. (78) a. He has tried to eke out a profitable living.

b. He has tried to eke a profitable living out.

f). Factor 6: *Idiomaticity of the construction* (Fraser, 1976)[64]

The more literal the phrasal combination, the higher the probability of construction2:

E.g. (78) a. He has tried to take out a profitable living.
b. He has tried to take a profitable living out.

g). Factor 7: *News value of the direct object* (Erades 1961.78[65], Chen 1986: 425)[66]

Another factor that is related to particle placement and that is connected to the notion of stress as discussed above is the news value of the DO:

E.g. (79) a. We'll make up a parcel for them... On the morning of Christmas Eve together we made up the parcel.

[64] Fraser, B. **The Verb- Particle Combination in English.** The Hague: Mouton, 1976. P. 131
[65] Erades, Peter A Op. cit. P. 78
[66] Chen, Ping. Op. cit. P. 425

b. We'll make up a parcel for them... On the morning of Christmas Eve together we made the parcel up.

In (79), where the DO is introduced in the first sentence, it is not news worthy in the second sentence where the transitive phrasal verb is used. Thus it is the construction 79a that is preferred, while construction 79b sounds rather odd.

In functionalist accounts, this factor is often treated under the notion of topicality or givenness of the DO.

This criterion appears to be a very useful one in that it alone can account for several distinct observations. It explains why pronouns and referentially vague nouns normally require construction 79b, whereas heavily modified nouns most frequently occur in construction 79a: the head nominal is modified by many other constituents whereby the noun phrase is enriched informationally. Besides, it also handles instances in which an existential phrasal verb introduces something new to the discourse setting:

E.g. (80) a. It opens up unlimited possibilities.

b ? It opens unlimited possibilities up.

c. It lets in a certain doubt.

d ? It lets a certain doubt in.

The notion of news value even accounts for instances much more subtle than those just mentioned:

E.g. (81) a.? Where's Joe? - He's sailing in his boat.

b. Where's Joe? - He's sailing his boat in.

c. Where's Joe? - He's hauling in his boat.

d. Where's Joe? - He's hauling his boat in.

The verb in 81a entails its DO which can thus be said to have little news value, yielding a preference for construction 61b.

This is not the case in 81c and 81 d where the action denoted by the verb may apply to a less constrained variety of DO, so that both sentences are acceptable.

Likewise, the same explanation can be extended to explain the preference for construction 2 in (82) since the mention of the time already foreshadows the *nightie:*

E.g. (82) It's almost ten o'clock. Put your nightie on, and run up to bed.

h). Factor 8: *Times of subsequent mention (Chen,* 1986:42s)[67].

So far there have been considered factors concerned with either the parts of the transitive phrasal verb construction or with the preceding discourse text.

One factor proposed by Chen is connected to the discourse following the utterance in question, and it is measured of how often the referent of the DO in the utterance under investigation is mentioned in the discourse following this utterance. The more often the referent is mentioned, the higher the probability of the construction.

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[67] Chen, Ping. Op. cit.- P. 426

i).Factor 9: *Distance to next mention* (Chen, 1986:426)

The last factor to be considered is also connected to the discourse following an utterance, and it is measured in the number of clauses until the referent of the DO is mentioned again. The earlier the referent of the DO is mentioned in the discourse, the higher the probability of construction^ in the utterance.

In sum, all of the preceding factors seem to somehow contribute to particle placement: each word (be it verb, the particle, or the DO) in the verb phrase, are intended to have an effect on the choice of word- order. Particle movement is an important syntactic test as it helps to determine whether the word in question is a particle or a preposition.

As a side note, particle movement is generally not possible with gerunds (e.g. / *gave up trying* but not * / *gave trying up.)* and is unhelpful in analysing intransitive phrasal verbs as there is no complementary noun phrase to facilitate movement.

B. Adverb Intervention.

Another syntactic test that helps differentiating between particles and prepositions is adverb intervention'.

Adverbs cannot be placed within the verb phrase, including verb particle and object, but must be placed before the verb or at the end. e.g. *I help out Sheila often/ I help Sheila out often,* but not * *I help often out Sheila,* * *I help out often Sheila,* * *I help often Sheila out.*

Adverbs can, however be placed between verbs and prepositional phrases: e.g. *I went quickly [PP into the room].*

C. *Stress with Phrasal Verbs.*

Due to the fact that particles are stressed in phrasal verbs, and prepositions are unstressed (unless stressed emphatically in speech), the stress might constitute another syntactic test.

Therefore, one says 'I gave up the keys' (up is stressed particle, transitive phrasal verb), or 'The plane touched down' *(down* is stressed particle, intransitive phrasal verb). A true preposition is unstressed: e.g. I walked up the stairs, *(up* is an unstressed preposition, prepositional verb.).

D. Translation/Synonymy

Phrasal verbs can be translated with a single- unit verb of the same illocutionary force. Therefore 'to give up' can be translated as 'to surrender' while 'to touch down' can be translated by the intransitive 'to land'.

Translation, however, is not reliable as a method of syntactic testing. Quirk R. (1973: 98)[68] discusses the possibilities translating certain prepositional verbs with single- unit transitive verbs. For example, the sentence 'She looked after her son' could be translated 'She tended her son'. Obviously, *after* is not a particle, as it lacks stress and movement, but this style of analysis still unresolved in descriptive grammar, confirms the wisdom of using other tests when checking for phrasal verbs.

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[68] Quirk Randolph. Op. cit – P. 98

Phrasal- prepositional verbs are also difficult to analyse by this means alone because of the possibility to translate them with single- unit transitive verbs.

E. Passivization

The last syntactic test of checking for phrasal verbs is passivization.

Transitive phrasal verbs can be rendered in the passive for two reasons: because they are transitive and have the capacity for the inversion of logical subjects and objects, and because doing so does not violate the syntactic frame of a prepositional phrase.

Therefore, the sentence 'I gave up the keys' can be rendered in the passive: The keys were given up by me.' But a prepositional verb resists rendering in the passive: e.g. 'I walked up the stairs' would not traditionally be rendered thus in the passive: "The stairs were walked up by me', even though to *walk up* could be translated with the transitive verb 'to ascend', which could easily be rendered in the passive.

However, as Denison (1986)[69] discusses at length and as Quirk R (1973) points out, prepositional verbs have been rendered increasingly in the passive. Therefore, passivization is also by no means a stand- alone syntactic test verb.

As an overall conclusion, syntactic tests are recommended to those learners of the English language who might see the distinction between prepositions and particles as a difficult problem to deal with

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[69] Denison, David. Op. cit. – P.92

Summarising, phrasal verbs are identifiable by particle movement, stressed particles, incapacity for adverb intervention in the verb phrase, translation and not in the least passivization.

2.2.7. The function of particles

This section, related to particles only, supports the fact that particles function as adverbs, modifying the verbs with which they are associated.

In consequence, Heaton J. B (1985) notes that "Although most adverbial particles have the same form as their corresponding prepositions they do not denote a relationship between a noun or pronoun and another word, functioning as adverbs." (Heaton, 112)[70]. To support this statement he considers the following

a). In the first of the sentences below, *down* functions as an adverbial particle, while in the second sentence *down* is a preposition.

E.g. (83) Peter ran down as he saw me waiting.

(84) Peter ran down the stairs as soon as he saw me waiting

b). In the next two sentences, *off* functions first as an adverbial particle and then as a prepositions:

E.g. (85) She took off her coat.

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[70] Heaton, J. B, Op. cit. – P 112

(86) She took her coat off the hook. In the first sentence, *off* shows the direction in which she moved the coat, while *off* in the second sentence indicates the relationship between *coat* and *hook*.

The function of *on* is also taken into consideration by Heaton (e.g. Peter turned on the boastful youth and struck him.). In this sentence, *on* is a preposition and shows the relation between the *boastful youth* and the verb *turn (= become hostile)*. The *boastful youth* is the object of the preposition *on,* not of the verb *turned.*

c). In spite of its different positions *on* functions as an adverbial particle in both sentences below. *On* modifies the verb *turn, tap* being the object of the verb *turn* in both cases.

E.g. (87) John turned the tap on.

(88) John turned on the hot- water tap.

d). The following example illustrates how slight the difference frequently is between prepositions and adverbial particles. In both sentences, *through* functions as an adverbial particle modifying the verb *read.* In the second sentence, however, *through* could easily be confused in function with a preposition.

E.g. (89) I have read your essay through and think ii is good.

(90) I have read through your essay and think that it is good.

Heaton (1985: 114)[71] considers that adverbial particles differ from other adverbs in certain ways. Most of them are best regarded as helping to form a new verb, for they change or add to the meaning of the verb, however slightly.

Thus, "the particle is really an integral part of the phrasal verb, separable often in word- order but nevertheless constituting a single unit" (Heaton, 114).

Going further into discussion, Heaton proposes five ways in which most particles function:

1). Many cause a verb to assume a new or subsidiary meaning.

E.g. (91) The widow carried on as if nothing had happened.

(92) Let's take a rest.

(93) I'm done for ('warned out').

(94) Long dresses have gone out these years ('ceased to be fashionable').

2). Some particles assume a new or special meaning with a verb but do not change the normal meaning of that verb.

E.g. (95) He talked down to his pupils.

(96) Speak out ('loudly')

As the verb retains its usual meaning in such cases it is often possible to deduce the meaning of the whole collocation. (E.g. *look over* = 'inspect'; *switch* = 'connect'.)

3). Other particles provide stress emphasis or a sense of completion.

E.g. (97) Let me finish this off before.

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[71] Heaton, J. B, Op. cit. – P 114

(98) Hurry up or we shall be late

4). Others function in a similar way to ordinary adverbs, helping to form a collocation which maintains a literal meaning.

E.g. (99) She got in her car and drove away without speaking.

(100)　She decided to go out and see her.

(101)　He jumped up as soon as I entered

5). A number are similar in function to prepositions. Although they are linked to the verb and conform to the same rules of word order as other adverbial noun, a noun equivalent following them is often understood, (though not expressed).

E.g. (102) Take your hat off. (your head)

(103) She came down (the stairs) to greet the guests.

Consequently, "the phrasal verb must be taken as a unit because its meaning can rarely be inferred from the knowledge of the verb and the particle separately." (Heaton, 1985:116.)[72]

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[72] Heaton, J. B, Op. cit. – P 116

2.3. Semantics of Phrasal Verbs

This section is an introduction to the issues and phenomena involving the semantics of particle verbs.

McIntyre (2001)[73] offers a treatment of particles, rearranging them according to the type of particle.

The threefold classification into spatial, aspectual and residual cases is guided by the expository, not theoretical considerations of Dixon, R. (1982)[74], of Fraser, B. (1976)[75]

2.3.1. Spatial particles

The first type of particle verb that is discussed involves a particle expressing spatial information. Often, the particle expresses a direction *(walk through, pull a thread out)* or sporadically a location *(eat in, keep one's coat [76])*. In these cases, the particle can be replaced by any appropriate spatial prepositional phrase, *(walk through/out vs. walk out of/through the tunnel).*

Spatial particles satisfy the requirements of a verb for a prepositional projection expressing a path or a place *(go out/ keep* someone *in),* but in some cases such particles are not subcategorised by the verb or are only subcategorised by an extended use of the verb *(vote the government out, edit* a *passage out).*

Interpreting   spatial   particles   involves   identifying   syntactically

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[73] McIntyre, Andrew. Op. cit. – P. 90

[74] Dixon, Robert. **The Grammar of English Phrasal Verbs.** Australian Journal of Linguistic, 1982; P. 104

[75] Fraser, B. Op. cit – P. 126.

[76] It is debatable whether these are true specimens of the verb-particle construction given the inability of the particle to precede the object: *leave on one's coat

unexpressed reference object of the prepositional element.

Interpreting *She went to the shelf and put the record on* involves knowing that the 'record' ends up on a record player, and not the shelf.

Alongside such functional interpretations, reference objects can receive contextual interpretations. Thus, in She went to the wall and pulled the sticker off is interpreted such that the reference object of 'off is 'the wall'.

2.3.2. *Aspectual and related particles*

A second main type of particle, the so- called 'aspectual particle' conveys information about the lexical aspect or of the verbal event. Some examples are:

a). Perfective particles.

This subclass of aspectual particles has the effect of perfectivising the event. English 'up' is a typical case of this:

E.g. (104) I chewed the meat {for/ *in} a minute.

I chewed the meat up {in/ *for} a minute.

Lidner, S (1983)[77] describes a network of perfective uses of the particle 'up': *drink up , dry up, take up* (time/ space), *burn up, smoke up,* and a use signifying that the DO reaches a state considered sufficient for a particular purpose *(heat up, fix up, roll up a cigarette).*

Another perfective particle is 'through' in uses like *read/ perform the play through; play the sonata through* or *work one's way through* a *text.*

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[77] Lidner, S. **A Lexico- Semantic Analysis of Verb-Particle Constructions with** *up* **and** *out*. Indiana University Press, 1963. P. 24

McIntyre (2001) suggests that "the aspectual use of the particle is related ti its meaning and is an overt expression of the abstract path of a verbal event. "(Mclntyre,2001:118)[78]

b). Non- perfective 'aspectual particles'.

Another type of particle which tells something about the course of a verbal event is seen in the data in (1), from Mclntyre (2001)

(105) a* fight (^battles/ enemies) on; eat (*salad) on.

b' sing (*songs) along, read (*the text) around.

c' play (*a silly game) around, hammer (*the metal) around.

d' type away *(at) the essay, eat away *(at) the leftovers.

e' kick/ hit off *(with) a new type of football.

These particles uses have received little attention. Remarks on their semantics can be found in Jackendoff, R. (1997)[79] and Mclntyre (2001).

The latter author argues that the particles describe the abstract path followed to verbal event. Thus 'around' in *we drove around* denotes a goalless path.

In the 'aspectual' use of the particle, an event instead of an entity is the theme, and *hammer around* indicates a hammering activity characterised as metaphorically 'goalless', as aimless, futile, as getting nowhere.

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[78] McIntyre, Andrew. Op. cit. – P. 118

[79] Jackendoff, R. **Twistin' the Night Away.** Journal of Linguistics, 1997-P.110

c). Non- spatial 'result particles' and residual cases.

A major subclass of particles is what is called 'residual particles', where the particle signals a result (other than change in the spatial domain) to the verbal event. The result expressed in (106) is a decremental effect on the DO.

E.g. (106) a. dance/ sleep/ read the night away (Jackendoff, 1997:534)[80]

b. work off a debt, sleep off a hangover.

Examples of other result states expressible by 'off' include 'non-possession' *(sell/ auction/ hive/ flog off)* and 'sleep' *(dose/ nod/ drift off)*. Another example is furnished by some verbs with 'up' and 'out' where the result could be called 'cognitive availability', *(search/ seek someone out, look an address up, dream/think up an idea).*

In the verb in (107), 'in' indicates that the DO enters a state of readiness for the activity expressed by the verb.

E.g. (107) a. *in- play, get warned up, in- work, work one's way into something, get wormed up in singing, shoes- in- walk, wear shoes in, a horse in- ride, break in a horse.*

Having seen a few possible types of result particles, some general points are required.

Firstly, result particles often introduce objects not selected by the Simplex *(work off a debt, drink the hours away, seek someone out)*

Secondly, clear semantic and argument- structural parallels exist between spatial- directional particles, result particles, perfective particles, and the construction *(sing babies to sleep),* and it is open to debate whether this expository taxonomy should be upheld at a theoretical level (McIntyre, 120)[81]

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[80] Idem P.534

[81] McIntyre, Andrew. Op. cit. – P. 120

2.3.3. Compositional vs. Non- compositional Phrasal Verbs.

This section looks into the representation of phrasal verbs in the semantic lexicon model and proposes a classification of phrasal verbs into compositional and non-compositional. (Talmy, L.:1985)[82]

Making use of Talmy's terminology, one of the fundamental assumptions behind the semantic model is that word senses differ in terms of their internal complexity can be described on the basis of the ontology established along different dimensions.

When looking deeper into the category of phrasal verbs, a blurred picture emerges between those phrasal verbs that are compositional in meaning and those that are non- compositional.

According to Talmy, compositionality refers to the fact that both the host verb and the particle retain their core meaning as is normally the case when directional particles are combined with motion verbs as in: 'she ran out' or 'he walked up'.

Compositional phrasal verbs are predictable in meaning and often productive to the directional particle to be connected with. (Talmy, 1985:221).[83]

Non- compositional phrasal verbs are the only ones which can find their way into a traditional lexicon model as in the case of 'wash up': *he washed up the dishes* 'he did the dishes). (Talmy, 1985:221).

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[82] Talmy, L. **Lexicalisation Patterns: Semantic Structures and the Lexicon,** Vol. 3, Chicago: Press Syndicate of the University of Chicago, 1985.P.124

[83] Idem P.221

To solve the apparent contradiction between compositional and non-compositional phrasal verbs, Talmy considers that motion verbs constitute a very special semantic class. Motion verbs occurring as phrasal verbs are mostly productive in meaning since the directional particle is usually to be understood in its core sense. Thus, motion verbs constitute a unique class by admitting the directional marker to be understood as incorporated in the verb. This opens the possibility of viewing the expression of direction as a regular syntactic pattern which alternates with directional phrase:

E.g. (108) He limped home on his battered leg.

(109) He rattled down the road in his old car.

Talmy also states that it is a well- known characteristic of the part les to act as aspectual markers, changing a process verb into a transition verb as in

E.g. *He ran out* and *He walked up* where process motion verbs are change into becoming change of location verbs.

In some cases, the aspectual marking is the only function of the particle as in the examples (He *ate up; He drank up),* where process verbs like eat' and drink' are changed into transition verbs.

There also exist directional particles that are not transitional; in the following examples the meaning is that of a process even if a direction particle is added: E . g . *He walked homewards; He sauntered about)* (Talmy, 1985: 224).[84]

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[84] Idem P.224

All in all, in the preceding sections there have been identified two kinds of constructions involving directional particles:

- Phrasal verbs which are compositional.
- Phrasal verbs which are non- compositional.

It has also been shown that the second group of verbs is constituted by motion verbs, a unique semantic class in the sense that it admits the directional marker to be understood as incorporated in the verb itself contributes to the meaning of the expression.

The section entitled *Semantics of Phrasal Verbs* has dealt with issues concerning types of particles, and compositionality vs. compositionality, in the manner that a new perspective on phrasal verbs was offered.

2.4. Phrasal Verbs and Pragmatics

In this section, a distinction between pragmatics and semantics appears as necessary, because some scholars find it difficult to distinguish the field of pragmatics from that of semantics.

It is believed that pragmatics should focus on implicature, involving the way in which meaning is read into utterances.

Semantics distinguishes from pragmatics in the way that the latter is described as 'intended meaning' and the former as 'sentence meaning'. Thus, pragmatics centers on the disparity between what is intended to communicate and what is actually said.

In order to see why conversational English is more difficult sometimes for English learners than the academic English, the passage below is taken as an example:

E.g. Pete <u>got out</u> his rifle, <u>jumped on</u> his horse and <u>took off</u>.

We just knew he would never <u>give up</u>.

Got out, take off, and *give up* are phrasal verbs and are seen as a characteristic of spoken English. The same two- word combination can have a variety of meanings depending on the context.

E.g. • *get out*= leave (Get out of here'); = show or display ('Get your gun out'); = stop joking (Oh, get out of here'); = appear (Get out on the stage'); = party (Do you get out much?').

• *take off*= leave in a hurry ('He took off down the road'); = remove (Take off your hat'); = parody (That's a take off from Star Wars'); = successful (My career took off.'); = use as a starting point (Let's take off the discussion from where we stopped.'); = launch (The rockets took off at noon.')

• *give up*= surrender ('He wouldn't give up to the sheriff.'); quit ('He wouldn't give up smoking'); = pass something upward ('Give the plates up to John').

In these cases, knowing the meaning of the individual words or morphemes is of little help. Morgan, S., Pamela's opinion is that "since phrasal

verbs are common in conversation, they are the subject to the process of metaphorical extension." (1997: 83)[85]

As a result of these metaphorical extensions, three types of phrasal verbs have developed: literal, aspectual and figurative.

Literal phrasal verbs

The meaning of a literal phrasal verb is based on the meaning of the two morphemes. Some examples of sentences with literal phrasal verbs would be:

E.g. (110) Pick up your clothes.

(111) Get down the box.

(112) Take out the trash.

Aspectual phrasal verbs

The meaning of an aspectual phrasal verb is based on the meaning of the verb. The adverbial particle is added to emphasize that the action should start, and continue until the action is completed For example:

E.g. (113) We took off. (take has the sense of 'start a trip or

journey')

(114) He fixed up the toys. (He fixed them

until they were completely fixed.)

(115) They walked on. (They continued walking.)

[85] Morgan, Pamela S. **Figuring out Figure out: Metaphor and the Semantics of the English Verb- Particle Construction.** Cognitive Linguistics, 1997. P. 83

Figurative phrasal verbs.

The meaning is based on a metaphorical extension of either the literal or aspectual phrasal verb, if the learner can visual the original metaphor, the figurative meaning is often apparent.

E.g. (116)He hung up the phone. (Originally phones were on the wall and one hangs up when finished.

Another problem is that the two morphemes of phrasal do not have to say together as they do with Latin, French or Greek words

The following pairs of sentences mean the same thing.

E.g. (117) *Pick up your clothes* or *Pick your clothes up*

(118) He fixed up the toys or He *fixed the toys up*

Either way is fine unless the object is a pronoun. In that case, the shift of particle movement is obligatory.

E.g. (119)* *Pick up them* vs. *Pick them up.*

(120) *He fixed up them* vs. *He fixed them up.* (Biber, D., 1998:158)[86]

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[86] Biber, D. **Variations across Speech and Writing.** Cambridge Cambridge University Press, 1988. P. 158

2.4.1. Pragmatics and Discourse

It is important to know that certain vocabulary is more appropriate in different contexts.

For example, although conversational vocabulary is increasingly being used in academic contexts, there are still social restrictions on vocabulary. (In church, in order to show the approval it is used 'Amen' as an appropriate response, than Touche'.)

However, the meaning of words in academic discourse may not match the meaning in interpersonal relations. For example, a teacher might create the following 'word problem" to bring 'reality' into the classroom.

E.g. John can type one page in 20 minutes. How long will it take him to type two pages?

It seems straight forward enough. The words are all easy. But the 'reality' is missing. What happens, if the phone rings while John is typing? Perhaps the computer crashes. What if John decides to edit some of the sentences while typing? How much of a delay will there be if the cat comes in and jumps on his lap? Academic reality doesn't always match the reality of every- day life. Building vocabulary for communication is more complicated than it seems.

In these contexts, phrasal verb is an important concept for teachers or learners of English. With *get* for example, which is one of the most common verbs in English language can be created phrasal verbs by combining the verb with *up, down, over, back, in, on, off,* and others.

In these ways are created many different meanings that constitute a problem for learners due to the high frequency words of conversational English.

Veres, Grigore considers that "phrasal verbs are present in all forms of written and spoken modern English, making the ability to understand, and produce them a requisite for an adequate command of the English language." (1998: 98)[87].

Therefore, phrasal verbs are more common in informal than in formal English. Even so, they have the characteristic of being verbs replaced by one word, more formal:

E.g. (121) Shall we carry on? ('continue')

(122) He made up a wonderful story ('invent').

(123) Her new novel is coming out next week, ('to be published')

But this rule of replacing the phrasal verb with an accurate synonym is not always functioning. Sometimes, is extremely difficult to provide words or phrases as equivalents for certain phrasal verbs. For example, is hard to think of a better way to say 'I had to look up the word in the dictionary.' And if "one happens to write a dialogue, the informality of phrasal verbs may be more authentic than stuffier language." (Heaton, 1985:115).[88]

On the same topic, Bolinger notes that "phrasal verbs are more used informally than their Latinate synonyms (e.g. *use up* vs. 'consume'; *gather*

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[87] Veres, Grigore, Op. cit. P. - 98

[88] Heaton, J. B, Op. cit. – P 115

together vs. 'assembly', *put on* vs. 'extinguish') and in most cases the phrasal verbs is less formal, more colloquial and more image- laden than the single word." (Bolinger, 1971:62).[89]

All in all, "phrasal verbs and their noun derivatives account for a significant number of new words now being coined in the English language. (Bolinger, 1971:63)[90]

This section has dealt with literal, aspectual, and figurative meanings of phrasal verbs, but also with their formal and informal aspects. In relation to this, the next topic to be discussed is the metaphorical extension of phrasal verbs

2.5. Metaphorical Extension of Phrasal Verbs

Of great importance for the present study, this point of discussion determines the real status of the English phrasal verb that is the characteristic of possessing some degree of idiomaticity.

As a preliminary definition, phrasal verbs possess a degree of idiomaticity in the assembly of the verb plus preposition *(cry over something),* or verb plus separable particle *(run up the flag* or *run the flag up),* verb plus inseparable particle *(run up a debt),* or the doubly assembly of verb plus particle and preposition *(face up to problems).*

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[89] Bolinger, Dwight. Op. cit. P. 62

[90] Bolinger, Dwight. Op. cit. P. 63

2.5.1. Phrasal Verbs as Idioms

Originally, all the idiomatic phrasal verbs started out as a verb and a prepositional particle in literal usage. Just as a picture *hangs on the wall,* or *we cross over the other side of the road,* so a *mother may have taken a last look at her child going off to school,* or *may have looked after the child,* a usage whose meaning has changed in that it describes an entirely different activity in the modern context, *to look after someone* meaning 'to care for someone'.

However, in everyday life, an idiomatic phrasal verb too, like any other grammatical constructs becomes fixed and authentic enough in time by being used frequently.

2.5.2. Variations of meaning.

According to Biber, D (1998)[91]**,** phrasals and their meanings may vary depending on where the speaker lives. Speakers of British English, or even speakers from other regions of the U.S. might understand some of the expressions differently.

For example, while an American might *call you up on your cell phone,* a Brit would *ring you up to tell you he needed to kip down* (to stay temporarily, the American equivalent of *crash) in your* apartment.

In the Southern U.S.A., one might *scoot down the car* while in California one would *hose it down with water.*

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[91] Biber, D. Op. cit. P. 133

Another case in point is that even though they are idiomatic, many phrasals do make a certain amount of sense, depending on how one might understand the particle, or preposition- like attachment.

A single preposition or particle can carry any of a multitude of meanings, and the meaning of a phrasal verb like *blow up* depends a lot on which meaning of *up* is chosen. For example, *up* can refer to <u>increase</u> ('freshen up' = increasing freshness); to <u>movement</u> ('boil up' = move about in a chaotic way); or <u>not to be in bed asleep</u> ('stay up' = remain awake and out of bed).

In the case of *blow up,* 'up' can be understood as relating either to <u>increase</u> (as a fireball increases), or to <u>movement</u> (for chaotic movement of air). 'Up' in *blow up,* on the other hand has nothing whatever to do with staying awake and out of bed. (Denison, 1986: 37)[92]

It is the particle that changes the meaning of a phrasal verb. For example, the word *break* usually means a sudden stopping, bursting, or loss of function. But the phrasal verb *break up* means to end a personal relationship *(up*-completion), while *break up* means to happen suddenly *(out=* appearance). (Denison, 45)[93]

All in all, emphasis in idiomatic phrasal verbs is on the analysis to ascertain whether either verb or particle have a meaning.

If neither component has a meaning of its own within the context of the sentence, it confirms the idiomaticalness of the whole and all that needs to be noted is whether the idiom is valid and recognised as such.

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[92] Denison, David. Op. cit. P.37
[93] Idem P.45

Referring to metaphors only, in order to describe non- physical, non-special events and relationships (time, emotions) all languages use metaphors taken from the physical world. And this is particular true in the case of phrasal verbs which often have both a physical and a metaphorical or derived meaning, sometimes even several metaphorical meanings, depending on the context in which they are used. (E.g. She made up a story; She made up her face.)

In nearly all cases, being able to evoke the physical image helps to find the metaphorical or derived meaning. But this fact makes things even more complicated, because certain prepositions or adverbial particles such as over, *at, about* evoke images for English learners that are not the same they evoke for native speakers.

Fortunately, unlike verbs, they are limited in number and those frequently used to form phrasal verbs even fewer.

As it was seen in the previous section, phrasal verbs have a figurative meaning. There is often an underlying metaphor that helps in understanding their meaning.

In the case of *blow up,* the metaphor compares the movement of air created by a bomb to the movement of boiling water in a kettle. In addition, *blow up* is frequently used in a figurative sense, as in *'The issue of the councilman's overspending blew up once the newspapers ran the story.'* "Here the sudden public revelation and subsequent discussion of the councilman's overspending is compared to an explosion. (Denison, 52.)[94]

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[94] Denison, David. Op. cit. P.52

2.5.3. *Idiomatic or literal Verb- Particle Constructions*

There have been claims that only the figurative, idiomatic or metaphorical usage of the combination should be called a phrasal verb and that the literal use, where both the verb and the preposition are analysed, and both are found to have a literal meaning in a phrasal context, should be called verb and particle or verb- particle construction. However, Dixon (1982) and Greenbaum Sidney (1985) are of the opinion that all the verb particle constructions in both literal, as well as figurative use should be called phrasal verbs, irrespectively whether they have an individual meaning or not.

Another important aspect relates to the fact that literal verb- particle constructions are of a much more open type than idiomatic constructions.

On one hand, Richard exemplifies that "every time a situation is described with a literal verb- particle phrase, a new form is grammatically created. (1990:61)

The phrase to go to alone will form as many literal verb versions as there are geographical entities globally, as in: to go to New York, to go to England, to go to Canada.

On the other hand, idiomatic phrases are certainly finite in number. Idioms tend to be well- established in the English language having been created probably as a metaphor, and now being used as a standby, when required. However, they have to be recognized as being valid as idioms.

But this doesn't mean that new idiomatic verb phrases may not be created. One recent example has been to chill out. It is a metaphor, and because it is used so often these days, it has become an idiom, and a cliché.

Dirven Rene's study (2001) is a case in point because her paper highlights the main gains made by the approaches of Tyler and Evans (In prep), Morgan (1997) , Hampe (2000) and Gries (1997 , 1999

2.5.4 The Metaphoric in Recent cognitive approaches to Phrasal Verbs

Tyler and Evans' theory does not specifically concentrate on phrasal verbs but their indirect contribution to the field of phrasal verbs deserves attention.

The authors deal with the most valuable insights of cognitive linguistics, combining them also with insights from pragmatics.

In their view of the relation between the mind and the world, they accept the existence of a real world, which is however accessible to man by perception so that one can only deal with a 'represented' real world.

In the understanding of a sentence, such as *The cat jumped over the wall,* the preposition *over* does not describe the whole trajectory of the cat's motion, but of all the possible elements of the reality, it only encodes the vertically notion of 'higher than and proximate to some point'. Thus the cat's jump is seen as a scene, consisting of a point A, where the cat is at the lowest point, a point B, where the cat arrives at the top of the arc, and finally a point C, where the cat lands at the other lowest level.

This information is not expressed in the sentence as such, but thanks to the integration of one's knowledge of linguistic forms and one's general background

knowledge of the world, it can be constructed the interpretations needed in interaction.

Since the particle over does not represent the whole arc ABC, but only the point B, it merely has the basic meaning of 'higher than and proximate to'. In this basic meaning, over is only static, not dynamic.

In the authors' view, dynamic interpretations of the prepositions rather result from the contextual information provided by dynamic verbs like *jump*. (Dirven, Rene 2001: 78)[95]

Further on, Tyler and Evans also develop an experientially- based explanation for the phenomena of meaning extension and polysemy. This experientially basis is what they call 'perceptual correlation'. Its meaning is that two different events or states are seen to co- occur so often that their cooccurrence can be taken for granted focusing on the whole complex scene or on any part of the scene.

Thus, in the case of *jump over,* one can focus on the whole trajectory, or on the second part of the trajectory, while describing the first. That is, when moving over point B, one can focus on the whole trajectory ABC or on any point in this trajectory: either point B itself, or a point beyond B; or on the motion towards C, which yields the 'transfer' sense of *(hand something) over.*

Tyler and Evans' observations are summarised in the following semantic network, where the senses of over are illustrated in a set of sentences:

E.g. (124) He jumped over the wall.

(125) a). The film is over.

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[95] Dirven, Rene, Op. cit. P. 78

b). Sally turned the keys of the office over to John.

(126) The tablecloth is over the table.

(127) a). Mary looked over the manuscript quite carefully.

b). The little boy cried over his broken toy

(128) a) John found over forty kinds of shells on the beach.

a') The heavy rain caused the river to flow over its

banks.

b). She has a strange power over me. c). I would prefer tea over coffee.

(129) a). The fence fell over.

a'). After the false- start, they started the race over.

Thus, the authors managed to account for the fact that over, as a case in point, has different clusters of senses such as (125) the ABC trajectory cluster, (126) the Coverage schema, (127) the Verticality cluster, (128) the Up cluster, and(102) the Reflexive cluster.

By doing all these, the authors have shown the usefulness of the very notion of semantic network itself. By introducing the notion of 'perceptual

correlation' "the authors managed to reduce the traditionally reliance on metaphor as an explanatory principle for meaning extension". (Dirven, 2001: 79.)[96]

However, the authors do not reject the reality of conceptual metaphors. They combine it with the notion of 'perceptual correlation' and thus it helps clarifying the boundaries of metaphor and adds more balance to the all explanatory force attributed to metaphor.

In contrast with this approach which reduces the impact of metaphor and tries to exploit the potential of 'perceptual correlation', the following approaches try to fully explore the metaphorical potential of language and thought.

Morgan's study (1997) is conceived as a tribute to the first cognitive analysis of particle verbs by Lidner (1983)[97]. Morgan uses Lidner's examples and considers her non- metaphorical analyses, supplementing them with deeper metaphorical interpretations.

Morgan (1997: 355)[98] sees four possibilities for metaphorical extensions with a verb- particle construction (E.g. *take out,* whereby the particle *out* presupposes the prior existence of a container, either literally, metaphorically, or otherwise.

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[96] Dirven, Rene, Op. cit. P. 79

[97] Lidner, S. **A Lexico- Semantic Analysis of** Verb- **Particle Constructions with** *up* **and** *out.* **Indiana University** Press, 1963. P. 211

[98] Morgan, Pamela. S. Op. cit. P. 355

(130) Extension possibilities for verbs   Verb   Container

       a. I took the mug out of the box: literal   literal

       b. We fished out the ring   metaphorical   literal

       (from the bowl):

       c. We handed out the brochures: literal   metaphorical

       d. We picked out a name for the baby: metaphorical   metaphorical

Only in the literal sense of (130a) is there a common literal source domain for verb and preposition. In all the other cases there isn't a common source domain, bit two different ones. Thus, in (130c) the verb *hand* denotes the literal manipulation of an object, but there is no 'literal' container. Here any set of similar things, is seen as a container. Many domains can be metaphorically seen as containers. Thus, a source/ origin/ centre, a set, a field, a previous boundary, possession, and inaccessibility are all seen as possible effects of a state of containment. The conceptualisation of these abstract categories as containers also offers an explanation for the many different meanings of *out* in particle verbs as exemplified in:

Metaphorisations of the 'container notion':

a) SOURCES ARE CONTAINERS: *cry out, sing out, beach out*

b) SETS ARE CONTAINERS:

c) BOUNDARIES ARE CONTAINERS: *roll out, fill out, lay out, line out*

d) d)INNACCESSIBILITY IS A CONTAINER   *make out, work out, figure out*

The full conceptual richness of a particle verb also involves several other metaphorical processes. Thus, the verb *to figure out* in the title of Driven's study is analysed as containing four steps:

      1). The noun derived verb *to figure* means to manipulate numbers' and is a metonymy based on the notion of 'number'; *to figure* is metaphorised into the most abstract meaning of 'reaching a solution by thinking[1].

      2). The literal use of *out* meaning 'not within the boundaries of a 'container' is "extended to other kinds of accessibility, such as when a problem is conceptualised as a (blocked) container."(Morgan, 1997: 343)[99]

      3). From these two source domains, i.e. from the verb *to figure* via the conceptual metaphor thinking is calculated and from the particle *out* via a conceptual metaphor a problem is a (locked) container, the new compound verb *to figure out* has developed one target domain, meaning ' to make a solution cognitive accessible by thinking'. Thus the particle verb *to figure out* becomes an integrated construction, both semantically and syntactically.

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[99] Idem P.343

4). Finally, according to Morgan, on the basis of the metaphor accessible is *out,* visible is *out,* the conceptual metaphor knowing is seeing is also involved, so that full conceptual content of *to figure out a solution* means "causing something to be known by thinking about if. (Morgan, 1997: 345.)[100]

Morgan's study thus shows that a highly analysis of the various classes of particle verbs is possible.

But as with Tyler and Evans, Morgan's paper does not discuss the syntactic status of the items such as *out.* In fact, its real form as a preposition is the compound item *out of* as in (130a). The alternation between preposition and non- preposition status is real.

Another important fact is that in addition to "the input of purely literal meanings, the input of a particle verb may also be a metonymic/ metaphoricalverb" (Dirven, 2001:82)[101] as the following cited paper by Hampe (2000)[102] showed.

Hampe deals with a fifth case in addition to Morgan's cases of metaphorisation in the formation of a verb- particle construction. When the verb-particle construction *to face up to* is formed, the verb to *face* is already a figurative verb, me race metonymically standing for the whole person. Moreover, there is a double extension from to *face* into *face up to.*

Hampe's analysis shows that to *face problems* is not simply synonymous with to *face up to problems.*

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[100] Idem P.345

[101] Dirven, Rene, Op. cit. P. 82

[102] Hampe, Beate. Op. cit. P. 109

With the simple verb one can have human and non- human subject (134 a, b).But the compositional meaning of to *face up to* only allows an agent- driven. (135a).

E.g. (134) a) We faced serious problems.

b). Serious problems faced us.

(135) a) We are facing up to a huge problem.

b).* A huge problem is facing up to us.

Just as Morgan deals with *out* in to *figure out,* Hampe claims that the particle up in to race *up to* is motivated by conceptual metaphors in many ways and she makes an important generalisation "This simultaneous motivation by more than one conceptual metaphor is a very common property of particles in a verb- particle construction."(2000:92). The element *face* in to *face up to* has just like the simple verb to *face* the sense of being situated in front of, or opposite some entity.

This location sense also explains why the simple verb to *face in* (134) allows both human and non- human subjects. The domain of event structure is a cover term for a whole chain of events and states subsuming not only locations, states, and events or changes, but also causes, actions, purposes (of actions),means (for realising actions), difficulties encountered when acting and its sub- metaphor PROBLEMS ARE OBSTACLES. By mapping this event structure onto the location sense of the particle- verb, its component to *face* now means 'to confront something'. The two components *up* and to add very rich extension possibilities, too. The particle *up* evokes the vertically or up- down orientation and of this source

domain it is the upper limit of the vertically orientation that is added to the event structure of to *face.* (Dirven, 2001:85)[103]

This physical space domain is the source domain for many different metaphorisations, all suggesting positive values, such as CLOSE is UP, ACTIVITY is UP, CONTROL is UP, COMPETITION is UP,

Thus, the *face up to* construction incorporates the notion of ACTIVITY, CONTROL and COMPLETION Finally the preposition to denotes a physical goal in space. As a conceptual metaphor, to implies motion towards an 'abstract entity' such as a problem, a difficulty.

Each of these three metaphor systems contributes to the compositional global meaning of to *face up to* as "to actively confront an entity that possesses a problem, a difficulty for one's further actions." (Dirven, 2001: 86.). However, the schematic meaning of to *face up to* transcend this compositional structure since it also encompasses the motion of 'an energetic human agent' and that of 'emotionality'.

In this sense the construction is strongly idiomatic. Thus, the particle- verb to *face up to* instantiates the construction schema 'verb+ up to) which contains the additional sense of 'energetic agent' and of 'emotionality'.

Whereas Hampe thus makes a first inroad into a syntactic aspect of particle- verbs [the opposition between (104) and (105)], this avenue is not further explored in the rest of his study.

Here, Gries has made important progress. The deeper principle which Gries proposes as the underlying principle is the consciousness principle,

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[103] Dirven, Rene, Op. cit. P. 85

manifesting itself in the degree of attention needed to set up mental contact with the NP's referent.

He formulates his consciousness hypothesis as follows, "construction 1 will be preferred with objects requiring a high amount of consciousness and construction 2 will be preferred with objects requiring none or only a limited amount of consciousness for their processing." (Gries, 1997. 64).[104]
The degree of consciousness is in its turn determined by two conditions: the discourse context and the entrenchment of the linguistic form denoting a referent. Objects that are new in the discourse context like a *pencil in* E.g. *He picked up a pencil,* prefer construction 1, whereas objects that are accessible or active via the discourse context co- occur in construction 2 as in the example: *He picked the pencil up.*

Similarly, according to Gries (1997:64), the degree of entrenchment is partly equated with the reverse of the Silverstein Hierarchy(SH) such that nouns/ referents at level 1 in Table 1 are least entrenched and forms/ referents at level 1 in Table 1 are most entrenched.

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[104] Gries, Stefan T. Op. cit. P. 64

Table 1. *The Silverstein Hierarchy*

1. Abstract entities.

2. Sensual entities

3. Locations

4. Containers

5. Concrete objects

6. Animate beings (other than humans)

7. Kin terms

8. Proper names

9. 3rd person singular pronoun

10. 2nd person
singular pronoun

1 1 1st person
singular pronoun

The Silverstein Hierarchy offers a plausible explanation for the fact that with pronouns referring to an abstract referent such as *malaria* one can use only (136a). When the same anaphoric reference is made by means of super ordinate abstract nouns like *disease,* (level 1 in SH),one tends to find in the large majority of cases, construction 1 as in (136b) which is in clear

contrast with the use of construction 2 with concrete objects as in (135b) *He picked the pencil up.*

E.g. (136) a) He has got malaria. He picked it up (Kenya.)

b).He has got malaria. He picked up that disease in Kenya.

c). He has got malaria. He picked THAT disease in Kenya.

Even if the situation is still more complex, than Gries supposes, his merit is that he has come up with a semantic principle.

As an overall conclusion, it is important for a clear discussion to be made between fully idiomatic, less idiomatic and newly metaphorised particle-verbs.

Dirven's study is an approach to grammatically judgements and available search and tool for the further understandings of grammatical constructions.

The aim of Chapter 2 was to convey different views on phrasal verbs in trying to reveal a new facette of the issue, through the studies of authors such as. Hulban Horia (2001), Bolinger, Dwight (1971), McIntyre, Andrew (2001), Quirk,

Randolph, Greenbaum Sidney (1973), Veres, Grigore(1998), Denison, David (1986), Talmy L. (1985) and not in the least Dirven, Rene(2001), Tyler and Evans (In prep), Morgan(1997), Hampe (2000) and Gries (1997, 1999).

Chapter 3. Practical Aspects of Phrasal Verbs

Mastering the use of phrasal verbs is a difficult challenge and very overwhelming. Thus, in its starting point the chapter throws light upon the difficulty of using phrasal verbs.

Further on there are discussed there are discussed issues like: difficulty with phrasal verbs, description of *listen to* as phrasal verb, slang equivalents for the verb to *die* and not in the least the analysis of phrasal verbs that occur in some given lyrics.

The aim of the chapter is to show that phrasal verbs are more and more used in the every- day speaking and that they have been a source for the enrichment of the language.

3.1 Difficulty with Phrasal Verbs

This section is concerned with establishing why phrasal verbs cause problems to most non- native speakers and what are the best solutions for learning to understand and use particle verbs.

Therefore, among the first words encountered by non- natives learners of English are one- syllable verbs like *make, get, take, get, put* and prepositions and adverbs such as *in , on, up, down, for, out, over.* These words are very easy to understand when used in isolation, sentences such as: *E.g. He made a cake* or *She climbed up the tree* cause no difficulties at all.

The great problem for a learner is when they occur in fixed combinations called phrasal verbs. A beginning learner of English hearing the sentence He *took off his hat* should have little difficulty understanding what it means; but one may have problems with the sentence *The plane took off* (The plane rose into the air), and one is unlikely to have an idea of the meaning of He *took off his teacher[He* imitated his teacher).

The fact that many phrasal verbs have more than one meaning E.g. *take off* makes life more complicated for the learner of English. For example, the further phrasal verb *put down* has many uses and different meanings.

E.g. (137) a. He finished the book and put it down on the table.

b. You are always putting me down ('criticise'

'humiliate').

c. The police quickly put down the fights ('stop'

'crush').

d. I had to have my dog put down ('kill').

Apart from this, very many phrasal verbs have not just two but three components. Such verbs are difficult to understand because the learner hears a

string of words, each of which he knows very well, but which in combination do not make any sense. Here are such verbs:

- *get up to* ('to do') - What have you been getting up to lately?

- *put up with* ('to tolerate') - I can't put up with his rudeness anymore.

- *go in for (We')* -1 don't go in for team sports. It is not enough however to simply understand phrasal verbs. Using a phrasal verb correctly is not a matter of knowing its meaning, the learner also has to learn its grammar.

Courtney, Rosemary (1983: 10)[105] claims that phrasal verbs cause problems for an English learner not only because of their meaning, but also because of their grammar. Sometimes the parts of the phrasal verbs can be separated. One can say for example:

E.g. (138) a). The soldiers blew up the bridge.

b). The soldiers blew the bridge up.

Some phrasal verbs are always used as in a) such as *leave* off working'. Others must always be used as in b) as with *keep open* in She kept the door open.' *Blow up* is an example of a phrasal verb where one can use either a) or b). Many expressions are used either with or without an object.

[105] Courtney, Rosemary. Op. cit. P. 10

E.g. (139) The soldiers blew up the enemy bridge. (transitive).

(140) A chemical factory blew up in the North of England. (intransitive).

When the expressions have a pronoun object, the pronoun comes directly after the verb as in *The soldiers reached the bridge and blew it up.*

All in all, the difficulty in learning phrasal verbs is seen as being two- fold: on one hand the unpredictability of their idiomatic meaning, and on the other hand the rules describing how they may enter into the rest of the sentence.

An important aspect of the subject is illustrated by the fact that the meaning of some phrasal verbs is at first obscure. For instance, to *make out* can mean 'to perceive or to see something', to *turn up* means 'to appear'.

Further on, the verb and the word or phrase it connects to, are not always contiguous: *Fill this out,* one would say, but then he would say *Fill out this form.* Native speakers in comparison with non- native speakers almost never have problems in understanding phrasal verbs because they possess an internal mechanism which enables them to discover the meaning autonomously. The new meaning does not come from nowhere; it is closely related to the old meaning in each part of the phrasal verb.

Non- native speakers can learn how to choose a preposition or particle following a certain verb or can come to understand its meaning only after constant practice.

On this matter, English teachers think that there are a number of ways of learning phrasal verbs. For example, different meanings can be learnt according to the main verb *(look up, look up to, look down, look down on, look into),*

different meanings can also be learnt according to the preposition or adverb *(let down, sit down, turn down, put down, write down).*

Other ways are learning different verbs used for a particular **subject or** situation, for instance 'telephoning': *put through, hold on, hang up, get through* cur *off, speak up.* The recommendations to best learn phrasal verbs are to use them in different situations, to treat them as one treats any new vocabulary.

3.2 A Query on the Verb to Listen to as a Phrasal Verb.

The aim here is the examination of an ostensibly simple verb, *listen.* This verb is similar to other common English verbs as illustrated in sentences (141) and (142):

E.g. (141) She looked up the information.

(142) People listen to music for various reasons.

The verb in sentence (141) yields easily to semantic and grammatical analysis for native English speakers, for they know that *looked up* means 'researched' as in (143b) below, and that *up* can be moved to the syntactic position after the information without changing the meaning of the sentence, as in (143c) below:

E.g. (143) b. She researched the

information

c. She looked the

information up.

Since the information is neither a direction, nor a location in the context of this sentence and a preposition does not occur after its object, *up* is a part of the verb *looked* and contributes to its meaning.

Therefore, *looked up* is idiomatic. Sentence (142), apparently as simple as sentence (141) has a similar structure but generates a problematic analysis when subjected to an analytical procedure.

In some American English, *listen at* means the same as *listen to,* as in the expression 'Listen at that bird sing!' a variation of 'Listen to that bird sing!'.

With a sentence such as 'People listen to music for various reasons', is hard to establish whether the verb of the predicate is *listen* (V) with the modifiers to *music* and *for various reasons* (ADVP), or whether the verb is *listen to* (V) with the complement *music* (NP2) and modifier *for various reasons* (ADVP)

In order to determine the syntactic analysis, a query on the *listen/ listen to* problem is established. This query is intended to come to a verifiable conclusion.

The methods of inquiry used in this approach on *listen* to as phrasal verb, involve three levels of investigation, the first- order level uses the speakers operational knowledge of the language linguistic questions, the second- order level uses general reference knowledge to resolve problems (dictionaries, pedagogical grammars). And the third- order level uses specialised resources for an extended analysis (specialised dictionaries, theoretical texts).

First-Order Level of the Query: Operational Knowledge.

The preliminary examination of sentence (2) People listen to music for various reasons describes the nature of the predicate and demonstrates its possible analysis.

In a syntactic analysis of the predicate, the phrase *for various reasons* can be eliminated as a non-obligatory adverbial modifier. Thus, the predicate is reduced to *listen to music.* If *to music* is considered a phrase, then its structure fits the syntactic rule for the prepositional phrase. In this predicate, if *to music* modifies the verb, then it must be considered an adverbial modifier. Therefore, *to music* must give information that indicates direction as indicated by the meaning of the word to.

But this semantic application does not pass the test for adverbs of direction, since *music* is not a place one would go to and the verb *listen* does not imply a physical action.

So, the analysis of the predicate's syntactic pattern *listen to* - intransitive verb and ADVP to *music* = a prepositional phrase modifier, is suspended here for the alternative predicate analysis: *listen to* = a transitive verb unit, with an NP2 (0), *music* = a direct object

While student inquires may think intuitively that *listen to* is a verbal unit, his former practices of sentence analysis make it problematic to select verbal structure such as *listen to* for the verb of a Standard English sentence.

The *listen to* type of verbal structure is identified as a multi- word verb consisting **of** lexical verb and an attached particle which looks like a **preposition.**

The particle has the appearance of a preposition or an adverb but does not function as either and effects a change in the meaning of the verb.

Usually, the verb-particle combination has the meaning of a single verb, as with *to look up* meaning 'to research', to *hand in* meaning 'to submit' or to *turn into* meaning 'to become'.

This test of substituting a synonym does not apply easily to *listen to.* A single- word definition is not easy to find, not even for the verb *listen.*

In addition, the meaning of *listen to* does not seem to be idiomatic. Its meaning is neither different, nor altered from that of *listen.* But the semantic context of the sentence does point to an object rather than an adverb, *music,* as the object- recipient of the act of listening. It is the 'what' receiver and not the 'where' adverb of the verb's action. As in the sentence *He turned into a monkey,* whose predicate contains a multi- word linking verb with a predicate noun, the verb function in the following sentences substantiates another point against particle transformation as a sure test for phrasal verbs.

E.g. (144) a. They came in.

        b.   They entered.

        c.   They came in the house.

        d.   They entered the house

        e.   *They came the house in.

Sentence (144a) has a phrasal verb with an intransitive verb function and is semantically equivalent to sentence (144b). Sentence (144c), using the same multi- word verb, but with a transitive verb function, corresponds to (144d). However, unlike the prototype sentences, such as sentence (141), in which the

particle can be moved to a position after the direct object NP, sentence (144c) cannot be rendered as (144e). The verbal extension *in* cannot be separated from a verb by a noun phrase. So, in this instance of the verb- particle combination with a direct object (V+ part+ NP), the transformation rule which moves the verb-particle cannot be applied.

As shown in the examination of transitive phrasal verbs operational knowledge dealing with Substitution and Synonymy, Verb-ParticleTransformation does not always prove conclusive. Therefore, is appropriate to proceed to the next level of query.

The Second -Order Level: General References

There have been consulted five dictionaries and their entries proved inconclusive or contradictory. Of the five dictionaries examined, **Webster's Third International**[106], **Oxford English Dictionary**[107], **The American Heritage Dictionary**[108], **Merriam Webster's Collegiate Dictionary**[109] and **Webster's New World Dictionary**[110], none contained entries for *listen to,* even though the phrase is used in illustrating sentences. Nor is there an entry for *listen at,* an alternative expression with apparently the same meaning.

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[106] Babcock, Philip, Gove. **Webster's Third International.** Roget International Thesaurus Edition, 1999. P. 22

[107] **Oxford English Dictionary.** Oxford University Press, 1 9 9 1 P . 1 8 2

[108] **The American Heritage Dictionary of the English Language.** Boston: Houghton Mifflin, 2000. P. 164

[109] Webster, Merriam. **Merriam Webster's Collegiate Dictionary**, Plebius Press, 2003. P. 67

[110] Charleton, Laird. **Webster's New World Dictionary. Random House,** 1999. P. 178

No dictionary entry included single- word synonyms that could be used in the sense of the modified sentence (142) *People listen to music for various reasons.* Ail dictionaries labelled *listen* as intransitive with two denotations.

a).to make a conscious effort to hear; to attend closely so as to hear.

b). to give heed, take advice.

The second denotation is not applicable to the meaning in sentence (142).

The definitions of the intransitive function often contradict. The intransitive sense (a) uses the key word *(added)* in the phrase *(added closely so as to hear).* As used here it is a pseudo- intransitive, since one must attend someone or something. *Attend,* therefore it's a transitive verb, defining an intransitive usage, if, in the query sentence, we apply sense (a) in the substantial rule, the sentence becomes:

E.g. 145. People attend music closely so as to hear or

146. People make a conscious effort to hear music.

While the substitution functions transitively, Webster's New World labels the transitive usage archaic and gives the definition *to pay attention to by listening.* 'hear* Since *attend to* means pay *attention to,* dictionary has rewritten its intransitive sense (a), 'attend closely so as to hear'. And has used the same word to define itself: *to listen* means 'to pay attention to by listening'

In the final analysis of grammatical references, it is Elbaum N Sandra (1986) [111] 's study which provides definite answers.

Important to the query is the fact that Elbaum (1986 289) includes *listen*

to as investigated in this query. Within the list of common inseparable verb combinations, Elbaum differentiates between the meanings of *listen to:* (sense 1) 'hear a sound' and (sense 2) 'obey':

E.g. (147) Teenagers listen to popular music, (sense 1). (148) Don't listen to bad advice, (sense 2)

The absence of the term particle and the use of prepositions in all instances where particle has been used previously in other texts indicate a synonymy between preposition and particle.

Thus, it may be concluded from the evidence at this point of the query that *listen to* may be considered a type of multi- word verb called by either of two names: a prepositional verb or an inseparable two- word verb.

Based upon the evidence provided so far, the query provided that *listen to* is indeed a phrasal verb.

The Third Order Level of Query: Specialized Resources

The query can end with the findings of the second level of inquiry, but since no synonym was produced for *listen to* as illustrated in sentence (142),

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[111] Elbaum, Sandra N. **Grammar in Context. Book Two.** Boston: Little Brown and Company, 1986. P. 101

People listen to music for various reasons, the query continues with an examination of specialized resources such as verb dictionaries.

The **Longman Dictionary of Phrasal Verbs** (1992)[112] contains the entry *listen to* in which it confirms its categorization as a phrasal verb. The entry supplies no single- word synonym even though similar periphrastic definitions occur, 'to hear (something or someone) intentionally',
obviously a transitive usage. And syntactically, Longman labels *listen to* a 'verb prep.', meaning prepositional verb.

In addition to Longman Dictionary, the foundation studies of Bolinger (1971), of Fraser (1976), of Palmer (1968, 1974) prove useful.

Of these sources, Bolinger (1971) notes differences in stress between particles and prepositions. Accordingly, the particle receives more stress as a primary influence to meaning than does a preposition which acts as a connector.

Finally, there are studies that analyse closely the single verbal elements *to* and *at* as particles. The inclusion of *at* in The Dictionary of American Regional English and its discussion by Virginia McDavid (1963)[113] are especially significant. McDavid notes that *at* often alternates with *to* and that *at* and *to are* not always indicators of place or location. This alternation is considered dialectal in the United States.

The prevalence of the form *listen to* among a large body of speakers attests *to* as functioning as an attachment to *listen* and not as a locative preposition for the noun which follows it.

[112] Courtney, Rosemary. Op. cit. P. 218

[113] McDavid, M. **The Dictionary of American Regional English.** Cambridge: Belknap Press/ Harvard University Press 1991 P.141

The results of the query

Among the grammars consulted, Elbaum (1986), Greenbaum (1989) and Quirk and Greenbaum's **Concise Grammar** (1972) provide the most succinct examination of the phrasal verb as a typical term for multi- word verbs, which includes the subtype prepositional phrasal verb.

Firstly, a prepositional phrasal verb must precede its complement as in *listen to, listen to* or *call on.* And secondly, a prepositional verb allows a verb inserted before the preposition, as in the sentences.

E.g. **(149)** a. They called quietly on

the man.

(150) a. People listen quietly to

music.

The prepositional verb also permits a relative pronoun after the preposition to construct a relative clause transformation, illustrated in sentences.

E.g. (151) b. The man on whom they called

(152) b. The music to which they listened.

The research for potential solutions to the question of *listen to* as a phrasal verb has reached the following conclusions:

*The English alternation usages, such as *listen at,* can be used as semantic tests to explain *listen to* and other such occurring English verbs.

   *For the query sentence *People listen to music for various reasons,* the Synonymy and Substitutability rule is applied for the dictionary's meaning 'attend'. Another definition of *listen to* to pay attention to' contains the nominalized verb 'attend'.

*The Particle Transformation rule cannot be applied.

*The Substitutability rule generates a prepositional verb when it is applied to the definition 'to pay attention to' which is an idiomatic combination that nominalizes the verb *attend* and uses 'pay' than 'give' with the structure word to.

Listen to cannot move the " *to*" particle to a position after its object. The *Noun Phrase which follows this kind of verb is not the adverbial modifier of place or direction.

*Ultimately, *listen to* is a type of transitive phrasal verb, a prepositional phrasal verb with syntactic rules which restrict its particle movement.

3.3 Slang Equivalents for the verb to die.

This section is meant to emphasize that the use of phrasal v tbs in conversation helped in replacing awkward words such as to die, English language developing in this way a variety of expressions which in standard language are seen as irreverent.

If one thinks of death as one of the rare things nobody has so far been able to avoid, one might wonder why the subject has become something of a taboo in almost all cultures. The idea of death is pushed somewhere toward the back of our minds, and it's rather uncomfortable to be forced to confront it even in conversation

In many situations, the verb *die* seems to blunt, or perhaps too serious. Therefore the English language developed some expressions in order to replace this word, ranging from religious euphemisms to slang words.

Green, Jonathon (1986)[114] states that many of the slang idioms are results of a kind of semantic shift. They have existed in the language for a long time but have had a quite different meaning. The semantic shift has in some cases been so complete that the original sense has to be dug up in etymological dictionaries. But more often, the old concrete meaning and the new figurative one coexist in the language and it is the context that determines the interpretation.

Phrasal verbs make up a large proportion of the slang vocabulary in general, and the matter of death is no exception.

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[114] Green, Jonathon. **The Slang Thesaurus**. London: Elm Street Books, 1986. P. 144

Jonathon lists the common combinations of the verb followed by the adverb of or *out.* Both of these include the idea of leaving' or 'ending'. So they go well with the connotations the verb *die* rouses in people. Examples of the verb + *off* group are: *kick off, cool off, kiss of, pop off, slam off, drop off, pipe off, shove off, step off, conk off,* and with the verb + *out* group are: *check out, peg out, pass out, strike out, chalk out, flake out, flack out, conk out, bow out, weigh out*

Most of these phrasal verbs have a double meaning: as well as being synonymous for 'dying', they can mean the same as to *fall asleep, to faint,* or to *stop functioning.* Usually, these idioms are the results of the already mentioned semantic shift where the connection between the original meaning and the new slang meaning has remained relatively clear. Other phrasal expressions include *check in, kick in, shove over* and *keel over.*

In general, the abundance of these idioms concerning 'dying' and 'death' proves that the subject is one which necessarily comes up in conversation quite often, but which always has to be formulated according to the context.

3.4 The analysis of the Phrasal Verbs used in lyrics.

So far, there has been established that phrasal verbs are an occurring feature of the English language and that they open the way to a number of lexical and grammatical features. These features will be explored in the next analyses in which lyricists have made good use of phrasal verbs in order to obtain a greater variety of meanings.

The phrasal verbs in the lyrics to follow are analysed for the above reasons:

- for their emphatic role;

- for their pragmatic function providing exact movement description;
- for their characteristic and particular idioms;
- in order to illustrate 'the reason why' an advancing analysis of some lines is given.

1). For the purpose of giving <u>emphasis</u>. In *Be our guest* from **Beauty and the Beast**[115]: "<u>Clean</u> it up., we want the company impressed" it is verb of change + emphatism 'clean it completely.'

2). For the purpose of conveying accurate information of the path of movement and directionality by means of one or more "satellites", how Talmy (1985: 486)[116] calls the adverbs or prepositions. These can enrich the songs, and make the audience infer the exact type of motion, as illustrated in the songs from **Snow White**[117] in *Some Day My Prince Will Come.* "And <u>away to</u> his castle well <u>go</u>." (direction | goal + verb of motion), or in the verses: "It's <u>home from</u> work we <u>go</u>." (goal + source + verb of motion); "It's <u>off to</u> work we go. (locative + goal + verb of motion).

3). For the purpose of interpreting idiomatic verbs, collocations whose meaning is not predictable from the usual meanings of its constituent elements or from the grammatical rules of English, they will be explored by focusing on their meaning in these songs, and by pointing out their relevance as idiomatic expressions both of colloquial and poetical significance, as shown in the following

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[115] Hearne, Betsy. **Beauty and the Beast: Visions and Revisions of an Old Tale.** Chicago: University of Chicago Press, **1989.** P.17

[116] Talmy, L. Op. Cit. P. 486

[117] Ison, S. **Walt Disney's Snow White and the Seven Dwarfs.** New York: A Welcome Book Hyperion, 1995 P. 17

illustrations: In the song *Looking for Romance,* from **Bambi**[118] "I want you to know that I'm <u>looking for</u> romance", (colloquial idiomatic verb: 'seek'. It is also shown in the song *When you Wish Upon a Star,* from **Pinocchio**[119], where the phrasal verb acquires a poetical meaning for the euphonic use of the preposition *upon* and the word *star,* a celestial body which conveys the additional meaning of being a magic object: "When you <u>wish upon</u> star", (poetical idiomatic verb: 'make a wish using a magic talisman'.)

In *Looking for Romance* from **Bambi**, the alternation of verbs that map the core information into themselves- framing verbs- or into the particle -framing "satellite verbs"- reinforces the idea of 'search' in the discourse and avoids verbal repetition by expressing this intention with different linguistic elements: "I'm <u>looking for</u> romance (framing satellite verb) or "I'm <u>seeking</u> romance (framing verb).

This research aims to offer the analysis of the constructions associated with emphasis, motion and idiomatic expressions as supporting evidence for the pragmatic functions of grammar.

The effects of the phrasal verbs in these songs have "consequences for rhetorical discussions, and that they are significant enough to influence the audience's attention to particular constructional domains- a realm of fantasy, a field of action, or magic influence."[120]

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[118]   Burbank, C. **A. Bambi. Walt Disney Company,** 1990 -P. 21

[119]   Talklen, J. R. R. **On Fairy Tales**. In Tree and Leaf: George Allen and Unwin, 1964- P. 15

[120]   R i e r o l a , Ana. **M. A Linguistic Study of the Magic in Disney.** Faculty of English and German Philology of Barcelona , 2001-P.112

In the lyric *Mr. Stork* from **Dumbo**[121] six phrasal verbs have been used:

"He'll <u>get through</u>." (change + medium, meaning 'pass'.)

"<u>Look out for</u> Mr. Stork." (perception + locative + goal, meaning 'beware of.

"He'll <u>come along</u>." (motion + medium, meaning 'approach'.)

"Don't try to <u>get away</u>." (change + direction, meaning 'escape'.)

"He'll <u>spot</u> you out in China." (change + locative, meaning 'locate'.)

"When he <u>comes around</u>." (motion + locative, meaning 'visit'.) (1990:23- 25).[122]

In the song *Little April Shower* from **Bambi** (1990: 32)[123], the phrasal verbs in: "Beating a tune as you fall all <u>around</u>." and in You'll <u>come along with</u> your pretty little song." Contribute to the staging of the metaphorical actions:

- *fall around* (motion + locative, meaning 'descend everywhere')
- *come along with* (motion + medium + instrument, meaning 'approach with'.

All in all, all the lyricists have made good use of the phrasal verbs in their lyrics. Therefore, the study and usage of these grammatical constructions provide a collection of many verbs with a great deal of particles or "satellites".

Although verbs plus satellite constructions should be considered as a whole, there have been explored the syntax and the semantics of these combinations and the distinctions of the different types (motion, stative, action or event, emphatic or idiomatic verbs) in each of the example given during the linguistic analysis. The main objective of the lyricists has been to obtain a variety of meanings.

Thus, the phrasal verbs with *up* conveys emphasis. The stress, importance or significance is laid on the particle by means of the forceful indicative that the three actions must be complete.

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[121] **Dumbo.** *Look out for Mr. Stork.* The Walt Disney Company, 1990. P. 27

[122] Idem P.23 - 25

E.g. "<u>Clean</u> it <u>up</u>. we want the company impressed.' *(Be Our guest)*

"Bit for now let's <u>eat UP</u>."(id.)

On the other hand, "idiomatic phrasal verbs have idiosyncratic characteristics for having distinct style or character and lacking predictable meanings."[124] However, these grammatical constructions or expressions contribute to enrich the language of these songs with traits of peculiarity:

E.g. "A cat's the only cat who knows where it's at." (**The Aristocrats**[125])

"When all longing is <u>through</u>." *(Looking for Romance)*

Although, there are more nouns than verbs in these lyrics, phrasal verbs play an important role, and they are the most complex lexical category, for being more polysemous than nouns.

As an overall conclusion, Chapter 3 offers a new perspective on the matter of phrasal verbs proving that it is essential to know and understand multi-word verbs as these are nearly always the chosen forms for a native speaker. The importance of using phrasal verbs resides in the fact that they usually begin in casual speech where they become part of the every- day vocabulary and eventually become recognized as acceptable standard usage. The analysed lyrics, from the last part of the Chapter were meant to prove that literature is in search of a deeper understanding of th**is** ubiquitous construction called 'verb-particle construction'.

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[123] Burbank, C. A. Op. cit. P. 12

[124] Townsend, J. R. **Written for Children: An Outline of English Language**. Children's Literature (**5**[th] edition). London: Badley Head, 1990. P. 134

[125] Finch, C. **Walt Disney's The Aristocrats.** New York: A Welcome Book Hyperion, 1995. P. 101

General Conclusions

The study on multi- word verbs set out to produce a unified description of phrasal verbs. The research reached the following conclusion: the available corpora, the larger studies and the theoretical approaches to the issue made it possible for the production of a study meant to highlight and to clarify some problems with which students and teachers of English may confront: the problem of word- order in the verb- particle construction, the problem of idiomaticity with phrasal verbs, the difficulty of understanding phrasal verbs.

Thus, this study may be used as a guide for the non- native speakers of English, for it can offer at any time answers to whatever questions may arise.

This paper has discussed minutely the classifications and definitions of phrasal verbs (Chapter I), problems such as transitivity, word classes of particles, types of particles, aspectual and figurative meanings (Chapter II), issues such as description of *listen to* as phrasal verb, slang equivalents for the verb *to die* and not in the least an analysis of phrasal verbs that occur in some given lyrics (Chapter III).

As an overall conclusion, the studies support the theories advanced by Levitchi. Leon (1970) on the matter of complex verbs, by Greenbaum, Sidney and Quirk, R. (1973) on the issue of transitivity, by Hulban, Horia (1991) and by Bolinger, Dwight on the issue of morphology, by McIntyre, Andrew (2001) on the matter of semantics, by Gries, Stefan (1997. 1999) on the matter of particle movement., by Talmy, L. (1985) on the issue of the representation of phrasal verbs in the semantic lexicon model, by Veres, Grigore (1998) on the matter of formality and informality, by Dirven, Rene on her contribution to the metaphorical approach on phrasal verbs, and not in the least by Green, Jonathon (1986) on the matter of slang equivalents of the verb *to die*.

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