

THE STRUCTURE OF VERB-PARTICLE RELATIONS IN ENGLISH

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1. Introduction

In recent years there has been an increasing interest in the study of verb-plus-particle¹ sequences in present-day English, both in the United Kingdom and the United States. Especially during the last decade or two, remarkable progress has been made in applying techniques of modern linguistic methodology to scientific investigation which focuses on the dynamic aspects of linguistic behaviour.

Scholars in English linguistics, both native and non-native speakers, have felt the necessity for clarifying the structure of the English verb sequences for the purpose of improving language skills. They seek for a means of facilitating mutual understanding as well as more accurate communication in the use of English as an international language.

1.1 Previous Work in This Field

There has been some notable work done in this sphere of linguistic study on both sides of the Atlantic Ocean.

A. Kennedy has a pioneering study of this field in his book *The Modern English Verb-Adverb Combination*.² It is a difficult task for him to make a clear-cut presentation of verb+particle sequences since the particle in the sequence may be interpreted as adverb in one form of structure and as preposition in other form.

K. Anastasijevič describes verb-plus-particle sequences in her thesis *Adverbial Modifiers Up, Down, In, Out, On, Off, in Contemporary English*,³ with special emphasis on (1) the semantic effect of such modifiers upon the verb which they accompany, (2) their distribution according to level of usage, and (3) the syntactical patterns in which verbs and their modifiers fit.

¹ "Particle" is used in this paper to cover both preposition and adverb occurring after a verb form.

² Arthur Kennedy, *The Modern English Verb-Adverb Combination*, Stanford University, Publications, 1920.

³ K. Anastasijevič, *Adverbial Modifiers Up, Down, In, Out, On, Off in Contemporary English*, M.A. Thesis, University of London, 1954. (unpublished)

T.F. Mitchell ⁴ mentions similar sequences in his paper "Syntagmatic Relations in Linguistic Analysis", handling verb-particle combinations in English as colligational relations.

A.K. Taha discusses verb-plus-particle sequences in his paper "The Structure of Two-Word Verbs in English", ⁵ using in his investigation a structural approach, which relies upon the spoken form of English.

B.M.H. Strang treats the same problem in her book *Modern English Structure*, ⁶ distinguishing: (1) prepositional verb, consisting of verb+preposition, (2) phrasal verb, being either verb+preposition or verb+adverb, and (3) prepositional-phrasal verb, combining characteristics of the first two.

The volume *Two-Word Verbs* ⁷ in the Collier-Macmillan "Key to English" Series rather thoroughly discusses and classifies verb-plus-particle sequences, especially with a view to the problem of the language learner. It is perhaps the most comprehensive and practical book of its kind available.

F.R. Palmer treats of the same problem in his book *A Linguistic Study of the English Verb*, ⁸ establishing four classes of verb-plus-particle sequences: (1) phrasal verb without object, (2) phrasal verb with object (3) prepositional verbs, and (4) phrasal prepositional verbs.

A related study in regard to the use of the particle is that made by S.J. Kim in his book *A Study of Concurrent Collocations of Noun, Adjective, Adverb plus Preposition/Adverb in Contemporary English*, ⁹ with a structure-collocation approach in the sequences of: (1) noun+preposition (2) adjective+preposition, and (3) adverb+preposition/adverb.

1.2 Problems for Korean Learners

Much of this previous work has contributed greatly to a fuller understanding of the problems involved in this knotty area of English syntax, and valuable analysis and suggestions have been made toward a satisfactory solution. It may be said, however, that we still need a more comprehensive and suitable study of verb-plus-particle sequences, particularly for the benefit of Korean students of English, with some explanation based on a contras-

⁴ T.R. Mitchell, "Syntagmatic Relations in Linguistic Analysis", *Transactions of the Philological Society*, 1958, pp. 101-18.

⁵ A.K. Taha, "The Structure of Two-Word Verbs in English", *Readings in Applied English Linguistics*, 2 ed, Allen, H.B. (ed), Appleton-Century-Crofts, New York, 1964.

⁶ Barbara M.H., Strang, *Modern English Structure*, Edward Arnold, London, 1963.

⁷ *Two-Word Verbs*, "Key to English" Series, Collier-Macmillan International, New York, 1964.

⁸ F.R. Palmer, *A Linguistic Study of the English Verb*, Longmans, London, 1965.

⁹ Sun Jai Kim, *A Study of Concurrent Collocations of Noun, Adjective, Adverb plus Preposition/Adverb in Contemporary English*, Yonsei University Press, Seoul, 1963.

tive analysis between Korean and English.

Since the problem of verb-plus-particle sequences occurs in the teaching of English, I would like to present this paper as a means of making a step towards a solution. The kind of problems that occur will be illustrated in the following examples.

They *talked over* the matter. (1)

They *looked over* the fence. (2)

The first problem that presents itself is whether *talk over* in sentence (1) is a combination of "verb+adverb(=verbal particle)" or a sequence of "verb+preposition(=nominal particle)". In sentence (2) a similar question arises, involving real ambiguity of meaning. The crucial point is whether the particle *over* is added to the verb as an adverb *look over* (i.e. "inspect"), or is used as a preposition with the noun which follows (*over the fence*). To distinguish between the two is extremely difficult for a non-native speaker of English who is learning the language, as it is for one who is in the position of teaching English as a second language.

A further problem involving idiomatic usage of the sequence is discussed by Frederick Wood in his book *English Verbal Idioms*, as follows:

Any foreign students with a knowledge of the normal meaning of *put* and *up*, or *fall* and *out*, would be able to understand, 'put up your hand', or 'the baby fell out of the perambulator'.... But a knowledge of the meaning of the individual words will give him no clue to such expressions as 'to *put* a person *up* for the night', 'to *put up with* something', 'to *fall out with* someone'.¹⁰

A sequence of verb-plus-particle is a collocational unity which combines a verb with a particle or particles. In the sentence

His wife *set out* the meal on the table. (3)

the verb *set* has its customary meaning of "to lay down what one is carrying" and *out* has its customary meaning of "away from". However in the sentence

They *set out* to take charge of him... NB 59 (4)

set and *out* together have quite a different meaning: "to begin a journey".¹¹

¹⁰ Frederick T. Wood, *English Verbal Idioms*, St Martin's Press, Inc., New York, 1964, p. v. (some italics are mine)

¹¹ This paper does not directly enter into the "semantic" meaning of verb-plus-particle sequences. We will limit our attention to the "structural" meaning.

NB 59 and similar numbers refer to works listed in the appendix from which the author compiled examples used as data for this study.

2. Verb-plus-Particle Sequence

The verb-plus-particle sequence is a unique linguistic unit which is used extensively in all forms of communication. It is worthwhile to make a study in this particular field of the verb phrase, which has deep roots in the original form and historical development of English.

2.1 Historical Background of Verb-plus-Particle Sequence

It would be a significant investigation for us to look into the background of this verb-sequence structure. The original shape of this kind of construction has to be traced back to the forms of the Germanic language which came to England from the northern part of the Continent in the Anglo-Saxon era. According to the historical description by George C. Curme, "certain *adverbs* had also *prepositional force*, so that they were not only stressed as adverbs but governed a case like a preposition: 'God *him* com to', now 'God came to him'." ¹²

Even in the contemporary era, Germans are fond of using a great number of particles, more than are used in English. As a result, as Stephen Ullmann notes, "Germans will more often make use of the adverb and proposition to specify every aspect of an action, to trace the whole trajectory of a movement". ¹³ The following example will demonstrate this:

We sailed from the bank (here) over the river (there) (on) towards the island. ¹⁴

2.2 Structure of Particle

The term "particle" has been differently defined by different scholars. According to Henry Sweet, it is called a "form word" which does not have any independent meaning as opposed to a "full word". ¹⁵ Stephen Ullmann agrees with the conception of Henry Sweet with the same notion of "no independent meaning proper". ¹⁶ Charles C. Fries, on the other hand, calls it a "function word", "a word that has little or no meaning apart from the grammatical idea it expresses". ¹⁷

I would like to call such words as we indicated earlier in this paper "particles", in a broad sense, for the following two reasons:

¹² George C. Curme, *Syntax*, D.C. Heath & Co., Boston, 1931, p. 569.

¹³ Ullmann, *op. cit.*, p. 122.

¹⁴ *Loc. cit.*

¹⁵ Henry Sweet, *New English Grammar*, Part I, Oxford, 1891, p. 22.

¹⁶ Stephen Ullmann, *Semantics, an Introduction to the Science of Meaning*, Oxford, Basil Blackwell, 1964, p. 44.

¹⁷ C.C. Fries, *American English Grammar*, Appleton-Century-Crofts, New York, 1940, p. 109 ff.

(1) This follows exactly the same notion of categorization as that of E. Kruisinga, who says that "There are a number of words whose meaning and function are difficult to define logically.... Such words are conveniently grouped together as particle";¹⁸

(2) The term particle can easily serve as a cover term for (a) prepositional use (b) adverbial use and (c) overlapping or neutral use — three uses we will distinguish later.

A verb-plus-particle sequence is, then, a unit consisting of a verb with an added particle or particles, with or without object, which may show, as a whole, a unique meaning which is other than the combined meaning of the parts together.

Consider the following example:

What time did you *get off* today? LN 39 (5)

get frequently has the meaning of "to obtain" and *off* has ordinarily the meaning of "no longer on". However, in the above example (5), *get off* as a lexical unit has its special meaning of "to leave work". It is, therefore, safe to say that such a sequence of verb-plus-particle has its own meaning which is quite apart from the sum total of the two (or more) parts together.

There is a structural marker to distinguish one type of verb-plus-particle sequence from another: the marker in the construction consists of "stress and juncture signal" in the verb phrase. This is well demonstrated in the following examples:

The horse *pulled down* | the hill. ¹⁹ (6)

The horse *pulled* | *dōwn* the hill. ²⁰ (7)

In (6) and (7) we note two possible sequences which were discussed earlier in this paper. When two strong stresses fall on both *full* and *down* in sentence (6) with the possibility of a slight break, we have an indication of verb+adverb sequence, whereas, when a strong stress falls on *pull* and a weaker stress on *down* in sentence (7) with the possibility of a break between the two, it shows verb+preposition sequence.

T.F. Mitchell agrees with A.K. Taha in this point of view regarding stress and juncture in the analysis, saying that "stress and intonational features strongly support the analysis the particle component of the phrasal verb can and usually does bear a full stress".²¹

There are three types of particles in the sequence of verb-plus-particle:

¹⁸ E. Kruisinga, *An English Grammar for Dutch Students*, 4 ed, P. Noordhoff, N.V., 1935, p. 100.

¹⁹ Confer Taha, *op. cit.*, p. 133. I have changed somewhat and simplified his stress markings. Stress symbols stand: / ' / for "strong" and / ° / "weaker"; vertical bar / | / stands for a "slight break" which can be made at the places indicated.

²⁰ *Loc. cit.*

²¹ Mitchell, *op. cit.*, p. 103-4.

- (1) a particle following a verb and closely related to it structurally (and semantically as well) may be called a *post-verbal particle* (abbreviated *Pv*).

Verb + Verbal Particle (=adverb) (+Noun):

V + Pv (+ N)

He *túrnéd ón* | the light. (8)

The structural signal for this close verb-particle relation is the strong stress on both words. Where a noun follows, it answers the question:

What did he turn on?

- (2) a particle preceding a noun object and closely related to it may be called a *prenominal particle* (abbreviated *Pn*).

Verb + Nominal Particle (=preposition) + Noun:

V + Pn + N

He *wálkéd* | *ón* the beach. (9)

The weak stress on the particle (*on*), along with the slight break after *walked*, suggests a prepositional use, which is clearly verified, since the phrase *on the beach* answers the question:

Where did he walk? (Other phrases answer to: *when*, *how*, etc.)

- (3) a particle which has overlapping characteristics, i.e. either those of a verbal particle (=adverb) or of a nominal particle (=preposition), may be called an *overlapping particle* (abbreviated *Po*).

There are many examples of such overlapping characteristics, as the following:

He *came down* the hill. ²² (10)

The above sentence is ambiguous since *came down* in the sentence can be pronounced either with two strong stresses or a strong stress on *came* and a weaker stress on *down*. Thus, depending upon the pronunciation of the sentence, the particle *down* can be either an adverb or preposition.

In such examples as the above, F.R. Palmer believes that "we cannot make the distinction between" ²³ verbal particle and nominal particle. It is, therefore, necessary, I think, to posit a unit such as *overlapping* or *neutral particle* which may be interpreted either as (1) or (2) above.

We must mention also at this point phrases such as following:

²² Palmer, *op. cit.*, p. 186.

²³ *Loc. cit.*

He *called* | *on* the man. (11)

Since a strong stress does not fall on *on* in the sentence, it might be considered a verb + preposition. Since, however, the above sentence does not answer

Where did he call? (12)

but rather

Whom did he call on? (13)

it is not a verb preposition after all. *On* in this phrase shares characteristics of both adverb and preposition. Therefore, we may call it also an overlapping particle, but in a different sense than the earlier type since this phrase can be pronounced only one way.

2.3 Structure of the Sequence

There is a basic difference between a sequence of verb-plus-particle where the verb has an object and where it has none. According to the examples which I collected, I have found at least three types which I will describe below. These types of structure may be explained, in traditional terms, as *transitive* and *intransitive verb*. Their structure is as follows: (detailed examples are given on the following pages)

I. Verb + Verbal Particle without Object: V + Pv

II. Verb + Verbal Particle with Noun Object: V + Pv + N

III. Verb + Noun Object + Nominal Particle + Noun: V + N₁ + Pn + N₂

These three types may be further illustrated as follows:

TYPE ONE: Verb + Verbal Particle + $\left\{ \begin{array}{c} \phi \\ \text{Free Modifier} \\ \text{Verb Phrase} \end{array} \right\} : V + Pv + \left\{ \begin{array}{c} \phi \\ F \\ VP \end{array} \right\}$

Thus, in TYPE ONE, there are at least three SUB-TYPES found in the examples collected. Structural characteristics of these sub-types are seen in the following examples:

Type I Sub-Type 1: V + Pv + ϕ

Structure: Illustrative Examples:

get off #: ... he *got off*. DF 147

set off #: What time are we *setting off*? DIII 61

take off #: I wasn't wearing my stripes before the commission so there were none to *take off*. CS 8

get out #: It means somebody wants you to *get out*. DCR 28

set out #: All this was clearly *set out*. DC 20

take out #: ... have been *taken out* DIV 97

get up #: *Get up*. DIV 30

set up #: ... [that] this firm has *set up*. AM 69

take up #: I could *take up*. SC 116

Type I Sub-Type 2: V + Pv + Free Modifier

- get off F: If you're going, Ramforth, you'd better *get off* now. DIII 71
 set off F: Accordingly, they *set off* privately by boat for a lonely place.
 NB 65
 take off F: I'm ready to take off right now. HRG 18
 get out F: ... whole morning trying to *get out* there. DIV 49
 set out F: When Jesus learned this, he left Judea and *set out* once more
 for Galilee. NB 148
 get up F: He gave a fake yawn and *got up* again. HD 44
 set up F: They had a couple of heavy machine guns *set up* strategically
 ... HA 24
 take up F: Can you imagine *taking up* if you had a free choice? SC 72

Type I-Sub-Type 3: V + Pv + VP

- get up V: Bolahan *got up* to dance. BL 32
 set up V: We'll be *set up* to rebuild the m, then we can sell them again.
 BA 47
 set off V: When we *set off* to see Larry perform his feat... DF 182
 set out V: Milt ran to the stable, hitched up a horse and *set out* to get
 the doctor. DD 51

TYPE TWO: Verb + Verbal Particle + $\left\{ \begin{array}{l} \phi \\ \text{Nominal Particle} \end{array} \right\} + \text{Noun:}$

$V + Pv + \left\{ \begin{array}{l} \phi \\ Pn \end{array} \right\} + N$

Thus, in TYPE TWO, there are at least two SUB-TYPES found among the examples collected. Structural characteristics of these sub-types are illustrated in the following examples:

Type II-Sub-Type 1: V + Pv + N

- get off N: But you off the track right away. HR 37
 set off N: It was interesting to *set off* the clam colony's burglar alarm.
 DF 168
 take off N: Sighing again, he began *takiag off* his clothes. TG 39
 get out N: She said, *getting out* her key turning the lock. LN 70
 set out N: He brought them into his house, *set out* a meal... NB 218
 take out N: They stood up and arched their backs to *take out* stiffness. MS 10
 get up N: ... now and then they *get up* a fight among themselves in the

style of Ireland... AN 20

set up N: Harry Herts had *set up* as assembly line in reverse. BA 51

take up N: *Taking up* the money, the chief priests argued... NB 50

Type II Sub-Type 2: V + Pv + Pn + N

Sub-type 2 has two further sub-types:

(a) [V + Pv + Pn] [+ N]

(b) [V + Pv] [+ Pn + N]

In (b)-type sentences the *Pn+N* will answer to the question *Where?* (*When?* *How?* etc.) It is a true adverbial phrase.

E.g. They caught up *in the race*.

But in (a), *Pn+N* will not answer the question *Where?* N taken alone will answer the question *What?* or *Whom?*

E.g. They caught up with *the Jones*.

Type II Sub-Sub-Type 1: [V + Pv + Pn] [+ N]

get off Prep N: Michael *got off* to a bad start. DF 120

set out Prop N: As the boats were *setting out* from a concealed village up there
... MR 23

take up Prep N: ... Clea had been *taken up* to the Jewish hospital. DC 254

Type II Sub-Sub-Type 2: [V + Pv] [+ Pn + N]

set off Prep N: ... and *set off* in the back yard to amuse the kiddies. HA 24

get out Prep N: you'd better *get out* in the air. DIV 178

TYPE THREE: Verb+Noun Object+Nominal Particle+Noun:

V + N₁ + Pn + N₂

put N to N: The committee will *put* your proposal *to* a vote...

2.4 Transformational Sequence vs Non-transformational Sequence

Under TYPE TWO, Sub-Type 1, we find two alternate forms of certain particle sequences occurring:

(1) Verb+Verbal Particle+Noun Object:

V + Pv + N

E.g. The Pot reached in his pocket and *took out* a nickel. FB 12 (14)

(2) Verb+Noun Object+Verbal Particle:

V + N + Pv

E.g. The Pot reached in his pocket and *took it out*. (14')

This transformational phenomenon is sometimes referred to as *separable* and *inseparable* examples of the sequence.²⁴ In calling this a transformational phenomenon, we are implying that one form of the sequence can be considered basic and the other form, a transformation of this basic form. Thus sentences (14) and (14') can be considered, respectively:

(a) Non-transformational sequence of verb-plus-particle

(b) Transformational sequence of verb-plus-particle.

Some examples which show this transformational operation are as follows:

We *look up* the words. <====> We *look* the words *up*.²⁵

I *put on* my hat. <====> I *put* my hat *on*.²⁶

There are quite a large number of such transformational pairs of sequences in contemporary English. These verb phrases are peculiar in allowing either a noun or a pronoun object. But if a pronoun object is used, the verb and adverb must be separated. For example: I *put it on*. (*I *put on it*.)

On the other hand, there are some sequences which allow no transformation of this kind: the noun object never comes before the verbal particle. The following example will demonstrate this: Yes, I *ran into* her yesterday.²⁷ (*Yes, I *ran* her *into* yesterday.)

It is very difficult for a non-native speaker to distinguish between the transformational sequence and the non-transformational sequence in English. We fully agree with the statement: "While great efforts have been made by grammarians to classify these expressions according to logical and formal criteria, not much has been learned that is of use to the student of English."²⁸

3. Problems of Learning Verb-plus-Particle Sequence

Korean students have great difficulty in learning to use the English verb-plus-particle sequence. Though, unfortunately, no thorough contrastive analysis of Korean and English has been made in regard to the verb-plus-particle sequence, we know, after a lengthy investigation of the Korean language, that no similar structure exists in Korean. Hence, the problem that arises for Korean students learning English.

²⁴ "Key to English" Series *Two-Word Verbs*, *op. cit.*, p. 19.

²⁵ *Ibid.*, p. 18.

²⁶ *Ibid.*, p. 50.

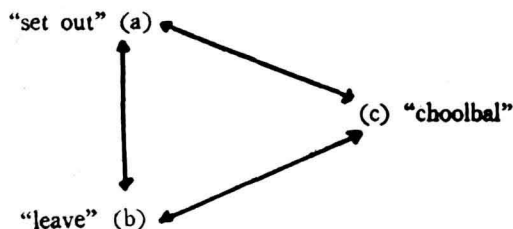
²⁷ *Ibid.*, p. 19.

²⁸ *Ibid.*, pp. 18-19.

Let us consider the following example:

They *set out* the next day. WL 34 (16)

A Korean equivalent of "set out" or "leave" is "choolbal", but there are no two-word equivalents. Thus the Korean student will have little difficulty in substituting "choolbal" for a single English verb ("leave"), but he will be quite confused when he discovers or has to produce the two-word alternative ("set out"). The equivalence of these words may be illustrated as follows:



To put the same thing algebraically: we know from English that

$$a=b$$

From our understanding of Korean and English, we also know that

$$a=c, b=c,$$

therefore

$$a=b=c.$$

Ullmann points out similar relationships between English and French as follows:

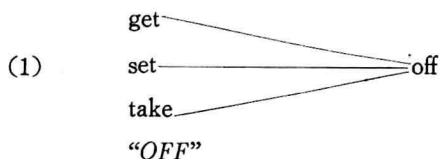
come in <=====> entrer
 go out <=====> sortir
 run over <=====> écraser ²⁹

In the examples I have cited in this paper, I have generally limited myself to nine verb-plus-particle sequences out of the examples (over 15,000) that I have collected from present-day English. They are as follows:

get off	get out	get up
set off	set out	set up
take off	take out	take up

Each of nine sequences may be used in each of environments indicated above ($\phi, F, N, VP, Pn+N$). Examples follow:

²⁹ Ullman, *op. cit.*, p. 108.



Structure:

Illustrative Examples:

GET OFF:

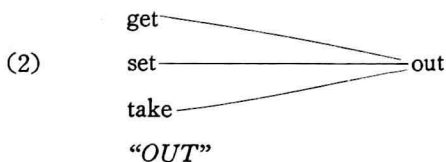
- get off #: ... he *got off*. DF 147
 get off F: If you're going, Ramforth, you'd better *get off* now. DIII 71
 get off N: But you *got off* the track right away. HR 37
 get off Prep N: He had as good as promised me that if I pleaded guilty I would *get off* with a fine. AL 48

SET OFF:

- set off #: What time are we *setting off*. DIII 61
 set off F: Accordingly, they *set off* privately by boat for a lonely place. NB 65
 set off V: ... When we *set off* to see Larry perform his feat. DF 182
 set off N: It was interesting to *set off* the clam colony's burglar alarm. DF 168
 set off Prep N: I *set off* at a brisk trot. DF 74

TAKE OFF:

- take off #: I wasn't wearing my stripes before the commission so there were none to *take off*. CS 8
 take off F: I'm ready to *take off* right now. HRG 18
 take off N: Sighing again, he began *taking off* his clothes. TG 39
 take off Prep N: As the plane *took off* from the ground... WM 108



GET OUT:

- get out #: It means somebody wants you to *get out*. DCR 28
 get out F: *Get out* here and do it again. GS 10
 get out N: She said, *getting out* her key turning the lock. NL 70
 get out Prep N: You'd better *get out* in the air. DIV 178

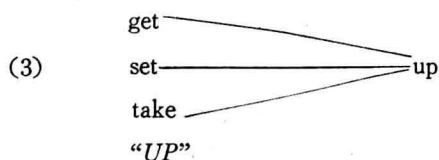
SET OUT:

- set out #: All this was clearly *set out*. DC 20

- set out F: When Jesus learned this, he left Judea and *set out* once for Galilee. NB 148
- set out V: Milt ran to the stable, hitched up a horse and *set out* to get the doctor. DD 51
- set out N: He brought them into his house, *set out* a meal... NB 218
- set out Prep N: As the boats were *setting out* from a concealed village up there ... MR 23

TAKE OUT:

- take out #: ... have been *taken out*. DIV 97
- take out N: They stood up and arched their backs to *take out* stiffness. MS 10



GET UP:

- get up #: *Get up*. DIV 30
- get up F: He gave a fake yawn and *got up* again. HD 44
- get up V: Bolahan *got up* to dance. BL 32
- get up N: ... now and then they *get up* a fight among themselves in the style of Ireland... AN 20
- get up Prep N: *Getting up* from her seat she held out her hand to him. WM 18

SET UP:

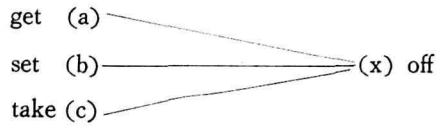
- set up #: ... this firm has been *set up*. AM 69
- set up F: I'm *set up* so that I can handle at least ninety per cent of all the work I get by myself. AM 57
- set up V: We'll be *set up* to rebuild them, then we can sell them again. BA 47
- set up N: Harry Hertz had *set up* an assembly line in reverse. BA 51
- set up Prep N: "I've got Irene *set up* for Thursday night", he told Gordon. BA 33

TAKE UP:

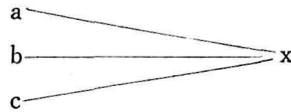
- take up #: I could *take up*. SC 116
- take up F: Can you imagine *taking up* if you had a free choice? SC 72
- take up N: *Taking up* the money, the chief priests argued... NB 50
- take up Prep N: ...Clea had been *taken up* to the Jewish hospital. DC 253

In order to simplify our presentation of these verb-plus-particle sequence, we may reduce

this, in algebraic notation, to the following:



then



so that

ax (=get off)
 bx (=set off)
 cx (=take off)

In applying this same method (using $y=out$, and $z=up$), we get

ay (=get out)
 by (=set out)
 cy (=take out)

and

az (=get up)
 bz (=set up)
 cz (=take up)

Some of these sequences have more than one meaning. For example "take up" has at least three different meanings, which may be translated into three different Korean equivalents. This is illustrated as follows:

Examples:

Meaning:

The Padre wanted me to *take up* mission work. UM 59

"accept" (Korean equivalent: Q₁)

Jesus answered, Rise to your feet, *take up* your and walk. NB 151

"lift" (Korean equivalent: Q₂)

And his heart *took up* its regular rhythm. FT 56

"adopt" (Korean equivalent: Q₃)

The possibilities of substitution involved in this may be illustrated as follows:

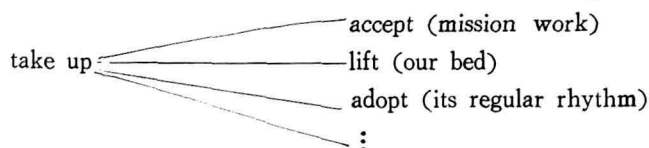
$$\text{"take up" (=cz)} \langle \text{=====} \rangle \left\{ \begin{array}{l} \text{accept (=Q}_1\text{)} \\ \text{lift (=Q}_2\text{)} \\ \text{adopt (=Q}_3\text{)} \end{array} \right.$$

In view of the fact that there are other possible meanings for cz , we could indicate its

semantic range as follows. (And so for the other phrases.)

$$\begin{array}{c} \text{cz} \langle \text{ } \rangle \\ \text{(take up)} \end{array} \left\{ \begin{array}{l} Q_1 \\ Q_2 \\ Q_3 \\ \vdots \\ Q_n \end{array} \right.$$

One of the most difficult tasks for Korean students of English in mastering verb-plus-particle sequences is to identify the proper Korean equivalent for each different English use out of the multi-meaning structure of: $Q_1, Q_2, Q_3, \dots Q_n$. It is hard to deny that there is a collocation restriction on the occurrence of verb sequence. For example:



Unfortunately there has been no specific study made of this problem of collocational restrictions on verb-plus-particle sequences nor of the problem of conveying from one language to another.

Another difficulty for Korean students of English is to learn the different usages between the United Kingdom and the United States. F.R. Palmer says that "a rather interesting contrast across the Atlantic is the use in Britain of FILL IN, and in America of FILL OUT. In Britain we *fill in* a form, in America a form is *filled out*".³⁰

4. Conclusion

One of the most difficult tasks for non-native speakers in learning English is the verb-plus-particle sequence in present-day English. They discover the fact that there are certain combinations of verb and particle which bear little or no relationship to the individual words of which they are composed. They also find out that the sequences do not follow logic in either construction or meaning.

We find such verbs in other language as well. The introduction of *Two-Word Verbs*, "Key to English" Series, states:

This process of combining individual words into new units having variant meanings is not peculiar to English, of course; similar idiomatic formations exist in all languages. Many such special expressions, in English as well as in other languages, are unpredictable and patternless because they are derived from cultural factors other than languages, from folklore, from famous proverbs, even from politics and current events.³¹

³⁰ Palmer, *op. cit.* p. 178.

³¹ *Two-Word Verbs*, *op. cit.*, p. 1.

The verb-plus-particle sequence occurs in sufficient numbers and with such consistency of structural patterns as to permit us to formulate rules for its use in English verb phrases. Grammarians, it is true, are not in complete agreement upon the description of the sequence. Many call them *verb-adverb* or *verb-preposition* combinations. But for Korean students of English, the classification of such types of word combinations, along with certain guides to problems of stress, intonation and word order, is a definite aid in mastering English. It is my earnest hope that a thorough study will be made in order to further clarify the verb-plus-particle sequence. A fully adequate formula to explain all the variations found among such sequences is, I have to confess, beyond the reach of the present paper. I am sure that a complete and elaborate study of the verb-plus-particle sequence can give to Korean learners of English reliable syntactic guidance which will, I trust, contribute to better mutual understanding between the English-speaking nations and the Land of the Morning Calm.

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APPENDIX

The following is a list of the titles of fiction, non-fiction and scientific writing from which our corpus of examples has been collected, each book being preceded by the abbreviations employed in this paper to refer to it:

- AC: Asimov, Isaac, *The Chemicals of Life*, Signet Science Library Books, 1962.
 AL: Ambler, Eric, *The Light of Day*, Bantam Books, 1964.
 AM: Anderson, George, *Money-Making Businesses, You Can Start for \$500 or Less*, Macfadden-Bartell Books, 1965.
 AN: Angle, Paul M., *The Nation Divided*, Premier Books, 1960.
 AT: Anderson, Poul, *The High Crusade*, Macfadden Books, 1964.
 BA: Ballard, P.D., *Age of the Junkman*, Gold Medal Books, 1963.
 BF: Burdick, Eugene, and Wheeler, Harvey, *Fail-Safe*, Dell Books, 1962.
 BG: Brown, Wenzell, *The Golden Witch*, Monarch Books, 1964.
 BL: Bennet Joseph, *Luxury Cruise*, Paperback Library Edition, 1964.
 CA: Cambell, John W., *Amalog I*, Paperback Library Edition, 1964.
 CB: Cameron, Lou, *The Bastard's Name is War*, Gold Medal Books, 1963.
 CS: Calin, Harold, *Signal Red*, Lancer Books, 1964.
 DC: Durrell, Lawrence, *Clea*, Faber and Faber, London, 1960.
 DCR: Dean, Dudley, *Cross of Rope*, Berkley Medallion Books, 1963.
 DD: Disney, Doris M., *Dark Lady*, Popular Library, 1960.
 DF: Durrell Gerald, *My Family and Other Animals*, Penguin Books, 1961.
 DG: Dennis, Patrick, *Genius*, Avon Books, 1963.
 DIII: Maschiler, Tom, ed, *New English Dramaists* 3, Penguin Books, London, 1962.
 DIV: _____, *New English Dramatists* 4, Penguin Books, London, 1962.
 DP: Doulis, Thomas, *Path for Our Valor*, Avon Books, 1963.
 FB: Fielding, Gabriel, *The Birthday King*, New American Library, Signet Books, 1964.
 FT: Floren, Lee, *The Tall Texan*, Avon Books, 1964.
 GS: Goldman, William, *Soldier in the Rain*, Dell Books, 1963.
 HA: Hamilton, Donald, *The Ambushers*, Gold Medal Books, 1963.
 HD: Hall, Oakley, *The Downhill Racers*, Bantam Books, 1963.
 HP: Heise, Jack G., *The Painless Way to Stop Smoking*, Crest Books, 1964.
 HR: Hall, James B., *Racers to the Sun*, Signet Books, 1964.
 HRG: Hogan, Ray, *Rebel Ghost*, Macfadden-Bartell Books, 1964.
 KC: Kenney, William, *The Crucial Years 1940—1945*, Macfadden Books, 1962.
 LN: Longbaugh, Harry, *No Way to Treat a Lady*, Gold Medal Books, 1964.
 MB: McCaig, Robert, *The Burntwood Men*, Ace Books, 1961.
 MR: Masters, John, *The Road Past Mandalay*, Bantam Books, 1961.
 MS: Mulvihill, William, *The Sands of Klaahari*, Crest Books, 1960.
 NB: *The New English Bible, New Testament*, Oxford University Press and Cambridge University Press, 1961.

- NR: Nourse, Alan E., *Raiders from the Rings*, Pyramid Books, 1963.
OE: O'Connor, Edwin, *The Edge of Sadness*, Bantam Books, 1961.
PB: Peers, William R. and Brellis, Dean, *Behind the Burma Road*, Avon Books, 1963
PD: Prettyman, Jr., *Death and the Supreme Court*, Avon Books, 1961.
SA: Schmitz, James, H., *Agent of Vega*, Pocket Books, 1962.
SC: Show, C. P., *The Conscience of the Rich*, Penguin Books, London, 1961.
SCB: Streeter, Edward, *Chairman of the Bored*, Pocket Books, 1961.
SK: Siegel, Benjamin, *A Kind of Justice*, Avon Books, 1960.
SS: Sharp, Margery, *Something Light*, Bantam Books, 1962.
TG: Telfer, Daniel, *The Guilty Ones*, Signet Books, 1962.
UN: Upfield, Arthur W., *The Will of the Tribe*, Berkley Madallion Books, 1964.
WH: White, James, *Hospital Station*, Ballantine Books, 1962.
WHF: Whittington, Harry, *High Fury*, Ballantine Books, 1964.
WHK: Wyden, Peter, *The Hired Killers*, Bantam Books, 1964.
WL: Wohl, de Louis, *Lay Siege to Heaven*, Popular Library, 1962.
WM: Wilson, Angus, *The Middle Age of Mrs. Eliot*, Penguin Books, London, 1961.
WP: Wayne, Joseph, *Pistol Johnny*, Madallien Books, 1964.
WT: West, Kingsley, *A Time for Vengeance*, Berkley Madallion Books, 1964.