

APPENDIX I

WORD-FORMATION

I.1

A form to which a rule of word-formation is applied is called a **BASE** (as distinct from **STEM**: see Note below), and the chief processes of English word-formation by which the base may be modified are:

- (1) **AFFIXATION** { (a) adding a prefix to the base, with or without a change of word-class (eg: *author* → *co-author*) (App I.12 ff)
(b) adding a suffix to the base, with or without a change of word-class (eg: *drive* → *driver*) (App I.13 ff)

(2) **CONVERSION**, ie assigning the base to a different word-class without changing its form ('zero affixation', eg: *drive* v → *drive* n) (App I.23 ff)

(3) **COMPOUNDING**, ie adding one base to another (eg: *tea* + *pot* → *teapot*) (App I.33 ff)

Once a base has undergone a rule of word-formation, the derived word itself may become the base for another derivation; and so, by reapplication, it is possible to derive words of considerable morphological and semantic complexity. A moderately complex example is the word *unfriendliness*, the derivation of which we set out as follows:

- | | |
|------------------------------------|-----------------------|
| (1) <i>friend</i> | NOUN |
| (2) <i>friend-ly</i> | NOUN → ADJECTIVE |
| (3) <i>un-[(friend)-ly]</i> | ADJECTIVE → ADJECTIVE |
| (4) <i>{un-[(friend)-li]}-ness</i> | ADJECTIVE → NOUN |

There are possibilities for mixing processes of derivation in the same word; for instance, compounding and affixation are both found in *colour-blindness*, a word derived from the compound adjective *colour-blind* by the same rule which derives *happiness* from *happy*.

Apart from these major word-formation processes, English calls upon a number of minor devices – reduplication, clipping, blending, and acronymy (App I.43 ff) – as means of forming new words on the basis of old.

Note

We distinguish the base of a derived word from the stem, which is the part of the word remaining after every affix has been removed: *friend* in the above example. In a word which has only one affix, such as *friendly*, the stem (*friend*) is also the base; *friendly* is the base, but not the stem, of *unfriendly*.

Prefixation

I.2

Prefixes do not generally alter the word-class of the base. Productive prefixes normally have a light stress on their first (or only) syllable, the main stress of the word coming on the base: *pre|fabricated*. This stress pattern will be assumed in the examples in the following tables, unless words are marked to the contrary.

I.3

Negative prefixes

	<i>meaning</i>	<i>added to:</i>	<i>examples</i>
UN- (cf App I.4)	'the opposite of' 'not'	adjectives participles	<i>unfair</i> <i>unassuming</i> <i>unexpected</i>
NON-	'not'	various classes	<i>non-smoker</i> <i>non-drip (paint)</i>
IN-	(as for <i>un-</i>)	adjectives	<i>insane</i>
DIS- (cf App I.4)	(as for <i>un-</i>)	adjectives verbs abstract nouns	<i>disloyal</i> <i>dislike</i> <i>disfavour</i>
A-	'lacking in'	adjectives nouns	<i>amoral</i> <i>asymmetry</i>

Note

[a] *Non-* can normally be regarded as corresponding to clause negation: *non-smoker* = *one who does not smoke*. It frequently contrasts with *un-* in expressing binary (non-gradable) contrast, rather than the opposite end of a scale: eg: *non-scientific* vs *unscientific*.

[b] *In-* is realized as *il-* before /l/, eg: *illogical*, *im-* before bilabials, eg: *improper*, and *ir-* before /r/, eg: *irrelevant*.

I.4

Reversative or privative prefixes

	<i>meaning</i>	<i>added to:</i>	<i>examples</i>
UN-	'to reverse action' 'to deprive of'	verbs	<i>untle</i> <i>unhorse</i>
DE-	'to reverse action'	verbs abstract nouns	<i>defrost</i> <i>deforestation</i>
DIS-	(as for <i>un-</i>)	verbs participles nouns	<i>disconnect</i> <i>discoloured</i> <i>discontent</i>

I.5

Pejorative prefixes

	<i>meaning</i>	<i>added to:</i>	<i>examples</i>
MIS-	'wrongly' 'astray'	verbs abstract nouns participles	<i>misinform</i> <i>misconduct</i> <i>misleading</i>
MAL-	'bad(ly)'	verbs abstract nouns participles adjectives	<i>maltreat</i> <i>malfunction</i> <i>malformed</i> <i>malodorous</i>
PSEUDO-	'false, imitation'	nouns adjectives	<i>pseudo-intellectual</i> (n or adj)

Note

For other prefixes with pejorative overtones, see ARCH-, OVER-, UNDER-, and HYPER- (App I.6). Like *pseudo-* is QUASI-.

I.6

Prefixes of degree or size

	<i>meaning</i>	<i>added to:</i>	<i>examples</i>
ARCH-	'highest, worst'	nouns (mainly human)	<i>archduke</i> , <i>arch-enemy</i>
SUPER- (<i>cf</i> App I.8)	'above, more than, better'	nouns adjectives	¹ <i>super</i> ₁ <i>man</i> , ¹ <i>super</i> ₁ <i>market</i> <i>supernatural</i>
OUT-	'to do something faster, longer, etc than ...'	verbs (mainly intrans)	<i>outrun</i> , <i>outlive</i>

	<i>meaning</i>	<i>added to:</i>	<i>examples</i>
SUR-	'over and above'	nouns	<i>!surtax</i>
SUB- (cf App I.8)	'lower than, less than'	adjectives	<i>subhuman, substandard</i>
OVER-	'too much'	verbs participles adjectives	<i>overeat overdressed overconfident</i>
UNDER-	'too little'	verbs participles	<i>undercook underprivileged</i>
HYPER-	'extremely'	adjectives	<i>hypercritical</i>
ULTRA-	'extremely, beyond'	adjectives	<i>ultra-violet, ultra-modern</i>
MINI-	'little'	nouns	<i>!mini,skirt</i>

Note

Mini- is often used for humorous coinages. The contrasting prefixes *maxi-* ('large', 'long') and *midi-* ('medium') are less common, eg: *maxi-skirt*.

I.7**Prefixes of attitude**

	<i>meaning</i>	<i>added to:</i>	<i>examples</i>
CO-	'with, joint'	verbs nouns	<i>cooperate co-pilot</i>
COUNTER-	'in opposition to'	verbs abstract nouns	<i>!counteract</i> (also <i>counter!act</i>) <i>counter-revolution</i>
ANTI-	'against'	nouns denominal adjectives adverbs	<i>anti-missile</i> (attrib- utive) <i>anti-social</i> <i>anti-clockwise</i>
PRO-	'on the side of'	nouns denominal adjectives	<i>pro-Common Market</i> (attrib) <i>pro-communist</i>

Note

Anti- suggests simply an attitude of opposition, while *counter-* suggests action in opposition to or in response to a previous action.

I.8

Locative prefixes

	<i>meaning</i>	<i>added to:</i>	<i>examples</i>
SUPER-	'over'	nouns	<i>superstructure</i>
SUB-	'beneath, lesser in rank'	nouns adjectives verbs	<i>subway</i> <i>subconscious</i> <i>sublet</i>
INTER-	'between, among'	denominal adjectives verbs nouns	<i>international</i> <i>intermarry</i> <i>interaction</i>
TRANS-	'across, from one place to another'	denominal adjectives verbs	<i>transatlantic</i> <i>transplant</i>

I.9

Prefixes of time and order

	<i>meaning</i>	<i>added to:</i>	<i>examples</i>
FORE-	'before'	mainly verbs abstract nouns	<i>foretell</i> <i>foreknowledge</i>
PRE-	'before'	nouns adjectives	<i>pre-war</i> (attributive) <i>pre-marital</i>
POST-	'after'	nouns adjectives	<i>post-war</i> (attrib) <i>post-classical</i>
EX-	'former'	human nouns	<i>ex-husband</i>
RE-	'again, back'	verbs abstract nouns	<i>rebuild, re-evaluate</i> <i>resettlement</i>

Note

As an exception to the statement in App I.2, *pre-* and *post-* normally involve conversion from noun to adjective.

I.10

Number prefixes

	<i>meaning</i>	<i>examples</i>
UNI-, MONO-	'one'	<i>unilateral, monotheism</i>
BI-, DI-	'two'	<i>bilingual, dipole</i>
TRI-	'three'	<i>tripartite</i>
MULTI-, POLY-	'many'	<i>multi-racial, polysyllabic</i>

Note

Bimonthly is notoriously ambiguous, in that it can mean either 'every two months' or 'twice every month'. *Biweekly* has the same ambiguity. *Biennial* normally has only the meaning 'every two years' (in contrast with *biannual* 'twice a year'), but many speakers find it as ambiguous as *bimonthly*.

I.11**Other prefixes**

	<i>meaning</i>	<i>examples</i>
AUTO-	'self'	<i>autobiography</i>
NEO-	'new, revived'	<i>neo-Gothic</i>
PAN-	'all, world-wide'	<i>pan-African</i>
PROTO-	'first, original'	<i>1proto1type</i>
SEMI-	'half'	<i>1semi1circle</i>
VICE-	'deputy'	<i>vice-president</i>

I.12**Conversion prefixes**

	<i>added to → to form</i>	<i>examples</i>
BE-	(a) nouns → participial adjectives (b) $\left. \begin{array}{l} \text{verbs} \\ \text{adjectives} \\ \text{nouns} \end{array} \right\} \rightarrow \left\{ \begin{array}{l} \text{transitive} \\ \text{verbs} \end{array} \right.$	(a) <i>bewigged</i> <i>bespectacled</i> (b) <i>bedazzle</i> <i>becalm</i> <i>bewitch</i>
EN-	nouns → verbs	<i>enslave</i>
A-	verbs → predicative adjectives	<i>afloat</i>

Suffixation**I.13****Classification of suffixes**

Unlike prefixes, suffixes frequently alter the word-class of the base; for example, the adjective *kind*, by the addition of the suffix *-ness*, is changed into an abstract noun *kindness*.

We shall group suffixes not only by the class of word they form (as noun suffixes, verb suffixes, etc) but also by the class of base they are typically added to (DENOMINAL, *ie* from nouns, DEADJECTIVAL, DEVERBAL suffixes, etc). More usefully, we may extend this latter terminology,

where convenient, to the derived words themselves, and talk of *worker* as a DEVERBAL noun, *hopeful* as a DENOMINAL adjective, etc.

O₁ stress with suffixation, see App II.2.

Note

[a] Inflectional suffixes, if any, always follow derivational suffixes: *workers*.

[b] Deverbal nouns do not include the 'gerund' class of nouns ending in *-ing* (*waiting*, etc) which are designated VERBAL NOUNS (13.23). Because of the complete productivity of the verbal noun category, the relation between verbal nouns and the corresponding verbs is considered to be purely grammatical rather than derivational. Another class of words having arguably the same status of full productivity is that of AGENTIAL NOUNS (App I.16): *worker*, etc. Notice that although not all verbs have a corresponding institutionalized (or 'permanent') agential noun (*trick* ~ **tricker*, *flout* ~ **flouter*), it is always possible to create an *ad hoc* or 'temporary' agential noun in a frame such as *a (regular) . . . -er of N*:

John regularly flouts authority ~ *John is a flouter

John is a regular flouter of authority

I.14

Noun → noun suffixes

	<i>added to → to form</i>	<i>meaning</i>	<i>examples</i>
[A] occupational			
-STER, -EER	nouns → personal nouns	'person engaged in an occupation or activity'	<i>gangster</i> , <i>engineer</i>
-ER (cf App I.16)	nouns → nouns	varied meanings, eg 'inhabitant of X'	<i>teenager</i> , <i>Londoner</i>
[B] diminutive or feminine			
-LET	count nouns → count nouns	'small, unimportant'	<i>booklet</i> , <i>piglet</i>
-LETTE	nouns → nouns	(a) 'small, compact'	<i>kitchenette</i> <i>statuette</i>
		(b) 'imitation' (material)	<i>flannellette</i>
		(c) 'female'	<i>usherette</i>
-ESS	animate nouns → animate nouns	'female'	<i>waitress</i>
-Y, -IE	nouns → nouns		<i>daddy</i> , <i>auntie</i>

	<i>added to → to form</i>	<i>meaning</i>	<i>examples</i>
[C] status, domain			
-HOOD	nouns → abstract nouns	'status'	<i>boyhood</i>
-SHIP	(as for <i>-hood</i>)	'status, condition'	<i>friendship, dictatorship</i>
-DOM	(as for <i>-hood</i>)	'domain, condition'	<i>kingdom, stardom</i>
- ¹ OCRACY	(as for <i>-hood</i>)	'system of government'	<i>de¹mocracy</i>
-(E)RY	chiefly nouns → (a) abstract nouns (b) concrete count nouns (c) non-count nouns	(a) 'behaviour' (b) 'place of acti- vity or abode' (c) 'collectivity'	(a) <i>slavery</i> (b) <i>refinery, nunnery</i> (c) <i>machinery</i>
[D] Other			
-ING	count nouns → non-count nouns	'the substance of which N is composed'	<i>panelling</i>
-FUL	count nouns → count nouns	'the amount which N contains'	<i>mouthful</i>

Note

[a] The diminutive suffix *-ling* is added to various word-classes, usually with a mildly contemptuous flavour: *princeling*, *underling*.

[b] The suffix *-y/-ie* largely restricted to familiar contexts, indicates endearment or familiarity. It is frequently added to a clipped form of the base *eg: movies* (esp AmE: 'moving pictures').

I.15**Noun/adjective → noun/adjective suffixes**

	<i>added to → to form</i>	<i>meaning</i>	<i>examples</i>
-ITE	nouns (chiefly names) → personal nouns	'member of com- munity faction/type'	<i>Israelite socialite</i>
-(I)AN	nouns (chiefly proper) → personal nouns, non-gradable adjectives	'pertaining to ...'	<i>Indo¹nesian, re¹publican</i>
- ¹ ESE	(as for <i>-(i)an</i>)	'nationality'	<i>Chi¹nese</i>

	<i>added to → to form</i>	<i>meaning</i>	<i>examples</i>
-IST	nouns/adjectives → personal nouns/adjectives	'member of a party, occupation'	<i>socialist</i> <i>violinist</i>
-ISM	nouns/adjectives → abstract nouns	'attitude, political movement'	<i>idealism</i> , <i>communism</i>

Note

Many nouns in *-ism* correspond to a noun in *-ist* which denotes an adherent of the principle, etc involved: *communist/communism*.

I.16**Verb → noun suffixes**

	<i>added to → to form</i>	<i>meaning</i>	<i>examples</i>
-ER, -OR	verbs (mainly dynamic) → nouns (mainly personal)	agentive and instrumental	<i>driver</i> <i>receiver</i> <i>actor</i>
-ANT	verbs → nouns	agentive and instrumental	<i>inhabitant</i> , <i>disinfectant</i>
-EE	verbs → personal nouns	passive	<i>employee</i>
-ATION	verbs → (a) abstract nouns (b) collective nouns	(a) 'state, action' (b) 'institution'	(a) <i>exploration</i> (b) <i>organization</i>
-MENT	verbs → nouns (chiefly abstract)	'state, action'	<i>amazement</i>
-AL	verbs → nouns (chiefly count abstract)	'action'	<i>refusal</i> , <i>dismissal</i>
-ING	verbs → (a) abstract nouns (b) concrete nouns	(a) 'activity' (b) 'result of activity'	(a) <i>driving</i> (b) <i>building</i>
-AGE	verbs → non-count abstract nouns	'activity, result of activity'	<i>drainage</i>

I.17

Adjective → noun suffixes

	<i>added to → to form</i>	<i>meaning</i>	<i>examples</i>
-NESS	adjectives → abstract nouns	'state, quality'	<i>happiness</i>
-ITY	(as for <i>-ness</i>)	'state, quality'	<i>sanity</i>

I.18

Verb suffixes

	<i>added to → to form</i>	<i>meaning</i>	<i>examples</i>
-IFY	nouns, adjectives → verbs (chiefly transitive)	causative	<i>simplify</i>
-IZE (BrE: also <i>-ise</i>)	(as for <i>-ify</i>)	causative	<i>popularize</i>
-EN	adjectives → verbs (a) transitive (b) intransitive	(a) causative (b) 'become X'	(a) <i>deafen</i> (b) <i>sadden</i>

I.19

Noun → adjective suffixes

	<i>added to → to form</i>	<i>meaning</i>	<i>examples</i>
-FUL	nouns (chiefly ab- stract) → gradable adjectives	'having . . . , giving . . .'	<i>useful</i> <i>helpful</i>
-LESS	nouns → adjectives	'without . . .'	<i>childless</i>
-LY	nouns (chiefly con- crete) → gradable adjectives	'having the qualities of . . .'	<i>cowardly</i>
-LIKE	(as for <i>-ly</i>)	'having the qualities of'	<i>childlike</i>
-Y	nouns (chiefly con- crete non-count) → gradable adjectives	'like . . . , covered with . . .'	<i>creamy</i> , <i>hairy</i>

	<i>added to</i> → <i>to form</i>	<i>meaning</i>	<i>examples</i>
-ISH	nouns (chiefly proper and count) → adjectives (a) non-gradable (b) gradable	(a) 'belonging to ...' (b) 'having the character of ...'	(a) <i>Turkish</i> (b) <i>foolish</i>
-IAN	nouns (chiefly proper) → adjectives	'in the tradition of ...'	<i>Dar'winian</i>

I.20

Some adjective suffixes common in borrowed and neo-classical words

<i>suffix</i>	<i>used to form:</i>	<i>examples</i>
-AL (also <i>-ial</i> , <i>-ical</i>)	primarily non-gradable adjectives	<i>criminal</i> , <i>edi'torial</i> , <i>musical</i>
-IC	gradable or non-gradable adjectives	<i>he'roic</i>
-IVE (also <i>-ative</i> , <i>-itive</i>)	gradable or non-gradable adjectives	<i>attractive</i> , <i>affirmative</i> , <i>sensitive</i>
-OUS (also <i>-eous</i> , <i>-ious</i>)	primarily gradable adjectives	<i>virtuous</i> , <i>courteous</i> , <i>rivacious</i>

Note

[a] In some adjectives, *-ic* alternates with *-ical*, with a difference of meaning:

an *economic* miracle ~ the car is *economical* to run

('in the economy') ('money-saving')

a *historic* building ~ *historical* research

('with a history') ('pertaining to history')

[b] There are several less common neo-classical affixes, among which *-ary*, *-ate* and *-ory* are particularly notable: *revolutionary*, *affectionate*, *obligatory*. Adjectives in *-ory* alternate (with or without stress shift) with nouns in *-tion*: *o'bligatory* ~ *oblig'ation*, *satis'factory* ~ *satis'faction*.

I.21

Other adjective suffixes

	<i>added to</i> → <i>to form</i>	<i>meaning</i>	<i>examples</i>
-ABLE, -IBLE	verbs (chiefly transitive) → adjectives	'able/worthy to be V-ed'	<i>readable</i> , <i>forcible</i>
-ISH	gradable adjectives → gradable adjectives	'somewhat ...'	<i>youngish</i>
-ED	nouns or noun phrases → adjectives	'having ...', etc	<i>balconied</i>

I.22

Adverb suffixes

	<i>added to</i> → <i>to form</i>	<i>meaning</i>	<i>examples</i>
-LY	adjectives → adverbs of manner, viewpoint, etc	'in a . . . manner', etc	<i>happily</i> , <i>strangely</i>
-WARD(S)	adverbs, nouns → adverbs of manner/ direction	manner/direction	<i>backward(s)</i>
-WISE	nouns → (a) adverbs of manner (b) viewpoint adverbs	(a) 'in the manner of . . .' (b) 'as far as . . . is concerned'	(a) <i>crabwise</i> (b) <i>weather-wise</i>

Note

Also -STYLE and -FASHION ('in the manner/style of') are sometimes used as adverbial suffixes: They ate *American-style* (cf 8.20).

Conversion

I.23

Conversion and suffixation

Conversion is the derivational process whereby an item changes its word-class without the addition of an affix. For example, the verb *release* (as in *They released him*) corresponds to a noun *release* (as in *They ordered his release*), and this relationship may be seen as parallel to that between the verb *acquit* and the noun *acquittal*.

I.24

Verb → noun

- [A] 'State' (from stative verbs to nouns): *doubt*, *love*
- [B] 'Event/activity' (from dynamic verbs): *laugh*, *walk*
- [C] 'Object of V': *answer* ('that which is answered'), *catch*
- [D] 'Subject of V': *bore* ('someone who bores/is boring'), *cheat*
- [E] 'Instrument of V': *cover* ('something that covers things'), *wrap*
- [F] 'Manner of V-ing': *throw*, *walk*
- [G] 'Place of V': *retreat*, *turn*

I.25

Adjective → noun

Miscellaneous examples are *daily* ('daily newspaper'), *comic* ('comic actor') (*young*) *marrieds* ('young married people'; informal). The

adjective → noun conversion can usually be explained in terms of a well-established adjective+noun phrase from which the noun has been ellipted.

I.26

Noun → verb

- [A] 'To put in/on N': *bottle, corner*
- [B] 'To give N, to provide with N': *coat* ('give a coat [of paint, etc] to'), *mask*
- [C] 'To deprive of N': *peel* ('remove the peel from'), *skin*
- [D] 'To . . . with N as instrument': *brake, knife* ('stab with a knife')
- [E] 'To be/act as N with respect to . . .': *nurse, referee*
- [F] 'To make/change . . . into N': *cash, cripple*
- [G] 'To (a) send/(b) go by N': (a) *mail, ship*; (b) *bicycle, motor*

I.27

Adjective → verb

- [A] (transitive verbs) 'to make (more) adj': *calm, dirty*
- [B] (intransitive verbs) 'to become adj' (generally adjectives in Type A can also have this function): *dry, empty*

Sometimes a phrasal verb is derived from an adjective by the addition of a particle: *calm down* ('to become calm').

This category of conversion competes with *-en* suffixation (App I.18), and sometimes both derivations are available for the same adjective:

He blacked/blackened his face with soot

I.28

Minor categories of conversion

- [I] *Conversion from closed-system words to nouns:*
This book is a *must* for the student of aerodynamics
- [II] *Conversion from phrases to nouns:*
Whenever I gamble, my horse is one of the *also-rans*
(ie one of the horses which 'also ran' but was not among the winners)
- [III] *Conversion from phrases to adjectives:*
an *under-the-weather* feeling ~ I feel very *under-the-weather*
(ie indisposed)
- [IV] *Conversion from affixes to nouns:*
Patriotism, and any other *isms* you'd like to name

I.29

Change of secondary word-class: nouns

(a) *Non-count* → *count*

- (i) 'A unit of N': two *coffees* ('cups of coffee')
- (ii) 'A kind of N': Some *paints* are more lasting than others
- (iii) 'An instance of N' (with abstract nouns): a *difficulty*

(b) *Count* → *non-count*

'N viewed in terms of a measurable extent' (normally only after expressions of amount): a few square feet of *floor*

(c) *Proper* → *common* (initial capital usually retained)

- (i) 'A member of the class typified by N': a *Jeremiah* ('a gloomy prophet')
- (ii) 'A person, place, etc called N': There are several *Cambridges* ('places called Cambridge') in the world
- (iii) 'A product of N or a sample or collection of N's work': a *Rolls Royce* ('a car manufactured by Rolls Royce'), a *Renoir*, a (complete) *Shakespeare*
- (iv) 'Something associated with N': *wellingtons*, a *sandwich*

(d) *Stative* → *dynamic*

He's being a *fool* ('He's behaving like a fool')

I.30

Change of secondary word-class: verbs

(a) *Intransitive* → *transitive*

'Cause to V': *run* the water

(b) *Transitive* → *intransitive*

- (i) 'Can be V-ed' (often followed by an adverb such as *well* or *badly*): Your book *reads* well
- (ii) 'To V oneself': Have you *washed* yet? ('washed yourself')
- (iii) 'To V someone/something/etc': We have *eaten* already
- (iv) 'To be V-ed': The door *opened*

(c) *Intransitive* → *intensive*

- (i) Current meaning: He *lay* flat
- (ii) Resulting meaning: He *fell* flat

(d) *Intensive* → *intransitive*

The milk *turned* (*ie* 'turned sour')

(e) *Monotransitive* → *complex transitive*

- (i) Current meaning: We *catch* them young
- (ii) Resulting meaning: I *wiped* it clean.

I.31

Change of secondary word-class: adjectives

- (a)
- Non-gradable*
-
- gradable*

I have a very *legal* turn of mind

- (b)
- Stative*
-
- dynamic*

He's just being *friendly* ('acting in a friendly manner')

I.32

Approximate conversion: voicing and stress shift

In some cases, conversion is approximate rather than complete: that is, a word, in the course of changing its grammatical function, may undergo a slight change of pronunciation or spelling. The most important kinds of alteration are (1) voicing of final consonants, and (2) shift of stress.

- (1)
- Voicing of final consonants*
- (noun → verb)

advice → *advise*, *thief* → *thieve*, *sheath* → *sheathe*, and (not shown in spelling) *house* → *hous*

- (2)
- Shift of stress*
- (see App II.2)

When verbs of two syllables are converted into nouns, the stress is sometimes shifted from the second to the first syllable:

conduct, *conflict*, *contrast*, *convert*, *convict*, *export*, *extract*,
import, *insult*, *permit*, *present*, *produce*, *rebel*, *record*

Occasionally, a word of more than two syllables varies in this way: *over|flow* (v) → *ˈoverflow* (n). There are many examples of disyllabic noun-verb pairs which do not differ in stress; for example, *ˈcontact* (v), *ˈcontact* (n), and *de|bate* (v), *de|bate* (n).

Compounds

I.33

A compound is a unit consisting of two or more bases (App I.1). There is no one formal criterion that can be used for a general definition of compounds in English (cf 13.34 f); on stress cf App II.3.

We concentrate on the productive or creative types of compounding, and indicate the syntactic relations of the compounding elements by paraphrases. For example, the two compounds *playboy* and *call-girl* are superficially similar, consisting of verb + noun. Yet the relations of their elements are different:

playboy ~ *the boy plays*, ie verb + subject
call-girl ~ *X calls the girl*, ie verb + object

Noun compounds

I.34

SUBJECT AND VERB COMPOUNDS

SUNRISE ~ <i>the sun rises</i> noun + deverbal noun Very productive type	bee-sting earthquake headache
RATTLESNAKE ~ <i>the snake rattles</i> verb + noun	flashlight hangman
DANCING GIRL ~ <i>the girl dances</i> verbal noun + noun	firing squad washing machine

I.35

VERB AND OBJECT COMPOUNDS

SIGHTSEEING ~ <i>X sees sights</i> (cf App I.39) noun + verbal noun (Number is neutralized) Very productive type	air-conditioning brainwashing dressmaking story-telling	
TAXPAYER ~ <i>X pays taxes</i> noun + agentive or instrumental noun (Number is neutralized) Very productive type	gamekeeper record-player songwriter window-cleaner	
BLOODTEST ~ <i>X tests blood</i> noun + deverbal noun	<i>count nouns</i> book review haircut	<i>non-count nouns</i> birth-control self-control
CALL-GIRL ~ <i>X calls the girl</i> verb + noun	knitwear	
CHEWING GUM ~ <i>X chews gum</i> verbal noun + noun	cooking apple spending money	

I.36

VERB AND ADVERBIAL COMPOUNDS

SWIMMING POOL ~ <i>X swims in the pool</i> verbal noun + noun Very productive type	typing paper adding machine walking stick
DAYDREAMING (cf App I.40) ~ <i>X dreams during the day</i> noun + verbal noun	sun-bathing sleepwalking handwriting

BABY-SITTER ~ <i>X sits with the baby</i> noun + agentive noun	factory-worker sun-bather daydreamer
HOMEWORK ~ <i>X works at home</i> noun + deverbal noun Most examples are count	boat-ride daydream gunfight
SEARCHLIGHT ~ <i>X searches with a light</i> verb + noun	dance hall plaything

1.37

VERBLESS COMPOUNDS

WINDMILL ~ <i>the wind [powers] the mill</i> noun + noun	hydrogen bomb motorcycle
TOY FACTORY ~ <i>the factory [produces] toys</i> noun + noun	oil well tear gas
BLOODSTAIN ~ <i>the blood [produces] stains</i> noun + noun	hay fever sawdust
DOORKNOB ~ <i>the door [has] a knob</i> noun + noun Very productive type	shirt-sleeves table leg television screen
GIRL-FRIEND ~ <i>the friend [is] a girl</i> noun + noun	oak tree tape measure
DARKROOM ~ <i>the room [is] dark</i> adjective + noun	hardboard madman
FROGMAN ~ <i>the man [is] like a frog</i> noun + noun Very productive type	goldfish kettledrum tissue paper
SNOWFLAKE ~ <i>the flake [consists] of snow</i> noun + noun	bread-crumbs sand dune
ASHTRAY ~ <i>the tray [is] for ash</i> noun + noun Very productive type	coffee time facecloth fire engine

Note

The difference between *teacup* (~ 'cup for tea') and *cup of tea* (~ 'cup containing tea') is paralleled with *matchbox*, *winebottle*, *soup plate*, etc.

I.38

BAHUVRIHI COMPOUNDS

PAPERBACK	<i>noun + noun</i>	<i>adjective + noun</i>
~ [<i>the book has</i>] <i>a paper back</i>	blockhead	fathead
A 'bahuvrihi compound'	hunchback	loudmouth
names an entire thing by specifying some feature	pot-belly	paleface

Adjective compounds

I.39

VERB AND OBJECT COMPOUNDS

MAN-EATING ~ <i>X eats men</i> (cf App I.35)	breath-taking
<i>noun + -ing</i> participle	heart-breaking

I.40

VERB AND ADVERBIAL COMPOUNDS

OCEAN-GOING ~ <i>X goes across oceans</i> (cf App I.36)	law-abiding
<i>noun + -ing</i> participle	mouth-watering
HEARTFELT ~ <i>X feels it in the heart</i>	handmade
<i>noun + -ed</i> participle	self-employed
HARD-WORKING ~ <i>X works hard</i>	easy-going
<i>adjective/adverb + -ing</i> participle	good-looking
QUICK-FROZEN ~ <i>X is frozen quickly</i>	far-fetched
<i>adjective/adverb + -ed</i> participle	new-laid

I.41

VERBLESS COMPOUNDS

CLASS-CONSCIOUS ~ <i>X is conscious with respect to class</i>	duty-free
<i>noun + adjective</i>	homesick
GRASS-GREEN ~ <i>X is green like grass</i>	brick red
<i>noun + adjective</i>	sea-green
BRITISH-AMERICAN (<i>initiative</i>) ~ <i>the British and the Americans jointly (made an initiative)</i>	bitter-sweet
<i>adjective + adjective</i> (coordination compound)	deaf-mute

Note

The first element of coordination compounds frequently ends in *-o* and is not itself an independent word, eg: *psycholinguistics, Anglo-American*.

I.42

Verb compounds

SIGHTSEE ~ <i>X sees sights</i> noun + verb	house-hunt lip-read
SPRING-CLEAN ~ <i>X cleans in the spring</i> noun + verb	baby-sit sleep-walk

Note

These examples are 'back-formations' from such nouns as *sightseeing* (App I.35) and *spring cleaning* (App I.36), and from a historical viewpoint cannot be described as noun + verb compounds.

I.43

Reduplicatives

Some compounds have two or more elements which are either identical or only slightly different; eg: *goody-goody* ('affectedly good', informal). The difference between the two elements may be in the initial consonants, as in *walkie-talkie*, or in the medial vowels, eg: *criss-cross*. Most of the reduplicatives are highly informal or familiar, and many derive from the nursery, eg: *din-din* ('dinner'). The most common uses of reduplicatives are

- to imitate sounds, eg: *tick-tock* (of clock)
- to suggest alternating movements, eg: *seesaw*
- to disparage by suggesting instability, nonsense, insincerity, vacillation, etc, eg: *higgledy-piggledy*, *wishy-washy*
- to intensify, eg: *tip-top*

I.44

Clipping

The term 'clipping' denotes the subtraction of one or more syllables from a word. The shortening may occur at

- the beginning of the word: *phone* ~ *telephone*
- the end of the word (more commonly): *photo* ~ *photograph*
- at both ends of the word (rare): *flu* ~ *influenza*

The clipped form tends to be used especially in informal style.

I.45

Blends

In a blend at least one of the elements is fragmentary when compared with its corresponding uncompounded word form. For example *brunch* (esp AmE, 'a meal subsuming breakfast and lunch') is derived from *br(eakfast)* + *(l)unch*. Many blends have only a short life and are very

informal, but some have become more or less fully accepted in the language, eg: *motel* from *motor* + *hotel*, *smog* from *smoke* + *fog*, *transistor* from *transfer* + *resistor*.

I.46

Acronyms

Acronyms are words formed from the initial letters (or larger parts) of words. New acronyms are freely produced, particularly for names of organizations.

- (1) Acronyms pronounced as sequences of letters can be called 'alphabetisms':
 - (a) The letters represent full words: *C.O.D.* ~ *cash on delivery*, *UN* ~ *the United Nations*
 - (b) The letters represent elements in a compound or just parts of a word: *TV* ~ *television*, *GHQ* ~ *General Headquarters*
- (2) Many acronyms are pronounced as words, eg: *radar* (from 'radio detecting and ranging').

Bibliographical note

Marchand (1969) is the most comprehensive reference work on English word-formation, but cf also Adams (1973). For bibliography, see Stein (1973).

APPENDIX II

STRESS, RHYTHM, AND INTONATION

II.1

Stress, rhythm, and intonation are all concerned with the perception of relative PROMINENCE. We speak of STRESS when we are considering the prominence with which one part of a word or of a longer utterance is distinguished from other parts. Thus we say that *indignant* has stress on the second syllable or that the word *like* is stressed in 'Does he like it?':

In'dignant

Does he 'like it?

We speak of RHYTHM when we are considering the pattern formed by the stresses perceived as peaks of prominence or beats, occurring at somewhat regular intervals of time, the recurring beats being regarded as completing a cycle or 'measure'. Thus, as a language with a tendency for 'stress-timed' rhythm, English often shows an identity of rhythm in sentences like the following, provided that the number of syllables does not vary too widely:

'John's at 'home to'night

'John's 'here 'now

The pro'fessor's in 'London this 'evening

We speak of INTONATION when we associate relative prominence with PITCH, the aspect of sound which we perceive in terms of 'high' or 'low'; thus we can say that the 'intonation nucleus' in the following sentence has a 'falling tone' (App II.7):

The 'man has GONE.

II.2

Stress within the word

There is a binary opposition – stress versus no stress – though it is often relevant to distinguish an intermediate or secondary stress. We mark stress with a high vertical stroke before the syllable carrying the stress,

leaving lack of stress unmarked. When a stronger stress needs to be indicated, a double vertical mark is used, and where it is desirable to indicate secondary stress, there is a low vertical stroke before the syllable concerned. For example:

ˈseveral ˈpretty ˈwomen
 ˌcontriˈbution

Native words and early French adoptions tend to have the main stress on the root syllable and to keep it there, regardless of the affixes that word-formation may add:

ˈkingly	ˈstand(ing)	ˈpassion
ˈkingliness	underˈstand(ing)	ˈpassionately
unˈkingliness	misunderˈstand(ing)	disˈpassionate

By contrast, with the more recent adoptions and coinages, especially those based on words from the classical languages, the place of the stress varies according to the affixation:

	<i>antepenultimate</i>	<i>penultimate</i>
ˈtelegraph	telleˈgraphy	teleˈgraphic
	telleˈpathy	teleˈpathic
ˈphoto(graph)	phoˈtography	photoˈgraphic
ˈtransport	transˈportable	transporˈtation
ˈargument	arguˈmentative	argumenˈtation

The last two items exemplify an important generalization: all abstract nouns ending in *-ion* are stressed on the syllable preceding this ending.

Similar *penultimate* examples with adjectival *-ic* (App I.20):

ˈphoneme ~ phoˈnemic	ˈemblem ~ embleˈmatic
eˈconomy ~ ecoˈnomic	ˈsympathy ~ sympaˈthetic

and *antepenultimate* with nominal *-ity* and nominal or adjectival *-ian*:

uˈnanimous ~ unaˈnimity	ˈcurious ~ curiˈosity
ˈlibrary ~ libˈrarian	uˈtility ~ utiliˈtarian
ˈgrammar ~ gramˈmarian	ˈCromwell ~ Cromˈwellian

By contrast, *-ite* leaves the place of the accent unchanged:

ˈTrotsky ~ ˈTrotskyite	ˈJefferson ~ ˈJeffersonite
------------------------	----------------------------

A fairly numerous set of words that can operate without affixal change as noun or adjective on the one hand, and as verb on the other, have an accentual difference in the two functions (App I.32); for example:

noun or adjective: ˈconˌduct, ˈconˌtrast, ˈaˌtribute, ˈpreˌsent, etc
verb: conˌduct, conˌtrast, aˌtribute, preˌsent, etc

In one of these (*contrast*) and in several of the other examples that might have been cited (*eg. export*), there is a tendency to discontinue a separate verb form and to use in all functions the form as stressed for the noun.

II.3

Compounds

In contrast to noun phrases like a *black bird*, corresponding compound nouns (App I.34 ff) are generally stressed on the first element but with a strong secondary stress on the second element:

'black₁bird 'black₁board 'green₁fly
'earth₁quake 'waiting₁room 'fire-ex₁tinguisher

When such a compound is made part of another compound, the stress and secondary stress are re-distributed to give the same rhythm: *'light-house* but *'lighthouse-keeper*.

A somewhat smaller number of compounds have phrasal stress pattern:

apple'sauce first'rate

Such compounds are often not nouns, but verbs (*back-fire*), adverbs (*hence'forth*), and especially adjectives (*knee-deep*, *flat-footed*). Some examples are variable:

field 'marshal or 'field marshal; over'seas or 'over,seas

In any case, the stress often shifts from second component to first when the compound is being used attributively in a noun phrase:

The room is down'stairs but A down₁stairs 'room
His work is first'class but His 'first₁class 'work

Note

In AmE there is a strong tendency to give initial stress to compounds and in normal AmE use we have for example 'apple,sauce, 'lawn,tennis, 'back,fire. This stress distribution occurs quite often in BrE also.

II.4

Stress in phrases and other syntactic units

Stress distribution provides a firm basis for distinguishing between different underlying relations:

A 'toy ₁factory produces toys; a ₁toy 'factory is a toy
A 'bull₁fight involves bulls; a ₁bull 'calf is a young bull
A 'French ₁teacher teaches French; a ₁French 'teacher is French
A 'slate ₁quarry yields slate; a ₁slate 'roof is made of slate

A heavier stress (though usually realized as an intonation nucleus: App II.7) marks the head of a lengthy premodified noun phrase, the final item of a heavily postmodified noun phrase, the last lexical item of a clause, and similar points of grammatical importance:

A realistic ₁ little ₁ toy ¹ factory
 The ₁ toy ¹ factory he ¹ got for his ¹ birthday
 'That's the ad¹dress he ¹ sent the ¹ letter ₁ to

II.5

Contrastive stress

We can interfere with normal accentuation to highlight any word we please by means of contrastive stress, again often realized by means of intonation. In this way, for example, the closed-system words like *and*, *of*, *have* (which normally have /ə/ and often consonant loss as well) are pronounced with the vowel and consonant values that these words have in isolation:

A: ¹ John and ¹ Mary ¹ went /ən/
 B: ¹ Really! ¹ John ¹ and ¹ Mary? /and/

Contrastive stress is not limited to sequences longer than the word: the normal accentuation within the word can also be distorted at the speaker's will if he wants to make a contrastive point. Thus instead of *un¹happy* one might say *unhappy* in a context such as

A: She was looking ¹ happy tonight
 B: You thought so? She seemed ¹ unhappy to me

Note

Contrastive stress can also override the distinctions made in App II.4: in *I ¹ said she was a ¹ French ¹ teacher, not a ¹ fresh ¹ teacher*, we could be referring to nationality.

II.6

Rhythm

Broadly speaking, and in the absence of contrastive stress, English connected speech has stresses on the (stressed syllables of) open-class items, and absence of stress upon the closed-system words accompanying them:

He ¹ told his ¹ mother
 He ¹ sent it to his ¹ mother
 That's the ad¹dress he ¹ sent the ¹ letter ₁ to
 She was ¹ looking ¹ happy to ¹ night

The natural rhythm of English, when unaffected by other factors such as hesitation which may slow down the speaker or excitement which may

speed him up, provides roughly equal intervals of time between the stresses (*cf* App II.1).

But absolute regularity of rhythm is the exception rather than the rule. When the intervals between stresses achieve something like equality, the stylistic effect is oppressive. One exception is in counting: when we have to count a fairly large number of items, we tend to adopt quite naturally a strictly regular rhythm:

'one 'two 'three 'four . . . 'seventeen 'eighteen 'nineteen . . .
 seventy-'four seventy-'five seventy-'six . . . a hundred-and-'three
 a hundred-and-'four . . .

So too when we are compiling an inventory, giving a list of names, or the like. Insistent regularity may also be introduced in religious discourse, in reading poetry, or for emphasis. In ordinary discourse, it is common when one is implying repetition of something which ought to be accepted without argument, and especially again perhaps when the speaker is expressing irritation or sarcasm:

You should 'never 'move the 'papers 'on my 'desk

Intonation

II.7

Tone unit, nucleus, and the falling tone

Intonation is normally realized in tone units consisting of a sequence of stressed and unstressed syllables but on occasion the unit may consist of a single pitch-prominent syllable. The peak of greatest prominence is called the NUCLEUS of the tone unit and it is indicated in this book by being printed in small capitals. The first prominent syllable in a tone unit is the ONSET, and it is commonly preceded by one or more syllables with light stress and on a low pitch. Its position can be indicated by a preceding thin vertical (|) and the end of the tone unit by a thick vertical (|). Some of the earlier examples are now given, with stresses reinterpreted where relevant:

- (a) He |told his MOTHER|
- (b) That's the ad|dress he 'sent the LETTER |to|
- (c) She was |looking HAPPY to'night|
- (d) You |THOUGHT 'so|
- (e) She |seemed UNhappy to ME|

Pitch prominence is usually associated with pitch change, and the commonest change is a FALL. We would expect a fall on the nuclear syllable in (a) and (b) above, as in most sentences of English. We expect a fall also in questions beginning with a *wh*-word, as in (f) and (h), on one-word

answers to questions, and on words or names or even letters uttered in isolation, as in (g) and (i):

- (f) |What's his NΛME|
 (g) Phy|LΛktis|
 (h) |What's the first LÈTter|
 (i) |P|

II.8

The rising tone

The next commonest tone is the RISE, used when we wish to indicate that our utterance is non-final or that we are leaving it open and inconclusive. This may be because we are counting or listing and have not come to the last item; or because another clause is going to follow; or because we seek a response from someone (but not by means of a *wh*-question):

- ... |TWÉLVE| |THÍrteen| |FÓurteen| |FÍfteen|
 There are |fíFTÈEN|
 |When he CÁME| I |GRÈETed him|
 I |saw him this MÓRNING| and in|vited him to DÍNner|
 You're |going alRÉADY| |MÚST you|

Some of the examples in App II.7 might well have a rising nucleus, especially (c) perhaps, not so much in order to make it a question as to suggest politely that a (confirmatory) comment would be welcome. Alternatively, one might add a tag question (7.48 *f*), with a falling nucleus:

She was |looking HÁPPY to'night| |wΛsn't she|

Since a rise lacks dogmatic finality, it enables us to make an imperative gentle and persuasive:

|Don't be unPLÉASant|

Other nuclear tones

II.9

There are no nuclear tones anything like so common as the fall and the rise, but four other tone contours are nevertheless important. The FALL-RISE occurs in many 'contingency' environments (for example as the nucleus of a conditional clause), but it is perhaps especially common with initial adverbials (8.3):

I'll |see him if he CÔMES|
 |FÍNally| we de|cided not to GÒ|

The converse of this, the RISE-FALL, must be sharply distinguished from it since it is really a rather persuasive variant of the falling tone, used to

express a genuine or sarcastic warmth or on the other hand a feeling of surprise or shock:

|That's wŌnderful|
He's a com|plete fŌol|

Rarest of all is the LEVEL tone. This is perhaps a variant of the rise, and it is used to suggest (often somewhat pompously) the exact predictability of what is to follow:

He |DRANK| he |STŌLE| he was |soon despISED|

II.10

The remaining tone pattern, FALL-PLUS-RISE, is probably used more often than any other except fall and rise, but we have left it till the end because, unlike the others, this pattern has two nuclei. Especially in BrE, it would be expected in example (e) of App II.7:

She |seemed ūnhappy to MÉ|

The nucleus is always a peak of 'information' content in the tone unit; with the fall-plus-rise we have two such peaks of information interest, and they are related, the first being superordinate. When we first introduced this example (App II.5), it was in order to illustrate 'contrastive stress'. Now contrastive stress often involves moving a tonal nucleus from its normal, unmarked position onto the contrasted item. But this need not entail removing all nuclear prominence from elsewhere in the sentence. The fall-plus-rise allows the speaker to express a double contrast, and in the present example he in effect says (a) 'She seems *unhappy* rather than happy', and (b) 'This is *my* view as opposed to yours'.

The fall-plus-rise is commonly used with marked focus (*cf* 14.2 *ff*), with the fall placed on the displaced and focused item, the rise on the final lexical item in the tone unit. For example:

It's his |wIFE that I don't LÍKE| = The |one that I don't LÍKE| is
his |wIFE|

It's his |wIFE that's always NÁsty|

beside the unmarked

I |don't like his wIFE|

His |wife is always NÁsty|

II.11

Prosodic marking compared with punctuation

In so brief a sketch we must ignore other features of oral English such as *pitch height*, *pitch range*, *tempo*. Even so, we now have a system of conventions capable of expressing on paper for spoken English what the sys-

tem of punctuation marks does for written English. There are numerous respects in which conventional punctuation is inadequate, but we need mention here only one or two such points to show how our prosodic notation both explains and transcends the difficulty.

For example, although in rather informal punctuation we can indicate emphasis (usually by means of italics), we cannot distinguish emphases of radically different sound and value:

- (a) You shouldn't give her *any* flowers
(= You must give her no flowers at all)
- (b) You shouldn't give her *any* flowers
(= You must give her only certain flowers)

But prosodic notation adequately represents the difference we hear:

- (a) You |shouldn't give her λ NY flowers|
- (b) You |shouldn't give her λ ny flowers|

Consider now the prosodic realizations which give sharply different meanings to the various members within each of the following sets of sentences; in each case we begin with the 'unmarked' and most neutral form the sentence might have:

- (1) I should |GÒ|
I should |GÓ| (Is that your advice?)
|Ì should go| (Not you!)
I |SHÒULD go| (And I defy you to deny it)
I |SHÖULD go| (But I don't think I will)
- (2) |Somebody must have TÀken it|
|Somebody MÛST have 'taken it| (It's no use your arguing)
|SÖMEbody must have 'taken it| (Even if you didn't)
- (3) You |said he would CÒME|
|You said he would CÒME| (I was personally doubtful)
You |said HĔ would come| (You didn't say that his wife was coming as well)
You |sĀID he would come| (But that doesn't mean he really will)
You |SAID he would COME| (And, my goodness, there he is!)

Bibliographical note

A detailed account of all prosodic systems is given in Crystal (1969), especially Chapters 4 ff, and these are related to style in Crystal and Davy (1969). On stress, see Gimson (1970), especially Part III; Halle and Keyser (1971), Chapter 1. On rhythm, see Abercrombie (1967), Chapter 6; Leech (1969b), Chapter 7. On AmE intonation, see Pike (1945).

APPENDIX III

PUNCTUATION

III.1

Punctuation serves two main functions:

(1) SEPARATION of

- (a) *successive units* (such as sentences by periods, or items in a list by commas)
- (b) *included units* (as when parentheses mark off an interpolated phrase or clause)

(2) SPECIFICATION of language function (as when an apostrophe indicates that an inflection is genitive).

Successive units

III.2

Successive units form a hierarchy as follows:

- (a) the individual letters within a word;
- (b) the parts of a word independent enough to be separated by a hyphen;
- (c) the individual words separated by a space;
- (d) the dependent units in sentence structure (usually phrases or clauses) separated by a comma;
- (e) the non-parenthetic appositive units (*cf* 9.47) separated by a colon;
- (f) the independent units (usually clauses) separated by a semicolon;
- (g) the sentences separated by a period and a following capital;
- (h) the paragraphs separated by switching to a new line of writing, often indented.

There are of course still larger units in the hierarchy, such as chapters, but in this brief sketch we must ignore all points except (b) and (d) above.

III.3

The hyphen

There are two principal uses of the hyphen:

- (1) Word division at the end of a line. Natural breaks (orthographic, syllabic, morphological) are observed; thus *establishment* not **establis-hment*. BrE practice tends to favour morphological breaks (*struct-ure*), AmE syllabic (*struc-ture*).
- (2) The division, especially in BrE, of words not regarded as wholly established units (*anti-war*, *flower-power*) and the junction of phrasal units used as premodifiers (*a vase of the fourth century* but a *fourth-century vase*: cf 13.38 f).

III.4

The comma

The comma separates items in lists; coordinate clauses (especially those with *but*); adverbial clauses and phrases, especially initial ones, from superordinate clauses; a vocative from the rest of the sentence. To illustrate each in turn:

The farmer owned sheep, cattle, pigs(,) and poultry.
 The lecture was good, but few people were present.
 When she saw him, she burst out laughing.
 John, do you know Mary's address?

A comma cannot separate subject from predicate or verb from object:

- *A man of his great abilities, would always be successful.
- *John thought, that the weather would improve.

Note

- [a] With initial conjuncts and disjuncts, a comma is virtually obligatory, but it is often optional after adjuncts: *Incidentally, he sings . . .*; *Frankly, he cheated . . .*; *Frequently (,) he works . . .*; cf 8.2.
- [b] A restrictive relative clause cannot be separated by a comma from its antecedent if the noun phrase, while a non-restrictive clause is regularly so separated (13.3):

You should have asked the man who left yesterday
 You should have asked Mary, who left yesterday.

III.5

Included units

The two commonest types of included unit are (1) parenthetical or subordinate matter, and (2) quotation or other reference to a different linguistic sphere. The punctuation marking such included units must be correlative, one occurrence indicating the beginning of the inclusion, a second occurrence indicating its completion.

- (1) Parenthetical matter may be adverbial, appositive, or structurally unrelated. The punctuation marks are commas, parentheses ('brackets', BrE), or dashes:

The other man, David Johnson, refused to leave.
 John (or perhaps his wife) will collect the parcel.
 David Johnson – I don't know why – refused to leave.

As the above examples suggest, parentheses subordinate more definitely than commas, and dashes are particularly suitable for informal 'asides'.

- (2) Direct speech is enclosed in single or double quotation marks (in BrE called also 'inverted commas'; they are usually single, especially in print); quotation within quotation uses both to mark the distinction:

'I heard "Keep out" being shouted,' he explained.

Reference outside the variety of English being used is similarly marked:

A carafe of 'plonk' accompanied the meal.

III.6

Specification

The functions most commonly specified by punctuation signs are questions, exclamations, genitives, contractions, and abbreviations.

John has gone already?

Isn't she beautiful!

In these examples, the specification signs are especially relevant since the grammatical form would otherwise suggest that the first is a statement and the second a question. The exclamation mark is, however, sparingly used in English and it does not occur with epistolary formulae or (normally) with vocatives or imperatives.

The apostrophe is used in writing the genitive singular and plural (thus marking the difference between *dogs*, *dog's*, and *dogs'*) and the informal contractions, especially of the negative particle and of auxiliaries with pronoun subjects: *John didn't*; *he'll*; *I've*.

Abbreviations by initials are indicated by capitals with or without periods (*P.T.O.*, *PTO*), or by lower case letters where the absence of periods is less common (*i.e.*, *e.g.*). Shortened forms of words normally have a period (*Prof.*), though this need not be so if the abbreviation ends with the last letter (*Dr*).

Note

- [a] After the initial greeting in a letter, there is either a comma (BrE, informal AmE) or a colon (AmE), the first sentence then beginning on the next line with a capital:

Dear Mr Johnson,

Several weeks have passed since . . .

[b] Italics are sometimes used to specify an emphasized word:

It was not so much anger as *self-reproach* that made him agitated

Italics are also used (with initial capitals for open-class words) in quoting titles of books, etc:

His next play was *Peace in the Dark*.