

A University
Grammar of
English

Randolph Quirk
Sidney Greenbaum

**A UNIVERSITY
GRAMMAR OF ENGLISH**

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RANDOLPH QUIRK *University of London*
SIDNEY GREENBAUM *University of London*

Based on *A Grammar of Contemporary English*
by Randolph Quirk, Sidney Greenbaum,
Geoffrey Leech, Jan Svartvik

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PREFACE

In preparing this shorter version of *A Grammar of Contemporary English*, our aim has been to satisfy the needs of university students who require the comprehensiveness of the original work but not its detail or extensive theoretical discussion or wealth of exemplification. But, insofar as it has been compatible with so curtailed a treatment, we have been careful to preserve the structure of the parent book so that reference to the fuller study can be easy and direct, chapter by chapter, as required.

In order to accommodate actual student needs in our treatment, we consulted a number of friends and colleagues all over the world: scholars with rich and varied experience of teaching English at institutions with widely different traditions; scholars whose opinion we valued on the kind of abridged *Grammar* that would best suit their students' needs. We are happy to acknowledge our gratitude to John Algeo (Georgia), M. A. G. Cerrudo (Buenos Aires), Rudolf Filipović (Zagreb), Jan Firbas (Brno), Denis Girard (Paris), Harold V. King (Michigan), Gerhard Nickel (Stuttgart), Wulf Praeger (Lorrach), Andrew Rogers (Texas), Alfred Schopf (Freiburg), and Takashi Shimaoka (Tokyo), all of whom studied *A Grammar of Contemporary English* in proof, with abridgment for student use in mind. Above all, we have benefited from the skilled and detailed guidance generously provided by R. A. Close (London) from his fund of university teaching experience in Japan, China, Czechoslovakia, Chile, Greece, and elsewhere.

Awareness of the correspondence with the parent book is taken for granted throughout the present treatment, and no reference is made to it in the bibliographical notes with which we conclude chapters. Nor do we refer in these chapter notes to other major descriptions of English (by Jespersen, Kruisinga, etc), though they are of course listed in the Bibliography, pp 462-4, in acknowledgment of their permanent relevance to grammatical studies and their contribution to our own research. For all grammarians draw freely on the work of their predecessors and at the same time use their new vantage point to see where

fresh headway can be made. We have indeed precisely this double relation with *A Grammar of Contemporary English*: as well as producing an epitome of the larger work, we have taken the opportunity to improve the description in numerous respects. In this way, we have made the labour of the present enterprise as fruitful and stimulating to ourselves as we hope it will be rewarding to our students.

RQ SG

June 1973

PREFACE TO FIFTH IMPRESSION

For the hundreds of improvements incorporated since the first impression, we are in large measure indebted to colleagues all over the world who have presented us with detailed comments, whether in published reviews or in private communications. In particular, we should like to express our gratitude to Broder Carstensen, D. Crystal, R. Dirven, V. Fried, G. Guntram, R. R. K. Hartmann, R. A. Hudson, Y. Ikegami, R. Ilson, S. Jacobson, H. V. King, R. B. Long, André Moulin, Y. Murata, N. E. Osselton, M. Rensky, M. L. Samuels, Irène Simon, B. M. H. Strang, Gabriele Stein, M. Swan, J. Taglicht, and R. W. Zandvoort.

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CONTENTS

Preface	v
Symbols and technical conventions	x
One	
Varieties of English	1
<i>Standard English 3; Varieties according to subject, medium, and attitude 6</i>	
Two	
Elements of grammar	10
<i>Sentence elements 12; Parts of speech 18; Stative and dynamic 20; Pro-forms, question, and negation 22</i>	
Three	
Verbs and the verb phrase	26
<i>Regular verbs and inflectional rules 28; Irregular verbs 30; Auxiliaries 35; Tense and aspect 40; Mood 51</i>	
Four	
Nouns, pronouns, and the basic noun phrase	59
<i>Noun classes 59; Determiners 61; Reference and the articles 67; Number 80; Gender 89; The genitive 93; Pronouns 100</i>	
Five	
Adjectives and adverbs	114
<i>Adjectives, attributive and predicative 115; Adverbs as modifiers 126; Comparison and intensification 130; Correspondence between adjective and adverb 136; Adjective, adverb, and other word-classes 137</i>	

Six

Prepositions and prepositional phrases 143

Place relations 146; Time relations 154; Other relations chiefly as adjunct 157, as disjunct 162, as complementation of verb or adjective 163

Seven

The simple sentence 166

Clause patterns 166; Elements and their meanings 171; Concord 176; Negation 183; Questions 191; Commands 200

Eight

Adjuncts, disjuncts, conjuncts 207

Limiters and additive adjuncts 211; Intensifiers 214; Adjuncts of manner, means, and instrument 220, of place 224, of time 229; Style and attitudinal disjuncts 242; Conjuncts 246

Nine

Coordination and apposition 251

Ellipsis 251; Coordination of clauses 254; Coordination of phrases 267; Apposition 276; Non-restrictive apposition 278; Restrictive apposition 282

Ten

Sentence connection 284

Time relaters 285; Logical connectors 287; Substitution 294; Discourse reference 302; Ellipsis in dialogue 305

Eleven

The complex sentence 309

Finite, non-finite, and verbless clauses 310; Subordinators and subordination 313; Nominal clauses 316; Adverbial clauses 322; Comparative sentences 330; The verb phrase in dependent clauses 337; Direct and indirect speech 341

Twelve

The verb and its complementation 347

Phrasal and prepositional verbs 347; Complementation of adjective phrase 354; Units as direct object 358; Complex transitive complementation 363; Ditransitive complementation 370

Contents	ix
Thirteen	
The complex noun phrase	375
<i>Restrictive relative clauses 380; Non-restrictive relative clauses 383; Non-finite postmodifiers 384; Prepositional phrase postmodification 387; Premodification by adjective 395, by participle 396, by genitive 399, by noun 399; Multiple premodification 400</i>	
Fourteen	
Focus, theme, and emphasis	406
<i>Information focus 406; Voice and reversibility 410; Theme and inversion 411; Existential sentences 418; Extraposition and other postponement devices 422; Emotive emphasis 427</i>	
Appendix I	
Word-formation	430
<i>Prefixes 431; Suffixes 435; Conversion 441; Compounding 444</i>	
Appendix II	
Stress, rhythm, and intonation	450
Appendix III	
Punctuation	458
Bibliography	462
Index	465

SYMBOLS AND TECHNICAL CONVENTIONS

Since our use of symbols, abbreviations, and the like follows standard practice, all that we need here is a visual summary of the main conventions, with a brief explanation or a reference to where fuller information is given.

4.37; App I.12:

Cross-references are given by chapter (or appendix) and section number.

AmE, BrE:

American English, British English (cf 1.6).

S, V, O, C, A, O₁, etc.:

See 2.5 ff; when italicized, strings of these symbols refer to the clause types explained in 7.2.

a 'better GRÀMMAR|:

Capitals in examples indicate nuclear syllables, accents indicate the intonation, raised verticals indicate stress, and long verticals tone unit boundaries: see App II.2 ff, 7 ff.

*a more better one:

A preceding asterisk indicates an unacceptable structure.

?they seem fools:

A preceding question mark indicates doubtful acceptability; combined with an asterisk it suggests virtual unacceptability.

Help me (to) write:

Parentheses indicate optional items.

Bolinger (1971):

References at the end of a chapter are expanded in the Bibliography, pp 462 ff.

He came {to } {London
 {from} {New York

Curved braces indicate free alternatives

[He]
[She] does [his
her] best:

Square brackets indicate contingent alternatives: eg selection of the top one in the first pair entails selection of the top one in the second also.

{His [expensive (house insurance)]}

Contrasts in bracketing give a linear indication of hierarchical structure.

/ɪz/, /z/, /s/:

Slants enclose phonemic transcriptions, usually of inflections. The symbols have widely familiar values: /ɪ/ as in bid, /i/ as in beat, /z/ as in zip, /ə/ as in the first syllable of alone, etc.