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Multi-word Verbs in Fictional Spoken Registers

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Cílem práce je zmapovat užívání víceslovných sloves (sloves frázových, sloves s předložkou atd.) v žánru televizního seriálu. V teoretické části diplomant představí morfosyntaktická i sémantická kritéria, podle nichž lze víceslovná slovesa třídit. Zároveň charakterizuje styl seriálové fikce, jeho typické jazykové prostředky a předpokládanou stylistickou funkci víceslovných sloves. V praktické části klasifikuje nalezené výskyty podle zvolených parametrů, zhodnotí jejich distribuci, stýlotvornou platnost a komunikační funkce a vymezí kontexty, v nichž se jednotlivé prostředky uplatňují.

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Title:

Multi-word Verbs in Fictional Spoken Registers

Annotation:

This bachelor thesis provides a theoretical insight into multi-word verbs and presents their possible classification, as well as problems connected with proper classification of multi-word verbs. The first part also briefly explains the basic difference between a written and a spoken register. The latter part of this paper briefly introduces the setting of the studied fictional narrative *Vikings* and provides information about the actual use of multi-word verbs in the narrative based on the concluded research and analysis of 200 examples of multi-word verbs, describes their classification and differences between each group, their structure and their common usage.

Key words:

multi-word, phrasal verbs, prepositional verbs, phrasal-prepositional verbs, spoken register, fiction

Název:

Víceslovná slovesa v mluvené fikci

Anotace:

Tato bakalářská práce se zaměřuje na použití víceslovných sloves v mluvené fikci. První část práce poskytuje teoretické zázemí o víceslovných slovesech v anglickém jazyce a představí nejrozšířenější způsoby jejich klasifikace. Také představí problémy spojené se správným zařazením víceslovných sloves a lehce se dotkne rozdílů mezi psaným a mluveným jazykem. Druhá část této práce poskytne detailnější informace o skutečném využití víceslovných sloves ve fiktivním televizním seriálu *Vikingové* na základě vykonaného výzkumu a analýzy 200 příkladů víceslovných sloves a okomentuje jejich klasifikaci, rozdíly mezi jednotlivými skupinami, jejich strukturu a způsoby využití.

Klíčová slova:

víceslovná slovesa, frázová slovesa, předložková slovesa, frázovo-předložková slovesa, mluvené slovo, fikce

Table of Contents

1. Multi-Word Verbs	1
1.1. Phrasal Verbs	2
1.1.1. Intransitive Phrasal Verbs	4
1.1.2. Transitive Phrasal Verbs	5
1.2. Prepositional Verbs	7
1.3. Phrasal-prepositional Verbs	11
1.4. Free Combinations	14
1.4.1. Free Combinations vs. Phrasal Verbs	15
1.4.2. Free Combinations vs. Prepositional verbs	18
1.5. Alternative Classification	21
2. Spoken Register	23
3. Multi-word Verbs in <i>Vikings</i>	24
3.1. The Narrative <i>Vikings</i>	24
3.2. Analysis Methodology	25
3.3. Transitive Phrasal Verbs in <i>Vikings</i>	27
3.3.1. Position of the Particle	31
3.4. Intransitive Phrasal Verbs in <i>Vikings</i>	33
3.4.1. Use of Intransitive Structures in <i>Vikings</i>	34
3.5. Prepositional Verbs in <i>Vikings</i>	36
3.5.1. Patterns of Prepositional Verbs in <i>Vikings</i>	39
3.6. Phrasal-prepositional Verbs in <i>Vikings</i>	40
4. The Distribution of Multi-word Verbs in <i>Vikings</i>	41
5. Summary	42
Resumé	45
Bibliography	49

List of Tables	50
Corpus	51

Introduction

This bachelor thesis aims to study multi-word verbs within the fictional spoken register, specifically within the fictional narrative *Vikings*. The analysis focuses on the use of transitive phrasal verbs, intransitive phrasal verbs, prepositional verbs and phrasal-prepositional verbs within the spoken part of the television narrative and compares them to free combinations of a verb and a particle or a verb and a preposition within the narrative. The main goal is to focus on the frequency of individual types of multi-word verbs within the narrative and to classify them based on their grammatical classification. The second goal is to comment on their usage in the specific narrative and to identify the common ways of their usage.

The first two chapters of this paper provide the theoretical base necessary for proper understanding of the topic of this work and the context of the analytical part. The reader is first introduced to the topic of multi-word verbs and their definition within the most widespread types of classification, their brief history and evolution, why they became a common part of everyday language and comments on their average frequency based on the information from other researchers. The paper also explains in great detail the problems connected with the classification used in the analysis and provides necessary information for the reader to understand why some combinations that resemble a multi-word verb could not be classified in such manner and therefore were labelled as free combinations. The reader is also introduced to another less popular type of classification used by some researchers and explains to the reader why it is important to understand this classification. The second chapter briefly summarizes differences between written and spoken registers to help the reader understand the reason for the popularity of multi-word verbs among spoken registers.

Chapter three then introduces the setting of the selected fictional narrative *Vikings* and the level of formality expected from the narrative. Furthermore, this chapter informs the reader about the methodology used during the analysis of the 200 examples taken from the narrative and summarizes the outcomes of the analysis. The remaining subchapters of the third chapter further comments on the classification of the individual groups of multi-word verbs from the narrative and presents the outcomes with explanations for their classification. It shows the key attributes of multi-word verbs on examples selected from the corpus and comments on their use and their differences in comparison to the group of free combinations. The fourth chapter of this thesis

compares the percentual distribution of multi-word verbs in the analysis to information about their distribution from Jonathan Marks.

1. Multi-Word Verbs

The term “multi-word verb” is a term broadly used by most researchers and language specialists, but is sometimes approached with a different range in terms of definition. Greenbaum (2002, 64) defines multi-word verbs as verbs, which are combined with at least one other, but possibly even more words. These combinations are approached as one unit, because in a sentence they behave as one complete verb altogether. The typical combination is that of a verb and one or more particle, which Greenbaum describes as words that never change their form. Downing et al. (2006, 336) specify the same description to verbs combined with an adverb-like particle or a preposition. Claridge (2000, 26) describes multi-word verbs as a group made up from two or more words, that can either form an uninterrupted sequence, or can be spread discontinuously across the whole clause. Furthermore, she says that this group of words is made up of whatever transport the concept or information about the process – the verbal meaning. She also adds a very important fact that not every word in the multi-word verb structure must belong to the verb word class. However, there must be at least one lexical verb in the structure.

The most widespread is the division of multi-word verbs into phrasal verbs, prepositional verbs, phrasal-prepositional verbs, and possibly free combinations. Quirk et al. (1985, 1150-1160), Biber et al. (1999, 403), Greenbaum (2002, 64) and Eastwood (1994, 310) all use classification into these groups. Dušková et al. (2012, 8.52.1) use different names to name these groups, specifically “verbs with an adverbial particle, verbs with a preposition, and verbs with a particle and a preposition.” However, the description of these groups provided by Dušková et al. resembles the previously mentioned groups used by others, they just uses a slightly different names for the groups.

On the other hand, there is another possible classification, which is used by Downing et al. (2006, 337). They do not divide multi-word verbs based on the syntactical attributes of the combination but based on the semantical attributes – level of idiomaticness. Using this method, they divide phrasal verbs into non-idiomatic, semi-idiomatic and fully idiomatic. In this division, the non-idiomatic phrasal verbs resemble the aforementioned group of free combinations. However, while Downing et al. use the whole term “non-idiomatic phrasal verb” together, the classification mentioned first deals with non-idiomatic combinations (free combinations) and phrasal verbs as two completely separate groups.

In a corpus-based study *Multi-word Verbs in Early modern English*, Claudia Claridge (2000, 83) mentions that roots of both phrasal and prepositional verbs date as far as to the period of late Old English. This does not mean that Old English would contain some of the types of multi-word verb formations that will be discussed in the following chapters, but it is possible to observe certain structures and tendencies based on which the later types of multi-word verb emerged.

Claridge (2000, 85) states that in the 7th century, particles began to shift to postverbal position with a finite verb and the same shifting began to happen to non-finite verb forms a few centuries later. In Modern English, it is a norm for the particle to be positioned after the verb. Claridge also states that by the 15th century, phrasal verbs were a common part of everyday language even though a few centuries back they barely existed.

The lack of stress in phonological structure of the prefixal system typical for Old English is according to Claridge (2000, 86) the main reason phrasal verbs became so common. Phrasal verbs are able to and often carry a full stress and can therefore hold intonational information. Furthermore, the possibility of passive forms makes prepositional verbs suitable to replace prefix verbs that were commonly used in Old English. This shifting dates back to the 13th century, as in Old English, the passive voice in combination with prepositions did not exist.

As already mentioned, phrasal verbs and prepositional verbs have grown increasingly popular during the era of Early Modern English. The 16th and 17th centuries were, according to Claridge (2000, 96), the first high point in history of phrasal and prepositional verbs, as this era brought a great variety of usage.

The quick implementation of multi-word verbs into Modern English and their present popularity makes them a subject of constant evolution. New phrasal verbs are constantly being created and therefore multi-word verbs require a strict classification criteria in order for them to be properly distinguished.

1.1. Phrasal Verbs

Phrasal verbs are one of the three main categories in the first type of classification. Biber et al. (1999, 403-408) describe them as a combination of a verb and an adverbial particle that functions as a single sentence unit, with the particle always having a core spatial or a locative meaning. As examples to adverbial particles with locative meanings, they use adverbs *out*, *in*,

up, down, and off. However, the combination of a verb and an adverbial particle must have an idiomatic meaning in order to be classified as a phrasal verb. In other words – it should not be possible to understand the meaning of the verb and the particle together simply by analysing the basic meaning of the lexical verb and the following particle. They divide phrasal verbs even further into transitive phrasal verbs and intransitive phrasal verbs.

In the division provided by Dušková et al. (2012, 8.51.1), this group is called “verbs with adverbial particle,” according to the structure of these multi-word verb formations. Even though Dušková et al. use the common division into transitive phrasal verbs and intransitive phrasal verbs, they also divide phrasal verbs similarly to Downing et al. (2006, 337-341) into:

- a) Non idiomatic connections, in which both the verb and the particle keep their lexical meaning
- b) Intensificative connections, in which the verb keeps its lexical meaning and the particle is used as an intensifier of an action
- c) Idiomatic connections, in which the verb and the particle together create a new semantic unit

These groups used by Dušková et al (2012, 8.51.1) resemble the groups of non-idiomatic phrasal verbs, semi-idiomatic phrasal verbs and fully idiomatic phrasal verbs used by Downing et al. (2006, 337-341).

Quirk et al. (1985, 1152-55) use the division of phrasal verbs into transitive and intransitive phrasal verbs, and they also mention the fact that phrasal verbs are usually considered informal and that the particle cannot be separated from the lexical verb it is used with. However, Marks (2006) states that even though there is a popular and common approach towards phrasal verbs as informal units, he himself considers them neutral and some even formal or literary. Marks mentions for example the prepositional verbs *renege on* or *impinge on*. Fletcher (2005) stands somewhere in between of the opinions, as he states that while phrasal verbs are more common in less formal texts, they are not generally informal and that they can be used in formal contexts as well. He states that the common belief that phrasal verbs are informal alternatives to single-word verbs is a misconception, because phrasal verbs often fill lexical gaps and in comparison to their single-word counterparts, they often carry a subtle difference in meaning.

From the aforementioned sources it is clear that the question of formality regarding phrasal verbs is problematic and sometimes controversial. However, it can be observed that older

sources, such as Quirk et al. (1985) and Biber et al. (1999), often consider phrasal verbs informal, while newer sources, such as Marks (2006) and Fletcher (2005), tend to be more benevolent when considering the formality of these structures.

Marks (2005) states that phrasal verbs occur in average 1900 times per million words in works of fiction, 1800 times per million words in a conversation and 1400 times per million words in newspapers. Because of the common perception of phrasal verbs as informal structures, they only occur 800 times per million words in academic writing.

“The distribution of phrasal verbs across these four genres is roughly the same as the distribution of verbs in general, but they are especially rare in academic writing.”

(Marks, Jonathan. 2006)

1.1.1. Intransitive Phrasal Verbs

Intransitive phrasal verbs is the first subgroup of phrasal verbs. Quirk et al. (1985, 1153) describe them as a commonly used type of multi-word verb created by combining a verb with an adverb particle into a combination that functions as one unit with an idiomatic meaning.

Quirk et al. (1985, 1153) use the following sentences as examples of intransitive phrasal verbs:

1. *The plane has just **touched down**.*
2. *He is **playing around**.*
3. *The plane has now **taken off**.*
4. *The tank **blew up**.*

In the example 1, it can be observed that the intransitive phrasal verb combination is made out of a past tense of a lexical verb *touch* and an adverbial particle *down* denoting a movement. This is the basic structure of phrasal verbs, and it can be observed in every mentioned example. In the example 2, it is a lexical verb *play* and a particle *around*, which together make the intransitive phrasal verb *play around*. In 3, it is a lexical verb *take* and a particle *off*, and in number 4 the phasal verb *blow up* consists of a lexical verb *blow* and an adverbial particle *up*.

“There are two major subcategories of phrasal verbs: intransitive and transitive. Examples of intransitive phrasal verbs include break down, come along, come on, hold on, shut up.”

Biber et al. (1999. 407-408)

Biber et al. (1999, 405-406) furthermore use the following sentences as examples of intransitive phrasal verbs:

5. *I would like to **stay on** and honor my contract.*
6. *Details of the crimes in Chelmsford were still **coming in** yesterday.*
7. *I **fell in**.*
8. *He just doesn't **fit in**.*

Because Biber et al. use the same classification as Quirk et al., the same classification criteria can be observed on their examples as well. Phrasal verbs in all these examples consist of a lexical verb and an adverbial particle, such as *come* and *in* in the example 5, or *fall* and *in* in the example 7.

Clauses with intransitive phrasal verbs must not include an object in order for the phrasal verb to be classified as intransitive.

1.1.2. Transitive Phrasal Verbs

Transitive phrasal verbs on the other hand have to have a direct object in order to be classified as transitive. The object can either precede or follow the particle. However, if the object is a personal pronoun, then it always has to be placed right after the verb and before the particle. Apart from this, the basic criteria for transitive phrasal verbs are the same as for intransitive phrasal verbs – they are a combination of a verb and an adverb particle, which together form a new unit with an idiomatic meaning.

Quirk et al. (1985, 1154) use the following examples to present transitive phrasal verbs:

9. *We will **set up** a new unit.*
10. *Shall I **put away** the dishes?*
11. ***Find out** if they are coming.*
12. *Someone **turned on** the light.*
13. *They may have **blown up** the bridge.*

A direct object can be identified in each of the mentioned examples, therefore the bold combinations would be classified as transitive phrasal verbs. In the example 9, the phrasal verb is created using the lexical verb *set* and the adverbial *up*. Furthermore, it is complemented by the direct object *a new unit*, which cannot be omitted.

If these examples get compared to examples by Quirk et al. in the previous chapter, it is clear that some verb combinations, such as *blow up*, can be used as both transitive and intransitive phrasal verbs if used correctly, depending on the whole clause and the context. There can, but does not have to, be a difference in meaning. The phrasal verb *blow up* in the example 13 is classified as a transitive phrasal verb, because it is followed by the object *the bridge*, but in the example 4, a combination of the same lexical verb and the same adverbial particle is classified as an intransitive phrasal verb, because the verb-particle formation does not require to be complemented by a direct object.

As was already mentioned, the particle can be placed either before or after the direct object. In previous examples, the particle was always placed before the direct object. However, the particles in all the examples could be moved right after the object, to the very end of the sentence, and the sentences would still be correct and their meaning unchanged.:

14. *Shall I **put** the dishes **away**?*
15. *Someone **turned** the light **on**.*
16. *They may have **blown** the bridge **up**.*

Greenbaum et al. (2002, 64) use three pairs of sentences to elaborate on the topic of particle position:

16. *I can't **make out** your handwriting.*
17. *I can't **make** your handwriting **out**.*
18. *We should **put off** the decision until the next morning.*
19. *We should **put** the decision **off** until the next morning.*
20. *Cornelia has finally **brought out** her new book.*
21. *Cornelia has finally **brought** her new book **out**.*

This particle movement is often used to distinguish transitive phrasal verbs from other forms of multi-word verbs. However, it is necessary to be cautious when dealing with structures, in which the object is in a form of a personal pronoun. As already mentioned, in this case, the particle must be placed after the object. It can be observed in the previous examples. If the direct object *the dishes* in the example 10 gets changed into the pronoun *it*, then the particle would have to be placed after the pronoun.

22. *Shall I **put** it **away**?*

The same could be observed in any other of the mentioned examples, including the examples provided by Greenbaum et al.

23. *We should **put it off** until the next morning.*

24. *Cornelia has finally **brought it out**.*

Downing et al. (2006, 60-61) also add to this classification by mentioning that if a noun or a noun phrase function as an object, then in most cases the adverbial (particle) either precedes or follows the object, as can be seen in examples 16 and 17 by Greenbaum et al. (2002, 64). In case the object of the sentence is a pronoun, then the particle must be placed after the object in order to be grammatically correct. Downing et al. explain this as the correct distribution of information, as the new information is focused on by being placed last. In the example 18, the new information is *the decision*. In the example 19, the important information is *off*. If *the decision* was to be replaced with a pronoun *it*, then the new information would be again *off* and the pronoun would be placed before this particle, because pronouns typically do not represent any new information.

Downing et al. (2006, 61) also add that the proper of distribution of information is one of the reasons phrasal verbs are being used. They state the fact that with a single word verb, it is not possible to choose between emphasizing either the noun or the particle. Again, in examples 18 and 19, the focus is different in each of the sentences. But if the phrasal verb *put off* got replaced by its synonymous single-word verb *postpone*, then the focus would inevitably be on *the decision*.

1.2. Prepositional Verbs

The second main group of multi-word verbs are the prepositional verbs. Quirk et al. (1985, 1155) describe prepositional verbs as a lexical verb followed by a preposition, that is either semantically or syntactically linked to the previous verb. The preposition always requires a direct object and is always placed before the complement. Examples of prepositional verbs provided by Quirk et al. (1985, 1155) are the following:

25. ***Look at** these pictures.*

26. *I don't **care for** Jane's parties.*

27. *We must **go into** the problem.*

These combinations of a verb and a preposition are called prepositional verbs, because the second noun phrase (at the very end of the sentence) is meant as a complement of the preceding preposition and therefore is labelled as a prepositional object.

Biber et al. (1999, 413-414) present two major structural patterns in which prepositional verbs commonly occur, along with examples:

Pattern 1: Noun phrase + verb + preposition + noun phrase

- 28. *It just **looks like** the barrel.*
- 29. *I've never even **thought about** it.*
- 30. *Britannia said he has **asked for** permission.*

Pattern 2: Noun phrase + verb + noun phrase + preposition + noun phrase

- 31. *No, they like to **accuse** women **of** being mechanically inept.*
- 32. *He **said** farewell **to** us at this very spot.*
- 33. *But McGaughey **bases** his prediction **on** first-hand experience.*

As can be observed in the examples, the word order in the pattern #1 is always a subject followed by a predicate in the form of prepositional verb and then a noun phrase which is functioning as a prepositional object.

On the other hand, in the pattern #2, there is an additional noun phrase inserted between the verb and the preposition. This inserted noun phrase is a direct object of the verb, which is then followed by a preposition linked to the verb. This preposition then still has to have its own prepositional object.

Biber et al. (1999, 414) also mention the fact that the pattern #2 is commonly used with passive verbs in structures where the noun phrase corresponding to the direct object in the pattern has been placed in a position of a subject.

- 34. *People falsely **accuse** the media **of** a lot of things. (Standard pattern #2 form.)*
- 35. *The media is falsely **accused of** a lot of things. (Passive – **the media** is the subject.)*

- 36. *Someone **based** the initiative **on** a Scottish scheme. (Standard pattern #2 form.)*
- 37. *The initiative is **based on** a Scottish scheme. (Passive – **the initiative** is the subject.)*

It is clear from these examples that even when the voice of the structure changes, the prepositional object still retains its position at the end of the clause, always right after the preposition.

While Quirk et al. mention only one option, Biber et al. (1999, 413-414) mention that it is not entirely wrong to approach prepositional verbs as a simple lexical verb followed by a prepositional phrase with a similar function to an adverbial. They support this approach by stating that in the pattern number 1, it is usually possible to put another adverbial between the verb and the prepositional phrase, as in the following examples:

38. *She **looked** exactly **like** Kathleen Cleaver.*

39. *I never **thought** much **about** it.*

Even though Biber et al. (1999, 413-414) mention this option of approach, they also mention the standard approach, in which a verb and a preposition are approached as one unit called a prepositional verb. As was already stated, in this approach, the noun phrase that is placed after the preposition is approached as the object and not as an adverbial of space or time. They support this approach by stating that for many prepositional verbs included in the pattern #1, the verb and the preposition function as one unit, but their meaning is hard to be understood completely from the original meaning of the individual parts of the prepositional verb. They furthermore state that these units can often be replaced by a simple transitive verb with a similar meaning.

looks like the barrel -> **resembles** the barrel

thought about it -> **considered** it

asked for permission -> **requested** permission

deal with parking problems -> **handle** parking problems

Downing et al. (2006, 57) divide the group of prepositional verbs into three additional subgroups according to the way they are formed:

Type A) Combination of verb and preposition that together function as a single lexical unit, in which their combined meaning is different from the original meaning of the individual words. For example, in a sentence *Jo looked after my cat*, the structure *look after* has nothing to do

with looking and neither it has anything to do with the typical meaning of the word *after* in relation to space or time. They elaborate on this topic more by using the following examples:

- 40. *I **came across** some old photos.* (find)
- 41. *How did you **come by** that job?* (obtain)
- 42. *Sandy has **come into** a fortune.* (inherit)
- 43. *She **takes after** her mother.* (resemble)
- 44. *We **took to** each other at once.* (like)
- 45. *I've **gone off** yogurt.* (lose the liking for)

Type B) Downing et al. mention that combinations classified as the type B are less idiomatic than the previous group and their meaning is often, but not always, transparent. Verbs in this group are always used together with their specific preposition (*account for, refer to, tamper with*). They use the following sentences to better explain the verb-preposition relation:

- 46. *How do you **account for** the lack of interest in the European elections?*
- 47. *Someone has been **tampering with** the scanner.*

Type C) The last subgroup of prepositional verbs Downing et al. present are combinations of verb and prepositions, which represent a special use of a verb which can be usually used without the preposition. Combinations in this group usually have a distinctive meaning.

- 48. ***Look at** the sky*
- 49. ***Hear of** a good offer*
- 50. ***Wait for** the bus*
- 51. ***Hope for** a rise in a salary*

Even though this division is not used by the majority of researchers, it is still an interesting approach towards prepositional verbs and it gives the reader an ability to understand prepositional verbs in a more complex way. Downing et al. (2006, 59) also add that in the type A, the preposition is always in a close proximity to the verb (stranded form). On the other hand, in highly formal sentences with combinations from the type B and the type C, the verb and the preposition might be separated and the preposition can be used at the very beginning of the clause, while the verb gets placed at the end.:

52. **On** Jane you can **rely**. (Type B)
 53. **On** whom can you **rely**? (Type B)
 54. **At** Amy the kids **laughed**. (Type C)
 55. **At** whom did the kids **laugh**? (Type C)

Marks (2005) mentions that the prepositional verbs are more common than phrasal verbs in general, as they occur in average 6200 times per million words in fiction, 4800 times per million words in a conversation, 4400 times per million words in newspapers and 4200 times per million words in an academic writing. Especially in the academic writing, they are proportionately more common than phrasal verbs. The same is stated by Biber et al. (1999, 415-416) as they mention that “Prepositional verbs are relatively common in all four registers, occurring almost 5,000 times per million words.” They also state that prepositional verbs are particularly common in fiction and that they are three to four times more common than phrasal verbs.

1.3. Phrasal-prepositional Verbs

The last group of multi-word verbs is called phrasal-prepositional verbs. Quirk et al. (1985, 1160) describe this group as a different category from the previous, because in addition to the base lexical verb, the combination does not contain only an adverb or a preposition, but it contains both.

Quirk et al. introduce the following examples of phrasal prepositional verbs:

56. We are all **looking forward to** your party on Saturday.
 57. He had to **put up with** a lot of testing at school.
 58. Why don't you **look in on** Mrs. Johnson on your way back?
 59. He thinks he can **get away with** everything.

The basic criteria of all phrasal-prepositional verbs can be observed in each of these examples. The example 56 is created using a lexical verb *look*, an adverbial *forward* and a preposition *to*. As these three lexemes form one unit together, they are all part of one phrasal-prepositional verb. These examples also clearly show the fact that phrasal-prepositional verbs must be

followed by a prepositional object, just as prepositional verbs do. Furthermore, they also have to retain the idiomatic attribute of phrasal verbs.

Quirk et al. (1985, 1160) mention that these combinations can be easily tested for idiomatic status by checking whether the phrasal-prepositional verbs can be paraphrased using only one word. As example they use:

Put up with -> tolerate

Look in on -> visit

However, this method of testing might prove quite unreliable, because it is heavily dependent on reader's vocabulary.

As for using these patterns with a passive voice, Quirk et al. (1985, 1160) state that phrasal-prepositional verbs in passive structures are not too common, but they are completely acceptable. They provide four examples to support this statement:

- 60. *These tantrums could not be **put up with** any longer.* (tolerated)
- 61. *The death penalty has been recently **done away with**.* (abolished)
- 62. *Such problems must be squarely **faced up to**.* (confronted)
- 63. *They were **looked down on** by their neighbours.* (despised)

It can be observed on these examples that when creating a passive structure containing a phrasal-prepositional verb, the prepositional object is moved to the beginning of the structure.

However, the presence of a verb, an adverb and a preposition interlinked together and a prepositional object either at the beginning of the sentence or following the preposition are sometimes not the only criteria required for a phrasal-prepositional verb structures. Quirk et al. (1985, 1160) furthermore add the fact that there is also a specific type of sentences, in which phrasal-prepositional verbs require a direct object, which is put between the lexical verb and the adverb. They use the following examples:

- 64. *Don't **take it out on** me!*
- 65. *The manager **fobbed me off with** a cheap camera.*

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

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

However, these combinations with object between the lexical verb and the adverb cannot be made with passive voices.

68. I was **fobbed of with** a cheap camera.

69. Our success can be **put down to** careful planning.

70. Are you **fixed up with** a job yet?

It is clear that in the example 68, it is impossible to insert any word or phrase in between the verb *fob* and the particle *off*. The same applies to the remaining two examples as well.

Downing et al. (2006, 62) add to the restrictions of phrasal-prepositional verbs by mentioning that phrasal-prepositional verbs are followed by an adverbial particle and a preposition in that particular order. They also state that new phrasal-prepositional verbs are constantly being created and that they function in the same way as prepositional verbs – they require a prepositional object. However, the verbs can also be, just as is the case of prepositional verbs, followed by a prepositional phrase which functions as a complement that expresses meanings of place, direction, time or means, instead of a prepositional object. In that case, the combination is no longer considered a phrasal-prepositional verb, but a free combination. Downing et al. use the following examples to illustrate the difference between a prepositional object and a prepositional phrase functioning as adjunct or a complement:

71. I'll **call on** Dr. Jones.

72. I'll **call on** Friday.

73. They **looked into** the matter.

74. They **looked into** the cave.

75. She **came by** a fortune.

76. She **came by** a bus.

77. I'll **stand by** my word.

78. I'll **stand by** the window.

79. They **played on** our sympathy.

80. They **played on** their home ground.

In the example 71, the verb *call* and the preposition *on* is followed by a prepositional object, therefore it is classified as prepositional verb. In the example 72, however, there is a lexical verb *call* followed by a prepositional phrase functioning as an adverbial of time. Therefore, this is not the case of a prepositional verb, but a free combination. The same applies to examples 73 and 74, where the first sentence contains a prepositional verb, but the second sentence contains a verb followed by a prepositional phrase functioning as an adverbial of place. The other pairs of examples could be analysed in the same way with the same outcome. A reliable method for checking, whether the sentence contains a prepositional verb or verb followed by a prepositional phrase, is a wh-question method. This method relies on transforming the sentence into a wh-question and based on the wh-word it is created with, the prepositional phrases can be distinguished more easily. A detailed description of not only this method is provided in chapter 1.4.

“Phrasal-prepositional verbs are comparatively rare, but they are also most common in fiction (400 occurrences per million words) and least common in academic writing (only 50 occurrences per million words.)”

(Marks, Jonathan. 2005)

1.4. Free Combinations

The last category is called free combinations. While this category theoretically does not fall under the umbrella term “multi-word verbs,” its knowledge is crucial for a proper classification of the previous groups. Free combinations is a wide category used to shelter everything that resembles a multi-word verb from any of the previously mentioned groups, but is in fact not classified in such way. An example might be a structure *used in the movie*. While it is a structure created using a verb and a preposition, *the movie* is in fact not a prepositional object, but an adverbial of place. Therefore, this structure is not considered a prepositional verb, but it is

instead labelled as a free combination of a verb and a prepositional phrase. These crucial distinctions must be taken into consideration when dealing with any of the groups of multi-word verbs, as they all may contain a structure that can be labelled as both a multi-word verb or as a free combination, depending on the sentence.

1.4.1. Free Combinations vs. Phrasal Verbs

“In phrasal verbs like **give in** [surrender], **catch on** [understand], and **blow up** [explode], the meaning of the combination manifestly cannot be predicted from the meaning of a verb and a particle in isolation. But in free combinations the verb acts as a normal intransitive verb, and the adverb has its own meaning. For example:

81. *He walked **past**.* [= past the object/place]

82. *I waded **across**.* [= across the river/water/etc]

Past and **across** here are adverbs, but their function is equivalent to that of a prepositional phrase of direction.”

(Quirk et al. 1995, 1152)

By examples set by Quirk et al., it is obvious that these seemingly intransitive phrasal verbs are in fact free combinations of verbs and adverbs, because they keep their literal meaning. The structure **walk past** here really means walking past something, as well as **wade across** literally means across something. Because a core criterion of phrasal verbs is that they need to have an idiomatic meaning, this specific structure had to be labelled as a free combination instead. Quirk et al. further introduce a possible way of testing these verbs by checking whether the individual parts of the structure can be substituted by a different word, such as **wade** in **wade across** could be substituted for **walk, run, swim, jump, etc.** and **across** could be substituted for **in, through, over, up, down, etc.**

While the distinction between free combinations and phrasal verbs is in this case quite obvious, users of English language will often face situations in which the distinction is not as easy.

Quirk et al. (1995, 1152) therefore introduced a few strategies on how to distinguish free combinations from phrasal verbs. As the first one, they mention the possibility of adding a

modifying adverb. When dealing with a free combination, it is usually possible to place an adverb **right** or **straight** between the verb and the following adverb particle. As examples, they use:

83. Go **right/straight** on.

84. Drink **right** up.

85. Walk **straight** in.

In comparison to this, Quirk et al. also present examples to show that this insertion of a modifying adverb is not possible with idiomatic phrasal verbs.

86. *The prisoner broke down.* X *The prisoner broke **right** down.*

87. *She turned up at last.* X *She turned **right up** at last.*

The aforementioned method may be used in order to classify intransitive phrasal verbs, as the verb-particle combination may stand completely alone to form a full sentence, such as *Dress up.*, or *Slow down.* On the other hand, transitive phrasal verbs require a direct object, therefore a different method may be applied in order to properly classify them. Biber et al. (1999, 404-407) describe this method as a process, which relies on moving the particle from the verb-particle combination either in front of the direct object, or after it. When dealing with transitive phrasal verbs, it is possible to place the particle from the verb-adverb combination either in front of the direct object, or after the direct object. This is not possible when dealing with free combinations, as the newly created sentence would not be grammatically correct and understandable without a change in meaning. While Biber et al. (1999, 404-407) simply mention this method as a way of distinguishing between transitive phrasal verbs and free combinations, Berg (2009) mentions that the ability to place the direct object in between the two elements is directly linked to their idiomaticity.

“A paradigm case of syntactic variation in English is the so-called **particle movement**. Transitive phrasal verbs generally permit two alternative constructions, one in which the verb and the particle are placed next to each other and the other in which the words are broken up by the object. The more idiomatic their meaning is, the more likely their component parts are to resist splitting. The natural explanation here is that a more idiomatic meaning coactivates the

verb and the particle than a less idiomatic meaning, thereby increasing their cohesiveness and decreasing the probability of their being intercalated by an object.”

(Thomas Berg, 2009)

88. *I've got to **get** this one **back** to her mom.*

89. *I went to Eddie's girl's house to **get back** my wool plaid shirt.*

90. *K came back and **picked up** the note.*

91. *He **picked** the phone **up**.*

In these examples, it is clear that the particle may be separated from the verb it is linked to, without interfering with the grammatical acceptance of the structure and without a direct change in meaning of the verb or the particle.

There are, however, some combinations that can serve as transitive phrasal verbs, prepositional verbs and free combinations. Biber et al. (1999, 406-407) show this occurrence on examples *put on* and *put in*:

92. *I **put** my shoes **on**.* (Transitive phrasal verb)

93. *Have you **put** any alarms **in** yet?* (Transitive phrasal verb)

94. *They **put** handcuffs **on** me.* (Prepositional verb)

95. ***Put** them **in** cold water.* (Prepositional verb)

96. *She **put** it carefully **on** the table.* (Free combination)

97. ***Put** it **in** the microwave for two minutes.* (Free combination)

The particle-movement method may be used even in situations, when it is necessary not only to differentiate between a transitive phrasal verb or a free combination, but also when it is necessary to differentiate between a transitive phrasal verb or a prepositional verb. The examples 92 and 93 clearly show that it is possible to move the particles in these structures and place them in front of the object as well.

98. I **put on** my shoes.

99. Have you **put in** any alarms yet?

On the other hand, the examples 94 and 95 show that it is not possible to move the particle in any way when dealing with prepositional verbs. It always needs to be placed in front of the noun phrase that marks who or what.

The examples 96 and 97 show that even though it is the same verb-particle combination as in the previous examples, the particles cannot be moved in any way and therefore it cannot be labelled as a transitive phrasal verb and at the same time, there is a prepositional phrase following the verb that marks where or when (instead of a noun phrase marking what or who), and therefore it cannot be labelled as a prepositional verb and is instead labelled as a free combination. Differences between prepositional verbs and free combinations are further discussed in the chapter 1.4.2.

Biber et al. (1999, 404-407) furthermore add the fact that sentences with phrasal verbs which include a personal pronoun as an object always place the adverbial particle after the object. Therefore, the particle-movement strategy for deciding whether the multi-word verb is a transitive phrasal verb, a free combination or a prepositional verb cannot be applied to these types of sentences.

1.4.2. Free Combinations vs. Prepositional verbs

Just as with phrasal verbs, when classifying prepositional verbs, one will come across combinations of verbs and prepositions that are not generally considered prepositional verbs, but are instead labelled as free combinations. As mentioned in chapter 1.2. and the beginning of chapter 1.4., it is important to decide whether the structure containing a verb and a preposition is indeed a combination of a verb and a preposition followed by a prepositional object, or whether it is a verb followed by a prepositional phrase.

Biber et al. (1999, 405-407) provide an important method which can be used for distinction between prepositional verbs that are followed by an object and free combinations of verbs that are followed by an adverbial prepositional phrase. This method is called the “wh-question method” and it relies on creating a wh-question out of the original sentence. In case of prepositional verbs followed by a prepositional object, wh-questions are typically made with

what and **who**. These structures indicate that the noun phrase, which follows the preposition, functions as the object of the prepositional verb. This is clear from the examples Biber et al. provide:

100. *What are you **talking about**?*

101. *What are you **listening to**?*

102. *Who are you **working with**?*

103. *Who was he **talking to**?*

104. *What are you **laughing at**?*

105. *What are you **waiting for**?*

On the other hand, if the wh-question method gets used on a sentence that contains a verb followed by a prepositional phrase, the question usually starts with adverbs **where** and **when**. These adverbs indicate that it is a prepositional phrase that follows the verb and that it functions as an adverbial of either place or time. Therefore, the structure is not a prepositional verb.

106. **Go to:** *Where were they going?*

107. **Meet at:** *Where will we meet?*

108. **Walk to:** *Where are you walking?*

109. **Go on/at:** *When are you going to Christie's?*

110. **Play at:** *When are you playing?*

111. **Leave on/at:** *When are you leaving?*

However, Biber et al. also mention that his method does not always have clear results, as multiple verb combinations can have more functions based on the context.

Downing et al. (2006, 62) use the same wh-question method for phrasal-prepositional verbs as well.

When analysing multi-word verbs, prepositional phrases might present some difficulties even when analysing phrasal verbs, not just prepositional verbs. As already mentioned, in a structure where there is no direct object following the phrasal verb, it is usually the case of an intransitive phrasal verb. That, however, does not mean that if there is a phrase following the verb, that it is a case of a transitive phrasal verb. Biber et al. (1999, 405-406) mention that it is possible to

mistake intransitive phrasal verbs with free combinations of a verb and a prepositional phrase, similarly like it is possible with prepositional verbs. They illustrate these occurrences on examples using the same verb formations for both occurrences:

112. *I **fell in**.* (Intransitive phrasal verb)

113. *More than an inch of rain **fell in** a few hours.* (Free combination of verb and PP)

114. *He just doesn't **fit in**.* (Intransitive phrasal verb)

115. *The mushroom was too big to **fit in** a special dryer.* (Free combination of verb and PP)

116. *I would like to **stay on** and honor my contract.* (Intransitive phrasal verb)

117. *Many dealers were content to **stay on** the sideline.* (Free combination of verb and PP)

In the example 112, the intransitive phrasal verb *fall in* means to form a line. However, in the example 113, the verb *fall* keeps its lexical meaning – to go towards the ground without an intention. The preposition *in* does not carry any idiomatic meaning either, as it is part of the whole prepositional phrase *in a few hours* functioning as an adverbial of time. The same can be observed in the following examples 115 and 117, as the prepositions *in* and *on* are both not part of a combination with the previous verb, but they are part of the following prepositional phrase and carry information about a place.

Biber et al. (1999, 405-407) mention another method to check for this duality and for the duality observed with prepositional verbs. That method is very similar to the wh-question method, as it relies on checking whether the phrase that follows the preposition refers to a person or a thing, therefore it is an object, or whether it refers to a place or time and therefore functions as an adverbial of place or time. In case the phrase that follows the preposition carries information about a place or time, it is the case of free combination of a verb and a prepositional phrase. On the other hand, if the phrase that follows the preposition bears information about a person or about a thing, it is the case of a prepositional verb followed by a prepositional object. Both these occurrences may use the same verb and preposition. Biber et al. provide examples to point out the similarities and the differences:

118. *A person resembling a poor clergyman or a poor actor **appeared in** the doorway.* (FC)

119. *Susannah York and Anna Massey **appear in** the thriller *The Man from the Pru*.* (PrV)

120. *The service of the Irish church **used in** Mount Jerome is simpler.* (FC)

121. *They are, however, widely **used in** the preparation of special cakes.* (PrV)

122. *Bert had **appeared on** the stairs.* (FC)

123. *Would-be Barry Normans in Edinburgh are being given the chance to **appear on** a new movie review TV program.* (PrV)

124. *Members are **coming from** Switzerland, Germany, Holland, ...* (FC)

125. *The first goal **came from** Tim Cliss.* (PrV)

In the example 118, it is clear that *the doorway* refers to a place and therefore the previous verb and the particle **appear in** are in fact not a prepositional verb followed by a prepositional object, but it is a verb *appear* followed by a prepositional phrase *in the doorway*. However, in the example 119, *the thriller The Man from the Pru* refers to a thing, in this case a movie, and therefore it is a noun phrase that functions as a direct object (prepositional object) of the preceding prepositional verb *appear in*.

1.5. Alternative Classification

As already mentioned, Downing et al. (2006, 337-341) from the Department of English Language and Linguistic at the Universidad Complutense in Madrid use a different distinction of multi-word verb formations. Even though the forementioned distinction used by Biber, Quirk, Greenbaum etc. is the most common one, the one used by Downing et al. is still very important to know as it can help the analyst to get a better view at multi-word verbs in general. By knowing this method of approaching multi-word verbs, one can get a much better grasp of the ability to properly distinguish between the individual types of idiomatic multi-word verbs and their free combination counterparts. Furthermore, the aspectual function of the particle in semi-idiomatic phrasal verbs is an attribute important also for the classification into phrasal verbs, prepositional verbs and phrasal-prepositional verbs.

The first group Downing et al. (2006, 337) acknowledge are non-idiomatic phrasal verbs. The non-idiomatic phrasal verbs are the same as the already described free combinations mentioned in chapter 1.4. In fact, Downing et al. even gave their chapter dealing with non-idiomatic phrasal verbs a subtitle “free combinations.” This group includes combination of verb and a particle that both keep their meaning.

*126. The children **went down** to the beach*

In the example 126, the structure is created using a past tense of the verb *go* and the adverbial *down*. This structure is classified as a non-idiomatic phrasal verb, because the structure keeps the original meaning of both the verb and the particle – going in a direction that is downwards.

The second group from the classification presented by Downing et al. (2006, 338) is called semi-idiomatic phrasal verbs. In these combinations of a verb and a particle, the verb keeps its literal meaning, while the particle acquires a new idiomatic meaning. The particle is used as an aspectual marker. Downing et al. use this term to refer to the way a particle reacts with a verb and together they express a completion, a beginning-point, an end-point, a high intensity or a continuation of an event. This group is especially important even for the classification mentioned above, as the aspectual function of a particle is an attribute considered even during the classification into transitive and intransitive phrasal verbs mentioned in the chapter 1.1. and its subchapters.

*127. **Heat up** the milk but don't let it boil over.*

In the example 127, the verb *heat* retains its original meaning. The particle, however, serves here as an indicator of bringing an activity to an end or getting to a certain limit.

*128. We stopped for a ten-minute break and then **worked on** until 7 o'clock.*

The particle in example 128 signals a continuation or resumption of an activity.

Downing et al. (2006, 338) also state the fact that with phrasal verbs, the notion of completion or bringing something to an end could be observed the easiest when used with a verb

combination that can be contrasted with a single-verb form of the same verb. It is obvious in examples like:

129. *I've used this detergent.* vs *I've used up this detergent.*

As the crucial attribute of combinations from this group is that the particles need to have an idiomatic meaning, it is also possible to check for this using the particle-movement method discussed earlier, but only in sentences which include a direct object. That is due to the previously discussed information brought by Berg (2009), who stated that the idiomatic level of verb-particle combinations is directly linked to their ability to withstand being broken apart.

Even though Downing et al. use a different classification of multi-word verbs, the group of semi-idiomatic phrasal verbs introduced by them resembles the previously mentioned group of phrasal verbs from the classification used by Quirk et al., Biber et al. and others. The aspect-marking attribute of the particle is used as a possible criteria even with the transitive and intransitive phrasal verbs mentioned in previous chapters.

The last group used by Downing et al. (2006, 338) is called fully idiomatic phrasal verbs. Downing et al. describe this group as a combination of a verb and a particle that both have some idiomatic meaning, which could not be deducted from the individual parts of the combination by themselves and their original lexical meaning. This group could theoretically shelter all the other groups Biber et al., Quirk et al. and most of the authors of the grammar books use, except for prepositional verbs, as it shares the basic criteria of being made using a verb and a particle and having an idiomatic meaning.

2. Spoken Register

Biber et al. (2009, 85-86) in their book *Register, Genre and Style* approach a spoken register as something different from a written register. The biggest and obvious difference is that “they are produced in the spoken mode” and that the speaker has less time for planning their words and that there is no possibility of editing or revising what was said. Although the speaker can repeat something or correct themselves, they can never erase the original utterance.

Biber et al. (2009, 85-86) state that while the typical function of a written register is to communicate new information, a spoken register is more often used by the speaker to “convey their own feelings and attitudes rather than describing or explaining factual information.” They also add that the spoken register is usually interactive, meaning that when the speaker uses language, it is often used to communicate with someone else – a specific person, who then responds to the speaker. Biber et al. name the responding person the interlocutor. The mentioned uses of language are primarily used to support and develop some relationship between the speaker and the interlocutor. Biber et al. call these uses the interpersonal functions.

The aforementioned rules and functions are common to most spoken register whenever the speaker is communicating with someone, including when they are talking to themselves. Furthermore, even though not every spoken register is interpersonal, or in other words is the register less interactive, it is always influenced by the presence of an interlocutor.

(Biber et al. 2009, 105)

3. Multi-word Verbs in *Vikings*

3.1. The Narrative *Vikings*

Vikings is a fictional narrative based on historical events, featuring historical characters and settings. The beginning of this narrative is set at the very beginning of the Viking Age, at the time of the Lindisfarne raid in 793. Majority of the analysed discourse was set in an informal setting reflecting the Viking culture as it is known from the modern fantasy works. That includes a discourse between peasants, earls, family members, companions, warriors in battles, commanders and others. However, *Vikings* also show the cultural clash between Viking and Anglo-Saxon culture and the narrative often focuses on a development on the Anglo-Saxon side, as it briefly follows the story of the Anglo-Saxon kings, specifically King Aelle of Northumbria and King Ecgberht of Wessex. This means that the analysed discourse also contains examples from a religious setting that is different to the initial, highly informal Viking one. This includes a discourse between a king and a priest, priests with the God, or a discourse between priests themselves. The TV show *Vikings* is non narrated and the scenes are presented as being directly witnessed by the observer, so the analysis does not contain any examples taken from a narrator’s voice.

3.2. Analysis Methodology

An analysis was concluded in order to determine the use of multi-word verbs in the spoken register used in the selected fictional narrative. Multi-word verbs that occurred in the first ten episodes of the fictional TV show were classified based on the categorisation provided by Biber et al. (1999, 404), Quirk et al. (1985, 1152) and Greenbaum et al. (2002, 64), which was summarized in the theoretical part of this thesis. Corpus of the analysed examples together with their classification is provided as an appendix of this thesis.

The analysis was concluded on 200 examples of multi-word verb formations taken from the fictional narrative *Vikings*. Only structures that were part of a spoken register in this TV show were chosen for the analysis. The analysis used the most common type of classification used by for example Quirk et al. (1985), Biber et al. (1999), Greenbaum (2002) and Eastwood (1994). This classification is based on the division of multi-word verbs into phrasal verbs, prepositional verbs, phrasal-prepositional verbs and free combinations. Phrasal verbs were furthermore divided into intransitive phrasal verbs and transitive phrasal verbs.

There were several criteria for the analysed combinations to be classified as intransitive phrasal verbs. First of all, the combination had to be made using a verb and an adverb-like particle denoting a movement. Furthermore, either the whole structure, or at least some part of it had to be idiomatic in some way, or the particle at least must have had an aspectual function. The structure also must not have been linked to a direct object. The structures were also often tested using the MacMillan online dictionary.

Transitive phrasal verbs had similar criteria. Just as the intransitive phrasal verbs, transitive also had to be made using a verb and an adverb-like particle denoting a movement, and it also had to be either at least partly idiomatic, or the particle must have had an aspectual function. However, transitive phrasal verbs had to have a direct object in order to be classified in such way. The verb and the adverb might have, but did not have to be placed directly next to each other. In order for the combination to be classified as a transitive phrasal verb and not a free combination, it must have been possible to test it using the particle-movement method to move the particle either in front of the object or after it, unless the object was in the form of a personal pronoun. In that case, the particle-movement method must have been viable after replacing the personal pronoun with a relevant noun phrase based on the context.

In order for prepositional verbs to be classified as prepositional verbs, they had to be created using a verb and a preposition that are linked together to form a new structure. This structure must have been followed by a prepositional object, unless the object was in the form of a personal pronoun, in which case it must have been positioned in front of the particle and after the verb. The prepositional object must have had carried information about a person or a thing in order for the verb-preposition combination to be classified as prepositional verb. The wh-question method was used in order to check for these criteria. A level of idiomacy was not relevant to the analysis of prepositional verbs, as for the sake of this analysis, idiomatic meaning was not a necessary attribute of prepositional verbs.

Phrasal-prepositional verbs were approached as a combination of the previously mentioned phrasal verbs and prepositional verbs. Therefore, the basic criteria were that the structures had to be created using a verb, an adverb-particle and a preposition. The combination had to have an idiomatic meaning and it had to pass the wh-question method. The particle and the preposition had to be placed next to each other. It also had to be followed by a prepositional object that must have been always placed immediately after the preposition, and might have been used with a direct object inserted between the verb and the particle. All phrasal-prepositional verbs were also checked in the Macmillan dictionary.

The remaining structures which at the first sight resembled any of the previous groups, but were in fact not classified as such, were labelled free combinations for the sake of illustrating the differences. Verb-particle combinations that did not fulfil the above-mentioned criteria to be classified as phasal verbs were therefore labelled as a free combination of a verb and a particle. Structures with a verb and a preposition that did not pass the wh-question method were also labelled as free combinations. The same applies for phrasal-prepositional verbs, as any structure containing a verb, a particle and a preposition in an order that would make it possible to be a phrasal-prepositional verb, but did not fulfil the other requirements of this group, was labelled a free combination. These examples were used in the individual chapters of the analytical part of this thesis to illustrate the differences between the respective groups of multi-word verbs and free combinations.

The classification has shown that the group used the most are prepositional verbs, as 89 of the 200 analysed examples were classified as prepositional verbs. That makes for 44.5% of the whole analysis, which means that prepositional verbs alone take almost a half of the whole

analysis. The second most used group were intransitive phrasal verbs, which occurred 41 times in total and together made for 20.5% of all the examples. Out of the 200 analysed structures, 37 were labelled as a free combination, which means that they were in fact not a multi-word verb. Transitive phrasal verbs follow with 27 examples and 13.5% of total 200 analysis subjects. The least used group were phrasal-prepositional verbs, which occurred only six times and take 3% of the analysis.

Transitive and intransitive phrasal verbs were approached separately. However, they could be approached as a single umbrella group of phrasal verbs, which could shelter both of these groups, and in that case phrasal verbs would be the second most used group with 68 examples out of the total 200 and 34% of all uses.

Total	200	100 %
Transitive phrasal verbs	27	13.5%
Intransitive phrasal verbs	41	20.5%
Prepositional verbs	89	44.5%
Phrasal-prepositional verbs	6	3%
Free combinations	37	18.5%

Table No. 1: Analysis overview

3.3. Transitive Phrasal Verbs in *Vikings*

The least used multi-word verb group in the selected fictional narrative was the group of transitive phrasal verbs. Out of the two hundred analysed examples, 27 examples were classified as transitive phrasal verbs. That stands for 13.5% of the whole analysis. As mentioned in the theoretical part of this thesis and in the previous chapter, transitive phrasal verbs have set criteria that were necessary to be fulfilled in order for the analysed structure to be classified in such way. Every structure must have been created using a verb and a particle, which together form a single unit with a meaning different from the original meaning of the individual words. This idiomatic attribute was tested using the particle-movement method, which was described in detail in chapter 1.4.1., as according to Berg (2009), the possibility of the particle being detached from the verb is directly linked to the idiomatic level of the structure. As already mentioned, these criteria were fulfilled by 27 examples in the corpus of 200 findings.

130. *Thor was so enraged that he **put out** a foot and tripped him.* [2.]

In this example, the basic attributes of every phrasal verb that would be classified as transitive can be clearly observed. The combination is created using the lexical verb *put* and the adverbial particle *out*, which in its lexical meaning carries information about a movement in a certain direction. Furthermore, the meaning of this verb-particle combination cannot be clearly understood by considering only the lexical meaning of the verb *stick* (= to place in a specified position, definition by Merriam Webster) and the adverbial particle *in*, therefore the meaning of this specific structure is idiomatic. These two attributes form the basic criteria for the combination to be classified as a phrasal verb.

Furthermore, the phrasal verb *put out* is followed by a direct object *a foot* in a form of a noun phrase. This is the crucial indicator that, in this specific sentence, this particular combination of verb and a particle could not be classified as intransitive phrasal verb, and is instead classified as transitive phrasal verb.

Even though the idiomatic attribute of this phrasal verb can be clearly observed, the word *out* can in certain situations function as not only an adverb, but also as a preposition, and therefore the particle-movement method should be applied in order to properly decide whether to label this combination as a transitive phrasal verb or a prepositional verb. The particle-movement method relies on moving the particle either before the object and right after the verb, which is the current status of the structure, or right after the direct object of the verb. This shift in the position of the particle is only possible with transitive phrasal verbs and if tried with prepositional verbs, the created sentence with the preposition detached from the verb would be grammatically incorrect. However, this is only true in case the object is not in the form of a personal pronoun. In this case, this method would change the original sentence into: *Thor was so enraged that he **put** a foot **out** and tripped him.* This sentence is completely acceptable and grammatically correct and the phrasal verb also keeps the same meaning as it had in the original structure. Therefore, the combination in this example should be classified as a transitive phrasal verb. This process has been used with every combination in the corpus that has been classified as transitive phrasal verb.

131. *If you dare to **stick** your nose **in**, I will kill you.* [1.]

The combination *stick in* in the example 131 also carries all the key elements necessary for it to be classified as a transitive phrasal verb. It is created using the lexical verb *stick* and the adverbial particle *in*. Together, the structure has an idiomatic meaning that cannot be understood only by the basic meaning of these words. Furthermore, because the two components of this structure are already separated by the direct object of the phrasal verb *your nose*, it can be easily classified as a transitive phrasal verb. Even though the particle is already separated from the verb, the particle-movement method could still be applied in order to observe a possible shift in a meaning and transform the sentence into: *If you dare to **stick in** your nose, I will kill you.* Because the sentence is still perfectly acceptable and correct and the meaning of the phrasal verb did not change, it is certain that the verb-particle combination is indeed idiomatic and that this combination could be classified as a transitive phrasal verb.

132. *It marks us out.* [14.]

In the example 132, it can be observed that even though the combination is created using a verb and an adverbial particle, the particle is already placed after the object and it cannot be moved in front of it. The outcome would be the sentence *It marks out us.*, which is grammatically unacceptable as it disrupts the basic rules of English language. Furthermore, the verb *mark* (= to designate as if by a mark, definition by Merriam Webster) does not even have an idiomatic meaning and the structure cannot be tested using the particle-movement method as it is. However, the particle *out* has an idiomatic meaning and together with the lexical verb *mark*, they form a new combination with a meaning that is different from their individual meanings. The particle-movement method can be used to test this if the object in the form of a personal pronoun *us* gets changed for a relevant noun phrase, which the pronoun represents, based on the context. In this situation, it could be for example *the people* or *the better ones*, or even any other phrase that suits the utterance. Afterwards, the particle in the changed sentence *It marks the people out* could be moved to create a sentence *It marks out the people.*, which is grammatically acceptable and it does not change the meaning of the phrasal verb. Therefore, even though the original sentence faced some obstacles during the classification, slight changes to the form of the object allowed for the set methods to be used and successfully classify this phrasal verb. The same could be observed on more sentences in the corpus, such as:

133. Let's **pay them off!** [23.]

134. Why must you all **force me up** and unearthen me to sorrows? [25.]

135. They **burned it down** during the rampage. [27.]

In the example 133, the personal pronoun *them* could get replaced by a relevant noun phrase *the bandits* or *the raiders*. In the second of the three examples, the object could be replaced by *the wife*. The object in the last example, *it*, could get replaced by a noun phrase *the church*.

It is also common for phrasal verbs to be created using a verb that keeps its original meaning and a particle that signalizes a certain completeness of an event. Aspectual particles that behave this way were found even in the analysis concluded on the fictional narrative *Vikings*.

136. **Dug up** the altars and seized all the treasure of the holy church. [5.]

In the example 136, the phrasal verb is created using a lexical verb *dig* and an adverb *up*. The verb, however, retains its original meaning and it is the particle that makes the structure a phrasal verb. However, it is not because the words together would get a different and an idiomatic meaning, but because the particle signalizes a completion of the event. In this specific combination, the particle *up* signalizes that the process of digging the altars was completed to the full extent and that it got finished.

137. **Put** the body **on** the bench. [193.]

As some structures can belong to more than one group, depending on the context and the utterance, some combinations tend to be confusing when classified. Transitive phrasal verbs can get confused not only with free combinations, but also with prepositional verbs. In the example 137, the structure *put on* is in fact not a transitive phrasal verb, but a free combination of verb and a prepositional phrase, as the word *on* is in this case not an adverb, but a preposition. However, the seemingly same structure can often serve as a transitive phrasal verb, as in for example:

138. **Put** the makeup **on**.

In this sentence, the structure *put on* is in fact a transitive phrasal verb, even though the same structure in the previous sentence was not. The particle-movement method was used in order to distinguish between these two occurrences, as it is possible to move the particle in majority of transitive phrasal verbs, but it is not possible to move a preposition. If it was applied to the example 137, the outcome would be the sentence *Put on the body the bench.*, which is grammatically unacceptable. However, in the example 138, the particle-movement method would change the sentence into *Put on the makeup.*, which is still completely acceptable and correct. The meaning of the structure also does not change at all, except for a slight change in emphasis. Because of this process, the structure from the example 137 was not classified as a phrasal verb.

3.3.1. Position of the Particle

The particle of transitive phrasal verbs can take two different positions. It can be placed either in front of the direct object, or after the direct object. Both of these types proved to be common in the chosen narrative, as out of the 27 total transitive phrasal verbs, in 14 examples the particle got placed in front of the direct object, and in the remaining 13, the verb and the particle got separated by the direct object. As mentioned in chapter 1.1.2., the proper distribution of information is what makes phrasal verbs popular. With transitive phrasal verbs, the author of the sentence can decide whether to put the stress on the object or on the particle of the phrasal verb, something that is not possible when using the often more formal single-word counterpart of the phrasal verb. This use of phrasal verbs can be observed on the examples taken from the analysed fictional narrative as well.

139. They **cut** their heads **off**. [18.]

In this example of a transitive phrasal verb, the particle is separated from the verb and placed after the direct object. The stress is therefore on the particle *off* instead of the object *their heads*. The information the speaker wants to emphasize is not that it was their heads that got cut, but that the heads got cut **off**. The speaker emphasizes this way that the degree of completion of the event, that the heads got cut off completely, is the important information they wanted to convey in the utterance.

140. They **cut off** their heads.

On the other hand, if the sentence was formed this way, with the particle placed immediately after the verb and in front of the object, the emphasis in this sentence is no longer on the particle *off*, but it is instead on the object *their heads*. This way, the most important information in the sentence would not be the degree to which the heads got cut anymore and that they got cut off completely, but it would be the target of the event instead. Changing the position of the particle therefore did not change the meaning of the phrasal verb or the sentence in any way, but it disrupts the distribution of information intended by the speaker and changes the emphasis of the sentence.

141. *Should we **let down** the sail?* [8.]

142. *Yes, we have to **take the sail down**.* [9.]

The change of stress can be well observed in these two examples. These sentences served as a question and an immediate response to the question, therefore they share the same context. In the first example, the emphasis is on the object *the sail*. However, in the response, the stress is no longer on the object, but on the particle *down*. The speaker is emphasizing the importance and necessity of the sail to be taken down and not any other direction.

143. *I heard they **burned down** your farm.* [20.]

In this example, it is once again the object that is emphasized. The speaker conveys that the object is the most important information in the utterance, that the fact that it was the farm of the interlocutor that got burned down is the important part they want to stress.

144. *I heard they **burned your farm down**.*

This example, however, changes the stress from the object *your farm* to the particle *down*. It emphasizes the level of completion of the event. The fact that the farm burned down completely is now the most important information in the utterance.

The changes in stress and emphasizing of the information that is placed last can be observed in other examples of transitive phrasal verbs from the corpus as well. The frequency of the usage of both the particle in front of the object and after the object shows that these versions are both commonly used and were evenly spread throughout the analysis of transitive phrasal verbs.

3.4. Intransitive Phrasal Verbs in *Vikings*

The second subgroup of phrasal verbs are intransitive phrasal verbs. These verbs are very similar to the previous group, but unlike transitive phrasal verbs, intransitive phrasal verbs do not require a direct object. These structures were very common in the analysed data, as out of the 200 examples, 41 were identified as intransitive phrasal verbs. That makes for more than 20% of the whole analysis.

145. *We need to **watch out**.* [39.]

This is a typical example of an intransitive phrasal verb. The structure is created using the lexical verb *watch* and the particle *out*. However, neither the verb, nor the particle keep its literal meaning. The definitions of the verb *watch* (= to look at someone or something, definition by Macmillan dictionary) and the adverb *out* (= away from an area definition by Macmillan dictionary) are different from the intransitive phrasal verb *watch out*, which means *to be careful* (definition by Macmillan dictionary).

146. ***Come on**, to bed.* [40.]

This example clearly shows the necessary attributes of an intransitive phrasal verb as well. It is created using the verb *come* and the particle *on*. Together, the structure gains a new, idiomatic meaning that is different from the original meanings of the individual words that form the structure. This specific combination is used for encouraging someone to do something or to tell someone to hurry (definition by Macmillan dictionary) and it is highly typical for spoken register.

147. Shall we **go on**? [35.]

The same can be observed on this example as well. The verb *go* (= to move or travel, definition by Macmillan Dictionary) and the particle *on* (= touching a surface, definition by Macmillan Dictionary) together form a new phrasal verb *go on* (= to continue doing something as before, definition by Macmillan Dictionary) with a meaning that is different from the original meanings of the individual verb and a particle. Furthermore, this structure does not require a direct object

in order to be used in a full sentence, therefore this structure was labelled an intransitive phrasal verb.

148. **Sit down**, you idiot! [43.]

It is not uncommon for phrasal verbs to be formed with only the particle having an idiomatic meaning. In this specific example, it can be observed that the lexical verb *sit* (= rest lower body on something, definition by Macmillan dictionary) retains its original meaning even in a combination with the particle *down*. However, in this case, the particle *down* serves as an aspectual marker that works together with the verb to express a momentary character of the activity. This is a common behaviour of particles in phrasal verbs where the verb keeps its literal meaning.

149. I have the Earl's permission to **sail back** to England. [185.]

The example 149, however, shows a structure that resembles an intransitive phrasal verb, but is in fact not classified as one. Even though it is created using a verb and a particle denoting a movement, it lacks the idiomatic meaning that is the basic attribute of any phrasal verb. The verb *to sail* retains its meaning (= to travel somewhere by boat or a ship, definition by Macmillan dictionary) and so does the particle *back* (= returning to a place or a position, definition by Macmillan dictionary). Together, they do not gain a new meaning that would be different from the original meaning of the two parts of the structure, therefore it was labelled as a free combination and not as an intransitive phrasal verb.

3.4.1. Use of Intransitive Structures in *Vikings*

During the analysis, an interesting pattern of use occurred among intransitive phrasal verbs. Out of the 41 total examples featuring an intransitive phrasal verb structure, 24 of them were used in an imperative sentence when a superordinate person issued a command to their subordinate. That is more than a half (58.5%) of all the uses.

150. Take this and **stay back**. [31.]

151. **Wake up**. [33.]

152. Both of you **step up**. [36.]

All the previous exemplary sentences were used by a superordinate person when they were commanding their subordinate, requiring them to do something. In the example 150, it was the main protagonist of the narrative and a powerful Viking warrior who was issuing a command to a Christian priest, who was his slave. Therefore, even though it was a discussion between two adult men, they were in a superordinate-subordinate relation. The same can be observed on the following example as well, but this time it was a father speaking to his son, which is once again a superordinate-subordinate relation. As for the example 152, it was Earl Haraldson, who in the Viking culture served as a chieftain and ruler of the city, who was talking to two children during a ceremony. In Viking culture as well as in the narrative *Vikings*, the earl is superordinate to every other person, therefore this structure also included the superordinate-subordinate relation. The same can be observed on the following examples as well:

153. Now **get up** and fetch me some pickled herrings. [55.]

154. **Wake up** you ignorant peasants! [62.]

155. **Hold on**, please, **sit down, sit down**. [65.]

Another interesting aspect of usage of intransitive phrasal verbs that occurred during the analysis is that many of the intransitive phrasal verbs were used in very short sentences. Out of the 41 examples of intransitive phrasal verbs, 27 of them occurred in a sentence shorter than five words. That is more than 65% of all the uses of intransitive phrasal verbs in this analysis. Because intransitive phrasal verbs do not require anything else apart from the verb and the particle to be able to be used, many of these structures even stood on its own to form a simple sentence.

156. **Get up!** [41.]

157. **Get away!** [45.]

158. **Get down!** [53.]

159. Floki, **sit down**. [54.]

The previous examples clearly show that intransitive phrasal verbs are capable of being, and often are, used in a very short and simple sentences. Majority of these short sentences were also imperative structures featuring a superordinate-subordinate relation. Examples 158 and 159 are both imperative structures uttered by a commander. In the first of the two examples, it was the earl that was issuing a command to his warriors and in the second example, it was once again

the main protagonist of the narrative who was speaking to his closest friend. However, in this specific situation, the speaker was named a commander of a ship and of the soldiers on the ship, therefore even though it was his friend he was speaking to, they were in a superordinate-subordinate relation.

It is probably due to the ability of intransitive phrasal verbs to stand on its own and the common requirement of imperative structures to be short and impactful that intransitive phrasal verbs in the selected fictional narrative have proven to be used in this way more than any other. However, as the total amount of intransitive phrasal verbs was rather small (41) for a scientific conclusion, the length of intransitive phrasal verb structures, their usage in different types of grammatical mood and mutual connection of these phenoms might be a topic for further studies.

3.5. Prepositional Verbs in *Vikings*

The group that was the most present in the analysis was the group of prepositional verbs. This group which contains combinations of verbs and prepositions occurred 89 times out of the total 200 classified structures. That makes for 44.5%, which is almost a half of the whole analysis. It is clear that prepositional verbs were the most used group in the fictional narrative *Vikings* among all the groups of multi-word verbs. Prepositional verbs were classified based on the criteria mentioned in chapter 3.2., therefore the basic requirements for the structures to be classified as prepositional verbs were to be created using a verb and a preposition which together form a single unit that is followed by a prepositional object. The common wh-question method was used to distinguish between prepositional verbs followed by a prepositional object and free combinations of a verb and a prepositional phrase.

160. **Look after** your son. [73.]

This example was created using the lexical verb *look* and the preposition *after*. The preposition is then followed by the noun phrase *your son*. Because the noun phrase *your son* functions as a prepositional object, it can be safely decided that the verb and the preposition together function as a single unit followed by an object and therefore the verb-preposition combination can be labelled as prepositional verb. Whether it is a prepositional object or a prepositional phrase functioning as an adverbial of time or place can be checked using the wh-question method,

which was discussed in detail in chapters 1.4.2. and 3.2. A wh-question created from this sentence could look like this:

161. *Who should you look after?*

This wh-question then clearly shows that in the original sentence, the noun phrase *your son* is in fact a prepositional object and not an adverbial of time or place, because the wh-questions starts with the word *who*. The structure would be considered a prepositional object even if the wh-question would start with the word *what*. However, in case the wh-question would be created using words *where* or *when*, it would signalise that the verb is separated from the preposition and that they do not form a single unit, because the preposition is actually a part of a bigger prepositional phrase functioning as an adverbial of time or place.

162. *This means the boat will not **butt against** the waves like a goat. [85]*

The same can be observed on the example 162 as well. The structure is created using a lexical verb *butt* and a preposition *against*. Together, they form a single prepositional verb that is then followed by a prepositional object *the waves*. The wh-question created from this sentence would be:

163. *What will the boat not butt against?*

The wh-question proves that because the question starts with the word *what*, the noun phrase *the waves* in the original sentence is in fact a prepositional object and is not part of a prepositional phrase functioning as an adverbial of time or place.

164. *I **pay for** the ships. [87.]*

165. ***Beware of** your sons. [89.]*

166. *But the gods **look after** us. [90.]*

167. *Not if I **vouch for** you. [137.]*

168. *I will **leave him with** a key. [111.]*

The same process can also be applied to these five examples taken from the corpus of this thesis. The example 164 is created using the verb *pay* and the preposition *for*. The next example is

created using the verb *beware* and the preposition *of*. The examples 166-168 are then created using the verbs *look*, *vouch* and *leave* and the prepositions *after*, *for* and *with*, respectively. The wh-questions created from these exemplary sentences would be:

- 169. *What do I pay for?*
- 170. *Who should I beware of?*
- 171. *Who do the gods look after?*
- 172. *What is he nailed to?*
- 173. *What will I leave him with?*

As all the wh-questions start with either *what* or *who*, it is clear that the noun phrases in the original examples were in fact prepositional object and that all structures in the examples 164-168 should be classified as prepositional verbs.

- 174. *I **swear on** my sacred ring. [144.]*

The example 174 might, however, require more steps during the classification. The structure is created using the lexical verb *swear*. However, the word *on* can function as both a preposition and an adverb. The particle-movement method known from the classification of transitive phrasal verbs should therefore be used in order to determine whether the word *on* in this specific structure is an adverb or a preposition. Transitive phrasal verbs usually allow the particle to be separated from the verb it is linked with and placed after the direct object of the verb, but prepositional verbs do not allow any movement of the preposition. Because the result of such particle movement would be the sentence “*I swear my sacred ring on,*” it is clear that the word *on* in the original example 174 is in fact a preposition and not an adverb. Therefore, the rest of the classification including the wh-question can follow to properly classify the combination *swear on* as a prepositional verb. The same process can be applied to other examples from the analysis as well:

- 175. *Bjorn really **takes after** his father. [118.]*
- 176. *And if you **come across** his family, bring them there, so we can talk to them. [120.]*
- 177. *You **spied on** me. [154.]*

To compare the previous examples of prepositional verbs with structures that were no longer considered a part of this group, an example has been taken from the group of free combinations.

178. *Prepare to **leave in** the next few weeks. [180.]*

This example, just as the other example of prepositional verbs, contains a verb and a preposition. However, if one were to create a wh-question out of this sentence, the outcome would be:

179. *When should I be prepared to leave?*

Because the question starts with the word *when*, it immediately hints that in the original sentence, it is in fact not a verb and a preposition combined together and then followed by a prepositional object, but it is rather a verb followed by a prepositional phrase functioning as an adverbial of time. The same can be illustrated on more examples of free combinations taken from the corpus:

180. ***Sit by** the fire, warm yourself. [166.]*

181. *Where should I sit?*

182. *They **drowned some in** the sea. [187.]*

183. *Where did they drown them?*

184. *What is Ragnar doing **sitting on** the hillside? [188.]*

185. *Where is Ragnar sitting?*

These examples clearly show the difference between prepositional objects, which are necessary for all sentences containing prepositional verbs, and verbs that are followed by a prepositional phrase functioning as an adverbial of time or place.

3.5.1. Patterns of Prepositional Verbs in *Vikings*

Prepositional verbs are built using two major structural patterns, as mentioned in the chapter 1.2. The pattern #1 is a noun phrase followed by a verb, a preposition and then another noun phrase. The pattern #2 has another noun phrase inserted in between the verb and the preposition,

therefore the clauses contain a noun phrase followed by a verb, another noun phrase, a preposition and then the final noun phrase. The structures classified as prepositional verbs in the corpus of this paper were differentiated based on the structural pattern they follow. An example of the use of these patterns can be observed on the following examples from the corpus:

Pattern #1:

186. I always **dream of** you. [72.]

187. We can't **sail across** an open ocean. [74.]

189. Are you **ready for** a woman? [79.]

190. We **argued about** some land. [82.]

Pattern #2:

191. It **creates a bond between** us. [76.]

192. I **killed the bear with** my spear and... [77.]

193. I would **counsel you all against** such actions. [116.]

194. Who is she, anyway, to **put such a high price on** her nakedness? [155.]

The analysis proved that in the selected fictional narrative, the prepositional verbs that follow the type A structural pattern are more common than the prepositional verbs that follow the type B structural pattern. Out of the 89 total prepositional verbs, 68 followed the simpler type A pattern, while the remaining 21 prepositional verbs followed the type B pattern. Therefore, the comparison results are approximately 76% of type A prepositional verbs and approximately 24% of type B prepositional verbs.

3.6. Phrasal-prepositional Verbs in *Vikings*

The least used group of multi-word verbs in the selected narrative were the phrasal-prepositional verbs. Verbs from this group are, unlike in any other group, created using three words instead of two. They are created using a verb, a particle and a preposition and they need to be not only at least partly idiomatic in the same way phrasal verbs need to, but they also have to be followed by a prepositional object the same way prepositional verbs have to. Out of the 200 total examples analysed in the corpus, only six were classified as phrasal-prepositional verbs. Examples of phrasal-prepositional verbs from the narrative include:

195. He wanted to **find out about** things. [158.]

196. Are you **looking forward to** joining them? [159.]

197. So, Rollo, how do you **get on with** your brother? [163.]

The aforementioned examples clearly illustrate the core attributes of phrasal-prepositional verbs. The structure in the example 195 is created using the lexical verb *find*, the adverbial particle *out* and the preposition *about*. Altogether, they form a new verb *find out about* (= to become aware of, definition by Merriam-Webster) with a meaning different from the original meanings of the individual words. The example 196 is created using the verb *look*, the adverb *forward* and the preposition *to* and together they create a new verb *look forward to* (= to feel happy and excited about something that is going to happen, definition by Macmillan dictionary). The last phrasal-prepositional verb in the last example is created using the verb *get*, the particle *on* and the preposition *with*, which together form a new verb *get on with* (= to like each other, definition by Macmillan dictionary).

In comparison to the aforementioned examples of phrasal-prepositional verbs, here are some examples taken from the free combinations section of the corpus:

198. Odin will **ride out of** the gates of Valhalla. [165.]

199. It has 540 and when Ragnarok comes, 800 warriors will **march out of** each door.
[196.]

200. I will **tear the lungs out of** your body. [197.]

These examples are also created using a verb, a particle and a preposition, but unlike the examples of phrasal-prepositional verbs mentioned earlier, these do not have an idiomatic meaning. In the example 198, the structure *ride out of the gates* literally means that Odin will ride on his horse out of the gates. In the same way, the structure *march out of each door* in the following examples literally means that the warriors will march out of somewhere.

4. The Distribution of Multi-word Verbs in *Vikings*

From the 200 examples used in the analysis of multi-word verbs in the selected narrative, 37 were classified as free combination and the remaining 163 examples were classified as members of one of the groups of multi-word verbs – either a transitive phrasal verb, an intransitive phrasal

verb, a prepositional verb or a phrasal-prepositional verb. The distribution of individual multi-word verbs across fiction, as discussed in chapters 1.1.-1.3., is such that phrasal verbs in fiction occur approximately 1900 times per million words, prepositional verbs 6200 times per million words and phrasal-prepositional verbs approximately 400 times. In an analysis of only multi-word verbs, that would mean that phrasal verbs take approximately 22% of the analysis, prepositional verbs 73% of the analysis and phrasal-prepositional verbs approximately 5% of the analysis.

Out of the 163 examples of multi-word verbs from the selected narrative, 68 were classified as phrasal verbs, which makes for approximately 42% of all the multi-word verbs the analysis. There have been 89 examples classified as prepositional verbs, which makes for approximately 54% of all the multi word verbs. Phrasal-prepositional verbs occurred only six times throughout the whole analysis, which makes for approximately 4% of all the 163 multi-word verbs in the analysis, excluding free combinations.

In comparison to the average distribution of multi-word verbs in a fiction mentioned by Jonathan Marks (2005), it is clear that in the spoken part of the fictional narrative *Vikings*, phrasal verbs were more present than in the written fiction analysed by Marks. Prepositional verbs were proportionally less common than in Marks' fiction, but phrasal-prepositional verbs had roughly the same amount of percentual representatives in *Vikings* as in the fiction analysed by Marks. That is probably due to the fact that phrasal verbs are generally considered informal and the setting of the narrative *Vikings* is a very informal one, with formal register being featured only rarely. However, the order of prepositional verbs being the most common, phrasal verbs being less common and phrasal-prepositional verbs being the least common from these three groups is true even in the spoken register of the fictional narrative *Vikings*.

5. Summary

Multi-word verbs are a part of everyday spoken communication and it would be hard to imagine any discourse to completely exclude them. The analysis concluded on the fictional narrative *Vikings* proved that their use in this specific register is very common. However, this analysis should not be used as a measurement of expectations towards other fictional narratives, as the narrative *Vikings* has a very specific setting. The fictional narrative is about Vikings and their culture as they are portrayed in fantasy works for the masses, therefore the vast majority of the

used register is informal and a purely formal register is featured only very rarely. As multi-word verbs in general, and phrasal verbs specifically, are considered as informal structures, their increased use in this narrative was expected. Other narratives with a different setting might not come to the same results. However, because phrasal verbs, prepositional verbs and phrasal-prepositional verbs evolve quickly, they are nowadays considered an inseparable part of communication. Therefore, it is expected that these formations would be well represented even in formal settings and registers, especially in the ones that are spoken.

The aim of this work was to analyse the multi-word verb structures included in the spoken register featured in the fictional narrative *Vikings* and divide them into transitive phrasal verbs, intransitive phrasal verbs, prepositional verbs, phrasal-prepositional verbs and free combinations. The practical part showed clear representatives of each of these groups taken from the analysis, pointed out their structure and their differences and explained possible misinterpretations while classifying them. Furthermore, this paper aimed to comment on the use of the multi-word verb structures in the narrative and their distribution.

The theoretical part of this work has shown the different classification groups of multi-word verbs and their subgroups. It defined the borders and the circumstances, under which a verb and a particle, a verb and a preposition or a verb, a particle and a preposition link together to form a new unit, that could be classified as a phrasal verb, a prepositional verb or a phrasal-prepositional verb. This part also dealt in great detail with the topic of free combination, as that is the direct counterpart to the multi-word verbs and it is an umbrella group used to shelter the use of a verb and a particle, verb and a preposition or a verb, a particle and a preposition that did not link together to form a single unit and therefore could not be classified as phrasal verbs, prepositional verbs or phrasal-prepositional verbs. Free combinations are closely connected to the problematics of multi-word verbs and the understanding of this group is crucial for proper classification of multi-word verbs. The theoretical part also briefly explained the differences between spoken and written register, the evolution of multi-word verbs and why is the spoken register the domain of multi-word verbs.

The practical part of this thesis included a brief introduction to the setting of the selected fictional narrative *Vikings* and then presented the outcomes of the analysis concluded on 200 examples of multi-word verbs and free combinations taken from the first twelve episodes of the narrative. The analysis proved that the majority of used multi-word verb combinations were

prepositional verbs. Out of the 200 total examples, 89 were classified as prepositional verbs, which stands for 44.5% of the whole analysis. The two subgroups of phrasal verbs were in the analysis approached as two separated units – intransitive phrasal verbs and transitive phrasal verbs. Intransitive phrasal verbs turned out to be the second most common group of multi-word verbs, as from the 200 examples, 41 were classified as members of this group. That stands for 20.5% of the whole analysis. Transitive phrasal verbs were slightly less common in the selected narrative, as only 27 (13.5%) of the 200 examples were classified as transitive phrasal verbs. The least used group of multi-word verbs were the phrasal-prepositional verbs, which were represented only six times and made for 3% of the analysis. It would be possible to shelter both transitive phrasal verbs and intransitive phrasal verbs into one group of phrasal verbs. In that case, the group of phrasal verbs would have 68 representants and would take 34% of the whole analysis.

The analysis also examined the position of the particle in structures with transitive phrasal verbs and found out that out of the 27 total examples of transitive phrasal verbs, fourteen examples were created with a particle in front of the direct object, and thirteen examples were created with a particle separated from the verb and placed after the object. Therefore, the distribution of these two types of transitive phrasal verb structures in the selected narrative was even.

For the intransitive phrasal verbs, the analysis identified that representatives of this group in the narrative *Vikings* were often used in imperative structures, in a discourse between a superordinate and a subordinate person. Out of the 41 examples of intransitive phrasal verbs, 24 were used in imperative sentences, which is more than a half of all the examples. Furthermore, intransitive phrasal verbs were often used in very short sentences, as 27 structures featuring an intransitive phrasal verb were sentences shorter than five words. More than 65% of the analysed intransitive phrasal verbs were part of these short structures, or even stood completely alone to form a sentence.

Prepositional verbs were furthermore examined based on the two patterns of their creation introduced in the theoretical part. The analysis proved that out of the 89 examples of prepositional verbs, 68 followed the simpler pattern #1 and the remaining 21 examples were created according to the pattern #2. Therefore, in the selected narrative, the use of pattern #1 prepositional verbs is much more common than the use of pattern #2 prepositional verbs.

The thesis demonstrated how complex the topic of multi-word verbs really is, even though many sources tend to explain this topic to the readers only briefly and shelter all the multi-word verb groups under one term of phrasal verbs. With multiple possible classification, it is impossible to choose one that would be proper or correct. Furthermore, even though this thesis used the classification that the author believes to be the most widespread, the thesis has shown how complicated it is to properly understand the groups of multi-word verbs and how unclear the classification can get, and therefore how important it is to know the other types of classification as well. The borderlines between what is considered a phrasal verb and what is considered a free combination are clearly set, but several methods had to be used to get clear results and especially the idiomatic meaning of certain structures might not always be clearly identifiable.

This thesis introduces new questions and topics and provides new options for other researchers, who could compare the use of phrasal verbs, prepositional verbs and phrasal-prepositional verbs in spoken registers in this fiction with a different fiction, preferably with a different setting. The frequency of use of the multi-word verb groups could be also further compared to the very common presence of free combinations of a verb and a particle or a verb and a preposition in different spoken register. Other types of classification could also be used to conclude a similar analysis on a similar topic. Other researchers might also analyse the spoken register in television fiction in general. It might also prove beneficial if another researcher compared the use of multi-word verbs in a spoken fiction with the use of multi-word verbs in a written script of a narrative or analysed the use of multi-word verbs in a written script of a narrative in general. Any of the identified volumes of use of multi-word verbs identified in the spoken register of the selected fictional narrative *Vikings* could get compared to the use of multi-word verbs in other works of fiction or newspapers, spoken and written.

Resumé

Víceslovná slovesa jsou fenomén, který se od jeho vývoje rychle stal součástí každodenní komunikace a lze si jen těžko představit situace, ve kterých by víceslovná slovesa mohla být úplně vynechána. Analýza vykonaná na zvoleném narrativu *Vikingové* prokázala, že jejich využití je v tomto typu narrativu velmi běžné. Zasažení seriálu *Vikingové* je však natolik specifické, že je třeba brát v potaz zvýšenou přítomnost neformálního jazyka a téměř nulovou přítomnost čistě formální komunikace. Seriál je totiž zasazený do vikingského prostředí tak,

jak je známé z populárních děl pro masu – většina vystupujících postav jsou rolníci a válečníci. I v případech, kdy se ve zvoleném narrativu objeví diskurz králů a jiných vladařů, se seriál *Vikingové* uchyluje k velmi neformální úrovni jazyka. Protože jsou víceslovná slovesa obecně vnímaná jako prvky neformální mluvené komunikace, dá se předpokládat, že jejich přítomnost bude v tomto narrativu vyšší, než ve fikci, která formální jazyk využívá častěji.

Cílem této práce bylo analyzovat víceslovná slovesa v mluveném registru fiktivního seriálu *Vikingové*. Analýza přistoupila k víceslovným slovesům jako ke čtyřem jednotlivým skupinám víceslovných sloves a jedné skupině volných kombinací. Praktická část této práce znázornila jasné příklady reprezentantů každé z těchto skupin víceslovných sloves, okomentovala jejich výskyt a význam, jejich strukturu a vzájemné rozdíly a nastínila případné obtíže s jejich klasifikací. Tato část práce se také pokusila okomentovat nejčastější způsoby využití jednotlivých skupin ve zvoleném narrativu.

Teoretická část této práce představila jednotlivé skupiny víceslovných sloves a jejich podskupiny. Definovala kritéria potřebná pro správnou klasifikaci víceslovných sloves a za jakých podmínek se sloveso a příslovce, sloveso a předložka nebo sloveso, příslovce i předložka propojí a utvoří novou jednotku ve struktuře věty tak, aby mohly být klasifikovány jako frázová slovesa, předložková slovesa nebo frázovo-předložková slovesa. S problematikou víceslovných sloves jsou také úzce propojené takzvané volné kombinace. Této skupině se teoretická část práce také výrazně věnovala, neboť porozumění této skupiny je nezbytné pro následnou klasifikaci víceslovných sloves. Teoretická část práce se také lehce dotkla tématu historie a vývoje víceslovných sloves, proč jsou tak populární a proč je mluvená komunikace doménou těchto struktur.

Praktická část této práce se zaměřila na konkrétní fiktivní narativ *Vikingové*. Krátce představila zasazení této fikce a okomentovala formální stránku jazyka v seriálu. Poté praktická část představila výsledky analýzy vykonané na 200 příklad víceslovných sloves a volných kombinací identifikovaných napříč jednotlivými epizodami seriálu *Vikingové*. Analýza prokázala, že z 200 vybraných příkladů bylo 89, tudíž jednoznačně nejvíce, klasifikováno jako předložkové sloveso. Předložková slovesa představují 44,5% celé analýzy. Následovala skupina frázových sloves, která byla pro potřebu analýzy vnímána jako dvě oddělené skupiny – tranzitivní frázová slovesa a netranzitivní frázová slovesa. Netranzitivní frázová slovesa se projevila jako druhá nejčastější skupina víceslovných sloves napříč analýzou, neboť z celkových 200 příkadů bylo 41 klasifikováno jako netranzitivní frázové sloveso. Tato slovesa tedy zastupovala 20,5% analýzy. O něco méně běžná byla tranzitivní frázová slovesa, která

měla v analýze 27 zástupců. Tou úplně nejvzácnější skupinou víceslovných sloves v seriálu *Vikingové* se ukázala být frázovo-předložková slovesa, která měla napříč celou analýzou pouze šest zástupců a patřila jim tedy pouhá tři procenta korpusu. Zmíněné dvě jednotlivé skupiny frázových sloves by se daly vnímat jako jedna větší skupina frázových sloves. V takovém případě by pak tato skupina měla celkem 68 zástupců a patřilo by jí 34% analyzovaných struktur v korpusu.

Analýza se také více zaměřila na pozici příslovce ve strukturách s tranzitivními frázovými slovesy. Z analýzy vyplynulo, že z 27 celkových příkladů tranzitivních frázových sloves bylo 14 příkladů vytvořeno s příslovcem postaveným před předmětem, tudíž blíže ke slovesu, a třináct příkladů tranzitivních frázových sloves bylo vytvořeno s příslovcem odděleným od slovesa a postaveným až za přímým předmětem. Z analýzy tohoto malého počtu příkladů tedy vychází, že používání těchto dvou možných forem tranzitivních frázových sloves je ve vybraném narativu vyrovnané.

Při práci s netranzitivními frázovými slovesy analýza identifikovala, že tato slovesa byla zvýšenou mírou využívána ke stavbě struktur s rozkazovacím způsobem v rozhovorech mezi hierarchicky nadřazeným a podřazeným. Z celkových 41 příkladů netranzitivních frázových sloves bylo 24 příkladů nalezených ve větách rozkazovacích, což je více než polovina všech příkladů. Navíc bylo také identifikováno, že se netranzitivní frázová slovesa častěji než jiné stávají součástí velmi krátkých vět. 27 příkladů z celkových 41, tedy přes 65%, bylo součástí věty kratší než pět slov nebo dokonce stály kompletně osamocené a tvořily samostatnou větnou jednotku.

Předložková slovesa byla analyzována také z pohledu dvou možných vzorců jejich tvorby, které byly představené v teoretické části. Analýza prokázala, že z 89 příkladů předložkových sloves následovalo 68 příkladů vzorec stavby číslo 1, zatímco zbývajících 21 příkladů bylo vytvořeno na základě vzorce číslo 2. Je tedy zřejmé, že ve zvoleném narativu je vzorec číslo 1 mnohem běžnějším způsobem tvorby předložkových sloves.

Tato práce mimo jiné ukázala, jak komplexní je téma víceslovných sloves, a to i přestože se spousta zdrojů uchyluje k jednoduchému popisu tohoto tématu a všechny skupiny víceslovných sloves, včetně předložkových, často zahrnují pod společný název frázová slovesa. S více možnými způsoby klasifikace je nemožné zvolit jeden, který by měl být ten správný. Přestože autor analýzy pracoval s klasifikací, kterou on osobně vnímal jako nejvíce rozšířenou, ukázala tato práce jak komplikované může správné porozumění jednotlivých skupin víceslovných

sloves být a jak je tedy důležité obeznámit se i s ostatními způsoby analýzy, neboť často vychází z podobných základů a navzájem se doplňují. I přesto, že jsou kritéria mezi frázovými slovesy a volnými kombinacemi jasně daná, pro získání jasných výsledků muselo být použito několik různých metod a zejména idiomatický význam některých struktur nemusí být vždy jednoznačně identifikovatelný.

Tato práce nabízí spoustu nových otázek pro další výzkum. Bylo by přínosné porovnávat pozici příslovce u tranzitivních frázových sloves napříč analýzou čítající větší množství těchto sloves, případně čítající výhradně tato slovesa. Stejně tak výsledky zjištěné ve spojení s netranzitivními frázovými slovesy a předložkovými slovesy by mohly být znovu zkoumané napříč analýzou čítající více zástupců těchto skupin. Nabízí se také možnost porovnání využití frázových sloves, předložkových sloves a frázovo-předložkových sloves v mluveném registru této fikce s využitím těchto sloves v jiné fikci, zejména v nějaké s rozdílným zasazením a s hojnějším využitím formálního jazyka. Jiný výzkum by se také mohl zaměřit na analýzu mluveného registru v televizní fikci obecně. Užitečný by také mohl být výzkum víceslovných sloves v psaném scénáři jinak mluveného narativu.

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List of Tables

Table No. 1: Analysis overview

Total	200	100 %
Transitive phrasal verbs	27	13.5%
Intransitive phrasal verbs	41	20.5%
Prepositional verbs	89	44.5%
Phrasal-prepositional verbs	6	3%
Free combinations	37	18.5%

Corpus

Transitive phrasal Verbs: 27

1. If you dare to **stick** your nose **in**, I will kill you.
2. Thor was so enraged that he **put out** a foot and tripped him.
3. Each day the sun rises, and **climbs up** the sky until noon.
4. Sea winds caught at her and **tugged** her **away**.
5. **Dug up** the altars and seized all the treasure of the holy church.
6. I've done as you asked, Ragnar, and **sought out** these young men to meet you.
7. What if the Earl **finds out** we have gone without his permission?
8. Should we **let down** the sail?
9. Yes, we have to **take** the sail **down**.
10. **Give** us **back** our boat.
11. **Put down** your hammer.
12. At least we didn't **give** everything **away** so easily.
13. **Bring in** the next accused.
14. It **marks** us **out**.
15. **Put** your knife **away**.
16. They killed some of the brothers and **took** some **away** with them in fetters.
17. I would have **carried out** the same sentence.
18. They **cut** their heads **off**.
19. He **pulled out** a knife.
20. I heard they **burned down** your farm.
21. I fear death as much as the next man, but I have no fear that afterwards God will **raise** me **up** again.
22. Midgardsormen, the world's serpent, will come lunging from the ocean, **dragging** the tides **in**.
23. Let's **pay** them **off**!
24. Some people even say it's Yggdrasil, the tree that **holds up** the sky.
25. Why must you all **force** me **up** and unearth me to sorrows?
26. Think about it before you **turn down** my offer.
27. They **burned it down** during the rampage.

Intransitive Phrasal Verbs: 41

28. It's time for you to **grow up**.
29. They should **show up** any moment now.
30. **Go on!**
31. Take this and **stay back**.
32. Jörmungandr **reared up** and the waves pummeled the shore.
33. **Wake up**.
34. They are forever **watching out**.
35. Shall we **go on**?
36. Both of you **step up**.
37. Releasing their bodies to **travel on**.
38. **Shut up**, man.
39. We need to **watch out**.
40. **Come on**, to bed.
41. **Get up!**
42. **Get out**.
43. **Sit down**, you idiot!
44. **Shut up**, man!
45. **Get away!**
46. Why don't you **come in**?
47. How should he ever **find out**?
48. After he **wakes up** again in Valhalla.
49. Let us go there and **find out**.
50. Bjorn, **wake up**.
51. You want to **stand out**.
52. **Come on**.
53. **Get down!**
54. Floki, **sit down**.
55. Now **get up** and fetch me some pickled herrings.
56. If they don't **give up**, kill them.
57. That we have departed from the path of righteousness, that our lord **set out**.
58. **Go on** now.
59. I would ask her to **sit down**.

60. Gyda, **step up**.
61. I can't wait to **find out**.
62. **Wake up** you ignorant peasants!
63. He nearly invaded my territory a year ago, but at the last moment, he **drew back**.
64. Give them ale, let them **dry out**, feed them.
65. **Hold on**, please, **sit down, sit down**.
66. We **get along** fine.
67. One day he was fine, and the next, he caught a fever that made him sweat and **cry out** in the night, and the next day she put him in the ground.
68. Our boat **fell apart**.

Prepositional Verbs: 89

69. Make sure Lagertha lives and is **delivered of** a healthy child.
70. My father is **making** a fool **of** himself.
71. Don't **sleep with** too many women in Kattegat.
72. I always **dream of** you.
73. **Look after** your son.
74. We can't **sail across** an open ocean.
75. You believe they can **guide** you **across** the sea?
76. It **creates** a bond **between** us.
77. I **killed** the bear **with** my spear and managed to strangle the hound with my bare hands.
78. I killed the bear with my spear and managed to **strangle** the hound **with** my bare hands.
79. Are you **ready for** a woman?
80. Eric Trygvasson, you are **accused of** the murder of Sigvald Strut this January.
81. And when the gods **moved against** each other, was it not you who cast the first spear into the host of the Vanir?
82. We **argued about** some land.
83. This killing cannot be **atoned for** by compensating the victim's family.
84. How would we **steer across** the open sea?
85. This means the boat will not **butt against** the waves like a goat.
86. Any oath you **swear upon** your ring, you must honor and keep.

87. I **pay for** the ships.
88. What are you **afraid of**?
89. **Beware of** your sons.
90. But the gods **look after** us.
91. Before you try anything, **think about** your daughter.
92. Not many men will **go against** the wishes of Earl Haraldson.
93. I hope you will accept what I have chosen and **prepared for** you.
94. I never should have **believed in** you.
95. How much do you **know about** this woman?
96. It gave a violent jerk and, without a sound, **crumpled among** the wrack.
97. For some time he **gazed at** him.
98. To replace the young men that we **lost to** the plague.
99. You always **talk about** my brother.
100. Were you **looking at** my wife?
101. I have **dreamed of** it many times.
102. You go and I shall stay here and **look after** the children.
103. What do you **take me for**?
104. Are you still **angry with** me?
105. I am **afraid for** my boat.
106. Is this not Rollo, the brother who **fought against** us?
107. This is what we **care for** your god.
108. Who are you **talking to**?
109. Me and Floki **paid for** the boat.
110. You can **go about** your own business.
111. I will **leave him with** a key.
112. Well, what are you **waiting for**?
113. I gave your father my word that I would **look after** you both here.
114. You are not **looking after** us.
115. I am **angry with** you.
116. I would **counsel** you all **against** such actions.
117. You'll **swear this upon** your arm ring?
118. Bjorn really **takes after** his father.
119. Let me **speak with** my god.
120. And if you **come across** his family, bring them there, so we can talk to them.

121. And if you come across his family, bring them there, so we can **talk to** them.
122. Come, **feast with** us.
123. I will **fight with** you.
124. His daughter is getting **married to** a man from Svealand.
125. I often **think about** it.
126. Do you **swear** that **on** your arm ring?
127. The Earth was made from the Ymir's flesh and oceans from his blood, when the titan was **thawed from** the ice.
128. And when you meet him, **challenge** him **to** a personal combat.
129. **Swear to** me that it will not happen again.
130. When Ragnar Lothbrok appears in Kattegat, he will be **put in** chains.
131. He **searches for** your death.
132. **Listen to** me.
133. Grant me your blessing and I will **make** a sacrifice **of** my enemy.
134. That the next time you go raiding, you **take** me **with** you.
135. You will stay, or my father will **hear of** it.
136. And Rollo's choice **led to** all of this!
137. Not if I **vouch for** you.
138. The skies will open and Surt, the fire-giant, will come **flaming across** the bridge to destroy the gods.
139. You **accused** them **of** having supernatural powers.
140. Do not punish her but **rejoice with** her.
141. What're we **waiting for**?
142. But they still don't **prepare** you **for** what really happens here.
143. I must tell you it is my privilege and pleasure to **clap** eyes **on** you.
144. I **swear on** my sacred ring.
145. I **swear on** all the gods.
146. It's my land, and I want it **returned to** me.
147. He wants to **make** peace **with** you.
148. How can you make peace, Jarl Borg, if you **insist on** humiliating him?
149. Everyone has **heard of** your exploits.
150. The land is priceless, which is why King Horik wants to **keep** it **for** himself.
151. King Horik resists your claim, but still, in good faith, he is willing to **settle with** you.

152. And yet he **speaks of** peace!
153. And all the others who had **stood for** election against me.
154. You **spied on** me.
155. Who is she, anyway, to **put** such a high price **on** her nakedness?
156. But if this is Yggdrasil, then it must be the same tree that Lord Odin once **hanged himself from**.
157. I shall **leave you to** it.

Phrasal-prepositional Verbs: 6

158. He wanted to **find out about** things.
159. Are you **looking forward to** joining them?
160. **Get out of** the way!
161. The moment that **I reached out to** Ragnar Lothbrok was the moment that all my friends, all my supporters would have deserted me and joined him.
162. Don't you think it's time you **stepped out from** it?
163. So, Rollo, how do you **get on with** your brother?

Free Combinations: 37

164. And then, when we **were out** in the open sea, we turned due west.
165. Odin will **ride out of** the gates of Valhalla.
166. **Sit by** the fire, warm yourself.
167. We **sail in** the same boat.
168. There was fire in Asgard, **dancing in** the air.
169. **Take him up** to the temple.
170. You know very well that the giants **dwell in** Utgard.

171. He **lives in** his great hall at Valhalla.
172. He wanted to **look into** the well of knowledge.
173. A pyre was **built around** the body of Balder and his wife Nana.
174. Consume the lifeless bodies that **lay upon** them.
175. Balder's horse, meanwhile, was **galloping along** the foreshore.
176. Now Odin **strode through** the shallows.
177. He **stood over** the body of his dead son.
178. Then Odin **bent down** and put his mouth to Balder's ear.
179. A steady plume of smoke **rose into** the calm air.
180. Prepare to **leave in** the next few weeks.
181. Torstein, you're **standing in** the way of the fire.
182. And I **stood upon** the sand of the sea.
183. It **happened over** two hundred years ago.
184. Does it have one king who **rules over** the whole country?
185. I have the Earl's permission to **sail back** to England.
186. Their ship was sighted **sailing up** the coast.
187. They **drowned some in** the sea.
188. What is Ragnar doing **sitting on** the hillside?
189. **Bring him back** alive.
190. We make a paste to **put on** the wounds.
191. But every night they rise again and **ride back** to the hall and feast.
192. A wolf stands at the western door and an eagle **hovers above** it.
193. **Put** the body **on** the bench.
194. Surtr will **spread** fire **across** the earth.
195. **Move back!**
196. It has 540 doors and when Ragnarok comes, 800 warriors will **march out of** each door.
197. I will **tear** the lungs **out of** your body.
198. When I wake, they **skulk in** the shadows.
199. The shadows **come from** Hel's hall.
200. You **leap around** at night like Heidrun cavorting with a herd of goats.