

A University  
Grammar of  
**English**

NGŨ PHÁP TIẾNG ANH  
DÀNH CHO SINH VIÊN

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NHÀ XUẤT BẢN THỜI ĐẠI



# **A UNIVERSITY GRAMMAR OF ENGLISH**

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

RQ SG

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## PREFACE TO FIFTH IMPRESSION

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

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

viii	Contents
Six	
<b>Prepositions and prepositional phrases</b>	143
<i>Place relations 146; Time relations 154; Other relations chiefly as adjunct 157, as disjunct 162, as complementation of verb or adjective 163</i>	
Seven	
<b>The simple sentence</b>	166
<i>Clause patterns 166; Elements and their meanings 171; Concord 176; Negation 183; Questions 191; Commands 200</i>	
Eight	
<b>Adjuncts, disjuncts, conjuncts</b>	207
<i>Limiter and additive adjuncts 211; Intensifiers 214; Adjuncts of manner, means, and instrument 220, of place 224, of time 229; Style and attitudinal disjuncts 242; Conjuncts 246</i>	
Nine	
<b>Coordination and apposition</b>	251
<i>Ellipsis 251; Coordination of clauses 254; Coordination of phrases 267; Apposition 276; Non-restrictive apposition 278; Restrictive apposition 282</i>	
Ten	
<b>Sentence connection</b>	284
<i>Time relations 285; Logical connectors 287; Substitution 294; Discourse reference 302; Ellipsis in dialogue 305</i>	
Eleven	
<b>The complex sentence</b>	309
<i>Finite, non-finite, and verbless clauses 310; Subordinators and subordination 313; Nominal clauses 316; Adverbial clauses 322; Comparative sentences 330; The verb phrase in dependent clauses 337; Direct and indirect speech 341</i>	
Twelve	
<b>The verb and its complementation</b>	347
<i>Phrasal and prepositional verbs 347; Complementation of adjective phrase 354; Units as direct object 358; Complex transitive complementation 363; Ditransitive complementation 370</i>	

## Thirteen

**The complex noun phrase**

375

*Restrictive relative clauses 380; Non-restrictive relative clauses 383; Non-finite postmodifiers 384; Prepositional phrase postmodification 387; Premodification by adjective 395, by participle 396, by genitive 399, by noun 399; Multiple premodification 400*

## Fourteen

**Focus, theme, and emphasis**

406

*Information focus 406; Voice and reversibility 410; Theme and inversion 411; Existential sentences 418; Extraposition and other postponement devices 422; Emotive emphasis 427*

## Appendix I

**Word-formation**

430

*Prefixes 431; Suffixes 435; Conversion 441; Compounding 444*

## Appendix II

**Stress, rhythm, and intonation**

450

## Appendix III

**Punctuation**

458

## Bibliography

462

## Index

465

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

4.37; App I.12:

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

AmE, BrE:

*American English, British English (cf 1.6).*

S, V, O, C, A, O<sub>i</sub>, etc.:

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

a 'better GRÀmmar|:

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

\*a more better one:

*A preceding asterisk indicates an unacceptable structure.*

?they seem fools:

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

Help me (to) write:

*Parentheses indicate optional items.*

Bolinger (1971):

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

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

*Curved braces indicate free alternatives*

$\begin{bmatrix} \text{He} \\ \text{She} \end{bmatrix}$  does  $\begin{bmatrix} \text{his} \\ \text{her} \end{bmatrix}$  best:

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

{His [expensive (house insurance)]}

*Contrasts in bracketing give a linear indication of hierarchical structure.*

/ɪz/, /z/, /s/:

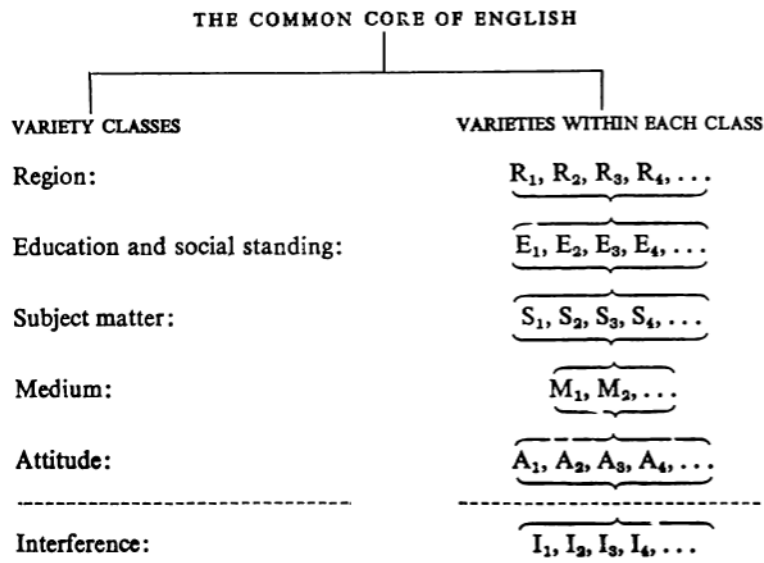
*Slants enclose phonemic transcriptions, usually of inflections. The symbols have widely familiar values: /ɪ/ as in bid, /i/ as in beat, /z/ as in zip, /ə/ as in the first syllable of alone, etc.*





1.1  
Variety classes

There are numerous varieties of the English language, and what we ordinarily mean by 'English' is a common core or nucleus which is realized only in the different forms of the language that we actually hear or read. We can distinguish six kinds of varieties ranged as below and interrelated in ways we shall attempt to explain.



The fact that in this figure the 'common core' dominates all the varieties means that, however esoteric or remote a variety may be, it has running through it a set of grammatical and other characteristics that are common to all. From this initial point onwards, it is claimed by the sets