

The Structure of Defoe's Phrasal Verbs:
An Exploration into Defoe's Language of Fiction

Kazuho MURATA

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Introduction

Daniel Defoe (1660?-1731), a journalist and political pamphleteer, later a novelist in early-eighteenth century England, represents “one of the great examples of colloquial diction in English Literature” (Jespersen 1992 [1924]: 27). Over the last century, the “colloquial” aspects of Defoe’s prose style have been noted by numerous writers and scholars. In providing a brief survey of how Defoe’s style has been viewed historically, it seems appropriate to begin with a quote from Sir Walter Scott, in 1810:

It is greatly to be doubted whether De Foe could have changed his colloquial, circuitous, and periphrastic style for any other, whether more coarse or more elegant (reprinted in Rogers 1972: 75).

Scott’s statement has been influential in labeling Defoe’s style as “colloquial,” as from this point forward, his “colloquial” style has been widely and controversially discussed by literary critics. There has been, in particular, consistent debate as to whether Defoe is a one-style (i.e. a colloquial and “awkward style”) writer, or on the contrary, a versatile and skilled writer. It has been pointed out that the “one-style” argument is inextricably connected with the first-person narrative which Defoe employed in writing his fiction. In fact, “the ghost of Moll Flanders or some other fictional character of Defoe’s is haunting the argument [concerning Defoe’s style]” (Furbank and Owens 1986: 126). That said, subsequent studies, particularly by James (1972), Starr (1974), and Furbank and Owens (1986), have attempted to newly argue for, and illustrate aspects of, Defoe’s stylistic versatility. In consequence, Richetti (2005: 96) offers a concise and insightful summary of existing arguments and counter-arguments on Defoe’s style: “His colloquial manner is a strategy, only one of his various styles and tones, although perhaps his most frequent and effective mode.” As a research issue to be investigated, it seems essential to specify more precisely what Richetti terms “colloquial manner” from a linguistic viewpoint, especially in that the term “manner” may lack specificity.

In providing a brief overview of the period of Defoe’s literary career, Defoe needs to be properly evaluated from within the context of the historical evolution of English prose. The use of colloquial language was not exclusive to Defoe—as mentioned by Gordon (1966: 134), such language use was widespread among his contemporaries:

Between 1660-1760 [“the Century of Prose” in Gordon’s phrase], it is no exaggeration to say, one can read dozens of books by men and women, ranging from the fully professional to the writer of private memoranda, without coming across a single page that deviates from the essentially colloquial norm of the time.

This general observation leads to the question of how Defoe’s colloquialism fundamentally differs from that of other authors of his era. Gordon, referring to Jonathan Swift (1667-1745) and Defoe as “represent[ing] the two classes who are to be mainly responsible for the creation of the prose of the period” (p. 135), clarifies a specific feature in order to distinguish between their classes—and in consequence, these two writers; Swift “belongs to the more privileged group” (P. 135), and “inherited the Restoration attitude that written prose must follow polite speech” (p. 136), while “[Defoe’s] audience was lower in the social scale, and simplicity and clarity were even more necessary” because “Political journalism was his metier for many years” (p. 136). Hence the conception of “simplicity and clarity” may be regarded as a focal point for investigating Defoe’s style.

In reflecting upon his colloquial style, Defoe’s unique “loose” sentence-structure has often been focused on (cf. Furbank and Owens 1986: 125-133; McIntosh 1998: 88-94)—on the other hand, research on Defoe’s vocabulary, with particular focus on “the phrasal and idiomatic use of words,”¹ remains both sparse and fragmentary.² In this regard, it seems necessary to give careful consideration to a remark made by Dobrée (1990 [1959]: 51), that in “the new colloquialism of phrase rather than of diction . . . Defoe was a pioneer.”³

¹ As for the English language during the three hundred years 1485-1785, Partridge (1969: 67) mentions that “The aspect of syntax most significant for style is the phrasal and idiomatic use of words, which grammarians have tended to neglect, ...”

² A significant exception is a brief but detailed analysis of *Moll Flanders*’ language by McIntosh (1986: 22-36). As “the most vulgar of Defoe’s many voices” (p. 22), the three principal categories of usage, “colloquialisms,” “solecisms,” and “archaisms,” have been discussed.

³ For the purpose of greater accuracy, Dobrée’s remark in his observations on “Defoe To 1710” (i.e. in his journalistic career) is quoted verbatim: “But what is interesting from the point of view of literature is the new manner, the new colloquialism of phrase rather than of diction—for Tom Brown and Ned Ward had the latter—a run of everyday phrase which Swift was to catch and to better. In this, as in so many other things, Defoe was a pioneer.” (Emphasis

In line with the movement of English prose, the rise of the English novel as a new literary form is generally considered to have been established by writers in the early eighteenth-century; in particular, Defoe, Richardson and Fielding. In his invaluable study of these writers, Watt (1957a: 10-11), dealing with realism “as the defining characteristic which differentiates the work of the early eighteenth-century novelists from previous fiction” (p. 10), states that “the novel’s realism does not reside in the kind of life it presents, but in the way it presents it” (p. 11). Thus, his emphasis on *how* the novel is described, rather than on *what* the novel describes, suggests the possible existence of what might be termed the “language of realism.”

In his argument on Defoe’s realism, Watt regards “the break which Defoe and Richardson made with the accepted canons of prose style” as “the price they had to pay for achieving the immediacy and closeness of the text to what is being described” (p. 29). Watt then goes on to make a generalization: “With Defoe this closeness is mainly physical, with Richardson mainly emotional” (p. 29). As a means of expression which linguistically represents Defoe’s “physical” descriptions, Defoe’s use of “phrasal verbs” will be focused on—chiefly because this type of verb is “charged with energy and muscular associations” (Smith 1947 [1925]: 263).⁴

Certain phrasal verbs such as *put off* or *take up*, consist *mainly* of dynamic, monosyllabic verbs of native origin and spatial adverbs; these are “now part and parcel of the English language” (Hiltunen 1994: 129). In the context of the historical development of English, Kennedy (1967 [1920]: 11) demonstrates the tendency “toward the elimination of the verb with unstressed, inseparable particle and the gradual increase of the verb-adverb combination.”⁵ That is, while old compound verbs such as *forgive* and *understand*, both of which are still in common use, have become obsolete, multi-word verbs, including verb-adverb combinations such as *give up* have been growing increasingly productive and diverse, practically on a daily basis. In fact, phrasal verbs in present-day English are widely dealt with, not only in linguistic monographs

is added.)

⁴ In his pioneering studies of English idioms, Smith (1947 [1925]: 251) mentions: “phrasal verbs like *to pull through*, *to keep up*, (originally enclosed in quotation marks) are kinaesthetic metaphors, arousing imagined sensations of muscular effort”; these verbs consist of dynamic verbs “which express movement or attitudes of the body” and the adverb and preposition.

⁵ Likewise, Sinclair (1991: 68) mentions that “the whole drift of the historical development of English has been towards the replacement of words by phrases, with word-order acquiring greater significance.”

(cf. Bolinger 1971; Fraser 1976, etc.), but also in dictionaries for the verbs under consideration (cf. *Cambridge Phrasal Verbs Dictionary* [2nd Edition] 2006; *Collins COBUILD phrasal Verbs Dictionary* [3rd Edition] 2012, etc.), and in various learning materials (cf. McCarthy and O'Dell 2007, etc.). Nevertheless, historical research on phrasal verbs has not yet been fully conducted, excepting a short monograph by Kennedy (1967 [1920]).⁶ In particular, Akimoto (1999: 221) has stated that “little mention has been made of phrasal verbs in 18th and 19th century English. . . . Books on the history of English also keep silent about verb-adverb combinations in the 18th century in particular.” The first major presentation of multi-word verbs (including “verbo-nominal combinations” like *take care* as well as phrasal verbs) is found in Claridge (2000), who presents a thorough investigation of the 1640-1740 period, based on the *Lampeter Corpus*. There is a significant limitation to this research however, as the corpus contains only rather formal writings on topics such as law, politics, science, and religion. Taking into account the general view (cf. Hiltunen 1994; Akimoto 1999; Biber et al. 1999: 408-9) that phrasal verbs are more frequently employed in informal writings such as drama, fiction and letters, there seems ample need for further research on phrasal verbs in the 18th century.

The primary focus of the present research is to explore the use of phrasal verbs as one of the most concrete examples characterizing Defoe's colloquial style. This connection regarding style has been mentioned by Nevalainen (1999: 423): “the phrasal verb largely belongs to the colloquial idiom in Early Modern English [i.e. in the period 1476-1776].” It seems then a plausible hypothesis that the phrasal verb can be regarded as one of Defoe's key expressions, capturing the very essence of his language. This is because such verbs not only occur frequently in his writings, but also serve to articulate descriptions which are pointedly vivid and lively, particularly in his fiction; phrasal (and multi-word) verbs likewise appear often instrumental in representing Defoe's underlying ideas. As a result, the scope of this study will be mainly focus on phrasal verbs in Defoe's novels.

In order to demonstrate Defoe's frequent use of phrasal verbs, a quantitative comparison between phrasal verbs in Defoe and his contemporaries is presented below.

⁶ This book includes the section “theory and history of verb-adverb combination in English” (pp. 11-18) and makes a brief historical survey on the verbs in question from the Old English period.

This comparison is based on the approach to a verb-group developed by Hiltunen (1994: 129-140). His approach (which will be considered later in detail) focuses on seven adverbial particles: *away*, *back*, *down*, *forth*, *off*, *out*, and *up*, and treats those cases in which any of the seven adverbial particles combines with a lexical verb, as a “phrasal verb.”

Table 1 presents the occurrences (or tokens) of the seven particles (which co-occur with lexical verbs) in Defoe’s seven fictional works, and also compares these with Bunyan’s *Pilgrim’s Progress*, Aphra Behn’s Fiction, and Swift’s *Gulliver’s Travels*:

Table 1. Frequency of Occurrence of Seven Particles

*Title	<i>PP</i> **(1678, 1684)	Behn (1688- 1696)	<i>RC</i> (1719)	<i>MC</i> (1720)	<i>CS</i> (1720)	<i>MF</i> (1722)	<i>JPY</i> (1722)	<i>CJ</i> (1722)	<i>Rox</i> (1724)	<i>GT</i> (1726)
***total words	104,693	84,500	122,091	102,298	111,348	137,004	93,929	125,330	133,982	102,254
<i>up</i>	237	113	360	241	243	234	275	236	258	190
<i>out</i>	161	84	250	161	158	213	153	192	219	112
<i>away</i>	75	32	149	96	175	138	114	172	128	24
<i>off</i>	36	45	116	144	108	138	59	114	130	49
<i>down</i>	97	49	180	63	93	86	72	99	80	98
<i>back</i>	112	20	80	52	74	96	42	83	94	31
<i>forth</i>	23	10	0	1	4	1	1	0	1	1
total of seven	741	353	1,135	758	855	906	724	896	910	505
per 1,000 words	7.08	4.18	9.29	7.40	7.67	6.61	7.62	7.14	6.79	4.93

*The abbreviations of the texts are: *PP* = *Pilgrim’s Progress* (including the second part); Behn = Behn’s Fiction (containing *Oroonoko* and five other works) based on Oxford World’s Classic; *RC* = *Robinson Crusoe*; *MC* = *Memoirs of a Cavalier*; *CS* = *Captain Singleton*; *MF* = *Moll Flanders*; *JPY* = *A Journal of the Plague Year*; *CJ* = *Colonel Jack*; *Rox* = *Roxana*; *GT* = *Gulliver’s Travels*. **The number (below the title) enclosed by parentheses stands for the publication year. ***In counting the total number of words,

the preface to each work is excluded. In addition, the *JPY* text contains several bills of mortality: these tokens (i.e. words and figures) are likewise excluded from the word count.

The number of occurrences of the particles in the above Table correspond exactly to those of “phrasal verbs.” Comparing the frequency per 1,000 words, the total of seven particles in any of Defoe’s seven works is revealed to be more frequent than those in Aphra Behn’s fiction or *Gulliver’s Travels*. On the other hand, Bunyan is relatively close to Defoe, though the distribution pattern of the particles is quite different; *forth* is hardly used either by Defoe or Swift.⁷ The similarity between the two writers (Bunyan and Defoe) is likely associated with a remark made by Watt (1957b: 199) that “Defoe’s prose contains a higher percentage of words of Anglo-Saxon origin than that of any other well-known writer, except Bunyan.” In any case, via such a comparison, Defoe’s frequent use of phrasal verbs in his fiction can be appreciated, to some degree.

Next, concerning the expressiveness of phrasal verbs, Defoe had already made effective use of phrasal verbs in political pamphlets written in his early career. One instance is taken from *The Shortest Way with the Dissenters* (1702), one of his most noted pamphlets, which contains passages in which religious matters are often discussed employing the use of phrasal verbs to convey concrete and vivid images:⁸

when our Church shall be **swallowed up** in Schism, Faction, Enthusiasme, and Confusion; (105) / till the Spirit of Whiggism, Faction, and Schism is **melted down** like the Old-Money! (103) / there (in Scotland), they made entire Conquest of the Church, **trampled down** the sacred Orders and suppressed the Episcopal Government, with an absolute, and, as they supposed, irretrievable Victory, ... (101)

In the passages cited above, *swallow up*, *melt down*, and *trample down* are typical

⁷ In comparing the *Lampeter Corpus* with the *LOB* corpus, Claridge (2000: 128) mentions that “*Forth* is a victim of linguistic fashion, so to speak; it is nowadays perceived as archaic and/or formal.” According to her monograph (Claridge: 126-7), *forth* appears only 18 times in the contemporary English corpus (*LOB*) while it occurs 196 times in the Early Modern English corpus (*Lampeter*). In this regard, the scarcity of *forth* in Defoe and Swift, who belong to Early Modern English, attracts attention.

⁸ Citations from *The Shortest Way with the Dissenters* are based on W. R. Owen ed. Volume 3: *DISSENT* from *Political and Economic Writings of Daniel Defoe* (General Editors: W. R. Owens and P. N. Furbank), 8 vols. (Pickering & Chatto 2000).

instances of phrasal verbs. In the next pamphlet example, the metaphorical use of the image of a plant is quite unique:

This is the time to **pull up** this Heretical Weed of Sedition, that has so long disturb'd the Peace of our Church, and poisoned the good Corn. (104) [cf. *OED* s.v. pull, v. 35. b. "To drag out of the ground, or from where it is rooted or set, with the object of removal or destruction; to root out, demolish." 1382~]

Here a religious idea, as the words *Heretical* and *Sedition* suggest, is compared to plants or weeds. Through the simple everyday image of pulling up the weeds, Defoe's ironical or satirical idea of demolishing a religious revolt or mutiny of *Sedition* is made vivid and effective.⁹ The plant imagery is further developed, as follows:

'You had an Opportunity to **root out** this cursed Race from the World, ...' (105) / the Contagion will be **rooted out**. (107) / THIS Obstinacy must be **rooted out** with the Profession of it! (108) / the Posterity of the Sons of Error may be **rooted out** from the Face of this Land, for ever! (109) [cf. *OED* s.v. root, v. 7. a. To pull, dig, or take *out* by the roots; hence fig., to extirpate, exterminate, destroy. c1450~]

Root out, which occurs four times in this pamphlet, is a phrasal verb evoking a vivid and tangible image. This transitive phrasal verb collocates with abstract nouns as an object (or a subject in passive voice) tinged with a negative implication, as with *Obstinacy* or *Contagion*. Thus, a series of phrasal verbs in this short pamphlet serves as a dynamic metaphor, throwing Defoe's satirical intention into relief. At the same time, it can be argued that the Defoe's "simplicity and clarity [in his English]" and "physicality [in his descriptions]" (pointed out by Gordon and Watt, respectively), can be exemplified in his use of this type of verb. In addition, the combination between monosyllabic verbs and adverbs of direction, such as *root out* and *pull up*, produces a motion-picture effect of what Jespersen (2010 [1960]: 594) calls "kinematographic [i.e.

⁹ In this pamphlet, Defoe, the dissenter, takes a diametrically opposite stance. According to Richetti (2005: 21), "Defoe intended this pamphlet as ironic mimicry of High Church polemics, a satiric exercise in which his rendition of the incendiary rhetoric of the conservative clerical antagonists of the dissenters such as the notorious Anglican firebrands, Dr. Henry Sacheverell and Charles Leslie, was meant to reveal its untenable extremism."

cinematographic],”¹⁰ in many descriptions. Such an effect can often be observed in the use of phrasal verbs; in particular, in action scenes in Defoe’s fiction.

Here it is worth mentioning that in *Style in Fiction* (2nd ed.) by Leech and Short (2007) a new suggestion has been added to a checklist of stylistic categories: that scholarly researchers “look out for phrasal verbs and how they are used” (p. 63).¹¹ This recent addition being a sign that the significance, as a stylistic element, of the verbs in question has been recognized among scholars in the quarter-century after its first publication (1981), has further reinforced my own interest in the relation between Defoe’s style and the use of phrasal verbs.

Here it is necessary to define more precisely the nomenclature of “phrasal verb,” which has not always been applied consistently among linguists and grammarians.¹² The definition in the present study is mainly based on the classification by Quirk et al. (1985):

Three Types of Verb-Particle Combinations (Quirk et al. 1985: 1150-1167):

(1) **phrasal verb** (e.g. *drink up*): “verb + (adverbial) particle”

(2) **prepositional verb** (e.g. *dispose of*): “verb + preposition”

(3) **phrasal-prepositional verb** (e.g. *get away with*): “verb + (adverbial) particle + preposition”

The term “phrasal verb” here is *chiefly* applied to verbs of Type (1), but a problem also arises. Quirk et al. confine their treatment of “phrasal verbs” to idiomatic combinations which “behave as a single unit” (p. 1150), and distinguish such combinations from “free

¹⁰ With respect to monosyllabism in English, Jespersen (2010 [1960]: 594) argues that such “short words” can be understood “only in connexion with other words.” And the “comprehension becomes, if I may say so, kinematographic: we have no time to see the single picture in itself, but perceive it only in combination with what comes before and after and thus serves to form one connected moving picture” (my emphasis) (ibid).

¹¹ The remark of p. 63 is not found in the equivalent passage in the first edition (Leech and Short 1981: 77).

¹² Some linguists or philologists, like Halliday (1994) or Blake (2002 and 2004), call all cases of the combination of verb plus particle (in cases of both prepositions and adverbs) “phrasal verbs,” while others prefer to use different terms such as “verb-adverb combination” (Kennedy 1967 [1920]), “verb-particle combination” (Fraser 1976) or “prepositional verb” (Huddleston and Pullum 2002).

combinations in which the verb and the adverb have distinct meanings” (p. 1152). It can be observed that there exist two distinct groups in this type: *give in* [‘surrender’] and *put off* [‘postpone’], in a figurative sense, versus *come in* or *go out* in the literal sense. Both groups of combinations are however closely related, in that figurative or idiomatic meanings have been developed through a metaphor or image, from literal meanings. Moreover, since idiomaticity is a matter of degree, there are no clear-cut boundaries between “idiomatic” and “non-idiomatic” phrasal verbs (i.e. free combinations). Therefore, it is nearly impossible to divide all the instances of verb-adverb combinations in Defoe’s texts into the two distinct groups. Consequently, in this study, undue attention will not be given to such a distinction, and all cases of such combinations will simply be considered “phrasal verbs.”¹³

Next, verbs of Type (2), “prepositional verbs,” are completely excluded from this discussion, but verbs of Type (3), “phrasal-prepositional verbs,” are included, as in the case where a “phrasal verb” is combined with a preposition, such as “*get away + with*.” This distinction (i.e. concerning exclusion and inclusion) is not arbitrary. The main reason why “prepositional verbs” should be clearly distinguished from “phrasal verbs” (and so will not be discussed here) lies in the difference in style or register between these two types of verbs. According to Brinton and Traugott (2005: 126), “[i]n contrast to phrasal verbs [“consist[ing] of a small set of post-verbal particles, *up, down, off, out, over, through, away, on, and along*, which typically collocate with native, monosyllabic verbs” (p. 123)], prepositional verbs consist of a larger set of prepositions, which collocate with Romance as well as native verbs.” As a result, prepositional verbs in present-day English, which “are relatively common in academic prose,” “do not have the same informal overtones as phrasal verbs” (Biber et al. 1999: 415). On the other hand, “phrasal-prepositional verbs” seem to present different problems than “prepositional verbs,” in analyzing multi-word verbs in Defoe’s texts (as well as other writers’ texts in the early-eighteenth century). It has been found that a pattern in which a verb is followed by two particles (the first an adverb and the second a preposition) in Defoe can be included in Type (1), for two reasons: diachronic and synchronic, as will be next explained.

¹³ Claridge (2000), who likewise treats both “idiomatic” and “literal” combinations as phrasal verbs, mentions as follows: “Literal phrasal verbs are the core from which figurative types are ultimately derived” (p. 47).

From a diachronic perspective, attention is paid to the fact that the *Oxford English Dictionary* on CD-ROM (henceforth, *OED*), based on historical principles, describes (most) verbs of Type (3) as a subentry of verbs of Type (1), not Type (2), as in the treatment of *put up with* (*OED* s.v. put, v. 56. **put up**, p. (b).), indicating that such a type, concerning three-word verbs, is historically derived from a verb-adverb combination. In addition, in the process of development of multi-word verbs, Denison (1998: 223) states that “The phrasal-prepositional verb has been gaining ground” in late Modern English (i.e. in the period 1776-1997) and “has moved in on the territory of the transitive phrasal verb,” citing the case where *put up* ‘endure’ (1573 [*OED* year of first instance]) has been replaced by *put up with* (1755). Taking into consideration Denison’s statement, the extensive use of phrasal-prepositional verbs seems to have begun somewhat later than the period of Defoe’s writing career (c.1690-1725).¹⁴

Next, from a synchronic viewpoint, some linguists or grammarians point out a remarkable similarity between verbs of Type (3) and Type (1) in present-day English. Biber et al. (1999: 424) mentions, “Although phrasal-prepositional verbs are similar to prepositional verbs in their valency patterns, their register distribution is more similar to phrasal verbs”; “phrasal verbs and phrasal-prepositional verbs are notably rare in academic prose.” It follows that verbs of Type (3) are “largely restricted to informal English” (Quirk et al: 1160). These observations lead to the insight that, in pursuit of Defoe’s colloquialism, verbs of Type (1) and Type (3) should be treated on equal terms.¹⁵

Since a “phrasal verb” is here defined as “the collocation of any lexical verb with an adverbial particle (optionally plus a preposition),” the next matter to be discussed concerns the range of “adverbial particles” under consideration. The criteria in this research for identifying a phrasal verb in Defoe’s texts is whether or not an adverbial particle is syntactically and semantically related to any lexical verb occurring in the same sentence or context; not whether a verb is related to any particle. As Bolinger

¹⁴ In accordance with Denison’s view, Beal (2004: 84) points out that “*put up with* has a first citation of 1755 in the *OED*, but is not included in Johnson’s *Dictionary* until the 1765 edition, ...” This fact might support my treatment of this type of verb.

¹⁵ Claridge (2000) made a clear differentiation between verbs of Type (1) and Type (3) in her study of multi-word verbs in 1640-1740. While her exhaustive study of multi-word verbs is an outstanding achievement, at least as far as her treatment of “phrasal-prepositional verbs” is concerned, there seems to be a problem. See Murata (2010) for a more detailed analysis.

(1971: 17-8) puts it, “Though the particle class is unquestionably far smaller than the verb class, deciding exactly what words it contains is harder than one might imagine.” Therefore, it is worth considering how different types of particles have been investigated in previous studies concerning phrasal verbs.

(a) The Case of Hiltunen (1994)

As “belong[ing] to the most productive elements forming phrasal verbs in contemporary English” (p. 129), Hiltunen exclusively focuses on the following seven particles:

away, back, down, forth, off, out, up.

Hiltunen’s approach is based on the *Helsinki Corpus of English Texts*, and has been proven highly effective for observing the general trend in the use of phrasal verbs during the period 1500-1700, and describing characteristics of those verbs between different text types in the corpus. Application of Hiltunen’s approach to the investigation of phrasal verbs in Defoe has yielded interesting findings, as partly demonstrated above. Nonetheless, extracting the most significant features of those verbs related to the language of Defoe, in a survey based on a mere seven particles imposes a serious limitation. Given this is true, what should be added to the seven particles? For example, Hornby (1955: 192) mentions that “The most important [particles] are: *up, down, in, out, on, off, away, back.*” Here, *forth* is excluded, but *in* and *on* are included. In researching Defoe’s use of phrasal verbs it will be shown that these two particles are essential features.

(b) The Case of Kennedy (1967 [1920])

In his pioneering work on phrasal verbs, Kennedy deals with 16 “prepositional-adverbs” (p. 9), as follows:

about, across, around (or round), at, by, down, for, in, off, on, out, over, thru, to, up, with.

What attracts attention here is the exclusion of *away*. This is probably because Kennedy assumes *away* never functions as “preposition,” however this adverb is among the most

productive elements among all phrasal verbs. In addition, there is the highly problematic issue that the particles *at*, *for*, and *with* are included as adverbs. Kennedy gives these instances of “verb-adverb combinations”: “*come at* ‘to reach or gain,’ *get at* ‘to reach,’ *look at* ‘to view’” (p. 19). Here *at* in these three examples is no doubt a preposition. Moreover, as regards what Quirk et al. call “phrasal-prepositional verbs,” Kennedy, mentioning that “Occasionally the verb-combination comprises two adverbial particles (emphasis added) instead of just one,” cites the following examples: *catch up with* ‘to overtake’; *fall in with* ‘to accept’; ... *stick up for* ‘to defend’ (p. 32). Although Kennedy regards two particles in the sequence “(fall) in with” or “(stick) up for” as adverbs, the second particles (i.e. *with* and *for*) are, in effect, prepositions. In this connection, these three particles should be removed from the list of adverbial particles.

(c) The Case of Fraser (1976)

Fraser suggests the 16 “formatives” which “have been observed to function as a particle with at least one verb” (p. 5):

about, across, along, around, aside, away, back, by, down, forth, in, off, on, out, over, up.

The particles in bold type are not included in the list of (a). Unlike Kennedy’s list, each can function as an adverb.

(d) The Case of Claridge (2000)

As “possible particles in phrasal verbs” (p. 46), Claridge lists the following 35 particles:

aback, aboard, about, above, across, after, ahead, along, apart, around, ashore, aside, astray, asunder, away, back, behind, by, counter, down, forth, forward(s), home, in, off, on, out, over, past, round, through, to, together, under, up.

[The particles in bold type are not included in the list of (c).]

Claridge first admits “This is not a complete list” (p. 47). With Cowie and Mackin’s list (to be discussed later) under purview, Claridge removes about twenty particles from their list as “irrelevant for the present analysis” (p. 46), and establishes her own list.

Based on the 35 particles in the list above, Claridge has studied phrasal verbs in the *Lampeter Corpus*. As a result, she has demonstrated that “24 particles as formative elements” are used in this corpus (p. 124).

(e) The Case of Cowie & Mackin (1975)

With their intention of compiling a “Dictionary of Current Idiomatic English,” Cowie and Mackin present a more complete and extensive (though not exhaustive) list of 56 particles:

*aback, aboard, about, above, **abreast, abroad, across, adrift, after, aground,** ahead, aloft, along, **alongside,** apart, around, aside, astray, away, back, **backward(s), before, behind, below, between, beyond,** by, counter, down, **downhill, downstairs, forth, forward(s), home, in, indoors, in front, inside, near,** off, on, **on top, out, outside, over, overboard, past, round, through, to, together,** under, **underground, up, upstairs, without.***

The 23 particles in bold type are not contained in the list of (d), and *ashore* and *asunder* in Claridge are missing here. This brief review suggests that no complete list has yet been developed.

With a view to accomplishing the primary mission of finding pivotal characteristics in Defoe’s language and style, it seems most relevant to focus on a limited number of select particles, as opposed to an attempt to create a full and comprehensive list of all particles. From the Cowie and Mackin list, or even Claridge, certain particles can be removed for the present study. For example, *home* in Cowie & Mackin (as well as in Claridge) is obviously different in quality from common particles such as *out, in, off*. Many of the particles given denote a particular direction or spatial orientation, but are themselves implicit and context-dependent; here, the implicitness inherent to such particles contributes to a wide variety of use and meaning in phrasal verbs using such particles.

On the other hand, *home* in “I **went Home** that Evening greatly oppressed in my Mind” (*A Journal of the Plague Year*; p. 12) is far more explicit in denoting its specific goal (i.e. going “to one’s place of residence” (Cowie & Mackin: 135). In relation to the problem discussed, the overly explicit *upstairs/downstairs, downhill, indoors, on top,*

underground, etc. seem inappropriate as formative elements of phrasal verbs in Defoe.¹⁶ As a result, these words are excluded from the present discussion. Seen in this light, Fraser's selection of the 16 particles in the list of (c) appears reasonable and practicable, in that this list encompasses the most frequent and important particles in not only phrasal verbs in present-day English but also phrasal verbs in Defoe.

In accordance with the above arguments, the aim of the present research is to reveal the syntactic and semantic structure of the phrasal verb in Defoe's fiction,¹⁷ and to elucidate the genius of his language of fiction. At the same time, this quest is intended to clarify, as far as possible, the actual usage of phrasal verbs in the early eighteenth century. In order to disclose the structure of phrasal verbs in more precise detail, it is necessary to divide all instances of such verbs into two distinct classes based on whether each is "intransitive" or "transitive." In this dissertation (consisting of three main chapters), in Chapter 1 the syntactic structure of intransitive phrasal verbs will be investigated; Chapter 2 will examine the syntactic structure of transitive phrasal verbs; and Chapter 3 will, based on the linguistic results obtained in the previous two chapters, explore semantic and stylistic features unique to the use of those verbs, including five main topics: 1) psychological expressions, 2) nautical terms, 3) hybrid formation, 4) the emphatic use of particles, and 5) repetition and synonym. Concluding Remarks will summarize the main points presented in the previous three chapters and offer insights into Defoe's language and style through the use of phrasal verbs.

¹⁶ In Defoe, *upstairs* and *downstairs* are always written in two-word form (i.e. *up stairs* or *down stairs*). For example, in *A Journal of the Plague Year*, two variations between "up stairs" (two instances) and "up the stairs" (three instances) appear. This evidence suggests that *upstairs* or *downstairs* still have not been established as a "particle" in Defoe's era.

¹⁷ Defoe's "fiction" always refers to the following seven "novels": J. Donald Crowley ed. *Robinson Crusoe* (Oxford, 1983), James T. Boulton ed. *Memoirs of a Cavalier*, (Oxford, 1991), Shiv K. Kumar ed. *Captain Singleton* (Oxford, 1990), Louis Landa ed. *A Journal of the Plague Year* (Oxford, 1998), Samuel Holt Monk ed. *Colonel Jack* (Oxford, 1965), G. A. Starr ed. *Moll Flanders* (Oxford, 1981), and John Mullan ed. *Roxana* (Oxford, 1996); the abbreviations of their titles are: *RC*, *CS*, *MC*, *PY*, *CJ*, *MF*, *Rox* in the same order as introduced. Citations in this paper are from the above texts. Page references are in parentheses, and all emphases are mine; italics in citations are original.

Chapter 1: The Syntactic Structure of Intransitive Phrasal Verbs

An Overview of Intransitive Phrasal Verbs

To begin with, an overall picture of intransitive phrasal verbs in Defoe shall be presented. The primary concerns involving the seven works of Defoe under study are: (1) how many different types of phrasal verbs are employed, (2) how frequently the phrasal verbs are used, (3) the types of phrasal verbs which frequently occur, and (4) which of the 16 particles are frequently employed in the formation of intransitive phrasal verbs.

As for concern (1), the combination of a verb and a particle, such as *he went away* or *I came back*, is treated as a “phrasal verb,” but in the cases such as *he came running back*, from a structural point of view it is very difficult to determine whether the particle (i.e. *back*) is *more closely* related to either the main verb (i.e. *came*) or the present participle (i.e. *running*). As a result, the syntactic pattern consisting of “verb + (-ing) present participle + particle” will be considered as a “composite” pattern, and distinguish instances in this pattern from others. As a matter of practical convenience, the syntactic pattern such as *he went away* is by contrast termed a “simple” pattern.

First, the various types of intransitive phrasal verbs used in Defoe’s seven works will be presented. As for the use of “type”: for example, *come back* is itself “one” type, regardless of how many times it is used. In order to grasp the individual characteristics of phrasal verbs in each of the works, as well as the general tendency in Defoe’s use of those verbs, the frequency according to each work is shown in Table 1, below:

Table 1. Types of Intransitive Phrasal Verbs

works (total words)	<i>RC</i> (122,482 words)	<i>MC</i> (102,360)	<i>CS</i> (111,346)	<i>MF</i> (137,174)	<i>JPY</i> (93,929)	<i>CJ</i> (125,342)	<i>Rox</i> (134,078)
phr. vbs	195	132	189	117	98	161	115
“simple” pattern	(190)	(129)	(179)	(117)	(97)	(158)	(113)
“com- posite”	(5)	(3)	(10)	(1)	(1)	(3)	(2)
(lexical vbs)*	(89)	(61)	(91)	(57)	(46)	(79)	(55)
one type vs. two-or- more types*	51 (58%) vs. 38 (42%)	38 (62%) vs. 23 (38%)	58 (64%) vs. 33 (36%)	38 (66%) vs. 19 (34%)	29 (63%) vs. 17 (37%)	52 (66%) vs. 27 (34%)	36 (65%) vs. 19 (35%)

* The figures are exclusively limited to instances of the “simple” pattern; instances of the “composite” pattern are excluded here.

On the basis of the figures in *RC*, which contains the highest number of different types of intransitive verbs (i.e. 195 types: 190 “simple” and 5 “composite”), the significance of the results of Table 1 is next assessed. The following list covers *all* the types of intransitive phrasal verbs in *RC*:

List 1: Types of Intransitive Phrasal Verbs in *RC*

[The “simple” pattern: “verb + particle”] (listed in alphabetical order)

blaze *up*; break *away, out, in* (3); burn *out*; burst *out*; call *out*; clamber *up*; clear *up*; climb *up*; close *in*; coast *along*; come *away, back, down, off, out, up, about, along, in, on, over*

(11); cry *out*; draw *back*, *in* (2); drive *up*; drop *down*; ebb *away*, *out* (2); face *about*; fall *down*, *off*, *out*, *in* (4); flutter *away*; fly *away*, *up* (2); get *away*, *back*, *off*, *out*, *up*, *in*, *over* (7); give *back*; go *away*, *back*, *down*, *off*, *out*, *up*, *about*, *along*, *by*, *in*, *on*, *over* (12); grow *up*; hang *down*, *up* (2); hasten *away*, *back* (2); join *in*; jump *away*, *down*, *up*, *about*, *in* (5); keep *off*, *in* (2); kneel *down*; launch *out*; lay *down*, *up* (2); lean *up*; leave *off*; let *down*; lie *down*, *off*, *out*, *by* (4); look *back*, *out*, *up*, *about*, *on* (5); make *out*, *on*, *over* (3); march *away*, *down*, *off*, *out* (4); move *off*; pass *on*, *over* (2); plunge *in*; point *up*; pull *off*, *in* (2); put *out*, *in* (2); ramble *about*; reach *back*; ride *up*; rise *up*; roll *down*; row *away*, *up* (2); run *away*, *back*, *off*, *out*, *up*, *about*, *in*, *on* (8); rush *out*, *in* (2); sail *by*, *on* (2); scramble *away*; scud *away*; seek *out*; send *up*; set *off*, *out*, *in* (3); sheer *off*; shine *in*; shoot *out*, *up*, *over* (3); shuffle *along*; sink *down*; sit *down*, *up* (2); slip *off*; spring *up*; stand *away*, *off*, *out*, *up*, *by*, *in*, *over* (7); start *away*, *up* (2); steer *away*; step *back*, *down*, *out*, *up* (4); stir *away*, *out*, *up* (3); stoop *down*; straggle *about*; stretch *away*, *out*, *over* (3); stroll *away*; swim *away*, *off*, *about*, *over* (4); take *out*; thrust *in*; travel *cross*; tumble *down*; turn *about*; veer *out*; venture *back*, *out*, *in*, *over* (4); walk *back*, *off*, *out*, *up*, *about*, *on* (6); wander *about*, *off*, *out* (3); wear *off*, *out* (2); wheel *about*; work *out*, *on* (2); [out of 89 lexical verbs, 190 types of phrasal verbs]

[The “composite” pattern: “verb + *-ing* + particle”]

come *crumbling down*; come *pouring in*; come *running back*, *in* (2); go *bleeding off*; [5 types]. **[195 types in total]**

The figures in parentheses represent the number of the types of phrasal verbs generated from the verb in question; phrasal verbs lacking a number indicate that the verb involved generates only one type of intransitive phrasal verb. To be more specific, the first two items in the list, “blaze *up*; break *away*, *out*, *in* (3),” show that *blaze* forms “one” type of *blaze up*, while with *break*, the “three” types of *break away*, *break out*, *break in* occur as an intransitive phrasal verb in *RC*.

Before entering into a discussion concerning intransitive phrasal verbs, the verb elements are briefly touched upon. Most of the verbs listed above are in actuality “dynamic, monosyllabic verbs of native origin,” as noted in the Introduction. The exceptions are *clamber*, *crumble*, *flutter*, *hasten*, *ramble*, *scramble*, *shuffle*, *straggle*, *travel*, *tumble*, *venture*, and *wander*; all of which are disyllabic; trisyllabic cases are not observed here (and rarely seen in Defoe). On the other hand, Romance verbs (as

typified with verbs of Latin origin) are fewer: *launch, march, travel, veer, venture*, etc. The disyllabic verbs or Romance verbs just mentioned are however not particularly lengthy words. What is to be noted here is that these verbs all denote, more or less, something “dynamic,” rather than static, in their conceptual meanings.

A careful look at Table 1 confirms the following three points: (i) out of the **89** lexical verbs, **190** types of phrasal verbs in the simple pattern (apart from five “composite” types) are generated; (ii) among the 88, 51 verbs (58%) form only one type of phrasal verb, while the other 37 verbs (42%) generate two or more types of phrasal verb;¹ (iii) the most prolific and versatile verbs are *go* (12 types), *come* (11), *run* (8), *get, stand* (7).

In this connection, the most highly-frequent verbs in forming intransitive phrasal verbs in the simple pattern in each work are presented in Table 2:

Table 2. The Top Five Most Prolific Verbs

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>
1	go (12 types)	go (12)	come, go (11)	go (13)	go (12)	come, go (12)	go (11)
2	come (11)	come (9)		come (11)	come (11)		come (9)
3	run (8)	get (8)	run, stand (7)	run (8)	run (7)	get, look, stand, walk (7)	get, run (6)
4	get, stand (7)	march (7)		look (7)	get, look, walk (4)		
5		fall, ride, run (5)	get (6)	get (5)			stand (5)

¹ A glance at Table 1 suggests that the figures in types of phrasal verbs show a close correlation with those in types of lexical verbs. That is, *RC* and *CS* with a relatively higher frequency of lexical verb-types contain a greater variety of intransitive phrasal verbs, while those verbs in *JPY*, *MF* and *Rox* with a lower frequency of verb-types are less various. But the distinction between the one type and the two-or-more types is remarkably similar throughout the seven works.

Table 2 reveals that both *go* and *come* play the most vital role in producing types of intransitive phrasal verbs *throughout* the seven works. These two verbs are the typical instances of “pure” intransitive verbs that do not take an object (cf. Quirk et al. 1985: 1169). As will be evidenced in later discussions, *go* and *come* are not only used most frequently through Defoe’s seven texts, but also serve as essential elements for the structure of intransitive phrasal verbs in his works. Among others, *get*, *run*, and *stand* are also productive. Although Defoe’s seven works each have distinctive characteristics in terms of the story and subject matter, the basic material (i.e. verbal elements) of which intransitive phrasal verbs in each work are composed is remarkably similar across the board.

Next, topic (2), how frequently intransitive phrasal verbs are used, will be examined. The frequency of occurrences of intransitive phrasal verbs in each of Defoe’s seven works is presented in Table 3:

Table 3. Frequency of Intransitive Phr. Vbs.

Works (total words)	<i>RC</i> (122,482 words)	<i>MC</i> (102,360)	<i>CS</i> (111,346)	<i>MF</i> (137,174)	<i>JPY</i> (93,929)	<i>CJ</i> (125,342)	<i>Rox</i> (134,078)
Phr. Vbs (tokens)	661	561	582	608	397	675	568
Frequency per 1,000 words	5.39	5.48	5.23	4.43	4.23	5.39	4.23
One occurrence vs. two-or-more occurrences	99 (52%) vs. 91 (48%)	63 (49%) vs. 66 (51%)	105 (59%) vs. 74 (41%)	47 (41%) vs. 69 (59%)	45 (46%) vs. 52 (54%)	80 (51%) vs. 78 (49%)	59 (52%) vs. 54 (48%)

Since the text volume differs from work to work, it is meaningless to compare the raw numbers of the occurrences. Therefore, a comparison of the frequency per 1,000 words

leads to an awareness that *RC*, *MC*, *CS*, and *CJ* generally belong to a similar frequency group, while *MF*, *JPY* and *Rox* to a different group. Broadly speaking, the former group consists of an adventure story by a male narrator. As regards the latter group, *MF* and *Rox* are mock-romances told by a female narrator (though both are quite different in character), while *JPY* is fictional reportage written in a partly-documentary style. The frequency gap per 1,000 words might have something to do with differences in the narratives, but here a more specific discussion on this matter will be avoided.

Another point to note concerns the distinction between one-occurrence and two-or-more occurrences. *CS* and *MF* are diagonally opposite to each other in Table 3. This demonstrates that *CS* shows the widest variety of intransitive phrasal verbs, while *MF* has the strongest tendency in depending upon the repetition of certain phrasal verbs, of the total seven works.

As for my topic (3), the types of phrasal verbs which most frequently occur, these are presented in Table 4:

Table 4. The Top Five of the Most Frequently Used Phr. Vbs

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>
1	come back (33)	come up (60)	come up (29)	go on (42)	go away (36)	go away (49)	go away (54)
2	go out (32)	fall in (32)	go away, go back (27)	go away (40)	break out (21)	go on (48)	come in, go on (31)
3	go away (26)	go on (20)		come back (34)	come up (20)	come up, come in (30)	
4	come up (23)	come in (19)	go on, stand away (25)	come in, go out (31)	come out (19)		sit down (26)
5	go back (21)	draw up, fall on, run away (18)			go about (18)	sit down (27)	come over, go back (23)

The figure in parentheses indicates the number of occurrences.

Most of the phrasal verbs in the above table are composed of *come* and *go*. Exceptions are *fall in*, *draw up*, *fall on*, *run away* in *MC*, *stand away* in *CS*, *break out* in *JPY*, *sit down* in *CJ* and *Rox*. These just-mentioned phrasal verbs, are closely associated with the narrative in each work (and will be examined later).

Next, the frequency of occurrences of *come*- and *go*-phrasal verbs in the additional six works is presented in Table 5:

Table 5. Frequency of *Come*- and *Go*-Phr. Vbs

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>
<i>Come</i> -phr. vbs	107 (16%)*	136 (24%)	112 (19%)	155 (25%)	86 (22%)	161 (24%)	131 (23%)
<i>Go</i> -phr. vbs.	154 (23%)	69 (12%)	139 (24%)	200 (33%)	130 (33%)	195 (29%)	188 (33%)
Both in total	261 (39%)	205 (37%)	251 (43%)	355 (58%)	216 (54%)	356 (53%)	319 (56%)
Other phr. vbs		<i>fall</i> -phr. vbs 65 (12%)	<i>stand</i> -phr. vbs 52 (9%)				

* The percentage shows the ratio of the total occurrences of intransitive phrasal verbs.

As has been mentioned, as for the use of intransitive phrasal verbs Defoe heavily depends upon *go* and *come*. Interestingly, this tendency becomes stronger through Defoe's fiction-writing career; note the difference in the percentages between the first three works and the four later ones.

In addition, compared with the other works, *MC* has remarkably fewer instances of *go*-phrasal verbs; this work presents a reverse phenomenon, in that *go*-verbs occur less frequently than *come*-verbs. This seems to be closely associated with the relatively

higher frequency of *fall*-phrasal verbs, which, as seen in the use of *fall in* and *fall on* in Table 4, act mainly as military terms, unique to *MC*. To mention in passing, *CS* shows a relatively higher frequency of *stand*-phrasal verbs. As exemplified in *stand away* in Table 4, this group of phrasal verbs is chiefly found in the abundance of nautical terms found in *CS*. (*Fall*- and *stand*-phrasal verbs will be discussed later.)

Finally in concern (4), from a different angle of approach, the most prolific particles which produce the various types of intransitive verbs are shown in Table 6:

Table 6. The Top Five Most Prolific Particles

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>
1	out (33 types)	out (18)	up (29)	out (21)	out (20)	away (23)	out (18)
2	up (29)	away (16)	away (27)	up (14)	away, up (14)	out (22)	up (17)
3	in (20)	off, up (15)	out (23)	off, in (12)		up (20)	in (13)
4	away (19)		off (20)		on (9)	about (17)	away, back (12)
5	off (18)	in (14)	in (18)	away, down (10)	in (8)	in (16)	
Others	down (17), about (13), back (11), over (10), on (9), along, by (4), across (= cross) (1), forth, aside, around (0)	back (11), down, on (10), about (8), over (7), around (= round), by (2), along (1), forth, aside, across (= cross) (0)	down (15), about (10), back, on, over (9), along (4), around (= round), by (2), forth, aside (1), across (= cross) (0)	on (9), about (7), over (6), back (5), around, by (4), along (2), forth, across, aside (0)	down, about (6), off (5), back, over (4), along, by (3), around (1), forth, aside, across (0)	on, down (14), off (10), over (8), back (6), by (5), along (3), forth, around, across, aside (0)	down, on (9), off (8), over (7), about (5), along (2), by (1), forth, across, around, aside (0)

A casual glance at Table 6 reveals that *out* is ranked first (most-frequently used) in five of the works. Hence this particle is the most vital element in producing types of intransitive phrasal verbs in Defoe. Among “Others,” *up*, *away*, *in*, which are always within the top five in the seven works, are also very productive. What seems rather surprising is that some of the particles are rarely used: *forth*, *across*, *aside*, and *around*. Most of these four particles are *never* used in the seven works.

A scrutiny of the lists and the Tables in the overview section illustrates the general picture of intransitive phrasal verbs in Defoe. There are however numerous linguistic phenomena yet to be discussed and analyzed from a syntactic (and semantic) viewpoint. The next sections will present a more in-depth examination of those verbs.

Two Categories of Intransitive Phrasal Verbs: Predicate and Non-predicate

The numbers of occurrences of intransitive phrasal verbs, as shown in the previous section, include a wide variety of grammatical forms, with respect to the verb as a formative element. Namely, the phrasal verbs under discussion are used in the present form, the past form, the present and past participles, the infinitive (both *bare* infinitives and *to*-infinitives), and the gerund (or verbal noun). In addition, several are converted into different word classes (or parts of speech), such as nouns or adjectives. *All* cases are included in the frequency counts in the Table lists above.

Furthermore, from a broader perspective, when observed how they occur in a sentence, phrasal verbs are, as a rule, used in either the predicate or the non-predicate category. Some phrasal verbs function as (part of) the predicate of either the main or the subordinate clauses in a sentence, such as: *he went back* or *when I came back*. On the other hand, others may function as the non-predicate or, in other words, non-finite groups. As belonging to the non-predicate, it is possible to point out four grammatical subcategories: (1) the *to*-infinitive, (2) the *-ing* participial clause, (3) the gerund, and (4) the bare infinitive after causative verbs or perception verbs (and the present participle after perception verbs).

NOTE: the use of phrasal verbs in the bare infinitive after modal auxiliary verbs, such as *I would go out* is treated as part of the predicate. As well, the present participle in the progressive form (e.g. *he was coming back*), and the past participle in the perfect

form (e.g. *I was **gone out***), are dealt with as belonging to the predicate.

Next, intransitive phrasal verbs in the predicate will be discussed on a priority basis.

1.1 Predicate Use

Intransitive phrasal verbs which serve as (part of) the predicate fall into two patterns: the simple and the composite pattern. The “simple” pattern consists of a verb and a particle, as with *when they **came back***, (*RC* 249). The “composite” pattern is made up of a verb, the *-ing* present participle, and a particle, as with *when he **came running back***, (*RC* 230). Phrasal verbs, in particular in the simple pattern, are used with structural regularity and diversity in Defoe’s fictional writing. The following sections will delve more deeply into the structure of these verbs in the predicate.

1.1.1 The Simple Pattern “Verb + Particle” (e.g. *when they **came back***, (*RC* 249))

Viewed from a syntactic perspective, intransitive phrasal verbs in the simple pattern can be subdivided into two types: the basic type “Verb + Particle,” and the extended type “Verb + Particle + Preposition (*mainly* indicative of *direction*) + Noun Phrase.” By examining instances of *come-* and *go-*phrasal verbs in *RC*, the difference in function between the two types is considered:

[a] when I **came back**, I found no Sign of any Visitor, (*RC* 54) / I **went in** to fetch my Perspective Glass, (*RC* 249)

[b] we **came back** to our Castle, (*RC* 208) / I **went away** to the Hill, (*RC* 183)

It is construed that the two instances in [a] belong to the basic type, while the instances in [b] the extended type. In [a] the *to*-infinitive clause *to fetch ...* is *not* identified as an essential element of the structure of a phrasal verb *go in*. Phrasal verbs in the basic type have inherent tendencies to omit locative specification. In [a], for instance, the particle *in* as seen here with *I went in* implies “into my Hutch” in the same context; such a specification is recoverable from the previous context. In this respect, the use of such “simplified” phrasal verbs is considered extremely implicit and context-dependent.

On the other hand, the instances in [b] are more detailed and explanatory than those

in [a], in that the prepositional phrases (i.e. *to our Castle* and *to the Hill*) make the goal of the actions denoted by the phrasal verbs specific.

What is important to note here is that the two types of these verbs coexist in the same text and complement each other, depending on the context. That is, along the stream of the narrative, intransitive phrasal verbs can sometimes be simplified, as in instances in the basic pattern, and sometimes need elaboration, as in those in the extended pattern.

Here is added a supplementary comment concerning those cases where a phrasal verb is *not* structurally related to its following prepositional phrase:

[c] Nov. 3. I **went out** with my Gun ... (RC 71) / I **went out** with my Dog, (RC 76)

[d] the *Spaniard*, and the old Savage the Father of *Friday*, **went away** in one of the Canoes, (RC 248)

[e] so they made no stay here, but **went off** again with all possible Speed, (RC 160)

The prepositional phrases highlighted above, all of which function as adverbials, express “accompaniment” in [c], “means (of transportation)” in [d], and “manner” in [e]. Although they add specific information to the predicate in each passage, they are not necessarily essential for the structure and meaning of the phrasal verbs themselves; hence the phrasal verbs in [c] to [e] ought to be treated as belonging to the basic type.²

(a) The Basic Type: A Single Use (e.g. *when I came back*, (RC 54))

Next, instances in the basic type are presented. There are some cases where no word follows a phrasal verb, as with *when I came back*, (RC 54). This is the simplest form of the simple pattern. Other similar instances are given, but *come-* and *go-*phrasal verbs

² As for adverbials following certain verbs, Dixon (2005: 31) presents two types of criteria. One is an “inner adverbial” that “is semantically linked to the reference of the verb,” as in *He sat on a chair*, *She carried the pig to market*, and *She stared at the picture*; here the verbs “demand a spatial adverbial.” And the other criterion is an “outer adverbial”: these “do not have the same sort of semantic link to the verb,” as with *John kissed Mary in the garden*. Here, the adverbial can be “moved to initial position” as in *In the Garden John kissed Mary*. Though prepositional phrases following phrasal verbs in Defoe *cannot* be rigidly classified into these two types (i.e. *inner* or *outer*), this dichotomy is very helpful. If this can be applied to Defoe’s instances, *I went away to the Hill* would be called an “inner” adverbial and [they] *went out in one of the Canoes* an “outer” adverbial.

will be avoided, for the sake of variety:

as soon as ever my Fire **blaz'd up**, I heard another Gun, (*RC* 186) / the Weather **clear'd up**, (*RC* 9) / thus I lay 'till the Water **ebb'd away**, (*RC* 52) / Nothing was done, but the Treaty **broke off**, (*MC* 227) / few of the Garrison **got away**, (*MC* 80) / they **jogged on** till they came to the Place ... (*MC* 211) / they were satisfied the *Indians* **fled away**, (*CS* 207) / the Night before we **set out**, (*CS* 84) / I **sunk down** when they brought me News of it, (*MF* 282) / she **starts up**, *says she*, I'll lay a Hundred Pound I know the Gentleman. (*MF* 228) / those Thoughts **wore off**, and I declin'd seeing him again, (*MF* 235) / ... in several Streets, where the Plague **broke out**, (*JPY* 37) / till the Moment they **dropt down**, (*JPY* 82) / the Decrease **went on**, (*JPY* 225) / the People **got away**, (*JPY* 156) / as we **pass'd along**, (*JPY* 34) / [they] **travelled on** till they came into the great North Road ... (*JPY* 130) / we **hurry'd away**, (*CJ* 275) / some Body had **pass'd by**, (*CJ* 64) / her fallen Flesh **plump'd up**, (*CJ* 259) / she **swoon'd away**, (*Rox* 22) / I **turn'd about**, My Lord, *says I*, Your Highness is resolv'd to conquer by your Bounty, (*Rox* 73), etc.

Subtypes of the Basic Type

i) Phrasal verbs in the basic type are likely to be postmodified by adverbials (including not only one-word adverbs, such as *again* or *immediately*, but also adverbial clauses, such as *as fast as I could*), as seen below:

this Rumour **died off** again, (*JPY* 1) / every time I **stirr'd out** here, (*CJ* 204) / I **swoon'd away** twice, one after another, (*MF* 289) / We all **turn'd out** immediately; (*CS* 25) / I **stood off** very boldly, I told him that tho' my Cargo of Tobacco was damag'd, yet that it was not quite lost; (*MF* 109) / I **wander'd about** very uncomfortably, (*RC* 111) / I **made off** as fast as I could, without speaking a Word; (*MC* 17) / The Foot [= "the foot-soldiers"] **shifted away** as well as they could: (*MC* 188) [cf. *OED* s.v. shift, v. 22. a. "To move away, withdraw, depart; esp. to slip off unobserved. Now only with *away*." 1590~], etc.

ii) In the same vein, a prepositional phrase as an adverbial (esp. of manner) often occurs after a phrasal verb (as in the instance of [e] cited above), as in:

he **burst out** with a strange kind of Passion, (RC 16) / a great Piece of the Top of a Rock ... **fell down** with such a terrible Noise, (RC 80) / I **started up** in the greatest hast imaginable, (RC 185) / these two *William* **dressed up** like two Quakers, (CS 250) / nothing but a scalding Sand, which, as the Wind blew, **drove about** in Clouds, (CS 79) / the Sails all **flew back** in a Moment, (CS 194) / The rest of the Negroes **rose up** in a Hurry, (CS 70) / Her Mother ... **shriekt out** in such a frightful Manner, (JPY 56) / the passionate Creature **flew out** in a kind of Rage, (Rox 270) / Tho' I **hung back** with an awkwardness that was really unfeign'd, (Rox 223) / they **sat down** like Job's three Comforters, (Rox 17), etc.

iii) There are those cases where adjectives follow phrasal verbs, like *till they **fell down Dead***, (JPY 168). Note: in this case, the adjective *dead* can serve as a subject complement. Other similar cases are:

Sometimes a Man or Woman **dropt down** Dead in the very Markets; (JPY 78) / till they **dropp'd down** stark Dead, (JPY 163) / Another [person] **run about** Naked, (JPY 21) / he **fell down** as dead as a Stone, (MC 176) / now the Weather **set in** hot, (JPY 6), etc.

iv) The past-participle form of verbs with a passive meaning comes after phrasal verbs:

so I had none of the Absolution, by which the Criminal confessing, **goes away** comforted; (Rox 265) / so our Men **came back** again very well satisfied for that time. (CS 74) / I seem'd like an old Piece of Plate that had been hoarded up some Years, and **comes out** tarnish'd and discolour'd; so I **came out** blown, and look'd like a cast-off Mistress, nor indeed, was I any better; (Rox 182), etc.

v) The *-ing* present participle form of verbs occurs after a phrasal verb:

I ... **came back** musing with myself what Course I might take ... (RC 98) / [we] were **sat down** musing what we should do; (RC 260) / he **came in** raving, and almost swearing, and in a great Passion, (CJ 305) / so we were all produc'd, some [boys] **came out** rubbing their Eyes, and scratching their Heads, (CJ 10) / I **went in** seeing the Goods lye there, (MF 285), etc.

vi) The *to*-infinitive clause often comes immediately after a phrasal verb, as with *our Surgeon steps in to encourage us*, (CS 110). Other instances are:

[Friday] **runs away to fetch** the other Canoe. (RC 240) / as the King's Page was **come out to enquire for me**; (MC 102) / we **sat down to see if we could mend it**, (MC 69) / HOWEVER, I **went on to persuade her**, (CJ 236) / while he **goes in to Drink**; (CJ 88), etc.

vii) Phrasal verbs are also used in the progressive form, as with *as he was going away*, (CJ 140); and additionally:

The Night was **coming on**, (RC 299) / the Top of my Cave was **falling in**, (RC 80) / one of them ... hollow'd for the rest who were **straggling about**, (RC 253) / as we were **marching on**, (MC 128) / as the Party was **drawing out**, (MC 88) I was **just getting up**, (MC 176) / if a hundred Lions or Tygers were **coming along**, (CS 89) / as they were **sailing away** with our Ship in Tow as a Prize, (CS 3) / the Boatswain ... told me the Boat was **going off**, (MF 307) / he was **just fainting away**. (MF 103) / all People expected he would besiege *Exeter*, where the Queen was newly **lying in**, (MC 220) [cf. *OED* s.v. lie, v.1 24 **lie in**. a. "To be brought to bed of a child" c 1440~], etc.

viii) Phrasal verbs come immediately after auxiliary modal verbs in the form of bare infinitive, like *I might be sure no more would come down*. (RC 74):

I **might coast along**, as I did on the Shore of Africk, (RC 198) [cf. *OED* s.v. coast, v. 4.b. intr. "To sail by or along the coast;" 1555~] / they **should come back** perhaps with two or three hundred of their Canoes, (RC 237) / none of the neighbouring Garrisons **durst stir out**; (MC 208) / there would be no Order, and several of the Men **might drop away**, (CS 261), etc.

ix) On the other hand, phrasal verbs sometimes occur in the form of past participle with an auxiliary *have* after auxiliary modal verbs, as with *he would have come back in half an Hour*, (CJ 49). This case implies that the proposition expressed by the phrasal verb *come back* was not fulfilled, namely that he *did not* come back in half an hour. Other similar cases are:

so that if I would have gone away, I could not, and I continued ill three or four Days, (*JPY* 13) / we might have stretched away N.N.W. and have met with a great many Islands in our Way, (*CS* 36) / she had persuaded me to go on, when I would have left off: (*MF* 284), etc.

(b) Inversion of Phrasal Verbs (e.g. *there came in four French Gentlemen*, (*RC* 290))
Defoe's texts (the seven works mentioned) contain some 12 cases of "inversion" in which a phrasal verb itself precedes the subject. The inversion almost exclusively occurs in the basic type. In the paragraphs to follow, all instances will be described in each of these works; it is first pointed out that *MC* and *JPY* have no instances.

RC has two instances of inversion with *there* initially positioned:

... there **came in** four French Gentlemen, (*RC* 290) / but there **rose up** a little Cloud of Fowls, (*RC* 116)

In *MF* two cases are observed, as follows:

Just as the insolent Rogue was talking thus to the Constable, **comes back** Mr. William and Mr. Anthony, (*MF* 243) / WITH these Reflections **came in**, of meer Course, severe Reproaches of my own Mind for my wretched Behaviour in my past Life; (*MF* 287)

What is interesting in the second passage cited above is that the inverted subject is a very long (i.e. fourteen-word) noun phrase and the whole expression (i.e. "a phrasal verb plus subject") describes the heroine's inner struggle.

CJ has three instances:

then **came up** a Leg of Mutton, (*CJ* 110) / WHILE these things were in agitation, **came on** the Invasion of the Scots, (*CJ* 250) / **came over** a transported Felon, from *Bristol*, (*CJ* 157)

Rox has just two instances:

Then **came in** my Share, the Lady *Roxana*; (*Rox* 312) / But there **fell out** a great Difficulty here, (*Rox* 326)

In the category of inversion under discussion, there are two cases where an intransitive phrasal verb occurs in the pattern of “Verb + Subject + Particle,” as follows:

While I said thus, pretty boldly to the Fellow, **comes** a Woman **out**, (*CJ* 27) / ... and presently **comes** *William up to me*; (*CS* 152)

These two instances (though the latter belongs to the extensive type) can be regarded as a stylistic variation of the inversion pattern, in that the word-order of “verb + subject” agrees with the definition of inversion and seems to have more dramatic impact than the normal word order.

CS has a sole occurrence of the inversion in the non-predicate (i.e. non-finite) use. This instance is worth consideration here, since it relates to the topic under discussion:

we perceived **standing in** for the Shore, an *English* Man of War of Thirty six Guns: (*CS* 145)

In the passage cited above, immediately after *perceive*, a verb of perception, follows the participial construction *standing in*, not the object *a man of war*, which would normally occur. This reverse word-order might provide some sort of suspense for the reader.

Thus, Defoe’s text contains only 12 occurrences of inversion (including two variants) in total, though there are far more cases of particle fronting as with ***away he went***, (*RC* 239). This syntactic issue will be discussed separately later.

(c) Coordinated Use with Another Verb in the Basic Type: (e.g. *I **stood up**, and humbly thank’d his Highness*, (*Rox* 59))

As has seen in the previous sub-sections, a large number of phrasal verbs of the basic type are used *solely* in the predicate. Yet, a close observation of the use of those verbs leads to an awareness that phrasal verbs in Defoe’s fiction (including all types, both intransitive and transitive) have a strong tendency to be used in coordination with another verb phrase in the same sentence, such as *I **stood up**, and humbly thank’d his Highness*, (*Rox* 59). In the passage cited here, two verb phrases are linked by the coordinator *and* (i.e. *stand up* and *humbly thank his Highness*); this suggests not only a

chronological sequence of two actions, but also a very close relationship in meaning; the description of the (humble) behavior of “thanking” a man of higher rank is rendered more vivid and plausible by the action of “standing up.” Furthermore, the use of *kneel down* in the following passages is worth consideration:

I **kneel'd down and pray'd to God** to fulfil the Promise to me, (*RC* 94) / he **kneel'd down and pray'd** with me. (*MF* 287) / immediately I **kneel'd down and gave God Thanks** aloud, (*RC* 96) [cf. *OED* s.v. kneel, v. *intr.* “To fall on the knees or a knee; ... as in supplication or homage.”]

The verb phrases coordinated with *kneel down* are *pray (to God)* and *give God thanks aloud*. As the *OED* definition of the verb *kneel* suggests, *kneel (down)* expresses not merely a physical movement but a gesture of “supplication or homage.” Thus, these two verb phrases are fully complementary to each other. Seen in this light, such coordinated verb phrases as *stand up and thank* and *kneel down and pray* can function as a single unit, such as “hendiadys,” which is a figure of rhetoric, meaning: “one thing by two” (from Greek), e.g. *bread and butter*, and *nice and warm*.

Another instance of *make off* from *JPY*, is given as follows:

he, with the sound part of his Servants and Family, **made off and escaped**; (*JPY* 169) [cf. *OED* s.v. make, v. 89. make off. d. *intr.* “To depart or leave a place suddenly, often with a disparaging implication; to hasten or run away; to decamp, ‘bolt’.” 1709~]

The phrasal verb *make off* in the passage cited above is most probably employed in the sense of “to leave a place; to run away” (*OED*). In this case, the coordination of *make off* and a single-word verb of Romance origin, *escape*, suggests a synonymous relationship rather than a sequence of two separate actions—probably in order to enhance the meaning. Thus, Defoe makes good use of phrasal verbs within the syntactic framework of “A and B.”

i) As well as in the instances discussed above, those cases where a phrasal verb occurs in the place of A in the framework are described below:

we **sat down** and considered, (CS 33) / he **stood up** and made his Bow, (MF 251) / Immediately all the House **rose up**, and paid me a kind of a Compliment, (Rox 175) / *Well, well*, says she, **Go out** and make a Visit then, (Rox 319) / I'll **go Over**, and see what's become of him. (Rox 214) / So she **went on**, and told me all the Particulars; (Rox 272) / The King **came on**, and entered on Foot, (MC 80) / the King **drew off** and marched towards the Hills. (MC 162) / I **faced about** and began to march off; (MC 94) / yet we all **got up**, and took to our Arms. (CS 100) / so I **ran in** and fetch'd a Pen, Ink, and Paper, (MF 102) / the Maid **put in**, and said, do Madam, pray try to divert yourself a little; (CJ 236) / Then the poor Woman **put in**, and said, ... (Rox 23) / when my Messenger **came back**, and told me the old Gentleman was not at Home, (MF 333) / I **look'd in** and said to my Comrade, aloud, here's nothing but Men, (MF 260) / Avarice **stept in** and said, go on, go on; (MF 203) / all my seeming Prosperity **wore off** and ended in Misery and Destruction; (MF 89) / till he **fell down** and Died. (JPY 172) / and there we **lay down** and slept most of the Day, (CJ 95) / the Rains **came on**, and made me stick close to my first Habitation; (RC 102) / The Rear of them **faced about**, and retreated out of the Lane, (MC 206) / [bare infinitive] he would **come over** and fetch me. (MF 158) / [bare infinitive] she Laugh'd and told me I must **go out** again and try my Fortune; (MF 201) / [bare infinitive] I **heard** him and his two Men **go out** and shut the Yard-Gates after them. (Rox 12), etc.

ii) Phrasal verbs also occur in the place of B in frameworks such as *he retired and gave over*, (MC 26). Other similar cases are given here:

Come, come, says she, **be thy self**, and rouze up, (Rox 222) / She understood me and walk'd off; (MF 205) / I **THANK'D** him, and went away, (CJ 71) / he was at the Door, and came in, (Rox 58) / I stept to the Steerage-Door, and look'd-out, (Rox 128) / With this Design we chang'd our Course and steer'd away N. W. by W. (RC 42) / we weighed, and stood away South, and afterwards S.S.E. to round the Island, (CS 173) / they ask'd my Pardon for troubling me, and went down. (MF 217) / and there I bestow'd a coach upon myself, and made off; (MF 259) / But she cry'd and took on like a distracted Body, wringing her Hands, and crying out that she was undone, (MF 283) [cf. *OED* s.v. take, v. 86. **take on**. j. "To 'go on' madly or excitedly; to rage, rave; to be greatly agitated; to make a great fuss, outcry, or uproar;" c 1430~] / then I run to it, and snatch'd it up, hug'd and kiss'd the dirty Ragg a hundred Times; then danc'd and jump'd about, (CJ 26) / the Duke

of *Bavaria* took Horse and **rid away** as if he had fled out of Battle for his Life. (*MC* 92), etc.

iii) In both A and B slots, two different phrasal verbs can sometimes occur, as with *I went in and sat down in my Tent*, (*RC* 81). Other instances are:

so he **runs down**, and comes up again immediately, (*MF* 27) / and with that he **rose up and brush'd off**. (*MF* 47) [cf. *OED* s.v. brush, v.1 3. *intr.* "To burst away with a rush, move off abruptly, be gone, decamp, make off." 1690~] / the Woman they had taken, who was really the Thief, **made off**, and got clear away in the Crowd; (*MF* 246) / we **hasten'd away**, and set out from *Madrid* about the Middle of October: (*RC* 289) / I **got up** out of my Cabbin, and look'd out; (*RC* 12), etc.

In addition, *both* intransitive and transitive phrasal verbs are sometimes coordinated, as with *He took up his Bow, and Arrows, and came back*, (*RC* 205); this case will be discussed in Chapter 2.

(d) Coordinated Use with Two or More Additional Verbs in the Basic Type: (e.g. *they jump'd into the River, and swam over, and went to work with him*: (*CS* 66))

To complete the examination of instances in the basic type, it is necessary to look at cases in which a phrasal verb is coordinated with two (or more) additional verbs, like *they jump'd into the River, and swam over, and went to work with him*: (*CS* 66). When coordinating three or more words and phrases (including nouns as well as verbs), as in the instance cited, Defoe prefers to use *and* in each case.

A similar phenomenon has been noticed by Jespersen (1992 [1924]: 26-7).³ Comparing these two similar passages:

(1) There I saw Tom Brown, and Mrs. Hart, and Miss Johnstone, and Colonel Dutton.

(2) There I saw Tom Brown, Mrs. Hart, Miss Johnstone, and Colonel Dutton, --

³ Jespersen cites an instance from Defoe, i.e. "our God made the whole world, and you, and I, and all things," (*Robinson Crusoe*, 2). This instance is (partly) used as evidence for his argument that "Defoe is one of the great examples of colloquial diction in English literature" (p. 27: on the same page).

Jespersen points out that the construction (2) “is more appropriate in the written language,” and that construction (1) is more appropriate “in ordinary speech.” On the basis on his explanation, The “A and B and C (and ...)” pattern is considered unique to Defoe, who “is widely acknowledged as a master of the loose sentence” (McIntosh 1998: 78).

Similar instances are collected below:⁴

So he **went in**, and fetched a pail of Water, and set it down hard by the Purse; (*JPY* 105) / she **look’d up** again at that, and smil’d a little, and said no, (*CJ* 247) / THE poor Captain stamp’d, and danc’d, and roar’d out like a mad Boy; (*CJ* 12) / *Amy*, as her Temper was more violent, spoke aloud, and cry’d, and call’d out aloud, like one in an Agony. (*Rox* 126) / he walk’d to the farther-end of the Room, and went into a little Closet, and sat down. (*Rox* 187) / the Biscuit-Baker call’d to him and ask’d him what was the Matter, and quickly **started out** too: (*JPY* 130) / when they passed the *Red-Sea*, and look’d back, and saw the *Egyptians* overwhelmed in the Water, (*JPY* 248) / [he] **rose up** and dress’d him in the Morning, and left me as innocent for him as I was the Day I was born. (*MF* 115) / the Man went and open’d the Door, and went out and flung the Door after him: (*JPY* 161), etc.

In the following passage, three different intransitive phrasal verbs are coordinated:

so I **went Back**, and loyter’d about, near the Man that sat behind the Board, and hung about there, (*CJ* 33)

Finally, in a very rare case, five verb-phrases are employed in coordination. However, examined closely, the first two phrases (including *go up*) and the other three (including *come down*) seem to serve as a single unit respectively, in a dialogic context:

you, Madam, *says he* to me, **go up** and dress you, and **come down** and smile and be merry;

⁴ Note that generally accepted syntax is also used, as in: *they withdrew, paid their Compliment to me, (for I was Queen of the Day) and went off to undress.* (*Rox* 179)

(Rox 27)

(e) The Extended Type (e.g. *I came back to his House*: (Rox 120))

As for the extended type in which phrasal verbs occur in the pattern, “Verb + Particle + Preposition + NP,” the prepositional phrase (i.e. a preposition plus noun-phrase) functions as a key element in the structure of a “phrasal verb” as a two-word verb. It is for this reason that the co-occurrence of a phrasal verb and a preposition eventually develops into what is called a “phrasal-prepositional verb”: the three-word verb.

In describing instances of phrasal verbs of the extended type, they are sorted below according to their prepositions, in alphabetical order:

against:

Hereford which had **stood out against** the whole Army of the *Scots* was surprized by six Men ... (MC 259) / if no Body **came in against** him, he hop'd he should be clear'd; (MF 301) / [he told me] that there would abundance of People **come in against** him. (MF 281) / as I **stood up against** the corner of the House at the turning into the Alley; (MF 195), etc.

among:

she **fell in among** a Gang of Thieves, (CJ 258) / the Actors **fall out among** themselves, (MC 225) / when we **came in among** the *Spice* Islands themselves, (CS 191) / when it was done, who would **venture up among** such a Troop of bold Creatures as were there? (CS 209) / six or seven of them [= wolves] fell, or rather **jump'd in among** us, (RC 301) / the Infection **got in among** them and made a fearful Havock; (JPY 115), etc.

at:

so we **put in at** a little House, (CJ 94) / ... and that Vice **breaks in at** the breaches of Decency, (MF 126) / the Vice **came in** always at the Door of Necessity, (MF 128) / [progressive] just as I was **going out at** the Door, (MF 272) / they were poor distressed People from *London*, who ... had fled out in time for their Lives, and ... had first **taken up at Islington**, (JPY 141) [cf. *OED* s.v. take, v. 93. **take up**. (d) *absol.* or *intr.* “To take up one’s quarters, lodge, ‘put up’. *Obs.* 1626~; the *OED* citing 1724 De Foe Mem. Cavalier (1840) 14, I was .. forced to take up at a little village.] / my Heart beat as if it wou’d have **jump’d out at** my Mouth; (Rox 284) / till on a sudden they would sweat, grow faint, **sit**

down at a Door and die: (*JPY* 191) / I **put in** at that Word, and said, ... (*Rox* 285), etc.

by:

as the Current of the Ebb **set out** close by the South Point of the Island; (*RC* 190) / When he [= *Friday*] went in to him [= his father], he would **sit down** by him, (*RC* 238) / they **kept on** by the Banks of it, (*CS* 178) / he came and sat down by my Bed-side, (*Rox* 295), etc.

for:

We **sailed away** for the Cape of *Good Hope*, (*CS* 168) / we **stood away** for *China*. (*CS* 197) / I **cry'd out** for Help; (*Rox* 124) / We **look'd out** very narrowly for some River, or Creek, or Bay, (*CS* 220) / ["the Women and the Man's Daughters"] **screamed out** at the Window for Help, (*JPY* 161) / I had **ventured out** so far for the Refreshment of a little Air; (*JPY* 111) / at which the Constable knock'd him down, and **call'd out** for help; (*MF* 246), etc.

from:

a great Quantity of Earth **fell down** from the Top and one Side, (*RC* 74) / we **plied away** from them to Windward, (*CS* 149) [cf. *OED* s.v. ply, v.2 II. In nautical and derived uses. 6 intr. "To beat up against the wind; to tack, work to windward." 6. b. "with *about, off and on, to and again, up and down, and the like.*" c 1595~] / they **ran about** from one Neighbours House to another; (*JPY* 34) / Capt. *Jack*, in this time fell into bad Company, and **went away** from us, (*CJ* 11), etc.

in:

we **hanker'd about** in *Castle-Alley*, and in *Swithins-alley*, and at the Coffee-house-doors. (*CJ* 42) [cf. *OED* s.v. hanker, v. 1. intr. "To 'hang about', to linger or loiter about with longing or expectation. Now dial." 1601~] / The Whore **sculks about** in Lodgings; (*Rox* 132) / [progressive] as we were **strouling about** in *West-Smithfield*, on a Friday, (*CJ* 56) / [two verbs] so I **sat down** in my Chair, and lighted my Lamp, (*RC* 93), etc.

into:

The Families, ... **fled away** into the Country, (*JPY* 73) / [progressive] the Coachman that

had taken me up was **getting up into** the Box, (*MF* 257) / Sir *William Brereton* **fled up into** *Lancashire*; (*MC* 240) / then we **cross'd back into** *Clements-Lane*, (*CJ* 21) / I **launch'd out into** a new World, as I may call it, in the Condition (as to what appear'd) only of a poor nak'd Convict, (*MF* 312) / In this Manner I **set out into** the World, (*Rox* 7) / he might not be surpriz'd with it, and **fly out into** any Passions and Excesses on my account, or on hers; (*MF* 98) / I **burst out into** Tears, without speaking a Word for a Minute; (*Rox* 135) / How did my Blood **flush up into** my Face! (*Rox* 300), etc.

The instances of *into* are worth commenting on. Unlike *to* as in *I came back to his House* (*Rox* 120), the preposition *into* tends to refer to “a space or thing having material extension” (*OED* s.v. *into*, *prep.* 1a), not a mere goal, as with *fled away into the Country*, or was *getting up into the Box*. As well, this preposition is used in more abstract and figurative descriptions, as seen in *launch'd out into a new World*, or *set out into the World*. Further, this preposition refers to (sudden) changes in the emotion of characters, as in *fly out into any Passions* or *burst out into Tears*. The last instance cited above (*my Blood flush up into my Face*) is of great interest, in that this description captures both physical and emotional aspects of the heroine.

on:

[progressive] ... where the Apothecary's Apprentice, as I suppose, was **standing up on** the Counter, with his Back also to the Door, (*MF* 191) / I never **lay down on** my hard Lodging, (*CJ* 167) / one Party of them **comes up on** my Wing, (*MC* 250) / our Dragoon **goes in on** this Side to meet him; (*MC* 89) / I **look'd back on** the Life I had led, with the utmost Contempt and Abhorrence; (*Rox* 127), etc.

out of:

I **got up out of** my Cabbin, (*RC* 11) / so we **jog'd away**, crossing the Fields, **out of** the Path towards *Tottenham-Court*; (*CJ* 64) / I would have **got up out of** my Chair, but was so Weak I could not for a good while; (*MF* 47), etc.

through:

he **walk'd up thro'** the Room only to see the Place both then, (*CJ* 29) / He did not run, but **shuffl'd along** a pace **thro'** the Crowd, (*CJ* 20) / I walk'd away, and turning into

Charter-house-Lane, made off thro' Charter-house-Yard, into Long-Lane, (MF 239) / so we went up thro' all the Rooms, (Rox 33) / Major Jack became as dexterous a Pick-pocket as any of them, and went on thro' a long variety of Fortunes, (CJ 16), etc.

Note the difference between *walk up thro' the Room* and *went on thro' a long variety of Fortunes* in the passages cited above; the former is (merely) physical and spatial description, while the latter is figurative.

to:

I am **come back to** *England*, (MF 342) / I **hasten'd back to** my Castle, (RC 189) / I ... **clamber'd up to** the Top of the Hill, (RC 201) / BUT I **hasten on to** my own History, (CJ 215) / if once we **push'd on to** the Coast, (CS 132) [cf. *OED*. s.v. push, v. 7. a. *intr.* "To make one's way with force or persistence (as against difficulty or opposition). With various adverbs and preps.; esp. **to push on**, to press forward, to advance with continued effort." 1718~] / our Men boldly **row'd in** nearer **to** them, (CS 235) / [progressive] when the Plague was **coming on to** its highest Pitch; (JPY 205), etc.

Cases where the preposition *to* follows phrasal verbs are too numerous to record here. Here are some of the instances where a phrasal verb is coordinated with other verb phrases:

I **step'd up to** him, **and ask'd him**, what little Lady that was? (MF 257) / I **run up to** *Amy*, **and gave Vent** to my Passions, (Rox 291) / he **faces up to** us, **fires** but one Volley of his small Shot, **and fell** to battering us with Stocks of their Muskets, (MC 183) / He **came back to** me, **and took me** in his Arms **and kiss'd** me very Tenderly; (MF 55) / we **weighed Anchor** the same Tide, **and stood out to** Sea, (CS 140) / she **left Dublin**, **and came over to** *England*, (MF 213) / Accordingly we **put to Sea**, **and cruised away to** the Northward, for the *Arabian Coast*: (CS 174), etc.

towards:

they **went off towards** the Shore, (CS 225) / I **goes on towards** the Ale-house, (MF 239) / I **rambl'd about towards** the Place, (MF 321) / we **saw** about a hundred [wolves] **coming on** directly **towards** us, (RC 298) / [progressive] we were **driving back towards** *London*;

(*Rox* 217) / they immediately dispersed the Enemy's Horse, who **fled away towards** London, (*MC* 171) / I believe they had **gone back towards** Worcester; (*MC* 163) / we ... **sailed on towards** Mindanao and Manilla, (*CS* 196), etc.

(f) The Role of *Upon* in the Extended Type

In terms of instances in the extended type, the preposition *upon* plays a crucial role in describing character action and behavior in Defoe's fiction. For example, it is used to describe immediate physical actions, as in:

after he **sat down upon** the Bed. (*JPY* 71) / I was no sooner **stepp'd down upon** the firm Ground, (*RC* 80) / She **blush'd and look'd down upon** the Ground, (*CJ* 247)

The last instance *look'd down upon* actually denotes her "eye" movement (which hints at her "inner" state of mind, partly in relation to "blushing"), rather than immediate contact with the ground.

The phrasal verb *look back*, which usually describes the (penitential) mentality of the protagonists, is more frequently followed by *upon* than *on*. In his seven works, Defoe employs *look back upon* 27 times and *look back on* 10 times in total,⁵ as in:

Now I **look'd back upon** my past Life with such Horrour, (*RC* 97) / I **look'd back upon** my Wickedness with Abhorrence, (*Rox* 129) [cf. *OED* s.v look, v. 32. look back. *intr.* b "To direct the mind to something that is past; to think on the past. Const. *into, on, upon, to.*" 1599~] (cf. he had **look'd back on** the Crime he had committed, with some Regret, (*Rox* 226))

The instances of the three-word verb (including *upon* or *on*) cited above most obviously act as a form of psychological expression. Although *upon* and *on* can be alternatively exchangeable in this context, the reason why Defoe prefers *upon* might have to do with the expressiveness of the "disyllabic" preposition; *upon* can be considered more

⁵ Among the 27 occurrences, *look back upon* is used 7 times in *RC*, once in *MC*, 5 times in *MF*, 7 times in *CJ*, and 7 times in *Rox*. On the other hand, among the 10 occurrences, *look back on* is employed only 4 times in *MF*, once in *CJ*, and 5 times in *Rox*. Thus, it is interesting to notice that the use of *on* is almost exclusively (nine out of the ten instances) limited to female narration.

dynamic than the monosyllabic *on*). It follows that *upon* is frequently used in the descriptions of a wide range of violent actions, as in:

the Enemy had **broke in upon** him in two Places, and had routed one Troop, (*MC* 250) / Our Party in the Head of the Lane taking the Advantage of this Mistake of the Enemy, **charged in upon** them, and routed them entirely. (*MC* 206) / a Serjeant with 12 Dragoons **thrust in upon** the Out-Centinel, and killed them without Noise. (*MC* 103)

The three different phrasal verbs with *upon*, each of which occurs only once, equally describe fierce attacks on the battlefield in *MC*; the fierceness can be inferred from the coordinated verb phrases, such as *routed them entirely* or *killed them*. These expressions might be considered a stylistic variation of ***fall in upon*** (and ***fall on upon***), which occur ten times (and six times) in *MC*, as in:

Gustavus Horn commanded the left Wing of the *Swedes*, and having first defeated some Regiments which charged him, **falls in upon** the Rear of the Imperial right Wing, and separates them from the Van, (*MC* 61) / some Regiments ... **falls on upon** *Tilly's* main Battle, and defeated Part of them, (*MC* 61)

As shown in Table 5, the verb *fall* is the most formative of the verb elements (apart from *come* and *go*) in *MC*; most of the phrasal verbs with *fall* act as military terms in this work.

Excepting the military context, the three-word verbs with *upon* (more specifically *in upon*) have a strong tendency to describe some sort of violent attack in Defoe's fiction. Here are some instances:

the Captain ... **ran in upon** him, and knock'd him down, (*RC* 265) / [personification] the Plague rag'd so violently, and **fell in upon** them so furiously, (*JPY* 129) / I was in a great Surprise, and started to run, but one of them **clap'd in upon** me, and got hold of me, (*CJ* 77) / *Will* a Nimble strong Fellow **flew in upon** him, and with Struggling, got him down, (*CJ* 63) / when I first **broke-in upon** my own Virtue, (*Rox* 156) / All these Thoughts, and many more, **crowded in** so fast, I say, upon me, that I wanted to give Vent to them, and get rid of him, (*Rox* 230), etc.

The last instance from *Rox* is an interesting case where a descriptive mode of the “attack” develops into a psychological expression. The parenthetic phrase *I say* (i.e. between *crowded in* and *upon*) suggests that the three-word sequence (verb + particle + preposition) is idiosyncratic.

(g) The Extended Type and Idioms

The case where *sit down* is followed by a preposition *before* in *MC*, which occurs eight times, seems to give this phrasal verb a particular shade of meaning unique to a military context. Here follows two out of the eight instances, in comparison with the common instances of *sit down* with *upon* or *by*:

the Army marched Westward, and **sat down** before *Gloucester* the Beginning of August. (*MC* 182) / The King, ... **sits down** before *Banbury*, and takes both Town and Castle, (*MC* 164) [cf. *OED* s.v. sit, v. 23. **sit down**. c. (b) “To encamp *before* a town, etc., in order to besiege it; to begin to a siege.” 1607~]

cf. after he **sat down** upon the Bed. (*JPY* 71) / he came and **sat down** by my Bed-side, (*Rox* 295)

As seen in the *OED* definition, the co-occurrence of *sit down* with *before* unquestionably develops into a military term in the sense of “To encamp (*before* a town)” or “to begin to a siege” in the passage above, though the *OED* has not recorded the three-word combination as “a (military) phrase.”

Thus, some instances in the extended pattern have the potential to serve as what Quirk et al. (1985) calls “phrasal-prepositional verbs” (as defined in Introduction). It is difficult to determine whether, and how, the unity of such a three-word verb was found to be both strong and cohesive in such an early-eighteenth-century text. However, a close examination of the *OED*, especially its treatment as a “phrase,” and the date of its first (or earliest) citation, would help solve such a problem.

Typical instances of the three-word verbs, including the use of the non-predicate, recorded as a “phrase” in the *OED* are next given in alphabetical order:

bear down upon:

when we spy'd a large Ship to the Northward, **bearing down** directly upon us; (CS 216) [cf. *OED* s.v. bear, v. 37. b. *Naut.* and *gen.* **to bear down upon**: to proceed (esp. with force) towards. 1716~]

come in for:

Waller's Men, willing to **come in for** the Plunder, a thing their General had often used them to, quit their Post at the Pass, (MC 220) / the first time we always let a raw Brother **come in for** full share, (CJ 41) [cf. *OED* s.v. come, v. 63. **come in**. o. **to come in for**: to be included among those who receive a share of anything; to receive incidentally. 1665~]

come in with:

In this Pickle, with the Enemy at his Heels, I **came in with** him, hearing the Noise; (MC 170) [cf. *OED* s.v. come, v. 63. n. **to come in with**: to overtake; to meet; to fall in with. *Obs.* 1557~ ; The *OED* cites this passage.]

come up with:

About three in the Afternoon he **came up with** us, (RC 18) / We **came up with** the Enemy's Leaguer about Break of Day, (MC 235) / had we had a Day before us, we should certainly have **come up with** her, (CS 147) / Well, says he, and will he **come up with** us dost thou think? (CS 150), etc. [cf. *OED* s.v. come, v. 74. **come up**. c. "esp. **to come up with**, to come so as to be abreast of, to overtake; to reach."]

cry out of:

our Man **crying out** loud of this Violence, (CS 51) / they wou'd **cry out of** the Cruelty of being confin'd; (JPY 170) [cf. *OED* s.v. cry, v. 21.b. Const. *against, at, on, upon* (persons or things objected to); *for* (something wanted); †**to cry out of**, "to complain loudly or vehemently of (a matter)." c 1385~]

fall in with:

I might **fall in with** some Christian Ship, (RC 198) [cf. *OED* s.v. fall, v. 91. **to fall in with**. a. "To come upon by chance, light upon, meet with, get into company with." 1594~]

look out for:

[I] **lookt out** for a Voyage. (RC 16) / We **look'd out** very narrowly for some River, or Creek, or Bay, (CS 220) [cf. *OED* s.v. look, v. 40. **look out**. e. “*to look out for*: to watch or search for; to be on the look-out for; to await vigilantly.” 1669~]

make up to:

they spread their Antients, and **made up to** us in a Line as if they would fight us, (CS 186) [cf. *OED*, s.v, make, v.1 96. n. *intr.* (a) “To advance in a certain direction; now only in *to make up to*, to draw near to, approach.” 1595~]

run away with:

how they had **run away with** the Ship, (RC 275) / This Boat, and Provisions they **ran away with**, and sail'd North to the bottom of the Bay, (CJ 117) [cf. *OED* s.v. run, v. 72. **run away**. c *run away with*: (a) “To depart surreptitiously with, to carry off (something).” 1624~]

set out for:

they had no more to say to me, than to Jest with me, and tell me that the little Gentlewoman might **set up for** her self if she pleas'd. (MF 16) [cf. *OED* s.v. set, v.1 154. **set up**. mm. *to set up for*. “(a) to set up for oneself, to start on a career on one's own account.” 1622~]

take up with:

nay, be any thing, be even an Old Maid, the worst of Nature's Curses, rather than **take up with** a Fool. (Rox 8) [cf. *OED* s.v. take, v. 93. z. **take up with**. (Cf. *take with*, 75 a-c.) “(a) To associate with (a person); to begin to keep company with; to consort with (esp. with a view to marriage); to become friendly with, to form a relationship with.” a 1619~]

The instances cited above include some cases which are found to be “obsolete” in Contemporary English, as the *OED* suggests. These include: *come in with* or *cry out of*.

Finally, presented below is an interesting instance of *run away with*, however, from a different work of Defoe, *The Farther Adventures of Robinson Crusoe* (1719):

[the ship] was **run away with** by a reprobate Crew that were on Board” (RC2: p. 161 in the Pickering & Chatto Edition)

This is the only instance in which can be found the three-word verb under consideration; it is employed in the passive form. Defoe no doubt treats this three-word verb as if it is one-word “transitive” verb. The passivization of such multiple-verbs, as Palmer (1987: 239) suggests, “display their unity” (Palmer 1987: 239).

(h) Fronting of the Particle (e.g. *away he went*, (RC 239))

As a final topic in this section (which has focused on the “simple” pattern in the predicate), the pattern in which the particle is “fronted” (i.e. occurs before the verb as well as the subject) like *away he went*, (RC 239) is considered. Such a syntactic pattern seems to be intimately connected with specific features in the language of fiction.

Quirk et al. (1985: 522), referring to instances such as *Down they flew* (which are syntactically the same as the instance form RC just cited), states: “As predication adjuncts, they [i.e. direction adjuncts] have a dramatic impact and a rhetorical flavour in that position [i.e. the “front” position].” Although it remains uncertain whether Defoe’s instances are tinged with a “rhetorical flavour,” the word-order of *away he went* offers no doubt a more “dramatic impact” to the reader than the normal word-order of, for example, *he went away*.

Other similar cases of the basic type (e.g. *away he went*) are as follows:

... so **away he went** like the Wind; (RC 240) / so **down he sits**, (RC 294) / **away we marched**; (MC 129) / For as soon as they saw us coming, **away they run** as above. (CS 55) / **Away he runs**, as if he had a glad Message to carry, (CS 237) / the Boy said, *yes Madam, very welcome*, and **away I came**. (MF 200) / so **in he came**, just in the same kind of Rant: (MF 47) / **Away I went**, and coming to the House I found them all in Confusion, you may be sure; (MF 205) / ... and **away she goes**. (MF 239) / ... and **away he runs** swift as the Wind: (MF 195) / ... and **away I walk’d** as fast as I could; (MF 266) / so in the Morning they took up their Tent and loaded their Horse, and **away they travelled** all together. (JPY 134) / and **away he came** to look for me; (CJ 70) / and **away I came**. (CJ 87) / and **away we Gallop’d** together as fast as the Horse would well go; (CJ 89) / so **away we went** together, (CJ 15) / WITH this **away he went**, (CJ 110) / and **away we went**, (CJ 110) / and **in he goes**, (CJ 43) / and **away he Scours**; (CJ 43) / so, without giving me Time to answer her, **away she goes**. (Rox 222) / **Away I run**; (Rox 319), etc.

As the passages cited above illustrate, this type of phrasal verb in Defoe tends to occur in the middle (or end) of, rather than at the beginning, of a sentence.

In the following citation, the present-participle *Dancing* follows the verb *turns*:

If I am hang'd there's an End of me, *says she*, and **away** she **turns** Dancing. (*MF* 275)

The fronted particle *away* is no doubt connected with *turns*; here the phrasal verb *turn away* is varied. Yet, is it possible to ensure that the particle is *not* related to the subsequent *Dancing at all*? The issue of the pattern “verb + *-ing* + particle” will be further examined in the next section.

In the basic type, the personal pronoun *it* is used three times as a subject, as in:

they will presently say, there's something else in it, and then **out** it **comes**, that I am Marry'd already to somebody else, (*MF* 35) / ... and then **out** it [= “a Pocket-book”] **came** again, ... and then **in** it **went** again, and so several times, (*CJ* 45)

In the first instance from *MF*, *it* functions as a formal subject (in fact, *that*-clause is a real subject). The other two instances from *CJ*, which complement each other in the same sentence, are of particular significance. The description in which an inanimate thing, a “Pocket-book” (i.e. ‘a book-like case of leather or the like, having compartments for papers, bank-notes, bills, etc.’ (*OED* 2)) that seemingly comes in and goes out by itself seems quite strange. The truth of the matter is that it is the owner of the pocket-book who moves it. This can be confirmed from a wider context:

I saw two Gentlemen mighty Eager in Talk, and one pull'd out a Pocket-book two or three times, and then slipt it into his Coat-pocket again, and then **out** it **came** again, and Papers were taken out, and others put in; and then **in** it **went** again, and so several times, (*CJ* 45)

The use of the fronting pattern in this passage leads to an interpretation that the narrator and protagonist *I*, as a pickpocket, is paying close attention to the pocket-book (and its contents) as a game; he takes no notice of the owner of the book. In this respect, these are stylistically marked expressions.

Next, the extended type is used with a variety of prepositional phrases, such as *away* they **went** to the Woods (RC 299). Additional cases are:

away we **march'd** to the Place, (RC 207) / **away** he **run** to his Gun, (RC 296) / **up** he [= a bear] **scrambles** into the Tree, (RC 295) / ... and **away** they **stroll'd** about the Country again; (RC 253) / **Away** we **go** to *Leeds* by three several Ways, (MC 207) / **away** we **went** for *Newark*; (MC 232) / **away** we **ran** into the Wood; (MC 26) / so **back** we **came** again to the Golden River, (CS 96) / the Shot went thro' the Fellow's Head, and **down** he **fell** out of the Tree immediately, (CS 208) / **away** they **went** to work immediately; (CS24) / **away** he **went** for *Surat*. (CS 250) / ... and **away** we **went** round about *Ceylon*, for the Coast of *Coromandel*. (CS 189) / **away** we **run** up the Hill, (CS 26) / ... and **away** he **comes** to my Bed. (MF 115) / **AWAY** she **comes** to me and tells me this Story; (MF 230) / ... **away** he **came** to me with the Messenger: (MF 333) / ... and **away** she **runs** from me out of her Wits, (MF 205) / ... and **away** I **walk'd** into the Street. (MF 266) / and **away** he **comes** after me. (CJ 93) / **away** we **went** to the Fields, (CJ 21) / so **down** she **goes** to him, (CJ 109) / so **away** he **runs** to *Lombard-Street*, (CJ 21) / and **away** she **goes** to *France*; (Rox 215) / **away** he **went** up-Stairs, into our Bed-Chamber, (Rox 251) / and **away** she **run** out of the Room asham'd enough; (Rox 33) / and **up** I **run** to *Amy*, (Rox 297), etc.

The prepositional phrases in the following passages, (e.g. *with the Stick*) are not particularly essential to the structure of the preceding phrasal verbs (e.g. *rush in*):

I took up a great Firebrand, and **in** I **rush'd** again, with the Stick flaming in my Hand; (RC 177) / So **away** he **hops** with his Crutch, (MC 208) / and **away** I **went** with them at all hazards; (CJ 223)

Rather than prepositional phrases, adverbials here are indicative of direction (e.g. *Northwards*) and follow the verb element (of a phrasal verb), as in:

and **away** they **marched** Northwards. (MC 255) / the Climate was so hot, that we did not attempt to salt up any more, ... and **away** we **stood** Southward crossing the Line, (CS 204) [cf. *OED* s.v. stand, v. 87. **stand away**. b. *Naut*. "To sail or steer away (from some coast, quarter, enemy, etc.)" 1633~]

In the second passage cited above, *away we stood* in *CS* is a stylistic variation in the use of *stand away* as a nautical term, one of the most frequent and significant phrasal verbs in *CS*.⁶ Here, *stand* acts as a dynamic rather than stative verb.

When the subject is not a personal pronoun, but a common noun or a proper noun, in accord with the suggestion by Quirk et al. (1985: 522), the inversion of “verb + subject” occurs after the position of a particle, such as *out rushed three monstrous Wolves* (*RC* 292).

Other instances of the basic type are:

... **away runs** *Friday*, (*RC* 294) / ... **away runs** the Maid; (*MF* 205) / ... **out rush'd a Horse**, with a Saddle, (*RC* 299) / **Away goes** *Will*, and watches, and waits about the Place, (*CJ* 47) / in the middle of which, **up comes** my honest good QUAKER, and put an end to our Discourse: (*Rox* 291) / While the poor Woman was telling this dismal Story, **in came** the Gentlewoman's Husband, (*Rox* 22)

As for the type of inversion, *MF* has three cases where a personal pronoun *I* is used as a subject; this word order is considered apparently deviant:

... and **away comes** I with the two Children and the Bundle. (*MF* 205) / ... and **away came** I with my Bundle; (*MF* 206) / **AWAY went** I, and getting Materials in a publick House, I wrote a Letter from Mr. *John Richardson* of *New-Castle* to his Dear Cousin *Jemey Cole*, in *London*, (*MF* 240)

In the extended type, the following instances are observed:

AWAY goes the old Lady to her Daughters, (*MF* 51) / and **down comes** another Gentleman from him, (*CJ* 48) / So **away goes** *Amy* for *Roan*. (*Rox* 216)

Here it is necessary to pay special attention to the only case in which an inanimate and intangible noun (*the kind*) *Motion* (i.e. “a proposal” (*OED* 7a)) is used as a subject,

⁶ As Table 5 shows, *stand away* is ranked as the fourth most-frequent phrasal verb, and is used 25 times in this work.

in *Rox*. The effect of the inversion in this case must be construed from a wider context:

the QUAKER cou'd not help saying, *Mine was just such a-one*; and after several other Similitudes, all very vexatious to me, **out comes** the kind Motion to me, *to let the Ladies see my Dress*; (*Rox* 291)

The passage cited above (as the adjective *vexatious* suggests) describes the heroine's (and narrator's) mental conflict. The Quaker, her friend, is asking her to show the ladies her dress, in an innocent way. But the heroine is very nervous lest a showing of the dress from her days as a courtesan should ruin her. Hence, the use of the epithet *kind* is considered ironical, because the proposal by the Quaker is really annoying her. It is worth noting that the use of particle fronting occurs in such psychologically tense situations.

The results of the particle fronting are summarized in Table 6, below:

Table 6. Frequency of Occurrences of Particle Fronting

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>	total
Particle Fronting	12	6	10	24	1	23	12	88
(PSV)*	(9)	(6)	(10)	(19)	(1)	(21)	(8)	(75) (85%)
(PVS)**	(3)	(0)	(0)	(5)***	(0)	(2)	(4)	(13) (15%)

* PSV = "Particle + S + Verb"; ** PVS = Particle + Verb + S; *** Three "deviant" instances in *MF* are included.

A glance at Table 6 reveals that there is a large discrepancy in frequency between the higher counts of *MF* and *CJ*, and the minimal counts of *JPY*. Based on the assumption that the pattern of particle fronting gives a (fictional) narrative a dynamic and dramatic force, it is possible to say that while the narratives in *MF* and *CJ* are remarkably dramatic, the narrative in *JPY* is the least dramatic among the seven works. This partly suggests that *JPY* is written in a style suitable for non-fiction rather than fiction writing.

In addition, in the use of the particle fronting in the word order of “Particle + Subject + Verb” is predominantly (85%) used; the subject in this word order is always a personal pronoun. In this connection, the three deviant instances, such as *away comes I* in *MF* attract attention. There is a strong possibility that Defoe intentionally makes Moll, as an unintelligent narrator, use this form in order to give the reader a realistic feel.

Next, the types of intransitive phrasal verbs in this pattern and their frequencies are observed in Table 7:

Table 7. Particle Fronting: Types of Phrasal Verbs

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>
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Phr. Vbs	8	4	5	7	1	10	6
Occurrences of Each Type of Phr. Vbs	go away (3)*, run away, rush out (2), march away, rush in, scram- ble, sit down, stroll away (1)	go away, march away (2), hop away, run away (1)	go away (4), run away (3), come back, fall down, stand away (1)	go away (10), come away (6), run away (3), walk away (2), come out, come in, turn away (1)	travel away (1)	go away (10), come away (3), come down, go in (2), come out, gallop away, go down, run away, scour away, walk away (1)	go away (6), run away (2), come out, come up, come in, run up (1)

* The figure in parentheses indicates the number of occurrences.

Interestingly, *MF* has the largest number of instances of fronting (24 occurrences), but the least variety of phrasal verbs (7 types) compared with those in *RC* (8 types) and *CJ* (10 types). It can be pointed out that the fronting pattern in *MF* largely depends on the repetition of *go away* and *come away* (both occur 16 times).

As well, the phrasal verb most frequently used in fronting is *go away*, which occurs 35 times in total (40%); the second-most frequent is *run away* (12 times; 14%).

Next, the most prolific fronting particles are presented in Table 8:

Table 8. Particle Fronting: Most Prolific Particles

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>
1	away (4 types: 7 occurrences)	away (4: 6)	away (3: 8)	away (5: 22)	away (1: 1)	away (6: 17)	away (2: 8)
2	out (1: 2)		back, down (1: 1)	out, in (1: 1)		down (2: 3)	up (2: 2)
3	up, down, in (1: 1)					in (1: 2)	out, in (1: 1)
4						out (1: 1)	

Even a cursory glance reveals that the use of *away* is largely predominant compared to other particles; in the total 88 instances of the particle fronting, phrasal verbs with *away* are used 69 times (78%).

The above discussion leads to the conclusion that Defoe likes to use the fronting pattern of “*away* + pronominal subject + *go* (or its equivalent dynamic verbs)” throughout his seven works.

Another aspect to be highlighted here is the use of what Jespersen in *Modern English Grammar* (henceforth *MEG*) Vol. IV calls the “dramatic present” (p. 19). That is, within the past-tense narrative the fronting pattern tends to appear in the present tense, as in:

WHEN he had got it, he came out to me, who stood but at the Door, and pulling me by the Sleeve; run *Jack*, says he, for our Lives, and **away** he **Scours**; (*CJ* 43) [cf. *OED* s.v. scour, v.1 1.b. “To move rapidly, go in haste, run. Chiefly with *adv.*, indicating the direction, etc.”]

In the passage cited, the past tense (i.e. *came* and *stood*) suddenly changes to the present tense (*says*) by inserting the dialogue “run *Jack*.” It must be borne in mind that ***away* he *Scours*** also appears in this context. As Jespersen (*MEG* IV: 19) suggests concerning the

use of dramatic present, “the speaker, as it were, forgets all about time and imagines, or recalls, what he recounting, as vividly as if it were now present before his eyes.” This instance can be considered to be a typical case of the dramatic present. The occurrences of the dramatic present utilizing particle fronting are summarized in Table 9:

Table 9. Particle Fronting: Frequency of Occurrences in the Dramatic Present

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>	total
Occurrences of Fronting	12	6	10	24	1	23	12	88
(Dramatic Present)	(3)	(2)	(1)	(10)	(0)	(7)	(5)	(28)* (32%)

* The use of *run* as in “**away** we **run** up the Hill” (*CS* 26) is counted as a past form rather a present form (cf. *OED* or Lannert (1910)).⁷

Surprisingly, about one third of the total occurrences of particle fronting are in the dramatic present. The combined use of particle fronting with the dramatic present undoubtedly achieves double “dramatic” effects in those descriptions in which it occurs.

1.1.2 The Composite Pattern: The Pattern “Verb + *-ing* (Present Participle) + Particle” (e.g. *when he came running back*, (*RC* 230))

As a unique use of intransitive phrasal verbs in the predicate use, the pattern “verb + *-ing* (as a present participle) + particle,” such as *when he came running back* (*RC* 230), is discussed in this section. This pattern does not occur very frequently in Defoe, but does provide an interesting case when analyzed from syntactic and stylistic perspectives; since there are not many instances of this pattern, those in the “non-predicate” use will be treated here.

A crucial question in the above-cited instance (*he*) *came running back* is whether the

⁷ As for the distribution between *ran* and *run* as a past form in *Robinson Crusoe*, Lannert (1910: 68) states that “The preterite *run* ... is much commoner (forty instances), while *ran* is only met with twenty-one times.”

particle *back* is more closely related to either of the two verbs, *came* or *running*; generally, *come back* and *run back* are both “common” phrasal verbs. In any case, it is difficult to identify a phrasal verb (i.e. a “two-word” verb) in such a three-word pattern. Therefore, as mentioned in overview of Chapter 1, instances of this pattern, as a “composite” pattern, are excluded from those of the “simple” pattern. The reason for using the nomenclature “composite” is explained below.

The three-word phrase as such has not yet been seriously examined, however the two-word construction of “verb + *-ing*” has been discussed by grammarians. Sweet (1955 [1898]: 122) is one of the earliest to conduct a full analysis of this construction. He remarks: “When the present participle is added to an intransitive verb, it is logically partly in a kind of apposition to the verb, and at the same time qualifies the subject.” And regarding these two examples, *he came running* and *the fog came pouring in at the window*, he goes on to state: “*came* is so subordinated in meaning to the participle that it is felt almost as an auxiliary” (p. 122). Thus, it is plausible to assume that the *-ing* participle (i.e. *running* and *pouring*) has a more verbal quality than the main verb (i.e. *came*).

(a) The Basic Type

It is relevant to go back to Defoe’s instance of *came running back*. Based on the analysis presented above, *back* is most closely related to the immediately preceding participle, *running*; hence *run back* could be regarded as a phrasal verb. Yet, it remains to be seen whether the particle has something to do with the main verb. Here is another instance of the basic type occurring in *RC*, which is a more complicated issue:

several others [wolves] were wounded, and **went bleeding off**, (*RC* 298)

If the same analysis is applied here, the three-word phrase *went bleeding off* ought to contain *bleed off* as a phrasal verb. However, *bleed off* is quite uncommon, in comparison with *go off*. Is it possible that *bleeding* in an adverbial use happens to occur between *go* and *off*, [go (bleeding) off]? If so, why was the word-order of *go off bleeding* not chosen?

In order to enhance the uniqueness of the composite pattern “V + *-ing* + P,” the pattern “V + P + *-ing*,” which sometimes occurs in Defoe’s text, will next be examined.

Several instances of this pattern are:

- [a] I ... **came back** mus^{ing} with myself what Course I might take ... (RC 98) / so we were all produc'd, some [boys] **came out** rubbing their Eyes, and scratching their Heads, (CJ 10)
- [b] [we] were **sat down** mus^{ing} what we should do; (RC 260) / we could see them, by the little Light there was, **run about** wringing their Hands like Men in Despair; (RC 266)
- [c] He [= a lion] **started up** growling at first, (RC 28)

The general idea of the pattern “V + P + -ing” in the above passages seems quite similar to the pattern “V + -ing + P,” however from the structural viewpoint these patterns are quite different, in that in [a] *come back* or *run out* are absolutely unacceptable; the combinations between the main verb and the particle, e.g. *come back* and *come out* in [a], are exclusively regarded as phrasal verbs. As regards the structural difference of the patterns “V + -ing + P” and “V + P + -ing,” findings are drawn from a survey of the instances above. In [a] and [b], the present participles *mus^{ing}* (twice), *rubbing*, *scratching*, and *wringing*, all of which are transitive, by taking their objects, build up rather longer verb phrases: *mus^{ing} ... what Course I might take*, *rubbing their Eyes*, and *wringing their Hands*. In [c], *growling* as an intransitive verb is used alone, but *start up*, meaning “To rise suddenly” (OED s.v. *start*, v. 13. a) is considered to be more “idiomatic,” in comparison with literal phrasal verbs containing *come* or *go*. These seem to be the main reasons why the -ing participles in [a] to [c] do *not* occur between the main verb and the particle.

Here, another instance of the “V + P + -ing” pattern is presented:

The QUAKER **came in** smiling, (for she was always soberly chearful) ... (Rox 291)

The alternative word order of *come smiling in* might be possible as well, but the choice of the “V + P + -ing” pattern seems to comply with the principle of “end focus.”⁸ Namely, the parenthetical statement, in which the Quaker is described to be “always soberly chearful,” is strongly connected with the immediately preceding word *smiling*.

⁸ Leech (2006: 37) explains “end focus” as follows: “The principle by which elements placed towards the end of a phrase, clause or sentence tend to receive the focus or prominence associated with new information.”

In the “V + *-ing* + P” pattern there are two exceptional cases. One is:

he **walk’d**, talking with another Man of the same Cloth, **back** again, just by me; (*Rox* 85)

Here, the relationship between *walk* and *back* is exclusively indicated; *talk back* would be unacceptable as a phrasal verb in this context.

The other case is next given:

[a] The Fire and Noise [of the gunshot] amazed all their Women and Children, and frighted them out of their Wits, and they **ran** staring and howling **about** like mad Creatures. (*CS* 76)

[b] they **run about** yelling, and skreaming, like mad Creatures, (*RC* 234)

In both passages, *run about* is used. But in [a] the adverbial phrase *like mad Creatures*, following the end focus principle, mainly modifies *run* (*staring and howling*) *about*, while in [b] it does *yelling, and skreaming*.

Now, instances of the basic type other than *come running back* and *go bleeding off* are considered:

when the Scouts **came galloping in**, the Men were in such Disorder, (*MC* 127) / they **run screaming away** as if they were bewitched. (*CS* 53) / they **run screaming away** as in a Fright. (*CS* 68) / the Steward or the Overseer of the Plantation **came riding by**, (*CJ* 126) / two Gentlemen on Horseback **came riding-by**, having over-taken the Coach, and pass’d it, and went forwards towards *London*. (*Rox* 217)

In the passages cited above, *scream away* in *run screaming away* (used twice) is uncommon, in comparison with *run away*. On the other hand, in *come riding by* (also used twice), the instance from *Rox* is recorded as *came riding-by*. The “fondness for hyphenation” in the text of *Rox* “probably represents a quirk on the part of a compositor” (Furbank 2009: 293). Even if true, it is also the case that this anonymous compositor, a contemporary of Defoe (in 1724), had previously noted the close relation of *ride by* in the three-word phrase.

In the following passages, the prepositional phrases as adverbials follow the

composite phrasal verbs:

while we **went spooning away** large with the Wind, (*CJ* 274) [cf. *OED* s.v. spoon, v.1 1. *intr.* “In sailing, to run before the wind or sea; to scud. Also with *away*. (Common in 17th cent.)” 1576~ ; The *OED* cites this passage.] / He had not got half thro’ the Town, but the Horse having some how or other got loose, **came Trotting gently on by himself**, and no body following him; (*CJ* 93) / the QUAKER, a lucky Creature to me, ... **came running in, with some Confusion** in her Countenance, and told me who was a-coming; (*Rox* 282)

The first instance, *go spooning away*, is of great interest, in that the *OED* cites this passage for the definition of the verb *spoon*, adding the syntactic information of “with *away*.” Hence, the *OED*’s editors admit the syntactic (and semantic) relation of *spoon away* as a phrase.

Among the instances which have been treated so far, there are some cases where the relationship between the *-ing* participle and the particle is very close, such as “(come) riding by” or “(go) spooning away”—and other cases where the relationship seems to be tenuous, as with “(go) bleeding off” or “(run) screaming away.” If *ride by* or *spoon away* in the three-word verb are regarded as phrasal verbs, it follows that *bleed off* or *scream away* can be also regarded as phrasal verbs. Yet, a single use of the latter (e.g. *the wolves bled off* or *they screamed away*) might have differed from the conventional use of phrasal verbs (or rather be beyond the limit of expression) in the early eighteenth-century.

In Contemporary English, such phrasal verbs have become more available. Cowie and Mackin (1975: xxiii) explain the phenomenon where verbs that inherently do not indicate movement, through a combination of the particle, develop into verbs of movement:

Such verbs as **puff**, **steam**, **stump** and **zoom** combine freely with a number of particles and prepositions of *direction* (e.g. **across**, **along**, **back**) to form such expressions as **puff across** (the bridge), ... **steam into** (Newcastle), ... Characteristically, these combinations are equivalent in meaning to a verb of motion + a particle of *direction* + an adverbial phrase of *manner*. Thus **puff across** = move across sending out smoke etc. and/or panting noisily.

Defoe, of course, did not (or *could not*) use such phrasal verbs as *puff across*. However, the “verb + *-ing* + particle” pattern might be considered a forerunner of the phrasal verbs such as *puff across*.

Thus, a close observation of all such instances in Defoe leads to an awareness that the pattern of “*-ing* + particle” occurs in a “stable” environment where the main verb (i.e. *come* or *go*) can share the same particle. In this sense, *come* or *go*, as Sweet wisely suggests, might be capable of serving as an “auxiliary” verb. On this point, it could be argued that the three-word verb in question is in the “composite” form, consisting of two phrasal verbs: “the *-ing* + a particle” and “the main verb + *the same* particle.” The co-existence of two phrasal verbs here might be indicated, even if not at a syntactic, but semantic level. If so, the structure of *he came running back* is represented as follows:

he [came back] + [running back]

Here, *running back* adds additional specific and realistic details to the description of *come back*. This analysis is similarly applicable to all other instances.

(b) The Extended Type (e.g. *when my Man Friday **came running in to** me, (RC 249)*)

Instances of the extended type, as given just above, are numerous. Similar cases are:

The Prince ... **came galloping away** in the Dark to the Place, (*MC* 195) / he being a good Swimmer, **came swimming over to** this Side. (*MC* 89) / they [= *Indians*] would **come flying out** at the Top. (*CS* 211) / it [= “the Force of the Powder”] **came roaring out** there as out of the Mouth of a Cannon; (*CS* 213) / Upon the Noise of these Guns, Abundance of Men **came running down to** the Shore, (*CS* 179) / [adverbial insertion] [Dutchman says] they would immediately **come all running down to** the Shore, (*CS* 234) / the old *Dutchman* **came running down to** the Water Side, (*CS* 236) / he **came running up to** us with his Hands full Sand, (*CS* 129) / we were most of us laid down upon our Matts to Sleep, when our Watch **came running in among** us, (*CS* 90) / an ignorant weak poor Man, ... **went piping along from** Door to Door, (*JPY* 90) / Had not the kind QUAKER, in a lucky Moment, **come running in before** them, (*Rox* 282)

This type also is used in the relative clause, as in:

the Fury of the Sea, which **came pouring in** after me again, (RC 46)

In the following passages, this type of “composite” phrasal verb follows verbs of perception, such as *find* or *see*, and their objects:

all on a sudden I found the Earth **come crumbling down** from the Roof of my Cave, (RC 80) / we were surprized about an Hour after, to see them [= wild animals] **come thundering back** again on the other Side of us, (CS 88) / at length we found the Land break off, and **go trending away** to the West Sea, (CS 205) [cf. *OED* s.v. trend, v. 4. *intr.* “To turn off in a specified direction; ... to run, stretch, incline, bend (in some direction), as a river, current, coast-line, mountain-range, territory, stratum, etc.” 1598~] / I saw the Milleners Maid, and five or six more **come running out** into the Street, (MF 257)

Here, one instance quite different from the others already described is considered in greater detail. In this case, the main verb is neither *go* nor *come*, but *stand*:

they ... **stood edging in** for the Shore, (CS 216) [cf. *OED* s.v. edge, v.1 5. *intr.* “To move edgeways; to advance (esp. obliquely) by repeated almost imperceptible movements. Also with advs. *aside, away, down, in*, etc. Chiefly *Naut.*” 1624~]

This passage is cited by the *OED*. As suggested by the *OED* definition of the verb *edge*, the editors admit the phrasal value of *edge in*, but seemingly do not recognize (or they ignore) the existence or influence of *stand in*. In the analysis here presented, *stand edging in* is the composite expression of *stand in* plus *edging in*. It is important not to overlook the fact that *stand*-phrasal verbs are used very frequently (52 times as shown in Table 6) in *CS*, and among them, *stand in* occurs ten times. One of these is next given here:

we **stood in** for the Shore with all the Sail we could make. (CS 37) [cf. *OED* s.v. stand, v. 95. **stand in**. e. *Naut.* “To direct one’s course towards the shore.” c 1595~]

In both passages, in which *they* and *we* refer to the crew of a ship, nautical navigation is

equally described. A comparison between the above two instances confirms that *stand edging in (for the Shore)* is a more precise and detailed expression of *stand in (for the Shore)*.

(c) Composite-Pattern Frequency

The results of the composite pattern are summarized in Table 10:

Table 10. The Composite Pattern: Types and Occurrences

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>	total
Occurrences of Composite Phr.vbs	5	3	13*	1	1	3	3	29
(Types of the composites)	(5)	(3)	(9*)	(1)	(1)	(3)	(2)	(21)**
<i>Come -ing</i> types	4	(3)	6	1	0	2	2	(15)**
<i>Go -ing</i> types	1	0	0	0	1	1	0	3
Others	0	0	<i>run -ing</i> (2)*, <i>stand -ing</i> (1)	0	0	0	0	3

* One exceptional instance (i.e. *ran staring and howling about*) is included. ** *Come running in* occurs in *RC*, *CS*, and *Rox*, and *come riding by* in *CJ* and *Rox*. Such overlapping cases are each counted as one type, respectively.

There is a discrepancy in frequency between *CS* (and *RC*) and the other works. It is interesting to note that there is only one instance of this pattern in *MF*, the narrative of which has been regarded as the most “dramatic” in terms of the frequent use of particle

fronting. What can be inferred from this is that the use of this pattern has much to do with the “situation” of narrative. The grammatical subjects of the composite pattern often have inhuman attributes, such as *wild animals come thundering back*, *wolves went bleeding off*, *the earth* (i.e. soil) *come crumbling down*, *the Fury of the Sea ... came pouring in*, and *the Land ... go trending away*. Or, the subjects are non-Englishmen as in *Friday came running in*, *the old Dutchman came running down*, or *they* (i.e. uncivilized people) *run screaming away*. Thus, this composite pattern is likely to be used in vividly describing extraordinary scenes, which Londoners of those days would have rarely if ever seen in daily life.

Next, the main verb, of the composite type, will be examined. Of the 21 distinct types in total, *come* forms 15 types (71%); *go* only 3 types; *run* two types, and *stand* one type. The frequency gap between *come* types and *go* types suggests a correlation with descriptions of “the extraordinary scenes” just mentioned. The primal sense of *come* expresses “movement towards or so as to reach the speaker,” (*OED*), and that of *go* expresses “a movement *away from* the speaker” (*OED*). In this discussion, the “speaker” in the *OED* definitions could be substituted for the narrator in Defoe’s fiction. That is, the descriptions accompanying *come -ing*, by the proximity of something (undesirable), are likely to affect (or pose a risk to) the narrator.⁹ Conversely, the descriptions with *go -ing*, do to the distancing of something, might relieve the narrator, as seen in *wolves went bleeding off*.

As for the types of *-ing* (the present participle), *running* is used in five types, *galloping* in two types, and the other 14 participles each respectively occur in only one type.

Concerning the types of particles, *in* occurs in four types, *away* and *out* in three types, *back* and *down* in two types, *about*, *along*, *by*, *off*, *on*, *out*, and *up* each occur once. There is no particular preference shown in the use of particles.

1.2 Non-Predicate Use

⁹ As beyond the scope (i.e. of the 16 particles) of this study, this interesting case is observed: a raging Wave, Mountain-like, **came rowling a-stern** of us, (*RC 44*) [cf. *OED* s.v. *astern*, adv. 2. b. **astern of**: in the rear of (a ship).]

Next, intransitive phrasal verbs belonging to the “non-predicate” or non-finite groups will be discussed. As mentioned at the beginning of this Chapter, four distinct types of non-predicate groups are worth considering separately: (1) the *to*-infinitive construction, (2) the participial construction, (3) the gerund, and (4) the bare infinitive after causative verbs or perception verbs (and the present participle after perception verbs). Instances found in these four groups are frequent and significant in Defoe’s texts.

1.2.1 The *To*-Infinitive Construction (e.g. *we resolved to sail on along the Coast*, (CS 46))

Intransitive phrasal verbs are frequently used in the *to*-infinitive form, probably due to distinctive functions of *to*-infinitives.

Concerning a “choice between the infinitive and participle constructions,” Quirk et al. (1985: 1191) state that “As a rule, the infinitive gives a sense of mere ‘potentiality’ for action, as in *She hoped to learn French*, while the participle gives a sense of the actual ‘performance’ of the action itself, as in *She enjoyed learning French*.”¹⁰ The “potentiality” for action in *to*-infinitives is recognized in many instances of *to*-phrasal verbs, to be discussed below. In particular, the cases where a *to*-phrasal verb follows a noun *desire*, or the verb *resolve*, are typical, as with:

my desire to venture over for the Main increased, (RC 124) / we resolved to sail on along the Coast, (CS 46)

Here the “internal” motives, such as to “venture over for the main(land)” or “sail on along the coast” are described.

On the other hand, those cases where *to*-phrasal verbs are followed by verbs with a passive meaning, e.g. *be forced* or *be obliged*, are strongly associated with an “external” force and pressure, as shown here:

I was forc’d to lye down on the Ground to repose, (RC 69) / we were obliged often to seek

¹⁰ What is here referred to as a “participle” is treated as a “gerund” in the present study.

out for Food. (CS 67)

Concerning internal and external factors, instances in the two types (i.e. “desire to venture over” and “be forced to lie down”) are diametrically opposite, but both are rather similar, in that the action of each phrasal verb in the *to*-infinitive can be potentially realized in the near (or distant) future.

(a) The Basic Type (e.g. *so I turn'd to go away*, (RC 205))

Instances occurring in the basic type are presented here:

[I] beckon'd with my Hand to him to **come away**, (RC 207) / I had no Remedy but to **go on**; (RC 35) / I had hardly Eyes to **look up** ... (RC 13) / the Violence of the Heat was too great to **stir out**; (RC 114) / Here began the Flame to **break out**; (MC 41) / they had no Stomach to **come on** again. (MC 189) / the King halted, and Commanded to **draw up**. (MC 88) / the King ... ordered the Right Wing to **fall on**. (MC 158) / I faced about and began to **march off**; (MC 94) / The Weather began now to **clear up**, (CS 102) / they were content to **go away**, (CS 220) / they resolved to **go back**, (CS 246) / the Northern Monsoons being perhaps by that time also ready to **set in**. (CS 198) / [I] call'd upon him to **come back**, (MF 153) / the very thought frighted me so that I was ready to **drop down**, (MF 194) / [I] stood ready to **jump out** while the Coach was going on; (MF 225) / I had not so much as the least inclination to **leave off**; (MF 221) / and so he turned to **go away**. (JPY 109) / when the Dead-Carts began to **go about**, (JPY 59) / on the other Hand they desir'd the People to **keep off**, (JPY 142) / and thus they prepared to **set out**. (JPY 125) / we gave time to the *French* Cavalry to **come up**, (CJ 214) / my Captain appear'd just then under new Circumstances which oblig'd him not to **go away**, (CJ 103) / he was not to **leave off** till Sir *William* knock'd with a little Hammer on the Table. (CJ 12) / [she] wish'd I wou'd give myself the Trouble to **come up**; (Rox 322) / the wary QUAKER had not so much as ask'd her to **come in**; (Rox 303) / the Girl ask'd her to **walk in**. (Rox 319), etc.

The above instances represent a partial selection of the total occurrences. Additional cases can also be followed by adverbials:

many of them were oblig'd to **come back** again whatever the Danger was; (JPY 150) / so I

was fain to **sit down** again, (*CJ* 23) / It wou'd be diverting to **set down** here, in what manner I repuls'd these sort of People; (*Rox* 186) / the Prince ordered me to **come off** so privately, (*MC* 197) / my Heart began to **look up** more seriously, than I think it ever did before, (*MF* 336) / [the king] thereupon gives me Orders to **march back** all Night, (*MC* 77), etc.

In the following passage, an adjectival phrase *a little surpriz'd*, occurring immediately after a phrasal verb, serves as a subject complement:

They began to **rise up** a little surpriz'd, (*JPY* 160)

The *to*-infinitive form of a phrasal verb is very occasionally followed by another *to*-infinitive form, as follows:

none of them had Courage so much as to **look out** to see them go, (*JPY* 139)

What is most striking here is that two verbs (i.e. a phrasal verb plus another verb) are coordinated by *and*, as well sharing the *to*, as is the case with *I desir'd him to come and sit down*, (*MF* 146). Consequently, such a coordination seems to indicate ~~more or less~~ a single unit or entity concerning the two verbal actions. Similar instances, in which a phrasal verb is placed behind another verb, as with *to come and sit down*, are first given:

they [= the wolves] began to retire, and turn about; (*RC* 299) / we halted within View of a Bridge, leaving Space enough ... for about half the Number of their Forces to pass and draw up; (*MC* 152)

Another verb can become a transitive verb phrase. Sometimes a very long phrase results:

so we resolved to quit it, and come away, which we did. (*CS* 213) / poor *Xury* cried to me to weigh the Anchor and row away; (*RC* 26) / I was once going to feign a swooning, and faint-away, (*Rox* 276) / The Dragoon ... was once going to kill the Fellow, and make off; (*MC* 89) / for they could not be perswaded to fire their Pistols, and wheel off like Soldiers,

(*MC* 124) / Dost thou think 'tis practicable for us to put an End to our unhappy Way of Living here, and get off? (*CS* 259), etc.

Next, a phrasal verb is placed before another verb: *we agreed to leave off, and go to Dinner* (*CS* 94). Other instances are:

if our Business was to **get away, and get home** into our own Country, we could not find a Worse. (*CS* 36) / the Goldsmith ... entreated his Worship to **come in and decide** the Case. (*MF* 270) / I had leisure to **sit down and reflect** seriously upon the last seven Months Ramble I had made, (*MF* 160) / after they were safely removed out of the Towns, not to **come in** again and mingle with the diseased People. (*JPY* 147) / so we were forced to **bear away, and make** what shift we could; (*CJ* 278) / the diligent Devil ... continually prompted me to **go out and take a Walk**, (*MF* 199) / [the partner of my plantation] inviting me very passionately to **come over and take** Possession of my own; (*RC* 284) / we were ordered to **march back, and meet** them. (*MC* 155) / as soon as they were able to **go out, and get** any Work, (*Rox* 189), etc.

In the following passages, two phrasal verbs (two intransitive verbs, or an intransitive and transitive pair) share *to*, through coordination:

I thought it was a good Retreat for those that were willing to **leave off, and lay down**, and yet did not care to venture home and be hanged; (*CS* 182) / HERE I had nothing to do but to **walk about, and ride out** into the Woods, (*CJ* 301) / such as the Wood-mongers, that is the *Wharf* Keepers, or Coal-Sellers furnished, to **go down, and take out** the Coals as low as *Deptford* and *Greenwich*, (*JPY* 220) / I was going to **give over** my Enterprise, and come back again, (*RC* 138)

In some cases of the *to*-infinitive form, three or more verb phrases (including one phrasal verb) are coordinated, as in:

he had laid a Scheme to leave me in London, and go over and try; (*MF* 158) / so I was fain to **sit down** again, and take it out of my Shoe, and carry it in my Hand, (*CJ* 23) / I resolv'd to abate a little of my Expence, and draw in, live closer, and save something, (*Rox* 168)

In this interesting case, a series of three phrasal verbs (including two intransitive phrasal verbs *turn about* and *walk away* as well as the transitive *take up*) share *to*:

I took my opportunity to **turn about** and **take up** what was behind me and **walk away**:
(*MF* 196)

(b) The Extended Type (e.g. *I was to **launch out** into the Ocean*, (*RC* 189))

Next presented are instances of the extended type, which depend on the types of prepositions which follow a phrasal verb:

at:

as if they look'd for a Creek to **thrust in at** for the Convenience of Landing; (*RC* 251) [cf. *OED* s.v. *thrust*, v. 3. a. intr. "To push or force one's way, as through a crowd; to crowd *in*; to make one's way or advance as against obstacles;" c 1330~] / I was in a worse Condition than before, being forced to **take up at** a little Village on the Road, (*MC* 18) [cf. *OED* s.v. *take*, v. 93. v. (*d*) **absol. or intr.** "To take up one's quarters, lodge, 'put up'." Obs. 1626~; the *OED* citing this passage.] / there was a Lady ready to **lye in at** her House, (*MF* 117), etc.

for:

we set sail, ... with Design to **stretch over** for the *African Coast*, (*RC* 41) [cf. *OED* s.v. *stretch*, v. 11. "Naut. To sail (esp. under crowd of canvas) continuously in one direction. Also with advs." 1687~] / my desire to **venture over** for the Main increased, (*RC* 124) / we were obliged to **look out** for more Horses, (*MC* 205) / we were obliged often to **seek out** for Food. (*CS* 67) / I got strength to **cry out** for help, (*CJ* 204) / at length he resolved to **go away** for the *Bermudas*. (*CJ* 175) / they were to **stand in** for the shoar the next Night, (*CJ* 299), etc.

from:

a Party of Horse was ordered to **go round** from *Osterly*; (*MC* 171) / Our next Consideration was to **get away** from this cursed Place, (*CS* 23) / till he is forc'd to **run away** from her, (*Rox* 150), etc.

into:

now I was to **launch out** into the Ocean, (*RC* 189) / it [= the crop] could get no Time to **shoot up** into Stalk. (*RC* 116) / I was obliged to **come back** into *Bohemia*, (*MC* 43) / [he] would not suffer his Wife, or Children, or Servants, to **come up** into the Room ... (*JPY* 200) / I had nothing before me, but to **fall back** into the same Misery that I had been in before. (*Rox* 39), etc.

on:

I was forc'd to **lye down** on the Ground to repose, (*RC* 69) / When we came to **look down** on the other Side of the Hills ... (*CS* 92)

to:

several Travellers were obliged to **come back** to *Pampeluna*, (*RC* 289) / his Lordship was gathering his Forces to **come up** to him; (*MC* 235) / Sir *William Balfour*, ... was forced to **wheel about** to his own Men; (*MC* 159) / Here we came to a Resolution, to **go away** to the Coast of *Brasil*, (*CS* 145) / at first I had intended to **go back** to him, (*MF* 342) / they began (in time) to **grow up** to a dangerous Height, (*MF* 92) / so I had nothing to do, but to **go-away** to *London*, (*Rox* 163) / [complement] it was not a strange thing for young Women to **go away poor** to the *East-Indies*, (*Rox* 193)

towards:

I ... endeavoured to **make on** towards the Land as fast as I could, (*RC* 44) [cf. *OED* s.v. *make*, v.1 90.b intr. "To go forward, proceed; to hasten on." 1608~ ; The *OED* cites this passage] / we were obliged to **stand away** towards the Coast of *Africa*, and the *Cape Guarde Foy*, (*CS* 176)

upon:

I ordered them to **fall on** upon the Foot [= "foot soldiers"]; (*MC* 95) / if any Body attempted to **come in** upon us, it was to prevent the Mischief he Threaten'd, (*CJ* 202) / it was true, that to **look back** upon his past Life, was indeed *renovare dolorem*; (*CJ* 161) / I began to **look back** upon it with that Horror, and that Detestation, (*Rox* 261) / if any Man offered to **break in** upon him, he would run me thro' the first Moment, (*CJ* 202), etc.

others:

we resolved to **sail on** along the Coast, (CS 46) / we sent the Sloop to **stand in** round the farthest Point North, (CS 173) / they work'd hard to **come up** with us, (CJ 274) [cf. *OED* s.v. come. 74. come up. c. **to come up with**, “to come so as to be abreast of, to overtake; to reach.” 1678~]

Some prepositions (and their objects) are not so directly related to the preceding phrasal verbs, as follows:

he came near enough to **jump down** on his Feet, (RC 296) / I had a great mind to **venture out** in my Boat, (RC 189) / I resolv'd the next Morning to **set out** with the first of the Tide; (RC 190) / they were entirely routed, lost most of their Horses, and were forced to **come away** on Foot; (MC 252) / The General ... charg'd him not to **come back** without the Captain, (CS 237) / they set us all to Work, to **go off** in our Boats, (CS 42) / we resolv'd to **set-out** in the Morning early; (Rox 301)

In those cases where two verbs are coordinated, a phrasal verb is placed behind another verb, as follows:

we resolved to quit those Seas for the present, and **steer away** for the Coast of *Brasil*. (CS 146) / it would fill a little Volume, to set down the Arts us'd by the People of such Houses, ... to escape, or **break out** from them [= “the Watchmen”]; (JPY 48) / I resolv'd to be gone, and **go over** to *Holland*; (Rox 318) / [some light Colliers] were oblig'd to slip and **run away** to Sea, (RC 12) / they threaten'd the Captain to set him on Shore, and **go back** with the Ship to Goa. (CS 10) / we resolved to change our Course, and **stand away** directly to Sea, (CS 150) / he resolved immediately to row on Board, and perswade us all to weigh, and **stand out** to Sea; (CS 235) / there was a brave Fellow in the other Ship, ... who in Concert with some of the Men had resolved to mutiny the next Morning; and **run away** with the Ship; (CS 139) / [he] had appointed another Woman Servant to tend her, and **sit up** with her. (CJ 253)

Here, a phrasal verb is occasionally placed before another verb in the *to*-infinitive form:

he happen'd to **look out** at the Window and see his Sisters coming up the Garden, (*MF* 22)
 / I was resolv'd to **go down** to them, and kill them all; (*RC* 231) / it might be necessary to
go up to *London* and settle those things before we went over. (*MF* 145)

In the following passage, two verbs, *look back* and *reflect*, seem to share not only the *to* but the preposition *upon*, for *look back upon*—this form is frequently used in Defoe (as seen in the instances of *upon* in the extended type):

I recommend it to the Charity of all good People to **look back**, and reflect duly upon the Terrors of the Time; (*JPY* 236)

In this case, two verbs, both of which are considered synonymous in this context, complement each other to enhance the meaning.

A series of three verbs in the *to*-infinitive form contains one phrasal verb, as in:

those wholesome Reflections, ... would have most happily led the People to fall upon their Knees, make Confession of their Sins, and look up to their merciful Saviour for Pardon, (*JPY* 29) / I was resolv'd to take one of my own Sloops, and go away to *Nevis* or *Antegoa*, and use the Hot Baths there for my Cure. (*CJ* 270)

(c) Statistical Summary

The results of *to*-infinitive instances in the seven works are summarized in Table 11:

Table 11. *To*-Infinitives: Frequency of Occurrences

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>	total
<i>to</i> -infinitives	102 (15%)	90 (16%)	107 (18%)	86 (14%)	53 (13%)	73 (11%)	81 (14%)	592 (15%)
total								

occurrences of intransitive phr. vbs	661	561	582	608	397	675	568	4052
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The ratio of the occurrences of *to*-infinitives to the total use of intransitive phrasal verbs does not differ greatly from work to work, though comparing *CS* (18%) and *CJ* (11%) a modest frequency gap can be observed.

(d). *To*-infinitives: Grammatical Function

This subsection deals with how a phrasal verb in the *to*-infinitive form is used in a sentence. Instances are here presented according to the several grammatical functions of *to*-infinitives: (i) cases where *to*-phrasal verbs come after certain verbs, (ii) cases where those verbs come after certain adjectives, (iii) cases where those verbs come after nouns, (iv) adverbial use, and (v) other uses.

(i) Cases where phrasal verbs in the *to*-infinitive form comes after certain verbs like *be* or *begin*.

a) After *be*-verbs:

Some of the instances serve as the subject or complement of a sentence:

it was true, that to **look back** upon his past Life, was indeed *renovare dolorem* [i.e. “unspeakable grief”]; (*CJ* 161) / All the Remedy ... was, to **get up** into a thick bushy Tree like a Firr, (*RC* 47) / Our next Consideration was to **get away** from this cursed Place, (*CS* 23) / I knew that the way to secure him was to **stand off** while the thing was so remote, (*MF* 138) / the best Preparation for the Plague was to **run away** from it. (*JPY* 9)

In the following passages, *be to* serves to indicate specific meaning of “command” or “future happening”:

he was not to **leave off** till Sir *William* knock’d with a little Hammer on the Table. (*CJ* 12) / they were to **stand in** for the shoar the next Night, (*CJ* 299) / now I was to **launch out** into the Ocean, (*RC* 189)

b) After certain verbs such as *agree, appoint, attempt, begin, choose, command, desire, endeavour, engage, essay, fail, intend, learn, offer, please, prepare, pretend, promise, propose, resolve* etc. (as instances of each verb are sometimes very numerous, one instance per verb is cited below):

so we agreed to go away together to *Lisle* in *Flanders*: (CJ 228) / It happen'd that he had appointed to go out in this Boat, (RC 21) / the Savages never attempted to go over to the Island afterwards; (RC 243) / The Weather began now to clear up, (CS 102) [and many others] / I chose to come back to *Bath* for my Residence, (MF 107) / the King halted, and Commanded to draw up. (MC 88) / all my Men ... desired to go back again to *Madagascar*; (CS 189) / I ... endeavoured to make on towards the Land as fast as I could, (RC 44) / he had ingaged to come back again with Goods. (CS 261) / he [= “a most monstrous frightful old He-goat”] essay'd to get up, (RC 178) / we will not fail to come off to you, (CJ 290) / he intended to come over to be *Incognito*, (CS 275) / here I learn'd to look back upon a long ill-spent Life, (CJ 307) / nor did she offer to stir away; (RC 54) / if he pleased to go down to the Sea-Side, (CS 239) / when they prepar'd to set out, (MF 238) / it was true we could never pretend to go over to *Goa*, (CS 24) / he promised to go down first, and boldly he did so; (CS 213) / till Amy propos'd to go over to enquire after him: (Rox 222) / we resolved to sail on along the Coast, (CS 46) [and many others], etc.

c) After the pattern “verb (e.g. *advise, ask, call, charge, desire, encourage, exhort, oblige, order, permit, persuade, press, prompt, require, suffer, urge, etc.*) plus object”:

so he advised us to march back again to a little River Side ... (CS 82) / the Girl ask'd her to walk in. (Rox 319) / the old Gentlewoman ... call'd her Maid to go up, and ask me if I would have any more; (MF 42) / The General ... charg'd him not to come back without the Captain, (CS 237) / they desir'd the People to keep off, (JPY 142) / [they] are a Sort of People that have such Defficiencies, when had, as rather recommend the Ladies that are Difficult than encourage the Men to go on with their easie Courtship, (MF 74) / [he] exhorted me to go back to my Father, (RC 15) / my Captain appear'd just then under new Circumstances which oblig'd him not to go away, (CJ 103) / the Prince ordered me to come off so privately, (MC 197) / his business would not permit him to come away so

soon as he expected, (*MF* 220) / for she had persuaded me to go on, when I would have left off: (*MF* 284) / he press'd us earnestly to go up to *Japan*, (*CS* 203) / the diligent Devil ... continually prompted me to go out and take a Walk, (*MF* 199) / his Occasions requir'd him to go over to *France* for about two Months. (*Rox* 49) / [he] would not suffer his Wife, or Children, or Servants, to come up into the Room ... (*JPY* 200) / Some of the old Officers ... urged the King to march on to *London*. (*MC* 155), etc.

d) Following verbs in the passive voice (e.g. *be allowed, be contented, be forced, be obliged, be ordered, be resolved, be used*, etc.):

I could not be allowed to come up to him; (*CS* 12) / I could have been contented to have gone on gradually, (*RC* 194) / I was forc'd to lie down on the Ground to repose, (*RC* 69) [and many others] / we were obliged to look out for more Horses, (*MC* 205) [and many others] / a Party of Horse was ordered to go round from *Osterly*; (*MC* 171) / I am resolved to go away too, (*JPY* 123) / I was not us'd to come back so often without Purchase; (*MF* 256)

(ii) Cases where those verbs under consideration come after certain adjectives, such as *able, afraid, averse, content, diverting, eager, encouraging, fain, fit, glad, great, hardy, like, likely, ready, (un)willing*, etc.:

he had not been able to look up over the Side of the Boat, (*RC* 237) / I was afraid to lie down on the Ground, (*RC* 53) / I found *William*, as I thought, not very averse to go along with us, (*CS* 143) / they were content to go away, (*CS* 220) / It wou'd be diverting to set down here, in what manner I repuls'd these sort of People; (*Rox* 186) / the People were ... so eager to come back, (*JPY* 228) / tho' I certainly had that one Booty, yet every hit look'd towards another, and was so encouraging to me to go on with the Trade, (*MF* 207) / so I was fain to sit down again, (*CJ* 23) / I thought fit to come away from *Tunbridge* upon it, (*Rox* 315) / [we] were glad to make off from the Village too, (*MC* 108) / the Violence of the Heat was too great to stir out; (*RC* 114) / no Savage, ... would be so hardy as to venture in, (*RC* 176) / I was like to go back again without him. (*MF* 220) / This was the Way, in all the World, the most likely to break in upon my Virtue, (*Rox* 62) / I was ready to drop down, (*MF* 194) [and many others] / either Party seemed willing enough to leave off,

(MC 160) / at first I seem'd to be unwilling to go up, (MF 225), etc.

(iii) Cases where *to*-phrasal verbs follow nouns, such as *I gave the Spaniard Leave to go over to the Main*, (RC 248).

Such a use of *to*-phrasal verbs can be considered what Onions (1993 [1971]: 113ff) refers to as “adjective-equivalent.” Additional instances are next given:

[I] made me a Door to come out, (RC 67) / we set sail, ... with Design to stretch over for the *African Coast*, (RC 41) / my desire to venture over for the Main increased, (RC 124) / [the king] thereupon gives me Orders to march back all Night, (MC 77) / we cannot have Room here to launch out into so long a Digression; (CS 123) / Here we came to a Resolution, to go away to the Coast of *Brasil*, (CS 145) / I had not so much as the least inclination to leave off; (MF 221) / I had no Stomach to go back again to see the same dismal Scene over again, (JPY 63) / I got strength to cry out for help, (CJ 204) / we had room to sit down upon one of the Butcher's Stalls, (CJ 20) / This gave me an Opportunity to hang-back a little, (Rox 295), etc.

(iv) The adverbial use of *to*-phrasal verbs:

[I] beckon'd with my Hand to him to **come away**, (RC 207) / so I turn'd to **go away**, (RC 205) / and so he turned to **go away**. (JPY 109) / When we came to **look down** on the other Side of the Hills ... (CS 92) / we sent the Sloop to **stand in** round the farthest Point North, (CS 173) / they work'd hard to **come up** with us, (CJ 274) / he came near enough to **jump down** on his Feet, (RC 296) / they set us all to Work, to **go off** in our Boats, (CS 42), I sent for *Amy* to **come over** to me, (Rox 51) / she said she was going to her Lodging, to **go along** with her, (Rox 311) etc.

(v) Others

Additional uses in *to*-phrasal verbs occur as a following “delayed subject (or object),” or as a notional subject (or object), as in:

if we had seen any Body coming, it was a general Method to **walk away**; (JPY 100) / it might be necessary to **go up** to *London* and settle those things before we went over. (MF

145) / ‘twas too late to **look back**, (*Rox* 47) / it being so near Home, we thought it advisable to **come about**, and **stand in** for the Capes again, (*CJ* 297) / he might one time or other think it proper to **come over** to me. (*MF* 98)

1.2.2 The Participial Construction (e.g. **Going down to the Sea-side**, *I found a large Tortoise or Turtle*; (*RC* 86))

The second category of the “non-predicate,” phrasal verbs that act as (part of) an adverbial participial clause will next be focused on. In this case, intransitive phrasal verbs are usually utilized in the present participial (-ing) form.¹¹ Sometimes such verbs, by following *having* or *being* as an auxiliary verb, occur in the form of the past-perfect tense (or the progressive tense, on rare occasions), such as *having fallen in* or *being got over*. The participial clause in this pattern, for example *going down to the Sea-side* (cited above), gives additional and detailed information (indicative of dynamic movement) to the main clauses (i.e. *I found a large Tortoise*).

(a) The Basic Type (e.g. *so **stepping back***, *I open’d the Door*, (*CJ* 192))

As in the citation above, the simple form of “V-ing + Particle” is often used in Defoe’s fiction. Additional instances are:

[I] hallowing aloud to him that fled, who **looking back**, was at first perhaps as much frightened at me, (*RC* 203) / ... and presently **starting up**, I heard a Man call me by the Name of Governour, (*RC* 273) / several of the Officers rid clear away, **coasting round**, and got to London, (*MC* 165) / their own Horse **running away**, and falling foul on these Foot, were

¹¹ The instances discussed in this section are strictly distinguished from the use of post-modification in the -ing participle, as with: “not only of the Wars then **going on**, but also of the Wars in *Oliver’s* time, (*CJ* 11)” and in “they were no more to me than a Picture **hanging up against a Wall** (*CJ* 188).” These can be regarded as having adjectival rather than adverbial force. In actual usage however, post-modification in intransitive phrasal verbs is extremely rare. Other examples are: as to **Ships coming in** from Abroad (*JPY* 217) / upon one or two stops of the **Ships coming up** (*JPY* 221) / I was like a Passenger **coming back** from the *Indies* (*Rox* 243).

so vigorously followed by our Men, (*MC* 158) / Sir *John stepping up*, met the King coming down some Steps into a large Room ... (*MC* 57) / **setting out** when the Sun was about the Solstice, ... we had found the Benefit of it in our Travels. (*CS* 98) / he held me fast, and still Kiss'd me, ... and then **sitting down**, says, *dear Betty* I am in Love with you. (*MF* 22) / I have heard them, **turning about**, fetch a deep Sigh, and cry *what a Dog am I!* (*MF* 65) / the Horses **going on**, overthrew the Cart, and left the Bodies, (*JPY* 179) / **being got over**, he made his way wet as he was into some Woods adjacent, (*CJ* 69) / I heard some body Hallow to me; and **looking about**, I saw *Will* running after me: (*CJ* 72) / [loose] so he made her drink two Glasses also, and then **rising up**; (*Rox* 27), etc.

As Quirk et al. (1985: 1124) states: “In *-ing* clauses, verbs used dynamically tend to suggest a temporal link, and stative verbs a causal link”; the *-ing* phrasal verbs cited above, all in dynamic use, definitely have a temporal (rather than a causal) relation to the main clause.

Phrasal verbs of this type are sometimes followed by adverbials (including prepositional phrases, such as the idiomatic *at the Mercy of ...*), as in:

all the Prisoners fell flat on the Ground, and **rising up again**, made the oddest, wildest Cries that ever I heard. (*CS* 61) / [he] **getting up first**, master'd her, and kiss'd her; (*JPY* 160) / I therefore diverted the present Discourse between me and my Man, **rising up hastily**, (*RC* 219) / the Captain and *Friday starting up on their Feet*, let fly at them. (*RC* 267) **Having rouled** (i.e. “rolled”) **about at the Mercy of the Winds** all Day, the Storm ceasing in the Evening, we had fair Weather again, (*MC* 261) / He smil'd, and **standing up with great Respect** saluted me; (*MF* 133) / never be concern'd Child, *says she*, **going on in her drolling way**; (*MF* 174), etc.

Adjectives such as *dead* or *very sick*, which follow a phrasal verb, serve as subject complement, as in:

two Persons **falling down dead**, as they were buying Meat, gave Rise to a Rumor that the Meat was all infected, (*JPY* 242) / the Captain who was the eldest Son, **going back very sick**. (*CJ* 8)

(b) The Extended Type (e.g. *Then **going back to her**, I took her up*, (CJ 255))

Here, the pattern of “V-ing + Particle + Preposition (mainly indicative of *direction*) + NP” is observed. The added prepositional phrase, such as *to her* in the citation above, no doubt makes the description more detailed and specific. Additional instances are:

the Dragoons **coming out** into the Common, gave them another Volley at a Distance, (MC 186) / the Right Wing of the *Imperialists* having fallen in upon the *Saxons* with like Fury to this, bore down all before them, (MC 159) / the Captain **leaping down** from the next Rampart came with my Lord *Craven* into the Camp, (MC 83) / They immediately answered, *Ce Seignior*, and clapt their Hands, **looking up** to the Sun, (CS 60) / he took it with his left Hand, ... and **pointing up** at the Sun, broke the Arrow in two, (CS 58) / [loose] she proved an excellent Sailer, and **standing out** to Sea, we saw plainly she trusted to her Heels, (CS 147) / On the Contrary, we weighed Anchor the same Tide, and stood out to Sea, **steering away** for the *Canaries*. (CS 140) / I threw off my Hood, and **bursting out** into Tears, *my Dear*, says I, *do you not know me?* (MF 296) / my Son was at the Heels of the Messenger, and **coming up** into my Lodgings, ask'd the Fellow at the Door something, (MF 333) / **sitting down** by a Table, he laid his Elbow upon the Table, (MF 296) / she fetch'd her Mistress, **coming in** before her, with a Candle in her Hand; (CJ 237) / but **going up** into my Chamber, I took out of a Cabinet there what Money I had, (CJ 229) / We pass'd the Tropick, ... and **standing in** between the Islands, kept our Course W. by S. keeping under the Isle of *Cuba*, (CJ 293) / *Amy* **coming up** to her, ask'd her, what she meant? (Rox 314) / and the Girl **going down** to the Water-side, came by Boat. (Rox 315) / [loose] I smil'd, and **looking up** at him; (Rox 43), etc.

Sometimes, adverbials occur between “V-ing + P” and the prepositional phrase, as in:

The King **coming up** close to his Works, plants Batteries, and cannonaded him in his very Camp. (MC 105) / **looking out** a little to our right Hands, there *says she*, is the Gentleman that owns the Plantation, (MF 321) / **falling down** on her Knees just before me, O! Sir, *says she*, (CJ 255)

Next, the position where the *-ing* participial construction is placed in a sentence is focused on. The following are some instances taken from *RC*:

[a] ... **coming up** to the Hedge, I fir'd again, and kill'd three of them. (RC 117) / ... **riding up** to the Entrance where the Horse came out, we found the Carcass of another Horse, (RC 299)

[b] he came nearer and nearer, **kneeling down** every Ten or Twelve steps in token of acknowledgement for my saving his Life: (RC 203) / I took my Gun, and went on Shore, **climbing up** upon a Hill, (RC 138)

[c] the Captain and Friday **starting up** on their Feet, let fly at them. (RC 267) / I **running in** to take hold of it [= “a young Kid”], caught it, (RC 111)

The position of the *-ing* clause is not fixed but rather flexible, depending on the context; in [a], the participial clauses occur *before* the main clause (i.e. the underlined parts), in [b] they occur *after*, and in [c] they occur *between* the subject and the predicate. This evidence demonstrates that Defoe makes effective use of such intransitive phrasal verbs as an adverbial (participial clause), probably to enliven the description.

(c) The Absolute Construction (e.g. *a strong Current or Tide **running up**, I look'd on both Sides for a proper Place to get to Shore,* (RC 51))

As seen in the case cited above, phrasal verbs in Defoe are employed as an “absolute” construction (or an absolute clause). According to the suggestion by Jespersen (*MEG V*: 45ff), since the period of Modern English the absolute participial construction has been much more frequently used than expected by certain grammarians and linguists.¹² In this regard, it is of interest to describe instances of the absolute construction in Defoe, examining the significance of its use. The absolute clause tends to more frequently occur in the basic type. Therefore, as many instances as possible are cited:

¹² In the treatment of the “absolute participle,” Jespersen expresses sharp disagreement with statements by Onions and Sweet. Onions (1993 [1971]: 76) states: “In general prose, spoken or written, the absolute participial construction is almost limited to conventional phrases like ‘weather permitting’, ‘God willing’, ...” And Sweet (1955 [1898]: 124): “The absolute participle-construction is not only uncolloquial, but is by many felt to be un-English, and to be avoided in writing as well.”

the Tide coming in, I was oblig'd to give over for that Time. (RC 84) / the Season for curing the Grapes **coming on**, I caused such a prodigious Quantity to be hung up in the Sun, (RC 247) / and which, the Water being ebb'd out, I could see; (RC 191) / I saw two broad shining Eyes of some Creature, whether Devil or Man I knew not, which twinkl'd like two Stars, the dim Light from the Cave's Mouth **shining** directly **in** and making the Reflection. (RC 177) / I suppose I did nothing else for two or three Hours, till the Fit wearing off, I fell asleep, (RC 87) / the Night coming on, the Armies only viewed each other at a Distance for that time. (MC 200) / Business going on thus, the King had not Leisure to think of small Matters, (MC 71) / the Time spinning out, the King's Commissioners demanded longer Time for the Treaty; (MC 228) [cf. *OED* s.v. spin, v. 6. g. intr. "To run out; to extend; to last out." The *OED* cites this passage as its first illustration.] / The King turning about, this is the *English Gentleman*, says Sir *John*, (MC 57) / he had been obliged to leave several Things there, the Caravans being not come in; (CS 261) / the fair Weather coming on, we began just as he directed, to search about the Rivers for more Gold; (CS 135) / the Tide soon after **ebbing out**, they found it lay dry upon the Sands, (CS 178) / the Crowd having gathered about, we had the News presently; (MF 186) / so I followed him to the Door, and he looking in, there, Madam, *says he*, are the Gamesters, (MF 260) / so I took his Money and set, himself looking on; (MF 260) [cf. *OED* s.v. look, v. 39. **look on**. intr. a. "To direct one's looks towards an object in contemplation or observation; often, to be a mere spectator" c 1000~] / there were several People, at least seven or eight, the Throng being still moving on, that were got between me and her in that time, (MF 212) / the Water coming on, at about 17 or 18 Foot, they could not well, I say, put more in one Pit; (JPY 59) / the Tide being coming in, as they call it, that is running West-ward, he reached the Land not till he came about the Falcon Stairs, (JPY 162) / our Cavalry breaking in, *as above*, the Dragoons went to wreck, (CJ 214) / the Horse (i.e. "horse soldiers") **coming up**, the Field was cleared in an Instant, (CJ 215) / but Night coming on, and we being very Weary, we thought we should not find the way; (CJ 92) / The Road winding about, we saw them a great way, (CJ 90) / Winter coming on, it was proper to think of coming to *Paris* again, (Rox 84) / he then went on, those Resentments wearing off, he sent me several Letters, (Rox 226), etc.

In the instances cited above, it is especially worth noting the subject of the absolute

clause. A large number of nouns indicate non-human elements, such as *Tide*, *Season*, *Water*, *Light*, *Night*, *Weather*, *Road*, and *Winter*, all of which are associated with natural surroundings or phenomena. The co-occurrence of such non-human subjects with phrasal verbs abounds in Defoe’s fiction. Description through the absolute construction (as seen in the citations) gives each of these passages a sense of reality and immediacy, and adds greater detail to the background of the narrative, situation, or surroundings in which the protagonists (such as Crusoe) exist.

As well, instances of extended type are observed:

I had a short Jacket of Goat-Skin, the Skirts coming down to about the middle of my Thighs; (*RC* 149) / they coming up to me, the Foot [= “foot soldiers”] retreated. (*MC* 254) / In this Pickle Sea-Sick, our Horses rousing about upon one another, and our selves stifled for want of Room, no Cabins nor Beds, very cold Weather, and very indifferent Diet, we wished our selves ashore again a thousand times; (*MC* 261) / We had a strong Gale of Wind at S.W. by W. and the Ship had fresh Way, but a great Sea **rolling in** upon us from the N.E. (*CS* 194) / till I came to the End of the *Mall*, when the King **going on** toward the Horse-Guards; (*MF* 259) / several of them being gone away towards *Rumford* and *Brent-Wood*, the Country had been infected by them, and the Plague spread into both those large Towns, (*JPY* 142) / but the Master **steering away** to the North, as was his Course to do, we lost Sight of Land on that Side, (*Rox* 122), etc.

Participial construction in the seven works is summarized in Table 12:

Table 12. Adverbial Participial Clauses: Frequency of Occurrence

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>	total
occurrences of participial clauses	45 (6.8%)	34 (6.1%)	29 (5%)	26 (4.3%)	20 (5.1%)	28 (4.1%)	20 (3.5%)	202 (5%)
(including	(9)	(12)	(6)	(7)	(6)	(6)	(6)	(52)

absolute clauses)								
total occurrences of intransitive phr. vbs	661	561	582	608	397	675	568	4052

On the whole, the use of the participial clause becomes gradually less frequent in the transition from *RC* to *Rox*. This phenomenon might have something to do with the nature of the narrative in each work; e.g., how each narrator attempts to describe the situation where he or she is.

What may be of greater interest here is the constant use of the absolute clause. Even *JPY*, which has the smallest number of instances of intransitive phrasal verbs among the seven works, six occurrences of the absolute clause are found. Thus, there seems no correlation between the use of participial clauses and the use of the absolute. As mentioned above, the absolute clause serves to elaborate the background of the narrative.

Moreover, in the absolute clause, *being* as an auxiliary verb is used in two grammatical functions. One of these functions is to indicate the perfect tense,¹³ as in:

[a] the Water being ebb'd out, (*RC* 191) / the Horse being thus gone off, (*MC* 246) / the Caravans being not come in; (*CS* 261)

The second function is to indicate the progressive tense, as in:

[b] the *Brasil* Fleet being just going away, (*RC* 287) / the Throng being still moving on, (*MF* 212) / the Tide being coming in, (*JPY* 162)

¹³ As an auxiliary verb denoting the perfect tense, *having* is also used in the absolute clause, as in: the Crowd having gathered about, (*MF* 186) / one of the Women having swoon'd away; (*CJ* 252)

In [b], for example, *the tide **being** coming in* can be regarded as a more time-specific (and therefore realistic) expression than an alternative, such as *the tide coming in* (as in this citation from *RC*), which is more ambiguous as to tense. It can be argued that the selection of the versatile *being* leads to the constant use of the absolute clause.

(d) The Loose Participle (e.g. *I smil'd, and **looking up** at him;* (*Rox* 43))

The “loose” use of the *-ing* participle will next be examined. As Jespersen (*MEG* V: 407) puts it, “Through a loose construction a participle is often, particularly in the beginning of a sentence, used without having a word to which it stands in apposition.” He goes on to mention that “This is generally blamed as slipshod language by grammarians, ... but is found even in some accurate writers” (p. 407).¹⁴

A close examination of instances of the *-ing* phrasal verbs (and their contexts) leads to notice that the use of a participial clause is not always logical or grammatically correct. The following three passages from *Rox* provide cases in point:

when she hastily rung a little Bell for her Maid, who **coming in** immediately, she beckon'd to her, (*Rox* 253) / as soon as he saw them, he knew the Jewels very distinctly, and **flying out** in a Passion, as you see he did; (*Rox* 114) / I smil'd, and **looking up** at him; (*Rox* 43)

The participial clauses here may all be considered “dangling” participles. In the first passage, *coming in* does not agree with the subject *she* in the following main clause; it does agree with *her* [i.e. *her Maid*]. In this sense, the relative clause, namely *who coming in immediately*, by itself might be construed as an “absolute” clause. In the other two passages, the use of the conjunction *and* before the *-ing* form seemingly makes the passages ungrammatical. Nevertheless, these three passages are all readable and easy to comprehend. Thus, the *-ing* clause by itself seems to be one of Defoe’s grammatical tools relevant to his “loose” style.

¹⁴ Numerous instances of the loose participle cited by Jespersen include two passages from Defoe, as follows: *when **telling** him what little stock I had left behind me in London, he gave me this friendly advice* (*RC*), and *Then he walked about the room, and **taking** me by the hand, I walked with him* (*MF*). (The bold type is mine.)

1.2.3 The Gerundial Construction (e.g. *before their coming over*, (Rox 5) vs. *upon some sudden Occasion of going out*; (RC 219))

The third category of the “non-predicate,” the use of the gerund, or “a nominal *-ing* form with verbal properties” (Denison 1998: 268), is next examined. Although the gerund and the present participle both have the same *-ing* form, their functions completely differ. As has been observed in the use of the participial construction in the previous section, the present participle is usually used with a verbal force. On the other hand, the gerund contributes to descriptions which present as less dynamic and more static than verbal expressions; as an example, compare *before their coming over* and *before they came over*.

Instances of the gerund in the use of intransitive phrasal verbs can be divided into two main groups: a group of instances with a determiner (such as *my* or *the*) as with *before their coming over* (Rox 5), and lacking a determiner: *upon some sudden Occasion of going out* (RC 219). The former group can be considered more nominal, for a determiner essentially acts as an index of nouns. Furthermore, some of the instances possessing a determiner, especially “*the V-ing + P*,” functionally differ from (all of) the instances lacking determiners (the relation between the definite article and *-ing* phrasal verbs will be discussed in further detail in Chapter 2).

(a) Groups with a Determiner

i) The Determiner as a Personal Pronoun: Basic Type (e.g. *before his going away*, (MF 290))

First, instances with a determiner are examined. Those cases where the determiner is a personal pronoun such as *at my coming back*, *I shot at a great Bird ...* (RC 53) will first be discussed. Most instances occur after a preposition:

whereupon *Tilly*, to be provided for the King at his **coming over**, falls to work in a Wood right against the Point, (MC 90) / Our Passage into the Lane being narrow, gave us some Difficulty in our **getting out**; (MC 205) / The first Piece of News they told us after the short History of their **coming away**, was, that our Companion was on board, (CS 20) / The next Day, which was the tenth from our **setting out**, (CS 86) / a knowledge of the Occasion and Reason of my **coming over**, (MF 329) / before his **going away**, (MF 290) / a

knowledge of the Occasion and Reason of my **coming over**, (*MF* 329) / before his **going away**, (*MF* 290) / the extraordinary Expences of my **Lying Inn** (*MF* 117) / in my **Lying Inn** (*MF* 118) / not for their **going away**, (*JPY* 136) / he stops short the last time of his **coming by**, (*CJ* 141) / Upon my **coming in**, she ask'd for the Ladies, (*CJ* 191) / at our **going away**, (*CJ* 271) / she made such Preparations for her **lying in**, (*CJ* 194) / She was Content during her **lying in**, (*CJ* 195) / before their **coming over**, (*Rox* 5) / my Father was in very good Circumstances at his **coming over**, (*Rox* 5) / [he] took not the least Notice of what I had said of his coming Over, (*Rox* 164) / At his **going away**, he took me in his Arms, (*Rox* 31) / yet I cou'd not bear the Thoughts of his **going away** neither; (*Rox* 159) / [I] told him how sorry I was for his **going away**, (*Rox* 164) / just at his **going away**. (*Rox* 207) / my Spouse and I had taken Measures for our **going-off**; (*Rox* 274) / they depend upon our **going over**, (*Rox* 295)

In the list of the gerundial constructions of the basic type, the *-ing* form of *lie in* in *MF* and *Rox* is also observed:

the extraordinary Expences of my **Lying Inn** (*MF* 117) / in my **Lying Inn** (*MF* 118) / every thing necessary to my **Lying-in** (*Rox* 77) / with the Circumstance of my **Lying-in** (*Rox* 77) [cf. *OED* s.v. *lying-in*, a. “The being in childbed; accouchement.” c 1440~]

The *OED* entry gives “lying-in” as a headword, separate from the verb “lie.” In this regard, *lying in*, as cited above, might be excluded from this discussion as a compound noun. However, *lie in* is also used as a (phrasal) verb, in the same texts, for example: *she acquainted the Parish Officers that there was a Lady ready to lye in at her House*, (*MF* 117), and *She hop'd I wou'd stay and Lye-in at her House* (*Rox* 283). Hence, it is possible to construe that *lying in* in Defoe acts as a gerund, whose origin stems from *lie in*.

Sometimes adverbials (including prepositional phrases) follow the gerund:

for as to my **coming back again**, (*CS* 189) / my Store [of powder] being now within the Quantity of one Barrel; so neither could I be sure of its **going off at any certain Time**, (*RC* 168) [cf. *OED* s.v. *go*, v. 85. c “Of firearms, explosives: To be discharged, explode.” 1579~] / I am speaking now of People made desperate, by the Apprehensions of their

being shut up, and their **breaking out** by Stratagem or Force, (*JPY* 55) / by their **wandering about** with the Distemper upon them, (*JPY* 53)

The *to*-infinitive follows the gerund with a determiner (only once):

our Travellers had no need to be afraid of their **coming up** to disturb them; (*JPY* 131)

The gerundial construction with a determiner functions as a subject of the sentence, as follows:

his **walking out** to see the Town, was not to satisfie his Curiosity in viewing the Place; (*CJ* 87) / Madam, *says she*, your **Lying-In** will not cost you above 5 *l.* 3 *s.* in all, (*MF* 166)

Adjectives can also be added to the *-ing* phrasal verb with a determiner, as in:

when I received a very dangerous Thrust in my Thigh, rather occasioned by my hasty running in, than a real Design of the Person; (*MC* 16) / tho' not so well as we were provided in our first setting out; (*CS* 119)

Some instances of the gerund occur as the object of certain verbs, such as *expect*, *watch*, *prevent*, *secure*, as in:

yet the Ship having thus struck upon the Sand, and sticking too fast for us to expect her getting off, (*RC* 43) / we hauled our Main-Sail and Fore-Sail up in the *Brails*, lower'd the Top-Sail upon the Cap, and clewed them up that we might lye as snug as we could, expecting their coming out; (*CS* 147) /... a Party of the Enemy's Horse who stood to watch our coming out. (*MC* 107) / several Counsels were held about Ways to prevent its coming over; (*JPY* 1) / the locking up the Doors of Peoples Houses, and setting a Watchman there Night and Day, to prevent their stirring out, or any coming to them; (*JPY* 48) / Having thus secur'd my going away the next Day, (*Rox* 302)

Two nominal *-ing* forms (including one phrasal verb) can also share the same determiner:

the Country People had all possible Encouragement and Freedom in their coming to the Markets, and going back again; (*JPY* 185)

In the perfective form (i.e. *being* PP), only one instance occurs:

they put a Stop to this Work upon the News they had of our being come in. (*CS* 180)

ii) The Determiner as Personal Pronoun: Extended Type

Instances of the extended type also mainly occur after a preposition, as in:

As I had once done thus in my **breaking away from** my Parents, (*RC* 38) [cf. *OED* s.v. break, v. 50.c intr. [from 36.] “To start away with abruptness and force; to go off abruptly; to escape by breaking from restraint. Also fig.” 1535~] / my Mind was wholly bent upon the Notion of my **passing over** in my Boat, to the Main Land: (*RC* 197) / The King, at his **coming up** to this Town, sends me with my little Troop, (*MC* 94) / we employed our selves in things necessary for our **going off to** Sea; (*CS* 164) / our **passing over to** the Main; (*CS* 30) / after our **Putting out to** Sea, (*CS* 220) [cf. *OED* s.v. put, v. 48. j. (a) *Naut.* “To send or take (a vessel) out to sea. rare.” (b) *intr.* “To go out to sea; to set out on a voyage. (Said of a vessel, or person.)” 1590~] / Upon his **coming up to** them, (*MF* 51) / she had prepar’d everything in order to her **going over with me to** *Holland*; (*Rox* 328)

In the following passage, the gerundial form serves as a subject:

my **coming back** as it were into Life again, might not be a returning to the Follies of Life ... (*MF* 290)

There are also cases in which the gerund occurs as the object of certain verbs, i.e. *delay* and *hasten*:

to be with Child again by him, which to be sure would have prevented, or at least delay’d my **going over to** *England*. (*MF* 90) / for it happen’d just after I was marry’d, and serv’d to hasten my **going over to** *Holland*; (*Rox* 271)

iii) Cases When the Determiner is Not a Personal Pronoun: Basic and Extended Types

When the determiner is an indefinite pronoun *a*, the following instance occurs:

yet it was more suitable to me, and what had more of Art in it, more room to Escape, and more Chances for a coming off, if a Surprize should happen. (*MF* 254)

In such a case, adjectives, such as *sad* and *thorough Serious*, can be added to the gerund, as in:

so this Scene of my Life may be said to have begun in Theft, and ended in Luxury; a sad Setting out, and a worse Coming home. (*CS* 138) / he was not altogether insensible of it, even then; but nothing that amounted to a thorough Serious looking up to Heaven: (*CJ* 163)

Next, in the gerundial construction the use of the definite article *the* is considered. It occurs ten times in combination with the gerund. Excepting one case of the extended type (i.e. *at the going up to Goa*, (*CS* 250)), the other nine cases occur in the basic type:

even till the going down of the Sun, (*RC* 103) / The growing up of the Corn, ... had at first some little Influence upon me, (*RC* 89) / in the shooting out of the Cart, (*JPY* 62) / it being just at the shutting in of the Day, we soon lost Sight of them, (*CJ* 298) [cf. *OED* s.v. shut, v. 15. **shut in**. e. *intr.* “Of the day, evening, etc.: To close in, grow dusk. Also of the days: To shorten.” 1623~] / the Ship had fresh Way, but a great Sea rolling in upon us from the N.E. which we afterwards found was the Pouring in of the Great Ocean East of *New Guinea*. (*CS* 194)

What these five instances cited above have in common is that the gerundial form of phrasal verbs is followed by the prepositional phrase (i.e. *of* plus the noun phrase). Here the underlined noun phrases, *the Sun*, *the Corn*, *the Cart*, *the Day*, and *the Great Ocean*, all denote the notional subject of the gerund, respectively. In consequence, these five gerundial phrases have the basic structure of “the Sun goes (or went) down,” “the Corn grows (or grew) up,” “the Cart shoots (or shot) out,” “the Day shuts (or shut) in,” and

“the Great Ocean pours (or poured) in,” etc. Since the gerund is inherently a “timeless” expression, there is no fully adequate paraphrase concerning the tense of a verb.

An adjective (i.e. *constant*) modifies the gerund just once:

the constant **rushing in** of the Water, (*RC* 191)

This case has the same basic structure as the above five, and can roughly be paraphrased as “the Water *constantly* rushes (or rushed) in.”

The other three instances (of the ten) are in the use of *breaking out* in JPY:

in the first **breaking out** of the Distemper, (*JPY* 72) / At the first **breaking out** of the Infection, (*JPY* 221) / the first **breaking** of it [= “the Plague”] **out** in a House in *Long-Acre*, (*JPY* 194)

In the three cases above, the adjective *first* is added to the gerund, and noun phrases in its following prepositional phrase equally denote the subject of the gerund. Here, when a personal pronoun (e.g. *it*) is used in the last instance, the syntax or word order of the gerund is changed; *the ... **breaking of it out***. This phenomenon seems closely related to the syntax of transitive phrasal verbs (i.e. *he **picked up** a book* vs. *he **picked it up***), as will be discussed later in Chapter 2.

As for determiners other than the articles *a* and *the*, *no* is also used, as in:

Dec. 24. Much Rain all Night and all Day, no **stirring out**. (*RC* 75) / Nay, *says she*, ... there’s no **going back** now; (*MF* 200) / there was then no **stirring out** into the Country, (*JPY* 114)

Moreover, when the determiner is a common noun or a proper noun, the apostrophe (indicating possession) is added, as *with the Plague’s **going off***, (*JPY* 114). Other similar cases are:

when the News of his Majesty’s **coming down** was positively known, (*MC* 146) / as it happened just upon *Gustavus Horn’s* **coming up**; (*MC* 116) / the King of *Hungary* seeing the Duke’s Men as it were wavering, and having Notice of *Horn’s* **wheeling about** to

second him, falls in with all his Force upon his Flank, (*MC* 116) [cf. *OED* s.v. wheel, v. 3. *Mil.* a intr. “Of a rank or body of troops: To turn, with a movement like that of the spokes of a wheel, about a pivot (pivot n. 2), so as to change front.” 1579~]

In the following passages, the noun phrases without an apostrophe, i.e. *Peoples* and *any Evil*, seem to function as a determiner of the gerund:

Then I entered into the manner of Peoples **going over** to those Countries to settle, (*MF* 157) / where we could have the least apprehensions of any Evil **breaking out** upon us; (*CJ* 263)

These two instances are rather ambiguous in terms of the structure, in that the *-ing* form can be construed as a present participle; in such a case, both noun phrases are understood to be postposed by the *-ing* participial adjectives.

(b) Groups Lacking a Determiner

i) The Basic Type (e.g. *he talk'd of going away*, (*MF* 113))

As with cases possessing a determiner, the simple form of the gerund without a determiner mostly occurs after a preposition:

Friday could no way come at me in the inside of my innermost Wall, without making so much Noise in **getting over**, (*RC* 208) / upon some sudden Occasion of **going out**; (*RC* 219) / finding his Armies longer in **coming up** than he expected, [the King] asked the *Burgrave* how their Magazines held out? (*MC* 100) / By this resolute way of **coming on** he carried many a Town in the first heat of his Men, (*MC* 86) / The King was in some Passion at his Men, and rated them for **running away**, (*MC* 83) / as retreating looks something like **running away**, (*MC* 131) / The next Motion therefore was about **going back**, (*CS* 203) / At **going off**, I called a Council of all the Officers in the Ship, (*CS* 262) / there might be a way of **coming back** before I went, (*MF* 302) / he talk'd of **going away**, (*MF* 113) / the Dissenters reproaching those Ministers of the Church with **going away**, (*JPY* 235) / the Water being too High at the usual Place of **going over**, (*CJ* 97) / he very Gravely comes up to the Horse, hits him a Blow or two, and calls him Dog for **running away**; (*CJ* 93) / as to **going away**, I had prepar'd every thing for parting; (*Rox* 119) / I cou'd not think of **going**

away, (*Rox* 328), etc.

A variety of adverbials often follow *-ing* phrasal verbs:

I could not bear the Thoughts of **going back** again. (*CS* 79) / so there was no room left her, ever to think of **coming back** again. (*CJ* 197) / Immediately all the House rose up, and paid me a kind of a Compliment, by **removing back** every way to make me room, (*Rox* 175) / Nov. 4. This Morning I began to order my times of Work, of **going out** with my Gun, (*RC* 72) / my daily Labour of **going out** with my Gun, (*RC* 136) / I was quite Sick of **going out** in a Beggar's dress, (*MF* 254) / Here I wrote these Memoirs having to add, to the Pleasure of **looking back** with due Reflections, (*CJ* 307) / the good Management of the Lord Mayor and Justices did much to prevent the Rage and Desperation of the People from **breaking out** in Rabbles and Tumults, (*JPY* 129) / the rest of the Men said the same, being a little weary of **beating about** for above three Months together, (*CS* 175) [cf. *OED* s.v. beat, v.1 19. a. *Naut. (intr.)* "To strive against contrary winds or currents at sea; to make way in any direction against the wind. **to beat about**: to tack against the wind." 1677~] / After **Sailing on** N.W. by N. with a fresh Gale at S.E. about six Days, we found ... (*CS* 33)

Occasionally, the *to*-infinitive follows the gerundial construction, as in:

Now the King saw his Mistake, in not continuing his March for London, instead of **Facing about** to fight the Enemy at *Edgehill*. (*MC* 174) / we might haul home the Sheets without **going up** to loose them, (*CS* 148)

In the following passage, *a* ought to be construed as a preposition (cf. *OED* s.v. *a*, *prep.* 1 13), rather than an indefinite article:

but I saw him a **coming in** about half an Hour. (*CJ* 46)

Two nominal *-ing* phrases (including one phrasal verb) share the preposition, as in:

the Notion of being a Princess, and going over to live where all that had happen'd here, wou'd have been quite sunk out of Knowledge, (*Rox* 234)

The gerundial construction follows after certain verbs:

I receiv'd this last part with some tokens of Surprize and Disorder, and had much ado, to avoid **sinking down**, (*MF* 56) / but she declin'd **going in** there, (*CJ* 237) / I was chiefly employ'd **walking about** with my Gun in my Hand, (*RC* 97) / Others proposed **going back**, and **getting** a great Gun out of the Ship, (*CS* 209)

In the last instance cited above, two *-ing* forms follow the verb *propose*.

ii) Extended Type (e.g. ... *the Thought of **getting over** to the Shore*. (*RC* 124))

In the extended type, most instances of the gerundial construction lacking a determiner also occur after the preposition, such as *my Head run mightily upon the Thought of **getting over** to the Shore*. (*RC* 124). Other instances are:

I was by this Time so fix'd upon my Design of **going over** with him to the Continent, (*RC* 226) / we found we had pull'd off to Sea instead of **pulling in** for the Shoar; (*RC* 20) / Of **venturing over** to the Terra Firma, (*RC* 136) / we had dismounted several of their Guns by **firing in** at their Forecastle, (*CS* 152) [cf. *OED* s.v. fire, v.1 13. a. *intr.* or *absol.* "To discharge a gun or other fire-arm; to shoot. Const. *at, upon, into, etc.*" c1645~] / 'twas time to think of **going back** to the Rendezvous, (*CS* 175) / Friend, says he, I understand the Captain is for **sailing back** to the *Rio Janiero*, (*CS* 153) / Captain *Wilmot*, ... was for **standing in** for the River *Janiero* again, (*CS* 153) / since I talk'd of **going back** to *England*, (*MF* 337) / he discover'd many times his inclination of **going over** to *Virginia* to live upon his own; (*MF* 84) / it will certainly make them think not of sparing what they have only, but of **looking up to Heaven** for support, (*MF* 191) / [I] was at the very point of **sinking down** out of the Chair I sat in: (*MF* 38) / but those made sad Work of it, especially the latter, for **going about** for Provision, (*JPY* 115) / they were with great difficulty kept from **running out** into the Fields and Towns, (*JPY* 128) / once or twice I was upon the Point of **breaking in** upon them, (*CJ* 226) / here after **lying by** in a Wood till the Depth of Night, I shot my Horse in a little kind of a Gravel-pit, or Marl-pit, (*CJ* 265) / he talk'd of **running away** to *France* or *Holland*, (*CJ* 52) / he had nothing to do but to secure me from Reproach, by **going back** again to *Paris*, (*Rox* 153) / whereas now, says Sir *Robert*, by the Humour of

living up to the Extent of their Fortunes, (*Rox* 167) / this put me many times, upon **looking-back** upon things past. (*Rox* 214), etc.

In the following passage, the use of *a* presents as a preposition:

[He says] *are not we then a running away from her?* (*CS* 147)

In the following passages, two nominal *-ing* forms (including one phrasal verb) share the same preposition:

And now I began to think of leaving my Effects with this Woman, and setting out for *Lisbon*, (*RC* 303) / some [of the crew] were for going to the East, and stretching away directly for the Coast of *Malabar*; (*CS* 43) / I mean as to going away from, or staying in the Place where we dwell, when visited with an infectious Distemper. (*JPY* 10) / the Mate was for beating it up to Windward, and getting up to *Jamaica*, (*CJ* 295)

The last passage cited above contains two phrasal verbs (i.e. the transitive *beat up* and the intransitive *get up*).

It can also be seen that nominal *-ing* phrasal verbs follow certain verbs, such as *forebear*, *decline*, *justify*, and *give over*, as a phrasal verb:

yet I could not forebear getting up to the Top of a little Mountain ... (*RC* 69) / nor did the People decline coming out to the public Worship of God, (*JPY* 208) / he could not justify going off of the Island, (*CJ* 284) / [having] given over looking out to Sea to see if I could spy a Ship, ... I began to apply my self to accommodate my way of Living, (*RC* 67)

Only one instance of the nominal *-ing* phrasal verb occurs after an adjective, *busy*, as in:

We were no sooner on Shore here, and all very busy **looking out** for a Piece of Timber for a Top-Mast, (*CS* 146)

As for the case of “busy *-ing*,” the *OED* explains that “the prep. is now commonly

omitted [i.e. from the original “busy in *-ing*”], so that the vbl. n. becomes indistinguishable from the pr. pple.” (cf *OED* s.v. busy, a. 1.c).

The use of gerund is summarized in Table 13:

Table 13. The Gerund: Frequency of Occurrence

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>	total
gerund	21 (3.2%)	18 (3.2%)	29 (5%)	23 (3.8%)	20 (5.1%)	22 (3.3%)	26 (4.6%)	159 (3.9%)
with a determiner	(9)	(10)	(12)	(12)	(13)	(9)	(18)	(83)
without determiners	(12)	(8)	(17)	(11)	(7)	(13)	(8)	(76)
total occurrences of intransitive phr. vbs	661	561	582	608	397	675	568	4052

Taken together, phrasal verbs functioning as the gerund are very infrequently used (about 4% of the total). Nevertheless, it has been observed that there is a great diversity of expressions which use phrasal verbs in a nominal (less dynamic and more static) sense.

Although the frequency-counts of this Table do not seem to reveal any specific feature, the totals found in *JPY* may suggest that its language tends towards the nominal style; this tendency becomes far more conspicuous in the gerundial use of transitive phrasal verbs.

Finally, the frequencies of *come-* and *go-*phrasal verbs, used as gerunds, will be analyzed.

Table 14. The Gerund: *Come-* and *Go-*Phrasal Verb Frequency of Occurrence

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>	total
gerund	21	18	29	23	20	22	26	159
<i>Come-</i> and <i>Go-</i> Phrasal Verbs	7 (33%)	8 (44%)	16 (55%)	16 (70%)	11 (55%)	11 (50%)	18 (69%)	87 (55%)
<i>come</i> -phr. vbs	(1)	(7)	(4)	(6)	(5)	(7)	(3)	(33)
<i>go</i> -phr.vbs	(6)	(1)	(12)	(10)	(6)	(4)	(15)	(54)

Rather surprisingly, more than half (55%) of all instances in the gerundial use of intransitive phrasal verbs consists of *come-* and *go-*phrasal verbs; *go-*phrasal verbs occur 54 times and *come-*verbs 33 times. The earlier works (*RC* and *MC*) have less instances of these verbs, but the heroine-narrator novels (*MF* and *Rox*) show a much higher frequency. In any case, the figures in this Table suggest that Defoe fairly often uses very common phrasal verbs in the gerund.

1.2.4 “Verbs of Perception (or Causative Verbs) + Objects + Phrasal verb”

Verbs of Perception

As the fourth group of non-predicates, the pattern in which an intransitive phrasal verb occurs after a verb of perception (or a causative verb) and its object will next be examined. In this case, the phrasal verb functions as an object complement.

There are six different verbs of perception which are followed by phrasal verbs, namely: *see*, *hear*, *find*, *feel*, *perceive*, and *observe*. When a phrasal verb follows a verb of perception, it occurs either in the bare infinitive form, such as *I saw him come back*, or in the present participle, as in *I saw him coming back*.

(a) Following a Verb of Perception: The Pattern, “Object + Bare Infinitive”: Basic Type (e.g. *I saw him come back again*, (*RC* 239))

In total there are 41 cases in which intransitive phrasal verbs occur in the bare

infinitive form after verbs of perception: *see* (27 cases); *find* (8 cases) *hear* (5 cases); *perceive* (1 instance).

First considered are instances, in the bare infinitive form, of the basic type, as with *I saw him come back again*, (RC 239):

I saw about ten or twelve Ears [i.e. of barley] **come out**, (RC 78) / the next Morning [we] saw the whole Fleet **come out** accordingly, (CS 147) / I sat down and see the Box and Dice **go round** a pace; (MF 260) / they might see us **turn off** to go the way they Directed; (CJ 91) / He heard them **come in**, and began to be a little in a Rage, (CJ 201) / in a few Minutes more we perceived their Boat **put off**; and as soon as the Boat put off, the Ship struck, and came to an Anchor, as was directed. (CS 217) [cf. *OED* s.v. put, v. 46. n. (a) *intr. Naut.* "To leave the land; to set out or start on a voyage; also, to leave a ship, as a boat." 1582~]

In a relative clause, when the object is a relative pronoun, the phrasal verb immediately follows a verb of perception, as shown here:

I had sav'd the few Ears of Barley and Rice, which I had so surprizingly found **spring up**, (RC 104)

In the following passages, verbs of perception are used as the *-ing* participial construction, or the *to*-infinitive form:

[*-ing* participial] I stood in the Passage a good while with another Woman with me, and seeing a Gentleman **go up** that seem'd to be of more than ordinary Fashion, (MF 260) / an officious Fellow in a House, not a Shop, ... seeing me **go in**, and observing that there was no Body in the Shop, comes running over the Street, (MF 269) / The Fellow follow'd diligently to the Gate of an Inn in *Bishopsgate-Street*, and seeing him **go in**, (Rox 219) / [with *not*] finding *Amy* not **come up**, ... she sent a Messenger to the Captain's Wife's House, (Rox 309) / [*to*-infinitive] I had the Mortification to see my Coat, Shirt, and Wast-coat which I had left on Shore upon the Sand, **swim away**; (RC 50)

Even after verbs of perception, phrasal verbs sometimes occur in coordination with

additional verb phrases:

when I saw three Gentlemen **come by** on Horseback and go into an Inn just against us. (*MF* 185) / it was about that Time that I heard him and his two Men **go out and shut** the Yard-Gates after them. (*Rox* 12) / I saw him come out of the Boat, and run away, (*RC* 239) / in three Minutes we saw all the Men hurry into the Boat, and put off; [put off = ‘To leave the land’ (*OED*)] (*CS* 263)

In the following passages, two phrasal verbs are coordinated:

When *Amy* saw me **come back, and sit down** without speaking, (*Rox* 123) / I run to the Window, and, to my great Satisfaction, see them all three **go out again and Travel on** Westward; (*MF* 186) / we saw them **start all up, and march down** towards the Sea; (*RC* 264)

(b) Following Verbs of Perception: The Pattern, “Object + Bare Infinitive”: Extended Type (e.g. *we saw the King go out at the Gate in his Coach ...* (*MC* 75))

Next, instances of the extended type such as the above are discussed. Similar instances are:

we saw vast great Creatures (we knew not what to call them) of many sorts, **come down to** the Sea-shoar (*RC* 25) / as I did not see them **come out at** my Brother’s Door, (*JPY* 87) / I saw two Links **come over from** the End of the Minories, (*JPY* 61) / I saw two Links **come over from** the End of the Minories, (*JPY* 61) / I found my Head and Hands **shoot out** above the Surface of the Water; (*RC* 45) / till they found to their unspeakable Surprize, the Tokens **come out** upon them, (*JPY* 195) / when they find their Lives **come up** in any degree to any Similitude of Cases, (*CJ* 309) / he heard them all **cry out** so in their Language to one another, (*RC* 243) / as soon as ever they shot at them [= “the desparate Rogues in the Tree”], they could hear them **huddle down into** the Trunk of the Tree again, (*CS* 209) / there I saw him again, heard him **call out to** one of the Servants of the House for something he wanted, (*MF* 185) / [*to*-infinitive] when on a sudden we see the Guards come, and the Crowd run to see the King **go by to** the Parliament-House. (*MF* 258) / [*to*-infinitive] I say, What could be more Affecting, than to see this poor Man **come out**

into the open Street, (*JPY* 171)

Interestingly, inanimate objects which cannot move by themselves, such as *the Land*, are followed by dynamic phrasal verbs, such as *run out*; this expression (*the Land run out*) might be understood as a style of personification:

I saw the Land **run out** a great Length into the Sea, (*RC* 31) / At length we saw a great Head-Land **lye out** far South into the Sea, (*CS* 221) [cf. *OED* s.v. lie, v.1 27. a. “To stretch out, extend. *Obs.*” 1601~] / I found a great Ledge of Rocks **lye out** above two Leagues into the Sea, (*RC* 137) / [to-infinitive] we were surprized to see the Shore **fall away on** the other Side, (*CS* 33)

These four instances from *RC* and *CS* contribute to describing an entirely different, marvelous world, far from England.

In the coordination pattern of the extended type, the following cases are observed:

[I] saw a Gentleman alight, and come in at the Gate, (*Rox* 135) / I saw Friend *William stand up in the Boat and make Signs to us; (*CS* 181)*

As previously discussed in Section 1.1.2, four instances of the composite pattern “Verb + *-ing* + Particle” occur after verbs of perception:

all on a sudden I found the Earth **come crumbling down** from the Roof of my Cave, (*RC* 80) / [to-infinitive] we were surprized about an Hour after, to see them [= wild animals] **come thundering back** again on the other Side of us, (*CS* 88) / I saw the Milleners Maid, and five or six more **come running out** into the Street, and **crying out** as if they were frighted; (*MF* 257) / at length we found the Land **break off**, and **go trending away** to the West Sea, (*CS* 205) [cf. *OED* s.v. trend, v. 4. *intr.* “To turn off in a specified direction; to tend to take a direction or course expressed by the context; to run, stretch, incline, bend (in some direction), as a river, current, coast-line, mountain-range, territory, stratum, etc.” 1598~]

The last two instances are employed in the coordination pattern of “A and B.” In

particular, from *CS, the Land break off, and go trending away*, presents a vivid description of natural wonders.

(c) Following Verbs of Perception: The “Object + *-ing* Participle” Pattern (e.g. *as I felt my self **rising up***, (RC 45))

The use of the present participle apparently evokes a more vivid and lively description than that of the bare infinitive, because the *-ing* form emphasizes “progress” or “continuation” of movement, where the bare infinitive implies “completion.”

In total, there are 21 cases in which intransitive phrasal verbs occur in the present participle form after verbs of perception: *see* (12 cases); *find* (3 cases); *hear* (2 cases); *feel* (2 cases); *perceive* (1 instance); *observe* (1 instance).

Instances in this pattern, as with *as I felt my self **rising up***, (RC 45) are given below:

I thought I saw my Ruin **hastening on**, (*Rox* 11) / as we saw it [= the infection] apparently **coming on**, (*JPY* 16) / he saw a Couple of young Rogues like that, pointing at me, **hanging about** here, (*CJ* 32) / [*to*-infinitive] we observ'd the People running on a sudden, as to see some strange Thing just **coming along**, (*CJ* 100) / but he heard a Noise of People **coming on** as if it had been a great Number, (*JPY* 130) / till he heard the Noise of the Coach **going on** again, (*CJ* 63)

In the relative clause, because of the preceding relative pronoun (*that*), the present participle (*Loitering*) immediately follows *saw*:

*here, says he, is the same young Rogue, that I told you I saw **Loitering about** t'other Day when the Gentleman lost his Letter Case,* (*CJ* 28)

Also seen in the coordination pattern, here:

I saw four or five Horsemen, riding full Speed, ... and **hurring on** as People in a full pursuit. (*CJ* 89)

Instances of the extended type are given below:

I saw a She Goat **lying down in** the Shade, (RC 211) / we saw about a hundred [wolves] **coming on** directly towards us, (RC 298) / I presently saw a Boat at about a League and half's Distance, **standing in for** the Shore, (RC 249) [cf. *OED* s.v. stand, v. 95. e. “*Naut.* To direct one's course towards the shore.” c 1595~] / In two Hours after, we saw our Game, **standing in for** the Bay with all the Sail she could make, (CS 148) / I join'd with them to satisfy my Curiosity, and found them all **staring up into** the Air, (JPY 22) / I thought I felt a little Breeze of Wind in my Face, **springing up from** the S.S.E. (RC 140) / [-ing participial] seeing a glimpse of some Body **running over to** the Shop, I had so much presence of Mind, (MF 269)

As discussed in the use of the bare infinitive, another instance from CS is added in which the present participle form of the dynamic phrasal verb *push out* follows the inanimate object *a large Promontory*. The *OED* cites this passage as the first instance of the verb *push*:

we found at a great Distance, a large Promontory, or Cape of Land, **pushing out** a long Way into the Sea; (CS 33) [cf. *OED* s.v. push, v. 5.b. intr. “To stick out, project.”]

In the following passage, a case of “inversion” can be observed; these instances have been discussed in Section 1.1.1.

we perceived **standing in for** the Shore, an English Man of War of Thirty six Guns: (CS 145)

Finally, cases where two *-ing* forms linked by *and/or* that follow verbs of perception are given:

[two verbs] I found the Point of the Rocks which occasioned this Disaster, **stretching out** as is describ'd before to the Southward, and casting off the Current more Southwardly, (RC 141) / if I cou'd observe any Boats upon the Sea, coming near the Island, or standing over towards it; (RC 170)

Causative Verbs

There are four types of causative verbs used in association with intransitive phrasal verbs in Defoe: *let*, *make*, *bid*, and *have*. Unlike the cases of verbs of perception, a phrasal verb which follows the causative verb and its object is *always* in the bare infinitive form.

In total, there are 72 cases in which intransitive phrasal verbs occur after causative verbs: *let* (32 cases), *make* (17 cases), *bid* (15 cases), and *have* (8 cases).

(d) Following the Causative Verb: Basic Type (e.g. *he let me **come away***, (MF 339))

In looking closely at instances of the basic type, the use of *let* is the most frequent (27 uses out of 32 occurrences) of the four verbs. This is partly because the pattern “let + object + phrasal verb” is often used in an imperative mood in the dialogue between characters, as in:

then you shan't be deny'd, *said I, let me **get up***. (MF 181) / *let 'em alone Mr. Constable, said I, let 'em **go on***; (MF 244) / *come, says he, let us **go away**?* (CJ 101) / *so I said no more, but let her **go on***, (Rox 245) / *He turn'd pale and stood Speechless, like one Thunder struck, and not able to conquer the Surprize, said no more but this, let me **sit down***; (MF 296) / *Why, says Amy, why can you not be easie with me then, and compose yourself, and let me **go on** to do you good*, (Rox 268)

On the other hand, the use of *bid* chiefly describes “indirect” speech acts (denoting ‘To ask pressingly’ or ‘To command, enjoin’ (OED))

*I turn'd the Child about and bade it **go back** again*, (MF 194) / *she told me she would not look into it, but bade me **go out** again to look for more*. (MF 206) / *when I bad her **sit down**, for I bad her **sit down** in a Chair just by me*. (CJ 246) / *he bad me **Lug out***; (CJ 20) [cf. OED s.v. lug, v. 5. b. *absol.* or *intr.* “to pull out money or a purse.” 1684~] / *I said nothing to her, but bid them **go on** about their Business*, (CJ 64) / *at which, Amy run first, and I after her, and bid the QUAKER **come up** as soon as she had let them in*. (Rox 282) / *Amy, a resolute Girl, knock'd at the Door, with the Children all with her, and bade the Eldest, as soon as the Door was open, **run in***, (Rox 19), etc.

Instances of *make* and *have* are next observed. In the following passages, *make* tends to be employed as a part of the predicate, but *have* occurs as the *to*-infinitive form:

I made *Friday* and the Spaniard **go out** one Day, (*RC* 247) / [nautical] ... a Broadside upon him, which made him **sheer off** again, (*RC* 18) [cf. *OED* s.v. *sheer*, v.2 *Naut.* 1 intr. "Of a ship: To turn aside, alter its direction, swerve to either side of its course, in obedience to the helm. Chiefly with advs., as *off, out, away.*" 1626~] / upon which I shew'd my Ladder, made him **go up**, (*RC* 199) / This want of Tools made every Work I did **go on** heavily, (*RC* 65) / this made us **lye by**, wishing to see them put to Sea, (*CS* 146) / this Devil has made me **run out** in waiting on you, (*MF* 147), etc.

I was sure to have them **come back** again, (*RC* 184) / our first Work was to have the two Carpenters **search about** to see what Materials the *Dutchmen* had left behind them that might be of Use; (*CS* 41) / he would endeavour to have them **stand in**, (*CS* 12) [cf. *OED* s.v. *stand*, v. 95. **stand in**. e. *Naut.* To direct one's course towards the shore. (See sense 36.) c 1595~] / they were like to have others **come in** according to the Publication they had made, (*MF* 305)

Among the instances of *let*, there are 10 cases in the *to*-infinitive form. Some of these are given below:

so they shortned Sail to let me **come up**. (*RC* 32) / This violent Rain forc'd me to a new Work, viz. To cut a Hole thro' my new Fortification like a Sink to let the Water **go out**, (*RC* 81) / we soon prevailed with them to let us **go on**. (*CS* 190) / the busie Devil that so industriously drew me in, had too fast hold of me to let me **go back**; (*MF* 203), etc.

Following causative verbs, a phrasal verb in coordination with another verb phrase is employed in these cases:

says I, let me **go back and fetch** my Linnen, (*CJ* 106) / our Captain, ... call'd out thus, ... let them **turn in and go** to sleep, (*CJ* 111) / I bid him **ride up, and see** what was the Matter; (*RC* 292)

As well as in the single use, *let* can be used in the imperative mood, while *bid* builds up an indirect speech act.

(e) Following the Causative Verb: Extended Type (e.g. *ay, ay, said he, let us get out into the Fields, (CJ 43)*)

Other instances of the extended type similar to the one above-given:

the first time we always let a raw Brother **come in for** full share, (*CJ 41*) / [to-infinitive] he said, his Wife had courted him a good-while to let her **go over** to *Holland* with him, (*Rox 275*) / I call'd to *Friday*, and bad him **run up** to the Tree, (*RC 236*) / she makes a fine Story to the Girl, and bids her **go back** to the Maid, (*CS 2*) / the Overseer ... bad me **come off** from my Work about One a-Clock, (*CJ 126*) / This changed the whole Front, and made the *Swedes* **face about** to the Left, (*MC 61*) / they [= "Stink-Pots"] made such a Smoke **come up** out of the Entrance into the Cave or Hollow, (*CS 212*) / till they had the very Tokens **come out** upon them, (*JPY 191*) / *Will* came to me as I have said, and telling me how much better Business he was fallen into, would have me **go along** with him, (*CJ 62*) / then I took the opportunity to have this Report **spread about** among the Negroes to see how it would work. (*CJ 140*), etc.

In the use of *make*, the coordination pattern can be observed:

he made *William* weigh and stand out to Sea, (*CS 166*) / he made me come and sit down on his Bed side, (*MF 111*)

1.3 Adverbial Insertion: The "Verb + *Adverb* + Particle" Pattern

In Defoe's works, adverbials (not only ordinary adverbs such as *softly, gently, gravely*, etc., but also noun phrases or prepositional phrases as adverb-equivalent, such as *a great way* or *with all his might*) may occur between a verb and particle, as with *went softly back* or *go a great Way out*.

Quirk et al. (1985: 1167) state that "An adverb (functioning as adjunct) can often be inserted between verb and particle in prepositional verbs, but not in phrasal verbs" (my

emphasis), comparing the use of a prepositional verb *call on* [= ‘visit’] with that of a phrasal verb *call up* [= ‘summon’]: *They called angrily on the dean.* versus **They called angrily up the dean.* (*unacceptable). It is important to keep in mind, however, that phrasal verbs as defined by Quirk et al. exclusively refer to “idiomatic” verbs. Regarding the idiomaticity of phrasal verbs, Palmer (1987: 227) makes an interesting point that “In general, the more closely related semantically are the verb and adverb[ial particle of a phrasal verb], the less likely they are to be separated.” He goes on to mention that “An ordinary adverb may much more easily separate the elements of the phrasal verb if it is not idiomatic” (Palmer 1987: 228), giving instances such as “*The troops marched briskly in*” vs. “**The troops fell briskly in*” (*unacceptable). It must be admitted that linguistic insights, as noted above, concerning phrasal verbs in contemporary English, do *not always* directly apply to these same verbs in the early eighteenth-century. This is not to say that such insights do not apply whatsoever; sometimes they may offer an informative perspective. This section, therefore, examines (1) what kinds of adverbials are inserted, and (2) with which types of phrasal verbs this pattern occurs, in Defoe’s seven works.

According to different kinds of meaning, adverbials inserted might be roughly divided into several types of groups: degree, space (and distance), time (and frequency), manner, etc.

(a) Degree Adverbials (e.g. *till I **came quite up** to him,* (Rox 71))

This first group contains “degree” adverbials: the typical instance of degree adverbials is *quite*, as in *they **came quite up*** (RC 266). This adverb modifies the following particle *up* and makes the whole phrasal verb *came up* more dynamic. *Quite* is inserted into intransitive phrasal verbs a total of 18 times in Defoe’s works. Several instances are cited below:

I resolv’d to **run quite away** from him. (RC 6) / [I] **work’d quite out** and made me a Door to come out, (RC 67) / our Ship was **gone quite away**, (CS 21) / till we **got quite up** into *Fenchurch-street*, (CJ 43) / her Appetite sunk and **went quite away**, (CJ 241) / till I **came quite up** to him, (Rox 71), etc.

There are also cases where a different adverbial is added to the degree adverbial, such

as *close almost* and *first a little*:

the Apprehensions of its being the Infection **went also quite away** with my Illness, (*JPY* 14) / I **made first a little out** to Sea full North, (*RC* 190) [cf. *OED* s.v. make, v.1 91. **make out**. m. intr. “To go, start, or sally forth;” 1558~]

Other adverbials in this degree group include *so*, *a little*, *much*, *more*, *higher*, *well*, *very well*, *clean*:

for tho’ I **went so away**, (*Rox* 88) / it [= “this Book”] hitch’d at the Pocket-hole, or stop’d at something that was in the Pocket, and **hung a little out**, (*CJ* 54) / it would necessarily oblige me to **go much about**, (*JPY* 88) / the Air, and the shaking of the Coach **made** the Drink he had **get more up** in his Head than it was before, (*MF* 225) / I found the Roof **rose higher up**, (*RC* 178) / we **got well in** again, (*RC* 20) / and with this my Affairs **went very well on**. (*CJ* 155) / had any Creature jump’d at them [= stakes], unless he had **gone clean over**, (*CS* 99) [cf. *OED* s.v. clean, *adv.* II Of degree. 5 “*wholly, entirely, quite, absolutely.*” And 5. a “with verbs of removal, and the like. (The use of adverbs or prepositional phrases qualifying the verb introduces const. c.)” *a* 1000~]

What attracts attention among the degree adverbials is *clear*, which occurs three times in *MF* and *CJ*, respectively. As the *OED* suggests, this adverb is used especially “where there is some notion of getting clear of obstructions, or of escaping” (*OED* s.v. clear, *adv.* 5b). No doubt, *clear* emphasizes the following particles of *off* and *away*, and consequently serves to vividly describe criminal actions such as robbery:

I found means to slip a Paper of Lace into my Pocket, and **come clear off** with it, (*MF* 256) / the Woman they had taken, ... **got clear away** in the Crowd; (*MF* 246) / I had made a Prize of a Piece of very good Damask in a Mercers Shop, and **went clear off** myself; (*MF* 221) / they had time enough to **get clear away**, and in about an Hour *Will* came to the Rendezvous; (*CJ* 57) / [he] **got clear away** with them [= “15 or 16*l.* in Goods”]; (*CJ* 96) / [they] stole about a Hundred weight of Pewter, and **went clear off** with that too, (*CJ* 66)

(b) Space and Distance Adverbials (e.g. *the Tyde **ebb’d** so far out*, (*RC* 48))

In this second group of adverbials, those associated with “space and distance” are presented; the most typical adverb used in this group is *far*:

but [I] never **went far out**, (RC 137) / I charged them not to **go far off** from the Sea Coast, (CS 178)

This adverb is also used in an emphatic form, as with *so far*:

the Tyde **ebb'd so far out**, (RC 48) / it was not safe for me to keep too close to the Shore for the Breach, nor to **go too far off** because of the Stream. (RC 138) / the Thieves were sure to be **gone far enough off** when they had allarm'd the Country; (MF 187)

Moreover, the comparative form of *far* also occurs:

I plainly saw the Current again as before, only, that it **run farther off**, (RC 151) [cf. *OED* s.v. run, v. 75. b “Of water, etc.: To flow off or away.” 1707~] / we must **stand farther off**: (RC 22) / they **drew farther off**. (MC 78) / so the Ships which had Families on Board, remov'd and **went farther off**, (JPY 112) / unless she had **gone farther off** too than she did, (CJ 207)

Farther is repeated between verb and particle, as follows:

this Noise of the *Indians* **went farther and farther off**, (CS 207)

In the following passage, *a little*, a degree adverb, modifies *farther*:

with a great deal of Difficulty [I] **got a little farther in**, (MC 27)

The near-synonym, *further*, in the sense of “At a greater distance in space” (*OED* s.v. further, *adv.* 4), is used as well:

this made them paddle and shove the Boat away as well as they could, as they lay, to **get further off**. (CS 236) / In one of these [huts], which was a little one, and **stood further off**,

(CS 34) / they seemed to be the better furnish'd for Travelling, and had it in their View to **go further off**; (JPY 133)

A little is added to this adverb, as in:

after we were **gotten a little further off** of their own Country, (CS 64)

As illustrated in the above instances, *far* and its variants tend to occur before the particle *off*.

As antonymous to *far*, the adverb *close* is inserted between *come* or *go* and *up*, as seen here:

[Friday] **went close up** to him, (RC 292) / The Armies **coming close up**, the Wings engaged first. (MC 244) / All this while the Foot on both Sides were desperately engaged, and **coming close up** to the Teeth of one another with the clubbed Musquet and Push of Pike, (MC 160) / Our Gunner ... had a great Mind to have **gone close up** to one of the outermost of them, (CS 83)

The insertion of the two words *close almost* suggests a more subtle distance as in:

a thick Wood **came close almost down** to the Sea: (RC 231)

As well, noun phrases such as *a great* (or *a long* or *some other*) *Way* are used adverbially:

I was oblig'd to **go a great Way out** to Sea to double the Point. (RC 138) / After I had tyr'd my self thus with **walking a long way about**, and so eagerly, (MF 192) / the Coaches **went some other Way back** to Lyons; (Rox 101)

Words and phrases indicating a specific direction and distance, such as *North*, *three Steps*, and *5000 Miles*, are inserted. These adverbials serve to make the meaning of the following particles more specific:

they intended to have **gone North away** to *Highgate*, (*JPY* 133) / I had not **gone three Steps in**, (*RC* 177) / I could ha' done this as well in *England* among my Friends, as ha' **gone 5000 Miles off** to do it among Strangers and Salvages in a Wilderness, (*RC* 35)

(c) Time and Frequency Adverbials (e.g. *We **went frequently out** with this Boat a fishing*, (*RC* 20))

The third group consists of “time and frequency” adverbials, which includes some of the *-ly* adverbs, such as *immediately*, *frequently*, *seasonably*, *daily*, and *yearly*:

he ... **came immediately back** to me, (*RC* 233) / unless the Winds by a kind of Miracle should **turn immediately about**. (*RC* 43) [cf. *OED* s.v. turn, v. 65 b. “To reverse one’s position or course; to turn so as to face or go in the opposite direction: = turn round, 79 b. Now rare.” 1303~] / We **went frequently out** with this Boat a fishing, (*RC* 20) / ... those Dragoons, who **came seasonably in**, (*MC* 159) / our Men **went daily out** a Hunting, (*CS* 22) / two Thousand eight Hundred Pounds **coming Yearly in**, of which I did not spend one Penny, (*Rox* 188)

As with the instances of *immediately* cited above, the insertion of *apace* suggests the speed of action denoted by the phrasal verb, i.e. “walking away”:

[she] turns back, and **walks apace away** from her: (*Rox* 314)

On the other hand, *long* emphasizes the duration of “holding out”:

his Majesty loath to be cooped up in a Town which could on no Account **hold long out**, (*MC* 266)

Other instances of “time and frequency” adverbials are:

but [I] **came always back** without any Discovery, (*RC* 170) / had I not **gotten first up** upon this Hill, (*RC* 138) / I resolv'd to **go no more out** without a Prospective Glass in my Pocket. (*RC* 164) / I **come now back** to my own History, (*CS* 249) / I asked him ... when we **came first up** with them? (*CS* 163) / unless it was thus, that a Man should, as it were **run just up**

to the Top, (CS 210) / I **going still on** with the Particulars, (MF 228) / I **ventured so often out** in the Streets, (JPY 77) / **going then back** to France, he was yet uneasie, (Rox 226)

As well, noun phrases denoting “time and frequency,” such as *every Day* and *two or three times*, are inserted:

the Clouds which now **came every Day in** to his Standard, were incredible. (MC 147) / [he] **rid every Day out** to the Forest a Hunting, (Rox 11) / she **look’d two or three times up** at me, (Rox 123)

The following is a case where two elements, *one Day* and *all*, are combined:

we **went one Day all out** to Sea in her together, (CS 26)

(d) Manner Adverbials (e.g. *they **came boldly out***, (MC 231))

This fourth group deals with adverbials relating to “manner”; many instances of *-ly* adverbs such as *softly*, *boldly*, *bravely*, etc., belong to this group. The “manner” adverbials likely modify whole phrasal verbs rather than the following particles. Cases in point are numerous:

they **came boldly out**, (MC 231) / he was **going directly back** to the Coast of Brasil. (RC 42) / The Bear was **walking softly on**, (RC 294) // He **gallops bravely up** to his Adversary, (MC 131) / we had Leisure enough to **ride gently back**: (MC 9) / We **marched slowly on** ... (MC 102) / the Imperial Soldiers **went unwillingly out**; (MC 110) // we might **come safely back** again. (CS 80) / we **went merrily on** for the Coast of Ceylon, (CS 218) [cf. OED s.v. merrily, adv. 3. “With alacrity; hence, with reference to inanimate things, briskly.” 1530~] / so we resolv’d, ... to **look diligently out** for Food. (CS 113) / he **look’d gravely up** at me, (CS 159) / [we] **marched boldly up** to them; (CS 52) // the Sister and the younger Brother **fell grievously out** about it; (MF 21) / I wanted to **get quietly away** from Ipswich. (MF 266) / I **got softly out**, (MF 226) / I **went boldly in** and was just going to lay my Hand upon a piece of Plate, (MF 269) // so others got out by bribing the Watchmen, and giving them Money to let them **go privately out** in the Night. (JPY 57) // it would be fire in my Flax if I should mingle it with what I had now, which was **come honestly by**, (CJ 157) / she

came readily in, but blush'd mightily, (*CJ* 246) / I would have you leave it for the present, and **go quietly away**. (*CJ* 203) / all **going merrily on** for *London*, (*CJ* 111) / nor are those poor young People so much in the wrong, as some imagine them to be, that **go voluntarily over** to those Countries, (*CJ* 174) / the Horse ... **came Trotting gently on** by himself, (*CJ* 93) // the *Jew* **came impudently back**, into the Room, (*Rox* 114) / there was, and would be, Hours of Intervals, and of dark Reflections which **came involuntarily in**, (*Rox* 48)

It is necessary to note here that some *-ly* adverbs do not belong to this group. For instance, *fairly* and *thorowly* (i.e. 'thoroughly') have to do with "degree" rather than "manner," as in:

though the Wind blew very hard, yet it [= the Wood] **burnt fairly out**; (*RC* 186) [cf. *OED* s.v. burn, v.1 2. c. "quasi-refl. and pass."] / I **fell thorowly out** with her: (*Rox* 312)

Strait (i.e. 'straight') might belong to the manner adverbials:

it [= the plague] did not **come strait on** towards us; (*JPY* 14)

As a prepositional phrase, *with all his might* describes the manner of his "swimming off":

[he] **swam with all his might off** to those two who were left in the Canoe, (*RC* 236)

A participial clause, *talking with ...*, is also inserted. A rather long *-ing* clause suggests the manner in his "walking back":

he **walk'd, talking with another Man of the same Cloth, back** again, just by me; (*Rox* 85)

A phrasal verb with the *-ing* clause inserted (i.e. *walked talking ... back*) is completely different from the composite form of *he came running back* (as examined in Section 1.1.2), because in this instance *talking* and *back* cannot be combined.

(e) Others

Adverbials which do not apply to the foregoing four groups are here discussed; *not* and *thus* are each inserted once, respectively:

I spent all that Evening there, and **went not back** to my Habitation, (*RC* 99) / **Wandering thus about** I knew not whither, I pass'd by an Apothecary's Shop ... (*MF* 191)

Here, a one-word adjective, *lame*, is inserted. The adjective seems to function as the subject complement:

tho' I **came Lame off**, (*CJ* 221)

Two prepositional phrases, *with us* (or *all our Cargo*), and one clause, *as I said*, occur between verb and particle, as in:

[MY Governess] **went with us Round** into the *Downs*, (*MF* 319) / we **went with all our Cargo over** to *Maryland*. (*MF* 330) / Upon this we **marched, as I said, on** to *Burton*, (*MC* 237)

Finally, considered is the use of *all*, which occurs between the verb and particle 12 times in total. It is appropriate to interpret *all* as in *they flew all away* as a kind of (reflexive) pronoun, rather than an adverb, because this word is inserted only when the subject is a plural noun, or a word with plural meaning (e.g. *the Family went all away*); when it is a singular noun (e.g. *I, he, or the man*), *all* never occurs. Some instances of *all* are given below:

when they grew older they **flew all away**, (*RC* 76) / these [men] **came all down** to the Water's Edge, (*CS* 221) / they [= wild animals] **went all off**, (*CS* 90) / the Men ... **jumpd all back** again into their Boat, (*CS* 156) / [Dutchman says] they would immediately **come all running down** to the Shore, (*CS* 234) / while *the Family* **went all away** in the Evening, (*JPY* 53) / so we **came all away** good Friends, (*CJ* 80), etc.

Next, the frequency of occurrences of adverbial insertion in the seven works is summarized in Table 15:

Table 15. Adverbial Insertion: Frequency of Occurrence (or tokens)

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>	total
Adverbial insertion (tokens)	40 (6.1%)	18 (3.2%)	27 (4.6%)	22 (3.6%)	14 (3.5%)	26 (3.9%)	13 (2.3%)	160 (3.9%)
Types of Adverbials	24	16	19	19	13	15	13	119
Total occurrences of intransitive phr. vbs	659	559	582	608	396	675	568	4052

NOTE: The adverbials inserted in each of the seven works are:

In *RC*:

1. degree: *quite* (5), *fairly*, *higher*, *well*, *first a little* (1)
 2. space and distance: *far*-type (9)* [*far* (1), *so far* (2), *too far* (1), *farther* (5)], *a great way* (3), *close*, *close almost*, *three steps*, *500 miles* (1)
 3. time and frequency: *immediately* (2), *always*, *frequently*, *first*, *no more* (1)
 4. manner: *directly* (4), *softly* (2), *with all his might* (1)
 5. others: *all*, *not* (1)
- [24 types] *The number in parentheses indicates that of occurrences.

In *MC*:

1. degree: *clear* (1)
2. space and distance: *close* (2), *farther*, *a great way*, *a little farther* (1)
3. time and frequency: *immediately* (2), *every Day*, *slowly*, *now*, *long*, *seasonably* (1)
4. manner: *boldly*, *bravely*, *unwillingly*, *gently* (1)
5. others: *as I said* (1) [16 types]

In CS:

1. degree: *quite* (3), *clean* (1)
2. space and distance: *far*-type (6) [*further* (2), *far*, *farther*, *a little further*, *farther and farther* (1)], *close* (1)
3. time and frequency: *daily*, *first*, *just*, *now*, *one Day all* (1)
4. manner: *boldly*, *diligently*, *directly*, *gravely*, *merrily*, *safely* (1)
5. others: *all* (5) [19 types]

In MF:

1. degree: *clear* (3), *clean*, *quite*, *more* (1)
2. space and distance: *far enough*, *a long Way* (1)
3. time and frequency: *frequently*, *immediately*, *quickly* (1)
4. manner: *directly* (2), *boldly*, *grievously*, *quietly*, *softly*, *still* (1)
5. others: *all*, *thus*, *with us*, *with all our Cargo*, (1) [19 types]

In JPY:

1. degree: *much*, *quite*, *also quite*, *so often* (1)
2. space and distance: *farther*, *further*, *North* (1)
3. time and frequency: *immediately* (1)
4. manner: *boldly*, *directly*, *privately*, *strait* (1)
5. others: *all* (2) [13 types]

In CJ:

1. degree: *quite* (6), *clear* (3), *a little*, *well* (2), *very well* (1)
2. space and distance: *farther* (1)
3. time and frequency: (0)
4. manner: *boldly*, *gently*, *honestly*, *merrily*, *quietly*, *readily*, *voluntarily* (1)
5. others: *all* (3), *lame* (adjective) (1) [15 types]

In Rox:

1. degree: *quite*, *thoroughly*, *so* (1)
2. space and distance: *some other way* (1)
3. time and frequency: *first*, *yearly*, *then*, *every day*, *apace*, *two or three times* (1)

4. manner: *impudently, involuntarily, talking with another Man of the same Cloth* (1)
 5. others: (0) [13 types]

A close inspection of Table 15 and the adverbials listed above shows that adverbial insertion occurs most prominently in the first text, *RC*, while in the last (*Rox*) adverbials are least-frequently inserted. Yet as regards the types of adverbials, there is no great discrepancy between the works. *CJ*, for example, contains 15 types out of a relatively frequent 26 instances, but *Rox* shows 13 types out of 13 instances; the 13 adverbials are each different. Thus, in the works whose “variety degree” of the type is lower—a repetition of the same adverbial can be observed—as seen in the use of *quite* occurring 6 times in *CJ*.

Next, those types of phrasal verbs associated with adverbial insertion will be examined; here, those phrasal verbs used in *RC* are listed in alphabetical order:

burn out (1)*, *come back* (3), *come down* (1), *come up* (1), *ebb out* (1), *fly away* (1), *get up* (1), *get in* (1), *go back* (3), *go off* (3), *go out* (4), *go up* (1), *go in* (2), *keep off* (1), *lie off* (2), *make out* (1), *ride up* (1), *rise up* (1), *run away* (1), *run off* (1), *shine in* (1), *stand off* (2), *swim off* (1), *travel cross* (1), *turn about* (1), *walk up* (1), *walk on* (1), *work out* (1) [28 types] *The number in parentheses indicates that of occurrences.

This list reveals the frequent use of what Quirk et al. (1985: 1150) term “free combinations”(phrasal verbs which retain the literal meaning of both verb and particle), such as *fly away, shine in* and *run away*; all indicating dynamic movement, rather than idiomatic phrasal verbs. In particular, there are 18 instances of *come-* and *go-*phrasal verbs (8 types), which make up 45% out of the total 40 instances. Among this list, *lie off* is fairly unique, in that it denotes a state rather than a movement, as seen here:

it [= the “stranded Vessel”] **lay so far off**, (*RC* 46) / [cf. *OED* s.v. *lie*, v.1 25. **lie off**. a. Naut. “Of a ship or boat: To stand some distance away from the shore or from some other craft.” 1596~] / except some Rocks which **lay a great Way off**, (*RC* 53)

Types of phrasal verbs associated with adverbial insertion in the “Other” works are summarized in Table 16:

Table 16. Types of Phrasal Verbs Associated with Adverbial Insertion

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>
Occurrences of Adv. insertion	40	18	27	22	14	26	13
Types of phr.vbs	28	15	18	17	8	20	10
<i>come-</i> and <i>go-</i> phr. vbs. (types: occurrences)	8 types: 18 occurrences (45%)	7:9 (50%)	10:18 (67%)	8:11 (50%)	6: 12 (86%)	11:16 (62%)	5: 8 (62%)
Others (types: occurrences)	20 types: 22 occurrences (55%)	8:9 (50%)	8:9 (33%)	9:11 (50%)	2:2 (14%)	9: 10 (38%)	5:5 (38%)

NOTE: phrasal verbs in the seven works other than *RC* are as follows:

In *MC*:

come out (1)*, *come up* (2), *come in* (2), *draw off* (1), *gallop up* (1), *get off* (1), *get in* (1), *go back* (1), *go out* (1), *go in* (1), *go on* (1), *hold out* (1), *march on* (2), *ride away* (1), *ride back* (1) [15 types] *The number in parentheses indicates that of occurrences.

In *CS*:

come back (2), *come down* (1), *come up* (3), *go away* (1), *go back* (1), *go off* (5), *go out* (2), *go up* (1), *go on* (1), *go over* (1), *jump back* (1), *look out* (1), *look up* (1), *march up* (1), *run down* (1), *run up* (1), *stand off* (2), *come running down* (1) [18 types]

In *MF*:

come off (1), *come up* (2), *fall out* (2), *get away* (2), *get out* (1), *get up* (1), *go back* (1), *go*

off (3), go in (1), go on (1), go over (1), go round (1), turn round (1), wander about (1), walk out (1), walk about (1), wear off (1) [17 types]

In *JPY*:

come up (1), come on (1), go away (5), go off (2), go about (2), go out (1), run down (1), venture out (1) [8 types]

In *CJ*:

come away (1), come back (1), come off (1), come by (1), come in (1), come on (1), get away (2), get up (1), get over (1), go away (4), go down (1), go off (2), go on (2), go over (1), hang out (1), hollow out (1), look back (1), look out (1), slip down (1), come trotting on (1) [20 types]

In *Rox*:

come back (1), come up (1), come in (3), fall out (1), go away (1), go back (2), look up (1), ride out (1), walk away (1), walk back (1) [10 types]

A careful look at Table 16 and types of phrasal verbs listed reveals that the widest variety of these verbs is found in *RC*, while *JPY* contains the fewest types. As well, the frequency of occurrence of *come-* and *go-*phrasal verbs in *RC* is lower than those in the other works (compare 45% in *RC* with, for example, 86% in *JPY*).

Although, as mentioned above, phrasal verbs associated with adverbial insertion tend to retain the literal meaning of verb and particle, a few phrasal verbs possessing a figurative meaning do exist among those listed above. One of them is *fall out*, which occurs twice in *MF*, with one instance in *Rox*:

they frequently found Fault with me, and sometimes **fell quite out** with me, (*MF* 33) / the Sister and the younger Brother **fell grievously out** about it; (*MF* 21) / all my Rage turn'd against *Amy*, and I **fell thorowly out** with her: (*Rox* 312) [cf. *OED* s.v. fall, v. 94. **fall out**. d. "To disagree, quarrel." 1562~ ; 94. e. **fall out with**: "to quarrel with." 1530~]

As the *OED* suggests, *fall out (with)*, meaning "to quarrel (with)," seems to have been established as a set phrase or idiom in Defoe's era. The instances cited above, in which

three different intensive adverbs are inserted into an idiomatic *fall out*, may serve as evidence that linguistic insights by Quirk et al. (1985: 1167) as well as others are not always applicable to observations concerning phrasal verbs in Defoe, or early-eighteenth century English.

1.4 Conversion of Intransitive Phrasal Verbs into Nouns (or Adjectives)

Apart from the gerund or verbal noun, there are very few instances of phrasal verbs used as completely different word classes. Therefore, special attention will be paid to all cases.

First, *MC* contains 17 instances of *run away*, and three of these are used as a different word class, as follows:

[a] their own **run-away** Brethren (*MC* 116) [*OED* s.v. runaway, II attrib. or as adj. 3.a “Having run away; given to running away; fugitive;” 1548~ ; this passage is cited in the *OED*.]

[b] We immediately attacked them, ... and forced them at last to a down right **Run-away**, (*MC* 231) [*OED* s.v. runaway, n. 2. a. “An act of running away;” The *OED* cites this passage as its earliest illustration.]

[c] they stood their Ground, and having rallied the **Run-aways** of both the other Parties, (*MC* 254) [*OED* s.v. runaway, n. 1. a. “One who runs away; a fugitive, a deserter.” c1515~]

Run away is used as an adjective in [a] and a noun in [b] and [c]. But the two instances as a noun are rather different in meaning. *Run away* in [b] refers to “An act of running away,” while the plural form in [c] obviously denotes “One who runs away.” According to the *OED*, the uses of *run away* in [a] and [c] were already in existence in Defoe’s era, but it is worth noting that the use in [b] is this dictionary’s earliest instance.

As for the cases where a phrasal verb as a noun refers to the person who commits its verbal action, the following two, *stander-by* and *hanger-on* are cases in point:

here I experienced the Truth of an old English Proverb, *That **Standers-by** see more than the*

Gamesters. (MC 29) [cf. *OED* s.v. *stander*, 2. *stander-by*. a. “One who stands by; one who looks on and abstains from interfering; one who stands aside from or has no concern in (a game, a quarrel, etc.);” 1545~]

this it seems, was a Contrivance of one of my Female **hangers-on**, (*Rox* 172) / I added, that I had no **hangers-on**, that shou’d trouble him; (*Rox* 249) [cf. *OED* s.v. *hanger*2, 5. **hanger-on**. a. “A follower or dependant (familiarily and often disparagingly).” 1549~]

Next, *CJ* has one instance of *come out* as a noun:

we were awaken’d in the Dead of the Night with **come out here**, (*CJ* 10)

This is likely a nonce-use. In this context, *come out* [*here*] might be paraphrased as “a shout by which somebody tells us to come out here.”

The rest are the following:

[d] many Families found Means to make **Salleys out**, and escape that way after they had been shut up; (*JPY* 57) [cf. *OED* s.v. *sally*, n.1 1. “A sudden rush (out) from a besieged place upon the enemy; a sortie; esp. in the phrase *to make a sally*.” 1560~ ; the *OED* citing Bunyan *Holy War* (1905) 380 The Captains ... of the Town of Mansoul agreed, and resolved upon a time to make a **salley out** upon the camp of Diabolus.

[e] [we] kept a **Look out** upon the Hill. (*CS* 193) [cf. *OED* s.v. *look out*, *look-out*, n. 1. “The action (occas. the faculty or the duty) of looking out. *lit.* and *fig.* Chiefly in phrases *to keep* (rarely *to take*) *a* (*good, etc.*) look-out; *to be, place, put on or upon the look out*; orig. *Naut.* 1748~]

[f] then I gave a great **Cry-out**, and fell a-scolding in my Way, (*Rox* 97) [cf. *OED* s.v. *cry*, n. 15 Combined with an adv., as **cry-out**, the act of crying out, exclamation, outcry. 1814~]

In [d], as the *OED* suggests, *make salleys out* is a variation of the set phrase *make a sally*, and in Bunyan’s *Holy War* (1682) a similar instance can be observed.

On the other hand, in [e] and [f] (*keep a*) **look out** and (*give a*) **cry-out** can be considered instances prior to the *OED* first-citation (the years 1748 and 1814,

respectively). In fact, such a phenomenon (of a phrasal verb converted into a noun) is relatively new.¹⁵ Defoe has always (excepting a single instance, in [f]) used the old compound-noun of *outcry*, as in:

Amy then seeing him so perfectly deluded, made a long and lamentable **Outcry**, (127) [cf. *OED* s.v. outcry, n. 1.1 “The act of crying out” 1382~]

¹⁵ Sørensen (1988: 150), on the basis of the data by Lindelöf (1938), states: “when we come to the 19th century, the type [of conversion of phrasal verbs into nouns] begins to grow very popular.”

Chapter 2: The Syntactic Structure of Transitive Phrasal Verbs

An Overview of Transitive Phrasal Verbs

In Chapter 2, the structure of transitive phrasal verbs will be investigated. Before commencing, an overall picture of transitive phrasal verbs in Defoe will be presented in a manner similar to Chapter 1. Considering the seven works of Defoe, four fundamental questions are next examined: (1) how many different types of phrasal verbs are employed, (2) how frequently phrasal verbs are employed, (3) what type of phrasal verbs frequently occur, and (4) which of the 16 particles are frequently employed in the formation of intransitive phrasal verbs?

As for question (1), the types of transitive phrasal verbs are seen in Table 1; for example, *take up* is itself one “type,” regardless of how many times it is employed:

Table 1. Types of Transitive Phrasal Verbs

Works:	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>
(total words)	(122,482 words)	(102,360)	(111,346)	(137,174)	(93,929)	(125,342)	(134,078)
Trans. Phr. Vbs	239	172	197	203	154	203	185
(* Intr. Phr. Vbs incl. comp. types)	(*195)	(*132)	(*189)	(*117)	(*98)	(*161)	(*115)
(out of lexical verbs)	(127)	(91)	(116)	(99)	(79)	(102)	(101)
One type vs. two-or-more types	85 (67%) vs. 42 (33%)	63 (69%) vs. 28 (31%)	83 (72%) vs. 33 (28%)	60 (61%) vs. 39 (39%)	49 (62%) vs. 30 (38%)	60 (59%) vs. 42 (41%)	67 (66%) vs. 34 (34%)

In comparison with the types of intransitive phrasal verbs marked with an asterisk (*), transitive phrasal verbs have a wider variety of types in *all* works. The predominance of transitive types over intransitive is particularly noticeable in *MF* and *Rox*: *trans.*=203 vs. *intr.*=117 (in *MF*) and *trans.*=182 vs. *intr.*=115 (in *Rox*); *CS* shows the least noticeable difference of 196 versus 189.

On the basis of *RC*, which contains the greatest number of types of phrasal verbs, the significance of the results of Table 1 will be assessed. The following list covers all types of transitive phrasal verbs in *RC*; the notation of this list is the same as that displayed in the intransitive list in Chapter 1:

List 1: Types of Transitive Phrasal Verbs in *RC* (arranged in alphabetical order)

bar *up*; barricado *round*; bear *down, on* (2); beat *down, out* (2); block *up*; blow *up*; botch *up*; break *down, off, up* (3); breed *up*; bring away, back, down, off, out, up, in, on, over (9); burn *out, up* (2); bury *in*; call *away, off, out, in* (4); carry *away, back, down, off, out, up, on* (7); cast *away, down, off, up* (4); cheer *up*; choke *up*; choose *out*; clear *away, up* (2); close *up*; cook *up*; cover *over*; cry *out*; cut *away, down, off, out, up* (5); deliver *up, over* (2); dig *away, down, up* (3); drag *out*; draw *back, up, in* (3); drive *off, out, up, in* (4); dry *up*; eat *up*; eke *out*; entice *away*; fence *round, in* (2); fetch *back*; fill *up*; find *out*; fire *off*; fit *out, up* (2); fleet *off*; float *out*; force *in*; furbish *up*; gather *up*; get *down, off, out, up, along, on, over* (7); give *back, up, in, over* (4); grant *away*; hale *up, in* (2); hand *out*; hang *out, up* (2); have *on*; hearten *up*; heap *up*; heave *up*; help *off, up* (2); hoise *up*; hoist *out*; hold *out, up* (2); hunt *down*; hurry *away, about, along, on* (4); jam *in*; keep *down, off, out, up, in* (5); knock *down, up* (2); launch *off, out* (2); lay *down, out, up, aside, cross, by* (6); lead *away, up, along, in* (4); leave *off*; let *down, out* (2); lift *off, up, in, over* (4); live *out*; lock *up*; lower *down*; make *up*; mark *out*; minute *down*; nurse *up*; order *out*; pack *up*; paddle *along*; pen *in*; pick *up*; pile *up*; pluck *up*; pour *in*; prop *up*; pull *off, out, up, in* (4); push *on*; put *off, out, in, on* (4); raise *up*; ride *out*; rip *up*; rub *out*; run *out, in* (2); send *away, off, out, up, in, over* (6); serve *out*; set *down, out, up, aside, in, over* (6); shake *off, out* (2); shoot *off*; shut *up*; single *out*; sit *down*; speak *out*; splinter *up*; stir *up*; stretch *out*; swallow *up*; sweep *away*; take *away, back, down, off, out, up, in* (7); tear *up*; tell *over*; thrash *out*; throw *away, down, out, in, over* (5); thrust *off, aside, in, on* (4); tie *up*; toss *up*; tread *down*; trim *up*; turn *away, down, off, up, about* (5); veer *out*; venture *out*; waft *over*; wear *off, out* (2); whelm *down*;

work *out, up, on* (3); wrap *up*; wrench *up*; write *down*; [out of 127 lexical verbs, 239 types of transitive phrasal verbs are generated.]

First, those verbs (i.e. “verb elements” in phrasal verbs) in the above list will be considered. As mentioned in the overview of intransitive phrasal verbs, many transitive phrasal verbs cited above consist of dynamic, monosyllabic verbs of native origin, such as *beat, blow, break, breed, bring, burn, bury, choke, drag, fetch, give*, etc. On the other hand, this list includes not only monosyllabic Romance verbs (e.g. *bar, block, cheer, cook, grant, order, nurse, pile, serve*, etc.), but also disyllabic Romance verbs (e.g. *carry, cover, entice, furbish*), and even a trisyllabic Romance verb (*deliver*). In addition, the quadrisyllabic *barricado* is of Spanish origin; *splinter* is of Dutch origin, and *rip* of uncertain (Flemish?) origin. Thus, lexical verbs used as transitive phrasal verbs are etymologically less “native” than the intransitive verbs, at least in *RC*.

A closer look at the list demonstrates the following three points: (i) out of 127 different verbs, 239 types of transitive phrasal verbs are formed;¹ (ii) among the 127 verbs, 85 types (67%) form only once type of phrasal verb, while the other 42 types (33%) generate two or more types of phrasal verbs; (iii) the most productive verbs are *bring* (i.e. which generates 9 types of phrasal verbs), *carry, get, take* (7 types), *lay, send, set* (6 types), and it has been shown that *come* and *go* develop 11 and 12 different types of intransitive phrasal verbs, respectively.

Next, the most prolific verbs in forming transitive phrasal verbs in each work are shown, in Table 2:

¹ In comparison with the data of intransitive verbs in the same work (out of 88 verbs, 195 types including composite types such as *come running back* are generated), transitive phrasal verbs have a wider variety of use than intransitive verbs.

Table 2. The Top-Five Most Prolific Verbs

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>
1	bring (9 types)	bring (9)	send, take (8)	bring (10)	bring, carry (8)	bring, carry (9)	bring (9)
2	carry, get, take (7)	beat (7)		carry, put (8)			carry, put, take (7)
3		draw, fetch, take (6)	carry (7)		lay (7)	put, take (7)	
4				take (7)	put, take, turn (6)		
5	lay, send, set (6)		bring, throw (6)	call, cast, pull, set (6)		give, send (6)	give, send (6)

As seen in the above Table, *bring*, *carry* and *take* are considered among the most productive verbs throughout the seven works; apart from *CS*, *bring* is always the most-frequently used.

The question (2) of how frequently transitive phrasal verbs are used is next examined. The frequency of occurrences (or tokens) of transitive phrasal verbs in Defoe's seven works is presented in Table 3:

Table 3. Frequency of Transitive Phrasal Verbs

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>
Trans. Phr. Vbs	745	487	498	581	533	563	632
(*Intr. Phr. Vbs)	(*661)	(*561)	(*582)	(*608)	(*397)	(*675)	(*568)
Frequency per 1,000 words	6.09	4.77	4.46	4.23	5.67	4.49	4.71
One occurrence	122 (51%)	95 (55%)	106 (54%)	113 (56%)	81 (53%)	103 (51%)	87 (47%)
vs.	vs.	vs.	vs.	vs.	vs.	vs.	vs.
two-or-more occurrences	117 (49%)	77 (45%)	91 (46%)	90 (44%)	73 (47%)	100 (49%)	98 (53%)

As well as in intransitive phrasal verbs, *RC* shows the highest frequency of transitive phrasal verbs (6.09 occurrences per 1,000 words) among the seven works. The second-most frequent (5.68) is found in *JPY*, which shows the lowest frequency in intransitive use. Interestingly, as seen in this Table, in *RC*, *JPY*, and *Rox* transitive phrasal verbs occur more frequently than intransitive ones; in the other four works, intransitive phrasal verbs are used more frequently. As regards the number of types of phrasal verbs, it has been observed that transitive types are more various than intransitive, in *all* works. This strongly suggests that in *MC*, *CS*, *MF*, and *CJ*, (certain types of) intransitive phrasal verbs tend to be repeated more frequently than transitive verbs. Next, as for the one occurrence vs. two-or-more occurrences of transitive phrasal verbs, *Rox* exclusively shows more than 50% of two-or-more occurrences (once: 47% vs. twice-or-more: 53%). This indicates that (some types of) transitive phrasal verbs in this work are more recurrently used than in the other six works.

Concerning question (3), the type of phrasal verbs which most frequently occur, the data is presented in Table 4:

Table 4. The Top Five Most-Frequent Transitive Phrasal Verbs

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>
1	take up (55 times)	draw up (27)	take up (28)	take up (31)	shut up (123)	take up (29)	find out (41)
2	give over (25)	take up (20)	take in (24)	find out (26)	take up (20)	carry on, pull out (18)	take up (32)
3	carry away, set up (22)	beat off (17)	set up (18)	pull out (21)			put off (28)
4		give over (14)	give over (15)	make up (16)	lock up, set down, set up (14)	carry away, make up (14)	give up (22)
5	find out (21)	carry on, cut off (13)	take away (10)	take away (14)			pull out (16)

The most striking feature of this Table is the high frequency of *shut up* in *JPY*, which is by far the most frequently used (123 instances) among the seven works. Despite the fact that *JPY* is the smallest corpus among the seven texts (see Table 1), *shut up* occurs more than twice as frequently as *take up* in *RC* (55 times). On the other hand, *take up* is such a common and versatile phrasal verb that it may be used in many contexts; in fact it is *always* ranked number one or two in Table 5. In stark contrast, *shut up* seems to be limited to a specific context, as it is used only once in *RC*, in the case of *I shut it* [= “that Light”] *up*, (*RC* 210). In this sense, the use of *shut up* in *JPY* deserves a closer investigation, with reference to factors of its high frequency, and the relation of the phrasal verb with the subject matter in this work. (This issue will be discussed further in Chapter 3.) As for the others in the table, *find out*, *give over*, *set up* and *pull out*, which

are all ranked in the top five in three of the works, these are among the more common transitive phrasal verbs like *take up*, while the most-frequent is *draw up* in *MC*, which is always used in a military context, in the sense of “To bring into regular order, as troops” (*OED* s.v. draw, v. 89 f.). This might be looked upon as a phrasal verb unique to a particular work, as is the case with *shut up*.

Here the versatility of *take up*, which is the most frequently-used phrasal verb in *RC*, including intransitive verbs (the most frequent intransitive *come back* occurs 33 times), needs further elaboration. As exemplified in *come-* and *go-*phrasal verbs, intransitive phrasal verbs in Defoe, as has been pointed out, tend to be used in a literal sense, however *take up* is a highly polysemous phrasal verb. This seems evidenced by the fact that the *OED* gives 56 different meanings to this set-phrase (cf. *OED* s.v. take, v. 93). Several instances are next cited in order to demonstrate that *take up* in *RC* is employed in at least two or more meanings. The following passages, which are divided into four groups, show that the phrasal verb in each of the passages means not only something determinedly literal in [a] but also something transferred [b] to [d]:

[a] I immediately stept to the Cabbin-door, and **taking up** my Gun fir'd at him, (*RC* 25) / I **took up** a great Firebrand, (*RC* 177) / He **took up** his Bow, and Arrows, (*RC* 205)

[b] I **took up** my Lodging, (*RC* 47) / I **took up** my Country Habitation. (*RC* 152)

[c] These two whole Days I **took up** in grinding my Tools, (*RC* 83) / These Thoughts **took me up** many Hours, Days; (*RC* 157)

[d] I must go back to some other Things which **took up** some of my Thoughts. (*RC* 60) / my Head was ... **taken up** in considering the Nature of these wretched Creatures; (*RC* 197)

The difference of meaning in *take up* originates from the (semantic) relation with its objects. For example, *Gun*, *Firebrand*, and *Bow and Arrows* in [a] are the concrete objects which the characters, *he* or *I*, can “lift” (*OED* s.v. take, v. 93a) with their hands; while, from [b] to [d], in terms of whether they can be physically lifted, the objects seem to lose their concreteness and shift to something more abstract. It turns out that the more a certain phrasal verb takes a variety of objects, the wider the range of meaning in the phrasal verb can be.

As the final question, the most highly-frequent particles in forming types of transitive phrasal verbs are shown in Table 5:

Table 5. The Top-Five Most Prolific Particles

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>
1	up (67 types)	up (45)	up (55)	up (44)	up (35)	out (43)	up (51)
2	out (45)	out (31)	out (38)	out (39)	out (30)	up (42)	out (34)
3	down, off (24)	off (19)	away (22)	off (23)	down, off (17)	off (24)	off (23)
4		away, down (16)	down (19)	away (19)		away (21)	away (17)
5	in (23)		off (18)	down, in (16)	away, in (13)	down (18)	down (14)
Others	away (16), over (11), on (10), back (6), along (4), aside (3), about, round (2), cross, by (1), forth (0)	in (11), on, over (8), back (7), round (5), about (4), aside, by (1), forth, across, along (0)	in (14), back (9), over (6), along (4), about, aside, on (3), round (2), forth (1), across, by (0)	back (14), on (11), over (9), about (6), along (3), aside (2); by (1), forth, across, around (0)	back (8), over (6), on (5), along (4), about (3), round, aside, by (1), forth, (1), forth, across (0)	back, in, over (13), on (8), along (4), about (2), aside, by (1), forth, across, around (0)	in (12), back, over (10), on (6), by (3), along (2), forth, about, aside (1), across, around (0)

A glance at this Table shows that the distribution of the 16 particles in the transitive types is quite *variable*, while the distribution in the intransitive types is far more *even*; compare the figures in the transitive list in *RC* with those in the intransitive list, within the same work: *out* (33 types), *up* (28), *in* (20), *away* (19), *off* (18), *down* (17), etc., in frequency order.

What is most prominent among the particles listed above is the high frequency of *up*, which is ranked number one in all works except *CJ*. As well, *out* is ranked number one in *CJ*, and number two in the other six works. Thus, *up* and *out* have been found to be extremely vital in forming transitive phrasal verbs. An intensifying or aspectual force inherent in the two particles may add emphasis or a nuance of completion to simple transitive verbs. Here, the expressiveness of *up* is touched upon. Based upon the results of Table 5, *up* in *RC*, by co-occurring with 67 different verbs, generates 67 types of transitive phrasal verbs (28% in total). Some of instances of these verbs are given below:

I ***barr'd** it [= the door] **up** in the Night, (*RC* 208) / When I had done this I ***block'd up** the Door of the Tent with some Boards within, (*RC* 55) / I might ***botch up** some such Pot, (*RC* 119) / it [= the grain of corn] had been **burnt up** and destroy'd. (*RC* 79) / I gave him a Dram (out of our Patroon's Case of Bottles) to ***cheer him up**: (*RC* 24) / all the In-side of the Ship was ***choack'd up** with Sand: (*RC* 84) / the 14th of April I ***closed** it [= "my Wall"] **up**, (*RC* 79) / I found Ways to ***cook** it [= food] **up** without baking, (*RC* 79) / it almost spoil'd some of them, and almost ***dry'd up** their Milk. (*RC* 158) / my Wall joyn'd to the Rock, was all ***fill'd up** with the large Earthen Pots, (*RC* 151) / I ***furbish'd up** one of the great Cutlashes, (*RC* 167) / whatever we may ***heap up** indeed to give others, we enjoy just as much as we can use, (*RC* 129) / how I was a Prisoner ***lock'd up** with the Eternal Bars and Bolts of the Ocean, (*RC* 113) / we ***pick'd up** two more English Merchants also, (*RC* 289) / I had the Seiling to ***prop up**, (*RC* 74) / [he] ***ripp'd up** his Wastcoat to feel if he was not wounded, (*RC* 211) / But I ***shut** it [= "that Light"] **up**, (*RC* 210) / I expected every Wave would have ***swallowed us up**, (*RC* 8) / the Trees were ***torn up** by the Roots, (*RC* 81) / I set my Dog to guard it in the Night, ***tying him up** to a Stake at the Gate, (*RC* 116) / we had gotten as much Land cur'd and ***trim'd up**, as we sowed 22 Bushels of Barley on, (*RC* 246) etc. [The phrasal verbs marked with an asterisk (*) indicate

that its verb elements co-occur exclusively with *up* in *RC*.]

The particle *up* in the passages cited above is mostly used in the sense of “To or towards a state of completion or finality. (Frequently serving merely to emphasize the import of the verb.)” (*OED* s.v. *up*, *adv.* 1 18.), rather than in the literal sense of “towards a higher place or position.” Without the aid of the particle *up*, each of the lexical verbs, such as *bar*, *block*, *botch*, *burn* or *choke*, might express what is meant in the context (to some extent). Hence, the addition of *up* is no doubt intended to complete and enhance the meaning of the verbs. Such an addition of the monosyllabic stressed *up* seems to make the passage in which it is used more rhythmic, vivid and dynamic than the version without the particle, especially as seen in examples like *barr’d it up*, *cheer him up*, *cook it up*, and *the Trees were torn up*, etc.

Next, the syntactic structure of transitive phrasal verbs will be analyzed. Perhaps the most crucial difference between intransitive and transitive verbs concerns whether or not they possess objects. Thus, an examination of the way transitive phrasal verbs take their objects will be the next matter examined. In the same manner as conducted in Chapter 1, instances of transitive phrasal verbs will be presented according to the two different categories: Predicate and Non-Predicate use.

2.1. Predicate Use

Generally speaking, transitive phrasal verbs occur in two main patterns: “Verb + Particle + Object” (VPO) like *I **brought away** several Things very useful to me* (*RC* 54) and “Verb + Object + Particle” (VOP) such as *I **gave this Attempt over** also* (*RC* 128). Accordingly, the distribution of the two patterns (according to Defoe’s seven works) will next be examined; additionally, it is necessary to investigate the fundamental difference between the two patterns.

Transitive phrasal verbs in Defoe, however, do not always occur in (either of) these two patterns. For example, two more patterns are considered. One is the pattern of “Object (+ Subject) + Verb + Particle” (OVP), in which the relative pronoun as an object comes before (a subject and) a phrasal verb like *for my Corn, which I always **rubb’d out** as soon as it was dry* (*RC* 144). The other is the pattern of “Verb + (Indirect

Object + Particle + (Direct) Object” (VOPO), in which a phrasal verb takes two objects, such as [*he*] **gave me back an exact Inventory of them** (RC 33). These two do not necessarily apply to any of the main patterns, VPO and VOP—and neither does the “passive construction,” in which the object is moved to the subject position by means of passive voice, as with *I was **lifted up** by the Waves* (RC 45). Hence, the three syntactic patterns (OVA, VOPO and Passive Construction) will be separately described, below.

The “predicate” as illustrated in Chapter 1 refers not only to (i) the predicate of either the main or the subordinate clauses in a sentence, but also cases of (ii) bare infinitives (after auxiliaries), (iii) the present participle in the progressive tenses, or following verbs of inert cognition and their objects, and (iv) the past participle in those perfect tenses in which phrasal verbs occur.

2.1.1 The Pattern “Verb + Particle + Object” (VPO) (e.g. *I **pull’d off** my Clothes*, (RC 48)

(a) The Basic Type: A Single Use

When the object is *not* a personal pronoun (e.g. *me*, *them* and *it*), the pattern of “Verb + Particle + Object” (henceforth VPO) predominates in Defoe; conversely, personal pronouns (except for a few instances of reflexive pronouns) *always* occur in the pattern of VOP (at least, in Defoe). Some instances of transitive phrasal verbs occurring in the pattern of VPO form will now be considered. There are cases where no word follows the object, as with *I **pull’d off** my Clothes* (RC 48). This is the simplest form of the VPO pattern. Similar cases, in which the object is a short phrase consisting of “determiner and noun,” are here given:

before we **hal’d in** our Sail, (RC 22) / the Parliament **cried up** their Victory, (MC 163) / This, I say, **took away** all Compassion; (JPY 115) / The Major **lug’d out** the Goods, (CJ 13) [cf. *OED* s.v. lug, v. 3. trans. “To pull along with violent effort; to drag, tug (something heavy). Also with advs. ((as sense 5)”; 5. **lug out**. The *OED* cites this passage.) / I immediately **broke up** House-keeping, (CJ 197) / When we **clos’d up** our Wedding-Week, (Rox 249) / if she **gave away** that Power, (Rox 149) / [past participle] when I had **wrought out** some Boards, (RC 68), etc.

In the following passages, the object is a longer phrase:

upon which our Master **order'd out** the Sheet Anchor; (*RC* 10) / In these Thoughts I **pass'd away** near three Months; (*Rox* 221) / she **took up** a mad Resolution, (*Rox* 310) / I **furber'd up** one of the great Cutlashes, (*RC* 167) / I now **gave over** any more Thoughts of the Ship, (*RC* 58) / so I **mark'd out** a larger Piece of Land, (*RC* 213) / I **sold off** most of my Goods, (*MF* 190) / a rich Merchant **laid down** the Money for them, (*CS* 175) / Time **wears out** the Memory of it; (*Rox* 153) / I **set up** all my Chests and Boards, (*RC* 71) / We **picked up** some of their Stragglers, (*MC* 255) / In short, he **pulled out** 60 or 70 Pieces of Gold, (*MC* 65) / they **set up** the horridest Yell, or Howling, (*CS* 53) / the Rogues **snatch'd up** their Bows and Arrows, (*CS* 75) / These Attempts **took up** eight or nine Years, (*CS* 244) / so they only **knock'd down** twenty or thirty of them, (*CS* 157) / We **took in** fresh Water here, and some Provisions, (*CS* 218) / his two Fellow Travellers **laid aside** their Design of going to *Waltham*, (*JPY* 140) / These Things however **put off** all my Thoughts of going into the Country; (*JPY* 14) / the Danger of immediate Death to ourselves, **took away** all Bowels of Love, all Concern for one another: (*JPY* 115) / we **eat up** all the Scraps of what we had left, (*CS* 106) / [past participle] they had **brought off** the Men and the Boat, (*RC* 271), etc.

The object sometimes contains a relative clause (including the case where a relative pronoun is omitted), as in:

she always **melted down** the Plate she bought, (*MF* 201) / I **run out** the little Money I had left, in Cloths and Subsistance, (*CJ* 103) / I **threw away** the only Opportunity I then had, (*Rox* 161) / for a good while I **left off** the wicked Trade that I had so newly **taken up**; (*MF* 198), etc.

In the last instance cited above, another phrasal verb, *take up*, occurs in the relative clause.

In the following passages, phrasal verbs occur as bare infinitives after auxiliary modal verbs:

I might **botch up** some such Pot, (*RC* 119) / if you will **draw out** your Troop and 20 of my Foot, (*MC* 95) / I shall not **take up** any of the little Room I have left here, (*CS* 201) / She

replied, that she would **bring in** an Account of the Expences of it, (*MF* 164) / unless he could **clear up** some Points, (*MF* 71) / I found I could hardly **muster up** 500 *l.* (*MF* 64) / I know not what that meant, I might **leave off** that curs'd Trade; (*CJ* 83) / come, *says he*, do not be so Discourag'd, you may **make up** this Loss: (*CJ* 154) / a Wife must **give up** all she has; (*Rox* 132) / after which, I might **lay-up** two Thousand Pounds a Year. (*Rox* 168) / we cannot **put off** Servants, and Coach and Horses, and every-thing; (*Rox* 209), etc.

Instances in the VPO pattern are sometimes used in the past progressive, as in:

I was **cutting down** some thick Branches of Trees, (*RC* 176) / While I was **cutting down** some Wood here, (*RC* 177) / while they were **drawing out** this Detachment the King calls me to him, (*MC* 77) / While he was **laying down** the Scheme of my Management, (*Rox* 32), / [progressive in a relative clause] as a Man that was **gathering up** his Strength after a Fit of Sickness: (*RC* 97), etc.

There are the cases where the object in the VPO pattern is followed by adverbials, as in:

it [= the umbrella Crusoe made] **cast off** the Rains like a Penthouse, (*RC* 135) / [bare infinitive] then I'll **sell off** your Furniture as well as I can; (*Rox* 209) etc.

Likewise, prepositional phrases as adverbials, which differ from the directional phrases (as in the extended type), come after the object, as in:

I **block'd up** the Door of the Tent with some Boards within, (*RC* 55) / we **carried away** near 150 Prisoners, with 500 Horses (*MC* 154) / he **pushed on** every Thing with extraordinary Conduct, (*MC* 19) / they **blow'd up** a Watchman with Gun-powder, (*JPY* 53) / I **Pick'd out** my Man without much difficulty, (*MF* 78) / I **run out** Nine of the Guineas by One and Two at a Time, (*MF* 260) [cf. *OED* s.v. run, v. 77. **run out.** j (a) "To go through, spend, squander (money or property)."^{1632~}] I **took up** a World of time in Considering of this Matter: (*CJ* 246), etc.

The *to*-infinitive comes after the VPO pattern, as in:

they **brought over** four Prisoners to feast upon; (RC 207) / he **flung down** his Angle to meet him, (CS 243) / [progressive] I found he ... was **mixing up** something to give the poor Creature, to repel, as I thought, the spreading Contagion, (CS 159), etc.

Between the particle and the object of the VPO, adverbials occur, but common adverbials, such as *a little*, are very rarely used:

the Land **broke off** a little the Violence of the Wind: (RC 14) / he **brought in** particularly seventeen large Casks of Arrack, (CS 252) / so as if he **send away** first his Sound, (JPY 42)

Rather, prepositional phrases are more frequently used as adverbials, as in:

the Plague ... **carried off** in that Time thirty or forty Thousand of these very People, (JPY 98) / It seems, after he found I did not come, he **found out**, by his unwearied Enquiry, where I had liv'd; (Rox 133)

The (rather long) adverbials inserted between the particle and the object consist of two different elements, such as *by Enquiry* and *to my ... Satisfaction*:

When I came to *Lisbon*, I **found out** by Enquiry, and to my particular Satisfaction, my old Friend the Captain of the Ship, (RC 279) / I **brought over** with me for the use of our Plantation, three Horses with Harness, and Saddles; (MF 339)²

(b) Coordinated Use with Another Verb: Basic Type (e.g. *one of the Men **pulled out** a Knife and shewed them*, (CS 22))

As well as with the intransitive use of phrasal verbs, a phrasal verb in the VPO pattern is often coordinated with another verb phrase within a syntactic framework of "A and B," for example, *one of the Men **pulled out** a Knife and shewed them*, (CS 22), As mentioned in Chapter 1, two verb phrases linked by the coordinator *and* seem to

² An instance of the same kind occurs as a gerund as in these two examples: *this drove the People from haunting the Doors of every Disperser of Bills; and from **taking down** blindly, and without Consideration, Poison for Physick, and Death instead of Life*. (JPY 35)

function as a single unit. Other similar cases, in which the phrasal verb occurs in the position of A in the framework, are given below:

we **fetch'd off** his Body, and retreated into *Chester*. (*MC* 223) / the Rogues **snatch'd up** their Bows and Arrows, and come running upon our Men like so many Furies, (*CS* 75) / so they **Mann'd out** their Boat, and sent to us with a Flag of Truce. (*CS* 216) / at which the Man enraged **took up** his Fuzee [= 'A light musket or firelock' (*OED*)], and shot the Negro through the Heart. (*CS* 52) / I **pack'd up** my Baggage, and put my self in a Posture for a Journey, (*MF* 130) / I **cast about** innumerable ways for my future State of Life and began to consider very seriously what I should do, (*MF* 127) / I **pack'd up** my Baggage, and put my self in a Posture for a Journey, (*MF* 130) / I **pull'd off** my blue Apron, and wrapt the Bundle in it, (*MF* 239) / One morning he **pulls off** his Diamond Ring, and writes upon the Glass of the Sash in my Chamber this Line, *You I Love, and you alone*. (*MF* 78), etc.

In the pattern under discussion, *pull out* often occurs in the place of A, as in:

one of the Men **pulled out** a Knife and shewed them, (*CS* 22) / I **pull'd out** the string of gold Beads, and told her it was one of my Husbands Presents to me; (*MF* 198) / he first of all **pull'd out** a Deer skin Bag, and gave it me, with five and fifty Spanish Pistoles in it, (*MF* 336) / I presently **pull'd out** all the Money, and gave it to him, (*CJ* 39) / with that, he **pull'd out** a silk Purse, which had threescore Guineas in it, and threw them into my Lap, (*Rox* 42)

In the following passages, *pull out* is used as present tense in the past-tense narrative; this is a typical instance of what has been referred to as the "dramatic present" in Chapter 1:

with that he **pulls out** a silk Purse, with an Hundred Guineas in it, and gave it me; (*MF* 28) / so he **Pulls out** a peice of Paper, and throws it to me, (*CJ* 148)

Next, cases where phrasal verbs occur in the position of B, as with *one of them run and lifted up a dead Man*, (*CS* 58) are given:

I went on Board, and **brought away** some Thing or other: (*RC* 55) / he smiled a little, and **sent away** the Man again to fetch Skins, (*CS* 62) / so she put her Hand in her Pocket, and **pulls out** her Purse. (*Rox* 191) / so he ran down the common Stairs to his Boat, and **fetch'd up** a Sack ... (*JPY* 109) / [the Prince] sent 200 Horse to surround or Skirt the Wood, and **beat up** our quarters, (*CJ* 213) / the Small-Pox, a frightful Distemper in that Country, broke into my Family, and **carry'd off** three of my Children, and a Maid Servant; (*CJ* 249) [cf. *OED* s.v. carry, v. 51. **carry off**. a. *trans.* "To remove from this life, be the death of." c 1680~] / I stood ready, and presently **felt out** the Bag of Money, (*CJ* 58) [cf. *OED* s.v. feel, v. 1. d. **to feel out**: "to ascertain the configuration of (something) as if by touch. Also, to search out, to ascertain, by feeling or testing."; the *OED*'s first citation is from 1835.] / I suffer'd your Rudeness, and **gave up** my Virtue; (*Rox* 151) / the Queen had landed in the North, and **had brought over** a great Magazin of Arms and Ammunition, (*MC* 177), etc.

There are numerous cases where a transitive phrasal verb is coordinated with an intransitive phrasal verb, as with *He **took up** his Bow, and Arrows, and came back*, (*RC* 205). Similar cases are:

*Amy **pack'd up** her Alls, and march'd off*, (*Rox* 313) / the Fellow ... **puts on** a Ploughman's Habit, and went away immediately with a long Pole upon his Shoulder; (*MC* 88) / he **pulls off** his Hose and goes in, (*MC* 88) / Her Mother ... **threw down** her Candle, and shriekt out in such a frightful Manner, (*JPY* 56) / [bare infinitive] says he, ... if you will **draw out** your Troop and 20 of my Foot, and fall in, (*MC* 95), etc.

In the following passages, a transitive phrasal verb follows an intransitive verb:

From hence they passed along, and **took in** other dead Bodies, (*JPY* 91) / But we went on with our Business, and **lay'd out** 12000 Pieces of Eight, (*CJ* 293) / I push'd on for another Voyage, and **laid up** a Stock of all sorts of Goods ... (*CJ* 297) / we sat down in the Grass again, and **turn'd out** the Money, (*CJ* 57) / he came up into my Chamber in the Morning, and **laid out** his Jewel-Case, (*Rox* 51) / I could easily perceive that the Goats had gone in and **eaten up** the Corn, (*RC* 145) / [bare infinitive] unless they can go back and **shut up** all those that the Sick had Convers'd with, (*JPY* 192) / [bare infinitive] I told him he should go back again, and **choose out** five of them, (*RC* 270), etc.

Finally, two transitive phrasal verbs in the VPO pattern are coordinated, as in:

I **threw down** the Piece, and took up the Fowling-Piece, (*RC* 234) / he **burnt down** the Tree and stopt up the Entrance into the Cave. (*CS* 213) / our Negroes **took down** the Tent, and pull'd up the Stakes, (*CS* 85)

(c) Coordinated Use with Two or More Verbs: Basic Type (e.g. *Amy went up-Stairs, and put on her Best Clothes too, and came down dress'd like a Gentlewoman.* (*Rox* 31))

A transitive phrasal verb of the basic type is sometimes coordinated with two (or three) additional verb phrases, in the pattern “A and B and C (and D)” as with *Amy went up-Stairs, and put on her Best Clothes too, and came down ...* (*Rox* 31). Similar instances are:

and there he **pull'd out** a great many Papers, and spread them upon a little Table, and then took me by the Hand, (*Rox* 41) / I secur'd them as well as I could, and Lock'd up the Lodgings and went to him, (*MF* 113) / at last I **sat down** and pull'd off one of my Shoes, and put the four Guineas into that, (*CJ* 23) / so I chang'd my Gown that I pretended the Candle fell upon, and put on another, and went down. (*Rox* 298)

cf. [the generally accepted syntax] upon which he ran down to the Still-yard Stairs, **threw away** his Shirt, and plung'd into the *Thames*, (*JPY* 162) / with that, I sat her down, **pull'd off** her Stockings and Shoes, and all her Cloaths, Piece by Piece, and led her to the Bed to him: (*Rox* 46)

In the following passages, phrasal verbs are used in the (dramatic) present tense:

so he unrolls them, and takes out a little Chagreen Case, and gives me out of it a very fine Diamond Ring; (*MF* 181) / so he **throws off** his Gown, and throws open the Bed, and came in at once. (*Rox* 143)

cf. [the generally accepted syntax] ... where they had laid down their Bows and Arrows, **snatches up** a Bow and two Arrows, and run like a race Horse to the Place: (*CS* 117)

A case of the coordination of four verb phrases (including one transitive phrasal verb)

can be seen:

I thrust hard against the Square of Glass, and broke it with very little Noise, and took out the two Rings, and walk'd away with them very safe; (*MF* 197)

An overview of the coordinated instances (of two or three verb phrases) reveals that transitive and intransitive phrasal verbs are complementary and supplementary to each other, as seen in the passage above (i.e. *I ... **took out** the two Rings, and **walk'd away** ...*).

(d) “Single Combined Activity” in the Coordination (e.g. *we had very happily **found out and stopp'd** the worst and most dangerous Leak that we had,* (*CS* 231))

Among instances of the VPO pattern in the predicate, there are a few cases where a phrasal verb shares the same object with another verb. In the case of *we had ... **found out and stopp'd** the ... Leak* (*CS* 231), it can be construed that *find out* as well as *stop* takes the *Leak* as an object.

As regards the issue of ellipsis and simple coordination, Quirk et al (1985: 943-44) importantly remarks: “To understand the verb phrase coordination of *Peter washed and dried the dishes*, ... *washed and dried* is typically interpreted as a single combined activity (*What are you doing to the dishes? I'm washing and drying them*), rather than as two separate activities.” Defoe's use of “find out and stop” can be regarded as what Quirk et al term a “single combined activity.”

In the following passages, similar (if slightly different) uses are found:

we kill'd sixteen Cows, and pickled and barrell'd up the Flesh as well as we could be supposed to do in the Latitude of eight Degrees from the Line. (*CS* 215) / when I had it [= a lame goat] Home, I bound and splinter'd up its Leg which was broke, (*RC* 75) [cf. *OED* s.v. splinter, v. 2. “To bind, fix, or secure by means of a splint or splints;” Also with *up*. *Obs.* 1594-1720; The *OED*'s last instance is from Defoe's *Captain Singleton*, i.e. As to his arm, he found one of the bones broken; .. and this he set, and **splintered it up**, and bound his arm in a sling.”]

In the first two passages cited above, *barrel up* and *splinter up* are treated as phrasal

verbs. However, *pickle and barrel* and *bind and splinter* seem to function as a “single combined activity,” in the context. If so, the first verb (i.e. *pickle* and *bind*) shares the particle *up* as well as the object, at least at the semantic level. While the coordination of *pickle and barrel* suggests a chronological sequence, the two verbs in *bind and splinter* (as the *OED* definition of *splinter* and its citation from *CS* suggest), can be considered synonymous.³

There is only one case where two transitive phrasal verbs, *bring in* and *thrash out*, through sharing the same object, serve as a “single combined activity”:

from our 22 Bushels of Barley, we **brought in and thrashed out** above 220 Bushels; (*RC* 247)

(e) The Extended Type (e.g. *he **lifted up** his Eyes to Heaven*, (*JPY* 106))

As mentioned in Chapter 1, The pattern in which the combination “verb + particle (+ object [in transitive use])” is followed by the preposition (*mainly* indicative of direction), as with *he **lifted up** his Eyes to Heaven*, (*JPY* 106), and is termed an “extended type.” Similar instances are given in alphabetical order of prepositions:

[at]: It **sprung up** a fresh Gale in the Evening, at S.W. by W. which being fair for the *Portugal Fleet*, (*CS* 146) [cf. *OED* s.v. it, pron. 3. “As the subject of an impersonal verb or impersonal statement, expressing action or a condition of things simply, without reference to any agent. **a**. In statements of weather, as *it rains, it blows hard, it is cold.*” c888~; The *OED* cites the following passage from *Robinson Crusoe* in this sense: “By this time **it** blew a terrible storm indeed.”], etc, // [behind] he **puts back** the Horse behind a great white-Thorn Bush, (*CJ* 90) / [between] they **set up** a long Pole between them and us, (*CS*

³ Similar instances can be also found in the VOP pattern to be discussed in the following section: [participial] the Throng was so great, and the Coaches, Horses, Waggons and Carts were so many, driving and dragging the People **away**, (*JPY* 183) / [to-infinitive] the Shoemaker began to hale and drag me **a long** (i.e. along) as he us’d to do when I was a Boy. (*CJ* 70) / [to-infinitive] so I made it my Business to enquire, and find him **out**, and to give him notice of it. (*CJ* 81)

27) // [from] our Carpenters ... **hew'd away** so much of the Timber from their Outsides, (CS 72) // [in] I **cast about** innumerable ways in my Thoughts how this might be done: (MF 327) // [of] at last we **got off** the Hide of him [= the lion], (RC 28) // [out of] he **drew away** his Cannon and Baggage out of *Dennington* Castle, (MC 225) / because the Rage of the Floods always **works down** a great deal of Gold out of the Hills; (CS 135) [cf. *OED* s.v. work, v. 15. "To move (something) into or out of some position, or with alternating movement (to and fro, up and down, etc.): usually with some implication of force exerted against resistance or impediment." 1617~ ; The *OED* cites this passage.] / [to] I **stretch'd out** my Hands to it with eager Wishes. (RC 139) / the King **gave out** Arms to them from the Supplies which I mentioned came from Abroad. (MC 147) / [I resolv'd to] see if I could **pick up** a Cargo to my Mind. (CJ 292) / my Girl **puts in** a Word to the Sister, (Rox 284), etc. // [towards] he **cast up** his Eyes towards me ... (MF 297) // [upon] we **pour'd in** a Broadside upon him [= "a Turkish Rover of Sallee"], (RC 18) [cf. *OED* s.v. pour, v. 3. "to discharge in rapid succession or simultaneously, as missiles;" 1599~] / the Dragoons ... **poured in** their Shot upon those that were passing the Bridge: (MC 53) / when the King **drew up** the whole Army upon the Field of Battle, (MC 64) / [past participle] This senseless Creature here has **brought in**, my Fool of a Brother's whole House of Children upon me, (Rox 20), etc.

In some cases of the extended type, adverbials (including a prepositional phrase) occur between the object and the preposition, as in:

I **clear'd away** the Sand as well as I could from the Side which lay highest; (RC 84) / they **threw away** their Money in a most distracted Manner upon those Whysies. (JPY 28), etc.

In some cases, interestingly, the extended part (prepositional phrase) precedes the object: *when she counted out to me, sixty two Guineas and a half*; (Rox 181). Additional cases are:

they **brought down** to us Victuals in Abundance, Cattel, Fowls, Herbs, Roots, (CS 27) / at which the Women were over-joy'd and **brought out** to us several Sorts of Food, (CS 116) / [bare infinitive] [I gave humble and hearty Thanks] That he [= God] could fully **make up** to me, the Deficiencies of my Solitary State, (RC 112), etc.

Phrasal verbs of the extended type are also coordinated with another verb phrase, as shown here:

we **put up** a Pole in our Canoe that had no Sail, and rowed towards them. (CS 31) / he **cast up** his Eyes towards me and said, *How could you be so cruel?* (MF 297) / I also **wrapt up** my Straw-Hat in it, and so **put** the Bundle upon my Head; (MF 239) / I made Signs to them for some Water, and held out one of my Jarrs to them, (RC 31) / I plac'd Shelves, and **knock'd up** Nails on the Posts ... (RC 75), etc.

(f) Reporting Verbs (e.g. *the Boy cry'd out, Master, Master, a Ship with a Sail*, (RC 32))
Some transitive phrasal verbs, such as *cry out* and *call out*, can serve as a reporting verb to introduce direct (or indirect) speech. Two different uses of *cry out* will next be considered:

[a] one of our Men early in the Morning, **cry'd out**, *Land*; (RC 42) / I **cry'd out**, *Lord be my Help*, (RC 91)

[b] the Moment he **cry'd out**, they fir'd; (RC 257) / she fell backward upon the Floor, and **cry'd out** most terribly, (CJ 230)

In [b], *cry out* is no doubt used intransitively, though arguably in [a] it is used transitively, in that the following (originally) italicized words or phrases, *Land*, and *Lord be my Help*, which indicate the exact words that the characters utter, can function as direct objects of *cry out*. In this sense, the combination of *cry out* as a reporting verb in [a] with the utterances in the form of direct speech (though as a convention of this era quotation marks are not used) fits perfectly into the pattern of VPO. Here are additional instances of *cry out*:

Will Atkins cry'd out, For God's Sake, Captain, give me Quarter, (RC 267) / he hears me, and **cries out**, *No shoot, no shoot*, (RC 295) // the Woman **cried out**, *God bless them*, (MC 211) // the Carpenter, ... **cried out**, *a Sail, a Sail*. (CS 25) // the Family being alarm'd **cried out** Thieves, (MF 209) / when she **cried out** *a Pickpocket*, (MF 211) / the tother Gentlewoman **cried out** *a Pick-pocket* too, (MF 211) // when they saw him they **cried out**,

that's he, that's he; (MF 246) // I **cry'd out**, WELL, *I know not what to do, Lord direct me!* and the like; (JPY 12) / they would **cry out**, *God be praised;* (JPY 245) // the People **cried out** there's *Jack*, (CJ 80) / it was in the gray of the Morning, and very clear when a Man on the Round-Top, **cry'd out** *au voile, a Sail*: (CJ 177) // one of the Gentlemen **cry'd out**, *Roxana! Roxana!* (Rox 176), etc.

Cry out as a reporting verb is sometimes used in coordination with another verb phrase, as in:

I threw myself on the Bed, and cry'd out, *Lord be merciful to me*, (Rox 323) / One saw his very Face, and cry'd out, What a glorious Creature he was! (JPY 23) / She mist her Purse presently, ... and cry'd out a Pick-Pocket, (CJ 14), etc.

The passages cited above show that the objects of *cry out*; i.e. the “reported” clauses, often contain a repetition of a certain word or phrase, for instance: *No shoot, no shoot, a Sail, a Sail, that's he, that's he*, and *Roxana! Roxana!*, etc.

There are additionally cases where between the phrasal verb and its objects or other elements, such as an adverb like *aloud* and *earnestly*, or a prepositional phrase like *to me*, or a clause like *as they went*, etc., are inserted:

I **cry'd out** aloud, *Jesus, thou Son of David*, (RC 96) / he **cry'd out** earnestly, *O pray! O pray!* (RC 296) / he **cries out** to me, *O Master!* (RC 230) / [their Master] **cried out** aloud, here's the Widow, (MF 243) / they **cry'd out** as they went, which is the Rogue? (MF 246)

The following insertion consists of two different elements of *tho' softly* and *two or three times*:

I was very Penitent too, for my former Sins; and **cry'd out**, *tho' softly, two or three times*, *Lord have Mercy upon me;* (Rox 126)

Cry out sometimes takes a *that*-clause as an object. In this case, the phrasal verb introduces indirect speech, as in:

our Negroes, who were in the Front, **cry'd out**, that they saw a White Man; (CS 119) / so I let it go that Moment, and **cried out** as if I had been kill'd, that some body had Trod upon my Foot, (MF 211)

As well, *call out* introduces direct speech as a reporting verb, as in:

he **called out**, *Hey! where am I?* (JPY 91) / nor could he **call out** stop Thief, (CJ 56) / the Captain **calls out**, stop the Horse, (CJ 93) / no-body rose up to dance, but all **call'd out** *Roxana, Roxana*; (Rox 180) / but they all **call'd out** *Roxana* again; (Rox 180)

Between *call out* and its objects, a short adverbial insertion occurs, as in:

our Captain, ... **call'd out** thus, here Boatson take care of these Gentlemen, (CJ 110) / one of the Servants ... **call'd out** to me, *Sir, for Godsake open the Door*, (CJ 201) / the Bellman **call'd out** several Times, *Bring out your Dead*; (JPY 49)

On the contrary, a long insertion can also occur (in which a phrase and a clause are combined such as *to me, in English, and as well as he could*), as follows:

Friday **call'd out** to me in English, as well as he could, *O Master!* (RC 251) / so he **calls out** as loud as he could, to one of them, *Tom Smith, Tom Smith*; (RC 267) / he **calls out** to him [= a bear] again, as if he had suppos'd the Bear could speak English; *What you no come farther, ...* (RC 295)

Such insertions seem to serve as a (stylistic) elaboration which creates a sense of reality and immediacy in the following reported clauses (i.e. character utterances).

Call out also takes *that*-clauses and *to*-infinitives as an object, thus suggesting an indirect speech act:

[Captain *Wilmot*] **called out** to me, that William was right, (CS 148) / the Captain ... **call'd out** to him in the Boat, to yield, or he was a dead Man. (RC 265) / So *John* **called out** to them not to come to them, (JPY 141)

Besides these two phrasal verbs,⁴ *break out*, *burst out*, *gape out*, *give out*, and *put in* also serve as reporting verbs, as in:

the first thing that occur'd to me **broke out** thus; Lord! what will become of me, I shall certainly die! (*MF* 281) / she **burst out** at last, is it possible! (*CJ* 230) / Amy, saw it, and **gapes out** (*as was her way*) Law'd Madam! (*Rox* 237) / so he **gave out** among his Servants, that he was gone to --, where he often went a-Hunting, (*Rox* 68) [cf. *OED* s.v. give, v. 62 **give out**. a *trans.* "To utter, publish; to announce, proclaim, report" c1340~] / at length the other People who were present, **put in**, that they should give Security to him, (*CJ* 51) / I **put in** two or three times, that she had a good Memory, (*Rox* 289) / Two or three times the QUAKER **put in**, That this Lady Roxana had a good Stock of Assurance; (*Rox* 290) [cf. *OED* s.v. put, v.1 45. **put in**. g. *trans.* "To interpose (a blow, shot, etc.; a word or remark; also with the actual words as obj., usually preceding); to intervene with;"]

2.1.2 The Pattern "Verb + Object + Particle" (VOP)

⁴ *Cry out* or *call out* as a reporting verb may also be used in a participial construction, or as a gerund, as in:

[I] **crying out**, I was undone, undone, (*RC* 69) / the Foot, who were engaged in the Streets, **crying out**, *Horse, Horse*. (*MC* 241) / she cry'd and took on like a distracted Body, wringing her Hands, and **crying out** that she was undone, (*MF* 283) / [she] went raving about the Cabbin, **crying out**, she was undone! undone! (*Rox* 124) / [the boy] came running to him [= his master], **calling out** before he came to him, 'Tis the Bible. (*CS* 242) / [gerund] UPON his **calling out** stop the Horse, (*CJ* 93), etc.

In the following passage, *call out* as a reporting verb is juxtaposed with *cry* in a participial construction:

*I ... was immediately Rouz'd with Noise of People knocking at the Door, ... and **Crying and Calling out** to the People of the House, Rise, and let in the Constable here, (*CJ* 73)

As has been seen, *cry out* as well as *call out* may often be used as reporting verbs in Defoe. Hence, *crying and calling out* can be seen as cases where two phrasal verbs (*cry out* and *call out*) are combined, probably for the sake of emphasis.

Instances in the “Verb + Object + Particle” (henceforth VOP) pattern are identified by the following three distinct options:

- (i) O = a personal pronoun
- (ii) O = a reflexive pronoun
- (iii) O = others (i.e. nouns except personal and reflexive pronouns)

(i) The pattern of “verb + *personal pronoun* + particle.”

In the pattern next to be discussed, a “personal” pronoun exclusively refers to *me, us, you, thee, her, him, them,* and *it*; the possessive forms, such as *mine, yours* or *theirs* never occur in this pattern. When a phrasal verb takes a personal pronoun as a direct object in Defoe, the phrasal verb *always* occurs in the VOP. Some instances of this pattern are given below:

(a) Basic Type: A Single Use (e.g. *I barr’d it [= the door] **up** in the Night, (RC 208)*)

Other similar cases of the basic type are:

for I always kept it [= “my Frigate”] sunk in the Water, I **brought it out**, (RC 255) / These things, and the Approach of Night, **called us off**, (RC 297) / the Chimera of the *Germans* **put** them [= “our Generals”] **by**, (MC 28) [cf. *OED* s.v. put, v.1 41. **put by**. d. “To prevent (a person) from attaining or carrying out something; to divert from. Obs.” a.1586~ ; The *OED* cites this passage.] / now Captain *Bob*, says he, where’s your Prince, so I **called him out**, (CS 65) / till nothing but Desperation **sent them away**; (JPY 96) / The Woman ... joyfully **pick’d it [= the money] up**; (JPY 110) / when the Gentleman heard of me, he **call’d me in**, (CJ 39) / *Amy*, who was an indefatigable Girl, **found him out**; (Rox 87) / [past participle] in short, *Amy* had **made her away**; (Rox 325) / [past participle] I expected every Wave would have **swallowed us up**, (RC 8) / [relative clause] we had 1000 Dragoons, which **helped us out**. (MC 235) / [relative clause] it was he the Captain that **carried us away** (CJ 114), etc.

The following cases in which adverbials (including adverbial clauses, such as *as they call it*) follow the particle also belong to the basic type:

This **cheer'd** me **up** a little too, (*RC* 158) /our old never-failing Friend *William* **help'd** us **out** again, (*CS* 164) / It was by this only Cable that we **rode** it **out** all Night, (*CS* 221) [cf. *OED* s.v. ride, v. 14. a. *to ride out*. “Of a ship: To sustain (a gale or storm) without great damage or dragging anchor.” 1529~] / she **bred** them **up** very Religiously, (*MF* 10) / tho' I had **carried** it [= a gold watch] **off** handsomely enough before, (*MF* 212) / I abhorr'd the Thoughts of it, and to do her Justice, she **put** it **off** so cleverly, that I cou'd not say she really intended it, (*MF* 169) / *Moggy* **begg'd** me **off**, as I may call it, (*CJ* 250) / [bare infinitive] the Law has furnish'd you with Methods to prevent that also, you may **Cry** her **down**, as they call it. (*MF* 136) [cf. *OED* s.v. cry, v. 19. **cry down**. a. *trans*. “To proclaim (a thing) as unlawful, to forbid, suppress, or condemn by public proclamation; to decry; publicly to disclaim responsibility for.” 1457~], etc.

Prepositional phrases as adverbials which do not indicate direction follow the particle, as in:

I **knock'd** him **down** with my Cane at one Blow; (*CJ* 243) / [I] **rubb'd** it [= the ear of the corn] **out** with my Hands; (*RC* 117) / though she easily saw the Disorder I was in, she **turned** it **off** with admirable Dexterity, (*MC* 33) / if it was a Boy, I wou'd **breed** it **up** like the Son of a Gentleman, (*Rox* 159) / she **Bred** me **up** very carefully with her own Son, (*CJ* 5), etc.

The *to*-infinitive follows the particle, as in:

the next Wave ... yet did not so **swallow** me **up** as to carry me away, (*RC* 46) / [bare infinitive] I could not **hoise** it [= “a great Roll of Sheet Lead”] **up** to get it over the Ship's Side. (*RC* 54) / [past participle] I should have thought God's Providence had **singled** them **out** to deliver them into your Hands; (*RC* 261) / [past participle] Victory had not **puffed** him **up** so as to make him reject the Peace, (*MC* 227), etc.

(b) The Coordinated Use: Basic Type (e.g. *so I lock'd her in, and went down Stairs*; (*CJ* 248))

In the coordination pattern of “A and B,” phrasal verbs often occur, as with *so I lock'd*

her **in**, and went down Stairs; (CJ 248). There are however a few cases in which they appear in the place of A:

they **took** them [= the bodies] **up** with the Instrument they used, and threw them into the Cart; (JPY 91) / it [= a bed that “a Wench from out of a Window threw”] **beat me down**, and laid me dead for a while; (MF 224)

On the other hand, cases where such verbs occur in the place of B are numerous, as in:

I lugg’d this Money home to my Cave, and laid it up, (RC 193) / [past participle] I had, ... kept a young Kid, and bred her up tame, (RC 145) / The King wished us good Speed, and hurried us **away** the same Afternoon, (MC 103) / we ... lower’d the Top-Sail upon the Cap, and clewed them up that we might lye as snug as we could, (CS 147) [cf. *OED* s.v. clew, v. 3. *Naut.* “**to clew up**: to draw the lower ends or clews (of sails) up to the upper yard or the mast in preparation for furling or for making ‘goose-wings’.” a1745~] / she stop’d me and pull’d me back as I was upon the Threshold, (MF 273) / he caught hold of her, and pull’d her down also; (JPY 160) / I always parted with him, and sold him off; (CJ 169) / I follow’d her till I got an opportunity, and slit it [= “her Bag”] **out** so neatly, (CJ 59) / as he projected and drew me in to Lye with him, (Rox 144) / I threw open the Bed, and thrust her in. (Rox 46) / [past participle] our Ship was gone quite away, and had cast us off, as was our Case; (CS 21) / [bare infinitive] we might perhaps see them, and fetch them off with our Boats. (CS 178) / [bare infinitive] before another Wave should return, and take me up again. (RC 44), etc.

This difference in the distribution between A and B might result from the nature of personal pronouns which convey “given” rather than new information. This can be observed in the cases where two different transitive phrasal verbs are coordinated, as in:

he **pull’d out** his Letter Case, and laid it down, (CJ 31) / I **put away** all her Servants, and almost lock’d her [= my wife] **up**; (CJ 242) / But I **rous’d up** my Judgment, and shook it off, (Rox 277)

When a phrasal verb of this type is used with additional verb phrases, it is likely to occur at the end (or middle) of a sentence:

he reduced the Splinters of the Bone, and calling for Help, set it, as we call it, and bound it **up**, (CS 159) / we sat in the Gate-way, having called for a Mug of Beer, and drank it **up**: (CJ 88) / away he run to his Gun, **takes** it **up**, and stands still. (RC 296) / [bare infinitive] *William* the Quaker ... proposed, that they should make a Ladder, and get up upon the Top, and then throw wildfire into the tree, and smoke them **out**. (CS 209), etc.

(c) The Extended Type (e.g. *he took me up into his Chamber*, (Rox 41))

A phrasal verb in the pattern “V + *personal pronoun* + P” is often followed by prepositions, especially, *to, into, from, upon*:

we **drove** him **back to** *London* in a very little while. (MC 150) / that Notion of the KING being the Person that danc'd with me, **puff'd** me **up to** that Degree, (Rox 177) / [past participle] the high Tide had **floated** her [= the ship] **off to** Sea. (CS 156) / [past participle] ... in some other Part of the World, where he might have **delivered** them **up to** the Civil Justice, (CS 16) / [bare infinitive] she told me, I would **carry** her **away to** *France*, or to *Virginia*, (CJ 192) / he **cut** them [= the old coins “beaten out”] **out into** the Shape of Birds and Beasts: (CS 28) / [past participle] he has **dragg'd** me **over into** a strange Country, (Rox 90) / so the Crowd did, as it were **Thrust** me **away from** her, (MF 259) / her Friend had **taken** me **away from** her as she call'd it; (MF 17) / they **set** him **up** again **upon** his Horse, (MC 210) / [past participle] the Wind and the Sea had **toss'd** her [= the boat] **up upon** the Land, (RC 48) [cf. The *OED* cites this passage. (*OED* s.v. toss, v. 15. a)], etc.

In the following passages, prepositions *as* and *for* introduce a noun phrase, or an adjective, as object complement:

I **run** her **down**, as some scandalous Woman; (Rox 290) [cf. *OED* s.v. run, v. 73. **run down**. j. “To disparage, defame, or vilify.” 1668~] / not only the *Imperialists* but the Protestants themselves **gave** them **up as** lost: (MC 47) / I **gave** them **over for** lost; (CS 180) [cf. *OED* s.v. give, v. 63. **give over**. f. “To abandon the hope of seeing, finding, overtaking, etc. Also, *to give over for (dead, lost)*.” Obs. 1674~]

The last instance cited, as the *OED* suggests, develops into an idiomatic phrase.

Adverbials sometimes occur between the particle and the preposition, as in:

Thus he **wrought** me **up**, in short, to a kind of Hesitation in the Matter; (*MF* 56) / *Friday* ... **set** him [= the Spaniard] **down** softly upon the Side or Gunnel of the Canoe, (*RC* 240) / We **put** them **on** immediately to our great Comfort, (*CJ* 15), etc.

(d) Coordinated Use: Extended Type (e.g. *I went up with the Ladder to the Top, and then pull'd it up after me*, (*RC* 79)

Phrasal verbs in this type are coordinated with additional verb phrases (including another transitive phrasal verbs) occur in the place of B (or C) in “A and B (and C)”:

[two verbs] [he] gave his Hand to my Comrade, and **lifted** him **up** after him; (*MC* 83) / we laid the Ship a-ground upon a hard Sand, the upper End of the Harbour, and **shor'd** her **up** on each Side. (*CS* 193), etc.

[two phrasal verbs] Then he **pull'd out** his Grandmother's Will, and **read** it **over** to me, (*MF* 336) / they should **cut down** a great deal of Wood, and **pile** it **up** round the Tree, (*CS* 209), etc.

[three verbs] our Dragoons had the Advantage, and at last routed them, and **drove** them **back** to the Village. (*MC* 230) / they have broke in and murthered that Body, and immediately **thrown** them **out** into the Dead-Cart! (*JPY* 83), etc.

(e) An Empty *It*

Numerous instances of phrasal verbs above-cited include the use of the personal pronoun *it*. For instance, as seen in *I went up with the Ladder to the Top, and then pull'd it up after me* (*RC* 79); *it* no doubt refers back to *the Ladder*. Notwithstanding, there are some cases where it is difficult to ascertain what *it* refers to, in the given context.

As for the use of *it* as an object, Rissanen (1999: 260) makes the interesting observation that “This pronoun has been used as a highly indefinite ‘empty’ object since Old English. In Middle English, the instances are few, but in Early Modern English the construction is common, particularly with phrasal verbs (my emphasis; Rissanen goes on to cite two instances from Shakespeare: as *hold it out* and *make it up*). Though this

statement is significant for my study, it is quite difficult to determine whether or not *it* is in some cases actually “empty.” Therefore, based on not only the context, but also the *OED*’s historical treatment of these (phrasal) verbs, some uses of phrasal verbs which might contain an empty *it*, such as *hold it out*, *fight it out*, and *make it up*, will next be considered. It can be seen that *hold it out* is employed in many of the works, as follows:

I was covered again with Water a good while, but not so long but I **held it out**; (*RC* 45) / his Man had the Plague, and died in two Days; my Man **held it out** well. (*MC* 29) / we stood away fair West, and **held it out** for about twenty Days, (*CS* 205) / the other Gentlemen sat down to Play; the Musick **held it out**; and some of the Ladies were dancing at Six in the Morning. (*Rox* 176) / [past participle] all I had, and all he had before, if he had any thing worth mentioning, would not have **held it out** above one Year. (*MF* 61) [cf. *OED* s.v. hold, v. 41. **hold out**. j. intr. “To maintain resistance, remain unsubdued; to continue, endure, persist, last. (Also formerly †to *hold it out* in same sense.)” 1598~]

As documented by the *OED*, *hold it out* has a (historically) close affinity with the intransitive *hold out*. In fact, it is not wide off the mark to interpret the instances cited above intransitively in each context.

In a similar vein, *it* in *fight it out* and *make it up* in the following passages can also be interpreted as “empty”; the *to*-infinitive instance (which seems of greater relevance), is also presented in order to make the argument more persuasive:

the resolute Garrison, with the brave Baron *Falconberg*, **fought it out** to the last, (*MC* 45) / though they knew all was lost would take no Quarter, but **fought it out** to the last Man, (*MC* 62) / so I resolved they should **fight it out** among themselves, (*MC* 27) [cf. *OED* s.v. fight, 8. “**to fight out**: to settle (a dispute) by fighting, to fight to the end; often **to fight it out**.” 1548~]

cf. [to-infinitive] the Physicians said two or three times, they could do no more for me, but that they must leave Nature and the Distemper to **fight it Out**, (*MF* 42)

I found this was a little too close upon him, but I **made it up** in what follows; (*MF* 39) / I came away with my Money, and having taken Six-pence out of it, before I **made it up** again, (*CJ* 26) / and so he told me, and that he would **make it up** in other things: (*Rox* 70)

[cf. *OED* s.v. make, v.1 96. **make up**. 1. (c) *intr.* (also often **to make it up**). “To be reconciled after a dispute; to become friends again.” 1669~; 1749 Fielding *Tom Jones* vii. v, I beseech you ... that you will endeavour to make it up with my aunt.]

cf. [*to*-infinitive] upon the whole he told me very honestly that if I would take his Opinion, he would Advise me to **make it up with** them; for that as they were in a great Fright, and were desirous above all things to **make it up**, (*MF* 249)

Such an empty *it* might be seen in the use of phrasal verbs as nautical terms, as with *lead away*:

we **led it away**, with the Wind large, to the *Maldivies*, (*CS* 185) [cf. *OED* s.v. lead, v. 18. b. “*Naut. to lead it away*: to take one’s course.”]

The *OED* cites this passage as its sole illustration. Although the *OED* never refers to an intransitive meaning of *lead out*, in the same work can be observed an intransitive instance in nearly same sense, as with *they seemed to lead away to the Northward a great Way*, (*CS* 113). This indicates that *lead it away* and an intransitive *lead away* can be used alternately in the same text.

The following use of *beat up* is used as a nautical term, though the *OED* does not record the transitive use of the verb *beat* in this sense:

We took this Advantage, and stood away for *Carthagena*, and from thence with great Difficulty **beat it up** at a Distance from under the Shore for *St. Martha*, (*CS* 145) [cf. *OED* s.v. beat, v.1 19. a. “*Naut. (intr.)* To strive against contrary winds or currents at sea; to make way in any direction against the wind.”; 19. b. “*esp. to beat up* against the wind. 1720 *Lond. Gaz.* No. 5827/1 He beat up to Windward.”]

cf. [*participial*] We were at Sea above two Months upon this Voyage, **beating it up** against the Wind, (*CS* 197) / [*gerund*] the Mate was for **beating it up** to Windward, and getting up to *Jamaica*, (*CJ* 295)

(ii) The Pattern of “Verb + reflexive pronoun + Particle”

It is useful to note that “reflexive” pronouns in Defoe are often used without “self.” Jespersen (*MEG* III: 284) mentions that *I buy me clothes* can be considered to mean

“buy to (for) myself”; *me* is grammatically the reflexive pronoun as a dative or indirect object. Among such instances, Jespersen, citing the passage from Defoe’s *RC* (*I made me a large tent*), points out that such a reflexive use is “frequent in Defoe.” Reflexive pronouns lacking “self” are also used as an accusative, direct object. This use is closely associated with phrasal verbs occurring in pattern (ii), to be discussed. First considered is the reflexive use of *sit down*, which interestingly occurs in coordination with another verb phrase, as follows:

I stept into the Cabbin and sat me down, (*RC* 32) / I clamber’d up the Clifts of the Shore, and sat me down upon the Grass, (*RC* 46) / I stept out, and sat me down upon a little rising bit of Ground, (*RC* 190) / the Men came up close to us, and sat them down on the Ground, (*CS* 117) [cf. *OED* s.v. *sit*, v. V. *refl.* and *trans.* 32. *refl.* To seat (oneself). b. With *down*. (The more frequent use.) c1450~]

Sit down is usually used intransitively; in Chapter I it was shown that this phrasal verb can also be used intransitively, as with *I sat down and eat my own Dinner also with them* (*RC* 242). As such, what might be the difference between reflexive (and transitive) versus intransitive use? The four instances of *sit me (or them) down* (cited above) are coordinated with the intransitive dynamic verb phrases *step into*, *clamber up*, *step out*, and *come up (to)* in each of the passages; note that the instances of the reflexive *sit down* all occur in the place of B in the coordination pattern “A and B.”

In *MF*, on the other hand, the reflexive use of *sit down* occurs in the place of A, as follows:

I **sat me down** and cried most vehemently; (*MF* 192) / I **sat me down** and look’d upon these Things two Hours together, and scarce spoke a Word, (*MF* 153)

A close observation of the six total instances cited reveals that the reflexive *sit down* seems to be less spontaneous and more controlled and intentional than the intransitive *sit down*.

The reflexive uses of *lay down* and *dress up* tend to occur in coordination with another verb phrase:

I brought my Boat close to the Shore ... and lay'd me **down** to sleep, (RC 141) / they committed themselves to God's keeping, and laid them **down** to Sleep. (CS 247) / so I **lay** me **down** again, and slept the rest of the Night quietly enough. (CJ 74) / I **laid** me **down** flat on my Belly, on the Ground, (RC 182) / Having thus heard the Signal plainly, I **laid** me **down**; (RC 272)⁵

I ... **dress** me **up** in the Habit of a Widow, and call'd myself Mrs. *Flanders*. (MF 64) The next Day I **dress'd** me **up** again, (MF 257)

Next, the reflexive pronoun with “self” will be considered. Interestingly, in the reflexive uses of *sit down*, *lay down*, and *dress up* the “self” forms appear as well:

at other Times I **sat** my self **down** contented enough without her [= “my Boat”]. (RC 149) / No, No, Mrs. *Betty*, pray sit still *says he*, and so **sits** himself **down** in a Chair over-against me, (MF 47) / he only found he had **laid** himself **down** to ease his Limbs; (RC 240) / I had **dress'd** myself **up** in a very mean Habit, (MF 238) / so the next Day I **dress'd** myself **up** fine, and took a Walk to the other End of the Town; (MF 256) / I went and Dress'd my self **up** in this Livery, (CJ 74)

Is there any significant difference in meaning or intention between, for example, *sit me down* and *sit myself down*? Or is this just a variation? Jespersen (*MEG* III: 325) suggests that some reflexive pronouns as an object may be taken to be “emphatic” pronouns in apposition to the nominative; these pronouns tend to become redundant and the transitive verbs accompanying them approach the status of an intransitive verb.⁶

In practice it is difficult to distinguish whether a reflexive pronoun in instances of

⁵ *Lay down* is also used intransitively in Defoe, as follows: so the poor Creature **laid down**, and went to sleep. (RC 205) / I **lay down** and slept heartily: (MC 212) [cf. *OED* s.v. lay, v.1 43. a In intransitive uses, coinciding with or resembling those of lie v.1; c 1300~]

⁶ Jespersen (*MEG* III: 325) goes on to mention that “the tendency is towards getting rid of the cumbersome *self*-pronoun whenever no ambiguity is to be feared; thus a modern Englishman or American will say *I wash, dress, and shave*, where his ancestor would add (*me*, or) *myself* in each case.”

this pattern functions as an “emphatic” pronoun, or an actual object.⁷ In this light, instances of phrasal verbs with “self” in the basic type are next presented:

[basic type] I **barricado’d** my self **round** with the Chests and Boards that I had brought on Shore, (*RC* 53) / [I] found the Weight of the Wreck had **broke** itself **down**, (*RC* 84) / When they had **set** themselves **over**, (*RC* 265) / before we found the Captain, who though very weak by the loss of Blood, had **raised** himself **up**, (*MC* 64) / *William* ... told me, he wanted to talk seriously with me a little; so we **shut** our selves **in**, (*CS* 255) / we did not **tye** our selves **down** when to march, (*CS* 73) / I **set** myself **out** too, as well as a Widows dress in second Mourning would admit; (*MF* 250) / a vast Number of People **lock’d** themselves **up**, (*JPY* 209) / some not able to bear the Torment, threw themselves out at Windows, or shot themselves, or otherwise **made** themselves **away**, (*JPY* 76) [cf. *OED* s.v. make, v.1 84. *make away*. a *trans.* “To put (a person) out of the way, put to death; also, to put an end to (a person’s life). (Cf. 33.) *Obs.* Common in 16–17th c. *refl.* 1581~] / I many times **brought** my self **off** with my Tongue, (*CJ* 7) // But an Accident **thrust** itself **in** here, (*Rox* 318)

In coordination with other verb phrases, the following instances are found:

so he **turn’d** himself **about** and swam for the Shoar, (*RC* 23) / [“an ugly, venemous, deformed kind of a Snake or Serpent”] would **raise** it self **up**, and hiss as loud it might be heard a great Way; (*CS* 105) / [they] came and threw themselves **in**, and expired there, (*JPY* 60)

Instances of phrasal verbs with *self*-reflexive pronouns of the extended type are next presented:

[extended type] I **cast** my self **down** again into the deepest Gulph of human Misery that

⁷ Only a few instances suggest that the reflexive pronoun serves as an emphatic pronoun, rather than an object. For example, in *the Captain then calls himself out, You Smith, you know my Voice*, (*RC* 267), an object of the reporting verb *call out* ought to be the underlined part (or the reported clause), as discussed in section 2.1.1.

ever Man fell into, (*RC* 38) / I **fitted** my self **up** for a Battle, (*RC* 253) / Accordingly I **let** my self **down** into the Water, (*RC* 57) / I **threw** my self **off** of my Horse, (*MC* 210) / every one of them **gave** themselves **over** for dead Men, (*CS* 219) / ... Poles or Stakes in our Hands, with which we might have, as it were **pallisadoed** our selves **in** for the Night; (*CS* 81) / so the People **let** themselves **down** out of their Windows, (*JPY* 53), etc.

And in coordination with other verb phrases:

I call'd a Coach and **shut** myself **up** in it; (*MF* 257) / as I had cried out behind her, as I have said, and **bore** myself **back** in the Crowd as she bore forward, (*MF* 212) / [a Chance Coach] was now returning, and did not **tye** it self **up** to exact Times or Places as the Stages did; (*MF* 179) / These things **pour'd** themselves **in** upon my Thoughts in a confus'd manner, and **left** me overwhelm'd with Melancholly and Despair. (*MF* 274) / Upon that I went into the Place, **shut** my self **in**, and having open'd all things and **placed** them to my Mind: (*CJ* 285), etc.

There are some interesting cases where the reflexive pronoun occurs after the particle (i.e. in the VPO pattern). The most remarkable case is *give up*. In *MF*, this phrasal verb with a reflexive pronoun occurs four times (including two gerundial instances) in the VPO pattern:⁸

Thus I **gave up** myself to a readiness of being ruined without the least concern, (*MF* 26) / I told her as I had Reason to do, That I would **give up** myself wholly to her Directions, (*MF* 77) [cf. *OED* s.v. give, v. 64. **give up**. d. *trans*. “To devote entirely *to*; to abandon, addict *to*. Chiefly with reflexive pron. as obj.”; 1604~]

cf. [gerund] No Man of common Sense will value a Woman the less for not **giving up** herself at the first Attack, (*MF* 75) / [gerund] which choice was now **giving up** her self to

⁸ This phrasal verb is used twice (as a *to*-infinitive) in the VOP pattern, in the same work: without which they would never be able to **give** themselves **up**, (*MF* 174) / the greatest of Spirits, ... are subject to the greatest Dejections, and are the most apt to Despair and **give** themselves **up**. (*MF* 315)

another in a manner almost as scandalous as hers could be. (*MF* 144)

Among other instances of the reflexive use of *give up*, only one *to*-infinitive instance occurs in the VPO pattern in *JPY*:

[*to*-infinitive] In a Word, People began to **give up themselves** to their Fears, (*JPY* 171)

Excepting these five instances of *give up*, all others occur in the VOP pattern. In particular, the five instances in *Rox* mark a sharp contrast with those in *MF*:

[I] ruin'd my Soul from a Principle of Gratitude, and gave myself up to the Devil, (*Rox* 38) / I **gave myself up**, as above. (*Rox* 44) / he was the most obliging Gentlemanly Man, and the most tender of me, that ever Woman **gave herself up** to; (*Rox* 45) / I **gave myself up** to a Person, (*Rox* 65) / she was no better or worse than the Servant among the *Israelites*, ... who by that Act, **give himself up** to be a Servant during Life. (*Rox* 148)

Thus, the four instances of *give up oneself* in *MF* (and one in *JPY*) might be deviant, perhaps due to an unintelligent narrator, Moll; recalling that the intransitive *away comes I* occurs exclusively in *MF*. However, as far as the *self*-reflexive pronoun is concerned, it might be possible that the position of the *self*-pronoun in the use of phrasal verbs (i.e. VOP or VPO), has not yet been fully fixed, in comparison with the case of personal pronouns, such as *it* or *me*.⁹

⁹ The *OED* first-citation of the reflexive *give up* is from Shakespeare's *Othello* in 1604: "He hath deuoted, and **giuen vp himselfe** to the Contemplation .. of her parts and graces" (*OED* s.v. give, v. 64d). Of particular interest is the evidence that this instance appears in the pattern of VPO. In passing, Other instances of the VPO pattern in the reflexive use are: In like manner, at another House in the same Lane, a Man having his Family infected, but very unwilling to be shut up, when he could conceal it no longer, **shut up himself**; (*JPY* 169) / [*to*-infinitive] To fight them with their Foot would be Desperation, and ridiculous; and to retreat, would but be to **coop up themselves** in a narrow Place, (*MC* 262)

(iii) The Pattern “Verb + *nouns other than personal and reflexive pronouns* + Particle”

On the basis of his survey on the Helsinki Corpus, consisting of written texts between 1500-1700, Hiltunen (1994: 133) states that the VPO pattern “is the predominant one if the object is nominal.” He goes on to demonstrate that “Among the total of 851 examples, there were only 30 cases where a nominal object ... intervened between the verb and the particle” (pp. 133-34). Thus, in the period of early modern English, when phrasal verbs take nouns other than personal and reflexive pronouns as an object, the VPO is generally assumed to be a standard pattern. Nevertheless, numerous instances of transitive phrasal verbs in Defoe also occur in the VOP pattern. Some instances of this pattern in the basic type follow:

(a) The basic Type: (e.g. *I gave this Attempt over also.* (RC 128))

According to the “length” of the object, (i.e. how many words it consists of), instances of phrasal verbs in the pattern under consideration are given. When the object is one word, it is usually a proper noun, as in:

Upon this I **call'd** *Friday in*, and **bid** him lie close, (RC 249) / I did not **send** *Amy up* under thirteen or fourteen Days, (Rox 309), etc.

Many objects are two-word noun phrases consisting of mainly “determiner + noun,” as in:

[two words]

I **threw** this Stuff **away**, (RC 77) / the Horse in the fall **kept** the Collonel **down**, (MC 63) / Prince *Rupert*, Prince *Maurice*, Collonel *Gerrard*, and above 400 Gentlemen, all Officers of Horse, **lay** their Commissions **down**, (MC 258) / but I could not **carry** my List **on**, (JPY 237) / The Man ... **sent** the Cart **away**; (JPY 152) // it seems she **slipt** the Lock **back**. (CJ 248) / then talking merrily enough, he **catch'd** his Words **back**; (Rox 186) / [in a relative clause] the Men that **drove** the Cart **along**, got through the Street up to the Door of the House, (JPY 152) / [in imperative form] [William says] Do with him, as he would do with us, **cut** his Head **off**. (CS 229) / **take** those Articles **out** Madam, *says she*, (MF 166), etc.

And there are cases where adverbials follow the particle:

[he] **gets** his Boots **off in a Moment**, (*RC* 294) / when the five Canoes ... **brought** the Money **back in Specie** [= ‘In the real, proper, precise, or actual form’ (*OED* s.v. *specie*, 2)], (*CJ* 289) Sir *John Hepburn* **took** the Case **up something gravely**, (*MC* 53) / they **took** the Children **in very civilly**, (*MF* 206) / the Maid, ... **brought** the Butcher **along with her**, (*Rox* 25), etc.

And in coordination with other verb phrases:

He **call’d** the Messenger **in**, ... **and** ask’d him where the Person was who gave him the Letter, (*MF* 333) / I **took** Captain *Wilmot* **aside**, **and began** to talk to him about it; (*CS* 183) / but I **turn’d** the Child **about and bade** it go back again, (*MF* 194) / [he] **got** his Shoes **on and went** to put on his Coat, (*JPY* 162) / The Man caus’d the Goods to be unloaden **and lay’d** at the Door, **and sent** the Cart **away**; (*JPY* 152) / The King ... **routs Middleton**, **and** at the same time **sends** a Party **round**, (*MC* 221) / I so **disguis’d** myself, **and muffled** my Face **up** so, that he cou’d see little of me, (*MF* 296) / they **sav’d** the Town from being really surpriz’d, **and** indeed **beat** the *Germans* **out** again (*CJ* 215) / [he] **went** into a Closet, ... **and fetch’d** a Book **out**, (*Rox* 297) / [bare infinitive] I believe I could **go** to the very Place **and dig** their Bones **up** still; (*JPY* 100), etc.

In the following passages, two phrasal verbs (one is a transitive verb, the other intransitive) are linked by the coordinator *and*:

We **drank on, and drank** the Punch **out**, (*CJ* 110) / the Cart **fell in and drew** the Horses **in** also: (*JPY* 180)

As an exceptional instance of the VOP pattern, the object of the phrasal verb *have on* is divided by the particle *on*; here “a Hat, a Shirt and a Neckcloth” serves as a cohesive unit:

my Leader **had** a Hat **on, a Shirt, and a Neckcloth**; (*CJ* 19)

Those cases in which the object consists of three or more words:

[three words]

the Stream **took** the other Soldier **away**, (*MC* 89) / I had scarce **shut** the Coach Doors **up**, (*MF* 257) / so they **help'd** the poor Fellow **down**, (*JPY* 91) / I **had** my own Diamond-Necklace **on**, (*Rox* 247) // [with adverbials] He had **read** his two Books **over so often**, (*CS* 242) / I **receiv'd** the same Vessel **back** in return loaden as at first with Provisions. (*CJ* 275) / [in a relative clause] we gave them a Salute with our Shot, which ... **knocked** sixteen of them **down upon the Spot**, (*CS* 53) / [in the case where the *to*-infinitive follows] tho' the ingenious Carpenter ... had **cut** all their Tent-cloth **out to** make them Coverlids, (*JPY* 144) / [in coordination with other verb phrases] I fancied therefore that the Saddle might hurt the Horse, and **calls** my new Captain **up**; (*MC* 69) / he paid her all the Arrear of her Wages that I ow'd her, and **gave** her five Guineas **over**, (*Rox* 45), etc.

In the following passages, three-word noun phrases, such as *no other Cloaths* and *a little Necklace*, occur between the verb and the particle, but the object in this context virtually includes the three additional words after *on*; “no other Cloaths but a Shirt” and “a little Necklace of Gold Beads” can be considered as a cohesive unit:

many times I could **bear** no other Cloaths **on** but a Shirt; (*RC* 134) / the Child **had** a little Necklace **on** of Gold Beads, (*MF* 194)

Thus, a “long” six-word noun-phrase is divided into two parts, via the particle *on*.

[four words]

I **had** my formidable Goat-Skin Coat **on**, (*RC* 253) / We wish'd now we had **brought** some Bows and Arrows **out with us**, (*CS* 70) / In the Year Sixty Five, Which **swept** an Hundred Thousand Souls **Away**; (*JPY* 248) / he takes it for an Affront, and **sets** all his other Business **aside** to pursue his Revenge; (*RC* 293)

[five words]

I **held** this wicked Scene of Life **out** eight Years, (*Rox* 188) / tho' she **had** little more than her Shift [= ‘a woman’s ‘smock’ or chemise’ (*OED* s.v. *shift*, n. 10 a)] **on**, (*JPY* 165) / yet

he ought to think I did not **bring** a great deal of Money **out** with me; (*MF* 336)

(b) The Extended Type: (e.g. *one Morning I call'd my Spouse **up to me***, (*Rox* 254))

Among the instances of the extended type, a one-word object can be found in the following relative clause:

[in a relative clause] ... to some of those She-Butchers, who **take** Children **off of** their Hands, (*Rox* 80)

Yet, most of the phrasal verbs of this type also have a two-word object, as in:

[two words]

we **hal'd** the Boat **in** as near the Shoar as we thought was proper, (*RC* 26) / God wonderfully **sent** the Ship **in** near enough to the Shore, (*RC* 66) / [we] **brought** 80 Prisoners **back to** *Worcester*. (*MC* 240) / the King **draws** his Forces **down into** the North, (*MC* 135) / when our Men **heel'd** the Ship **over to** the Side next the wild Army that stood on the East Horn of the Sand, (*CS* 231) / He told us, that the Negroes on the Coast **search** the Rivers **up for** the Length of 150 or 200 Miles, (*CS* 126) / he **wrote** the Condition **down in** the very words I had proposed it, (*MF* 102) / says the *Constable*, very Prudently, ... **keep** your Hands **off of** one another, (*CJ* 203) / till they almost **pull'd** the Cloths **off of** his Back, (*CJ* 28) // wherefore I **sent** the Sloop **away under** *Spanish* Colours, (*CJ* 283), etc.

[in coordination with other verb phrases] he lost the Kingdom, and **took** the Crown **off from** the King's Head. (*MC* 199) / several of them appeared in the Top of the Tree, and **threw** some Launces **down at** our Men; (*CS* 209) / I squeez'd myself into it with a Candle in my Hand, and so **reach'd** the Peices **out to** him, (*MF* 210) / a good Housewife of the House had been Washing, and **hung** her Cloths **out upon** a Hedge, (*CJ* 89) / did not I **drag** your Cloaths **off of** your Back, and **put** you to-Bed to him: (*Rox* 48), etc.

In cases where the object consists of three or more words:

[three words]

I **drew** my little Troop **in among** those Trees, (*RC* 300) / [he] **drove** Sir *Richard Greenvil* **up into** *Cornwall*, (*MC* 220)

In the following passage, four verb phrases (including the phrasal verb *hoist out*) are coordinated. The object of this phrasal verb is a three-word noun phrase, *all our Guns*, but in effect the other four words following the particle *out*, *our Provisions and Loading*, serve as part of the object of *hoist out*; this is also a case of separation of the object:

Then we unrigged our Top-masts, and cut them down, **hoisted** all our Guns **out**, our Provisions and Loading, and put them ashore in the Tents. (CS 193)

[four words]

[I] **brought** three great Fir Planks **off from** the Decks, (RC 84) / I **rais'd** a kind of Wall **up against** it of Turfs, (RC 67) / we **hauled** our Main-Sail and Fore-Sail **up in** the Brails, (CS 146) / if he would **carry** me and Captain *Jack* **back to** *England*, (CJ 117)

[in coordination with another phrasal verb in the VPO pattern] I reach'd out my Hand, ... and threw one of the Candles **off of** the Table; (Rox 297)

[six words]

I **piled** all the empty Chests and Casks **up** in a Circle round the Tent, (RC 55)

(c) Choosing between VPO and VOP

With regard to VPO and VOP patterns, Quirk et al (1985: 1154) state that “The particle tends to precede the object if the object is long,” but whether the object is long or short is a matter of degree; it is difficult to decide whether, for example, a five-word noun phrase in *I held this wicked Scene of Life out eight Years* (Rox 188) is “long” as an object. ‘It seems that in Defoe’s case, he does not depend exclusively upon the length of the object, in choosing between the VPO and the VOP.

In the following passage, *bring out* in the “non-finite” (i.e. participial) form takes *the second longest* (nine-word) object (as here found in Defoe’s seven works). It consists of a noun phrase, *all the Earth and Stones*, and a relative clause: *that I dug down* (in which another phrasal verb is used), as in:

I began to work my Way into the Rock, and **bringing** all the Earth and Stones that I dug down **out** thro’ my Tent, (RC 60)

Why has Defoe chosen this syntax? It is useful to consider the fundamental difference between the two patterns of VPO and VOP in the use of transitive phrasal verbs. The first topic to discuss in this regard is the “euphonic” factor (van Dongen 1919: 330).¹⁰ Referring to adverbs which are “monosyllabic and short (e.g. *on, up*),” van Dongen mentions, “Even when emphatic, these short adverbs can hardly be put behind the noun and pronounced with emphasis without spoiling the elegance of the sentence” (ibid.: 334).¹¹ Based upon this explanation, the use of *bring out* in the passage cited above might be regarded as deviant.

It rather seems preferable to assume that Defoe’s choice of the VOP pattern is related to some “means of achieving semantic focus” (Bolinger 1971: 54). Visser explains the opposition: “he took his shoes off” / “he took off his shoes” in a straightforward manner: “Here the difference in wordorder (*sic*) may perhaps be accounted for by assuming that in the first of the two statements it is the taking *off*, and in the second the *shoes* on which the attention of the speaker is *mainly* focused, so that the first sentence might be seen as an answer to the question, ‘What happened to the shoes?’ and the second as an answer to the question, ‘What did he take off?’” (1984 [1963]: 602).

If the theory of such a semantic focus is applicable to Defoe’s use of *bring out*, the focus of the VOP is on the bringing *out*. In other words, the instance of *bring out* used in the VOP pattern can be seen as an answer to the question, “What happened to ‘all the Earth and Stones that *you* dug down’?”

Thus, in the choice between the VPO and VOP patterns, Defoe apparently takes advantage of the difference in semantic focus (or “information focus” (Halliday 1994: 208)).¹² Compare the uses of *pull out* and *wipe off* (used in the *to*-infinitive form), in the following passage:

¹⁰ According to van Dongen (1919: 330), “playing a more or less important part [in the VOP pattern], is *euphony*, especially *rhythm*.”

¹¹ In van Dongen’s material, among “270 cases of inseparableness of *verb* and *up*, only 20 cases occur where the two are sundered. In the case of *out*, these numbers are respectively, 144 and 18” (p. 334).

¹² Concerning the syntax of a transitive phrasal verb with a personal pronoun, Halliday (1994: 209) suggests that the main reason why “*they called it off* rather than *they called off it*” occurs is that “a pronoun is hardly ever newsworthy.”

as he saw the Tears drop down my Cheek, he **pulls out** a fine Cambrick Hankerchief, and was going to **wipe the Tears off**, but check'd his Hand, as if he was afraid to deface something; (*Rox* 108)

Here *pull out* occurs in the VPO, while *wipe off* appears in the VOP. The information focus in the VPO instance is on “a fine Cambrick Hankerchief” as newsworthy, while in the VOP instance the focus is on the wiping *off*, not “the Tears” as given information, as we already know “he saw the Tears drop down” the heroine’s cheek.

The way Defoe uses both patterns in the same context can best be exemplified in the two uses of *take away*:

The Wine being out, he call'd his Gentleman again, to **take away** the Table, who, at first, only **took** the Cloth, and the Remains of what was to Eat, **away**; (*Rox* 63)

Since *take away the Table* in the VPO pattern obviously means “To clear the table after a meal” (cf. *OED* s.v. take, v. 85 (f)) in this context, *the longest* (ten-word) object in the VOP, *the Cloth, and the Remains of what was to Eat*, showing the details of “the table” to be cleared, can be contextually considered as given information.

Through the use of the two types of VPO and VOP, Defoe’s minute and accurate delineation of the scenes can be appreciated.

2.1.3 The Pattern “Object (+ Subject) + Verb + Particle” (OVP)

(a) The OVP in the Main Clause (e.g. *These two whole Days I took up in grinding my Tools* (RC 83))

This section presents cases of the OSVP (henceforth OVP) pattern where the object precedes the subject and the verb plus particle, as with *These two whole Days I took up in grinding my Tools* (RC 83).

The following are similar cases, in which the determiner (e.g. *the, this, or these*) is attached to noun phrases:

The eldest [of “my two Nephews”] having something of his own, I **bred up** as a

Gentleman, (RC 305) / we had made both Mast and Sail for our two large Periagua's, and the other we **paddl'd along** as well as we could; (CS 31) / these two Poles they **set up** afterwards sticking them up in the Ground; (CS 38) / all the Provisions which were in the French Ship he **took out** also. (CS 167) / This Plantation, tho' remote from him, he said he did not **let out**; (MF 336) / The last I begg'd off, upon Condition of paying 300 Pieces of Eight for their Ransom, (CJ 280) / This horrid Project he **carried up** so high, (CJ 225), etc.

Interestingly, in the OVP pattern, the demonstrative pronouns *this*, *that*, *these*, occur as the object of a phrasal verb, as in:

this [= “a great Vessel made of Earth”] they **set down** for me, (RC 31) / these [= some of the smaller twigs] I **set up** to dry within my Circle or Hedge, (RC 107) / all this I had **found out** by enquiring the Night before into the several ways of going to *London*. (MF 265) / this she **carried on** with so much Government of her self, (CJ 190) / BUT this he **manag'd Away** by himself, (CJ 150)

In the following passage, *pull out* and *tie* are linked by the coordinator *and*—they also share the object *that*; in this sense, *pull out and tie* can be seen as instances of a “single combined activity”:

that [= “a very good Necklace of Pearl”] he **pull'd out**, and ty'd about my Neck; (Rox 257)

(b) The OVP in the Subordinate Clause (e.g. *Pieces of the Sails*, which I cut out (RC 56))

Another important aspect to be noted is the pattern, “Object as a Relative Pronoun (+ Subject) +Verb + Particle,” as seen in *Pieces of the Sails*, which I cut out (RC 56). For example, the following relative pronoun *that* is in a “restrictive” relative clause which “give[s] essential information in order to identify what / who [the narrator is] talking about” (Leech et al. 2001: 452), i.e. *the Trees*, as in:

The Trees that I **cut down**, were lying to rot on the Ground. (RC 129)

Parrott (2010: 406), giving the instance “*I like working with students who appreciate*

what I do. / *with appreciative students,*” remarks that “Relative clauses are similar in function to adjectives.” In this sense, phrasal verbs in the restrictive relative clause can be said to serve as part of a modifier.

Other instances of the same type are:

*this is the poor Man, says he, that you **knocked down** with your Fork Yesterday, (MC 212) / ... the most prosperous of our Circumstances in the wicked Trade that we had been both **carrying on.** (MF 332) / However he took out the 15 Guineas that he had **put in** at first, (MF 261) / this was the most uneasy Disguise to me that ever I **put on.** (MF 253) / It happen'd to be a Chance Coach that I had **taken up,** (MF 179) / for a good while I left off the wicked Trade that I had so newly **taken up;** (MF 198) / a Whore that he had **pick'd up,** (CJ 64) / in ten Year I shou'd double the 1000 *l. per Annum,* that I **laid by;** (Rox 167)*

In the restrictive relative clauses, *whom* and *which* are used as well:

... and so to buy off the *Scots* whom he cou'd not **beat off.** (MC 138) / I was most diverted that Day with viewing the Works which *Tilly* had **cast up,** (MC 93) / it was only intended to prevent the Flight of the Relations of certain Nobles whom the King had **clapt up;** (CS 246) [cf. *OED* s.v. clap, v.1 13. b. “**to clap up:** to make, settle, or concoct hastily (a match, agreement, etc.); ‘to complete suddenly without much precaution’ (J.). (Rarely without *up.*) *arch.*” 1595~] / the Account which the Weekly Bills **gave in** was sufficient; (JPY 215)

The instances cited above all belong to the basic type. In the following passages, instances of the extended type, in which the preposition (indicative of direction) comes immediately after the particle, can likewise be found:

the Barrel of Powder which I **took up out of** the Sea, (RC 179) / I found three very good Bibles ... which I had **pack'd up among** my things; (RC 64) / besides taking about 2000 Musquets which they **brought back to** the Army. (MC 102) / then I show'd her the two Parcels of Silk which I told her I had from *Ireland,* and **brought up to** Town with me; (MF 198)

What or *whatever* can also be used as an object of phrasal verbs, as in:

The Garrison had often surprized them by Sallies, and indeed had chiefly subsisted for some time by what they **brought in** on this Manner. (*MC* 233) / *said I*, we cannot restore what we have **taken away** by Rapine and Spoil. (*CS* 266) / Then I let him know what I had **brought over** in the Sloop, (*MF* 339) / we were very willing whatever she shou'd so **lay up**, (*Rox* 252)

The relative pronoun *what* sometimes functions as an adjective:

we set forward for the Gold Coast, to see what Method we could **find out** for our Passage into *Europe*. (*CS* 136) / we wou'd see to Morrow Morning, what Strength we cou'd both **make up** in the World, (*Rox* 250)

In addition, there are cases in which a relative pronoun is omitted, as with *I found the Grapes I had **hung up** were perfectly dry'd* (*RC* 102).

Others are:

nor can I tell to this Day what Wood to call the Tree we **cut down**, (*RC* 227) / I was never more vain of my own Performance, or more joyful for any thing I **found out**, (*RC* 144) / first he put on all the carved Work he had **taken off** before; (*CS* 254) / to make up the Damage of the Cargo I **brought away** with me, (*MF* 127) / as they do very young to all the Children they **carry about** with them, (*MF* 9) / they were Partners it seems in the Trade they **carried on**, (*MF* 208) / I was in the good Agreement we had always **kept up**, (*MF* 100) / in spite of the forc'd Smiles they **put on**; (*MF* 65) / all we could **make up** did not amount to above 800 Horse. (*MC* 260) / ... to a Retreat he had **found out** there for his Family. (*JPY* 13) / we left nothing we could **carry away**; (*CJ* 209) / His Gentleman told me a long Story of the new Regulation of Life his Lord had **taken up**, (*Rox* 110) / the Retreat I had **taken up**, wou'd have render'd it a hundred Thousand to one odds that he ever found me at-all; (*Rox* 225), etc.

On the other hand, the relative pronoun can be found in a “non-restrictive” relative clause, which “give[s] extra information, not essential for identifying what [the narrator is] talking about (Leech et al. 2001: 453). In this clause, *who* or *whom* are used, though

which is the most-typical pronoun. Cases in which a relative pronoun in the non-restrictive clause serves as an object of phrasal verbs are numerous:

[The Basic Type]

My Ink, as I observed, had been gone some time, all but a very little, which I **eeek'd out** with Water a little and a little, (*RC* 133) / The Parliament call for an Account of their Demands, which the *Scots* **give in**, amounting to a Million; (*MC* 268) / he had Servants with him, one an *Armenian*, ... and the other a *Dutch* Sailor, whom he had **picked up** by his Fancy, (*CS* 264) / the Boat being on Shore with twelve Men, my self, *William*, the Surgeon, and one Fourth Man, whom we had **singled out**, (*CS* 262) / she [= the ship] had on board some Goods, which we **took in** as we lay about the *Philippine* Islands, (*CS* 254) / In these Parts Mr. *Knox* met his black Boy, whom he had **turned away** divers Years before. (*CS* 244) // including the *Hollands*, and a parcel of fine Muslins, which I **carry'd off** before, (*MF* 63) / with three Women Servants, lusty Wenches, which my old Governess had **pick'd up** for me, (*MF* 340) / by great good Luck I had an old silver Spoon in my Pocket, which I **pull'd out**, (*MF* 270) / we found the Express and our two Servants, who the Express meeting on the Road with a spare Horse, had **brought back** with him thither. (*MC* 12) / *a choice Secret to prevent Infection*, which she **found out** by her great Experience, (*JPY* 30) / three Parcels of Goods, which I had **pack'd up** with the Money to make a Present to the Governour as I intended. (*CJ* 285) / they were chiefly the Furniture of two Rooms, which he had **carried away** for his two Years Rent, (*Rox* 32) / ... an Amour, which he had now **carried on** so long; (*Rox* 98) / upon these shining masquerading Meetings, which I **held up** for about two Years, (*Rox* 182) / He had a Footman behind the Coach, who they **knock'd down** with the Stock, or But-end of a Carabine: (*Rox* 53), etc.

[The Extended Type]

They had two Canoes with them, which they had **haled up upon** the Shore; (*RC* 182) / the Lord *Hopton*, with the Remainder of his Horse, which he had **brought off at** *Torrington* in a very shattered Condition, retreated to *Lanceston*, (*MC* 262) / had we not given them a Month's time, which we **lingered away at** this fatal Town of *Gloucester*: (*MC* 187) [cf. *OED* s.v. *linger*, v. 6. quasi-trans. a. “**to linger away**: to waste (time) by lingering.” 1550~] / excepting *Hull*, and some few Places, which the old Lord *Fairfax* had **taken up** for the Parliament. (*MC* 148) / ... seven fine Bits of Silver, which our Artificer had **cut out**

into the Shapes of Lions, (CS 130) / The Collier Master ... had two or three small Payments of Money, which he had **put up in** little Black Dirty Baggs, (CJ 43)/ I had about eight thousand Pounds reserv'd in Money, which I **kept back from** him, (Rox 260)

In the following passages, the coordinated verb phrases, which can be considered as a “single combined activity,” share the relative pronoun:

Here they pitched their little Camp, which consisted of three large Tents or Hutts made of Poles, which their Carpenter, ... **cut down and fix'd** in the Ground in a Circle, (JPY 140) / ... the Letters, which the Merchant himself only **read over, and Sign'd**, (CJ 303)

2.1.4 The Pattern of “Verb + (Indirect) Object + Particle + (Direct) Object” (VOPO) (e.g. [*he*] *gave me back an exact Inventory of them* (RC 33))

(a) The Normal Pattern (VOPO)

As for the place of the indirect object, Jespersen (*MEG* III: 287) makes the interesting statement: “As a rule the indirect object is placed (after the verb) immediately before the direct object, only in rare cases separated from this by a commentary adverb” (my emphasis added); a single instance from Carlyle is given: “he sometimes *gave me up* his bedroom.” In spite of Jespersen’s remark, such a case is far from being “rare” in Defoe. This section therefore deals with those cases in which a phrasal verb takes two objects (i.e. both direct and indirect). The basic pattern is “Verb + (Indirect) Object + Particle + (Direct) Object” as with [*he*] *gave me back an exact Inventory of them* (RC 33). This pattern might be considered as a variant of the VPO rather than the VOP, in that the direct object follows the particle.

The other two instances of *give back* are:

we **gave them back the Bows and Arrows**, (CS 69) / My Comrade that **gave me back the Bills**, ... (CJ 41)

In the use of this pattern, *bring-* and *send-*phrasal verbs are also seen:

he **brought us back** about three and thirty thousand Pieces of Eight, and some Diamonds; (CS 254) / He ... **brought me back** an Answer from her in writing; (MF 308) / She **brought me back** word, upon this second going, that ... (Rox 188) / they **brought us up** afterward, a Neats Tongue and a Ham, that was almost cut quite down, (CJ 237) / he would go out ten Miles at a time, and **bring us in** all the News of the Country: (MC 217) / if I would live on it, then it would be worth much more, and he believ'd would **bring me in** about 150 *l.* a Year; (MF 336) / [*to*-infinitive] I found it a Difficulty how to dispose of it, so as to **bring me in** annual Interest; (Rox 164) / [*to*-infinitive] my good Steward the Captain had laid out the Five Pounds ... to **bring me over** a Servant under Bond for six Years Service, (RC 37)

The Lieutenant **sent me back** word the Post was taken by the Enemy, (MC 94) / I would **send him back** a general Release, (MF 125) / he had **sent me back** all the Goods that he had seiz'd for Rent, (Rox 32) / [I] **sent him over** the Value of 2000 *l.* at several times, with which he traded, and grew rich; (Rox 262) / I also **sent him over** a Wife; a beautiful young Lady, well-bred, an exceeding good-natur'd pleasant Creature; (Rox 263)

Other instances include *draw out*, *fetch up*, *find out*, *lay down*, *pay down*, *pull out*, and *put back*:

he **drew me out** a Table, as he call'd it, of the Encrease, for me to judge by; (Rox 167) / [he] bad the maid, I think it was, **fetch him up** a Pint of warm Ale; (JPY 71) / my Governess **found me out** a very creditable sort of a Man to manage it, (MF 248) [Note: two more instances in *MF* and *Rox*] / the next Morning he **laid me down**, on my Toilet, a Purse with 300 Pistoles: (Rox 96) / Then she **pull'd out** her Money, and **paid him down** an hundred and twenty Pounds, (Rox 195) / then he **pull'd me out** some old Seals, and small Parchment-Rolls, (Rox 258) [Note: two more instances in *MF* and *Rox*] / yet it **put him back** near three Years in his coming into the World, (Rox 203)

The following instance of *cut out* is a stylistic variation of the idiomatic phrase *cut out work (for)*:

they had retaken *Newcastle, Tinnmouth, Durham, Stockton*, and several Towns of Consequence from the *Scots*, and might have **cut them out Work** enough still, (*MC* 219) [cf. *OED* s.v. work, n. 30. “to **cut out work** for a person: to prepare work to be done by him, to give him something to do”; 1619~]

The most-frequent phrasal verb in this pattern is *take up*, in the sense of “to occupy the whole of, fill up (space, time, etc.)” (*OED* s.v. take, v. 93 w.), which occurs 19 times in total. Some of the instances are:

the Attempt which I made in vain, to make a Wheel-Barrow, **took me up no less than four Days**, (*RC* 74) [Note: other 9 instances in *RC*] / The Modelling the Parliament Army **took them up all this Winter**, (*MC* 239) / which way to do it, or to whom, was an inextricable Difficulty, and **took me up many Months** to Resolve; (*MF* 92) / this **took us up about 10 Days**, (*CJ* 297) / These Enquiries **took us up three or four Weeks**, (*Rox* 190) [Note: other 5 instances in *Rox*]

As an OVP pattern, *take up* occurs once in the (restrictive) relative clause (as observed in the previous section):

for the prodigious deal of Time and Labour which it took me up to make a Plank or Board: (*RC* 67)

(b) Additional Patterns: VOO and VPOO

Finally, there are a few rare cases, which do not conform to the basic VOPO pattern; thus two additional patterns, VOO and VPOO, are here offered by way of analysis.

When the direct object is the personal pronoun *it*, in the use of *give back*, the VOO pattern occurs twice:

Then I pull'd out his Watch and **gave it him back**, (*MF* 155) / as he had remitted to me the Offer of a Thousand Pistoles, which I wou'd have given him for the Recompence of his Charges and Trouble with the *Jew*, and had **given it me back**; (*Rox* 160)

In the following use of *pay off*, the direct object *the 20 l.* is not functioning as a personal

pronoun:

I would **pay** him the 20 *l.* **off** of my Bill for each of us: (CJ 117)

Probably because the particle *off* is “closely connected” (OED s.v. of, prep. 1.c) with the following preposition *of*,¹³ the choice of the VOOP pattern might have been necessary.

And on the contrary, when the indirect pronoun is *not* a personal pronoun in the use of *take up*, the VPOO pattern occurs:

These Consultations **took up** our People no less than two or three Days, (CS 209) / it **took up** Amy almost a Month so entirely, to put off all the Appearances of Housekeeping, (Rox 211)

2.1.5 Passive Construction

Cases where the passive voice is used in the following four forms will next be discussed separately in each of the subsequent sections: (1) the *to*-infinitive form like *she had heard I was to be **Turn’d out***, (MF 33), (2) the participial constructions like *the Ship being **fitted out**, ... I went on Board in an evil Hour* (RC 40), (3) the gerund like *upon the general Belief of my being **cast away***, (RC 280), and (4) the bare infinitive (or *-ing* participle) after verbs of perception or causative verbs, as in *we found the Fire all **put out** by a great Quantity of Water thrown upon it* (CS 211) , and *I had my Leg **wrap’d up** in a great piece of Flannel* (CJ 270).

This section therefore examines all remaining cases of phrasal verbs used in the passive voice. The passive instances are generally divided into two types: instances with and without *be*-verbs. Cases with *be*-verbs will first be presented.

(a) With *be*-verbs (e.g. *his Cloths were **pulled off***, (JPY 72))

i) The Passive with *by*-phrase (e.g. *I was **knock’d down** by a Gyant like a German Soldier* (CJ 219))

¹³ The OED records *off of* as a set phrase. See OED (s.v. of, prep. 1.c).

The most typical case of the passive construction is “S + *be* + PP [i.e. past participle of verb] + Particle + *by* + Noun Phrase (as with the above instance). A noun phrase following *by* is an agent which corresponds to the subject of an active clause.

Other instances of this pattern are:

(she says) Are you sure, you was **Nurs'd up** by your own Mother? (MF 174) / the Major, a good Condition'd easy Boy, was **wheedled a way**, by a couple of young Rogues ... (CJ 13) [cf. *OED* s.v. wheedle, v. 1. *trans.* “To entice or persuade by soft flattering words; to gain over or take in by coaxing or cajolery.” and 1. b. “with various preps. and advs., or with inf.: To bring into a specified condition by such action.”; The *OED* cites this passage as the form **wheedled away** in the 1840 edition.] / she was **carried away** by a Regiment of Horse, (MC 7) / the Duke of *Nevers*, a *French Man*, ... was **beaten out** by the Imperialists, (MC 23) / those that attacked him were **cut down** by his Men, (MC 117) / the *Spaniards* were **knocked down** by the Scots ... (MC 80) / The first Body of Voluntiers of about 40, were **led on** by my Lord Craven, (MC 82) / some of our Men ... were often **picked up** by the Enemy; (MC 255) / [they] were **trodden down** by their own run-away Brethren. (MC 116) / those that had not yet passed the Bridge were **kept back** by the Fire of the Dragoons, (MC 153) / what I had received by the good Instruction of my Father was then **worn out** by an uninterrupted Series, for 8 years, of Seafaring Wickedness, (RC 88) / the Blot can never be **wip'd out** by the most glorious Actions; (Rox 81) / the whole Families, ... were **carry'd off** by the Distemper: (JPY 120) [cf. *OED* s.v. carry, v. 51. **carry off**. a. *trans.* “To remove from this life, be the death of.” c 1680~] / but having tried twice I was **forced in** again by contrary Winds, (RC 27) / I was **lifted up** by the Waves, (RC 45) / we were **driven back** again by a violent Storm ... (CS 10), etc.

In the following two passages, the preposition *by* does not introduce an agent, but rather functions as part of an idiomatic adverbial phrase:

the Trees were **torn up** by the Roots, (RC 81) / the Duke of *Brandenburgh* was **brought in** afterward almost by Force. (MC 48)

The pattern “*be* + PP + Particle + *by* + NP” is sometimes followed by a preposition indicative of direction, e.g. *to*, plus noun phrase:

when I was **brought back** by the Mob to the Mercer's Shop, (MF 241) / I was **hurried on** by an inevitable and unseen Fate to this Day of Misery, (MF 274)

The following is a case where the *to*-infinitive follows the above pattern; *to raise Forces* virtually modifies the subject *the ... Commission*:

the first Commission was **given out** by his Majesty to raise Forces. (MC 274)

There exists a case where the *to*-infinitive occurs between the particle of the phrasal verb (here *in*) and *by*:

I have been **drawn in** to do it by a base Creature, (MF 152)

In the following passage, between the phrasal verb and the *by*-phrase, the subject complement (i.e. *Apprentice*) occurs:

he was **put out** Apprentice, by the Kindness and Charity of his Uncle, (Rox 190)

In the next case, the prepositional phrase, *from Newark*, as well as the complement, *Prisoner*, occur between the phrasal verb and the *by*-phrase, as in:

the King was **carried away** Prisoner from *Newark*, by the Scots, (MC 274)

The complement of the subject is also shown in the prepositional phrase *as a Prisoner*, as in:

he was **taken away** ... as a Prisoner, by a Pyrate Ship (CS 143)

The following is the case of an exclamatory sentence in which the fronting of the *by*-phrase causes the inversion of *be* and subject:

by what secret differing Springs are the Affections **hurry'd about** as differing

Circumstance present! (RC 156)

ii) “Agentless Passive”¹⁴: Basic pattern (e.g. *the Masque was **thrown off*** (MC 270))

As seen in the above instance, there are the cases where no word follows a phrasal verb in passive voice. Some instances are:

when the two Ladders were **taken down**, (RC 162) / his Cloths were **pulled off**, (JPY 72) / so more Punch was **brought in**, (CJ 110) / by that time the Punch was **drunk out**, (CJ 110) / Some Houses were indeed, entirely **lock’d up**, (JPY 72) / The Book being open’d, the Paper of Diamonds was first **taken out**; (CJ 53) / When all the Dress was **put on**, I loaded it with Jewels, (Rox 247) / my Measure was not yet **fill’d up**. (MF 204) / till at length his Stratagem was **found out**, (JPY 169) / the Disease was, as I may say, only **frozen up**, (JPY 204) / the Infection was **handed on**, (JPY 207) / [Crusoe’s reason says] Why were you **singled out**? (RC 63) / three of them [= the prisoners] were **eaten up**, (RC 207) / especially poor Maid Servants were **turn’d off**, (JPY 96) / others [= the other boys] were **dragg’d out**, (CJ 10) / I was not only insensibly **drawn in**, (CJ 223) / when this loose Earth was all **taken away**, (CS 96) / this Hope of mine was soon **taken away**; (RC 19) / the Impression was not quite **blown off**, as soon as the Storm; (Rox 128) / In the Action Sir *John* was not **commanded out**, (MC 71)

The fronting of *there* causes the inversion of *be* and subject, as in:

There were other Papers **roll’d up**, (MF 181)

iii) The Passive with Prepositional Phrases (e.g. *all the In-side of the Ship was **choack’d up with Sand*** (RC 84))

The prepositional phrase often comes immediately after the phrasal verb, as with the above instance. This strongly suggests that the particle in phrasal verbs is likely to co-occur with the preposition in the passive use as well. According to the types of preposition, passive instances can be grouped:

¹⁴ Leech (2006: 11) refers to this as “a passive construction that has no agent.”

with-phrases:

The Sea was all on a Sudden **cover'd over** with Foam and Froth, (*RC* 81) / my Wall joyn'd to the Rock, was all **fill'd up** with the large Earthen Pots, (*RC* 151) / before the Street is **block'd up** with the Crowd; (*MF* 204) / how the Posts of Houses, and Corners of Streets were **plaster'd over** with Doctors Bills, (*JPY* 30) / their Heads and Breasts were **dress'd up** with Flowers, (*Rox* 179) / Never poor vain Creature was so **wrapt up** with every part of the Story, (*MF* 26) / The Foot [= foot soldiers] were **beat off** with Loss, (*MC* 182) / for he was so **swallow'd up** with Joy, he could not speak. (*CS* 259) [cf. *OED* s.v. swallow, v. 10. d. "To occupy entirely, engross," 1581~] / those Lances [= "horse-soldiers armed with a lance" (*OED*, 4.a.)], ... were **mowed down** with their Shot, (*MC* 201) [cf. *OED* s.v. mow, v.1 1. c. transf. and fig. "To cut (*off*, *down*, etc.) with a sweeping stroke like that of a scythe; to destroy or kill indiscriminately or in great numbers." c1430~] / they [= mistresses] are justly **cast off** with Contempt. (*MF* 119) / [I] was **taken up** Only with the Pride of my Beauty, (*MF* 26) / my Thoughts were then **taken up** only with the Management how I should kill her, (*CJ* 225)

In the following passage, *with* denotes accompaniment:

I was continually **dragged about** with her, (*CS* 2)

The following is the case where the (*even*) *to*-phrase indicating emphasis is inserted before the *with*-phrase:

their Ware-houses, in a few Months, were **piled up**, even to the Ceiling, with Chests of Pieces of Eight, and with Bars of Silver. (*CJ* 302)

Additional prepositional phrases are:

[*from*-phrase] by which great Quantities of Corn were **brought in** from *Yorkshire* and *Lincolnshire*: (*JPY* 218) / the Ground is **palisadoed off** from the rest of the Passage, (*JPY* 232) / He was easily **put-off** from this, (*Rox* 301) / the Ship was **lifted off** in the Night from the Sand where she lay, (*RC* 48), etc. // [*to*-phrase] when his Sword was **put on** to

him, (MF 60) / he was **carried off to** *Ingolstat*, (MC 91) / the poor Boy was **deliver'd up to** the Rage of the Street, (MF 212) / my Vanity was **fed up to** such a height, that I had no room to give Way to such Reflections. (Rox 74) / my Spirits were **lifted up to** a Degree I had not been us'd to, (Rox 30), etc. // [*into*-phrase] he was **forced up into** the farthest Corner of *Cornwall*. (MC 259) / our two *Irish* Regiments were **drawn out into** the Field, (CJ 215) // [*on*-phrase] the Fort was effectually **block'd up on** the Land-side; (MC 77) / General Lord *Goring*, like himself, fought like a Lion, but, ... was **hemmed in** on all Sides, (MC 202) [cf. *OED* s.v. hem, v.1 3. "To confine or bound by an environment of any kind; to enclose, shut in, limit, restrain, imprison." 1538~], etc. // [*in*-phrase] most of the Time was **taken up** in the weighty Affair of making a Cage for my Poll, (RC 111) / the Knowledge of God, ... is so plainly **laid down** in the Word of God; (RC 221) [cf. *OED* s.v. lay, v.1 51. h. "To establish, formulate definitely (a principle, rule);" 1493~] / one of them was, they said, **dress'd up** in Widow's Weeds, (MF 241) / the Gross of the People were **carried off** in these two Months; (JPY 98) / I was **dress'd-up** in a *Quaker's* Habit, (Rox 329) / my Head was ... **taken up** in considering the Nature of these wretched Creatures; (RC 197), etc. // [*for*-phrase] so all my Gain was **laid up** for Encrease. (CJ 158) / two miserable Wretches ... were now **brought out** for the Slaughter. (RC 201) / I was now **set up** for a *Guiney* Trader; (RC18) / as I had been long ago **given over** for dead, (RC 279) / I was **cry'd up** for a vast Fortune, (Rox 169) [cf. *OED* s.v. cry, v. 22. **cry up**. *trans.* "To proclaim (a thing) to be excellent; to endeavour to exalt in public estimation by proclamation or by loud praise; to extol." 1593~], etc. // [other prepositions including *of*, *upon* and *under*] the Trouble was all **taken off** of their Hands. (Rox 153) / The Fore Yard was **lower'd down** upon the Forecastle, (CS 155) / The three poor distressed Men ... were however **set down** under the Shelter of a great Tree, (RC 254)

The following instances present adverbials which modify the preceding phrasal verbs:

The Fore-castle which lay before bury'd in Sand, was **heav'd up** at least Six Foot, (RC 83) / after the Fire was **swept away** very well; (CS 71) / the whole Families were **swept away** together, (JPY 34) / 'till I was **brought in** as a Prisoner. (CJ 278) / the Enemy were **cut down** like Grass before a Scyth; (MC 62)

iv) The Passive in the Relative Clause (e.g. *the Savage who was knock'd down*

recover'd himself so far (RC 204)

The pattern “*be + pp + particle*” occurs in relative clauses as well, as seen in the above instance. In this case, the relative pronoun *who* serves as the subject of the verbal phrase *was knock'd down*. In this pattern, the *by*-phrase as indicating the agent is sometimes used:

this we learned from an Old Man who was blind, and **led about** by a Boy, (CS 35) / the City of *Mantua*, which was **block'd up** by the Imperialists. (CJ 216) / the Repentance which is **brought about** by the meer Apprehensions of Death, wears off ... (Rox 128)

The agentless passive in the relative clause presents in the basic pattern, as with *for as the whole Number* which was **brought in**, (JPY 98). Other instances are:

I had the biggest Maggazin of all Kinds now that ever were **laid up**, (RC 55) / all the Bodies that were **thrown in**, were immediately covered with Earth, (JPY 60) / he let him have an old Top-gallant Sail that was **worn out**, (JPY 127) *said I*, some of those unfortunate Creatures, they call Convicts, may be People that have been tenderly **brought up**, (CJ 253) / I told her, there was many a Ship in a Storm, that was not **cast-away**; (Rox 124) / I got Notice of two young Women who were newly **set up**, (MF 208)

In the relative clause as well as in the main clause, a prepositional phrase follows the agentless passive:

they brought us four more young Bulls, or Buffloes, that had been **brought up to** Labour, and to carry Burthens: (CS 77) / The Women, and Servants, that were **turned off from** their Places, were likewise employed as Nurses to tend the Sick in all Places; (JPY 97) / We then who were **drawn up behind** all, sent one of our Number to our ten Men, (CS 75) / up to the side of the Hill, which was again **laid cross with** smaller Sticks instead of Laths, (RC 209) / *Manchester's* Horse, which were **sent out after** our Party, were then at *Hallifax*, (MC 216) / This was the Wreck of an European Ship, which had been **cast away upon** the Rocks, (CS 40) / they ... bought eleven Bullocks and fifty Hogs, which were **pickled up for** our Occasion, (CS 217) / I pull'd off my blue Apron, and wrapt the Bundle in it, which before was **made up in** a Piece of painted Callico, (MF 239) / he had two Sons and a Daughter

which were **brought up** at *Nimeugen* in *Holland*, (*Rox* 229), etc.

In the following cases, the *to*-infinitive follows:

I was one of them, who was **singled out** to have killed him, (*CS* 11) when we fell in with 3000 Imperial Horse, who ... were **sent out** to secure them. (*MC* 108)

The participial clause occurs immediately after a phrasal verb in the passive voice. In the following passage, *going to Scotland* ... explains the situation of the castaway.

one of the King's Ships which was **Cast away** going to *Scotland* with the Duke of *York*, (*CJ* 8)

v) The Coordination Pattern (e.g. *My Hedge* was *begun and carry'd on*, (*RC* 147))

There are a number of cases where a phrasal verb occurs in coordination with another verb phrase (in the past participle form), as with the above instance. In this case, it is assumed that, by sharing the copula, the two verb phrases complement each other; for example, a chronological or causal sequence can be observed here.

Phrasal verbs occurs in the place of B in the "A and B" Pattern, as in:

these fifty Rolls ... were well cur'd and laid by against the Return of the Fleet from *Lisbon*: (*RC* 37) / When I was deliver'd and taken up at Sea by the *Portugal* Captain, (*RC* 88) / they were readily received and beaten back again: (*MC* 78) / now his Men were only sacrificed, and eaten up by Piece-meal in a Party-War, (*MC* 248) / the biggest Ship the World had ever seen, ... was now built, and fitted out for this Voyage. (*MC* 138) / all the Booty and Contributions ... and Parts adjacent, was brought and laid up as in a Place of Security; (*MC* 102) / The Captain, *William* the Quaker, and *George* the Reformade are seized and carried away; (*CS* 263) / if they are animated and hearten'd up by any body to go before, (*CS* 55) / he was very much dejected and cast down; (*MF* 311) / after the noctious Particles as above are dispers'd and burnt up. (*JPY* 220) / in which Case he would have been apprehended, and delivered up: (*CJ* 105) / I was deliver'd, and set up in the World, (*CJ* 170) / when he was strip'd and ty'd up, (*CJ* 136) / till their Foot, ... were put into Order again, and brought up to us. (*MC* 245) / a great Merchant Ship ... was, by

the Seamen, brought into Bristol, and delivered up to the King. (MC 227) / [Amy] ask'd her Gentleman, how a particular Man, ... might be enquir'd after, and found out; (Rox 87)

In the following passage, *ill-used* is seen as an adjective rather than the past participle form of the verb *ill-use*.¹⁵

so the poor People ... were often ill-used and driven back again into the Town; (JPY 153)

As in the following passages, other adverbial elements, such as *so briskly* or *so well*, modify the two verbal phrases:

This Work was begun so briskly, and so well **carried on**, (MC 90) / The Scots ... were, at the Parliament's Desire, advanced Southward, and then **ordered away** towards South Wales, (MC 249)

On the contrary, a phrasal verb sometimes occurs in the place of A in the coordination pattern such as *I was compleatly fenc'd in, and fortify'd, ... from all the World* (RC 59). Other instances are:

it [= the grain of corn] had been **burnt up** and destroy'd. (RC 79) / they [= inhabitants of "an enchanted Island"] should be all **carry'd away**, and devour'd. (RC 266) / all was **carried up**, and put into a Chamber, next to our Bed-Chamber, (Rox 256) / I knew she was **brought up** tenderly, and fair'd delicately, (CJ 258) / [in a relative clause] all which were either **burnt down** or damaged by the great Fire of London, (JPY 92)

In addition, there are a few cases where a phrasal verb is coordinated with two or more verb phrases, as in:

the dead Bodies were disturb'd, abus'd, **dug up** again, (JPY 231) / we must be Hand-cuffed, **carried down** between the Decks, and kept as Prisoners, (CJ 112) / ... an Hospital call'd the House of Orphans, where they are **Bred up**, Cloath'd, Fed, Taught, (MF 8)

¹⁵ The earliest use of *ill-use* as a verb in the *OED* is from 1841. On the other hand, *ill-used* as the (past-participle) adjective dates from 1594.

Finally, two phrasal verbs are sometimes coordinated by *and* in the passive construction: *they were always **clear'd away**, and **carry'd off** every Night* (JPY 103).

Other instances are:

a whole Family was shut up and lock'd in, (JPY 51) / the Enemy were in their Turn **beaten off** too, and driven back into their very Camp: (CJ 211) / When the Money was **carried in**, and laid down on a Table; (CJ 285) / [in a relative clause] yet fresh Meat was not so plentiful as such Provisions which were stored up in Vessels and laid by. (MC 105)

vi) The Passive Progressive (e.g. *his Children were **breeding up***, (Rox 248))

In Defoe's use of phrasal verbs, the progressive form in the passive voice is included. However, the standard form in contemporary English, as seen in *we are being followed* (Leech et al. 2001: 429) had not yet been established.¹⁶ There are three cases of the passive progressive among Defoe's seven works:

The Bishop's Treasure, and other publick Monies not plundered by the Soldiers, was **telling out** by the Officers, (MC 73) / ... his Native Country, where his Children were **breeding up**, (Rox 248) / It was not above three Years that all the Ready-Money was thus **spending off**; (Rox 11)¹⁷

In the passages above, the highlighted subjects virtually play the role of the object, rather than an agent, of each phrasal verb. The first instance, for example, implies an alternative expression in the active voice, such as *the Officers were telling out the Bishop's Treasure ...*

(b) Without *be*-verbs

(i) Ellipsis (e.g. *the Fire Engines were broken, the Buckets **thrown away***; (JPY 35))

From this subsection on, the passive instances without *be* are dealt with. First, cases of

¹⁶ According to Jespersen (MEG IV: 205), "The construction *is* (*was*, etc.) *building* in a passive sense, ... was frequent from the 16th to the 18th century."

¹⁷ Jespersen (MEG IV: 208) cites this passage in explanation of the passive progressive form under discussion.

an ellipsis of *be* shall be considered. As in the above instance, when used in the preceding passage (i.e. *were broken*), *be* can be omitted. This pattern can help avoid redundancy in the text. Other instances are:

the Gentlemen are in great Hurries, their Heads and Thoughts entirely **taken up**, (*CJ* 45) / he fought like a Lion, but was slain, and most of his Regiment **cut off**, (*MC* 62) / Papers were taken out, and others **put in**; (*CJ* 45) / his Master order'd him to be shut out, and the Doors **lock'd up**, (*CJ* 65), etc.

Although *be* is not used in the passage involved, the context sometimes suggests the omission of *be* due to the use of phrasal verbs:

with that he shew'd me several Cabbins built up, some in the Great Cabbin, and some **partition'd off**, (*MF* 315) [note that the *OED*'s first citation of *partition off* is from 1741.] / I wanted a Basket or a Wheel-barrow, ... having no such things as Twigs that would bend to make Wicker Ware, at least none yet **found out**; (*RC* 73), etc.

ii) *With*-clauses (e.g. *with my Heart as well as my Hands **lifted up** to Heaven, ... I cry'd out aloud*, (*RC* 96))

With-clauses contain phrasal verbs in the passive sense, such as the above instance. In this pattern, *be* (or more precisely *being*) is considered to be omitted. Additional instances are:

[they] turned round three times with their Hands **laid up** upon the Tops of their Heads. (*CS* 117) / with his Hands **lifted up**, [that Clergyman] repeated that Part of the Liturgy of the Church continually; (*JPY* 103) / I observ'd a Man follow'd me, with one of his Legs **tied up** in a String, (*CJ* 203) / Sometimes I thought I saw her ... with her Head cut, and her Brains **knock'd-out**; (*Rox* 325) / their Gowns were made with long Antick Sleeves hanging down behind, and a Train **let down**; (*Rox* 179)

iii) The Use of Complement (e.g. *there stood our Ladder **haul'd up** on the Top of the Tree*, (*CS* 211))

In “passive” phrasal verbs without *be*, their use as a complement of either the subject or object seems most remarkable.

As for the complement of the subject, for example, in *there lay a Gun just by him, fir’d off*; (RC 300), *a Gun* is the subject in this sentence, and *fired off* serves as a complement of the gun; and it is construed that *a gun was (or had been) fired off*. Hence, this particular use of phrasal verbs adds specific details to the main clause. Some additional instances are:

The Ship, ... stuck fast, **jaum’d in** between two Rocks; (RC 191) [The *OED* cites this passage as its first illustration: (*OED* s.v. jam, v.1 1.1 trans. To press or squeeze (an object) tightly between two converging bodies or surfaces;)] [cf. *OED* s.v. stick, v.1 11. *intr.* “To be set fast or entangled in sand, clay, mud, mire, and the like; similarly of a boat, to become fixed or grounded on sand, a rock, etc.; more explicitly *to stick fast.*”] / I stood **drawn up** without the City with 800 [soldiers] more, (MC 223) / I became sincerely **given in** to the Interest of King *George*; (CJ 276) / I seemed so absolutely **given up** to what he had proposed, (MC 9), etc.

In the following passage, the use of the coordination pattern is observed:

as they came gilded, and **set-out** by my Maid *Amy*; (Rox 232) [cf. *OED* s.v. set, v.1 149. **set out**. o. “To embellish, adorn, deck out, trick out.” 1523~]

With the complement of the object, as in *I pull’d a Paper out of my Bosom, folded up, but not seal’d*, (Rox 78), *a Paper* is the object, and *folded up* can be regarded as the complement of the paper. This phrasal verb (as well as *but not seal’d*) contributes to a more-detailed description of the scene. Other instances are:

Gentlemen, *said he*, here is the Book, and so pull’d it out **wrapt up** in a Dirty peice of a Colour’d Handkerchief, (CJ 53) / I had hung them [= “the Skins of all the Creatures that I kill’d”] up **stretch’d out** with Sticks in the Sun, (RC 134) / I kept the Hedge which circled it in, constantly **fitted up** to its usual Height, (RC 152) / they saw a Man go to and again, **muffled up** in a brown Cloak, (JPY 61) / as the Prince had held Mantua closely **block’d up** all the Winter, (CJ 216) / their Boats are most wretched things, ... having no Head or Stern,

and being made only of the Skins of Goats sewed together with dried Guts of Goats and Sheep, and **done over** with a kind of slimy Stuff like Rosin and Oil, (CS 60) [cf. *OED* s.v. do, v. 50. **do over**. a. “To overlay, overspread, cover, coat.” 1611~]

In the passive use of *wrap up*, interestingly the object (i.e. noun phrases indicative of money) occurs after the phrasal verb, as in:

I found there three great Bags of Pieces of Eight, ... and in one of them, **wrapt up** in a Paper, six Doubloons [= ‘A Spanish gold coin’ (*OED*)] of Gold, ... (RC 193) / there was a Silver Porringer of a Pint, a small Silver Mug and Six Spoons, some other Linnen, a good Smock, and Three Silk Handkerchiefs, and in the Mug **wrap’d up** in a Paper Eighteen Shillings and Six-pence in Money. (MF 192)

2.2. Non-Predicate Use

As illustrated in Chapter 1, the “non-predicate” here refers exclusively to these four groups: (1) the *to*-infinitive construction, (2) the participial construction, (3) the gerund, and (4) the bare infinitive after causative verbs or perception verbs (and the present participle after perception verbs).

2.2.1 The *To*-Infinitive Construction

Transitive phrasal verbs in the *to*-infinitive form, as well as those verbs in the predicate, occur in the following patterns: VPO, VOP, OVP, VOPO, as well as passive patterns. Instances of the *to*-infinitive construction, therefore, will be given according to each of these patterns.

(a) The VPO (“*to* + Verb + Particle + Object”) pattern (e.g. *I had no other Way but to **cut down** a Tree* (RC 68))

i) Basic type (e.g. *I endeavour’d to **clear up** this Fraud*, (RC 217))

There are numerous cases where no word follows the object, as in the above instance. Similar instances, in which noun phrases as the object consist of a determiner (e.g. *the*, *a*, *some*, or *my*) and a noun, are given below:

[from *RC*] I was going to **give over** my Enterprise, (*RC* 138) / such things as I could get to **keep out** the Rain, (*RC* 67) / the Master seeing some light Colliers, who not able to **ride out** the Storm, (*RC* 12) / I had no Plow to **turn up** the Earth, (*RC* 118) / [I] carry'd an Iron Crow to **wrench up** the Deck, (*RC* 85), etc. // The Dragoon ... resolved to **carry on** the Humour, (*MC* 89) / as much as they boasted of the Victory to **hearten up** their Friends, (*MC* 165) / the King ... secures the Country to **keep off** Provisions, (*MC* 221) / the House refused to **lengthen out** the Time. (*MC* 228) / I desired Leave to lye at *Shrewsbury* for a Month, to **make up** my Men. (*MC* 224) / we durst not break our Order to **seek out** our Friends, (*MC* 64), etc. // we got some Cattle here to **eke out** our Provisions, (*CS* 146) / We had no sooner ... given Leave to our Negroes to **lay down** their Loads, (*CS* 69) / we sent the two Boats ... to the Watering Place, to **take in** Water: (*CS* 169), etc. // I now began to **cast up** my Accounts; (*MF* 127) / On this News we hir'd a Sloop to **take in** our Goods, (*MF* 330) / by which I got time to **throw off** my Disguise, (*MF* 216), etc. // before it went far enough to **burn down** the Houses; (*JPY* 242) / Nor was he ever once seen to **lift up** his Eyes, (*JPY* 120) / [he] got his Shoes on and went to **put on** his Coat, (*JPY* 162), etc. // I could not Support so great an Expencc, but Chose rather to **break up** her Family, (*CJ* 205) / I went directly to **find out** my Companion, (*CJ* 28) / I sent *Pennico* down Stairs to **find out** her Mistress, (*CJ* 269) / the Nurse press'd her, ... to take this Cordial and that Dram, to **keep up** her Spirits, (*CJ* 241) / he with two more [prisoners], found means to **knock off** their Irons, (*CJ* 185), etc. // I began to **draw in** my Effects, (*Rox* 254) / he resolv'd to **lay down** his Trade; (*Rox* 10) / Now, Madam, *says the Prince*, give me leave to **lay aside** my Character; (*Rox* 62) / As I resolv'd to **put off** the Voyage, (*Rox* 280), etc.

Longer noun phrases, such as the pattern “noun of noun” often come after phrasal verbs, as in:

the first Thing I did, was to **lay by** a certain Quantity of Provisions, (*RC* 230) / I made use of it [= the ink] to **minute down** the Days of the Month ... (*RC* 133) / It is as impossible, as needless, to **set down** the innumerable Crowd of Thoughts ... (*RC* 196) // [from *MC*] All that we were able to do, was to **carry off** about 2000 of the Foot, (*MC* 117) / But now was I in as great a Difficulty as before how to **fetch off** my brave Captain of Foot, (*MC* 95) / the Governour's Officers of these Parts were out to **gather up** the King's Revenues and Duties,

(CS 245) / I always found something or other to say to evade the thing, and to **put off** the signing it at all; (MF 127) / they were ready ... to **give in** their Names and Places of Abode, (JPY 143) / he was to **lock up** the Outer-Door of the House, (JPY 50) / I fail'd not to **talk up** the Gallantry and personal Bravery, of his Catholick Majesty on all Occasions, (CJ 279) / I order'd her to **convey away** all the Plate, Linnen, and other things of Value, (Rox 55) / I have two things before me to **heal up** that Breach of Honour, (Rox 151) / because I wou'd be sure not to go too publick, but so as to **take away** all Possibility of being seen, (Rox 275)

A relatively “long” noun phrase with a relative clause comes after the *to* phrasal verb:

I might be prevail'd with to **bring out** that which indeed it was like Death to me to conceal; (MF 101) / the Hurry of that particular Part, serv'd to divert my Thoughts, and in part to **wear out** the Impressions which had been made upon my Mind. (Rox 162) / the Scots Army is ... to **give up** all the Towns and Garrisons which they hold in this Kingdom, (MC 268) / they began to **lay aside** all suspicious Thoughts of the People that dwelt thereabouts, (CS 239) / it would fill a little Volume, to **set down** the Arts us'd by the People of such Houses, (JPY 48) / as the Cart usually stopt some Time before they were ready to **shoot out** the melancholly Load they had in it, (JPY 91) / I resolv'd ... to **clear off** the Debt I had Contracted. (CJ 155) / tho' I resolved to **leave off** the wicked Course I was in. (CJ 83) / he was fain to stoop in a fatal and unusual Manner to get Money, all his own being spent, and so to **buy off** the Scots whom he cou'd not beat off. (MC 138), etc.

In the last instance cited above, a noun phrase as the object of *to buy off* contains another phrasal verb, *beat off*.

Among those cases where the prepositional phrase follows the object (though many of these are treated separately as the extended type), in some cases, such a phrase exclusively modifies the object, as in *Time however, and the Satisfaction I had ... began to wear off my Uneasiness about them*; (RC 166). These instances belong to the basic type. Others are:

I fell on my Knees ... , resolving to **lay aside** all Thoughts of my Deliverance by my Boat, (RC 141) / nor had we any Way to **gather in** a Stock of Provisions for the passing this

Desart, (CS 110) / I would have made an excuse to you, to have **put off** our Voyage to Ireland for some time, (MF 152) / the Officers afterwards had Orders to **Padlock up** the Doors on the Outside, (JPY 50) / as he had told me he intended to **give over** all Business in the World, (Rox 248) / he order'd me to **put up** a Bill for Letting Rooms, (Rox 33) / when a Woman had been weak enough to **yield up** the last Point before Wedlock, (Rox 152), etc.

Likewise, there are some cases where the prepositional phrase as an adverbial is not so strongly related to the structure of the preceding phrasal verb—as seen in *I'll engage to **keep off** the Horse with the rest*. (MC 95). Other instances are:

they advise the King to **lay out** his Money in fitting out the biggest Ships he had, (MC 138) / it was the easier for him to **dress up** the Sloop in new Clothes; (CS 253) / [I] order'd her how to **lay out** the Money I had left with her, (MF 340) / I took care to **lay up** as much Money as I could for a wet Day, (MF 118) / the Butchers ... who it seems had a Custom to **blow up** their Meat with Pipes to make it look thicker and fatter than it was, (JPY 241) / *John*. What! to **shut up** your Compassion in a Case of such Distress as this? (JPY 138), etc.

The case where another *to*-infinitive form follows the object, like [*I*] *resolving in the mean time to **find out** some Way to get my Money ...* (RC 35), can be looked upon as belonging to the basic type. Similar instances are:

I walk'd about the Shore almost all Day to **find out** a place to fix my Habitation, (RC 71) / I spent many a Day to **find out** a great Stone big enough to cut hollow, (RC 122) / I employ'd my self several Days to **find out** proper Places to put my self in Ambuscade, (RC 169) / they agreed to **draw up** Propositions for Peace to be sent to the King. (MC 227) / To **fit out** Ships of 100 Guns to invade *Scotland*, ... 'twas a most ridiculous thing. (MC 138) / least they should pretend to **push on** the Siege to take the Town first, (MC 249) / the Long-Boat's Crew, ... came on Shore to **cut down** a Tree to make Cheeks for the Main-Mast, (CS 240) / We resolved ... to **look out** a proper Harbour to bring the Ship into, (CS 215) / if I could but come to **lay up** Money enough to maintain me: (MF 120) / because I had not been able to hire a Gardener to do any thing to it, no not so much as to **dig up** Ground enough to sow a few Turnips and Carrots for Family-Use: (Rox 29), etc.

In the following passage, a phrasal verb in the *to*-infinitive form is followed by a second phrasal verb in the *to*-infinitive:

the Captain stay'd to **Pickle up** five or six Barrels of Beef to lengthen out the Ships Store.
(*MF* 319)

As well as in other syntactic patterns, a phrasal verb the *to*-infinitive form is linked with another verb phrase by the coordinator *and/or*, as in *I caused them to go to the Cave, and bring up the five Men pinion'd*, (*RC* 275). In this case, the two verbs are considered to share the infinitive marker *to*. Similar instances in which a phrasal verb occurs in the place of B in the “A and B” pattern, are given below:

I sent *Friday* with the Captain's Mate to the Boat, with Orders to secure her, and **bring away** the Oars, and Sail, (*RC* 257) / Prince *Rupert* was ordered to advance with a Body of Horse and Dragoons, to face the Enemy, and **bring off** Sir *John Biron*. (*MC* 151) / but endeavouring to break the whole Party, and **carry off** some Cannon, the obstinate Resistance of these few Dragoons lost him his Advantages, (*MC* 26) / if we resolved to live there, ... and give over our Trade of Pyrating, (*CS* 182) / [he] began to open his Shop, and **carry on** his Trade, (*JPY* 228) / the Government ... endeavour'd to suppress them, and **shut up** their Meetings. (*JPY* 26) / as it often happens in such Cases, only a Project to drop me, and **break off** an Amour, (*Rox* 98) / you have nothing to do but to come hither, and **set up** a Coach, and a good Equipage; (*Rox* 132), etc.

In the following passages, a phrasal verb occurs in the place of A:

Our way in *Germany* was always to **seek out** the Enemy and fight him; (*MC* 119) / he only stood in upon the Coast to **take in** fresh Water, and buy some Provisions; (*CS* 166) / he had resolv'd to **leave off** the Road, and live a retired sober Life, (*MF* 299) / if the Watchmen be sent upon any Business, to **lock up** the House, and take the Key with him: (*JPY* 39) / they resolv'd to **set up** their Tent and encamp for the first Night; (*JPY* 130) / no Care was taken to **shut up** Houses, and confine the sick People from infecting others; (*JPY* 155)

There are the cases where two phrasal verbs (intransitive and transitive, or both

transitive) share *to*:

they set us all to Work, to go off in our Boats, and split up the Wreck of the old Ship, (CS 42) / [“my Lord Mayor”] order’d Lighters, and other Vessels, ... to go down, and take out the Coals ... (JPY 220) / as it had proved otherwise he was oblig’d to put off his Equipage, and take up the old Trade again. (MF 299)

In some cases, two verbs share not only *to* but also the object, as in:

as fast as any of those they employ’d to carry off, and bury the dead, fell sick or dy’d, (JPY 102) / I employ’d my self in making, ... a great many Baskets, ... to carry or lay up any Thing as I had occasion; (RC 107) / we had a very leaky Ship, ... and our Carpenters were over-board working to find out, and stop the Wounds, we had received, (CS 230)

Among instances of this type, the coordination of a single verb of Romance origin with a phrasal verb in the following two passages might be considered a synonymous paraphrase:

it seems they found means to Bribe or buy off some of those who were expected to come in against them, (MF 295) / they would always have Preservatives in their Mouths, and about their Cloths to repell and keep off the Infection. (JPY 209)

In very rare cases, *to* is shared by three or four verbs, as in:

whether I should resolve to stay in London, or shut up my House and flee, (JPY 8) / We had now nothing to do, but go on Shore, and acquaint our selves a little with the Natives, take in fresh Water, and some fresh Provisions, (CS 173)

In the first passage cited above, *shut up ... and flee* seems to function as a single unit, in contrast to *stay in London*.

Three phrasal verbs (one transitive and two intransitive) share *to* as in:

I took my opportunity to turn about and take up what was behind me and walk away: (MF

ii) Extended Type (e.g. *I even resolv'd, ... to **give up** my Virtue to him, (Rox 41))*

Next discussed is the extended type of “Verb + Particle + Object + Preposition + Noun Phrase,” as shown in the above instance. Similar instances in which the preposition indicative of direction (e.g. *to, for, from*, etc.) are given below:

I forgot not to **lift up** my Heart in Thankfulness to Heaven, (RC 273) / he found means by some of the *English Merchants* there, to **send over** not the Order only, but a full Account of my Story to a Merchant at *London*, (RC 36) / the *Imperial* General thought fit not to venture a second Brush, but to **draw off** their Army as soon as they could to a safer Quarter. (MC 106) / The King ... sends Orders to the Earl of *Ormond* ... to **ship over** certain of his Regiments hither to his Majesty's Assistance. (MC 191) / therefore they had no more Cause to **take up** Arms against their Sovereign, (MC 193: two more instances of *to take up Arms against*) / we were loath to **bring down** a whole Nation of Devils upon us at once, (CS 21) / Upon this we prepared to **pour in** a Broadside upon her [= the ship]. (CS 156) / [I] made a shift to **carry off** a gold Watch from a Ladies side, (MF 263) / How he did to **Whip away** such a Bagg of Money from any Man that was Awake, (CJ 44) / so we shall agree to go the next Day to **get out** a Process against you; (Rox 120) / it wou'd be adding one Weakness to another, to take the Man afterwards; to **pin down** the Shame of it upon herself all Days of her Life, (Rox 152) / when I shou'd think fit, as he was sure I wou'd, to **throw away** the rest upon something as worthless as my sincere Friend at *Paris*; (Rox 160), etc.

There are only two cases where a reflexive pronoun as the object occurs in the VPO pattern:

To fight them with their Foot would be Desperation, and ridiculous; and to retreat, would but be to **coop up** themselves in a narrow Place, (MC 262) / In a Word, People began to **give up** themselves to their Fears, (JPY 171)

The prepositional phrase sometimes occurs between the particle and the object in the extended type, as in *I ... had nothing now to do but to **single out** from them all, the properest Man (MF 78)*. Similar cases are:

he put a Project into my Head, ... and that was, to **give out** in the Village, that we were marched back to Yorkshire, (*MC* 214) / I ordered him publickly to keep the Money on board which he had, and to **buy up** with it a Quantity of Ammunition if he could get it, (*CS* 260) / said he, nay, what dist thou mean? to **cry out** aloud in thy Sleep, I am a Thief, a Pirate, a Murderer, and ought to be hanged; (*CS* 269) / the Merchants at *Leghorn* and at *Naples* ... sent again from thence ... to **bring back** in other Ships such as were improper for the Markets at *Smyrna* and *Scanderoon*. (*JPY* 214) / he began to **reckon up** to me some of the greatest Families in *France*, and in *England* also. (*Rox* 81)

In the coordination of two verbs, a prepositional phrase comes between the particle and the object, as in:

to keep and carry about with me Bank Bills, Talleys, Orders, and such things, I look'd upon it as unsafe; (*MF* 130) / [we] were forc'd to quit our Encampment, and give up to the Prince the whole River of *Addige*, (*CJ* 211)

Finally, in the following passage where two verbs share *to* and the object *their Repentance* in the extended type, the phrasal verb *put off* is in a synonymous relationship with *delay*, a single verb of Romance origin:

It would make the stoutest Heart bleed to hear how many Warnings were then given by dying Penitents, to others not to **put off** and delay their Repentance to the Day of Distress, (*JPY* 104)

(b) The VOP (“*to* + Verb + Object + Particle”) pattern

This pattern can be divided into two subtypes, depending upon whether the object is a personal or a non-personal pronoun. In addition, reflexive pronouns as the object needs to be treated separately.

i) The “*to* + Verb + *personal object* + Particle” pattern (e.g. *I was resolv'd not to break it [= the wall] down*: (*RC* 241))

The basic type of the VOP pattern will be discussed first; those cases in which a

personal pronoun is used as the object, as in the above instance. Additional instances in this pattern are:

the Wind blowing pretty fair to **bring** them **in**; (*RC* 249) / I gave him a Dram (out of our Patroon's Case of Bottles) to **cheer** him **up**; (*RC* 24) / I was sadly put to it for a Scythe or a Sicle to **cut** it [= "my Crop"] **down**, (*RC* 117) / so I was forc'd to **give** it **over**; (*RC* 125) / till I had Time to **rub** it [= the ear of the corn] **out**; (*RC* 123) / etc. // the Body halted to **bring** us **off**, (*MC* 250) / unless we had Ships to **carry** us **off**, (*MC* 263) / he would give them 20000 Dollers to **fetch** him **off**; (*MC* 46) / I had sent out two Troopers to **fetch** them **off**, (*MC* 211) / the *Imperial* Army was enough to **hasten** me **away**, (*MC* 50) / I'd give him half a Ducat to **pull** me **over**. (*MC* 89), etc. // they concluded would not fail to **bring** them **out**. (*CS* 208) / [*William* says] you see we have more Ships to **carry** us **off**, (*CS* 232) / we were obliged to **give** it **over**, (*CS* 192) / I began to take upon me a little to **hearten** them **up**, (*CS* 54) / all the Nations of *Europe*, and indeed of that Part of the World, would be engaged to **root** us **out**. (*CS* 182) / they had no Right to **take** them **away**: (*CS* 219), etc. // tho' I had no other way to **put** him **off**; (*MF* 58) / I did not want Cloths to **set** me **off**; (*MF* 141) / the careless Boys had forgot to **take** it [= "a silver Tankard"] **away**. (*MF* 199), etc. // it was so much the more difficult to **bring** them **along**; (*JPY* 174) / none for want of People to **carry** them **off**, (*JPY* 181) / the Family had either Time to **send** them **out**, (*JPY* 74) / till it was too late to **shut** it **up**; (*JPY* 168) / nor the Man would not consent to **take** them **away**, (*JPY* 152), etc. // if I do not assist you to support it, and to **carry** it **on**, (*CJ* 151) / just as a Fellow offer'd to **pick** her **up**. (*CJ* 14) / I had Power to **put** her **away**; (*CJ* 239) / I could help you to **send** it **back**, (*CJ* 102) / when it is in their Power to **take** them **away**; (*CJ* 276) / we will get some Collier Ship to **take** us **in**, (*CJ* 107), etc. // their Mother had oblig'd her to **enquire** them **out**, (*Rox* 327) / after long Enquiry, he was oblig'd to **give** it **over**; (*Rox* 216) / instead of going to **let** them **in**, (*Rox* 282) / before I could spend fifty Pistoles, I had always a hundred to **make** it **up**. (*Rox* 76) / And, *says he*, that it will require as many Thousands to **set** him **up**? (*Rox* 192) / but she had no Breath to **take** it [= "a Glass of Wine"] **in**, (*Rox* 253), etc.

In the predicate section it was pointed out that a personal pronoun as the object *always* occurs in the VOP pattern; that said, the following use of *them* attracts attention. This pronoun is an antecedent of the relative clause *who were below*; consequently, *them who*

were below is divided by the particle *down*:

they secur'd all the rest that were upon the Main and Quarter Decks, and began to fasten the Hatches to **keep** them **down** who were below, (RC 271)

As already seen in the VPO pattern, other elements (i.e. adverbials) follow the particle, as in *I presently thought of a Stratagem to **fetch** them **back** again*, (RC 264). Others are:

I knew there had been no Storms to **drive** them **in** there, (RC 250) / it might be possible to **buy** it **off** here; (MF 302) / if the Women were able to **carry** it **on** so, (Rox 153) / I was unable to **stir** it [= a boat] **up** again, (RC 126) / she was resolv'd to **find** it **out**, if possible; (MF 229) / I will undertake to **set** it [= "a little Tent"] **up** every Night, (JPY 127) / for we had not Money to **hold** us **out** any farther. (CJ 108) / they came to **fetch** us **back** to hang us; (CS 20), etc.

This pattern contains instances in which adjectives as the complement of the object, *tame* and *alive*, come after the particle:

I endeavoured to **bread** them ["wild Pidgeons"] **up** tame, (RC 76) / ["a large old He-Goat"] was so fierce I durst not go into the Pit to him; that is to say, to go about to **bring** him **away** alive, (RC 145)

Next in this pattern, adverbs sometimes occur between the object and the particle, as in *I frequently resolv'd to **leave** it [= "a frightful Spectre"] quite **off***, (MF 120). Others include *farther* and *well*:

People ran on Board in their Fright without Bread to eat, and some into Ships, that had no Men on Board to **remove** them farther **off**, (JPY 114) / However, to **bring** myself well **off**, and withal to see (if I cou'd) a little farther into the Matter, I sent my Friend, the QUAKER, to the Captain's Lady, (Rox 280)

All occurs immediately after *it* and *us*, as in:

I drew them forward upon this Hearth, so as to **cover** it all over, (*RC* 123) / yet to **heal** it all up, ... I am ready to marry you still, (*Rox* 143) / she cou'd prevail with him to **take** us all in; (*CJ* 108) / [to have PP] I put in with an Argument, that had like to have brought us all back, (*CJ* 114) / another Accident had like to have **blown** us all up again. (*Rox* 283)

Those cases where a reflexive pronoun serves as the object in the VOP are next presented:

[I] had more Presence of Mind when I was to **bring** my self **off**. (*MF* 220) / a small matter of Conduct, ... would make way for him to **buy** himself **off**, when he came to *Virginia*. (*MF* 302) / without which they would never be able to **give** themselves **up**, (*MF* 174) / therefore he was oblig'd after he had been out to **lock** himself **up**, or be lock'd up by some of the Keepers that had him in Fee, (*MF* 326) / I observ'd that the Men made no scruple to **set** themselves **out**, (*MF* 68) / my other Brother *Jack*, ... had always so much Dexterity, as to **bring** himself **off**, (*CJ* 184)

The following case is quite unique, in that a noun phrase including a reflexive pronoun, *my self and my Family*, is divided into two parts by the particle *up*:

Dr. *Heath* ... earnestly perswaded me to **lock** my self **up** and my Family, (*JPY* 77)

In the following passages, a phrasal verb occurs in the place of B, in the coordination pattern of "A and B":

I would lend them 50 Men and draw up the rest to second them, or **bring** them **off**, (*MC* 79) / I was just upon the Point of resolving to go away to Madagascar, and **give** him **over**; (*CS* 261) / He caused us to fill this Bag with dry Sand, and **tread** it **down** as close as we could, (*CS* 111) / I gave it the Landlady of the House with a Charge to take great Care of it, and **lay** it **up** safe till I should come again, (*MF* 266) / upon which the Justice order'd the Constable to pursue the Carters and **fetch** them **back**, (*JPY* 152) / it was to very small Purpose, to call them infected Houses and **shut** them **up**; (*JPY* 166) / the Corps was always left, till the Officers had notice, to come and **take** them **away**; (*JPY* 78) / we gave time to

the *French Cavalry* to come up, and to fall on the the Prince's Troops, and cut them off, (*CJ* 214) / he had given her an Account how his Lord had employ'd him, to enquire for me, and find me out, (*Rox* 231) / when I came up, I had nothing to do, but slip it on, (*Rox* 174) [cf. *OED* s.v. slip, v.1 16. b. "To put *on* (an article of apparel) hastily or carelessly." 1590~] / she took Occasion some time after, ... to find some Fault with the Maid, and turn her away. (*Rox* 197) / [to have PP] We did not offer to chase them, but contented enough to have repulsed and beaten them off, (*MC* 232)

In the following case lacking a coordinator, the use of *Debauch it away* is considered a synonymous repetition of the preceding *Drink it away*:

he flies to the same Relief again, (viz.) to Drink it away, Debauch it away, and falling into Company of Men in just the same Condition with himself, (*MF* 65)

Phrasal verbs with a reflexive pronoun are also used in the coordination pattern:

the greatest of Spirits, ... are the most apt to Despair and give themselves up. (*MF* 315) / they took no Care, either to fly into the Country, or shut themselves up; (*JPY* 114)

Next, phrasal verbs sometimes come in the place of A in the coordination pattern, as seen in:

we were once going to turn him away, and let him die; (*CS* 57) / she would be very glad to make him sensible of her just Resentment, and either to bring him on again, or have the Satisfaction of her Revenge ... (*MF* 69) / I resolv'd, if possible to find her out, and give her her Money: (*CJ* 67)

In the following passages, the preceding verb, probably transitive, seems to share the object and the particle; "hale and drag (me)" can be considered a "single combined activity":

the Shoemaker began to hale and drag me a long as he us'd to do when I was a Boy. (*CJ* 70) / so I made it my Business to enquire, and find him out, and to give him notice of it.

(CJ 81)

Two phrasal verbs, in the VOP pattern, share *to*, as in:

I will undertake to set it up every Night, and take it down, and a Fig for all the Inns in *England*; (JPY 127)

There is the only one case where *to* is shared by three verbs, *pursue*, *fetch*, *make*, and one phrasal verb, *carry away*:

upon which the Justice order'd the Constable to pursue the Carters and fetch them back, and make them re-load the Goods and carry them **away**, (JPY 152)

ii) Extended pattern (e.g. *how to get her* [= “another Boat”] **off into the Sea**, *was a doubtful thing*; (RC 43))

Cases where phrasal verbs in the VOP pattern are followed by the preposition indicative of direction are next presented, as seen in the above instance. Additional instances are:

I did not much question to make her fit again, to **carry** us **away to** the Leeward Islands, (RC 259) / my very Soul within me, bless'd God for directing my Friend in *England*, ... to **pack** it [= the Bible] **up among** my Goods; (RC 114) / [we] all agreed to let her [= the boat] drive and only to **pull** her **in towards** Shore as much as we could, (RC 13) / I began to **take** them [= raisins] **down from** the Trees, (RC 102) / he had resolved to try to **force** them **off from** the Emperor, (MC 37) / [he said] when I come to him, I think to **bring** him **up to** thee. (CS 252) / they [= negroes] were really too many for them [= Spaniards] to make Use of; and to **carry** them **round to** the South-Seas, (CS 164) / nor is it in the Power of all his Money to **make** it **up to** him. (CS 276) / the Governour's Officers of these Parts were out to gather up the King's Revenues and Duties, to **send** them **up to** the City; (CS 245) / if God please to **bring** us **back to** our own Families and Houses in Safety, (JPY 143) / it would be in her Power to **deliver** me **up into** the Hands of my Enemies; (CJ 268) / at last I resolv'd to **put** it **off from** myself to her, (CJ 260) / I treated him with a great-many Shuffles, and feign'd Stories, to **keep** him **off from** any closer Conferences than we had already had, (Rox 236) / he had frequently offer'd to **make** it **over to** him for a thousand

Pistoles, (*Rox* 241), etc.

The object of the preposition comes before the *to*-phrasal verb, as in:

what Trade she would please to **put him out to?** (*Rox* 192) / he had a Watch word to **let them in by**; (*CJ* 65)

The cases with a reflexive pronoun are:

I began to **give my self over for** lost; (*RC* 139) / as we had observ'd, as above, how the Men made no scruple to **set themselves out as** Persons meriting a Woman of Fortune, (*MF* 77) / the Watermen on the River above the Bridge, found means to **convey themselves away up** the River as far as they cou'd go; (*JPY* 151) / being now to **thrust my self in among** so many People, ... that if I met any Body in the Street, I would cross the Way from them. (*JPY* 87) / So possible is it for us to **roll ourselves up in** Wickedness, (*Rox* 69) / as I did not forget to **set myself out with** all possible Advantage, (*Rox* 57) / besides abundance of Plate, and Jewels, which I had either given me, or had bought to **set myself out for** Publick Days. (*Rox* 182)

Instances of the adverbial insertion are:

the bare reading the Scripture made me capable of understanding enough of my Duty, to **carry** me directly **on** to the great Work of sincere Repentance for my Sins, (*RC* 221) / we might ... build a Bark large enough to **carry** us **all away**, either to the *Brasils* South-ward, or to ... : (*RC* 244) / she honest Woman, was so just to me, as to **lay** it **all out** again for me, (*MF* 14)

In the coordination pattern:

The Woman pretending to **take** me **up** in her Arms and kiss me, ... draws the Girl a good Way from the House, (*CS* 1) / [adverbial insertion] I would send for to come over to me, and take him also effectually **off** of his Hands. (*MF* 126)

Through the use of *rather than*, *put in* shares *to* with *thro'* (i.e. throw) *in*:

the last time he put his Pocket-book into his Pocket, ... to thro' it in, rather than put it in with his Hand, (CJ 45)

The final instance shows the coordination of three verb phrases sharing *to*. Note that the first two, *come and take*, seem to act as one unit:

he ordered all the Prisoners which were on shore, to come and take hold of those Ropes, and tow us along by the Shore Side; (CS 64)

iii) The “Verb + *non-personal pronoun* + Particle” pattern: the Basic Type (e.g. *to keep the Rain off*, *we laid a great many Boughs of Trees*, (RC 230))

Another sub-pattern of VOP, in which the object is a non-personal pronoun, is next considered. Instances belonging to the basic type, as in the above instance, are not very numerous. As such, all cases can be cited. First presented are cases where noun phrases as the object are one or two words (“determiner + noun”):

I think it was to **put** Powder **in**, (RC 77) / it would be a most easy thing to **bring** these Fellows **in**, to be hearty in getting Possession of the Ship; (RC 269) / he had scrap'd a Hole in the Sand, with his Hands, big enough to **bury** the first **in**, (RC 205) / we made a strong Dam cross the End of it, to **keep** the Water **out**; (RC 230) / It was our good Fortune to **get** our Ship **off** that very Night, (CS 229) / we ... made all possible Haste to **get** our Anchor **up**, (CS 216) / we had neither Pitch or Tar to make them sound, to **keep** the Water **out**, (CS 66) / we agreed to **lay** that Thought **aside**, (CS 93) / He was going to **send** the Letter **away**; (CS 275) / [I] made Signs to the Prince, that he should send some of his Men over to **take** the Skin **off**. (CS 66) / some body, *she said*, had try'd to **pull** her Watch **away**. (MF 211) / he made an Excuse to **send** his Man **away**, (MF 28) / but now I had a Cabbin and room to **set** things **in**, (MF 316) / But now our Travellers were at a great Loss and Difficulty how to **get** the Horse **over**, (JPY 134) / The People have good Reason to **keep** any Body **off**, (JPY 123) / the setting Watchmen thus to **keep** the People **in**, was (1st) of all, not effectual, (JPY 70) / neither was she poor, or in a Condition that should require so much Art to **draw** any Man **in**, (CJ 187) / they ought either never to **put** their Pocket-books **up** at all, (CJ 45) / but

then how to **send** the Sloop **away**, ... this was a difficulty too, (*CJ* 287) / for the Governor had Order to **take** our Regiment **in**, (*CJ* 210) / it is when Men run into wicked Measures, to **bring** their Designs **about**; (*Rox* 144) / it appear'd they design'd to **hold** the Trade **on** more than once, (*Rox* 177) / he ... was going to **wipe** the Tears **off**, (*Rox* 72)

Longer noun phrases are:

Mrs. -- desires the favour of her to **take** the two Children **in**; (*MF* 206) / All the Instructions I pretended to give *William*, was, if possible, to **get** the old *Dutchman* **away**, (*CS* 231) / Being thus prevailed upon by our own Reason to **set** the Thoughts of that Voyage **aside**, (*CS* 29)

Thus, noun phrases as the object are not long; many of which consist of two words, such as *these Fellows* or *the Water*. The longest is (*to set*) *the Thoughts of that Voyage (aside)*.

The following passages contain the personal pronouns *them* or *it*, but owing to the attachment of *some of* and *any of* to them, these four instances belong to the “non-personal” type:

I was forced to **pull** some of them [= stakes] **up** again. (*RC* 153) / so that the County was very uneasy, and had been oblig'd to **take** some of them **up**. (*JPY* 148) / he had gone so far as to seize my Goods, and to **carry** some of them **off** too. (*Rox* 25) / the Weather was so hot, that we could not promise our selves to **salt** any of it [= “some good Beef”] **up** to keep; (*CS* 171)

As well, *that* in the following is a demonstrative rather than personal pronoun:

none knows how far to **carry** *that* **back**, (*JPY* 192)

Interestingly, the use of *to hang up* divides a rather long noun phrase *every Thing that could be hung up* as the object, into two parts, as in:

I plac'd Shelves, and knock'd up Nails on the Posts to **hang** every Thing **up** that could be

hung up, (RC 75)

In the following passages, the prepositional phrases are not directly related to the structure of the preceding phrasal verbs:

the Soldiers were fain to **drive** a great many **out** again by main Force, (MC 46) / [he] had attempted to **knock** one of the white Servants Brains **out** with a Hand-spike; (CJ 130) / it was a sad thing indeed to **take** a Man's Bills **away** for so much Money, (CJ 29) / he thought to **take** her and her Kinswoman **along** with him this Voyage, (Rox 275)

Quite, as an intensive adverb, occurs between the object and the particle:

I began indeed, to **give** *Amy* quite **over**, (Rox 317) / (*John* says) she is to go next Week, and to **shut** the House quite **up**, (JPY 123)

There are also cases where two verb phrases in the coordination pattern share *to*:

the Report of their intending to remove him from the Command of the Ship and **put** his chief Mate **in**, was false and groundless; (MF 72) / she was not Inquisitive to know, or find any-thing **out**; (Rox 292)

In the coordination pattern of two transitive phrasal verbs, the first verb occurs in the VPO and the second in the VOP, as in:

This furnish'd me with an Excuse to my Spouse, to break off the Discourse for the present, and call *Amy* **down**; (Rox 297) / he was to lock up the Outer-Door of the House, and take the Key **away** with him; (JPY 50)

iv) The “Verb + *non-personal pronoun* + Particle” pattern: the Extended Type: (e.g. [*I*] *resolv'd to cut a Dock, or Canal, to* **bring the Water up to the Canoe**, (RC 127))

The extended type of the VOP pattern with the non-personal pronoun will next be presented (as seen in the above instance).

All instances of this type are given. First are those cases in which noun phrases as

the object consist of one or two words (i.e. “determiner and noun”):

in order to **bring** *Friday* **off** from his horrid way of feeding, (*RC* 210) / above four Year, which was long enough to **send** Word **in**, to a Wife or Family, from any Part of the World. (*Rox* 90) / [he said] That he had perswaded the King of his Country to **send** Boats **off** to the Rock or Island, (*CS* 202) / I had a great high shapeless Cap, ... to **shoot** the Rain **off** from running into my Neck; (*RC* 149) / the vigorous Defence the Troops ... gave the Earl of *Essex* Opportunity, with extraordinary Application, to **draw** his Forces **out** to *Turnham-Green*; (*MC* 173) / The King ... ordered me with the Dragoons, and my own Regiment, to **take** a Circuit **round** by a Village to a certain Lane, (*MC* 185) / Some of the Servants ... had much ado to **keep** their Hands **off** of me, (*MF* 242) / she agreeing never to **return** the Child **back** to me, (*MF* 177) / *Prithee* says *he*, don't go to **sham** your Stories **off** upon me, (*MF* 47) / the Fellow awaked, and struggled a little to **get** his Head **out** from among the dead Bodies, (*JPY* 91)

Longer noun phrases are:

I fix'd my Umbrella also in a Step at the Stern, like a Mast, to ... **keep** the Heat of the Sun **off** of me like an Auning; (*RC* 137) / [I resolv'd to] **send** the old Savage and this *Spaniard* **over** to them to treat: (*RC* 245)

Both (*so*) *clean* and *clear*, which act as intensive adverbs in the context, modify the following particles and render the use of these phrasal verbs more vivid and dynamic:

I took care to **convey** the gold Watch so clean **away** from the Lady *Betty*, (*MF* 258) / I thought myself happy when he got another Man to **take** his Brewhouse clear **off** of his Hands; (*Rox* 10)

The transitive *give over* occurs in the three-verb coordination:

they resolv'd to go on board the Ship again, **give** their Companions **over** for lost, and so go on with their intended Voyage with the Ship. (*RC* 264)

(c) The “Object + Verb + Particle” (OVP) pattern (e.g. *I have no Cloaths to **put on***, (CJ 126))

The most typical case of transitive phrasal verbs in the *to*-infinitive form is the “(a) common noun + *to* + phrasal verb” pattern, as shown in the above instance. This case is superficially similar to instances such as *I had no Plow to **turn up** the Earth*, (RC 118), in that both phrasal verbs modify the preceding nouns. From a structural point of view, however, they are completely different, in that the object of *to put on* is the preceding *Cloaths*, while that of *to turn up* is found in the following *the Earth*. In this respect, these two types of instances must be strictly distinguished. Other instances similar to *Cloaths to put on* are presented below:

we got above 20 young Kids to **breed up** with the rest; (RC 247) / I had the loose Earth to **carry out**; (RC 74) / [I] found it was a Piece of the Head, but too heavy for me to **bring away**. (RC 85) / [I] drew the Embers all round the Out-side of the Pot, to **keep in**, and add to the Heat; (RC 123) / I was loth to lose the Advantage of them [= “my little Herd of Goats”], and to have them all to **nurse up** over again. (RC 162) / I had the Seiling to **prop up**, (RC 74) / I had no Spies to **send out**. (RC 182) / my second Cargo was a great Bag full of Rice, the Umbrella to **set up** over my Head for Shade; (RC 189) / they came to get dried Flesh to **carry back** with them. (CS 246) / such as Linnen to Make, and Laces to Mend, and Heads to **Dress up**, (MF 15) / when he ... furnish’d those honest People they call Thief-Catchers with business to **find out** next Day, (MF 326) / [I] pleaded there that I had neither broken any thing to **get in**, nor carried any thing out, (MF 273) / Jeremiah xviii. 7, 8. *At what instant I shall speak concerning a Nation, and concerning a Kingdom to **pluck up***, (JPY 193) / according to that of the Prophet Jeremiah xviii. 7, 8. *At what instant I shall speak concerning a Nation, and concerning a Kingdom to **pluck up**, and to **pull down**, and destroy it:* (JPY 193) / I found that they had a secret clandestine Trade to **carry on**, (CJ 288) / I put in at that Word, and said, ‘twas a vast deal to **give away**; (Rox 285) / then you had had the Money to **put out**; (Rox 169)

Next are those cases where the relative pronouns are the object of *to*-infinitives, such as *my Servant who I had intended to **take down** with me, deceiv’d me*; (JPY 10). Others are:

there was little left in her [= the ship] that I was able to **bring away** if I had had more time. (RC 58) / now having plunder'd the Ship of what was portable and fit to **hand out**, I began with the Cables; (RC 56) / there was seven or eight Pound Weight left, which was agreed to leave in his Hands, to work it into such Shapes as we thought fit to **give away** to such People as we might yet meet with, (CS 97) / she had been Sued by a certain Gentleman who had had his Daughter stolen from him, and who it seems she had helped to **convey away**; (MF 197) / my Husband gave her all his whole Stock of 108 l. which as I have said, he had about him in Gold, to **lay out** thus, (MF 318) / ... and which he caus'd his Mate to **write down** at large. (MF 295) / The rest of my Cargo consisted in Iron-Work of all sorts, Harness for Horses, Tools, Cloaths for Servants, and Woollen-Cloth, stuffs, Serges, Stockings, Shoes, Hats and the like, such as Servants wear, and whole Peices also, to **make up** for Servants, all by direction of the Quaker; (MF 340) / I did not know how far she would dispense with the Ceremony, which it was necessary to **keep up** at the beginning of her Mourning. (CJ 238) / there was a Suit of Cloths at one of our Houses of Rendezvous, which was left there for any of the Gang to **put on** upon particular Occasions, as a Disguise: (CJ 75) / I did not foresee that this was my Harvest, in which I was to **gather up**, (Rox 75) / But there fell out a great Difficulty here, which I knew not how to **get over**; (Rox 326) / I'll bring you an hundred Pound more, which I will desire you to **lay-out** in Schooling and Cloaths for him, (Rox 192) / only that I seem'd a little concern'd, that she shou'd liken me to this gay Lady, whose Character I pretended to **run down** very much, (Rox 290)

In the following passage, the two verb phrases *fetch* and *bring down* share *to*:

besides about fifteen Ton of Elephants Teeth, which he had, ... obliged the Savages of the Country to fetch, and bring down to him from the Mountains, (CS 133)

As well as in the predicate (e.g. these I **set up** to dry within my Circle or Hedge, (RC 107)), the demonstrative *these* as the object of *pick up* comes before not only the *to*-infinitive but also the subject and the predicate *we ordered them*, as in:

these we ordered them to **pick up**, (CS 77)

Finally, there are two interesting cases where the subject of the sentence (in which the demonstrative *these* and *those* are included) virtually acts as the object of the *to*-infinitive *bring in* and *put on*, as in:

these things wou'd be too tedious to **bring in** here; (*Rox* 185) / those [= “three Suits of Cloaths”] were for me to **put on**, when I went out of Mourning, (*Rox* 71)

The use of *to tell off* in the following, though lacking the copula, is of the same nature:

we had many pleasant Adventures with the Savages, too long to mention here, and some of them too homely to **tell off**; (*CS* 130)

(d). The “Verb + Object + Particle + Object” (VOPO) pattern (e.g. *This Work was not so little as to **take me up** less than three Months*, (*RC* 119))

As far as the *to*-infinitive form is concerned, the VOPO pattern as in the above instance occurs no more than three times. Other two instances are:

my good Steward the Captain had laid out the Five Pounds ...to **bring me over a Servant** under Bond for six Years Service, (*RC* 37) / I found it a Difficulty how to dispose of it, so as to **bring me in annual Interest**; (*Rox* 164)

The ditransitive *make up* occurs in the VPOO pattern, as a variant form of the VOPO:

The next Day he brings me an Obligation under his Hand and Seal, whereby he engag'd himself to Manage and Improve the Plantation for my account, and with his utmost Skill, and to remit the Produce to my order where-ever I should be, and withal, to be oblig'd himself to **make up the Produce a hundred Pound** a year to me: (*MF* 338)

(e) The passive construction of the *to*-infinitive form (e.g. *we were like to be **beaten off***. (*MC* 196))

First presented below is the basic type in the passive construction, which is of the pattern “*to + be + PP + Particle*” (as in the above instance); others are given below:

It was to be a large Tree, which was to be **cut down**, (*RC* 115) / I expected every Day to be **swallowed up**, (*RC* 41) / he swam like a Cork, and call'd to me, begg'd to be **taken in**, (*RC* 23) / the King ordered the Regiment to be **drawn out**, (*MC* 75) / [the King] on a sudden orders a Party of his Guards, with five Companies of *Scots*, to be **drawn out**; (*MC* 77) / Why, says *William*, I'll tell thee what thou shalt do: First cause a white Flag to be **hang'd out**, (*CS* 224) / so I ordered the Boats to be **haul'd up**, (*CS* 231) / tho' she lay then a League to Sea, and made such pitiful Moan to be **taken in**, (*CS* 15) // I expect to be **call'd down** next Sessions; (*MF* 275) / they ... bid me have a good Heart, not to be **cast down**, (*MF* 275) / [to have PP] it was not possible to have been **found out**; (*MF* 194) / I would engage I would bring the Man to her Door again, and make him beg to be **let in**: (*MF* 69) / this had gone too far to be **made up** so; (*MF* 251) / she was not fit to be **turn'd out**, (*MF* 44) / one of the Servants had told me, that she had heard I was to be **Turn'd out**, (*MF* 33) / when their Accounts were to be **given in**, (*JPY* 99) / because it was rumour'd that an order of the Government was to be **issued out**, (*JPY* 8) / so that I might be glad to be **lock'd up** too: (*JPY* 123) / I went into the House, and caus'd him to be **brought out**, (*CJ* 136) / I was grown a little too big to be **hal'd about**, (*CJ* 71) / In this Cargo I directed all the richest, and most valuable *English* Goods, they had, or could get, whether Linnen, Woollen or Silk, to be **made up**; (*CJ* 284) / *said I*, and whether am I to be **sent away**. (*CJ* 126) / being very Drunk, and not come in at Eleven a-Clock his Master order'd him to be **shut out**, (*CJ* 65) / so he did not order her to be **call'd down**, but went up-Stairs into the Dining-Room, (*Rox* 200) / for the Gentlemen that wou'd, perhaps, have been troublesome enough otherwise, seem'd to be **kept off**; (*Rox* 181) / But she was not to be **put off** so: (*Rox* 303) / before he came to be **put-out** as I intended; (*Rox* 203), etc.

In the coordination pattern, two verb phrases in the passive voice share *to be*, as in:

the Parish ... shall at their Charge cause the said Party so visited and escaped, to be carried and brought back again by Night, (*JPY* 43) / The first thing that my Spouse took upon him to manage, was ... [to] order him to be brought over, and added to his Family, and acknowledge him to be our own. (*Rox* 262) / his great Heart was swell'd with Rage and Disdain; to be drag'd along with three Keepers of Newgate, and put on Board like a Convict, (*MF* 313)

Instances of phrasal verbs with *by*, which introduces the agent, are:

Sir *Philip Stapylton*, ... was once in a fair way to have been **cut off** by a Brigade of our Foot, (*MC* 160) / [he] ask'd me how I could entertain such a Thought without horror as that of leaving my two Children (for one was dead) without a Mother, and to be **brought up** by Strangers, (*MF* 91)

The following case shows that the contrastive use of *lock up*, i.e. between active and passive voice, is linked by *to*, and the coordinator *or*:

therefore he was oblig'd after he had been out to lock himself up, or be **lock'd up** by some of the Keepers that had him in Fee, (*MF* 326)

Next, the extended type of the passive construction will be presented. The following passages contain phrasal verbs with the prepositions indicative of direction, for example *to*, *into* and *from*:

if the good Providence of God had not wonderfully order'd the Ship to be **cast up** nearer to the Shore, (*RC* 130) / as Malefactors to be **delivered over** to Justice at the first English Colony (*RC* 274) / not judging it safe to be entirely **cut off** from the main Body, I stopt at the Village, (*MC* 185) / [the Church-Lands] ought to be **restored back** to the Heirs and Families of the Persons who bequeathed them. (*MC* 269) / he would raise him a Regiment of *English* Horse at his own Charge to be under my Command, and to be **sent over** into *Holland*; (*MC* 82) / [the Boatswain] begged of him [= the captain] in the humblest manner, ... to have them kept in Chains till they came to *Lisbon*, and there to be **delivered up** to Justice, (*CS* 15) / so that now I was like to be **brought up** to something, (*CJ* 117) / I was now either to be **deliver'd up** to the State as an English Prisoner, (*CJ* 181) / a Thief, and a Villain, that ought to be **Rooted out** from the Earth, for the Safety of others; (*CJ* 167) / they were afterwards to be **sent away**, over the Border into *England*. (*CJ* 101) / [he] Enter'd me in the List of *English* Prisoners, to be at the King's Charge, ... and to be **sent away** into *Britainny*. (*CJ* 182) / we were to march for *England*, and to be **shipp'd off** for *Flanders* at *New-Castle upon Tyne*, (*CJ* 105) / thus I had, tho' against my Will, and contrary to my true Interest, what I wish'd for, to be **driven away** to *England*, (*Rox* 128),

etc.

The elements of the prepositional phrases (following phrasal verbs), namely the preposition and its object, are separated, as follows:

I look'd on it as a kind of Trade, that I was to be **bred up to**, (CJ 19) / it was the Business I might be said to be **brought up to**, (CJ 60)

(f) Statistical Summary: The Pattern Distribution in the *To*-Infinitive Construction

The five patterns discussed above are summarized in Table 6:

Table 6. Pattern Distribution in the *To*-Infinitive Construction

<i>to</i> -VPO	257 (36%)
VOP	317 (45%)
OVP	37 (5%)
VOPO	4 (0.5 %)
Passive	92 (13%)
Total number of <i>to</i> -inf. forms	707

Table 6 reveals that over 80% of the *to*-infinitive instances in the transitive phrasal verbs occur either in the VPO or the VOP patterns, and the VOP pattern is more frequently used. Next, the frequencies of VOP and VPO according to each of the works in Table 7 are presented:

Table 7. Pattern Distribution in the *To*-Infinitive Construction

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>	total
VPO	45	40	36	37	35	19	45	257 (36%)
VOP	58	25	47	46	37	53	51	317 (45%)
OVP	10	0	5	7	3	4	8	37 (5%)
VOPO	2	0	0	1	0	0	1	4 (1%)
Passive	13	15	6	17	15	16	10	92 (13%)
Total number of <i>to</i> -inf. forms	128	80	94	108	90	92	115	707

Excepting *MC*, the other works contain more instances of the VOP pattern, than that of the VPO. In particular, in *CJ* the VPO pattern is least-frequently used.

Next, the objects in the VOP pattern will be examined. Here it is important to distinguish whether they are personal or non-personal pronouns:

Table 8. Distribution of Objects in the VOP Pattern

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>	total
--	-----------	-----------	-----------	-----------	------------	-----------	------------	-------

VOP	58	25	47	46	37	53	51	317
O = personal pron.	45	22	37	30	25	46	37	242 (76%)
O = non personal pron.	13	3	10	9	8	6	10	59 (19%)
(Reflexive)	1	0	0	7	4	1	4	17 (5%)

It is important to note that non-personal pronouns used as the object of the VOP pattern account for about 20% of the total.

(g) The Grammatical Function as *To*-infinitives

From the viewpoint of how the *to*-plus-phrasal verb is connected with other words in a sentence, this subsection will focus on the following five patterns: i) cases where phrasal verbs in the *to*-infinitive form follow certain verbs, ii) cases where those verbs follow certain adjectives, iii) cases where those verbs follow nouns, iv) the adverbial use of those verbs, and v) other uses.

i) Cases in which a phrasal verb in the *to*-infinitive form follows certain verbs, such as *be* or *begin*.

After *be*-verbs:

my first Piece of Work was to **find out** a proper Piece of Ground, (RC 146) / the first Thing I did, was to **lay by** a certain Quantity of Provisions, (RC 230) / All that we were able to do, was to **carry off** about 2000 of the Foot, (MC 117) / the first Step we have to take, is to **break off** this wretched Course, (CS 259) / All the Instructions I pretended to give *William*, was, if possible, to **get** the old *Dutchman* **away**, (CS 231), etc.

After certain verbs such as *agree*, *attempt*, *begin*, *design*, *endeavour*, *engage*, *fail*,

forget, prepare, pretend, refuse, resolve, try, venture, etc.:

we agreed to **lay** that Thought **aside**, (CS 93) / the Climate was so hot, that we did not attempt to **salt up** any more, (CS 204) / it was evident they did not design to **give it away**, (CS 22) / I endeavour'd to **clear up** this Fraud, (RC 217) / I'll engage to **keep off** the Horse with the rest. (MC 95) / he [= the elephant] will not fail to **lift up** the heaviest Lion, (CS 89) / I forgot not to **lift up** my Heart in Thankfulness to Heaven, (RC 273) / Upon this we prepared to **pour in** a Broadside upon her [= the ship]. (CS 156) / least they should pretend to **push on** the Siege to take the Town first, (MC 249) / if we pretended to **carry on** our cruising Trade: (CS 182) / the House refused to **lengthen out** the Time. (MC 228) / I resolv'd to **lay up** a Store, as well of Grapes, as Limes and Lemons, (RC 100) / he had resolved to try to **force** them **off** from the Emperor, (MC 37) / it was worth considering, whether we might venture to **take** them [= the prisoners] **away** with us or no, (RC 274), etc.

This use of *to*-infinitives is known as a “noun-equivalent”; that is, *to*-infinitive phrases themselves function as the object.

Following verbs with reflexive pronouns, such as *apply* or *promise*:

I apply'd my self to **get up** my Mast again, (RC 140) / the Weather was so hot, that we could not promise our selves to **salt** any of it [= “some good Beef?”] **up** to keep; (CS 171)

Following the pattern, “verb (e.g. *advise, command, order, permit, persuade, want, etc.*) + object”:

they advise the King to **lay out** his Money in fitting out the biggest Ships he had, (MC 138) / the King commanded about 2000 Men ... to **throw up** a Trench on either Side, (MC 90) / the King ... ordered me to **draw out** 300 Horse, (MC 93) / his Majesty would be pleased to permit the Protestant Princes of the Empire ... to **drive out** Foreigners, (MC 40) / [he said] That he had perswaded the King of his Country to **send** Boats **off** to the Rock or Island, (CS 202) / it seems I was disposed of to a Beggar-Woman that wanted a pretty little Child to **set out** her Case, (CS 2), etc.

The use of certain causative verbs, like *cause* or *learn*, applies to this pattern:

then I ... caused him to **draw up** a general Release or Discharge for the 470 Moidores, (*RC* 285) / I quickly learn'd him to know his own Name, and at last to **speak it out** pretty loud POLL, (*RC* 119)

Following verbs with a passive voice (e.g. *be appointed*, *be engaged*, *be forced*, *be obliged*, *be prevailed (with)*, *be resolved*, etc.):

Convoys were appointed to **fetch it off**. (*MC* 102) / all the Nations of *Europe*, and indeed of that Part of the World, would be engaged to **root us out**. (*CS* 182) / so I was forc'd to **give it over**; (*RC* 125) / we were obliged to **give over** our Enterprize, (*CS* 118) / we were obliged to **give it over**, (*CS* 192) / the Captain was prevailed with at last to **take him in**, (*CS* 15) / I was resolv'd not to **break it [= the wall] down**: (*RC* 241), etc.

After auxiliary verbs, such as *ought (to)* or *be going (to)*:

[the Church-Lands] ought to be **restored back** to the Heirs and Families of the Persons who bequeathed them. (*MC* 269) / he ought not to **carry us away** against our consents, (*CJ* 114) / I was going to **give over** my Enterprize, (*RC* 138) / He was going to **send** the Letter **away**; (*CS* 275), he ... was going to **wipe** the Tears **off**, (*Rox* 72), etc.

ii) Cases where a phrasal verb in the *to*-infinitive form follows certain adjectives, such as *consent*, *fain*, *fit*, *glad*, *inquisitive*, *loath*, *ready*, *unable*, etc.:

nor the Man would not consent to **take them away**, (*JPY* 152) / the Soldiers were fain to **drive** a great many **out** again by main Force, (*MC* 46) / the *Imperial* General thought fit ... to **draw off** their Army as soon as they could to a safer Quarter. (*MC* 106) / says he, *in the King's Name*, or she shall be glad to **give them up** to us, to prevent her being put to the Torture. (*Rox* 117) / she was not Inquisitive to ... **find** any-thing **out**; (*Rox* 292) / we were loath to **bring down** a whole Nation of Devils upon us at once, (*CS* 21) / I saw ... a large Ship just ready to **carry me away** whither I pleased to go. (*RC* 273) / I was unable to **stir it** [= a boat] **up** again, (*RC* 126), etc.

After “adjective + *enough*”:¹⁸

he had scrap’d a Hole in the Sand, with his Hands, big enough to **bury** the first **in**, (RC 205) / we might ... build a Bark large enough to **carry** us all **away**, either to the *Brasils* South-ward, or to the Islands or *Spanish Coast* North-ward: (RC 244) / they were willing enough to **give** it **over**. (MC 197), etc.

iii) Cases where a phrasal verb in the *to*-infinitive form comes after nouns, such as *I found Ways to cook it up without baking* (RC 79).

As seen in the above instance, *to cook (it) up*, which modifies the preceding noun *Ways*, is considered an “adjective-equivalent.” Other instances are given:

I presently thought of a Stratagem to **fetch** them **back** again, (RC 264) / I resolv’d to try if I could not bring my Dog to **hunt** them [= goats] **down**. (RC 75) / I wanted a Place to **lay** it [= “my Stock of Corn”] **up** in; (RC 124) / till I had Time to **rub** it [= the ear of the corn] **out**; (RC 123) / especially if there is no room to **shake off** that Expectation, or those Apprehensions. (RC 183) / unless we had Ships to **carry** us **off**, (MC 263) / our Wing of Horse ... gave him Opportunity to **draw up** a large Body of Horse, (MC 245) / they had no more Cause to **take up** Arms against their Sovereign, (MC 193) / great Difficulties occurred, such as want of Saws to **cut out** Plank; (CS 24) / the Easterly Monsoons, when they blew, had not the same Power to **drive** it [= the sand] **back** again; (CS 85) / if it [= the spar] had been all Gold, we had no Instrument to **force** it **out**; (CS 96) / We had no sooner ... given Leave to our Negroes to **lay down** their Loads, (CS 69) / Being thus prevailed upon by our own Reason to **set** the Thoughts of that Voyage **aside**, we had then but two things before us; (CS 29) / they had no Right to **take** them **away**: (CS 219) / I did not want Cloths to **set** me **off**; (MF 141) / *Const.* We have a Right to **stop** it **up**, (JPY 137) / he with two more [prisoners], found means to **knock off** their Irons, (CJ 185) / I had Power to **put** her

¹⁸ As far as the use of *enough* is concerned, there are cases of “Noun + *enough*” or *be enough* *to*: we had a fair Field on both Sides, and Room enough to **draw up** our Horse. (MC 178) / the *Imperial Army* was enough to **hasten** me **away**, (MC 50)

away; (CJ 239), etc.

Some instances in the “noun + *to* phrasal verb” pattern suggest that *to*-infinitives have something to do with an adverbial, rather than an adjectival modifier, as seen in the following passages:

I gave him a Dram (out of our Patroon’s Case of Bottles) to **cheer him up**: (RC 24) / I’d give him half a Ducat to **pull me over**. (MC 89)

iv) The adverbial use of a phrasal verb in the *to*-infinitive form (e.g. *they came to fetch us back to hang us* (CS 20)).

A host of *to*-plus-phrasal verbs suggest an adverbial use. No doubt, *to*-infinitives occurring after intransitive verbs such as *come* or *go* do function as adverbials:

if I could but come to lay up Money enough to maintain me: (MF 120) / as I went to put in my Letter, (JPY 104) / [he] got his Shoes on and went to put on his Coat, (JPY 162) / I went directly to **find out** my Companion, (CJ 28) / the Long-Boat’s Crew, ... came on Shore to **cut down** a Tree to make Cheeks for the Main-Mast, (CS 240) / instead of going to **let them in**, (Rox 282) / I walk’d about the Shore almost all Day to **find out** a place to fix my Habitation, (RC 71) / a Thousand commanded Musqueteers advanced to beat me out. (MC 107), etc.

As an indicator of adverbial use, *in order* and *so as* are followed by the *to*-plus-phrasal verb:

I had sent my Man, ... in Order to bring over the Troops ... (MC 111) / in order to bring Friday off from his horrid way of feeding, (RC 210) / in order to carry on the War against the Emperor, (MC 42) / It was now time, as I said before, to take Measures with my Husband, in order to put-off my Voyage; (Rox 294)

And:

I drew them forward upon this Hearth, so as to cover it all over, (RC 123) / we never

changed, that is to say, so as to **leave off** our *Armenian* Garbs, (CS 272) / [ditransitive] I found it a Difficulty how to dispose of it, so as to **bring me in annual Interest**; (Rox 164) [cf. *OED* s.v. bring, v. 18. c. “To bring (money) into the purse or pocket.” 1538~] / because I wou’d be sure not to go too publick, but so as to **take away** all Possibility of being seen, (Rox 275)

v) Other uses follow, in this sub-section.

It as the formal subject or object refers to the *to*-infinitive phrase:

it would be a most easy thing to **bring** these Fellows **in**, to be hearty in getting Possession of the Ship; (RC 269) / It is as impossible, as needless, to **set down** the innumerable Crowd of Thoughts ... (RC 196) / as it was impossible to **turn** them [= “our Artillery”] **about**, (MC 25) / it was the easier for him to **dress up** the Sloop in new Clothes; (CS 253) / it was unreasonable to **let in** a whole Crowd; (MF 216) / So possible is it for us to **roll** ourselves **up** in Wickedness, (Rox 69) / I thought it high time to **give it over**. (CS 213) / At this Juncture comes by one of those Sort of People, who, it seems, made it their Business to **Spirit away** little Children. (CS 1)

To phrasal verbs come after *how*:

how to **get** her [= “another Boat”] **off** into the Sea, was a doubtful thing; (RC 43) / we ... have had many a Consultation how to **bring over** our Master from so espousing their Interest, (MC 137) / But now was I in as great a Difficulty as before how to **fetch off** my brave Captain of Foot, (MC 95) / [I] order’d her how to **lay out** the Money I had left with her, (MF 340) / But now our Travellers were at a great Loss and Difficulty how to **get** the Horse **over**, (JPY 134)

Phrasal verbs with the perfective tense follow the idiomatic phrase *had like to*. As the *OED* suggests, what such verbs refer to actually did not happen:

she had like to have **blown up** the whole Case, (Rox 266) / another Accident had like to have **blown** us all **up** again. (Rox 283) / [he] had like to have **brought** him **in** for a Party to my Escape, (Rox 134) [cf. *OED* s.v. like, a. 9. b. *had like to* (for was like to), chiefly with

perf. inf.: = ‘had come near to, narrowly missed (--ing)’.]

2.2.2 The Participial Construction

When transitive phrasal verbs in Defoe are used in the form of present participle (i.e. *-ing* form), they mainly serve as part of a subordinate clause (within a main clause) and “add different kinds of information to the information in a main clause” (Parrott 2010: 175). Such a participial construction is available in three patterns: VPO, VOP, and Passive. Next, instances of each pattern will be presented.

(a) The *-ing* participial clause in the VPO pattern (e.g. *I walk’d about on the Shore, **lifting up** my Hands, (RC 46)*)

As previously observed in the intransitive *-ing* section, the transitive *-ing* clause sometimes follows the main clause, as in the above passage. Here, *lifting up my Hands* is subordinate to *I walk’d about on the Shore*. To use Leech and Short’s term (2007: 178), *lifting up my Hands* is the circumstantial background against which *I walk’d about* is highlighted.¹⁹ Thus, the juxtaposition of two verbal phrases reinforces the connection between two actions (i.e., walking about, and lifting up of hands) giving a sense of immediacy to the passage.

Additional instances are:

I barr’d it [= the door] up in the Night, **taking in** my Ladders too; (RC 208) / I victuall’d my Ship for the Voyage, **putting in** two Dozen of my Loaves (Cakes I should rather All them) of Barley Bread, (RC 137) / there I let them lye, till the Hearth was very hot, then **sweeping away** all the Embers, (RC 123) / In this Condition I left them, **buying up** Stores of Provisions, (MC 50) / our Gunner, a gallant Man, shouted below, **pouring in** his Shot at such a Rate, (CS 152) / here it is *said* I, (**pulling out** my Purse with about Guineas in it) ... (MF 111) / When they came near *Epping* they halted, **choosing out** a proper Place in the open Forest, (JPY 140)

¹⁹ Leech and Short enunciate a general principle of subordination, as follows: “If A is subordinate to B, then A is the circumstantial background against which B is highlighted” (p. 178).

The main clause, which contains two verb phrases, is followed by the *-ing* participle, as in:

he went to Work again, and open'd the Leg in two Places above the Wound, **cutting out** a great deal of mortified Flesh, (CS 160) / she was, as I have said, like one distracted, and went raving about the Cabbin, **crying out**, she was undone! undone! (Rox 124)

Between the subject and the predicate in the relative clause, the *-ing* clause occurs:

upon which the King folding up a Letter he had in his Hand, seemed much more earnest to talk about *Vienna*, (MC 57)

In the following passage, an adverbial phrase is linked with an *-ing* participle clause by the coordinator *and*:

*said one of them very gravely to me, and **pulling off** his Hat at the same time to me*, (RC 254)

Two *-ing* clauses occur in the coordination pattern after the main clause:

[he] put himself into a thousand Shapes, twisting his Body, and wringing up his Face this Way, and that Way, in his Discourse; (Rox 113) / ever I saw any poor Creature in, wringing her Hands, and crying out she was undone! she was undone! (Rox 124) / this she did, ... turning the Tables upon him, and playing back upon him his own Game; (MF 73) / she cry'd and took on like a distracted Body, wringing her Hands, and crying out that she was undone, (MF 283)

In the following passage, two transitive phrasal verbs in the *-ing* form, *laying down* and *taking up*, follow the reporting clause *says I*, which serves as a main clause:

Now *Friday*, says I, **laying down** the discharg'd Pieces, and taking up the Musket, (RC 234)

The reporting clause, *says she*, and the reported clause, *look ye here*, are sandwiched between two *-ing* phrasal verbs:

CHILD, *says she*, and **pulling off** her Glove, look ye here, *says she*, **turning up** the Palm of her Hand, (MF 87)

Interestingly, four *-ing* clauses (including one phrasal verb) occur here:

I ran about the Shore, wringing my Hands and beating my Head and Face, exclaiming at my Misery, and crying out, I was undone, undone, (RC 69)

As seen in the instances above, phrasal verbs in the *-ing* form are closely related to a reporting clause, such as *says I*, or *says she*. In addition, *crying out* itself serves as a reporting verb. Defoe seems to attempt to depict the speech-act vividly through the use of *-ing* clauses consisting of dynamic verbs, such as *wringing my Hands* and *beating my Head and Face*.²⁰

On the other hand, the *-ing* clause may precede the main clause, as with **plucking up my Courage**, *I took up a great Firebrand*, (RC 177). Similar instances are:

... and **laying up** every Corn, I resolv'd to sow them all again, (RC 79) / ... and **lifting up** his Hands, he seemed very much affected, (CS 257) / ... and then **searching up** the Stream, we found Gold there too; (CS 130) / **taking up** a Bundle, he made Signs to us, (CS 60) / **laying aside** the Thoughts of *Hungary*, I resolved, if possible, to see the King of *Sweden's* Army. (MC 44) / **pouring in** their Shot very furiously, my Men were but in an ill Case, (MC 171) / **sending out** a Scout, he brought us Word a Party of the Enemy was at Hand. (MC 230) / ... and **cutting down** Branches of Trees, he built three Tents or Hovels, (JPY 140) / **lifting up** his Hands, by what Witchcraft, *says he*, were you brought hither! (CJ 115)

²⁰ Wales (1989: 454-5) mentions that "Some novelists provide considerable detail in the reporting clause: not only offering a wide range of speech act verbs ... but also adding ADVERBIALS to indicate more clearly the manner of uttering (e.g. *with a shudder*; *apologetically*; *in a low voice*, etc.). These are in one sense the equivalent of theatrical stage directions, trying to capture those features of sound and vision that can't be conveyed in the (written) 'words' alone."

/ **paying down** a large Sum of Money, my Husband found himself a clear Man, (*Rox* 10), etc.

In this pattern, *pull out*, which is used five times prior to the main clause, attracts interest, as in:

pulling out my Perspective Glass, ... I laid me down flat on my Belly, (*RC* 182) / **pulling out** my Glass, I look'd, and saw plainly the Place where they had been, (*RC* 207) / so **pulling out** his sealed Orders, we found we were to get what Force we could together, (*MC* 231) / but **pulling out** a piece of Paper, he began and wrote again, *Be mine, with all your Poverty*. (*MF* 79) / **pulling out** a Pocket-Book, he shows me a Bill upon me, (*CJ* 199)

The next use of *pulling out* seems rather deviant, owing to the loose use of *and*, but is no doubt is related to the subsequent *says I*:

I pull'd him out the hundred Pound in Silver, ... and then **pulling out** the Deer skin Purse with the Pistoles, and here my Dear, *says I*, is the gold Watch. (*MF* 339)

Two *-ing* clauses precede the main clause; *look over* and a single-word verb of Romance origin *view* may be considered synonymous:

looking over all the Servants, ... and viewing the Plantations narrowly and frequently, I came one Day by a place ... (*CJ* 251)

What is remarkable in the pattern under discussion is a sequence of three verbs: the type "S + V1 + and *-ing* [of V2] + Particle + V3" as seen in *I immediately stept to the Cabbin-door, and taking up my Gun fir'd at him*, (*RC* 25). The second verb is an *-ing* participle with a particle. Other instances in this pattern are:

I set down my Loaf, or Loaves, and whelming down the Earthen Pot upon them, drew the Embers all round the Out-side of the Pot, (*RC* 123) / I bad him speak to him, ... and pulling out my Bottle, made him give the poor Wretch a Dram, (*RC* 238) / But tho' he call'd aloud, and putting in his long Staff, knock'd hard on the Floor, (*JPY* 49) / the white

Man had avoided the Blow, and striking up the Negroes Heels, had seiz'd him, (*CJ* 130)
[cf. *OED* s.v. strike, v. 87. g. *to strike up the heels of*: “to overthrow.” 1599~1696] / I went
to a little Cabinet, and taking out some Money, ... offer'd to give him five Pistoles. (*Rox*
60)

Instead of *and*, *but* is used in the following:

neither durst I stir from the Posture I was in, but holding up the Chests with all my Might,
stood in that Manner near half an Hour, (*RC* 51) / She was struck dumb at this
Suggestion, ... but laying aside the supposition as a Policy of mine, continued her
importunity on account of her Son, (*MF* 94)

There is one instance of a sequence of four verbs (including an *-ing* clause):

I took her up from the Floor, and laid her on the Bed, and calling up her Maid, bad her go
and take care of her Mistress; (*CJ* 230)

(b) The *-ing* participial clause in the VOP pattern.

Instances of the VOP pattern, as previously described, can be divided depending upon whether the object is a personal or non-personal pronoun. First, cases where the object is a personal pronoun will be presented.

i) The “Verb + a personal pronoun + particle” pattern (e.g. *I carry'd him and his two Men into my Apartment, leading them in, just where I came out*, (*RC* 258)).

The *-ing* clause often follows the main clause, as in the above instance. Additional instances are:

she fix'd her Eyes much upon me, that is to say, not **singling me out** to look steddily at me,
(*Rox* 278) / *There*, says she, (**ushering him in**) *is the Person who, I suppose, thou enquirest for*, (*Rox* 223) / [reflexive] They had some Difficulty in passing the Ferry at the River side, ... so **putting themselves over**, (*JPY* 134)

In the following passage, the *-ing* clause occurs in the same manner as seen in the

instances above, but its use is rather loose, in that the notional subject of *fitting it up* is *Workmen*, not *I*:

I found there were Workmen at work, **fitting** it [= the house] **up**, as I suppose, for a new Tennant; (*Rox* 89)

In the sequence of five verb phrases, the *-ing* phrasal verb can be found, as in:

I reach'd out my Hand, ... and threw one of the Candles off of the Table; and then **snatching it up**, started up upon my Feet, and stoop'd to the Lap of my Gown, and took it in my Hand; (*Rox* 297)

As well, instances of the extended type such as *the Enemy ... had routed one Troop, cutting them off from the Body*, (*MC* 250) can be observed in the VOP pattern. Other instances are:

so I had stow'd our new Vessel as secure as we could, **bringing** her **up** into the Creek, (*RC* 229) / I heard one of them say aloud to another, **calling** them **off** from the Boat, (*RC* 253) / I set my Dog to guard it in the Night, **tying** him **up** to a Stake at the Gate, (*RC* 116) / We were at Sea above two Months upon this Voyage, **beating** it **up** against the Wind, (*CS* 197) [cf. *OED* s.v. beat, v 19. a. *Naut. (intr.)* "To strive against contrary winds or currents at sea; to make way in any direction against the wind." 19. b. *esp.* "**to beat up** against the wind."]; / these two Poles they set up afterwards **sticking** them **up** in the Ground; (*CS* 38) / [reflexive] he came running to me, **laying** himself **down** again upon the Ground, (*RC* 206) / [reflexive] for three or four Days, which Time I spent in the most serious Thankfulness for my Preservation, ... **giving** my self **up** to God every Day, (*JPY* 76)

The use of *-ing* clauses in Defoe is likely to be loose and ungrammatical, regardless of intransitive or transitive status. In the following passage, the relation between *sitting* and *looking over* is rather unclear, owing to the absence of the coordinator *and*:

I was in a Parlour, sitting on the Ground, with a great Heap of old Rags, Linnen, and other things about me, **looking** them **over**, (*Rox* 17)

Similar instances are given below:

so I must lay it down as a Rule of Honour, that a Man having once forfeited his Life to the Justice of his Prince, and to the Laws of his Country, and receiving it **back** as a Bounty from the Grace of his Sovereign; (*CJ* 277) / the *Frenchmen* ... bestirr'd themselves, and loosing themselves from the *English* Ship, **thrusting** her **off** with Brooms, and pouring their Small Shot so thick, (*CJ* 178) / [reflexive] Here we got Clothes of all Sorts enough for both Sexes, and thus **dressing** my self **up** *a la Paisant*, with a white Cap on my Head, and a Fork on my Shoulder, (*MC* 207)

In the cases where the *-ing* clause precedes the main clause, the following instances are found:

... and **haling** her [= “my Rafts”] **up** to the Shore, at high Water mark, I made my Man *Friday* dig a little Dock, (*RC* 230) / by the Light of the Firebrand, **holding** it **up** a little over my Head, I saw lying on the Ground a most monstrous frightful old He-goat, (*RC* 178) / **piling** it [= wood] **up** round the Bottom of the Tree, we set it on Fire: (*CS* 211) / **giving** them **over** for lost, I left *Frankfort*, (*MC* 119) / [reflexive] when **raising** himself **up** in the Cart, he called out, *Hey! where am I?* (*JPY* 91) / [reflexive] ... and **sitting** them **down** in a Corner, they began to share their Spoil, by the Light of the Glass-House Fire: (*CJ* 13)

In these next passages, *the -ing* clause occurs between the subject and the predicate in a main clause:

my Capt. **beating** it **up** to reach the *Bahama* Channel, had not been two Days at Sea, (*CJ* 277) / the Sea having **hurried** me **along** as before, landed me, rather dash'd me against a Piece of a Rock, (*RC* 45)

This phenomenon also occurs in the relative clause:

he was met one Night late, upon the *Pont Neuf* in *Paris*, by two Men, who **muffling** him **up** in a great Cloak, carried him into a more private Place, (*Rox* 134)

A sequence of three verbs (including one *-ing* clause) can also be found in these passages:

I soon found a way to convince him that I would do him no harm, and **taking him up** by the Hand laugh'd at him, (RC 212) / another Man stept up the Pump, and **thrusting** me **aside** with his Foot, let me lye, thinking I had been dead; (RC 12)

In the VOP pattern, adverbials are used between the object and the particle, as in:

till that Wave having driven me, or rather **carried** me a vast Way on towards the Shore, and having spent it self, went back, and left me upon the Land almost dry, (RC 44) / then **sending** him for something a good way off, I seriously pray'd to God ... (RC 219)

ii) The “verb + non-personal pronoun + particle” pattern (e.g. *he gets nimbly up the Tree, laying his Gun down upon the Ground*, (RC 295)).

When the object in the VOP pattern is a non-personal pronoun, it is often a short noun phrase consisting of determiner plus noun (as in the above instance). Similar cases in which the *-ing* clause follows the main clause, are given:

we sent two Negroes with it to the Bank of the Water, **carrying** the Pole **up** as high as they could; (CS 120) / Our Men made all the Signs of Friendship to them that they could think of, **putting** their Hands **up** to their Mouths, (CS 74) / they run their Boat in to the Beach, and came all on Shore, **haling** the Boat **up** after them, (RC 262) / The other Generals, ... drew off by Degrees, **sending** their Cannon and Baggage **away** first, (MC 92) / he pulls off his Hose and goes in, still **thrusting** his Pole **in** before him, (MC 88)

A series of three verbs (including the *-ing* phrasal verb) can be also observed in the pattern of “S + V1 and *-ing* [of V2], + V3,” as in:

Upon this we marched ... on to *Burton*, and, the next Day, **fetching** a Compass **round**, came to a Village near *Titbury* Castle, (MC 237) / The Prince, ... kept at a Distance from the Enemy, and **fetching** a great Compass **about**, brings all safe into the City, and enters into

York himself with all his Army. (*MC* 199) [cf. *OED* s.v. fetch, v. 11. **fetch about**. a trans. 9b, **to fetch about a compass**, to fetch a way about. Hence with ellipsis of object: To take a roundabout course or method. 1551~] / she [= a leopard] rear'd up on her two Legs bolt upright, and **throwing** her Fore-Paws **about** in the Air, fell backward, (*CS* 65) / she look'd fairly upon her first; but then **turning** her Head **away**, with a Slight, offer'd to go from her; (*Rox* 311)

Among the instances of the three-verb pattern, an “intransitive” phrasal verb as the first verb occurs in particle fronting, as in:

down comes another Gentleman from him, and **taking** *Will* **aside**, ask'd him what he had said about it? (*CJ* 48)

In the following passage, two *-ing* clauses in the coordination pattern follows the main clause; the object in this case is a seven-word noun phrase:

he filled them all with Gun-Powder, stopping strong Plugs bolted cross-ways into the Holes, and then boring a slanting Hole of a less Size **down** into the greater Hole, (*CS* 212)

In the following passage, two verbs in the *-ing* form, which can be considered a single unit, share the object and the particle:

the Throng was so great, and the Coaches, Horses, Waggon and Carts were so many, driving and dragging the People **away**, (*JPY* 183)

Next, cases where the *-ing* clause precedes the main clause, as seen in *and then pulling the Ladder up after me, I set it up again* (*RC* 182) are presented. Additional instances are:

then **putting** the Fire **out**, I preserv'd the Coal to carry Home; (*RC* 177) / and so **putting** the Powder **in**, I stow'd it in Places as secure and remote from one another as possible. (*RC* 73) / **setting** more Posts **up** with Boards, in about a Week more I had the Roof secur'd; (*RC* 75) / ... and **taking** the Bundle **up** into my Chamber, I began to examine it: (*MF* 206) /

bringing his Hand **out**, here *says he*, you shall have some of it, (CJ 14) / but behold, **putting** my Hand **in** again to lay it more commodiously, as I thought, of a Suddain it slipp'd away from me, (CJ 25) // [having + pp] Having **knock'd** this Fellow **down**, the other who pursu'd with him stopp'd, (RC 203) / having **taken** the Ladder **out**, I climb'd up to the Top of the Hill, (RC 249) / and having **taken** the Substance **out**, I did not think the Lumber of it worth my concern; (MF 266) / having **sent** the Sloop **back** with a Cargo of Rum, and Molasses, ... I receiv'd the same Vessel back in return loaden as at first with Provisions. (CJ 275), etc.

A very long (nine-word) noun phrase is used as the object in this pattern, as follows:

I began to work my Way into the Rock, and **bringing** all the Earth and Stones that I dug down out thro' my Tent, I laid 'em uo within my Fence in the Nature of a Terras, (RC 60)

This use is of great interest, in that the object, consisting of nine words, contains another phrasal verb in the relative clause (i.e. *that I dug down*).

(c) Participial Construction in the Passive Voice

When the participial construction of transitive phrasal verbs is used in the passive voice, it occurs in the following two patterns: with *being* (or *having been*), and without *being*. The first pattern will next be discussed.

i) The pattern with *being* (e.g. *being **taken up** by some of the Parish Officers of Colchester; I gave an Account that I came into the Town with the Gypsies*, (MF 9)).

As in the above instance, generally speaking, the *being* clause has a logical connection with the main clause. Other similar instances are:

I fancy'd, they [= the ship's people] were all gone off to Sea in their Boat, and being **hurry'd away** by the Current ... (RC 187) / I perceived one of them immediately fell, being **knock'd down**, I suppose with a Club or Wooden Sword, (RC 201) / how many [earthen vessels] crack'd by the over violent Heat of the Sun, being **set out** too hastily; (RC 120) / [having been] there were sixteen more of his Countrymen and *Portuguese*, who having been **cast away**, and made their Escape to that Side, (RC 243) // But those Troops

who, as I said, had routed the *Saxons*, being called off from the Pursuit, had charged our Flank, (MC 61) / but being commanded away, I had no Time, (MC 97) / now the Earl of *Essex* began to see his Mistake, being cooped up between two Seas, (MC 221) / we marched in Order of Battalia down the Hill, being drawn up in two Lines with Bodies of Reserve; (MC 158) / one Part of them being hemmed in between us and our own Foot, were cut in Pieces to a Man; (MC 183) / being pushed on with the Enemies at their Heels, they were driven upon their own Friends, (MC 116) / it [= “a very little young Leopard”] was exceeding tame, and purr’d like a Cat when we stroked it with our Hands, being, as I suppose, **bred up** among the Negroes like a House-Dog. (CS 77) / a Man and his Daughter, the rest of the Family being, as I suppose, **carried away** before by the Dead-Cart, were found stark naked, (JPY 83) / being made up into new Bales, and separate Parcels were all dispatch’d again, by Horses, for *Mexico*, (CJ 302) / yet he ought to look on it to be no more, then being put out Apprentice to an honest Trade, (CJ 121) / After this, I saw him not, for above twenty Days, being taken-up in his Family, and also with Business; (Rox 105), etc.

It has also been found that there are a number cases where the *being* clause is unconnected with the main clause, as in *Many Houses were then left desolate, all the People being carry’d away dead*, (JPY 174). This case (as examined in Chapter 1) can be considered an “absolute” construction. In the above instance, a noun phrase (i.e. *all the People*), functioning as a subject, is attached to the *being* clause. Defoe often employs this “absolute” construction; he might have found this construction effective in describing the fictional “setting” (i.e. the situation or surroundings). Other instances are:

accordingly the Ship being **fitted out**, and the Cargo furnished, and all things done as by Agreement, by my Partners in the Voyage, I went on Board in an evil Hour, (RC 40) / and Meeting being broke up without coming to any Conclusion, we had a private Meeting among our selves to effect it. (MC 261) / the King’s Health being **drank round**, the Collonel moved the sooner because he had a Mind to talk with me; (MC 55) / Things being thus **huddled up**, the *English* came back to *York*, (MC 135) [cf. *OED* s.v. huddle, v. 4.c “with *up*: To hurry the completion of; to work up, finish up, or compile, in haste and without proper care; to botch up hastily.” 1579~] / if Lions or Tygers, Wolves or any Creatures, attack them, they being **drawn up** in a Line, (CS 89) / all those who had any Right to it being **carried off** by the Pestilence, (JPY 232) / But this being **found out**, the

Officers afterwards had Orders to Padlock up the Doors on the Outside, (*JPY* 50) / where my Captain was really in danger of drowning, his Horse being **driven down** by the Stream, and fell under him, (*CJ* 99) / I clear'd in these three Months five and Twenty Thousand Pounds Sterling in ready Money, all the Charges of the Voyage to *New-England* also being **reckon'd up**. (*CJ* 296) / our Things being **pack'd-up**, and all in order for going to *Holland*, I wou'd go away now, when he pleas'd. (*Rox* 318), etc.

In the absolute construction, a phrasal verb is also coordinated with another verb phrase, as in:

Tilly being hurt and carried off, ... they begun to draw off; (*MC* 92) / the Copper and Pewter being weigh'd, and cast up, a Person was at hand to take it as Money, (*CJ* 66) / the Furniture of one Room being finish'd, and set up, he told me, ... (*Rox* 33)

ii) The pattern without *being* (e.g. *These Fellows looked, when drawn out, like a Regiment of Merry Andrews ready for Bartholomew Fair.* (*MC* 133)).

Instances in this pattern are as follows:

I was alone, circumscrib'd by the boundless Ocean, **cut off** from Mankind, (*RC* 156) / with but a Handful of Men he made a desperate March, almost 250 Miles in the Middle of the whole Kingdom, **compassed about** with Armies and Parties innumerable, (*MC* 248) / their whole Army appeared with them, making together an Army of 24000 Men, **drawn up** in View of our Forces, (*MC* 173) / she came into the Room I was in, **cloath'd all over** with my Things, (*CJ* 257) / for they were all open'd, taken out of the Bales, and separated, and being mix'd with other *European* Goods, which came by the Galeons, where **made up** in new Package, (*CJ* 300) / There was it seems, a Ship Bound Home to *France* from *Martinico*, **taken off** of Cape *Finisterre* by an *Englishman* of War, (*CJ* 182)

In some cases, a phrasal verb in the passive voice is coordinated with an adjective; in this case, the coordinated phrase seems to serve as a subject complement:

[I] sat still upon the Ground, greatly **cast down and disconsolate**, not knowing what to do: (*RC* 81) [cf. *OED* s.v. cast, v. 76. **cast down**. d. "To deject in spirits, disappoint, dispirit.

Chiefly in pa. pple. = downcast.” 1382~] / Heartless, and tired out with continual ill News, and ill Success, I had frequent Meetings with some Gentlemen, (MC 260) / This Part of the Country almost unpassable, and walled round with Hills, was indifferent quiet, (MC 215) /

In the pattern without *being*, the “absolute” construction can be observed, as with *I walk’d about on the Shore, ... my whole Being, as I may say, **wrapt up** in the Contemplation of my Deliverance*, (RC 46). Other instances are:

the vast spreading Head of it [= the tree felled] **cut off**, which I hack’d and hew’d through with Axe and Hatchet, (RC 127) / ... where I laid up my Stores of Provision, especially my Corn, some in the Ear **cut off** short from the Straw, (RC 151) / I am now to be suppos’d retir’d into my Castle, after my late Voyage to the Wreck, my Frigate laid up, and secur’d under Water, (RC 195) / From thence I went into the Town, and there Things were still in a worse Condition, the Houses **beaten down**, (MC 30) / We took it all carefully up, and washing it in the Water, the loamy Earth **wash’d away**, and left the Gold Dust free in our Hands; (CS 96) / [they] have sent for Physicians to know what ail’d them, and have been found to their great Surprize, at the brink of Death, the Tokens upon them, or the Plague grown up to an incurable Height. (JPY 202) / they came to lye a Broadside of each other, when by long firing the *English* Ship was at length disabled, her Missen-Mast and Bole-Sprit shot away, (CJ 178) / And now having fair Weather, and a pleasant Voyage, and my Flannels taken off of my Legs, I must hint a little, what Cargo I had with me; (CJ 272) / my Nose was slit upwards, one of my Ears cut almost off, (CJ 204), etc.

(d) Statistical Summary: Pattern Distribution in the *-ing* Participial Clause

The results of the *-ing* participial construction (including the instances without *being*) are summarized in Table 9.

Table 9. Syntactic Distribution in the Participial Clause

	RC	MC	CS	MF	JPY	CJ	Rox	total

VPO	23	12	14	13	8	5	11	86 (42%)
VOP	22	8	9	6	5	9	8	67 (33%)
O = personal	(13)	(3)	(4)	(2)	(3)	(4)	(7)	(36)
O = non-personal	(9)	(5)	(5)	(4)	(2)	(5)	(1)	(31)
Passive	11	18	3	1	6	11	3	53 (25%)
Total number of the <i>-ing</i> participial clause	56	38	26	20	19	25	22	206

A glance at this table confirms that the participial construction of transitive phrasal verbs occurs most frequently in *RC*, but the five works (excepting *MC*) are not used so frequently. This tendency is similar to that seen regarding intransitive use.

As for the VOP pattern, it is interesting to note that the distribution of objects (between personal and non-personal) is relatively balanced.

Finally, the passive use, which occurs 53 times in total, contains many “absolute” constructions (25 instances).

2.2.3 The Gerundial Construction

Transitive phrasal verbs used as the gerund can be classified into two main groups: the group with a determiner (such as *the* or *his*) as in *I consider'd the **keeping up** a Breed of tame Creatures thus at my Hand*, (*RC* 153); and the group lacking determiners, as in *I entertain'd a Thought of **breeding up** some tame Creatures*, (*RC* 75). Concerning determiners, as seen in the first instance cited above, the use of the definite article, *the*,

is of great interest.

On the topic of “Object after Gerund without *of*,” Jespersen (*MEG V*: 118) states that “The object without *of* after the gerund preceded by the definite article is much more frequent than one would expect, as modern native grammarians are unanimous in condemning it”; he therefore “give[s] comparatively many quotations” in his grammar book. Among them, Jespersen, quoting an instance of “in the managing my household affairs” from *RC*, makes an important point that such uses are “frequent in Defoe” (*ibid*).

I would argue that the determiners added to the gerund serve as an index which makes the *-ing* form more nominal than the gerundial form without determiners.

Now, instances of the gerund occurring in the patterns VPO, VOP, OVP, and Passive will be examined.

(a) The VPO pattern

i) The *-ing* form with a determiner (e.g. *the one was the **carrying on** my Business and Shop*; (*JPY 8*)).

The nominal *-ing* phrase with a determiner will first be presented. In the following passages, the gerundial phrase acts as a subject or complement of the sentence:

the **delivering up** the King became a Consequence of the Thing unavoidable, and of Necessity. (*MC 268*) / the one was the **carrying on** my Business and Shop; (*JPY 8*)

Sometimes, the gerundial phrase is used as the object of certain types of transitive verbs, as in:

I consider'd the **keeping up** a Breed of tame Creatures thus at my Hand, (*RC 153*) / the Earl of *Worcester*, ... proposed the **taking in** the Town of *Gloucester* and *Hereford* first: (*MC 181*) / But the great Number of Families and Houses ... obtain'd the Favour to have their dead be return'd of other Distempers to prevent the **shutting up** their Houses. (*JPY 205*)

Most of these cases occur after the preposition, seen in *as to her **servicing out** her time with me*, (*CJ 260*). Similar cases are:

several Regulations and Conclusions for the **carrying on** the War, (*MC* 112) / the Time of their **shutting up** Houses, (*JPY* 69) / UPON his **calling out** stop the Horse, (*CJ* 93) / I might not be oblig'd to neglect his Business for the **carrying on** my own, (*CJ* 151) / *says I*, all the Pretence I can have for the **making-over** my own Estate to me, is, that ... (*Rox* 259) / All this was acted in the first Years of my **setting-up** my new Figure here in Town, (*Rox* 198), etc.

In the following passage, a noun phrase (i.e. *the Lady*) occurring after *of* is construed as the notional subject of the *-ing* phrase, and therefore as a determiner:

he talk'd something merrily of the Lady **throwing away** her Maidenhead, ... upon an old Man; (*CJ* 226)

Two (or more) *-ing* forms linked by the coordinators *and/or* share the definite article, as in:

it happen'd after I had laid my Scheme for the **setting up** my Tent and making the Cave, (*RC* 60) / the **shutting up** Houses thus by Force, and restraining, or rather imprisoning People in their own Houses, as is said above, was of little or no Service in the Whole; (*JPY* 71)

In the following passage, two *-ing* forms share the same object, as well as *the*, as in:

this occasion'd the **putting off**, and dismissing an innumerable Number of Journey-men, and Work-men of all Sorts, (*JPY* 223)

ii) The “VP of O” pattern (e.g. *the shutting up of Houses* (*JPY* 167)).

As a variant of the gerundial form in the VPO pattern, the “VP of O” pattern, in which the nominal *-ing* plus particle combination is followed by *of* NP, is focused on here. It has been pointed out that the *-ing* form with *of* NP has more nominal characteristics than the pattern without it (cf. Declerck (1991: 497)). The typical instance in Defoe is *the shutting up of Houses* in *JPY*, which occurs 13 times; *the* is used 11 times, and *this*

twice. In this case, *Houses* can be considered an object of *shutting up*. Some additional instances are given below:

the **shutting up** of Houses was no way to be depended upon, (*JPY* 167) / But I return to the **shutting up** of Houses. (*JPY* 57) / During the **shutting up** of Houses, ... some Violence was offered to the Watchmen; (*JPY* 69) / This **shutting up** of Houses was a method first taken, (*JPY* 37)

Other than the *shutting up of*, an instance of the same kind is found in the following passage, where two *-ing* forms in the coordination pattern share both the determiner and the *of* phrase:

upon the building, and fitting out of Ships; (*JPY* 95)

iii) The *-ing* form lacking determiners (e.g. *I was immediately for **selling off** my Plantations*, (*CJ* 268)).

Next, the gerundial form without determiner will be examined. In addition to cases with determiners, this case can serve as either the subject or complement of a sentence. Two instances are given:

[I] believ'd that **putting off** the Voyage wou'd have put an End to it all; (*Rox* 296) / as to marrying, which was **giving up** my Liberty, (*Rox* 146)

Two *-ing* forms (including one phrasal verb) which are coordinated act as a subject or complement, as in:

in this Case, **shutting up** the WELL or removing the SICK will not do it, (*JPY* 192) / Our principal Trade was watching Shop-Keepers Compters, and Slipping off any kind of Goods we could see carelesly laid any where, (*MF* 215)

This form is also employed as a concrete example of the foregoing (e.g. *three sorts of Craft or Absurdities*), as in:

The Comrade she helped me to dealt in three sorts of Craft, (viz.) Shop-lifting, stealing of Shop-Books and Pocket-Books, and **taking off** Gold Watches from the Ladies Sides, (*MF* 201) / he acts Absurdities even in his View; such as Drinking more, when he is Drunk already; **picking up** a common Woman [= “a harlot” (*OED* s.v. common, 6b)], without regard to what she is, or who she is; (*MF* 226) [cf. *OED* s.v. pick, v.1 21. **pick up**. e. *spec.* “to form an acquaintance with (a person) casually or informally, esp. with the intention of having a sexual relationship.” 1698~]

The most common use of the nominal *-ing* form occurs immediately after the preposition, as seen in *now they talked of cutting down his Woods* (*MC* 238). Since there are numerous instances of this type, several are given below:

I was in some Degree settled in my Measures for **carrying on** the Plantation, (*RC* 36) / I fell to **digging away** the Sand, (*RC* 125) / My Patron lying at Home longer than usual, without **fitting out** his Ship, (*RC* 19) / it was impossible to them to conceive that a Man could ... kill at a Distance without **lifting up** the Hand, (*RC* 243) / they advise the King to lay out his Money in **fitting out** the biggest Ships he had, (*MC* 138) / [having + PP] now the *Scots* were sent Home, after having **eaten up** two Counties, (*MC* 142) [cf. *OED* s.v. eat, v. 18. **eat up**. b. “To devastate, consume all the food in (a country);” 1616~ ; the *OED* cites this passage in this sense.] / We ... did not much trouble our selves about **laying in** any Stores, (*CS* 218) / I acknowledge, that I was for **Manning out** the Boat, (*CS* 222) / [having + PP] We were perfectly secured at *Bassaro*, by having **frighted away** the Rogues, (*CS* 263) / I was upon the Point of **giving up** my Friend at the Bank, (*MF* 176) / I had, as I have said, no thoughts of **laying down** a Trade, (*MF* 269) / upon **making out** a due Copy of the Bill here, (*CJ* 147) / I was immediately for **selling off** my Plantations, (*CJ* 268) / I only talk of **putting out** a little Money to Interest, (*Rox* 23) / *Amy* carried on the Affair of **setting-out** my Son into the World, (*Rox* 198) / he fancy'd I wou'd be for **taking-up** our Abode, (*Rox* 241) / I reproach'd myself with my Rashness, in **turning away** so faithful a Creature, (*Rox* 317), etc.

Shutting up occurs twice after the preposition, as in the following:

this was another of the Inconveniencies of **shutting up** Houses; (*JPY* 73)

It can be noted that after the preposition *shutting up of houses* occurs four times here:

this way of shutting up of Houses was perfectly insufficient for that End. (*JPY* 167)

In the following passage where *not* is put before the *-ing* form, the reflexive pronoun as the object of a phrasal verb occurs as the VPO pattern, rather than the normal VOP pattern:

No Man of common Sense will value a Woman the less for not giving up herself at the first Attack, (*MF* 75)

Adverbials (i.e. *blindly, and without Consideration*) can occur between the particle and the object, as in:

his drove the People from haunting the Doors of every Disperser of Bills; and from **taking down** blindly, and without Consideration, Poison for Physick, and Death instead of Life. (*JPY* 35)

Two *-ing* phrases in the coordination pattern share the same preposition, as in:

after returning our Fire, and pouring in also his small Shot from near 200 Men which he had on Board. (*RC* 18) / Marriages were here the Consequences of politick Schemes for forming Interests, and carrying on Business, (*MF* 67) / yet it took from him all possibility of quitting me but by a down right breach of Honour, and giving up all the Faith of a Gentleman to me, (*MF* 50) / if it is possible for the Regulations of Magistrates, either by shutting up the Sick, or removing them, to stop an Infection, (*JPY* 197)

In the following passages, two *-ing* forms share the object as well as the preposition, as in:

to what purpose are all the Schemes for shutting up or removing the sick People? (*JPY* 202) / we spent the remainder of the Night in looking over, and making Inventories, or

Invoices of the rest of the Cargo, (*CJ* 294)

As a rare case, the *-ing* form of a phrasal verb occurs after certain types of verb (i.e. *stop*):

I happen'd to stop **turning over** the Book at the 91st *Psalm*, (*JPY* 12)

After an adjective (i.e. *busy*): here the *-ing* forms of two transitive phrasal verbs (i.e. *write down* and *put up*) share the adjective *busy*:

he was very busy **Writing down** the Sums, and **putting it up** in several Bags; (*CJ* 43)

In the use of the gerund in intransitive phrasal verbs, there is only one instance in which the *-ing* phrasal verb comes after *busy* (see Section 1.2.3).

(b) The VOP pattern

As in previous sections, instances of the gerund in the VOP pattern will next be discussed on the basis of whether the object is or is not a personal pronoun.

i) The *-ing* form with a determiner: [O is a *personal pronoun*] (e.g. *an order for the taking them up*, (*MF* 63)).

When the object is a personal pronoun, instances such as the instance given above are found. Similar instances (though there are not many) are cited:

I will give you Credit for what ever is needful to you for the carrying it on; (*CJ* 151) / yet I did not design the carrying it on so far, (*CJ* 191) / He began with a kind of an Extasie upon the Subject of his finding me out; (*Rox* 225) / but I had a-mind the putting it off shou'd be at his Motion, not my own; (*Rox* 296)

Two *-ing* phrases (including two phrasal verbs) with the negative determiner *no* act as part of the idiomatic construction *there is no -ing*:

I found there there was no laying them [= wild creatures] **up** on Heaps, and no carrying

them **away** in a Sack, (*RC* 101)

There is just one instance of the “the + V-*ing* + *of* + O + P” pattern, which in *Roxana*:

[I resolved] to let any of the People that had the breeding of them up, know that there was such a-body left in the World, (*Rox* 188)

Jespersen (*MEG* V: 109), citing only this passage, states that “The gerund and adverb [i.e. “particle” in my study] may in rare cases be separated by an object” (my emphasis).

ii) The *-ing* form without a determiner: [O is a personal pronoun] (e.g. *I had no Gust to the Thought of laying it down* (*MF* 208)).

Remarkable in this pattern are those cases where the *-ing* form follows the preposition, (as seen in the above instance). Additional instances are:

[they] would swear to be faithful to him ... in **carrying** her **back** to *Jamaica*, (*RC* 264) / I set *Friday* and his Father to **cutting** them [= several trees] **down**; (*RC* 247) / we would give them a full Account of our Business, by **taking** them **along** with us, (*CS* 169) / [having + PP] [because] of his having **singled** me **out** to serve him, (*CS* 11) / I went out into the Street to see if I could find any possibility of **carrying** it **off**; (*MF* 264) / tho’ good Manners and Justice in this Gentleman kept him from **carrying** it **on** to any extream; (*MF* 123) / two or three were pleas’d to set their Houses on Fire, and so effectually sweetned them by **burning** them **down** to the Ground; (*JPY* 243) / and which he had kept dry, strangely by **holding** them **up** in his Arms, (*CJ* 99) / you ought not to lose by your Kindness to him, more than the Kindness of **bringing** him **up** obliges you to; (*Rox* 192) / he had shew’d himself very good to me, in **conveying** me **away**, as above: (*Rox* 122) / because it did not secure the Girl from pursuing her Design of **hunting** me **out**; (*Rox* 315) / I went to a little Cabinet, and taking out some Money, which made a little Sound in **taking** it **out**, offer’d to give him five Pistoles. (*Rox* 60), etc.

In the following passage, the combination of the *-ing* phrase (i.e. *bringing it out*) with the preposition *a* after the copula may be regarded as a variant of the progressive form;

as *a* is an archaic form equivalent to *on*, rather than an indefinite article:

He was, as I have said, long a-bringing it **out**, (*Rox* 141)

Adverbials sometimes occur between the object and the particle, as in:

I found he appointed the Children a settled Allowance, ... which was sufficient for **bringing** them handsomely, tho' privately, **up** in the World; (*Rox* 80) / [having + PP] I have often thought, that had such a Thing befallen a Man, ... after having **given** it so effectually over. (*CJ* 26)

Reflexive pronouns are used as an object in the VOP pattern:

they talk of locking themselves **up**, (*JPY* 122) / my Husband having so dexterously got out of the Bailiff's House by letting himself **down** in a most desperate Manner from almost the top of the House, (*MF* 63)

Two *-ing* phrases linked by *and* (in which one phrase consists of a phrasal verb) can share the same preposition, as in:

so that indeed all the Offence I ought to have punish'd him for, had been that of stealing a Bottle of Rum, and drinking it all up; (*CJ* 135) / the Mate was for **beating** it **up** to Windward, and getting up to *Jamaica*, (*CJ* 295) / I was still for getting Money, and laying it **up** too, as much as he cou'd desire me, only by a worse Way. (*Rox* 169)

In the first instance cited above, *all* occurs immediately before the particle *up*. The addition of this word seems to emphasize the meaning of the phrasal verb.

iii) The *-ing* form with a determiner [O is a non-personal pronoun] (e.g. *the People of the Village oppos'd his driving the Cart along*, (*JPY* 152)).

In this pattern, noun phrases generally as an object and are likely to be short, as seen in the above instance. Similar cases are:

they [= baskets] were such as were very handy and convenient for my laying things **up** in, (RC 144) / in the keeping the People **in**; (JPY 164) / I wou'd not agree to his having the Child **away**, (Rox 229) / in short, there was no retreat; no shifting anything **off**; (Rox 278)

As well as in the other syntactic patterns previously discussed, a relatively long (eight-word) noun phrase occurs between the verb and the particle, in:

at their bringing the dead Bodies of their Children and Friends **out** to the Cart, (JPY 178)

In the following passage, two *-ing* forms share the determiner *their*, and the object *one another*:

[I have been speaking] of the wretched inhuman Custom of their devouring and eating one another **up**, (RC 166)

As seen above, the phrasal verb *eat up* and a single-word verb of Romance origin *devour* complement each other as synonyms in this context.

iv) The *-ing* form without a determiner [O is a non-personal pronoun] (e.g. *The next Day I set him to work to beating some Corn **out***, (RC 213)).

This pattern also occurs most frequently after the preposition (as seen in the above instance). Similar instances containing short noun phrases are given:

we thought he depended upon **shaking** the Bear **off**; (RC 296) / Pray let me ask you another Question: Are you in any Likelihood of **getting** your Ship **off**, if you refuse it? (CS 227) / ... which would at once have destroy'd all the possibility of **breaking** the Truth **out**, (MF 92) / However with all this, and all that I had secur'd before, I found upon **casting** things **up**, (MF 63) / the Power of **shutting** People **up** in their own Houses, was granted by Act of Parliament, (JPY 37) / this was ... one of the worst Consequences of **shutting** Houses **up**. (JPY 159) / at the Charge of **bringing** some of them **back** again, (CJ 221) / he had the greatest Dexterity at **Conveying** any thing **away**; (CJ 44) / [adverbial insertion] tis most certain he ruined the Spaniard more by **spinning** the War thus **out** in Length, (MC 119)

Cases where longer noun phrases occur between the verb and the particle are observed as well:

I found myself so refresh'd with **having** a Pair of warm Stockings on, (CJ 15) / *Friday* was for **burning** the Hollow or Cavity of this Tree out to make it for a Boat. (RC 227)

The *-ing* phrase in this pattern serves as the subject, as in:

now I found that ... **breeding** some [goats] **up** tame was my only way, (RC 146)

After the particle of the VOP pattern, the preposition and its object, which bear a close relation to it, sometimes occur, as in *I was angry at him heartily, for bringing the Bear back upon us*, (RC 295). Similar instances are:

it was a very unhappy thing to the King and whole Nation, ... and was the Occasion of **bringing** the Scots Army **in upon us**, (MC 172) / the King was for **drawing** Essex **on to the Severn**, in hopes to get behind him, (MC 153) / for fear of **bringing** the Infection **along with them**, (JPY 8)

Two *-ing* phrases in the coordination pattern occur after the preposition:

we went two Days the further, ... by Lightning the Boats, and taking our Luggage **out**, which we made the Negroes carry, (CS 72)

As a final instance, the case of “V-*ing* + *of* + O + P” occurs only once, in JPY:

I mention'd above **shutting of Houses up**; and it is needful to say something particularly to that; for this Part of the History of the Plague is very melancholy; but the most grievous Story must be told. (JPY 36)

As seen just above, *shutting of Houses up* seems rarer than the “rare” case of *the breeding of them up*, earlier observed in (i) of this section, for the reason that *breeding*

of them up can be considered a nominalization of the original verbal phrase, “breed them up” (this word order is normal), while *shutting of Houses up* can be traced back to either “shut up Houses” or “shut Houses up.” The former case is used more frequently in a normal context; in actuality, instances of *shutting up of Houses* (as described above), are numerous in *JPY*. So why is this syntax chosen here?

It seems that the choice between the VPO and VOP patterns has much to do with semantic focus (or information focus). In addition, it can be asserted that the VOP pattern tends to be more colloquial and emotional than the VPO pattern. In spite of the statement by Hiltunen (1994: 133) that in Early Modern English the VPO pattern is the “predominant one if the object is nominal,” instances of the VOP pattern in “nominal” cases can be often observed in Defoe. This phenomenon relates directly with the genius of the language of Defoe, heretofore labeled as “colloquial.” If so, the VOP pattern is in keeping with a representation of “emotional” aspects. It is fair to say that the syntax of *shutting of Houses up* in the passage above is inextricably linked with those contexts in which adjectival phrases denoting strong feeling and emotion, i.e. *very melancholy* and *the most grievous*, are used. As such, this unique gerundial variant of a phrasal verb *shut up* indicates an emphatic, emotionally-charged expression.

(c) The OVP pattern (e.g. ... *a Plaster for the Maid, which he was to stay for the making up*, (*JPY* 51)).

There are seven instances belonging to this pattern in total, each differing markedly from the next.

First, cases possessing a determiner will be examined. In the following passage, the *-ing* form, which occurs after the preposition in the relative clause, takes a relative pronoun *which* as an object:

... a Plaster for the Maid, which he was to stay for the making up, (*JPY* 51)

The following two cases appear to be of the same nature:

But never was any thing in the World of that Kind so unpleasant, awkward, and uneasy, as it was to me to wear such Cloaths at their first **putting on**. (*RC* 274) / he had been as careful of this, as of his own, and had made very little Difference in their **breeding up**; (*Rox* 193)

At first glance, these gerundial phrases (lacking following nouns) might be considered an intransitive use. However, in both of the above cases, personal pronouns as the determiner *their* refer to “Cloaths [i.e. clothes]” and “children” in their respective contexts. As a result, these pronouns virtually serve as the direct objects of the phrasal verbs *put on* and *breed up*. On this point, these gerundial expressions may then possess a passive meaning, as it seems that *their breeding up* is similar in nature to *his Children were **breeding up*** (*Rox* 248), (discussed as the progressive passive, in section 2.2).

Two *-ing* forms (including one phrasal verb) share the pronoun *its*, which refers back to *the Child*, in the same context:

I gave it [= “Ten Pound”] to my Governess, who gave it the poor Woman before my Face, she agreeing never to return the Child back to me, or to claim any thing more for its keeping or bringing up; (*MF* 177)

In the following passage, *the taking off* is more complex:

(Crusoe says) Thou [= “this Money”] art not worth to me, no not the **taking off** of the Ground, one of those Knives is worth all this Heap, (*RC* 57)

This is a part of Crusoe’s monologue on the uninhabited island after finding the “Money,” more specifically, “about Thirty six Pounds value in Money, some *European* Coin, some *Brazil*, some Pieces of Eight, some Gold, some Silver” (p. 57). Given that before *the taking off*, the adjective *worth* is doubtlessly omitted, the real object of this phrasal verb is the preceding *Thou*. As well, this instance may have a passive meaning.

Next, the *-ing* form lacking determiners will be discussed. In the following passage, the object of *taking away*, which comes after the adjective *worth*, is the foregoing (*no one thing*) as in:

the Jonk that carry’d them had no one thing worth **taking away**, but a little Rice, and some Coffee, (*CS* 174)

Two *-ing* forms (including two phrasal verbs) follow the preposition *a*. The object of the

phrasal verb *cut down* in the first *-ing* form is *This Tree*, at the beginning of a sentence:

This Tree I was three Days **a cutting down**, and two more cutting off the Bows, (RC 115)

(d) Passive Construction

Jespersen (*MEG V*: 112-4) mentions that “gerunds were originally indifferent to the distinction between active and passive meaning” (p. 112), but “To avoid ambiguity ... a new passive gerund developed from about 1600” (p. 114). Given this observation, the new “*being plus PP*” form appears to have become common by Defoe’s era.²¹

As far as the passive gerund in transitive phrasal verbs in Defoe is concerned, two main types are observed: the type with a determiner: *such as my **being taken up** by the Portuguese Master of the Ship* (RC 131), and the type lacking a determiner: *The fear of **being swallow’d up** alive, made me that I never slept in quiet* (RC 82). The type with a determiner will next be examined.

i) The passive with a determiner (e.g. *my **being taken up** by the Portuguese Master of the Ship*; (RC 131)).

The passive gerund with a determiner is likely to occur after the preposition, as in:

upon the general Belief of my being **cast away**, (RC 280) / except the Possibility only of their being **taken up** by another Ship in Company, (RC 187) / as to my being **brought over** by a legal Transportation as a Criminal; (MF 328) / he had a kind of Horror upon his Mind at his being **sent over** to the Plantations ... (MF 301) / I am speaking now of People made desperate, by the Apprehensions of their being **shut up**, (JPY 55) / as well after her being **turn’d away**, as before; (Rox 313)

The following passive-gerundial phrase is used as an object of a transitive verb *prevent*:

THE Count *de Tesse*, ... follow’d them close at the Heels to prevent our being **cut off**, (CJ 213)

²¹ Jespersen (*MEG V*: 114) also notes that Shakespeare “has perhaps only three instances,” and as “literary quotations” gives a few instances of the “new passive gerund” from Defoe.

In the following passage, the noun phrase *my Powder* represents the notional subject of the following *being* phrase, and serves as a determiner:

I mean my Powder being **blown up** by Lightning, (RC 63)

Other instances of the same kind, though they all occur after the preposition, are next given:

likewise the Opinion of others, who talk of infection being **carried on** by the Air only, (JPY 75) / of the Infection being thus **carried on** by Persons apparently in Health, (JPY 208) / When I speak of Rows of Houses being **shut up**, (JPY 17) / [adverbial insertion] the Horror these must be in at the Thoughts of their Child being thus carry'd away; (CS 2)

Two verb phrases in the coordination pattern share the determiner and *being*:

upon their being cur'd and sent out; (JPY 182)

ii) The passive without a determiner (e.g. *my Fears and Apprehensions of being swallow'd up by the Sea being forgotten* (RC 9).

Next, the passive gerund lacking a determiner is focused on. As with the above instance, all cases found occur after the preposition, and build up the prepositional phrases. Instances are:

I might run the same Risk of ... being **carry'd away** from it [= the island]; (RC 143) / my Imagination of being **turn'd out** to the wide World, (MF 56) / I was ... very hearty and sound in Health, but very impatient of being **pent up** within Doors without Air, (JPY 104) / for the Apprehensions and Terror of being **shut up**, made many run away with the rest of the Family, (JPY 73) / most of the Persons infected would be stone dead, and the rest run away for Fear of being **shut up**; (JPY 166) / I had effectually secur'd myself from being **found out**, (CJ 199) / While I was dayly musing on the Circumstances of being **sent away**, (CJ 105) / at the Apprehensions of being **turn'd away**, (CJ 150) / the unfortunate Mother of that illegitimate Birth, has a dreadful Affliction, either of being **turn'd off** with her Child, ...(Rox 79) / [adverbial insertion] for in being thus shut up, they were as if they had

been a hundred Miles off: (*JPY* 55)

In the following passage, *fetch'd off*, in coordination with *relieved*, is linked with *of being*:

we could never think of being relieved, and **fetch'd off** by any of our own Country-men in that Part of the World. (*CS* 49)

(e) The Pattern Distribution in the Gerundial Construction: Statistical Summary
Results of the four patterns discussed above are summarized in Table 10:

Table 10. Syntactic Distribution in the *-ing* Gerundial Construction

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>	total
VPO	12	11	7	16*	39	8	10	103 (52%)
VOP	12	3	4	8	10	11	12	60 (30%)
O = personal	(5)*	(0)	(2)	(6)*	(2)*	(8)	(10)	(33)
O = non-personal	(7)	(3)	(2)	(2)	(8)	(3)	(2)	(27)
OVP	3	0	1	1	1	0	1	7 (4%)
Passive	7	0	2	3	9	4	2	27 (14%)
Total number of the Gerundial Construction	34	14	14	28	59	23	25	197

Note: *One instance with a “reflexive pronoun” is added to the number.

The Table shows that in comparison with the *-ing* participial construction, in the gerund the ratio of the passive decreases, while that of VPO increases (over 50%). Among the seven works, *JPY* shows the highest frequency of 59 occurrences (about 30%) of the gerund. Of the 59 instances, *shut up* is used 38 times. *Shut up* occurs 123 times in *JPY* and represents the most-frequently used phrasal verb (including intransitive instances) in Defoe. In this respect, the relationship between the use of this phrasal verb and the theme or subject matter of the work is worth further investigation. This issue will be discussed in Chapter 3.

Finally, the frequency of the use of determiners, in particular the definite article *the*, is presented in Table 11:

Table 11. Distribution of Determiners in the Gerundial Construction

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>	total
VPO	3 (3)	4 (4)	0	1 (1)	20 (17)*	4 (1)	2 (1)	34 (27)
VOP	5	0	1	1 (1)	3 (1)	3 (2)	5 (2)**	18 (6)
O = personal	3	0	1	1	0	3	3	11
O = non-personal	2	0	0	0	3	0	2	7
OVP	2 (1)	0	0	1	1 (1)	0	1	5 (2)
Passive	4	0	1	2	5	1	1	14
Total number of the Gerundial Construction	14 (4)	4 (4)	2	5 (2)	29 (19)	8 (3)	9 (3)	71 (35)

Note: The number in parentheses shows the occurrences of the definite article.

* Twelve occurrences of the variant “*the VP of O*” like *the shutting up of Houses* are added to the number.

** One occurrence of the variant “*the V of OP*” i.e. *the breeding of them up* is added to the number.

The instances of gerund with a determiner occur 71 times (36%) out of 197 in total. Among them, the use of *the*, occurring 35 times, accounts for about 50% in a variety of determiners. Out of these 35 occurrences, 27 are in the VPO pattern.

2.2.4 The Pattern “Verb of Perception (or Causative Verb) + Object + Phrasal Verb”

Verbs of Perception

When a transitive phrasal verb follows a verb of perception and its object, it occurs in

one of the four patterns: VPO, VOP, OVP, Passive. The verbs of perception used here are *see* (25 cases), *find* (6 cases), and *hear* (1 case). In comparison with intransitive use (62 cases in total: 41 bare infinitives; 21 *-ing* participles), the transitive use (32 cases in total) is much less frequent. Thus, it is possible to say that intransitive actions or behaviors are more easily “perceived” than transitive cases.

(a) Following a Verb of Perception: The VPO pattern (10 cases): *I saw one of them **lift up** his Sword to kill you (RC 254).*

As in the above instance, there are five cases where a phrasal verb occurs in the bare infinitive. Additional cases are:

we found the Wind **set in** a steady fresh Gale or Breeze from the Sea, (CS 26) / I saw one of the Villains **lift up** his Arm with a great Cutlash, (RC 251) / [participial construction] ... a young Woman, whose Pocket I had pick’d of eleven Guineas, and another a Country Woman just come out of a Stage-Coach, seeing her **pull out** her Bag to pay the Coachman, (CJ 59)

In the following passage, the use of the phrasal verb *hoist up* is coordinated with another verb phrase, *lower the white Flag*:

we should prepare to fire as soon as ever he saw us lower the white Flag, and **hoist up** a red one in the Pinnacle. (CS 225)

Next presented are five cases where a phrasal verb, after a verb of perception, occurs as the present participle, as in:

I told him, I could not but laugh to see us **spinning out** our Time here for nothing; (CS 213) / The Captain of this Gang seeing some of our Men **making up** their Hutts, (CS 38) / as they saw the Carts **carrying away** the dead Bodies ... (JPY 65)

Among the five instances, two appear in the coordination pattern:

ever I saw any poor Creature in, wringing her Hands, and **crying out** she was undone! she

was undone! (Rox 124) / I found the Point of the Rocks which occasioned this Disaster, stretching out as is describ'd before to the Southward, and casting off the Current more Southwardly, (RC 141)

(b) After Verb of Perception: The VOP pattern (4 cases): e.g. *I saw him **lay it** [= a purse] **down*** (Rox 96).

Among the four instances of phrasal verbs occurring in the VOP pattern, two contain the personal pronoun *it*, while the other two cases contain common nouns:

it was impossible the Gentleman should feel the least motion, or any body else see me **take it away**. (CJ 46) / we saw them by the Help of my Glasses, **hoist another Boat **out****, (RC 260) / if he liv'd to see any of them **serve their Time faithfully **out****, (CJ 120)

(c) Following a Verb of Perception: The OVP pattern (1 case) e.g. *the same Dress that she had **seen me have on*** (Rox 289).

A phrasal verb used in the OVP pattern occurs only once:

she immediately perceiv'd it was the same Dress that she had **seen me have on**, (Rox 289)

(d) Following a Verb of Perception: The Passive Construction (17 cases) e.g. *I saw the House **shut up*** (Rox 89).

As there are many more instances in the passive than those found in the other three patterns, these instances are presented according to usage.

First, in those cases where no word follows the passive form of a phrasal verb:

when he saw five Men upon him, and his Comrade **knock'd down**; (RC 265) / [I] Walking one Morning before the Gate of the *Louvre*, with a Design to see the *Swiss* **Drawn up**, (MC 16) / I resolv'd to go in the Night and see some of them **thrown in**. (JPY 61) / [he] said he would only see the Bodies **thrown in**, and go away, (JPY 62) / his Business was to see the Tobacco **pack'd up**, and deliver it either on Board the Sloops, or otherwise, (CJ 130)

Next, in the cases where phrasal verbs are followed by adverbials:

I was terribly frightened to hear myself **call'd out**, aloud, (CJ 122) / But finding their Foot **drawn up in** the Church-yard, ... we retreated in as good Order as we could. (MC 188) / [we found] the two Regiments of Foot **drawn up in** View to support them, (MC 167)

Cases where the phrasal verbs are followed by *to*-infinitives:

The Enemy, ... found us fairly **drawn up** to receive them: (MC 152) / every now and then I saw Hilts of Swords, Spoons, Forks, Tankards, and all such kind of Ware **brought in**, not to be Pawn'd, but to be sold down right; (MF 200)

Cases where the preposition *by*, introducing the agent of the action, follows:

we found the Fire all **put out by** a great Quantity of Water thrown upon it. (CS 211) / tho' I have seen many Armies **drawn up by** some of the greatest Captains of the Age; (MC 54)

Cases where the prepositional phrase indicative of direction follows (this case applies to instances of the extended type):

[I have seen] the People **driven away from** their Dwellings, like Herds of Cattle; (MC 168) / [I] had the Satisfaction, or the Terror indeed of looking out of the Window upon the Noise they made, and seeing the poor Creature **drag'd away** in Triumph to the Justice, (MF 221)

Causative Verbs

Next discussed is the pattern in which a phrasal verb follows a causative verb and its object. Causative verbs used in this pattern are: *have* (29 cases); *make* (12 cases); *let* (9 cases); and *bid* (9 cases). In comparison with intransitive use (72 cases), the transitive use (59 cases) is a little less frequent.

(e) Following a Causative Verb: The VPO pattern: e.g. *he bad me **hold out** my Hand* (CJ 36).

There are 17 cases of the VPO pattern: *bid* (7 cases); *let* (4 cases); *make* (3 cases); *have* (3 cases). The use of *bid* in the above instance, as mentioned in Section 1.2.4,

introduces the “indirect” speech act of request or command. Other instances of *bid* are:

so I bid him **take off** the Saddle, (*MC* 69) / [I] bad him **put up** his Finger; (*MC* 69) / I called to our Men to halt, and bid them **pour in** one whole Volley, (*CS* 76) / [idiom] he bade me **pluck up** a good Heart, (*Rox* 30) [cf. *OED* s.v. pluck, v. 8. a. *to pluck up (one’s) heart, spirits, courage*, etc.: “to summon up courage, take courage, rouse one’s spirits, cheer up.”], etc.

the use of *let*, *make* and *have*:

come says Will, let us **look over** the Bills for a little one. (*CJ* 47) / She pull’d back a little, would not let me **pull off** her Cloaths at first, (*Rox* 47) / They attained the Earl of *Strafford*, and thereby made the King **cut off** his right Hand, (*MC* 142) / when he made them all **throw down** their Burthens on a Heap, (*CS* 133) / *John*. That is the way to have all the Towns in the County **stop up** the Ways against us. (*JPY* 138)

In the following passages, phrasal verbs occur in coordination with a second verb-phrase:

he had me **lay down** my Hoe, and come nearer; (*CJ* 122) / Would you have these Bratts come and eat up my Children’s Bread? (*Rox* 22)

(f) Following a Causative Verb: The VOP Pattern (e.g. [I] made my Man **tye it up** close in my Handkerchief (*MC* 176)).

There are 11 cases where a phrasal verb in the VOP pattern occurs after the causative verb (*make* 5 cases; *let* 4; *bid* 1; *have* 1). Of these, 9 cases contain a personal pronoun as object (as seen in the above instance). Others are:

he would not have me **put it off** neither, (*JPY* 111) / I then spoke to the *Spaniard* to let Friday **help him up** if he could, (*RC* 240) [cf. *OED* s.v. help, v. 6. a. “Elliptically with adverbs or prepositions: = to help to proceed, go, come, or ‘get’ (away, down, forward, in, off, on, out, up, etc.; to, into, out of, etc.). See also 7.”] / prudent cautious People ... let the Air **carry it all out** with a Blast of Gun-powder; (*JPY* 242) / so let the Church-Wardens

take Care of them, or else make this dull Jade **carry** ‘em **back** to -- again, (*Rox* 20) / [he] bid me **put** them **on**, (*CJ* 127)

In the coordination pattern:

He took the Drawer, and taking my Hand, made me **put** it **in** and take a whole handful; (*MF* 112)

When the object is a common noun, rather than a personal pronoun, the following instances are found:

if you will let me **send** this Horse **back** fairly, (*CJ* 91) / this made them paddle and shove the Boat **away** as well as they could, (*CS* 236)

In the last instance above, *paddle* and *shove* seem to share the object (and the particle *away*); *paddle and shove* can here be considered a single combined activity.

(g) Following a Causative Verb: The OVA Pattern (e.g. *which* ... *I had made* my Wife **pack up** (*CJ* 306)).

Here, two instances are found. In the second passage, the phrasal verb *bring down* is separated by the two adverbial elements *with him* and *quite*:

THESE were the two Boxes of Ribbands, and Lace, which ... I had made my Wife **pack up**, (*CJ* 306) / besides about fifteen Ton of Elephants Teeth, ... which he made others [of the savages] **bring** with him quite **down** to our Camp. (*CS* 133)

(h) Following a Causative Verb: The VOPO Pattern

There is only one instance in this pattern:

[he] bad the maid, I think it was, **fetch** him **up** a Pint of warm Ale; (*JPY* 71)

(i) Following a Causative Verb: The Passive Construction (e.g. *I had* my Leg **wrap'd up** in a great piece of Flannel (*CJ* 270)).

Following the causative verb, the passive construction occurs 28 times. Among these cases, *have* is used 25 times, *let* twice, and *make* once. Other instances similar to that above one are given:

I consented to have it be broken open, that is to say, to have the Lock **taken off**, (*MF* 265) / he would have had me **play'd on**, but it grew late, and I desir'd to be excus'd. (*MF* 261) / We had a fair Easterly Wind **sprung up** the third Day after we came to the Downs, (*MF* 319) / The Magistrates had enough to do to bring People to submit to having their Houses **shut up**, (*JPY* 183) / if you have a Mind to have your Money **brought over**, (*CJ* 148) / I doubt not, you should have all your Plantation **carried on**, (*CJ* 146) / he would have the said Writing **Seal'd up**, (*CJ* 52), etc.

In the following passages, the object *it* is a formal object, while the actual object refers to the *that* clause (e.g. *that I was a Fortune*):

I took care to make the World take me for something more than I was, and had it **given out** that I was a Fortune, (*MF* 127) / I would be wholly within-Doors, and have it **given out**, that I was oblig'd to go to *England*, (*Rox* 67)

The *to*-infinitive sometimes follows the phrasal verb, as in:

Stepney Parish, extending it self from the East part of *London* to the North, even to the very Edge of *Shoreditch* Church-yard, had a piece of Ground **taken in to** bury their Dead, (*JPY* 233) / you shall have your Accuser **sent down to** see if he knows you. (*CJ* 88) / he wou'd have his two Sons **brought down to** see him, (*Rox* 262)

The preposition *by* introduces the agent of the action. Interestingly, in the second passage of the following two, the *by*-phrase comes immediately before the phrasal verb in the passive:

if possible I might have an Answer **brought back by** the same Hand, (*MF* 308) / I enter'd into some Measures to have my little Son by my last Husband **taken off**; (*MF* 198)

Cases where a prepositional phrase indicative of direction comes after the phrasal verb are next given:

Madam, that may take you and your Money together into keeping, and then you would have the trouble **taken off** of your Hands? (*MF* 132) / this Trade grew so open, and so generally practised, that it became common to have Signs and Inscriptions **set up** at Doors; (*JPY* 26) / it was an odd and new Thing at *New-England*, to have such a Quantity of Goods **bought up** there by a Sloop from *Virginia*, (*CJ* 292) / so that I had an extent of Ground **mark'd out** to me, (*CJ* 151) / for I provided very well for him; had him **put out** very well to School; (*Rox* 263)

Finally, *be* as a bare infinitive is added to the phrasal verb in the following four passages:

there the Constable resisted him again, and would not let them be **brought in**. (*JPY* 152) / there's the twenty Pound, *added she*, and pray let him be **fetch'd away**. (*Rox* 192) / so I **made** the House be, as it were, **shut up**; (*Rox* 67) / [in coordination] he said, what would you have me be **found out** and sent to *Bridewell*, (*CJ* 30)

As for the last passage cited above, among the 25 instances of the causative verb *have*, this only appears in the “be + past participle” form.

2.3 Adjectival Use (e.g. *House shut up* (from *JPY*) or *a meer cast off Whore* (from *MF*))

Transitive phrasal verbs are very occasionally used as an adjective or modifier, apart from the adjectival use of the *to*-infinitive. In such a case, as with the two instances cited just above, the verb in the past participle plus a particle modifies the preceding (or following) noun or noun phrase, which is often called “the head-word.” But the two-word restriction of “phrasal” verbs (and additional factors) seem to make it difficult for those verbs to premodify the head-word. Such cases where phrasal verbs are used as postmodifiers will next be presented:

I liv'd just like a Man **cast away** upon some desolate Island, (*RC* 35) / my Wife's account, or Invoice **drawn out** by my Tutor, and Manager, amounted to 2684 *l.* 10 *s.* (*CJ* 289)

In the above citations, *cast away* and *drawn out* postmodify *a Man* and *my Wife's account* as the head-word, respectively. However, these phrasal verbs are closely bound to the following prepositional phrases (i.e. *upon some desolate Island* and *by my Tutor, and Manager*). Hence, the postmodifiers in both passages consist of relatively “long” phrases; it seems difficult to place these verbs before the head-word.

Other instances of phrasal verbs as a postmodifier, all of which are related to the following parts (i.e. prepositions or adjectives), are given below:

presently after we saw about a hundred [of wolves] coming on directly towards us, all in a Body, and most of them in a Line, as regularly as an Army **drawn up** by experience'd Officers. (*RC* 298) / how I was a Prisoner **lock'd up** with the Eternal Bars and Bolts of the Ocean, (*RC* 113) / *Hereford* ... was surprized by six Men and a Lieutenant **dressed up** for Country Labourers, (*MC* 259) / We offered them no Uncivility of any kind, but gave them every one a Bit of Silver **beaten out** thin, (*CS* 116) / For a little Bit of Silver **cut out** in the Shape of a Bird, we had two Cows; (*CS* 28) / none of them ever suspected that I had any more Money in the World, having been known to be only a poor Boy **taken up** in Charity, (*CS* 20) / The Manner of its coming first to *London*, proves this also, (viz.) by Goods **brought over** from *Holland*, (*JPY* 194) / it [= the plague] was to be kept off with Crossings, Signs of the Zodiac, Papers **tied up** with so many Knots; (*JPY* 33) / it will be a Store well **laid up** for them, (*Rox* 22) / [they] sat down on a *Safra*, that is to say, almost cross-legg'd on a Couch **made up** of Cushions laid on the Ground. (*Rox* 179)

In the following passage, two verbal parts (not merely the phrasal verb *pickled up* but also (*well*) *salted*) postmodify the head-word:

and here we took in fresh Water, and a large Quantity of good Pork **pickled up**, and well salted, (*CS* 190)

As for the “solo” use of a phrasal verb as a modifier, *shut up* in *JPY* is the case in point. *Shut up* in *JPY*, which occurs 123 times in total, is used as a modifier 12 times; all of

the uses occur as a postmodifier. In addition, some are found in “solo” use, as in:

three of those Watchmen, were publickly whipt thro’ the Streets, for suffering People to go out of Houses **shut up**. (JPY 57) / A great variety of these Cases frequently happen’d between the Watchmen and the poor People **shut up**, (JPY 157)

On the other hand, there are also some cases where adverbials occur between *shut up* and the head-word, as in:

What variety of Stratagems were used to escape and get out of Houses thus **shut up**, (JPY 156) / when they were willing to be remov’d either to a Pest-House, or other Places, and sometimes giving the well Persons in the Family so **shut up**, (JPY 156) / prudent cautious People ... burnt Perfumes, Incense, Benjamin, Rozin, and Sulphur in the Rooms close **shut up**, (JPY 242) / Complaints of the Severity of it, were also daily brought to my Lord Mayor, of Houses causelessly, (and some maliciously) **shut up**: (JPY 47)

A comparison of the following two passages reveals an interesting symmetry in the use of modifiers:

[a] But I come back to the Case of Families infected, and **shut up** by the Magistrates; (JPY 55)

[b] a Watchman who attended at an infected House **shut up**, promis’d to send a Nurse in the Morning: (JPY 119)

Here, the two modifiers, *infected* and *shut up*, are quite different in use. In [a], *infected* postmodifies *Families*, while in [b] it premodifies *Houses*. Yet, *shut up* postmodifies the head-word in both cases, though in [a] the phrasal verb is not used solo, as it is closely bound to *by the Magistrates*. Is such a postposition characteristic of phrasal verbs?

Concerning the use of adjectives, postmodification (or predicative use) tends to indicate a “temporary” characteristic, while premodification (or attributive use) presents a “permanent” characteristic (cf. Quirk et al 1985: 1242; Declerck 1991: 346). Can such a tendency be observed in those cases where *shut up* or other phrasal verbs function as a postmodifier or a premodifier?

Quirk et al. (1985: 1328), giving examples such as “a *muttered* reply” and “a *drawn* sword,” state that “The premodifying participle usually characterizes a type rather than an instance” (emphasis added). Considering the difference in passages [a] and [b]: *Families infected, and shut up* vs. *an infected House shut up*, in [b], the premodification of *infected*, along with the indefinite article *an*, suggests that the whole expression (i.e. *an infected House shut up*) stands for a “type.” On the other hand, in [a] the postmodification of *infected* may turn the whole expression into a literal “instance.”

In both cases, the postmodification of *shut up* leads to the supposition that multi-word verbs like phrasal verbs are less likely to premodify, unless the phrase is fully lexicalized (e.g. *shut-up*). In this sense, it seems worthwhile to investigate whether phrasal verbs in Defoe occur as premodifiers.

Interestingly, only four uses of phrasal verbs as premodifiers have been found. Of the four occurrences, three are instances of *cast off*, as follows:

Thus he wrought me up, in short, to a kind of Hesitation in the Matter; having the Dangers on one Side represented in lively Figures, and indeed heightn'd by my Imagination of being turn'd out to the wide World, a meer **cast off** Whore, (*MF* 56) / as I had Money enough, and needed not fear being what they call a **cast-off** Mistress, (*Rox* 144) / so I came out blown, and look'd like a **cast-off** Mistress, nor indeed, was I any better; (*Rox* 182) [cf. *OED* s.v. cast-off, A ppl. a. Thrown off, rejected from use, discarded: as clothes, a favourite, a lover, etc. 1746~]

As mentioned, undue emphasis should not be placed on the hyphenation in *Rox*, because it is owing to “a quirk on the part of a compositor,” rather than “Defoe’s intention” (Furbank 2009: 293).

Secondly, the *OED* first citation of *cast-off* as an adjective dates from the year 1746. In this regard, the dictionary editors have seemingly overlooked these three instances in Defoe; *MF* was first published in 1722, and *Rox* in 1724. As for “Modern English word-formation,” Adams (1973: 125) makes the interesting point that: “*Cast-off, dug-out, grown-up, left-over* ... seem likely have been attributives originally. But according to the *OED* [note: the year of first-citation as a noun is 1741], the head noun *cast-off* appeared a little before the attributive, ...” Thus, the doubt (or sense of strangeness) Adams might have had would have been cleared up—if she had been

aware of these instances from Defoe.

Furthermore, the parenthetical phrase *what they call* in the second passage (from *Rox*) offers corroborating evidence that the phrase, *a cast-off Mistress* was on people's lips in Defoe's time.

Given the above discussion, both *a meer* (i.e. "mere") *cast off Whore* in *MF* and *a cast-off Mistress* in *Rox* may represent what Quirk et al. term a "type," rather than an "instance."

Finally, the remaining instance of a phrasal verb functioning as a premodifier, in this case *turn out* in *JPY*, is examined:

It is true, some of the dissenting **turn'd out** Ministers staid, and their Courage is to be commended, (p. 236)

Two kinds of participles, *dissenting* and *turn'd* (out), premodify *Ministers*. Here, *dissenting* refers to something religious—nonconformist. Given the historical context that, by "dissenting" against the Church of England, "puritan" clergymen had been "dismiss[ed] or eject[ed] from office or employment" (*OED* s.v. *turn*, v. 76. e.) in the 1660s, the choice of premodification is considered appropriate.²² This is because *the dissenting turn'd out Ministers* "characterizes a type rather than an instance."

2.4 "Adverbial Insertion": Adverbials Occurring between Verb and Particle

In the foregoing sections, cases where adverbials occur between verb and particle, or between particle and object, have been described. Here, such instances which have been separately described, will be discussed as a group. As noted in Chapter 1, considering the linguistic insights by Quirk et al. and Palmer—namely that the more idiomatic a phrasal verb becomes, the less likely the verb and particle are to be separated—the focus below will be on those cases in which adverbials occur between V and P. It can be assumed

²² In the Penguin edition of the *Journal*, editors Anthony Burgess and Christopher Bristow have changed *turn'd out* into the more palpable adjective-form *turned-out* (Penguin Classics 1986: 244).

that the survey on *how* such adverbials are related to *both* V and P is more important to the structure of phrasal verbs than *how* adverbials are connected with *either* V or P, or other elements, such as O.

Table 12 shows the distribution when “adverbial insertion” occurs in any of the four syntactic patterns, VPO, VOP, OVP, Passive:

Table 12. Syntactic Distribution in Adverbial Insertion

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>	total
VPO	1	0	0	0	0	0	0	1
VOP	13	6	8	14	6	18	24	89 (86%)
OVP	1	0	1	0	0	0	0	2
Passive	1	0	2	1	3	3	1	11 (11%)
Total number of the <i>-ing</i> participial clause	16	6	11	15	9	21	25	103

Thus, the viewpoint of whether adverbials appear between V and P might reveal certain characteristics in the VPO and VOP patterns, such as the range or limit of expressiveness unique to each pattern.

In the VPO pattern there is only one instance of adverbial insertion, but this sole case is exceptional:

the Captain then **calls** himself **out**, *You Smith, you know my Voice*, (*RC* 267)

The inserted word, *himself*, is not an adverb. Since the reflexive pronoun here cannot be taken as the object of a phrasal verb *call out*, this use is probably emphatic. If this case were to be excluded, there would be no instances in the VPO pattern. At any rate, it has

turned out that in the VPO pattern, adverbials very rarely occur between V and P.²³

Instead, the VOP takes over the role for adverbial insertion (this accounts for 89% of instances). In the VOP pattern, adverbials always come between O and P, as with *This drove me farther off*, (CJ 24), or *I took care to convey the gold Watch so clean away from the Lady Betty* (MF 258).

A detailed analysis of the adverbials inserted in the use of intransitive phrasal verbs was presented in Chapter 1, and a general survey of them is next given here.

The adverbials used are:

- i) The “degree” adverbials: *quite* (14)*, *(so) clean* (2), *clear* (2), *entirely* (2), *wholly* (1), *so much* (1), *a little* (1). (* The number in parentheses indicates that of occurrences.)
- ii) The “space and distance” adverbials: *close* (1), *farther* (3), *further* (1), *short* (1), *Bottom* (1), *home* (1), *a good way* (1), *a little way* (1), *a vast Way* (1), *about a League in my Way* (1).
- iii) The “time and frequency” adverbials: *first* (1), *once* (1), *still* (1), *then* (1), *continually* (1), *the sooner* (1), *at once* (1).
- iv) The “manner” adverbials: *(very) carefully* (2), *directly* (2), *(so or also) effectually* (2), *cheerfully* (1), *faithfully* (1), *sadly* (1), *very gently* (1), *tollerably* (1), *handsomely, tho’ privately* (1), *in a most butcherly manner* (1).
- (v) Others: *all* (36), *safe* [adjective as a complement] (1), *thus* (1).

A glance at this list of adverbials confirms that as well as in the “intransitive” case, the intensive adverb *quite* is used very frequently (14 times: 11 times in the VOP; twice in Passive: once in the OVP), among others. Some instances of *quite* are next given:

²³ When adverbials are used in the VPO pattern, they tend to precede V, as with *I thankfully laid down the Book*, (RC 157), or following O, as in *I took up the second Piece immediately*, (RC 28). Additional instances are:

we immediately **poured in** our Broad-Side, (CS 151) / I stood ready, and presently **felt out** the Bag of Money, (CJ 58) / it had certainly **blown-up** the whole Affair, (Rox 280) / then the QUAKER unhappily, tho’ undesignedly, **put in** a Question, (Rox 286), etc.

Or: ... by which we **lengthen’d out** our Provision considerably; (CS 88) / [the umbrella] **kept off** the Sun so effectually, (RC 135) / he **wrote down** the words distinctly, (MF 102) / [we] **cut off** their Retreat so effectually, (CJ 213), etc.

[VOP] *Friday*, a lusty strong Fellow, **took** the *Spaniard* quite up upon his Back, (*RC* 240) / The violence of the blow **beat** the old Gentleman quite down, (*CJ* 56) / I **thrust** my Hand quite up to my Elbow, (*CJ* 25) / I began indeed, to **give** *Amy* quite over, (*Rox* 317) / so while the Girl went, she **carries** me quite away. (*CS* 2) / I frequently resolv'd to **leave** it [= "a frightful Spectre"] quite off, (*MF* 120) / [OVP] ... which he made others [of the savages] **bring** with him quite down to our Camp. (*CS* 133) / [Passive] they brought us up afterward, a Neats Tongue and a Ham, that was almost **cut quite down**, (*CJ* 237), etc.²⁴

In emphasizing the meaning of transitive (as well as intransitive) phrasal verbs, the intensifier *quite* proves to be very useful lexis for Defoe.

In the list, however, *all* is the by far most frequently used "word" (up to 36 times in total: 32 at the VOP; 4 at Passive). As for its use at the VOP, *all* always appears when the object is a personal pronoun, as with *we might ... build a Bark large enough to carry us all away* (*RC* 244). The personal pronouns involved in this pattern are *us*, *them*, and *it*. Thus, *all* might be construed as a kind of "reflexive" pronoun, i.e. "all of us," but it seems that this word is used as an (intensive) adverb like *quite*, in the sense of "Wholly, completely, altogether, quite" (cf. *OED* s.v. *all*, *adv.* 2).

In addition, what seems particularly interesting is that the use of *all* becomes more frequent in Defoe's later works. Notice the change of frequency in the seven works: *RC* (twice), *MC* (once), *CS* (4 times), *MF* (5 times), *JPY* (twice), *CJ* (9 times), and *Rox* (13 times). several instances from the last two works, *CJ* and *Rox*, are given below:

[VOP] all the Offence I ought to have punish'd him for, had been that of stealing a Bottle of Rum, and **drinking** it all up; (*CJ* 135) / from that Moment I **gave** them all up as lost, and meditated nothing but how to escape from them, (*CJ* 265) / he had Promis'd to rise at Two a-Clock in the Morning, and **let** us all in; (*CJ* 65) / so he **pours** it all out into my Hat; (*CJ* 44) // another Accident had like to have **blown** us all up again. (*Rox* 283) / they **carried** them all away to one of their Aunts. (*Rox* 19) / He look'd at them a-while, and

²⁴ This adverb is used only twice in the VPO, though it comes before V, as in *till at last I quite lay'd aside the Thoughts of it* (*RC* 16).

then **handed** them all **back** again to me; (*Rox* 259) / she **reckon'd** them all **up** by Name, (*Rox* 308) / She **set** them all **down** at the Door before she knock'd, (*Rox* 20) / ... no more than if the Ground had open'd and **swallow'd** them all **up**, (*Rox* 12) / but I perceiv'd he **took** them all **out**, (*Rox* 257) / [Passive] it [= “fine China Dishes and Plates”] was **set** all **up** in a large Glass-Cupboard in the Room I sat in, (*Rox* 177), etc.

Whatever the word class or part of speech of *all* is, its use no doubt enhances the meaning of the phrasal verbs plus the object, e.g. *drinking it all up* and renders the passages cited above more dynamic and vivid.

Through an observation of the uses of *quite* and *all*, it can be seen that the VOP pattern provides a form far more appropriate for emphasis than the VPO pattern. In this sense, the evidence leads to the argument that the VOP pattern is more colloquial and “emotive” than the VPO pattern.

Finally, an interesting case of the adverbial *in a most butcherly manner*, can be seen:

they came sweating and blowing into the Shop, ... **dragging** the poor Creature in a most butcherly manner **up** towards their Master, (*MF* 243)

When a three-word noun phrase as the object, *the poor Creature*, is combined with the inserted adverbial, there arises a very long (eight-word) distance between V and P (i.e. *dragging* and *up*). In consequence, this distance might be (subconsciously) designed to depict, or rather mimic, the time duration in the process of dragging up the poor person.

2.5 Distribution of Syntactic Patterns in Transitive Phrasal Verbs

This section summarizes the total use of transitive phrasal verbs, according to the five syntactic patterns. The following table, therefore, shows the pattern-distribution of *all* instances in both predicate and non-predicate categories:

Table 13. Distribution of Transitive Patterns

	<i>RC</i>	<i>MC</i>	<i>CS</i>	<i>MF</i>	<i>JPY</i>	<i>CJ</i>	<i>Rox</i>	total

VPO	257 (34%)	200 (41%)	218 (44%)	197 (34%)	184 (34%)	167 (30%)	246 (39%)	1469 (36%)
VOP	306 (41%)	134 (28%)	186 (37%)	243 (41%)	128 (24%)	240 (42%)	247 (39%)	1484 (37%)
(O = personal pron.)	205	95	122	157	70	176	191	1016 (25%)
(O = reflexive pronoun)	24	4	8	27	23	10	13	109 (3%)
(O = non-personal pron.)	77	35	56	59	35	54	43	359 (9%)
OVP	53 (7%)	15 (3%)	21 (4%)	30 (5%)	11 (2%)	18 (3%)	21 (3%)	169 (4%)
VOPO	12	4	3	8	1	4	19	51 (1%)
Passive	117 (16%)	134 (28%)	70 (14%)	103 (18%)	209 (39%)	134 (24%)	99 (15%)	866 (21%)
Total	745	487	498	581	533	563	632	4039

An examination of this table confirms the following four points:

i) The frequencies of the VPO and VOP patterns are remarkably high; the sum of the two patterns accounts for approximately three quarters (73%) of total instances. The frequency of the two patterns varies among the works. In *MC*, *CS*, and *JPY*, the VPO pattern is more frequently used, while in the other four works (*RC*, *MF*, *CJ*, and *Rox*), the VOP is more frequent. Generally, Defoe selects either the VPO or VOP pattern when using transitive phrasal verbs—except in *JPY*, which has the lowest percentage (58%) of VPO and VOP patterns, combined.

ii) In *JPY*, unlike the other works, the relatively high-frequency use of the passive construction accounts for about 40% of the total. As mentioned above, this phenomenon is closely related to the 123 repetitive uses of *shut up* in this work.

iii) Concerning the use of OVP and VOPO patterns, which totally only account for some 5% of transitive patterns, *RC* shows a relatively higher frequency, but it is notable that the VOPO pattern is most frequently chosen in *Rox*.

iv) Examining the use of “non-personal pronoun” as an object in the VOP pattern, there are 359 instances (9%) in total. In *RC*, *CS*, and *MF*, this use accounts to more than 10% of the total. In comparison with Hiltunen’s survey on the VOP pattern [“Among the total of 851 examples [of the VOP pattern in Helsinki Corpus], there were only 30 cases where a nominal object ... intervened between the verb and the particle” (pp. 133-34)], Defoe seems to prefer the pattern “V + *mainly* common nouns or proper nouns + particle” in his fiction. It is nonetheless essential to look closely at the use of the VOP pattern by the other writers in Defoe’s period.

Chapter 3: The Semantic and Stylistic Structure of Phrasal Verbs: Five Aspects

The syntactic features of phrasal verbs were the main focus of Chapters 1 and 2; in this Chapter semantic and stylistic features of phrasal verbs in Defoe will be investigated. There are five main topics which will be addressed: (1) psychological expressions, (2) nautical terms (as technical terms), (3) hybrid formation, (4) the “redundant” use of particles, and (5) repetition and synonym.

3.1 Psychological Expressions

Phrasal verbs in “physical” descriptions are closely related to seemingly incompatible “psychological” expressions. In identifying psychological aspects in Defoe’s fiction, a remark on *Robinson Crusoe* made by McKillop (1967: 23) is illuminating: “Even though Defoe does not use elaborate psychological notation, Crusoe’s anxiety and anguish are vividly presented ... His strongest feelings are translated into physical reactions”; as an example, McKillop quotes “I walked about on the shore, lifting up my hands, and my whole being, as I may say, wrapt up in the contemplation of my deliverance, making a thousand gestures and motions.”

As seen in the use of “lift[ing] up (my hands)” above, Defoe employs dynamic phrasal verbs to describe characters’ mental or inner states. Another example is the use of *look back (upon)* as used in *Now I look’d back upon my past Life with such Horrour*, (RC 97); a rather figurative sense of “To direct the mind to something that is past” (OED look, 32b) is associated with the literal and physical sense of “To turn and look at something in the direction from which one is going or from which one’s face is turned” (OED look, 32a).

The syntactic difference between intransitive and transitive phrasal verbs brings about two types of psychological expressions, conscious and unconscious, different in quality, which will next be separately discussed.

3.1.1 Unconscious Representation

The use of “intransitive” phrasal verbs is often employed to represent the unconscious and involuntary movement of negative emotions or thoughts into the mind of the characters (especially protagonists), as in:

there was, and would be, Hours of Intervals, and of dark Reflections which **came** involuntarily **in**, (*Rox* 48) / [in the case of inversion] WITH these Reflections **came in**, of meer Course, severe Reproaches of my own Mind for my wretched Behaviour in my past Life; (*MF* 287)

In the above passage, the use of *in*, implicitly suggests the movement of *dark Reflections* and *severe Reproaches* intruding “into the mind.”

The pattern of “verb + *in* + *upon*” is of the same kind; note the use of the preposition *upon* indicating the target of the “attack” (previously mentioned in Section 1.1), as in:

conscious Guilt began to **flow in upon** my Mind (*MF* 281)) / All these Thoughts, and many more, **crowded in** so fast, I say, upon me, that I wanted to give Vent to them, and get rid of him, (*Rox* 230) / Conscience will, and does, often **break in upon** them at particular times, (*Rox* 49)

An expression similar to the above instances, the use of a transitive verb with a reflexive pronoun is given here:

These things **pour’d themselves in upon** my Thoughts in a confus’d manner, and left me overwhelm’d with Melancholly and Despair. (*MF* 274)

In the following passage, an abstract noun, *Avarice*, is combined with the phrasal verb, *step in*, and can be regarded as a psychological as well as allegorical representation of avarice; here *in* implies “into my (i.e. the heroine’s) mind”:

Avarice **stept in** and said, go on, go on; (*MF* 203)

There are also representations in which negative thoughts (which already entered) are “on” his or her mind:

while these Thoughts **run round in my Head**, (*MF* 180) / 'tis impossible to express the anxious Thoughts that **rowl'd about in my Mind**, (*Rox* 317) / my Head flash'd, and was dizzy, and all within me, as I thought, **turn'd about**, (*Rox* 277)

And, in those scenes where strong feelings, such as *Affliction* or *Fear*, disappear (i.e. are “off” or out of consciousness) on their own, *wear off* is often employed, as in:

all the Sense of my Affliction wore off, (*RC* 89) / the Fear of their Coming wore off, (*RC* 243) / whereas all the Regret, and Reflections wear off when the Temptation renews it self; (*MF* 237) / and so the Thought in time **wore off**, (*CJ* 87) / the Repentance which is brought about by the meer Apprehensions of Death, **wears off** as those Apprehensions wear off; (*Rox* 128) / Amy's Repentance wore off too, as well as mine, (*Rox* 129) / But these things **wore off** gradually; (*Rox* 162) / so I sat and cry'd intollerably, for some Days, nay, I may say, for some Weeks; but I say, it **wore off** gradually; (*Rox* 162) / he then went on, those Resentments wearing off, he sent me several Letters, (*Rox* 226), etc.

3.1.2 Conscious Representation

When transitive phrasal verbs describe a given character's mentality, they are likely to represent a character's “consciousness” or “will,” as with *I cast about innumerable ways in my Thoughts how this might be done* (*MF* 327).

As far as the particles are concerned, the uses of *aside* and *off* attract attention, in that these particles seem appropriate for describing physical (but actually metaphorical) movements to overcome negative thoughts—as seen in, for instance, *they began to lay aside all suspicious Thoughts of the People that dwelt thereabouts* (*CS* 239). Additional instances are presented below:

aside:

till at last I quite **lay'd aside** the Thoughts of it, (*RC* 16) / I fell on my Knees and gave God Thanks for my Deliverance, resolving to **lay aside** all Thoughts of my Deliverance by my Boat, (*RC* 141) / we agreed to **lay that Thought aside**, (*CS* 93) / Being thus prevailed upon by our own Reason to **set the Thoughts** of that Voyage **aside**, we had then but two things before us; (*CS* 29) / come, says he, **lay aside** these melancholly things, (*Rox* 31)

off:

the serious Thoughts did, as it were endeavour to return again sometimes, but I **shook** them **off**, (*RC* 9) / I **cast off** all Remorse and Repentance; (*MF* 207) / I **shook** them [= “many sad Reflections”] **off**, and still flatter’d myself that something or other might offer for my Advantage. (*MF* 106) / But I rous’d up my Judgment, and shook it off, (*Rox* 277) / Well, well, *says he*, if that be all your Grief, I hope you will soon **shake** it **off**; (*Rox* 324) / I **threw off** all Thoughts of him; (*Rox* 93) / I **threw** those Thoughts **off** again as much as I cou’d. (*Rox* 214)

Phrasal verbs with *up*, in combination with the following prepositional phrases including nouns such as *Memory*, *Heart*, and *Thoughts*, serve as psychological expressions:

as I have **gather’d** them **up** in my Memory, (*CJ* 5) / But I **lay’d up** all these things in my Heart. (*CJ* 8) / [I] **laid up** all the rest in my most secret Thoughts, (*CJ* 290)

3.1.3 Orientational Metaphors: *Down* and *Up*

Among the instances discussed above, the directional force of the particles, as seen in *come in*, *wear off*, *lay aside*, *shake off*, serves in part to characterize the metaphorical meaning of each of psychological expressions. In this sense, the concept of “orientational metaphor” proposed by Lakoff and Johnson (2003 [1980]: 14) is useful in examining some instances of phrasal verbs appearing in a psychological context.¹

The use of phrasal verbs with the particles *down* and *up* is of great interest, when viewed in light of Lakoff and Johnson’s metaphorical concept of “HAPPY IS UP; SAD IS DOWN” (2003 [1980]: 14):

down:

I was at first ready to **sink down** with the Surprize. (*RC* 273) / I **sunk down** when they

¹ According to Lakoff and Johnson (2003 [1980]: 14), “Orientational metaphors give a concept a spatial orientation; for example, HAPPY IS UP. The fact that the concept HAPPY is oriented UP leads to English expressions such as “I’m feeling *up* today. Such metaphorical orientations are not arbitrary. They have a basis in our physical and cultural experience.”

brought me News of it, (*MF* 282) / [I] was at the very point of **sinking down** out of the Chair I sat in: (*MF* 38) / I thought I shou'd have **sunk down** at the very Words; (*Rox* 272), the very thought frightened me so that I was ready to **drop down**, (*MF* 194) / I began to be a little chearful; but I was **knock'd down** again as with a Thunder-Clap, (*Rox* 279) / I **fell down** in a Swoon. (*RC* 12)

up:

plucking up my Courage, I took up a great Firebrand, (*RC* 177) / he bade me **pluck up** a good Heart, (*Rox* 30) / With these Reflections I **work'd** my Mind **up**, (*RC* 132) / But I **rous'd up** my Judgment, and shook it off, (*Rox* 277) / for he was so **swallow'd up** with Joy, he could not speak. (*CS* 259) [cf. *OED* s.v. swallow, v. 10. d. "To occupy entirely, engross," 1581~] / my Spirits were **lifted up** to a Degree I had not been us'd to, (*Rox* 30) / my Vanity was **fed up** to such a height, that I had no room to give Way to such Reflections. (*Rox* 74)

3.2 Nautical Terms

Certain phrasal verbs develop into topically technical terms. Defoe often uses phrasal verbs connected to nautical terms, in his fiction. As nautical terms consist overwhelmingly of descriptions of the sea, such verbs frequently occur in *RC* and *CS*, which contain an abundance of such descriptions, particularly in "intransitive" use.

There also exist some cases where the verb itself, as a formative element of a nautical phrasal verb, can be taken as transitive. In the following two passages, *put* is a case in point:

[a] praying to God to direct my Voyage, I **put out**, and Rowing or Padling the Canoe along the Shore, (*RC* 189) [cf. *OED* s.v. put, v.1 48. **put out**. j (a) *Naut.* "To send or take (a vessel) out to sea. *rare.* (b) *intr.* To go out to sea; to set out on a voyage." 1590~]

[b] Here I **put in**, and having stow'd my Boat very safe, (*RC* 142) [cf. *OED* s.v. put, v.1 45. **put in**. f. *intr. spec.* (a) *Naut.* "to enter a port or harbour, esp. by turning aside from the regular course for shelter, provisions, repairs, etc." The *OED* cites this passage.]

Both passages cited above describe the movement of a boat. Taking into consideration the definition of the *OED*, *put out* in [a] might be construed as the case in which the object as an inherently transitive verb (i.e. “put out the boat”) is omitted. Likewise, the use of *put in* in [b] is of the same nature as that of [a].² Thus, phrasal verbs employed as nautical terms can be analyzed as an absolute use of transitive verbs.

On the other hand, there are numerous cases in which inanimate subjects, such as a ship or vessel, co-occur with intransitive phrasal verbs. An example is the use of *stretch away*, a phrasal verb which can be also used transitively:

the Boat began to **stretch away**, (*RC* 140) [cf. *OED* s.v. stretch, v. 11 *Naut.* “To sail (esp. under crowd of canvas) continuously in one direction. Also with advs.” The *OED* cites this passage.]

Normally, the description of the movement of a boat with an intransitive phrasal verb gives the impression that the boat is sailing on its own, and can be regarded as a sort of personification of the boat but may also represent a longstanding convention regarding (inanimate) ships, in terms of language use.

As its full title, “The life, Adventures, and Pyracies of Captain Singleton” suggests, *CS* abounds in phrasal verbs employed as nautical terms. Instances of such verbs have been collected, as seen below. In those cases where the description of a ship navigation refers to a human subject, *CS* contains the following phrasal verbs (arranged in alphabetical order):

edge down, in (which occurs once in this work; the latter, *edge in*, is employed in the “composite” pattern described in Section 1.2):

when we got him upon our Quarter we **edg’d down**, and received the Fire of five or six of his Guns; (*CS* 151) / they ... **stood edging in** for the Shore, (*CS* 216) [cf. *OED* s.v. edge, v.1 5. *intr.* “To move edgeways; to advance (esp. obliquely) by repeated almost imperceptible movements. Also with advs. *aside, away, down, in*, etc. Chiefly *Naut.*” 1624~]

² It is necessary to note, in passing, that neither *put out* nor *put in* have no transitive (i.e. with an object) use in this sense in *RC*.

haul away, up (once respectively):

we **hall'd away** Southward under the Lee of the Island, (CS 44) / so they immediately **haul'd up** on a-Wind on t'other Tack, (CS 216) [cf. *OED* s.v. haul, v. 3. a. *Naut. (intr.)* "To trim the sails, etc. of a ship so as to sail nearer to the wind (also *to haul up*); hence more generally, to change or turn the ship's course; to sail in a certain course." 1557~]

luff up (once):

all which time we **luffed up**, (CS 151) [cf. *OED* s.v. luff, v. orig. *Naut. 1. intr.* "To bring the head of a ship nearer to the wind; to steer or sail nearer the wind; to sail in a specified direction with the head kept close to the wind. Also with advs., †*by, in, off, to, up, etc.*" 1390~]

ply away, about (once respectively):

we **plied away** from them to Windward, (CS 149) / We **ply'd about** here in the Latitude of [22 Degrees] South for near a Month, (CS 154) [cf. *OED* s.v. ply, v.2 II. In nautical and derived uses. 6. *intr.* "To beat up against the wind; to tack, work to windward." 1556~ ; 6. b. with *about, off and on, to and again, up and down*, and the like. c1595~]

put back (twice):

we were forced to **put back** to *Laconia*, (CS 197) [cf. *OED* s.v. put, v. 40. f. *intr. Naut.* "To reverse one's course; to return to the port which one has left." The *OED*'s first citation is from 1771.]

sail away (twice), *back* (once), *along* (once), *on* (4 times):

We **sailed away** for the Cape of *Good Hope*, (CS 168) / Friend, says he, I understand the Captain is for **sailing back** to the *Rio Janiero*, (CS 153) / We **sailed along** there, not in Sight of the Shore, (CS 189) / we resolved to **sail on** along the Coast, (CS 46)

slant away (once):

so we might **slant away** North West, (CS 112) [cf. *OED* s.v. slant, v. 3. a. "Of persons: To travel, move, sail, etc. in an oblique direction; to diverge from a direct course." 1692~]

stand on (once), *over* (once):

we **stood on** upon the *Brasil* Coast, (CS 149) [cf. *OED* s.v. stand, v. 98. **stand on**. c. *Naut.* (See sense 36.) “To keep one’s course, continue on the same tack.” 1666~] / so we concluded to **stand over** directly, (CS 44) [cf. *OED* s.v. stand, v. 100. **stand over**. a. *Naut.* (See sense 36.) “To leave one shore and sail towards another.” 1699~]

steer away (5 times):

[we] got out of the Wake of the Island, and **steer’d away** North, (CS 173) [cf. *OED* s.v. steer, v.1 2. c. “Of a navigator: To guide a vessel in a certain direction; to sail or row towards a specified place.” 1340–70~]

stretch away (3 times), *off* (once), *over* (once):

we **stretcht away** to the Westward, to get the Wind of him. (CS 214) / the Wind shifting very often, and at that time coming to the E.S.E. we **stretcht off**, (CS 220) / as soon as we had, with a kind of a Land Breeze, **stretcht over** about 15 or 20 Leagues, (CS 36) [cf. *OED* s.v. stretch, v. 11. *Naut.* “To sail (esp. under crowd of canvas) continuously in one direction. Also with advs.” 1687~]

tow up (once):

We **tow’d up** as far as ever our Boats would swim, (CS 72) [cf. *OED* s.v. tow, v. 4. *intr.* or *absol.* “To advance or proceed by towing or being towed.” 1612~ ; The *OED* cites this passage.]

Next are presented those cases where the subject is a ship or vessel: *bear down* (twice), *hale in* (once), *lay up* (once), and *stand off* (twice) are cited:

bear down (upon) (twice):

the Ship was within a League of us, and, as we thought, **bore down** to engage us; (CS 216) [cf. *OED* s.v. bear, v. 37. a. esp. in *Nautical* phraseology: “To sail in a certain direction” 1605~] / [idiomatic] we being unmoor’d, and our Fore Top-Sail loose for sailing, when we spy’d a large Ship to the Northward, **bearing down** directly upon us; (CS 216) [cf. *OED* s.v. bear, v. 37. b. *Naut.* and *gen.* **to bear down upon**: to proceed (esp. with force) towards. 1716~]

hale in (once):

she [= the ship] **haled in** to keep the Land aboard, (CS 186) [cf. *OED* s.v. hale, v.1 4. *intr.* “To move along as if drawn or pulled; to move with force or impetus, hasten, rush; *spec. of a ship*, to proceed before the wind with sails set, to sail (cf. 1 a). Also *fig. Obs.*” 13.. ~ 1727]

lay up (once):

I told them, I would run the venture of their *Dutch Power* from *Batavia*, but I would not have the News come there before me, because it would make all their Merchant Ships lay up, and keep out of our Way. (CS 189) [cf. *OED* s.v. lay, v.1 60. **lay up**. g. “To put away (a ship) in dock or some other place of safety. Also *intr. for pass. or refl.*” 1667~]

Finally, the following cases are those where the subject is used in both (i.e. human and non-human) types.

*stand away (25 times), off (4 times), out (6 times) in (10 times):*³

[human] we **stood away** for *China*. (CS 197) [cf. *OED* s.v. stand, v. 87. b. *Naut.* “To sail or steer away (from some coast, quarter, enemy, etc.) (See sense 36.)” 1633~] / [we] resolved to **stand off** to Sea, (CS 146) [cf. *OED* s.v. stand, v. 96. **stand off**. e. *Naut.* “To sail away from the shore.” 1625~] / we weighed Anchor the same Tide, and **stood out** to Sea, (CS 140) / we **stood in** for the Shore with all the Sail we could make. (CS 37)

[nonhuman] the Ship **stood away** to the South-East, (CS 21)⁴ / the Ship **stood off** to Sea, (CS 147) / she proved an excellent Sailer (‘a ship or vessel’ (*OED*)), and **standing out** to Sea, we saw plainly she trusted to her Heels, (CS 147) / In two Hours after, we saw our Game, **standing in** for the Bay with all the Sail she could make, (CS 148) [cf. *OED* s.v. stand, v. 95. **stand in**. e. *Naut.* To direct one’s course towards the shore. (See sense 36.) c 1595~]

³ As for the use of *stand*-phrasal verbs in *CS*, which occur 52 times in total, those instances unassociated with nautical terms, such as *William stood up in the Stern of the Pinnace* (CS 225), are not presented here.

⁴ Of the total 25 occurrences, the subject in 22 instances is the personal pronoun, *we*; the other three instances present non-human subjects.

put off (4 times):

[human] the Men that enter'd out of the other Boat, ... jump'd all back again into their Boat, and **put off**, not knowing what the Matter was. (CS 156)

[nonhuman] in a few Minutes more we perceived their Boat **put off**; and as soon as the Boat **put off**, the Ship struck, and came to an Anchor, as was directed. (CS 217) [cf. *OED* s.v. put, v. 46. n. (a) *intr. Naut.* "To leave the land; to set out or start on a voyage; also, to leave a ship, as a boat." 1582~]

Concerning transitive phrasal verbs,⁵ *beat up* and *lead away* are next presented:

beat up (twice):

We were at Sea above two Months upon this Voyage, **beating it up against** the Wind, (CS 197) [cf. *OED* s.v. beat, v 19. a. *Naut. (intr.)* "To strive against contrary winds or currents at sea; to make way in any direction against the wind." 19. b. *esp.* "**to beat up** against the wind."; the first instance in this use is from 1720 Lond. Gaz. No. 5827/1 He **beat up** to Windward.]

lead away (once):

we **led it away**, with the Wind large, to the *Maldivies*, (CS 185) [cf. *OED* s.v. lead, v. 18. b *Naut.* "**to lead it away**: to take one's course." The *OED* records this passage as its sole instance.] / [as intransitive] they seemed to **lead away** to the Northward a great Way, ... (CS

⁵ Both those which have something to do with navigation, e.g. *clew up*, and those which do not, e.g. *man out*, are given:

we ... lower'd the Top-Sail upon the Cap, and **clewed them up** that we might lye as snug as we could, ... (CS 147) [cf. *OED* s.v. clew, v. 3. *Naut.* "**to clew up**: to draw the lower ends or clews (of sails) up to the upper yard or the mast in preparation for furling or for making 'goose-wings'." a1745~] / so they **Mann'd out** their Boat, and sent to us with a Flag of Truce. (CS 216) [cf. *OED* s.v. man, v. 1. a. trans. (orig. *Mil.* and *Naut.*) "To furnish (a fort, ship, etc.) with a force or company of men to serve or defend it." c 1122~]

As pointed out in Section 2.2, the use of the personal pronoun *it* in the instances of two phrasal verbs may be considered “empty.”

In order to better grasp the meaning of the phrasal verbs cited above, *OED* definitions have been added. The verb elements in those phrasal verbs collected here, by themselves, are used transitively rather than intransitively; these include *lay*, *put*, *tow*, *hale*. Therefore, combinations of such verbs with particles are rather ambiguous in the determination of type, whether intransitive or transitive, in that the use of these verbs can be analyzed as the absolute use of transitive verbs (note the usage labels such as “*intr.* or *absol.*” or “*intr.* for *pass.* or *refl.*” in the *OED*’s definitions).⁶

In addition, it can be noted that to “define” the phrasal verbs instanced above, the *OED* editors tend to use the verb “sail” (see *stretch away*, *luff up*, *slant away*, *stand away*, *bear down*, *hale in*, etc). Among these verbs, the definition of *haul (up)* is of especial interest, as the editors suggest that this verb in its original and specific sense of “To trim the sails” is used in the more general sense of “to sail in a certain course.” Given this evidence, the verb *sail* is no doubt one of the most “general” words to describe how a ship moves. In fact, as instanced above, *sail* as a phrasal verb is used eight times in *CS*, though there are not many occurrences of it, in comparison with a variety of other verbs, including *stand*. Thus, instead of relying on the generic term *sail* overmuch, Defoe makes intensive use of more specific phrasal verbs (many are used only once) in describing vessel movements in some detail. This tendency reflects, at least to some extent, Defoe’s preference or predilection for realistic representations.

As for other phrasal verbs used in the descriptions other than the navigation of a ship, *chop about* in the description of the wind is given:

if the Wind had **chopt about** any where, they must have gone with it. (*CS* 155) [cf. *OED* s.v. *chop*, v.2 6. *intr.* esp. *Naut.* “Of the wind: To change, veer, or shift its direction suddenly; usually with *round*, *about (up, obs.)*”. a 1642~]

In this context, additional phrasal verbs used in the description of the wind might also

⁶ In this study, such cases have been treated as belonging to the “intransitive” type.

be related to nautical terms, though not recorded as “Naut” in the *OED*, as in:

the Wind **came off** like a Land Breeze, (*CS* 36) / the Winds generally **spring up** to the Eastward, as the Sun goes from them to the North. (*CS* 43) / when a Gale **sprung up**, we took her in Tow. (*CS* 31), etc.

Given this perspective, phrasal verbs in the descriptions of shore, land, promontories, ledges (of rocks), etc., some of which have been discussed as “unique” in Section 1.2.4, may belong to or be closely related to nautical terms, as in:

we were surprized to see the Shore **fall away** on the other Side, (*CS* 33) / at length we found the Land **break off**, and **go trending away** to the West Sea, (*CS* 205) [cf. *OED* s.v. trend, v. 4. *intr.* “to run, stretch, incline, bend (in some direction), as a river, current, coast-line, mountain-range, territory, stratum, etc.” 1598~] / I saw the Land **run out** a great Length into the Sea, (*RC* 31) / At length we saw a great Head-Land **lye out** far South into the Sea, (*CS* 221) [cf. *OED* s.v. lie, v.1 27. a. “To stretch out, extend. *Obs.*” 1601~] / we found at a great Distance, a large Promontory, or Cape of Land, **pushing out** a long Way into the Sea; (*CS* 33) [cf. *OED* s.v. push, v. 5.b. *intr.* “To stick out, project.”; the *OED* cites this passage its first illustration.] / we came off at the Head of a Promontory or Point of Land that lies about the Middle of the Island, and that **stretches out** West a great way into the Sea; (*CS* 36) / had not the Wind shifted the very Moment it did, we had been dash’d in a Thousand Pieces upon a great Ledge of Rocks, which **lay off** about Half a League from the Shore: (*CS* 220) / [from *Robinson Crusoe*] I found a great Ledge of Rocks **lye out** above two Leagues into the Sea, (*RC* 137)

3.3 Hybrid Formation

This section re-examines the “verb + particle + preposition (+ noun phrase)” pattern, as in *we came back to our Castle*, (*RC* 208). Instances of this pattern were treated as an “extended” type of intransitive phrasal verb, in Chapter 1. The structure inherent to such a three-word verb was shown to consist of the “verb plus particle” combination, and its following prepositional phrase (i.e. [*come back*] + [*to NP*]). Nonetheless, this structural

analysis does not apply to certain “extended” type cases. In *Rox*, instances of *burst out (into)* will first be considered:

I **burst out** into Tears, without speaking a Word for a Minute; (*Rox* 135)

In the passage cited, the structure of *burst out into tears* is difficult to analyze, in that the two set phrases of *burst out* and *burst into (tears or laughter)* are used differently in the same text, as in:

when she beckon'd to her Maid to withdraw, and immediately **burst out** in crying, (*Rox* 253) / it made me **burst into** Tears, and I cry'd vehemently for a great while together, (*Rox* 16)

Thus, *burst out into tears* can be construed as an emphatic form of *burst into tears*, though its structure cannot be strictly determined as “[*burst out*]+ [*into tears*].”

Interestingly, Claridge (2000: 107) points out that the *Lampeter Corpus* of Early Modern English Tracts contains certain “probabl[e] nonce formations” which are “still more graphically to be seen than usual”; she gives three instances (the following citations from her book are abbreviated, for convenience):

- (1) And [I] **sent in for** Captain Stoakes, ...
- (2) but if we will **look back into** the Examples of former Ages, ...
- (3) there are Men who ... are **calling out for** new Methods of Vengeance, ...

According to Claridge’s analysis, all three instances “are actually the prepositional verbs *send for*, *look into* and *call for*, with an extra adverbial particle added”; in (1) *in* “serves as a directional marker” and in (3) *out* “has an intensifying function” (p. 107). She argues moreover that such three-word collocations are “hybrid formations” that “show a willingness to make use of a whole pile of particles for the sake of greater expressiveness,” as being distinct from “a more ‘traditional’ make-up, such as *fall in with*, *given over to* or *live up to*” (p. 107).

A similar analysis can be conducted for Defoe. In practice, *burst out into tears* might better be considered a “hybrid formation,” in which both *burst out* and *burst into*

seems to be included; the structure of the three-word verb is more likely represented as [burst (out) into tears].

As for *send in for* in the instance (2) given by Claridge, similar though more complex cases of the “hybrid formation” can be observed in Defoe’s use of *send up* and *send away*. It can be noted that the *OED* does not address the verb *send* intransitively. For example, in the usual usage, e.g. *I sent for a doctor*, the *OED*, based on historical principles, regards its use as belonging to “absolute uses” (cf. *OED* s.v. *send*, v.1 9. **send for** --. a. “To send a messenger or message for”; 1338~). Namely, the part of “a messenger or message” in the *OED* definition, which virtually acts as the object of *send*, is omitted as tacitly understood (or considered unimportant). In terms of the collocation of *send for*, Defoe apparently adds the particles, *up* and *away*, flexibly, as follows:

[a] Well, says I, I will **send for them **up****, and talk with them for you; (*RC* 275) / When the Captain was gone, I **sent for the Men **up**** to me to my Apartment, (*RC* 276) /

[b] My Landlord, an Officious tho’ well-meaning Fellow, had **sent **away** for the Neighbouring Clergy Man**; (*MF* 182)

[c] upon the Emperor’s Ban, the Protestants **send **away** to the King of Sweden for Succour**. (*MC* 41) / Now *Essex* **sends **away** to the Parliament for Help**, (*MC* 221)

In [a], *up* occurs after “*send for* (plus NP),” in [b] *away* comes between *send* and *for*, and in [c] *away* plus the prepositional phrase occurs between *send* and *for*. These five instances of a three-word verb can be considered a stylistic extension “for the sake of greater expressiveness” of the prepositional verb *send for*,⁷ rather than the case where a prepositional phrase (i.e. *for*-plus-noun phrase) is added to the phrasal verbs *send away* or *send up*.

Next, a seemingly “ambiguous” three-word verb, *fall in among*, will be considered; it is used four times in *CJ*. Instances are presented in their order of appearance:

[d] indeed they scourg’d him so severely, that they made him Sick of the Kidnapping Trade for a great while; but he **fell **in among** them again**, and kept among them as long as that Trade lasted, for it ceased in a few Years afterwards. (*CJ* 12)

⁷ Here, since *for* is always a preposition, *send for* is not a phrasal verb; see the definition of multi-word verbs in the Introduction.

[e] they wandered thro' the Woods, till they came into *Pensilvania*, from whence they made shift to get Passage to *New-England*, and from thence Home; where **falling in among** his old Companions, and to the old Trade; he was at length taken and hang'd, about a Month before I came to London, which was near 20 Years afterward. (*CJ* 118)

[f] the Horse [i.e. 'the horse soldiers, cavalry' (*OED* s.v. horse n. 3b)] advanc'd first to Charge and they carried all before them Sword in Hand, receiving the Fire of two Imperial Regiments of Curiassers, without firing a Shot, and **falling in among** them, bore them down by the strength of their Horses, putting them into Confusion, (*CJ* 219)

[g] [She told] that she wanted Bread, and those Wants and Distresses brought her into bad Company of another Kind, and that she **fell in among** a Gang of Thieves, (*CJ* 258)

Through a careful and comparative reading of the passages cited above, in which *fall in among* occurs, the instance in [f] seems quite different from the other three, especially given that the passage is the description of a battlefield. Here, *fall in among*, as is appreciated from its following phrase *bore (them) down* (i.e. 'overwhelmed'), probably refers to a violent attack against the enemy. The *OED*, though not dealing with this three-word collocation as a "phrase," provides an interesting instance as one of the citations of *fall in*:

cf. They . . . **fell in among** a company of Spanish soldiers..who immediately fired at them. (1697 *W. Dampier Voy.* (1698) I. 247 [*OED* s.v. fall v. 88. **fall in**. d. "to rush in with a hostile intention"])

Judging from the limited context, the meaning and structure of *fall in among*, in the above passage, is the same as that in [f]. Accordingly, as regards *fall in*, as seen in [f], the sense of "to rush in with a hostile intention" is appropriate to the context; therefore, the structure can be represented as "[fall in] + [among NP]."

On the other hand, three instances in [d], [e] and [g] are distinctly different in terms of meaning and structure from that in [f]. What is common among these three instances is the object of the preposition *among*. As *a Gang of Thieves* in [g] explicitly suggests, the objects are equally indicative of "bad company"; it is helpful here to keep in mind

that *CJ* is written in a *bildungsroman* form of narrative.⁸ Thus, the verb *fall* itself in [d], [e] and [g] may possess a negative moral connotation (e.g. “To yield to temptation, to sin” [*OED* s.v. *fall* v. 22 a]). As such, in order to gain better understanding of this three-word verb, it is necessary to observe it in a broader context (i.e. in a wider context than the single sentence).

A close reading of the text of *CJ* leads to an awareness that prior to [d], the two-word verb *fall among* is used in the following passage:

In this manner we liv'd for some Years, and here we fail'd not to **fall among a Gang of naked, ragged Rogues** like ourselves, (*CJ* 9) [cf. *OED* s.v. *fall* v. 35. a. “To come by chance into a certain position. Now chiefly in phrase (of biblical origin), **to fall among** (thieves, etc.)” c1175-]

It can be noted that the phrase following *fall among* (i.e. the object of *among*), *a Gang of naked, ragged Rogues*, carries a connotation of bad company, as well. The *OED* treats *fall among* as a phrase “of biblical origin,” citing the passage in Luke x. 30 translated by Wyclif: “Sum man cam down fro Jerusalem in to Jerico, and **felde among** theuues. [So 1535 in Coverdale; 1611 in A.V.]” In addition, the notation [So 1535 in Coverdale; 1611 in A.V.] denotes that this phrase has been handed down via the history of Bible translation into English; this is *the* traditional phrase. Near the beginning of this novel, Defoe uses just such a biblical phrase, and in a similar context a few pages later, by slightly modifying the phrase: *fall among* (p. 9) => *fall in among* (p. 12). During this process of modification, a no less interesting two-word verb occurs:

Capt. Jack, in this time **fell into bad Company**, and went away from us, (*CJ* 11)

Although the *OED* does not specifically define *fall into* as a “phrase,”⁹ this expression

⁸ Richetti (2005: 261) states that “*Colonel Jack* is a proto-Bildungsroman or novel of education. ... *Colonel Jack* features the hero’s adventures as a thief, a soldier and deserter, as an indentured servant and then an overseer and planter in Virginia, but the center of the narrative is his progress to an increasingly sophisticated grasp of the moral and social issues that surround his adventures.”

⁹ *Fall into*, in effect, is given eight different senses as a phrase (*OED* s.v. *fall* v. 63a-h), but none of the definitions are relevant to this context.

certainly serves as a context-dependent synonym of *fall among*. Thus, Defoe uses *fall among* only once, through the use of its synonym (*fall into*), he alters it into *fall in among*, which is employed two more times, in [e] and [g]. This is a very interesting phenomenon, because *fall in among* in [d], [e] and [g] can be analyzed as a nonce formation in which *in* as a directional marker is inserted between *fall* and *among*: [fall (in) among]. At a deeper and more contextual level, this three-word phrase can be regarded as a composite, or mixture, of its preceding two-word verbs, *fall into* and *fall among*. Rather than being limited to the familiar biblical (therefore more archaic) phrase *fall among*, Defoe might have attempted to create a more dynamic and realistic phrase by adding the spatial adverb *in*, or rather, making effective use of the framework of a three-word phrase.

3.4 The “Redundant” Use of Particles

According to Hampe (2002: 33-61), many English “verb-particle constructions” in present-day English contain a “redundant” particle. When the meaning between *finish* and *finish off* (or *finish up*) for example is “roughly similar,” *off* (or *up*) can be considered “redundant.” Hampe, at the same time, points out that the addition of such a “redundant” particle to a verb “can function as an index of an emotional involvement of the speaker” (p. 101),¹⁰ and terms the “verb plus redundant particle” constructions “superlative verbs.”

In a short pamphlet titled *A New Test of the Church of England’s Loyalty* (1702) written by Defoe in his journalist days, there is interesting evidence concerning the absence and/or presence of a particle in the use of phrasal verbs. A case in point is *take up Arms*, which consists of the transitive phrasal verb “take up” and its object “Arms.” This three-word verb phrase, meaning “to get weapons and fight,” is treated as an idiom or a set-phrase in many current English dictionaries.¹¹ Nonetheless in this work by

¹⁰ Hampe goes on to suggest that “the postulation of semantic redundancy is generally motivated by the observation that the meaning of the verb-particle construction is *roughly similar* (original italics) to that of the corresponding verb” (p. 33).

¹¹ For example, the *Oxford Dictionary of English* (2003) treats *take up arms* as an idiom, while the *Oxford Advanced Learner’s Dictionary* (7th ed.) (2005) also refers to the following prepositional phrase, as in *take up arms (against sb)*.

Defoe the particle “up” seems entirely optional. All instances of *take up Arms* (and **take Arms*) are cited here, in order of appearance:¹²

- 1 [the Dissenters] never took up Arms against their Prince. (p. 63)
- 2 the Whigs in 41. to 48. took up Arms against their King; (p. 65)
- 3 We did take up Arms, but we did not kill him: (p. 65)
- 4 ‘tis lawful ... to take up Arms against the King; (p. 67)
- 5 it is not Lawful upon any Pretence whatsoever to take up Arms against the King; (p. 68)
- * I do abhor that Traiterous Position of taking Arms by his Authority against ... (p. 68)
- 6 You have taken up Arms against, ... (p. 68)
- * they have both of them, in their Turn, taken Arms against, and depos’d their Rightful and Lawful Kings. (p. 70)
- * not in taking Arms, (p. 70)
- 7 Apostates ... have Sacrilegiously and Traiterously taken up Arms against their Prince, (p. 71)
- 8 Sir Thomas Wyatt, ... took up Arms against their Lawful Prince, (p. 74)
- * once [they] took Arms against her after she was Queen; (p. 74)
- * At last they took Arms; (p. 74) [cf. *OED* s.v. arm n2. 4. c. **to take up arms**: “to arm oneself, rise in hostility defensive or offensive, to draw the sword”]

In total, *take up Arms* appears eight times and *take Arms* five times. It seems unlikely that Defoe carelessly omits the particle *up*. Rather, such an alternative use seems both intentional and stylistic. If so, an interesting observation made by Hampe seems directly applicable to Defoe’s alternative use of “take (up) Arms” in the early eighteenth-century. At the same time, arguably this three-word expression has not been established as an idiom; therefore, the collocation of the verb *take* with the particle *up* in accompanying the object *arms* appears to have been more flexible in Defoe’s day. This can be confirmed from *OED* citations, to some extent. In treating the phrase *take up arms* (*OED* s.v. arm n2. 4. c.) the following four passages are cited—here presented in

¹² Citations from *A New Test of the Church of England’s Loyalty* are based on W. R. Owen ed., Volume 3: DISSENT from *Political and Economic Writings of Daniel Defoe* (General Editors: W. R. Owens and P. N. Furbank), 8 vols. (Pickering & Chatto 2000).

chronological order:

c1590 Marlowe *Massac. Paris* iii. i, The Guise hath **taken arms** against the King;

1602 Shakes. *Ham.* iii. i. 59 To **take Armes** against a Sea of troubles;

1769 Robertson *Charles V*, V. iii. 329 Obligated to **take arms** in self-defence;

1831 *Newton* (1855) II. xiv. 2 Newton **took up arms** in his own cause.

Note that the first three instances from the 16th to 18th centuries are *take arms*, while the last, in the 19th century is *take up arms*. The *OED* editors seem to suggest that the phrase *take up arms*, developing from the simple form *take arms*, was later established as an idiom or a set-phrase in the 19th century.

As a result, it is fair to say that Defoe takes advantage of an existing linguistic flexibility. That is to say, depending on the context, he intentionally adds the particle to emphasize his statement, or omits it to adopt a more objective tone. As Dobrée (1990 [1959]: 50), quoting a certain passage from this pamphlet, mentions: “you can almost hear a voice from a platform”; here might be witnessed in one phrase an excellent example of Defoe’s writing skill as a journalist or pamphleteer, pertaining to oratorical style.

It is more difficult to discover such an emphatic use of the particle, or more precisely, Defoe’s (intentional) differentiation between the absence and presence of a particle, in his fiction (in comparison with his short, non-fiction works). Two obvious cases (all the same, concerning *take up*) have been observed. The first case reveals the differentiation between *take up short* and *take short* in *MF* and *Rox*:

[*take up short*]

I saw clearly that I should lose nothing by being backward to ask, so I **took** her **up short**; (*MF* 111) / But I **took** him **up short**, I protested I had never suffer’d any Man to touch me since my Husband died, (*MF* 236) / I **took** him **up short**, and told him I hop’d he did not understand by my speaking, (*MF* 303) / I **took** him **up short** at the first of these; (*Rox* 146) [cf. *OED* s.v. short, a. 5. b. **to take (a person) short**. (b) “To interrupt with a reply; not to allow to complete his speech or offer explanations. Often with up.” 1565~]

[*take short*]

She **took** me **short**, and told me, that was none of her Business, (*MF* 162) / Nay, says *the*

Alderman, taking him short, now you contradict yourself, (*MF* 271) / I took him short there; Look you, Sir, said I, you have an Advantage of me there indeed, (*Rox* 151) / he took me short, and with more Warmth than he had yet us'd with me, tho' with the utmost Respect; (*Rox* 157) / I took him short again, What need you, says I, send me out of your Way? (*Rox* 239)

An additional case is the use between *take up for* and *take for* in *MF*:

[*take up for*]

[I told him] That to be **taken up for** a Thief was such an Indignity as could not be put up, (*MF* 251) [cf. *OED* s.v. take, v. 48 “**to take .. for**. To suppose to be, consider as; often, with implication of error, to suppose to be (what it is not), to mistake for” c 1435~]

[*take for*]

I should be taken for an impudent Creature that had forg'd such a thing to go away from my Husband, (*MF* 97) / I might be taken for such a Creature, (*MF* 251)

In both cases of *take (up) short* and *take (up) for*, as the *OED* suggests, the forms lacking the particle *up* can be regarded as standard. A comparative (and contextual) examination of those instances with and without the particle suggests that the characters using the particle *up* may be more “excited.”¹³

3.5 Repetition and Synonym: the Case of *Shut Up*

As referred to in Chapter 2, *shut up* in *JPY* is by far the most frequently-used phrasal verb in Defoe's seven works (123 instances). This final section examines the repetition of *shut up*, and the use of its synonyms. Why might *shut up* occur so frequently in this work? *JPY* differs from Defoe's other fictional works, in that he (through the narrator, “H.F.”) provides a detailed document of the Great Plague of 1665; as a result, Defoe's text contains numerous descriptions of isolate, infected cases, as well as quarantined houses—apparently to prevent the spread of the plague. Within such descriptions, *shut*

¹³ Hampe (2002: 139) suggests that “Redundant phrasal verbs can occur when speakers are very excited about a topic ...”

up is recurrently used as a transitive phrasal verb, often taking grammatical objects such as “houses” and “people.” In this regard, the use of *shut up* is intimately related with what Hiltunen (1994: 135) refers to as “text-specific features.”¹⁴

JPY also presents a unique textual structure, in which the actual bills issued in 1665, known as “Orders Conceived and Published by the Lord Mayor and Aldermen of the City of London, concerning the Infection of the Plague” (henceforth *Orders*), are quoted almost in their entirety.¹⁵ In the quotation (spanning nine pages of the text: pp. 38-46), some 13 instances of *shut up* can be observed. Such an intensive use of *shut up* in the *Orders* likely explains its high frequency in *JPY*. It seems that Defoe is (more precisely, Defoe has H.F. be) so obsessed with scrutinizing the consequences of the *Orders* put into practice that he does not alter the topic of shutting up people, or houses. This is surely part of the reason why *shut up* is incessantly repeated.

Thus, *shut up* can be regarded as one of the keywords or key phrases relevant to the main subject in *JPY*. An examination of the repetition of this phrasal verb may shed light on significant aspects of Defoe’s style.

3.5.1 Repetition of *Shut Up*

The syntactic use of *shut up* can be classified into three main categories: (1) gerund, (2) passive constructions, and (3) active constructions. The occurrences of *shut up* in these categories are shown in the following Table:

¹⁴ Hiltunen goes on to mention that “one and the same combination may be repeated several times in succession. Usually this is due to the subject matter of the text” (Ibid.: 135).

¹⁵ According to Rynell (1969), between the original *Orders* in 1665 and the quotation by Defoe, there are just a few differences. Perusal of the differences pointed out by Rynell reveals no alteration as regards the use of phrasal verbs.

Table 1. Occurrences of *shut up* in Three Syntactic Categories*

	<i>JPY</i>	H.F.'s narrative	the <i>Orders</i>
(1) 'Active' <i>shut up</i>	21	21	0
(2) 'Gerund'	34	32	2
<i>shutting up</i> of NP	(19)	(18)	(1)
<i>shutting up</i> NP	(13)	(13)	(0)
others	(2)	(1)	(1)
(3) 'Passive' <i>shut up</i>	68**	57	11
with <i>be</i>	(46)**	(38)	(8)
without <i>be</i>	(22)	(19)	(3)
Total	123	110	13

*As the text of *JPY* substantially consists of H.F.'s narrative (including dialogues by other characters) and the *Orders*, the frequency of *shut up* in each part is given separately.

** For descriptive purposes, five instances of the "passive gerund" such as *the Apprehensions and Terror of being shut up*, (*JPY* 73) are included in "Passive" categories.

Of the 123 instances of *shut up*, this phrasal verb is used 21 times (17%) in the active voice, while 34 instances (28%), including two in the *Orders*, occur in the gerundial construction (i.e. *shutting up*). Among these, there are 19 cases of "shutting up of House(s)." Furthermore, the case with the definite article *the* occurs 11 times, as follows:

But I return to the **shutting up** of Houses. (*JPY* 57) / During the **shutting up** of Houses, as I have said, some Violence was offered to the Watchmen; (*JPY* 69) / It is true, as I have mentioned, that the **shutting up** of Houses was a great Subject of Discontent, (*JPY* 155), etc.

What is common in this type is that the agent (i.e. of *who* shut(s) up the houses) is not mentioned. Coupled with the "timeless" and "voiceless (or moodless)" character of the gerund (cf. Jespersen (Ibid.: 112); Tajima (1982: 111)), the agentless nominalization of *shutting up* serves as a concise representation of the topic.

Sixty-eight instances (55%) of *shut up*, including 11 from the *Orders*, are used in the passive. In addition, except for two instances (as in “the Case of Families infected, and **shut up by the Magistrates**” (*JPY* 55)), all the rest, 66 instances, are agentless. Some instances are given below:

A House in *White-Chapel* was **shut up** for the sake of one Infected Maid, (*JPY* 158) / when a House was **shut up** in the City, and any one had died of the Plague, (*JPY* 197) / in the infected Houses which were **shut up**, (*JPY* 52), etc.

As Table 1 shows, the passive use (55%) of *shut up* is the most-frequent of the three categories; the gerundial use (28%) is more frequent than the active use (17%). The frequent use of the (agentless) passive, as often seen in descriptions of scientific experiments,¹⁶ “is presumably to give an illusion of objectivity” (Dixon: 355). At the same time, a consistent use of the (agentless) nominalization of *shutting up* suggests Defoe’s reportorial manner of rendering the inherently dynamic action “static.”¹⁷ Defoe’s strong preference for such agentless expressions of *shut up* clearly reflects a distinctive feature of the documentary style of (fictional) reportage in *JPY*: what can be considered a “static and impersonal objectivity.”

(a) “Internal Deviation” in *Shut Up*

There are certain cases where *shut up* is apparently *not* used in the “normal” context (as discussed above). Instances to be recognized relate to what Leech and Short (2007: 44) term “internal deviation,”¹⁸ for example in:

the Trade with *London* was as it were entirely **shut up**; (*JPY* 217)

The collocation of *shut up* with *the Trade* seems to deviate from the phrasal verb’s norm

¹⁶ Interestingly, Richetti (2008: 136) points out that “*A Journal of the Plague Year* is a kind of laboratory experiment, an extreme instance of the problem of narrative realism.”

¹⁷ Wales (1989: 321) states that “the effect of a consistent use of a nominalizing STYLE is to render static the potentially dynamic or active, ...”

¹⁸ According to these authors, “features of language within [a] text may depart from the norms of the text itself: that is, they may ‘stand out’ against the background of what the text has led us to expect. This is the phenomenon of INTERNAL DEVIATION, ...”

of use in *JPY*. This is evident from the addition of the parenthetic phrase *as it were*. With the help of the *OED* explanation (*OED* s.v. *as*, B. 9.c), this collocation may be “practically right” though “perhaps not formally exact.”

The following three uses of *shut up* are strongly connected to each other. Each is used in the episode of three men among the homeless escaping from London into the countryside:

[a] *John*. ... We wonder how you could be so unmerciful!

Const[able]. Self-preservation obliges us.

John. What! to **shut up** your Compassion in a Case of such Distress as this? (*JPY* 138)

[b] On the other Hand, says *John*, if you will **shut up** all Bowels of Compassion and not relieve us at all, we shall not extort any thing by Violence, (*JPY* 143)

[c] This, in the first Place intimated to them, that they would be sure to find the Charity and Kindness of the County, which they had found here where they [= the “County” people] were before, hardned and shut up against them [= strangers like John]; (*JPY* 148)

In [a] and [b], *shut up* is used in the dialogue between John, one among the three men, and a constable. The collocation of *shut up* with (*bowels of*) *compassion*, bearing a metaphorical meaning, denotes a lack of mercy, or cruelty.¹⁹ In order to represent the unmerciful attitude of (certain) country people towards homeless Londoners, Defoe has *John* draw an analogy with that of the shutting up houses or people.

In [c], the coordination with *hardned* (“Rendered unfeeling or callous” (*OED* s.v. *hardened*, 2)) makes the meaning of *shut up* (which is similar with that in [a] and [b]) more explicit.

The three instances in the passages cited above are qualitatively different from the mainstream use of *shut up* in *JPY*, at least on the surface. Therefore, Defoe’s obsessive image of “shutting up” appears to act as a leitmotif, which articulates negative ideas in the text.

Thus, the repetition of *shut up*, occurring 123 times—including cases of “internal

¹⁹ This phrase has biblical overtones. See I John 3: 17, “But whoso hath this world’s good, and seeth his brother have need, and **shutteth up his bowels of compassion** from him, how dwelleth the love of God in him?” (from the King James Version). Defoe also uses this phrase in his last novel, *Roxana* (p. 23).

deviation”—as Leech and Short (2007: 199) illustrate: the “principle of EXPRESSIVE REPETITION,” is stylistically “expressive in that it gives emphasis or an emotive heightening to the repeated meaning.”

3.5.2 Synonyms for *Shut Up*

Despite the repetitive use of *shut up*, Defoe does not exclusively use this phrasal when describing “shutting up” in this work. As Halliday (1994: 331) suggests, if “we depart from straightforward repetition, and take account of cohesion between **related** (*sic*) items,” “synonyms of the same or some higher level of generality” (e.g. *snake* vs. *python*) must be considered.

As for synonyms of *shut up* used with *Houses*, a case in point is a different phrasal verb, *lock up*, which is used 14 times, as in:

It is true, that the **locking up** the Doors of Peoples Houses, and setting a Watchman there Night and Day, to prevent their stirring out, (*JPY* 47)

In comparison with *shut up*, *lock up* is more specific and detailed, as evident from the dictionary definition “To shut up or confine with a lock” (emphasis added) (*OED* s.v. *lock* v. 2), taking as well as the more specific object *the Doors* (of houses). Hence, strictly (and semantically) speaking (cf. Leech 1981: 93), *lock up* is a “hyponym” for *shut up*, rather than a synonym; *shut up* is the “superordinate” term.

In a similar vein to *lock up*, the verbs *padlock* and *nail* (over) in the following passage seem broadly synonymous with *shut up*:

Some Houses were indeed, entirely **lock’d up**, the Doors **padlockt**, the Windows and Doors having Deal-Boards **nail’d** over them, (*JPY* 72)

Padlock is used as a phrasal verb, though only once:

the Officers afterwards had Orders to **Padlock up** the Doors on the Outside, (*JPY* 50)

Phrasal verbs in Defoe’s writings are not always idiomatic and fixed expressions. Rather, depending on the context, particles (especially *up*) are flexibly attached to the verbs, in

order to enhance descriptions; this is the typical case.

Synonyms of *shut up* used with animate objects will next be examined. Although there are uses of phrasal verbs such as *pen up* (“To enclose so as to prevent from escaping ... Often with *up*;” *OED* s.v. *pen* v.1 2), as in “[I was] very impatient of being **pent up** within Doors without Air” (*JPY* 104), what attracts attention here is the use of the Latinate verb *confine*, which occurs 17 times, as in:

no Care was taken to shut up Houses, and **confine** the sick People from infecting others; (*JPY* 155)

The verb *confine* is here likely to occur in the same context as that in which *shut up* is used. Thus, the act of shutting up the houses and the act of confining people are two sides of the same coin, at least in *JPY*. In addition, there is Defoe’s stylistic device that, after a colloquial, a vivid phrasal verb such as *shut up* is employed, it is followed by a more formal and neutral term, such as *confine*.

Next, the verb *imprison*, occurring only four times, can be regarded as a context-dependent synonym of *shut up*. Its first occurrence from the *Orders* is used in the literal sense of “to put into prison” (*OED* s.v. *imprison* v. 1):

no Neighbours nor Friends be suffered to accompany the Corps to Church, or to enter the House visited, upon pain of having his House shut up, or be **imprisoned**. (*JPY* 42)

Following the quotation of the *Orders*, Defoe uses this verb three times with different shades of meaning in the H.F. narrative, as in:

here were just so many Prisons in the Town, as there were Houses shut up; and as the People shut up or **imprison’d** so, were guilty of no Crime, only shut up because miserable, (*JPY* 52)

Here, as a paraphrase of *shut up*, *imprison* is clearly used in the transferred or figurative sense of “To confine, shut up” (*OED* s.v. *imprison* v. 2). Hence, it is easy to fully

appreciate Defoe's idea of imagery that the houses shut up are the very prisons.²⁰

²⁰ This imagery develops as follows: "every **Prison**, as we may call it, had but one Jaylor" (p. 52) / "It is to be consider'd too, that as these were **Prisons without Barrs and Bolts**, which our common **Prisons** are furnish'd with," (p. 53).

Concluding Remarks

The present study has explored the structural qualities of Defoe's phrasal verbs so as to grasp the genius of his language of fiction. It is well known that Defoe, "one of the great examples of colloquial diction in English Literature" (Jespersen 1992 [1924]: 27), makes frequent use of phrasal verbs "largely belong[ing] to the colloquial idiom in Early Modern English" (Nevalainen 1999: 423); this research was undertaken as there had not yet been a thorough examination of the relationship between Defoe's language and style in relation to the use of phrasal verbs; that is, how Defoe specifically employs phrasal verbs. The results obtained in the previous three chapters demonstrate that Defoe's phrasal verbs serve as one of the most concrete and specific examples representing "simplicity and clarity" (Gordon 1966: 136), "the new colloquialism of phrase rather than of diction" (Dobrée 1990 [1959]: 51), and "physical[ity] (of his descriptions)" (Watt 1957a: 29)—in accord with general views concerning Defoe's language and style. Moreover, the characteristics inherent in Defoe's phrasal verbs, which are often employed to dynamically describe the scenes and actions in his fiction, are no doubt involved in a sort of "kinematographic comprehension" (Jespersen 2010 [1960]: 594).

An examination of the syntactic structures of phrasal verbs, from the viewpoints of both of intransitive and transitive categories, has revealed some crucial differences between two types of phrasal verbs.

The difference of choice of the particles

The present research of phrasal verbs is particle-based, rather than verb-based; it was found that the distribution of the particles in intransitive phrasal verbs is rather *even*, while that in transitive ones is highly *variable*. *Up* is the most frequent and versatile particle employed in forming transitive phrasal verbs. That is, Defoe uses this particle not only to provide literal meaning, but also in an intensifying or aspectual sense of meaning. In addition, the "redundant" use of this particle, as with *take (up) short* (Section 3.4), can be utilized to describe the "excited" mental state of the characters.

On the other hand, particles such as *forth*, *across*, and *around* very rarely occur, whether in intransitive or transitive uses.

The difference of syntactic patterns

A closer examination of how phrasal verbs occur in the predicate has led to the detection of syntactic patterns unique to the intransitive category: “fronting of the particle” as seen in *away he went*, (RC 239), and “the composite pattern” as with *when he came running back*, (RC 230) contribute to a more dynamic and realistic rendition than their *rough* equivalents (e.g. *he went away* or *he came/ran back*). These two patterns *never* occur in the use of transitive phrasal verbs.

As regards transitive patterns, the placement of the object has been the primary focus. Apart from the conventional dichotomy between VPO and VOP (e.g. *I sold off most of my Goods*, (MF 190) versus *I barr'd it [= the door] up in the Night*, (RC 208), it was found that the sub-patterns of OVP and VOPO (e.g. *this* [= “a great Vessel made of Earth”] *they set down for me*, (RC 31) and [*he*] *gave me back an exact Inventory of them* (RC 33)) serve as variants of the main two patterns.

Next, in the non-predicate, four sections in both intransitive and transitive categories were evaluated: (1) the *to*-infinitive construction (e.g. *so I turn'd to go away* (RC 205) [intransitive], and *I endeavour'd to clear up this Fraud*, (RC 217) [transitive]); (2) the participial construction (e.g. *Going down to the Sea-side, I found a large Tortoise or Turtle*; (RC 86) [intransitive] and *I walk'd about on the Shore, lifting up my Hands*, (RC 46) [transitive]); (3) the gerundial construction (e.g. *before their coming over*, (Rox 5) [intransitive] and *I consider'd the keeping up a Breed of tame Creatures thus at my Hand*, (RC 153) [transitive]); (4) the pattern “verb of perception (or causative verb) + object + phrasal verb” (e.g. *I saw him come back again*, (RC 239) [intransitive] and *he bad me hold out my Hand* (CJ 36) [transitive]). As a result of this evaluation the following three findings are presented: the presence of the absolute construction, a loose participle *and* in the gerundial construction the presence of the determiner, as will next be discussed.

Through the course of this research it was discovered that the participial construction in Defoe often occurs as an absolute construction (e.g. *a strong Current or Tide running up, I look'd on both Sides for a proper Place to get to Shore*, (RC 51)), and as a loose participle (e.g. *I smil'd, and looking up at him* (Rox 43)). It was found that the absolute construction serves as an important element for describing the background of fictional scenes, while the loose construction was shown to be one of the essential tools in creating Defoe’s “loose” style. It was also found that within the

gerundial construction the presence or absence of the determiner (e.g. *my*, *the* or *a*) significantly affected the deep structure of phrasal verbs—as seen for example in *the constant rushing in of the Water* (RC 191)—adjectives such as *constant* occur exclusively in the cases with the determiner.

As far as the pattern-distribution of transitive phrasal verbs is concerned, it was found that the frequencies of both of the VPO or VOP patterns account for 73% (VPO 37% and VOP 36%) of total instances, and that the choice between the two patterns does not depend upon the “length” of the object. Although the object is very long, Defoe does choose the VOP pattern, as with [his Gentleman] *took the Cloth, and the Remains of what was to Eat, away*; (Rox 63). Such a choice is, as a result, strongly associated with semantic focus (or information focus); however the VOP pattern is more frequently used in highly emotional contexts, as better evidenced in adverbial insertion (e.g. (John says) *the People where I lodge are all gone into the Country but a Maid, and she is to go next Week, and to shut the House quite up* (JPY 123)). As it happens, such an insertion of (intensive) adverbs, as with *quite*, is limited in the VOP pattern.

Furthermore, regardless of whether intransitive or transitive, and whether in the predicate or in the non-predicate, this research documented the fact that Defoe often employs phrasal verbs in coordination with another verb phrase, as in the pattern of “A and B.” Here this pattern is seen in *I kneel’d down and pray’d to God to fulfil the Promise to me* (RC 94); many cases suggest not only a chronological sequence of two actions but additionally the semantic relation conceived as a single unit, as a “hendiadys.” Instances of the coordinated pattern, such as *he, with the sound part of his Servants and Family, made off and escaped* (JPY 169), reveal a synonymous relationship between the two verb phrases. In addition, as in *we had very happily found out and stopp’d the worst and most dangerous Leak that we had* (CS 231), there are certain cases where a transitive phrasal verb shares the object with another verb phrase; these can be looked upon as a “single combined activity.” The coordinate pattern, “A and B” develops into the “A and B and C (and D ...)” pattern, as in *they jump’d into the River, and swam over, and went to work with him*: (CS 66). An “overuse” of *and* demonstrates one aspect of Defoe’s unique style more appropriate to “ordinary speech.” Thus, Defoe makes an effective use of phrasal verbs through such frameworks of coordination.

In conclusion, it was found that phrasal verbs need reconsideration from new perspectives, apart from the syntactic (such as whether intransitive *or* transitive, or either VPO or VOP). Chapter 3 therefore focused on five aspects of semantic and stylistic features of phrasal verbs: psychological expressions, nautical terms, hybrid formation, the “redundant” use of particles, and repetition and synonym. This research shows that these five topics, though seemingly unconnected, are in effect integrated into the very essence of Defoe’s language, which reflects his preference or idiosyncrasy in making effective use of phrasal verbs in composing his fiction. In fact, these five topics, or rather five modes of expression, are closely related to one another. Nautical terms, for example, are sometimes transferred to psychological expressions.

In the following passages from *Rox*, the use of phrasal verbs with adverbial particles belonging to the nautical terms *aground* and *adrift* describes the characters’ mental deterioration; these are instances of “synthetic expressions”:

Here she **run me a-ground** again; (*Rox* 289) [cf. OED s.v. *aground*, adv. 2. **to run aground**: to run into a place where the ship lodges on the bottom. 2 b. fig. 1665~] / as for her, we was not a-going to **turn her adrift**, (*Rox* 249) [cf. OED s.v. *adrift*, adv. 1. In a drifting condition, drifting, at the mercy of wind and tide. 2. fig. 1690~]

From the perspective of social history, it is worth noting that Trevelyan (1982 [1942, 1944]) selects Defoe as an author particularly representative of the period 1700-1740 (Chapter 10 in his book is subtitled “Defoe’s England”). The reason for this selection is that Defoe, as a uniquely placed author of his era, “was one of the first who saw the old world through a pair of sharp modern eyes” (pp. 308-9). In this respect, aspects of “modernity” concerning Defoe’s views on society are, as has been illustrated, reflected in his language use. Thus, Defoe’s specific and unique usages of phrasal verbs reveals a relation between modernity and colloquialism, capturing aspects of the very essence of his language and style.

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