

**Masahiko Kanno: The Expanded Tenses in S. Maugham****CONTENTS**

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**ABBREVIATION**

PVeil.....	The Painted Veil
CTree .....	The Casuarina Tree
GParlour .....	The Gentleman in the Parlour
UVilla .....	Up at the Villa
REdge .....	The Razor's Edge
Bondage .....	Of Human Bondage
Moon .....	The Moon and Sixpence
Fernando.....	Don Fernando
CScreen .....	On a Chinese Screen
Holiday .....	Christmas Holiday*

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\* All these works are issued from Heinemann (London).

## 0 Introduction

Considered as a whole, the uses of the expanded tenses in Present-day English seem to reach the climax. In OE they were restricted to two tenses, namely the present and the preterite, and their functions were that the expanded tenses 'are only vaguely differentiated from the simple forms'<sup>1</sup>. Viewed from the original standpoint, it is very difficult to draw the sharp distinction between the expanded tense and the unexpanded. But in Present-day English there is a clear distinction between them. Even a shade of meaning which can not be expressed by the unexpanded tense, we can plainly express by means of the expanded.

The nature of the expanded tense is not to indicate an action as actually being in progress or a state as existing at or during a certain time, for there are many different psychological descriptions according to individuals. What we have to pay special attention to is a distinction between the expanded and the unexpanded. This is a matter connected with the nature of the expanded.

Generally speaking, a scholarly author or essayist prefers the unexpanded forms, for he states only fact. Jespersen says that 'the simple tenses speak of nothing but the action or state itself'<sup>2</sup>. In the expression of an everlasting truth, the simple forms, therefore, are used preferably.

On the contrary, the expanded tenses are used by a novelist or dramatist, who has to describe actions or feeling. To use Jespersen's words, 'the simple tenses serve to carry a narrative rapidly on, while the expanded tenses have a retarding effect'<sup>3</sup>. It is a natural result that the expanded tenses should 'give an emotional colouring to the sentence'<sup>4</sup>.

Judging from the fact that the verbs generally incompatible with the force of the expanded form are used as the expanded tenses, the psychological or stylistic description of each author becomes an issue.

## 1 The Progressive Function of the Expanded Tense

The most frequent use of the expanded tense is to indicate an action as going on or a state as existing at some time or during some period. This use is, therefore, termed '*progressive*'.

### (1) Expanded Present

The expanded present tense is frequently used to indicate a real or strict time. It is often connected with the adverbial adjunct '*now*', which generally expresses the shorter time. '*Now*' is very often omitted. The progressive use of the expanded tense is mainly used to express an action or state as being in progress, continuous.

(a) '*now*+present': When the actual present is indicated, the expanded tense is used.

"Do you think he's *drinking now*?" she asked. (CTree. 24)

"He's *waiting now*." (Ibid. 89)

1 Sweet, H. *A New English Grammar, Part II*. Oxford, 1955. 2203.

2 Jespersen, O. *A Modern English Grammar IV*. 12.5(4)

3 Ibid. 12. 6. (4).

4 Onions, C. T. *An Advanced English Syntax*, pp.112.

They get free schooling, free hospitals, and *now we're beginning* to give them holidays with pay. (Holiday. Ch. VII)

"What the devil *are you talking* about *now*? He's crazy about you." (UVilla. Ch. VII)

"*Now you're paying* me a compliment that does flatter me." (Ibid. Ch. II)

(b) Examples in which 'now' is omitted:

'I do not want to answer your letter officially and so I *am writing* you a few lines myself...'  
(CTree. 106)

"My dear, what *are you talking* about?" (Ibid. 141)

"*Are you learning* Greek?" (REdge. Ch. II. 4)

'Look. Over there, in the corner. He's *playing* chess.' (Moon. Ch. XX)

(2) The expanded preterite, like the present, affirms continuance:

"He *was reading* in the library. I was very much impressed by his power of concentration. He *was reading* when I went in soon after ten, he *was still reading* when I went back after lunch, and he *was reading* when I went in again on my way out to dinner. I don't believe he'd moved from his chair for the best part of ten hours." (REdge. Ch. I. 9)

**N.B. (1)** In indirect speech introduced by verbs of perception or observation, the expanded tense is often used to express an action or state consciously.

The teacher at last *perceived* what *was happening*. (Fernando. Ch. III)

she *felt* that he *was watching* her through his long eye-lashes. (CTree. 130)

Suddenly she *was aware* that a man *was standing* in the shadow of the cypress. (UVilla. Ch. IV)

"I say, *look* at that man in the blouse. *Isn't he ripping!*" (Bondage. Ch. 44)

**N.B. (2)**

(a) I *was reading* a book when he called on me.

(b) I *had been reading* when he called on me.

When we compare (a) with (b), (a) indicates the notion of progress, while on the contrary (b) indicates the notion of continuation.

**N.B. (3)** '*He reads*' merely states the action that he is engaged in, while '*he is writing*' indicates that he is now fully occupied with.

**N.B. (4)** The simple form, both present and preterite, generally does not express whether the actions are of longer or shorter continuance. The instances of '*I am walking*' and '*I was reading*' signify that the action lasted for some time, and constituted the occupation of the persons concerned.

(3) This use is very frequently met with in the constructions introduced by the temporal conjunctions or accompanied by adverbs.

(a) With adverbs:

*For some time* I *had been watching* the star. (GParlour. Ch. III)

She sent him into the nursery to gather up his toys, and *in a little while* he *was playing* happily. (Bondage. Ch. 3)

"I've *been standing for hours* and my varicose veins are aching." (REdge. Ch. VII)

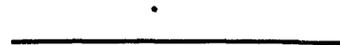
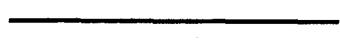
(b) With temporal conjunction:

Mr. Carey *was making* up the fire *when* Philip came in, (Bondage. Ch. 3)

They *were drinking* their coffee *when* the telephone rang. (Holiday. Ch. IV)

On the following morning *while* I *was having* breakfast I was called to the telephone.  
(Ibid. Ch. V)

**N.B. (5)** According to Jespersen, it is grammatically unimportant whether the expanded tense is put in the principal clause or in the subordinate clause.<sup>1</sup> But the following diagrams taken from Mossé help us understand such constructions.<sup>2</sup>

	I action line (Expanded Form): action point (Simple Form) While I <i>was writing</i> he <i>came in</i> .
	II action point (Simple Form): action line (Expanded Form) He <i>came in</i> while I <i>was writing</i> .
	III action line (Expanded Form): action line (Expanded Form) He <i>was reading</i> while I <i>was writing</i> .

## 2 The Repeating Function of the Expanded Tense

The expanded tenses when accompanied by adverbial adjuncts as *always*, *constantly*, *perpetually*, indicate repetition. In such a sentence as '*The band plays all day*', it really expresses continuation or repetition. But in '*The band is playing all the year round*', from the practical point of view we can understand obviously that it indicates not continuation, but repetition. The latter probably means 'The band is very frequently playing'. There is a case where the simple tense expresses repetition. But some slight differences may be observed between them.

*Professor B. lectures on philosophy the whole year.* (q. Onions)

In the sentence given above, it surely indicates repetition but the repetition is different from that of the expanded form, for in the former it is a whole sentence that is repeated and it seems to be repeated habitually, while the latter indicates that an action is repeated within a length of a year. The expanded tense, as Jespersen says, calls more special attention to time than the simple tense.<sup>3</sup>

According to Poutsma, 'repetition is not really expressed, at any rate expressed by the progressive form

1 Jespersen, O. *op. cit.* 12. 6(1).

2 Mossé, F. *Histoire de la forme périphrastique être + participe présent en Germanique*, II, 358.

3 Jespersen, O. *op. cit.* 12. 5(4).

of verb<sup>1</sup>. He observes the descriptive function when the expanded tenses are employed in order to express repetition without containing adverbial adjuncts.

She *was always thinking* of her husband. (REdge. Ch. III)

"I've *been hanging* out of the window for the last five days to see you coming and every time the bell rang my heart leapt to my mouth and I had all I could do swallow it again."  
(Ibid. Ch. IV)

It seemed an awful thing that they were doing, a dangerous thing, and yet it was her only chance. Her heart *was beating* painfully. (UVilla. Ch. V)

"I've *been thinking* it over and I believe it's better that the gun should be found with it."  
(Ibid. Ch. VII)

She *was always saying* that only Frenchmen knew how to treat women. (Bondage. Ch. 33)

"I've *been doing* more or less the same thing; I've been putting my ideas in order..."  
(Holiday. Ch. II)

### 3 The Characterizing Function of the Expanded Tense

Actions, which are not thought of as actually being in progress, can be expressed by the expanded tense when they are connected with such adverbs as *always*, *constantly*, *perpetually*, *for ever*. These expanded tenses indicate a notion of indefinite or endless iteration. The function of this expanded tense is to characterize a person, animal or thing. According to Poutsma, we can substitute such constructions as *to be given* (or *addicted*, *liable*, etc.) *to infinitive*, or *to have a habit* (*trick*, *knack* or *way*, etc.) *of gerund* for the characterizing expanded tenses without changing meaning.<sup>2</sup>

He *had a way of handling* these things, sensual and tender, that showed you more than any words he might have spoken. (= *was always handling*) (Fernando. Ch. I)

he *had a knack of saying* bitter things, which caught people on the raw; (Bondage. Ch. 18)

Widows *are mightily given to dream*. (= *are always dreaming*) (q. Poutsma)

The difference between '*he is always smoking*' and '*he always smokes a cigar after dinner*' is as follows: the former obviously indicates his characterizing habit, that is to say, '*he is a tremendous smoker*,' while the latter expresses only his custom. So the former is regarded as continuous, while the latter is thought of as intermittent. There are further differences between the two sentences. 1) The former has an emotional colouring. 2) As to the actuality which the two sentences express, the former excels the latter. 3) The former may be replaced by adjective or noun more easily than the latter without changing its meaning. For example, the expression '*they are always quarrelling*' is almost equal to '*they are very quarrelsome*'.

She sighed a little and lit another cigarette. She *had been smoking incessantly* since they finished supper. (Holiday. Ch. III)

1 Poutsma, H. *A Grammar of Late Modern English*, II. ii. pp.336.

2 Ibid. pp.336.

The servant said he'd *been drinking hard* ever since I left to go to the sea. (CTree. 33)

He was a gay, jolly little man, who took nothing very solemnly, and he *was constantly laughing*. (Ibid. 118)

Dr. Nelson, who *had been drinking quite heavily*, gave her a sour look. (REdge. Ch. I)

He *was always smiling*, affable, and polite. (Bondage. Ch. 28)

I *was for ever wandering* along by-paths and down crooked ways. (Fernando. Ch. III)

Cf. She *was constantly complaining* of the cold. (Dickens. DCop. Ch. III)

**N. B. (1)** It is very difficult to draw a sharp distinction among 'repeating, continuous, characterizing, and emotional' functions of the expanded tense. When the expanded tenses are associated with such adverbial adjuncts as *ever, always, continually, for ever, eternally*, they also indicate various feelings more plainly, that is to say, 'indignation, annoyance, admiration, etc.' It is quite natural that a vivid description should be tinged with an emotional colouring.

#### 4 The Descriptive Function of the Expanded Tense

The expanded tenses often express only a special action without containing any continuous or progressive meaning. One of the most typical uses of the expanded tenses in ModE is descriptive. According to F. Mossé, the descriptive function of the expanded was rare in ME, but in ModE this function has become a stylistic means which the authors use in order to give a certain vividness to a sentence.<sup>1</sup>

The expanded tenses in OE are plainly indistinguishable from the simple tenses, but it seems to have had descriptive function.

*þa sona on anginne þæs gefeohtes wæs se Munt Garganus bifigende mid ormæ tre cwacunge.*

Sweet explains the sentence given above as 'an inchoative meaning', but this expression 'wæs bifigende' seems to describe an action of tremble more vividly.<sup>2</sup>

The difference between '*I was coughing all night long*' and '*I coughed all night long*,' Sweet says, mainly depends upon insisting on 'the idea of duration', but Poutsma states that '*was coughing*' is more descriptive. The weight, therefore, is depended upon the action '*was coughing*', while '*I coughed*' communicates only fact.<sup>3</sup> Also there is an analogous difference between '*I'm living here*' and '*I live here*'.

The expanded tense expresses an action or state as continuous or progressive, so it makes a narrative vivid and picturesque as compared with the simple tense. The reason is that the authors devote themselves to the process of the events and that they express with vividness the events actually progressing before them. Dr. Hosoe says that the fundamental function of the expanded tense is a 'concentrated description'.<sup>4</sup>

She heard the car draw up to the gate of their garden. He *was coming* up the stairs. He came into the room: her heart *was beating* wildly and her hands *were shaking*; it was lucky that she

1 Mossé, F. *op. cit.* 317.

2 Sweet, H. *op. cit.* 2207.

3 Poutsma, H. *op. cit.* p. 330.

4 Hosoe, I. *An enquiry into the meaning of tense in the English verb*, p. 111.

lay on the sofa. She *was holding* an open book as though she *had been reading*. He stood for an instant on the threshold and their eyes met. Heart sank; she felt on a sudden a cold chill pass through her limbs and she shivered. She had that feeling which you describe by saying that some one *was walking* over your grave. (PVeil. 51)

To put it concretely, the expanded tenses attract our whole attention to the process of an action or state just as a lens concentrates light on a point.

I *was shaking* like a leaf when I came here. (PVeil. 60)

I do not know what Walter has in that dark, twisted mind of his, but I'm *shaking* with terror. (Ibid. 95)

The stars *were shining* in the indifferent sky, (ACorn. 557)

While she was speaking Charley saw the waiter go up to a girl who was sitting on one of the benches and speaking to her. His eyes *had been wandering* and he had noticed her before. (Holiday. Ch. III)

When at last he fell asleep exhausted, the dawn *was already peeping* through a chink in the curtains. (Holiday. Ch. III)

When she awoke tears *were streaming* from her eyes. (PVeil. 118)

But when they reached the river and she stepped out to his surprise he saw that her eyes *were streaming* with tears. (Ibid. 143)

van der Laan says this descriptive function is fit to describe about '*dream*'.<sup>1</sup>

In the warmth of the fire Kazan's eyes slowly closed. He slumbered uneasily and his brain was filled with troubled pictures. At times he fighting; and his jaws snapped...at others he *was straining* at the end of his chain...and then the picture changed. He *was running* at the head of a splendid team...Again it was later...and he *was lying* before a great fire.

### 5 The Expanded Tense which gives a certain Emotional Colouring to a Sentence

There are the expanded tenses which give a certain emotional colouring to a sentence. According to Jespersen, the expanded tenses pay the more special attention to time than the simple, for the simple tense expresses only the action or state.<sup>2</sup>

Hence it is natural that the expanded tenses should be fit to give an emotional colouring to a sentence in comparison with the simple. Onions says that the expanded tenses are often used idiomatically without containing any progressive meaning.<sup>3</sup>

What *have you been doing* to that picture?

Someone *has been tampering* with this lock.

The expressions given above are different from '*have you done*' or '*has tampered*' in a certain sense,

1 van der Laan. *An Enquiry on a Psychological Basis into the Use of the Progressive Form in Late Modern English*. § 43.

2 Jespersen, O. *op. cit.* 12. 5(4).

3 Onions, C. T. *op. cit.* 134c.

for they give an emotional colouring to the sentence and often express 'surprise, disgust, impatience, or the like'. The delicate distinction which can not be expressed by the simple tense is indicated by the expanded. One of the functional differences between the expanded and the simple tense consists in this point. We can not perceive it without considering the context. The reason is as follows:

When we intend to express past events, we have to rely upon our remembrance or imagination. When we recall them further in detail, we come to be conscious of not only the event itself, but also the subjective feelings which are caused by it. This subjective feelings make us pay special attention to an action or state. Hence it makes us awaken our sympathy.

- (1) It was impressive to reflect that it had stood for so many centuries and looked down impassively upon the smiling bend of the Irrawaddy. The birds *were singing* noisily in the trees; the crickets chirped and the frogs croaked, croaked, croaked. Somewhere a boy *was whistling* a melancholy tune on a rude pipe and in the compound the natives *were chattering* loudly. There is no silence in the East. (GParlour. Ch. V)
- (2) She heard the car draw up to the gate of their garden. He *was coming* up the stairs. He came into the room: her heart *was beating* wildly and her hands *were shaking*; it was lucky that she lay on the sofa. She *was holding* an open book as though she *had been reading*. He stood for an instant on the threshold and their eyes met. Her heart sank; she felt on a sudden a cold chill pass through her limbs and she shivered. (PVeil. 51)

As seen from the two sentences given above, it is evident that they indicate some feelings. When we compare (1) and (2), each sentence has the different sense. The former expresses '*pleasantness or joy*'. That is to say, here the feeling of joy is the author's own one from the past recollection when he remembers it. This is what may be called retrospective function. On the contrary, the latter expresses '*surprise or apprehension*'. But this is a personal interest caused when the special attention is called to the process of an action or state.

The expanded tenses which give an emotional colouring to a sentence are especially used in (rhetorical) questions, exclamations, exaggerated descriptions, enumerations leading to a climax.<sup>1</sup>

- (1) Tears flowed softly down her cheeks. "What *are you crying* for?" His voice was cold. (PVeil. 68)
- What he said was so unexpected that at the first moment she could hardly gather its sense. "What on earth *are you talking* about?" she faltered. (Ibid. 76)
- To her astonishment he burst suddenly into a shout of laughter. She flushed angrily. "What *are you laughing* at? I see nothing to laugh at." (Ibid. 76)
- His malicious eyes twinkled and his funny little face was puckered with laughter. "Why *are you grinning* at me?" asked Kitty. (Ibid. 129)
- (2) God, how difficult he *was making* it! Why couldn't he have said right out that she was

1 Poutsma, H. *op. cit.* p.331.

a slut and he'd see her damned before he married her? (UVilla. Ch. VIII)

"Mercy on the man, what's he *doing*! cried my aunt, impatiently. (Dickens. DCop. Ch. I)

(3) In clauses beginning with *as if*, *as though*, exaggerated descriptions are naturally frequent.

It seemed as though her bones *were melting*, and the sorrow she felt for Walter shifted into pity for herself. (PVeil. 257)

cf. put her arms around him and wept as though her heart *would break*. (Bondage. Ch. 8)

a pleasant languor and a funny detachment as though he *were floating* above the world and whatever happened there didn't very much matter; (Holiday. Ch. VII)

(4) I *have been hoping, longing, praying*, to make you happy. (q. Poutsma)

**N.B. (1)** '*An earnest desire*' is expressed strongly in this sentence.

**N.B. (2)** He must deprive himself of all bright light, closing shutters and doors, except when he *is praying, reading, and eating*.

As have been described, the expanded tenses connected with such adverbial adjuncts as *always, actually, almost, downright, only, really, simply*, etc., are naturally tinged with some emotional colouring.

#### a) Irritability

You *are always finding* fault with me. (q. Jespersen)

She did not care about golf, and today the mere sound of the name irritated her. Englishmen *were always playing* golf, she said to herself. (q. Kruisinga)

#### b) Sympathy

Tears flowed softly down her cheeks. "What *are you crying*?" (PVeil. 68)

#### c) Curiosity

"What *was he reading*?" "William James's Principles of Psychology." (REdge. Ch. I. 9)

#### d) Anxiety

But now you're *going* away and in the autumn I have to go back to China. (PVeil. 31)

#### e) Indignation

"Why *are you grinning* at me?" asked Kitty. (PVeil. 129)

Her eyes were angry. "What *are you talking* about?" (REdge. Ch. IV. 6)

**N.B. (1)** It is quite natural that the feelings of *wonder* or *curiosity* are expressed in the sentences beginning with *why, what* or in clauses introduced by them, for the cause is obscure.

"Why *are you reading* this?" I asked. (REdge. Ch. IV. 6)

"How *are you getting* on?" (Bondage. Ch. 40)

### 6 The Ingressive Function of the Expanded Tense

The beginning of an action or state is often expressed by the expanded tenses. According to van der Laan, the beginning of an action arrests our attention, so in such a case the expanded tenses are used.<sup>1</sup>

(1) For the first time she laughed. His confidence *was catching*. (PVeil. 60)

<sup>1</sup> van der Laan. *op. cit.* § 52.

He *was gaining* confidence as he proceeded, and his speech was fluent; he *was even becoming* less sullen and more alert; (Ibid. 90)

She *was growing* angry now and she called more sharply. (Holiday. 130)

- (2) In ModE there is a special construction in order to express the beginning of an action or state, namely, '*to be beginning to+infinitive*'.

"You're *beginning to* dislike me, aren't you? Well, dislike me. It doesn't make any difference to me now." (PVeil. 94)

Charley grinned. He *was beginning to* feel more at his ease. (Holiday. Ch. II)

But a cock crew loudly. It must be very late and he *was beginning to feel chilly*. He got into bed. (CTree. 161)

"and I'm *beginning to* doubt whether I'm gentleman," said Philip. (Bondage. Ch. 38)

- (3) The construction '*to be going to*' is used in the ingressive function.

For one horrible moment he thought he *was going to* cry. (CTree. 105)

I clenched my teeth because I was afraid I *was going to* cry. (REdge. Ch. V.8)

### 7 Expanded Historical Present

According to Kruisinga, the expanded historical present is rare.<sup>1</sup> The expanded tenses call the attention to the process of the action or state and they have a '*retarding effect*' in the words of Jespersen.<sup>2</sup> Historical present is used in the sense of the present and past tense. That is to say, when we describe past events, we can represent them just as if they were happening before our eyes. From such a reason, Poutsma says that the simple tense is used in the historical present. Consequently it is called '*historic present*'.<sup>3</sup>

I go out into the street and walk along preceded by a boy with a lantern. Here and there behind closed doors cocks *are crowing*. But in many of the shops the shutters are down already and the indefatigable people *are beginning* their long day. Here an apprentice *is sweeping* the floors, and there a man *is washing* his hands and face. (CScreen. Ch. XVIII)

Example from Kruisinga.

This (pamphlet) was briefly noticed in the May issue of the 'Monthly Review', where Goldsmith was then acting as scribbergeneral to Griffiths, ...and it was described as in Montesquieu's manner. A year later Goldsmith *is writing* mysteriously to his friend Bob Bryanton.

**N.B.** (1) Historical present may be called '*dramatic present*'.

### 8 Verbs whose Meaning or Syntactical Function is incompatible with the Force of the Expanded Tense

Generally speaking, verbs which express feelings, both physical and mental perception, are not used in the expanded forms. Poutsma explains this reason as follows: 'it is more or less incompatible with verbs

1 Kruisinga, E. *A Handbook of Present-day English*. II.1.503

2 Jespersen, O. *op. cit.* 12.6(4).

3 Poutsma, H. *op. cit.* p.253.

which imply a passive attitude of the subject.<sup>1</sup> But when these verbs indicate certain active attitude of the subject, they are used in the expanded forms. That is to say, if the element of volition or action becomes prominent, verbs of perception may be used in the expanded forms.

- ache*: "I've been standing for hours and my varicose veins *are aching*." (REdge. Ch. VII. 5)
- believe*: some of the incidents appeared incredible and her heart sank as she imagined that perhaps he *was not believing* her. (UVilla. Ch. VIII)
- understand*: But don't say I'm *understanding*. I don't begin to understand and what he's after. (UVilla. Ch. I)
- want*: "After all, I dare say they were just a lot of ordinary decent fellows who *were only wanting* to do what they thought was the right thing". (Holiday. Ch. II)  
"You're *not wanting* to move a mountain tonight, are you?" (Bondage. Ch. 14)  
"What *are you wanting*?" asked the office-boy. (Ibid. Ch. 36)
- wonder*: "I *was wondering* if I should wear a button-hole." (CTree. 6)  
"I *was wondering* if you'd come and look at my other work." (Bondage. Ch. 46)

Other verbs: *contemplate* (UVilla. Ch.), *enjoy* (Holiday. Ch. II), *feel* (Bondage. Ch. 35), *speculate* (REdge. Ch. III. 5), *suggest* (REdge. Ch. VII. 2), *yarn* (D. H. Lawrence)

### 9 The Qualitative Function of the Expanded Tense

The expanded form is used to indicate more a quality or state than an action. Here it expresses a quality or state of the subject adjectivally. The sense of the expanded tense has been lost and acquires that of adjective as compared with what we have been dealing. The present participle is rather adjectival than verbal, but it has yet certain verbal features, i. e. descriptive. For it has the function which governs the objects as well as the finite verb.

(1) he said Becker *wasn't satisfying* and she was asking for it. (REdge. Ch. II. 2)

(2) Instances placed in juxtaposition with adjective.

River travelling is monotonous and *soothing*. (GParlour. Ch. II)

It must be accepted that from a kitchen that is neat and *shining* like a new pin you do not often get food that is very good to eat. (Ibid. Ch. XXIII)

It was crude and *gushing*. (Fernando. Ch. IV)

She was *sparkling* and vivacious. (REdge. Ch. I)

She was pale and *trembling*. (UVilla. Ch. V)

It was ~~cold~~ still, but the sun was bright and the clouds, high up in the heaven, were white and *shining*. (Holiday. Ch. VIII)

(3) Instances with adverbial adjuncts.

their perfect indifference *was almost nettling*. (Holiday. Ch. I)

1 Poutsma, H. *op. cit.* p. 339.

He was quite steady on his feet, but his eyes *were shining more than ever*. (UVilla. Ch. VII)

I thought the mutual affection of father and son *was rather touching*. (PVeil. 108)

just then it *was strangely exciting*, for the vastness of the view invited the soul to adventure. (Ibid. Ch. I)

The effect *was slightly disconcerting*. (ACorn. 561)

- (4) When the expanded form is modified by such intensives as *as, so, too*, it differs but slightly, if not at all, from a pure adjective.

His manner *was disarming*, his frankness so engaging that Mary could not but smile. (UVilla. Ch. II)

There's something modest and friendly and gentle in him that *is very appealing*. (REdge. Ch. I.9)

his eyes were losing the look of bewilderment that when first I saw him on coming to Paris *had been so distressing*. (Ibid. Ch. V.1)

- (5) Instances regarded as adjective.

The balmy evenings *were enchanting*. (CTree. 16)

It *was astonishing* to see that notwithstanding what she had gone through, she looked no difference. (UVilla. Ch. VI)

it *was humiliating* that he did so ill something which seemed contemptible. (Bondage. Ch. 38)

### 10 The Expanded Imperative

The expanded imperative was used in Middle English, but from the Elizabethan age this use has gone out of use. Nowadays the expanded imperative is rare except for the negative use.

According to Curme, the expanded imperative has modal force, so that its imperative is tinged with a certain emotional feeling.<sup>1</sup>

Up, *be doing* everywhere, the hour of crisis has verily come. (q. Curme)

The present indicative of the expanded form is often used in expression of will, so that it is usually coloured with various feelings. The expanded imperative is chiefly met with in negative sentences in Maugham.

"Wouldn't you have expected Larry to have come in?"

"*Don't be exasperating*, Elliot." "Well, it's your business, not mine." (REdge. Ch. I)

"*Don't be disgusting*, Daddy," said Patsy. (Holiday. Ch. VIII)

**N.B. (1)** The imperative mood is the expression of command, desire, entreaty. In OE the imperative singular was expressed simply by the root form of the verb.

1 Curme, G. O. *Principles and Practice of English Grammar*, § 116.E.

2 Jespersen, O. *op. cit.* 13. 5(8). He explains as follows: In the imperative, the expanded form is not used nowadays; where the Elizabethans said *Be going!* the usual phrase today is *Off with you!* (*Be off!*) or *Clear out!*

### 11 The Expanded Tense which indicates a near Future

Verbs of motion generally indicate a near future when they are used as the expanded tenses. But the meaning of futurity can be also expressed by the corresponding simple tenses.<sup>1</sup>

- a. We all *start* in the morning for Paris.
- b. Which of you *go* to London next Saturday?
- c. We *begin* work next Monday.

**N.B. (1)** The present tense was the usual expression of future time in OE, there being no future inflexion. I suppose you'll *be leaving* here in a couple of months. (PVeil. 176)

I *am sailing* early next morning. (Ibid. 289)

"When *is* he *coming* back to Chicago?" "I don't know. He hasn't spoken of it." (REdge. Ch. II)

He turned to Gray. "What *are* you *doing* tomorrow?" (Ibid. CH. IV)

"*Are* you *coming* to next week's concert?" he asked then. "That's to be all Russian too. " (Holiday. Ch. IV)

"*Is* the old woman *giving* us a decent dinner tonight? I've got a beautiful appetite. " (Ibid. Ch. V)

"I don't have to get back to the office till Monday morning and I'm *staying* till Sunday." (Ibid. Ch. VI)

She's *staying* with me at the hotel till I go back to London. (Ibid. Ch. VI)

The furniture and the pictures (very poor in quality, my dear fellow, and of the most doubtful authenticity) *are being sold* week after next and meanwhile, ... (REdge, Ch. III)

"It's been nice to see you, Miss Keith, " I said, holding out my hand. "What *are* you *wearing* at the fancy-dress party?" (Ibid. Ch. V)

**N.B. (2)** According to Jespersen, '*die*' means '*cease to exist*' or '*leave this world*', so the expanded form is often used to indicate the future.<sup>2</sup>

How can you talk and laugh and drink whisky when people *are dying* all around you? (PVeil. 123)

She knew that people *were dying* to the right and left of her, but she ceased very much to think of it. (Ibid. 172)

"He's *dying*, you know. He'll never leave his bed again. He's awfully hurt at being left out." (REdge. Ch. I)

**N.B. (3)** '*be going to die*' is used instead of '*be dying*'.

Oh, the fool she had been! She knew she *was going to die*. (PVeil. 183)

**Be going to** + Infinitive

'*Be going to*' with an infinitive has lost the meaning of movement, so that

1 Zandvoort, R. W. *A Handbook of English Grammar*, (London, 1957), pp.40.

2 Jespersen, O. *op. cit.* 14. 3(1)

it merely indicates a near future. It may be called a prospective present, and '*was going to*' a prospective past. Hence this '*going*' has become a mere grammatical implement. The sentences as *I am going to go* or *I am going to come* are met with. This construction appeared at the end of the 15th century, but in the 16th century it was not frequent yet. There is only one instance in Shakespeare.<sup>1</sup>

Cf. The duke himself will be tomorrow at Court, and they *are going to* meet him (q. Jespersen)

"What *are you going to* say to your husband?" "I'm *going to tell* him that I'm prepared to go Mei-tan-fu with him." (PVeil. 94)

I'm *going to* spend them in acquiring the education I never got at the stupid school we both went to ... (Ibid. 107)

"Are you *going to* marry him?" (UVilla. Ch. VI)

"What *are you going to* do with all this wisdom?" (REdge. Ch. II)

After '*is going to*' the passive form is used.

I ask you to believe me when I tell you that when you wrote and told me you *were going to* be married I only hoped you would be very happy. (UVilla. Ch. I)

You can imagine my horror when he came here and told me they *were going to* be married." (REdge. Ch. II. 4)

In the following instance '*is going to*' means '*to be about to*' or '*on the point of*'. It can easily be seen from the fact that in most cases a future is expressed by the adverbial adjuncts which indicate a future time, or it is understood at least by means of a context.

For one horrible moment he thought he *was going to* cry. (CTree. 105)

He hesitated again. The corners of his mouth sagged as if he *were going to* cry. (Ibid. 23)

## 12 Expanded Tenses in the Passive

### I. *is building*

The construction *the house is (was or has been) building* was frequently used in a passive sense from the 16th to the 18th century. According to Jespersen,<sup>2</sup> this originates in the construction *is on (or a) building*, which means '*is under construction.*' Later '*on*' has become '*a*' and then it was dropped through aphesis. Hence *building* is not the participle, but the noun, so that it is neither the passive nor the active in itself. This means both '*is engaged in the act of building*' and '*is being built*'.

The metal road *was building* and it was impossible the Ford car took the bullock track. (GParlour. Ch. XXVI)

These objects *were resting* on a table covered with a cloth in green and white squares. (Holiday. Ch. I)

<sup>1</sup> Jespersen, O. *op. cit.* 14. 2 (1)

<sup>2</sup> Ibid. 13. 6.

## II. is being built

The construction *is building* which is used in the passive sense had a tendency to lead to misunderstanding in some cases, so that the grammarians of the 18th century regarded it as an error. Hence the construction *is being built* was made instead of *is building* in the passive sense about at the end of the 18th century. In spite of objection, it has been an established construction of the English language in the Present-day English. The passive construction is frequently met with in Maugham.

“He knew he was of the people who *were being considered*,” said Mary. (UVilla. Ch. II)

And he told me that Edha *was being pestered* by people who were asking for invitations. (REdge. Ch. V)

I could not but feel that I *was being unduly left* out of a conversation of which I was at all events partly the subject, so I asked (Ibid. Ch. XXXIV)

and you had to stand drearily while it *was being sung*; (Bondage. Ch. 20)

The barbers ply their trade in the public view and you will see men leaving patiently on their crossed arms while their heads *are being shaved* (CScreen. Ch. LVII)

### 13 The Expanded Infinitive

After *seem*, *appear* and *happen* the expanded infinitive is very frequently met with in Maugham.

Charley waited till they were alone in the place they had chosen and the last thick wedge of people *seemed to be pressing* to the door. (Holiday. CH. III)

Once she happened to turn her eyes on him and was struck by the passionate absorption with which he *seemed to be listening*: (Ibid. Ch. IV)

“They *appeared to be coming* down the middle of the road. ” (UVilla. Ch. V)

“As a matter of fact I *happened to be glancing* through the Dictionary of National Biography the other day at the club and I came across the name.” (REdge. Ch. I. 6)

There is a case where the expanded infinitive modifies the substantive.

put those things away, there’s no time *to be painting now*. (D. H. Lawrence)

The expanded future with *will* and *shall* may be used exactly in the same way as the expanded present, but it is different from the simple tense in drawing attention to the process of the action or state.

The expanded future is more descriptive.

*will* “A lot of people *will be wearing* them,” said Mrs. Skinner. (CTree. 6)

“You *will be robbing* me of an intolerable burden...” (UVilla. Ch. V)

She *would be spending* Christmas at sea, (CTree. 36)

They *would be having* a glass of sherry now before sitting down to the Christmas dinner

1 On voit d’abord la forme active prendre une valeur passive, c’est le type *the book is printing*, puis vers la fin du XVIII<sup>e</sup> siècle, devant l’ambiguïté de cette forme, s’élabore un type nouveau *the book is being printed*. Il se heurte à des résistances, persiste néanmoins, gagne du terrain au XIX<sup>e</sup> siècle pour s’épanouir au XX<sup>e</sup>. (Mossé, F. *op. cit.* 231. )

of turk, (Ch. III)

*shall* “I *shall be going* to Amitrano’s about nine tomorrow, and if you’ll be there then I’ll see that you get a good place and all that sort of thing. ” (Bondage. Ch. 40)

I *shall be leaving* you in half an hour (pilot to second mate) (Ibid. )

It seemed very strange to her that at this very moment she *should be wearing* in her toque the ospreys that poor Harold had given her. (CTree. 12)

Often, when he *should have been doing* something that was him, he wasted his time drawing little pictures on the office note-paper. (Bondage. Ch. 38)

The expanded infinitive connected with the auxiliaries as *must*, *may*, *ought to*, *can*, affirms present moment.

*must* Philip thought Rose *must be looking* forward as much to his return as he was himself to seeing Rose. (Bondage. Ch. 19)

“I *must be getting* along to the studio,” she said. (Ibid. Ch. 41)

**N.B. (1)** In ‘*I must go*’, the special weight is given on the action ‘*going*’ while ‘*I must be going*’ expresses a near future, namely, it is not the action, but the time that the weight is given to.

“You *must have been dreaming*. I heard nothing. Go to bed.”(UVilla. Ch. V)

*may* Don’t you think he *may be pursuing* an idea that is hidden in a cloud of unknowing? (REdge. Ch. I. 9)

He would have been too old to fly, but he *may be* once more *driving* a truck, at home or abroad; (Ibid. Ch. VII. 6)

*can* “He *can’t be crying* because I gave him the collect to learn. It’s not more than ten lines.” (Bondage. Ch. 9)

*ought to* “If you’re finished we might stroll down. I think you *ought to be starting*.” (CTree. 148)  
“No, but we *ought to be getting* to it soon. Slow down a little. ” (UVilla. Ch. V)

After *had better* the expanded infinitive indicates a near future.

*had better* “Well, if we don’t want to be taken on we’d *better be toddling*,” said one of them.

The expanded tense in subordinate clause introduced by the construction *I am afraid* indicates a near future.

I clenched my teeth because *I was afraid I was going to cry*. (REdge. Ch. V. 8)

*I’m afraid I was crying too*. (GParlour. Ch. X)

“*I’m afraid I am disturbing* the gentleman who is reading the paper...” (Ibid. Ch.

“Will you condescend to do a few somes in simple addition today? *I’m afraid it’s asking* a great deal from a gentleman who know Latin and Greek.” (Bondage. Ch. 38)

#### 14 The Expanded Tenses of *Be* and *Have*

From the end of the 19th century the expanded form of ‘*is being* + adj. or noun’ has been further developed. Jespersen says that these expressions, that is, ‘*He is being silly*, *She is being polite*, ’ were rare before the middle of the 19th century. Such an expression as ‘*he is silly*’ means his constant character, while

'*he is being polite*' means his temporal character, i. e. '*he is behaving in a silly manner*'.<sup>1</sup>

Cf. As far as I can make out your husband *is behaving* very generously. (PVeil. 91)

(1) **I am being** + **adj.** (or **noun**)

You would have thought Leslie *was being prosy and a trifle stupid*. (Holiday. Ch. II)

"You think I'm silly, don't you? You think I'm *being trivial and horrid*." (UVilla. Ch. II)

"It came as such a surprise to most people that they thought I *was being funny*." (REdge. Ch. IV)

"I say, Carey, why *are you being such a silly ass?*" (Bondage. Ch. 19)

From the psychological point of view, van der Laan says that when the character or state of a thing stimulates our senses, the expanded tenses are generally used.<sup>2</sup>

**N. B.** (1) No doubt then I *was being* a woman, now I *am talking* an artist.

(2) **I am having**

This is pretty frequent, when '*have*' means '*enjoy, partake of, cause to, etc.*'. Here '*have*' loses the original meaning, namely, '*possess, etc.*'

(a) I suppose George *has been having* a grand time in Germany. (ACorn. 545)

We *were having* a game, Mother. They got excited. (PVeil. 173)

They *were having* a good time. (CTree. 134)

(b) On the following morning while I *was having breakfast* I was called to the telephone, (REdge. Ch. V)

They would *be having* a glass of sherry now before sitting down to their Christmas dinner of turkey... (Holiday. Ch. IV)

Charley suddenly remembered a remark that Lydia had made when they *were having* supper together after the Midnight Mass. (Ibid. Ch. VI)

(c) It appeared that he *was having* some vests *made*, and some drawers, and he *was having* his initials *embroidered* on them. (REdge. Ch. III)

He sa there and told me that she's *having* the whole garden *illuminated* and there are going to be fireworks. (Ibid. Ch. V)

others *are having* their ears *cleaned*, and some, a revolting spectacle, the inside of their eyelids scraped. (CScreen. Ch. LVII)

(d) I *was having* a wash and a hush-up before starting out to go to the luncheon... (REdge. Ch. I)

I *was having* breath of air on deck one night and he came up and spoke to me. (Ibid. Ch. VI)

I understand you've *been having* some trouble with your boys. (CTree. 99)

He hoisted him up and Mary, seeing he *was having* difficulty, lifted the feet. (UVilla. Ch. V)

1 Jespersen, O. *op. cit.* 14.7(3), 14.7(4).

2 van der Laan. *op. cit.*

“Sit down with us a minute and have a drink. He’s *having* a look round. The night’s young yet.” (Holiday. Ch. II)

(3) **I am having to + infinitive**

As a matter of fact, he’s *having to* sell his house. He’s very badly off. She was a shrewd mistress of a house... and she *was having to* keep house on nothing. (q. Jespersen)

Money *is having to* be spent on excessive food prices. (q. Poutsma)

**15 Other Uses of the Expanded Form**

(I) **I am feeling + adj. and I am looking**

This use is very recent.

(i) She *was feeling* a little better than usual. (Bondage. Ch. 5)

(ii) Philip *felt* in him something strangely original. (Ibid. Ch. 44)

When we compare (i) with (ii), there is a clear distinction between them. The former expresses intensively the person’s transitory condition or state, while the latter expresses only his general or real condition. In the sentence which the expanded form is used, a special weight is given to time.

In order to illustrate this point we can quote from Maugham.

“The Signora *is looking* more beautiful than I’ve ever seen her. ”

The shaded meaning is easily understood psychologically or from the standpoint of the context.

(a) **I am feeling + adj.**

I’m *not feeling* very well to-night. I think I shall go straight to bed. (CTree. 139)

for now he *was feeling* very happy and comfortable. (Ibid. 163)

One day Mrs. Carey was lying in bed, but she *was feeling* a little better than usual, (Bondage. Ch. 5)

He *was feeling good* that night and the girl was asked him if he wouldn’t like smoke. (GParlour. Ch. XLIII)

she was on the watch for me when I *was feeling amorous*, (Ibid. Ch. X)

(b) **I am looking + adj.**

“He’s *looking awfully pale*, Leslie.” she said. (Holiday. Ch. X)

“You’re *looking* beautiful to-night.” (UVilla. Ch. II)

“The Signora *is looking* more beautiful than I’ve ever seen her.” (Ibid. Ch. VI)

Isabel *was looking* very pretty: (REdge. Ch. I. 6)

And I *was looking* well; (Ibid. Ch. IV. 9)

(2) **be willing to**

Here ‘*will*’, the auxiliary of mood and tense, does not indicate the expression of the volition in the strict sense of word.

Since the 15th century it has been used only idiomatically as *to be willing to*. Hence it does not express any duration or progression. *Willing* is often equivalent to the adjective ‘*desirous, wishful,*

etc.’

(a) **I am willing to**

I found a fellow who *was willing to* take my grip in exchange for a rucksack. (REdge. Ch. III.2)

We said we didn’t want any wages, but *were willing to* work for our board and lodging, (Ibid. Ch. III. 2)

They *were still willing to* come to his elaborate luncheon parties at Claridge’s. (Ibid. Ch. III. 3)

Well, she *was willing to* give him that herself. (ACorn. 551)

He *was willing to* acknowledge this since she made a point of it. (Bondage. Ch.35)

(b) **I am unwilling to**

I surmised that she *was unwilling to* accept defeat, (REdge. Ch. I. 5)

She *was unwilling to* live without me. (PVeil. 178)

He placed his confidence in Him and he *was unwilling to* betray it by relying on the assistance of another. (Fernando. Ch. II)

(3) From the practical point of view, the expanded tense is generally avoided in such a case as the two expanded tense appear. That is to say, ‘She *was sitting stooping* over her sewing.’ (q. Jespersen)

But Mossé says as follows: ‘L’autre, le type *he was sitting reading*, marque, pour un cas extrême, que meme la succession de deux formes en-*ing* ne répugne pas aux écrivants anglais, ne choque pas absolument leur sens de la langue.’<sup>1</sup>

In Maugham the adverbial phrases are placed between the present participle ‘*sitting*’ and the other participle.

‘He *was lying* in bed *reading* and *smoking* a pipe. (REdge. Ch. III)

Two couples *were sitting* there comfortably *enjoying* his champagne, and they greeted him heartily. (Holiday. Ch. VIII)

Lydia *was sitting* by the log fire *sewing* and the air was thick with the many cigarettes she had smoked. (Ibid. Ch. IX)

She *was sitting* on the verandah *waiting* for her husband to come in for luncheon. (CTree. 117)

(4) The expanded preterite is often used to indicate a general situation of the narrative.

We descended the stairs. Joseph and the maids *were waiting* in the hall. The maids *were crying*. (REdge. Ch. V)

(5) The construction often used idiomatically such as ‘*as I was saying*’ is the one that ‘*when we were interrupted*’ is omitted. According to Mossé, the constructions as ‘*I was saying*’ and ‘*as I was saying*’ appeared about at the middle of the 13th century.<sup>2</sup>

Looking back, *as I was saying*, into the blank of my infancy, the first objects I can remember as standing out by themselves from a confusion of things, are my mother and Peggotty. (Dickens. DCop. Ch. II)

1 Mossé. *op. cit.* p.72.

2 Ibid. p.179.

- (6) Generally speaking, the expanded present indicates the notion of continuation or progression in the present moment, but there is a case where it gives weight to the special action in the present time without having notion of continuation or progression. That is to say, the simple present tense often indicates the general truth or habitual action, while the expanded does the action or state as '*mere occurrence.*'

*What do you do for a living? I write novel.*

In this sentence this means that someone has a regular occupation being engaged in habitually.

*What are you doing for a living? I am writing novels.*

In such a case, it means that there is no habitual action, namely it is not a regular occupation. Also there is an analogous difference between '*he is living at Oxford*' and '*he lives at Oxford*.'<sup>1</sup>

As far as I can make out your husband *is behaving* very generously. (PVeil. 91)

- (7) The expanded tense is used in order to call our attention and to make us realize that an action or state is in progress.

She looked at him with grave, but not unkindly, eyes.

"*I've been watching* you sleep. You *were sleeping* as peacefully, as profoundly, as a child. You had such a look of innocence on your face, *it was shattering.*" (Holiday. Ch. IV)

- (8) When more contrast than time is expressed, the expanded tenses are used.

Gray *was driving* and Larry *was sitting* beside him; (REdge. Ch. V)

"One morning, after breakfast, I *was sitting* on the river-bank sewing, and Odette *was playing* with some brick he'd bought her, when Larry came up to me." (REdge. Ch. IV)

The barbers ply their trade in the public view and you will see men leaning patiently on their crossed arms while their heads are being shaved; others *are having* their ears cleaned, and some a revolting spectacle, the inside of their eyelids scaped. (CScreen. Ch. LVII)

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<sup>1</sup> Onions, C.T. *op. cit.* p.113.

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**Minoru Kawabe: Die Präposition .....Die Herkunft und Verwendung.....**

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