

SEMANTIC OF MODERN ENGLISH VERBS WITH THE POSTPOSITION 'IN'

¹Yuliya V. Shuyskaya, ²Ekaterina A. Drozdova, ³Margarita V. Myltseva, ⁴Diana V. Arustamyan, ⁵Irina I. Lushnikova

¹Doctor of Philology, Associate Professor of the department of Theory and Practice of Foreign Languages of the Institute of Foreign Languages of the Peoples' Friendship University of Russia, shujskaya@yandex.ru

²lecturer of the department of Theory and Practice of Foreign Languages of the Institute of Foreign Languages of the Peoples' Friendship University of Russia, katrin104@yandex.ru

³lecturer of the department of Theory and Practice of Foreign Languages of the Institute of Foreign Languages of the Peoples' Friendship University of Russia, margarita1405@yandex.ru

⁴lecturer of the department of Theory and Practice of Foreign Languages of the Institute of Foreign Languages of the Peoples' Friendship University of Russia, arusdiana@mail.ru

⁵lecturer of the department of Theory and Practice of Foreign Languages of the Institute of Foreign Languages of the Peoples' Friendship University of Russia, i.i.lushnikova@mail.ru

Abstract. The present research is devoted to modern English verbs with the postposition *in*. The relevance of the research is due to difficulties in the acquisition of verbs with postpositions when studying English as a foreign language and the need to clarify all types of meanings at advanced levels of study. The purpose is to derive a single formula that allows describing the meaning of such verbs and ensuring their acquisition. The most commonly used verbs were studied with the use of corpus linguistics materials, which allowed identifying a number of common meanings that make it possible to group the verbs into certain categories and to ensure their better acquisition.

Analysis of verbs with postpositions in modern English can be carried out from three points of view. The traditional point assumes that the combination of a verb and a postposition can be considered as a combination of the content (verb) and function (postposition) part of speech. However, this point of view is untenable for two reasons: firstly, a verb with a postposition often has an indivisible meaning that is not connected in any way with the meaning of the same verb without a postposition. Second, the meaning of such combination often lies in the postposition and not the verb. When applying this point of view, postpositions are often mixed with prepositions, and in the English language study guides, the corresponding topic is referred to as 'combination of verbs with prepositions'.

Verbs with the postposition *in* can be grouped according to different characteristics:

- the degree of connection: some verbs with postpositions have an idiomatic meaning that does not follow from the sum of the components, others (in most cases, verbs of motion) have a categorical meaning of motion modified by the postposition;
- the presence or absence of figurative meanings – a number of verbs have up to 10 such meanings.

Keywords: Verbs, postpositions, idioms, phraseological units, corpus linguistics, quantitative linguistics, categorical semantics of verbs.

INTRODUCTION

The present study analyses English verbs with the postposition *in*. The **relevance** of such analysis is associated with English not only being the language of international communication but also with changes in its structure, often not reflected in textbooks but affecting communication. Thus, in textbooks, a preposition is often equated to a postposition, and a combination of a verb and a postposition is thought of as a simple sum of meanings, while many verbs in this case acquire a different meaning, sometimes not related to the original one. This calls for a detailed analysis of verb lexemes in the English language.

The **purpose** of the present study is to determine the status of the modern English verbs with the postposition *in* and to describe and classify them; this involves solving a number of specific **tasks**:

- (1) to look into the history of the issue, to consider various options for the description of verbs with postpositions in modern English studies;
- (2) select a series of verbs for analysis;
- (3) to consider the selected verbs in various English texts;
- (4) to determine their meaning, illustrate their functions and classify the verbs according to the selected parameters.

The **subject** of the study is verbs with postpositions in modern English, the **object** is verbs with the postposition *in*. The **material** of the study was modern artistic, scientific and journalistic texts that use these verbs.

The study used the method of continuous sampling from dictionaries; then, semantic analysis (in particular, onomasiological and semasiological) of the selected verbs was made, which allowed classifying the verbs according to several parameters, as well as singling out the archi-seme common to most verbs with the postposition *in* and depicting the structure of the semantic field of these verbs.

It should be noted that verbs with postpositions were traditionally [2, 3, 4, 37), (20)] understood as a combination of the verb as a content part of speech and the postposition as a functor. In this case, the grammatical nature of the combination but not its lexical features were considered.

Emphasizing lexical features, other scholars [(6), (13), (22), (26)] considered verbs with postpositions as phraseological units, noting the idiomacy of their meaning and the inequality of the whole sum to its parts. However, this approach completely ignored the grammatical nature of this combination: its reproducibility, regularity, the possibility of combining one verb with different postpositions as well as different verbs with one postposition.

The third approach to verbs with postpositions is presented in modern works [(11), (38)] and is planned in [(34)]. It consists in considering the formation of combinations of verbs with postpositions against the background of the general history of the English grammar, in particular, the tendency towards analytic structure. As endings disappeared, junction became the main type of syntactic connection for English words, which, in turn, strengthened the lexical component and led to the so-called analytical lexemes –two-component combinations with a holistic meaning. This point of view seems the most relevant to the use of verbs with postpositions.

The present study comprises an introduction, two chapters and conclusion. The first chapter covers the history of the issue and shows different stages in the study of verbs with postpositions. The second chapter is devoted to the semantic and functional analysis of verbs with the postposition *in* and includes the classification of these verbs according to various characteristics. The conclusion summarizes the main findings of the study.

1. PHRASAL VERBS STATUS

As it has already been mentioned, the verb and postposition as parts of speech have different status: the former is a content word, the latter is a functor. Dictionaries define the postposition as “functors corresponding to a preposition in their meaning but occupying a postpositive position (after the word to which they refer)” [(28), 394]. In English, a number of postpositions coincide with prepositions; however, postpositions are not included in the list of functors of the English language. Let us consider the status of the verb and the postposition as parts of speech.

“A verb is a part of speech denoting an action or state. Depending on the meaning and role in the sentence, the verbs are divided into the notion verbs, semi-modals and auxiliaries. All English notion verbs are divided into regular and irregular. In addition, they have categories such as: person, number, aspect, tense, voice and mood. Examples: to run, to be, to paint”[(24), 108].

The greatest difficulty in verb acquisition is the category of tense: English has a large number of tense forms that convey a variety of actions. Unlike in Russian, momentary quality or duration of action is important (Simple and Continuous tenses), completeness or incompleteness (Perfect and Simple tenses).

In Russian, for example, similar functions are expressed by the category of aspect and by lexical indicators of the course of action (*the whole day, just now*), etc.

The peculiarities of various functors are defined as follows: “The conjunction is a part of speech which denotes connection between objects and phenomena; it connects parts of a phrase, subordinate clauses and sentences”[(20), 213]. “The preposition is a part of speech which denotes relationship between objects and phenomena; it ties a noun to a pronoun or to other words”[(20), 210]. “A particle is a part of speech that gives a modal or emotional emphasis to words, groups of words or sentences; it can be joined to any part of the sentence (binding particles). Particles in the sentence have no independent function”[(20), 219].

Note that the postposition is not mentioned in this set of functors, since it is customary to think it equals the preposition. As already shown above, the Linguistic Encyclopedic Dictionary notes the presence of postpositions in the Turkic languages but not in English.

Thus, following the concept of V.L. Kaushanskaya, verbs with postpositions are a combination of a content word and a functor. Regular reproducibility of such two-word complex suggests that it is close to phraseological units that will be discussed further.

A combination of two words where the meaning differs from the sum of the components is called a phraseological unit. “In modern English, it is possible to distinguish two structural and semantic types of phraseological units. Some of them, like derivative words, have one semantically meaningful element and can be conventionally called one-top. Other similar complex words have at least two such elements or more (cf. every other day), as well as the number of components of compound words (cf. one-hundred-horse-power-engine). It is possible to call this kind of phraseological units conditionally two-top and multiple-top”[(27), 212]. Verbs with postpositions are, of course, one-top. N.N. Amosova calls such combinations ‘phrasemes’: “Let us agree to call the meaning (depending on the constant, i.e. the only possible index minimum) of a semantically realizable word a ‘phraseologically related meaning’. The unit of constant context in which the meaning of a

semantically realizable word is phraseologically bound will be called a ‘*phraseme*’ [(6), 59]. Phrasemes differ from idioms the components of which are less independent in meaning: “Units of constant context, in which the indicative and semantically realizable elements normally constitute an identity and are both represented by the general lexical composition of the phrase and are characterized by a holistic meaning are called ‘*idioms*’” [(6), 72].

The components of this complex and holistic unit – phraseme – are not equal. In this regard, V.Ya. Plotkin introduced the term ‘*eurysemy*’, which means ‘wideness of meaning’: the verb seems to lose its direct meaning and becomes quite wide: for example, it can mean ‘action in the sphere of the inner world’, ‘action in the sphere of the outside world’, etc.

The meaning of the verb with the postposition is different from the meaning of the same verb without the postposition. These differences can be grouped into several types:

- a) clarification of the main semantics of the verb, hyponymic relations;
- b) the figurative meaning of the verb with the postposition. Compared to the verb without the postposition, the transfer of meaning can be carried out according to various principles;
- c) the transfer associated with the categorical value of the postposition.

In some cases, the meaning of a phraseme is derived from the meaning of the postposition. “In verbal-adverbial (*be about, carry out, come down, get over, give in, go on, take off, look round, turn up, put away, run through*) constructions, the verb beginning these constructions dominates over its subsequent adjunct in the syntactic terms, but as part of the analytic lexeme, such verbs whose inventory is small are a standardizing function component, while the second component is lexically much more diverse and is the core for the lexeme. ... An indirect confirmation of this function of the verbs is the fact that the Russian verbs corresponding to analytical lexemes have roots that are semantically equivalent to their second components” [(34), 204].

Thus, despite the vocabulary definition of postposition as a functor, semantically it turns out to be the main, not the secondary unit at least in a number of verbs; this leads to the eurysemy of the verb. The ‘verb+postposition’ complex can be divided into a eurysemic and non-eurysemic part. The verb, as it were, sets the main, categorical meaning. Below are a few verbs with postpositions:

- a) *to come on*
- b) *to go down*
- c) *to look after*
- d) *to look forward*
- e) *to make out*
- e) *to be to*

In the first case, categorical semantics implies ‘to come, arrive, move towards something’. The verb *to come* conveys movement in any way (on foot, by car, etc.) to this object, unlike the verb *to go*, which conveys movement without reference to a point of direction. The postposition *on* turns this categorical semantics into a derivative meaning ‘to start, begin’, and the verb *to come on* is used in the meaning “Go ahead!”, etc.

In the second case, the verb *to go* is used which means (as mentioned above) any movement regardless of the method and direction. The word *down* in this case indicates the direction of this movement, and at the same time the modification of semantics is much less than in the previous case. Probably, one can speak of a strong and weak derivative value, which, depending on the meaning of the main lexeme, either changes it very much or practically does not change it.

The third case also implies a slight modification of the semantics – *to look* is changed to *to care*, yet this case is especially interesting as the postposition *after* is homonymous to the independent word *after* which means ‘later’ and is used mainly in the context of time – *after dinner, after his speech, afterwards*, etc.

The fourth case shows how the combinations of the eurysemic and non-eurysemic component are built on the principle of a phraseological unit: the meaning of the whole is not equal to the sum of the meanings of the component. In this case, we are dealing with formation of the ‘it’s raining cats and dogs’ type – without additional explanation, the meaning is unclear. V.V. Vinogradov called expressions of this type ‘phraseological unities’: “phraseological unities show signs of some semantic independence of individual words and the dependence of understanding the whole on understanding the parts (*cheap and cheerful; like buckshot to an elephant; to chase one’s tail; to make a mountain out of a molehill; to harbour a hidden grudge against; to cry stinking fish*)” [(35), 128].

The expression *to look forward* means ‘to be anticipating something’; this meaning follows neither from the verb *to look* nor from the postposition *forward*.

The expression *to make out*, on the contrary, shows that in some cases the components of the common semantics seem to overlap. In fact, if *to make* means ‘to create’, and, unlike *to do*, emphasizes the physical aspect ‘to produce with one’s own hands’, then *to make out* emphasizes something which is on the outside, is visible and noticeable.

The verb *to be to* has a modal meaning; this example shows that adding a non-eurysemic component can change the type of the verb: if the majority of the verbs described above express dictum information, the verb *to be to* is modus.

It is noteworthy that in English, modus type meanings, that is, probability or possibility, positive or negative attitude of the speaker are expressed not only with the help of introductory words, as in Russian, but also with the help of various modal verbs or modal usage of verb tenses.

Thus, verbs with postpositions can be phraseological units, but many of them do not meet the basic criterion that allows recognizing the combination of two components as a phraseological unit: idiomatic meaning.

The English language is analytical. "In analytical languages, the nomination is carried out by combining words according to certain schemes or models (syntactic matrices) and is fairly regular and stable. At the same time, the received derivational unit remains recognizable at the semiotic level – knowledge lies in a motivated sign, which, in parts, transfers the information it contains" [(11), 8].

It should be noted that the English language faced a transformation, as Old English belonged to the synthetic type – in it, the full systems of verb conjugation and of cases were present. Modern English has lost these systems, and not only the use of auxiliary verbs but also verbs with postpositions became manifestations of the analytical system.

I.V. Shaposhnikova believes that this transition took place approximately in the Middle English period or between Old English and Middle English. During these periods, a sharp change in the phonetic structure of the language occurred, leading to changes in the grammatical structure. The Middle English period began in the 10th-11th centuries and lasted until the 14th-16th centuries; the most important phonetic change here was the transformation of final unstressed vowels into the schwa [ə], followed by the loss of endings. This led to typological consequences for the structure of the English language as a whole: from synthetic, it began to gradually turn into analytical since the endings were lost.

Plotkin points out the transition was not abrupt and lists a number of gradual changes:

- a) suppletive formations – the upper degree of synthetism (in modern English they are represented by comparative and superlative forms *good – better – the best* and by certain plurals *person – people*);
- b) inner inflection – the use of alternating vowels in the root to change the word form (in modern English, there are plural forms which, despite the root vowel change, are not suppletive since the root remains recognizable: *goose – geese, tooth – teeth, man – men, woman – women, mouse – mice*, etc.);
- c) an affix word or word form with a blurred morphemic border – that is, a word expressing grammatical meaning with the help of affixes or inflections which in some cases merge with the stem (the participle affix *-ing* is a good modern English example, since it is differently connected to different stems);
- d) an affix word or word form with a clear morphemic border – for example, a regular plural in modern English or the third person singular in the present tense of the verb);
- e) a compound – a complex word, for example, analytical forms of verbs with the auxiliaries *to be* and *to have*);
- f) a two-word combination – the highest manifestation of analytism. Such combinations include the verbs with postpositions under consideration [(34), 17].

The analytical character in the language system led to analytical formations of the 'verb+adverb' type. T.L. Borodina suggests calling such verbs 'lexemes', following V.Ya. Plotkin. "The lexeme status of the analyzed analytical verbal nominations is confirmed, among other things, by the nature of the regular paradigmatic relations they build. For each of the analytical verbal lexemes there is a certain cognitive content, and in the subsystem of the verb action nomination they are alternative, non-identical, competing (in the process of linguistic functioning) ways of representing chronotopic and some pivotal meanings. Paradigms of these constructions cannot be adequately described in terms of synonymy (in the traditional sense)" [(11), 9].

Verbs with postpositions are complex lexemes consisting of a verb and a postposition which partially lost its nominative meaning. Postpositions used in such verbs as *to take off, to be in, to look after*, etc. at the same time are used as prepositions and adverbs, for example: *in my room, after the dinner*.

V.Ya. Plotkin connects the emergence of such analytical lexemes with a change in the language structure. He points out that the loss of a larger number of endings led to the English language losing its inflection character and predetermined the emergence of a large number of analytical lexemes that go back to verb+adverb phrases connected by junction: "Coordination and government as morphological methods of syntactic connection are on a large scale characteristic of inflection languages. With English stopping being one, the possibility of using these two methods of connection disappeared. ... From a purely negative, non-marked, peripheral method of syntactic connection, the junction has become the basic, paramount, strictly marked method, expressed in the position of the adjacent word relative to the leading word in the junction" [(34), 36 - 40].

Thus, the formation of the analytical structure of the language led to the development of junction, which, in turn, was closely related to the verb. V.Ya. Plotkin notes that the verb was the peak of the phrase, its semantic center, and the remaining elements were strictly hierarchical in relation to it, each taking a specific position.

The adjunction of the adverbial element to the verb led to the formation of a complex lexeme which had a compound meaning, as indicated by T.L. Borodina: "As linguistic signs, the units under study reveal two interpretants (which fundamentally distinguishes them from integral primary lexemes)– the lexical interpretant and the derivational interpretant, each with exclusive properties in relation to analytical lexemes. In contrast to the lexical interpretant of an entire lexical unit, the lexical interpretant of an analytical lexeme is clustered from a set of lexical meanings that have been transformed within a

derivational model of an analytical (syntactic) nature. The derivational interpretant of analytical verbal lexemes becomes derivational-syntactic due to the fact that the derivative is a syntactic construction - a verbal syntagm with an arrangement of adjuncts typical of the verbs, and the derivation syntactic matrix largely determines the place of the resulting language unit in the system of various analytical means of naming verb actions”[(11), 9].

In other words, the development of the complex ‘verb+postposition’ can be represented as follows:

Stage 1. The verb is used as a predicative core of a sentence, and various elements, including the adverbial ones, are attached to it.

Stage 2. The complex ‘verb+adverbial element’ is increasingly used in typical situations.

Stage 3. The complex ‘verb+adverbial element’ turns into a separate sign; however, as indicated above, it is characterized by a compound meaning. Therefore, in the verb *to take off*, the speaker recognizes the verb *to take* yet understands that its meaning is modified in a certain way – in case of *to take off*, it is quite far from the basic meaning of the verb *to take*.

I.V. Shaposhnikova indicates that the concentration of such combinations in speech increases in the 14th-15th centuries. In the 12th century, only 67 uses of such combinations in texts were noted, while in the 14th there were 853 [(38), 18].

The ability of a verb to attach one or another postposition is determined by its valence. The concept of valence is borrowed from the chemistry terminology and refers to the ability of the verb to attach a word with a particular categorical meaning. “Currently, the concept of valence is transferred to the field of linguistics. This is especially true of the verb. Thus, for example, there are verbs that need only one element in order for the resulting sentence to be grammatically correct.

For other verbs, one element is not enough to formulate a sentence grammatically correctly. Thus, we are talking about one-, two-, trivalent verbs”[(25), 5].

To determine the ability of the verb to attach a postposition, the nature of the verb valence is important – objective or adverbial. Object valence implies that a verb can attach an object to itself – for example, the verb *to take* assumes that the action is performed on an object, the verb *to give*, in addition to the object of transfer, implies the presence of the recipient object: *to give something to somebody*.

“In the microsystem of eurysemy, verbs build their paradigm and, therefore, influence the paradigm of the analytical lexemes the core components of which they are. An essential specific feature of each such verb is the valence set exclusively peculiar only to it, which reflects all its combinability.

For the verbs *to get*, *to make*, *to take*, the objective valence played a large role in the formation of eurysemy, and the adverbial valence plays this role for the verb *to go*. The semantics of the verb units under study were expanded to increase the syntactic combinatorics, contributing to a certain degree of ‘grammaticalization’ of the verb in the syntagm. However, this does not lead to the loss of the original semantic potential of the verbs. Functional semantic specialization of verbs in the framework of the category of eurysemy occurs”[(11), 11].

In I.V. Shaposhnikova’s work “Systemic diachronic changes in the lexical-semantic code of the English language in the linguo-ethnic aspect”, four categorical spheres of the verb semantics are highlighted:

- a) ‘outer microworld’ is the sphere of the relationship of the subject (person) with any objects;
- b) ‘inner world’ is the sphere of feelings, emotions, thoughts, psychology;
- c) microsphere of activity is various kinds of human actions to ensure and maintain living environment;
- d) event microsphere is the participation of a person (or other subject) in various activities.

Depending on the sphere of use and categorical meaning, the verb has the ability to connect one or other argument and adjuncts and to transmit one or other typical situation. The postposition status in this case is to clarify or modify the type of action performed.

Although in English postpositions coincide with prepositions (*in*, *under*, *of*, *up*, etc.), their meaning allows bringing their status closer to derivational affixes or adverbs. The structural similarity of postpositions to affixes is indicated by V.Ya. Plotkin: “English analytical derivatives from the verb *to run* with adverbs *away*, *in*, *off*, *out*, *round*, *through*, *up* and others regularly correspond to Russian synthetic derivatives from the root of the verb *to run* with various prefixes”[(34), 199].

Recognizing these components of the analytical lexeme as affixes is hampered, first, by the structural type of the language: English is not an agglutinating language. Second, their substitutability and articulateness also does not allow asserting that postpositions are affixes.

In the Russian tradition, the criterion for distinguishing between a prefix and a preposition is the possibility to insert a word between the two elements: thus, in the Russian word *наконтать*, one cannot insert another word between *на* and *контать*, which allows stating that *на* in this case is a prefix and, therefore, to spell it as one word. In the combination of the preposition and the word ‘on the table’, it is possible to insert another element: *on the dining table*, *on the wooden table*, etc., which allows stating that *on* in this case is a preposition and, therefore, is spelt as two words.

If one tries to apply this criterion to the English language, it turns out that in some cases the postposition can be separated from the verb by another word. For example, the verb *to give up* is usually combined with the *-ing*-forms which go after it: *He gave up smoking*. However, if the discontinued action is denoted by the pronoun *it*, the pronoun will go before the postposition: *Give it up!* as, for example, in the song of the same name:

Tell me the secrets of your soul,
give it up and let go [57]

In addition, the same postposition, for example, *in* or *for*, can be used with different verbs (*to look for* and *to wait for*, *to keep in* and *to let in*, etc.).

As indicated by V.Ya. Plotkin, the emergence of such lexemes consisting of two relatively independent parts is natural for the processes taking place in modern English. The discussion of the contradictory status of the postposition is connected with an incorrect understanding of the word and the equalization of the word and lexeme: “It seems that the interpretation of the word as an element of the lexical subsystem of the language served as a source of theoretical difficulties in this important matter. Meanwhile, the central position of a word in the language macrosystem is because it appears in all the three of its subsystems — grammatical, phonetic, and lexical; therefore, it is incorrect to interpret a word as an element of one of them. The lexical subsystem is a unity of nominations, names for objects, processes and qualities of the surrounding world. The word is the canonical form of nomination, and canonicity does not imply obligation. Thus, functors, undoubtedly being words but not nominations, are not included in the lexical subsystem of the language. On the other hand, the nomination can be carried out by combining words. If such combination is fairly regular and stable, it has the same status as an element of the lexical subsystem as a functor, differing from it in the analyticity of its structure. A.I. Smirnitsky was right in refusing to admit the possibility of an analytical word, because it would consist of words, and the whole and its part cannot bear the same name. It is not a word but a lexeme must be recognized as an element of the lexical subsystem; it can be either single-word or analytical. The ratio of these two structural varieties of lexemes in a given language is its most important system characteristic”[(34), 202].

The question arises how to distinguish the postposition in the analytical lexeme from the corresponding adverb used in the sentence as an independent lexeme. Presumably, in this case, two criteria are relevant: postposition (postpositional use after a verb in the analytical lexeme) and clichéd use. If the combination ‘verb+adverb’ is reproducible, then, most likely, it has already turned into an analytical lexeme, or is on its way to do this. The holistic meaning can be considered the final criterion for the transformation: as soon as the complex ‘verb+postposition’ is no longer equal to the sum of the meanings of the components, it can be considered an analytical lexeme.

In the framework of the generative grammar, the complex of the verb with the postposition is considered a normal type of the verbal lexeme for the English language, while postposition elimination is the exception rather than the rule. This idea was voiced in the article ‘Case of the case’ by C. Fillmore, published in the 10th issue of the magazine *New in foreign linguistics*. Using the tree structure of Noam Chomsky, Fillmore writes: “Verbs are classified according to whether they require the elimination of the preposition from the case group immediately following them, that is, depending on whether they accept the direct object. If the verb has such property, this property can be canceled or changed later as a result of the effect of transformations”[43].

The point is that in English, the case relationships are mainly expressed through prepositions. Usually, after the verb there is a functor or a postposition that has lost its independent meaning and has become part of the analytical lexeme. This means that within the framework of the generative grammar, the direct object (in this case the only relationship indicator is the word order: *A boy loves a girl* vs. *A girl loves a boy*) can be considered as the result of ellipsis, of elimination. Fillmore offers a scheme in which the functor absent in case of a direct object is represented by a zero, like a zero ending or a zero suffix.

Thus, the postposition can be recognized as an integral part of the verbal lexeme to the extent that it is structurally equal to the suffix, because in the framework of the generative model, the ‘zero morpheme’ (a significant absence) is depicted where the postposition is absent.

Verbs with postpositions have different types of meanings. “The choice of a particular unit is determined by the chronotopic semantics of both the verbal component and the structure (form) of the analytical lexeme. The eurysemic verb as the first component of the analytical verbal lexeme sets the conditions for the implementation and deployment of the action in space and time; it ‘profiles’ the situation as it has chronotopic meanings specified by the syntactic valence scheme which builds the analytical verbal lexeme; it contains basic logical links with other parts of the sentence. Moreover, the eurysemic verb retains its ‘real’ meaning; it is able to contribute its own general lexical component which maintains its connection with the specific meaning of the verb and, accordingly, with the archetypal manipulation of a person in their life sphere with an archetypal (real) object” [[11], 11].

Therefore, there are three different understandings of the ‘verb+postposition’ complex in English. In V.L. Kaushanskaya’s grammar it is considered as a combination of a content part of speech and a functor. Many popular English-learning manuals follow the same concept – postpositions are equated to prepositions, and the corresponding topic is called ‘verbs with prepositions’. However, recognizing postpositions as equivalents to prepositions is impossible for a number of reasons: first of all, by their postposition, second, by the common semantics of the ‘verb+postposition’ complex. In addition, the value of this complex is often determined by postposition, which casts doubt on its role as a functor.

The generality of the semantics of the ‘verb+postposition’ combination is the main criterion for another concept, within the framework of which the verbs with postpositions are understood as phraseological units or phrasemes. In V.N. Komissarov’s, A.I. Smirnitsky’s and N.N. Amosova’s books, the term ‘phrasal verbs’ is used, and the main criterion for

analyzing and studying verbs with postpositions is their semantics. However, the idiomatic semantics absent in a number of verbs and the ability to use the same postposition in combination with different verbs prevent them from being recognized as phraseological units.

According to the third scientific concept presented in the works by I.V. Shaposhnikova, T.L. Borodina and V.Ya. Plotkin, verbs with postpositions in modern linguistics have the status of analytical lexemes which appeared due to the transition of the English language to the analytical type and the loss of inflections. The lack of inflections diversity led to junction becoming the main syntactic connection, which, in turn, predetermined the emergence of verbal-adverbial complexes which gradually lost the status of two independent signs and turned from a syntagm into one integral sign which can be broken into components. The eurysemic verb constituting the center of such combination is combined with a non-eurysemic postposition which, as was shown by several examples, modifies the meaning, creating a derivational component.

The object of the present study is the verbs with the postposition *in*. Dictionaries were used to select the units for analysis, in particular, Longman Dictionary of contemporary English, Oxford Advanced Learner's Dictionary, and Webster Third New International Dictionary. A list of 18 verbs was formed by the method of continuous sampling and subsequent selection of the most representative units: *to be in, to break in, to call in, to check in, to come in, to count in, to drop in, to fill in, to get in; to give in; to go in, to let in, to move in, to pull in, to put in, to take in, to walk in, to write in*. Some of these verbs have two meanings: for example, *to break in* also means 'to interrupt, meddle in the conversation'.

Further, the use of these verbs and their semantics is considered, and examples of the use of each verb in speech are given.

2. SEMANTICS AND FUNCTIONS OF VERBS WITH THE POSTPOSITION *IN*

Let us consider several verb groups with the postposition *in*. In the majority of these verbs, it is possible to distinguish a component with the conditional meaning 'get inside something', 'end up inside something':

- 1) break in
- 2) come in
- 3) drop in
- 4) fill in
- 5) get in
- 6) go in
- 7) let in
- 8) move in
- 9) put in
- 10) walk in
- 11) write in

Further, a series of verbs conveys the same meaning metaphorically: these are the verbs *to count in* and *to take in*.

The verbs *to be in* and *to pull in* can also be considered as modified variants of the component 'moving inwards'. In the first case, it is not the movement that is presupposed but being somewhere else, and in the second case is approaching the right place.

It can be said that such meaning is related to the categorical meaning of the preposition *in*. "For example, the preposition *in* has the following basic meanings:

- 1) Place (answers the questions 'Where?' and 'Where to?')

He is in the room. He came into the room.

- 2) Time: in winter; in August; in an hour.

I shall be back in an hour.

- 3) Indicates circumstances or setting:

He was in great difficulty. Our ship was caught in the storm.

- 4) Indicates the sphere of actions:

In this country, the working-class people are in power.

- 5) Indicates belonging to an organization, indicates occupation: to be in the army; to be in the Parliament» [40].

The verbs *to call in* and *to give in* remain outside the scope of this component. If the latter can be explained by the idea of 'entering some space' – having surrendered, the troops are surrounded by the enemy and are, as it were, inside the foreign army, then the former should be considered an exceptional case of the first variant of the meaning: 'to resort' to in its metaphorical sense.

Let us consider the categorical meaning of verbs with the postposition *in*. As mentioned above, they all somehow convey the meaning of moving into/being inside; therefore, this meaning can be considered as an arch-seme for this verb type.

Here, the verb meanings themselves belong to the function semes. For a number of verbs, we can single out another subordinate seme of movement, while others are distinguished by semes of various meanings – *to write, to put, to allow*.

If we consider verbs with the postposition *in* as a semantic field, then the idea of ‘inside’ will be at the center of it, and its various metaphorical interpretations will be on the periphery. At the near periphery, there are verbs *to write in* and *to fill in*, and at the far periphery *to count in*, *to call in*, *to give in*, etc.

For analysis, the most common verbs with the postposition *in* were selected, each used in various styles of speech and having various shades of meanings (see examples below):

I. TO BE IN

The pounding on my windows
Was just the pounding in my head.
I wonder who was in my room that night,
who the hell was in my bed?
(Who Was in My Room Last Night) [69]

In this case, the verb *to be in* denotes location in a particular space, and the connection between the verb and the postposition is extremely weak: *in* can be regarded not as a postposition but as a preposition of the word *room*. We see the same thing in the following examples from a song lyrics:

If I were in your shoes I'd run a thousand miles just to tell you
If I were in your room, using just my eyes I would tell you
(If I Were in Your Shoes) [55]

However, it is possible to be not only in a place but also in a problem situation, which can be demonstrated by the following passage:

“HELPL! I was in a car accident with a cop during the snowy weekend. It was 100% his fault, and now they're flipping it on me” [73].

As can be seen, the verb *to be in* is used both in literary and colloquial speech. Note that in the given examples it is difficult to distinguish the use of the phrasal verb *to be in* from the verb *to be* followed by the preposition *in*.

II. TO BREAK IN

Let us consider the use of the verb *to break in*. Most frequently, it means ‘to enter a building by force, especially in order to steal things’, and it can also be used to mean ‘to interrupt when someone is talking’:

Someone had broken in through the bedroom window.
‘Hilary,’ he broke in gently, ‘I’m just trying to help.’ [63].

III. TO CALL IN

The verb *to call in* means ‘to resort’, ‘to apply to’ - for example, in the context of medicine:

“What does it mean when a doctor calls in a “marker” in regards to another doctor?” [49].

In another context, the verb *to call in* translates as ‘to invoke’; in other words, it denotes some approaching, the inclusion of an object in the sphere of communication:

“Battersea Power Station calls in administrators” [65].
“Scotland Yard called in over Breivik's claims he met 'mentor' in UK” [67].

Note that most examples of the use of this verb are taken from the publicist style.

IV. TO CHECK IN

The verb *to check in* has a limited sphere of use –it denotes registration at the airport, hotel or a private hospital (or, more broadly, registration in any other context) and is the antonym of the verb *to check out*:

“Foursquare Means Business: Have you checked in yet?” [61].

There are four ways you can check in for your British Airways flight; online at ba.com; on your internet-enabled mobile phone; at an airport kiosk or at a British Airways check-in desk.

Check in on ba.com 24 hours before your flight.

Check yourself in at an airport kiosk.

Baggage to check in.” [62].

Thus, the same is originally present in the verb whatever the context.

V. TO COME IN

The verb *to come in* denotes an inward movement inward, an entrance somewhere:

She came in through the bathroom window
Protected by a silver spoon
But now she sucks her thumb and wanders
By the banks of her own lagoon

(She Came In Through the Bathroom Window [70])

In this, oh sweet life:

We're (we're coming in from the cold);

(Coming In From the Cold [68])

The verb can also be used in a metaphorical sense:

“Reports are coming in of a major car accident.

We’ve got absolutely no money coming in at the moment.

I’m looking for people to come in with me on a new restaurant venture.” [66].

VI. TO FILL IN AND TO WRITE IN

The verb *to fill in* is also used literary and figuratively in the meaning of making something full:

“The canal is now disused and partly filled in.

Please fill in your name and address in the space provided.

My secretary will fill you in on the details.

I’m filling in for the receptionist at the moment.” [52].

To write in also has the meaning ‘to fill in’; besides, it means ‘to send an inquiry’:

“Write in the letter that is missing from each word.

I wrote in to the programme to ask for more details.” [53].

VII. TO GET IN AND TO GO IN

Both verbs convey a passage inside a certain space both in the direct and in the metaphorical sense, as, for example, in the following example about bats hovering over prey:

“Ancient bats got in a flap over food” [71].

The verb *to go in* in its direct meaning is used, for example, in the following nursery rhyme:

The animals went in two by two, the elephant and the kangaroo

And they all went into the ark, for to get out of the rain.

The animals went in three by three, the wasp, the ant and the bumble bee

And they all went into the ark, for to get out of the rain.

The animals went in four by four, the great hippopotamus stuck in the door

And they all went into the ark, for to get out of the rain.

The animals went in five by five, they warmed each other to keep alive

And they all went into the ark, for to get out of the rain.

The animals went in six by six, they turned out the monkey because of his tricks

And they all went into the ark, for to get out of the rain.

The animals went in seven by seven, the little pig thought he was going to heaven

And they all went into the ark, for to get out of the rain [72].

VIII. TO GIVE IN

The verb *to give in* means ‘to surrender, refuse further resistance, stop fighting’, both in the primary meaning – facing an enemy, and in the figurative one, as in the article about Ray Bradbury

“Ray Bradbury finally gives in, agrees to release Fahrenheit 451 as an ebook” [54]

“Centre gives in to Mamata, puts FDI in retail on hold” [64].

Note that the verb, located on the periphery of the semantic field, is used in the publicist style.

IX. TO LET IN AND TO WALK IN

These verbs convey the two sides of the same action: ‘allow to enter’ and ‘enter’.

Life is precocious in a most peculiar way

Sister psychosis don’t got a lot to say

She go let it out, she go let it in, she go let it out

She go let it out, she go let it in, she go let it out

(Go Let In Out) [56]

“She walked in and made me smile

Talked a bit then stayed for a while” [75].

X. TO PULL IN

The verb *to pull in* conveys the meaning of inward movement, for example, speaking about ropes or muscles:

“Pulling In the Abdominals

"Pull in the abs!" - A little phrase that might be called a Pilates chant, yet it is so misunderstood.

Pulling the abdominals in is fundamental to the Pilates method of exercise" [58]

The verb also means 'to attract people in large numbers' and 'to earn a large sum of money':

"Inbound Marketing: How To Pull In Customers Without Pushing Ads" [74].

The examples show that the verb is used in scientific and publicist styles.

XI. TO PUT IN AND TO TAKE IN

The verbs *to put in* and *to take in* mean 'insert', that is, they convey the meaning of moving something inside some space. This can be understood in the metaphorical sense as well – to insert a phrase into a conversation, for example.

"When John opens his wallet to put in his money, Tim notices a picture in a plastic sleeve.

Ed rips the paper from his typewriter, puts in a blank page, and starts typing.

Stu went to the phone and put a quarter in.

"Because it's now almost eleven o'clock, and you put in the tapes at nine, and the top recorder says 1:55:30, and the next recorder says 1:55:10, and so on."—"Yes, that's right. I put the tapes in one right after another. It takes a few seconds between tapes."

"What's that you're putting in?" - "Marjoram. I'm trying it."

"Neither were taken."-"So, as of now, there's no apparent motive?" put in the first officer.-Carter nodded without looking up.

I decided to put in the only good word I might" [60].

The verb *to take in* also has several meanings related to the idea of 'inner space'; therefore, it may mean 'to absorb an idea':

"Judge Takes in Relativism Pitch, Gives Hedge-Funder 5-Year Sentence" [50].

In addition, *to take in* can convey the idea of giving shelter, of deceiving and even of narrowing clothes. In all the cases, the main idea is inward movement, joining or approaching.

The analysis of verbs with the postposition *in* allows several classifications, first, according to the principle of more or less close connection of the verb with the postposition:

I. The verbs *to be in*, *to break in*, *to come in*, *to fill in*, *to go in*, *to let in*, *to walk in*, *to write in* retain their main sense 'to move', 'to intrude', etc; the postposition adds the idea of 'inside' to the sense.

II. The verbs *to call in*, *to check in*, *to give in*, *to put in*, *to take in* change their categorical sense – the postposition creates a metaphorical meaning, which allows speaking of the holistic semantics of the 'verb+postposition'.

Moreover, verbs with postpositions can be classified according to another principle. Most of these verbs denote movement – *to break in*, *to come in*, *to drop in*, *to get in*; *to give in*; *to go in*, *to let in*, *to move in*, *to pull in*, *to put in*, *to take in*, *to walk in*. The other verbs – *to be in*, *to call in*, *to check in*, *to count in*, *to fill in*, *to write in* – are united by the sense 'inwards' but do not convey the meaning of movement.

Finally, it is possible to classify verbs with the postposition *in* on the principle of polysemy. The verbs *to put in* and *to take in* have the most diverse set of meanings, while the rest of the verbs usually have a certain basic meaning that is the basis for all their figurative meanings.

The analysis of verbs with the postposition *in* showed all of them share the 'inwards' sense, which confirms T.L. Borodina's thesis about eurysemy of the verb and about the leading role of the postposition in these phrases.

Verbs selected using the continuous sampling from dictionaries – *to be in*, *to break in*, *to call in*, *to check in*, *to come in*, *to count in*, *to drop in*, *to fill in*, *to get in*; *to give in*; *to go in*, *to let in*, *to move in*, *to pull in*, *to put in*, *to take in*, *to walk in*, *to write in* were analyzed on the material of modern publicist style, fiction and scientific literature. Among the selected contexts, most of the examples came from the field of scientific literature and journalism, which allows us to speak about a specific area of use of verbs with postpositions.

CONCLUSION

The present research regarded modern English verbs with the postposition *in*; such analysis can be carried out from three points of view. The traditional one assumes that the combination of a verb and a postposition can be considered as a combination of the content part of speech and the functor. However, this point of view should be recognized as untenable for two reasons: firstly, a verb with a postposition often has an indivisible meaning that is not connected in any way with the meaning of the same verb without a postposition. Second, the meaning of said combination is often the meaning of the postposition and not the verb. When applying this point of view, postpositions are often mixed with prepositions, and in the English language study guides, the corresponding topic is referred to as 'combinations of verbs with prepositions'.

Further, there is a point of view according to which verbs with postpositions should be considered as idioms in connection with the indivisibility and idiomacy of their meaning. However, the regularity of the 'verb+postposition' model contradicts this, as no idiom has such reproducibility.

The factors listed above led to the emergence of a third point of view which should be recognized as the most correct and consistent with the realities of the English language. According to it, verbs with postpositions are analytical lexemes consisting of two components, a verb and a postposition. These lexemes have a holistic meaning, and they historically appeared as combinations with a syntactic connection. Then, in the process of language development, these combinations were regularly reproduced, and thus acquired an independent meaning. In some cases, this meaning goes back to the categorical meaning of the postposition (for example, the direction of movement), which suggests that the verb is eurysemic and loses its specific semantics.

The analysis of the verbs with the postposition *in* led to the following conclusions:

- 1) the overwhelming majority of these verbs share a common notion 'inward, inside' – their meanings are 'to penetrate, enter, rush in', etc.;
- 2) these verbs can also have the metaphorical meaning of being inside some space;
- 3) the analyzed modern examples are mostly verses and excerpts from political articles. Thus, verbs with the postposition *in* are inherent in public and literary speech.

Verbs with the postposition *in* can be divided into groups according to different characteristics:

- the degree of connection between the verb sense and the postposition sense – some verbs with postpositions have an idiomatic meaning that does not follow from the sum of the component meanings, others have a categorical meaning of motion modified by the postposition;
- the presence or absence of figurative meanings – for some verbs, the number of such meanings is up to 10.

In general, the analysis of verbs with postpositions shows that modern English continues to evolve in the direction of analyticism which penetrates not only into grammar but also into vocabulary.

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