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## A Checklist for Reviewers of EFL Dictionaries

— Checkpoints about the Review —

KYOHEI NAKAMOTO<sup>1)</sup>

Nakamoto (1994) has provided a checklist for reviewers which consists of four parts: (a) checkpoints about the dictionary's macro-structure and micro-structure, (b) those about the review, (c) those about the critic(s), and (d) those about the influence. Nakamoto (forthcoming) has re-considered the first of these, i.e. the checkpoints about the dictionary.

Here I shall review the second, i.e. the checkpoints about the review (to be abbreviated [R]), which are all given in question form. This checklist will be particularly useful for the critics as well as the metacritics to re-consider how to write a dictionary review in a more objective fashion.

### I. Review date.

#### [R-1] When was the review published?

Is there any 'best before date' of reviews, i.e. the deadline for dictionaries to be reviewed? The answer is obviously "No". Theoretically, we could review any dictionary at any time. Ideally speaking, however, new dictionaries (including new editions of older dictionaries) should be reviewed within, say, one or two years after they have been released. It would be of no use if we were to review a dictionary the next edition of which is about to be published, say, next month, or is already available, unless that (old) dictionary is considered to be worth reviewing from a historic point of view (cf. [R-15]).

1) I should like to thank Dr Reinhard R.K. Hartmann for his comments and advice.

## II. Medium of publication.

### [R-2] In which medium is the review published?

Dictionary reviews are most often published in linguistic or lexicographic journals, (foreign) language teachers' magazines, library or librarians' magazines, or public newspapers (cf. Landau 1984: 304). However, one may happen to find a review in a specialist magazine for gardeners, for instance, if it is a specialised dictionary for gardeners that is reviewed.

### [R-3] Where is the medium published?

It would be surprising to find a review published in a country where the reviewed dictionary is hardly expected to be used (e.g. the case where a review of an Italian-Russian dictionary for Italian and/or Russian users is published in Japan). We would be equally surprised if we find no review published in the country at which the dictionary is targeted (e.g. the case where no review of an EFL dictionary were to be published in Japan where dictionaries of this type sell well).

### [R-4] How widely is the review circulated?

A review published in a public newspaper will be read by more people than a review in a specialist journal. By checking the range of circulation of the medium, we can guess how widely a review published there might be read.

The reviewer should choose the right medium and metalanguage (see [R-8]) so that his review can be read by the intended readers (see [R-5]). If he wants to have his review read by dictionary experts, for instance, a lexicographers' journal is a better medium than a public newspaper.

## III. Readership.

### [R-5] Who are the intended readers of the review?

As the compilers should bear in mind the audience of their dictionary, the critic should take into consideration the audience of his review. Doing this would help him to determine how to review the dictionary. For example, if the intended readers are dictionary experts, he could use technical terms from lexicography and linguistics. If lay-users are the intended

readers, on the other hand, he should definitely avoid using such jargon.

The intended readers are in most cases identical to those of the medium in which the review is published (Fig. 1).

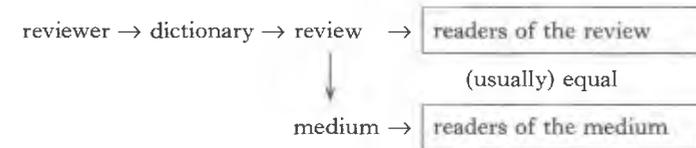


Fig. 1

However, the intended audience does not necessarily have to be intended users of the dictionary reviewed. Nor does the reviewer have to be an intended user (Fig. 2).

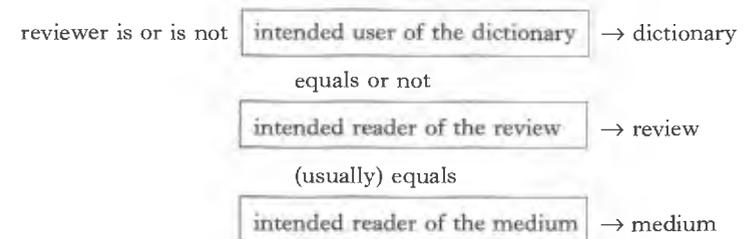


Fig. 2

## IV. Perspective.

### [R-6] From which perspective is the dictionary reviewed?

The perspective is usually determined, or at least influenced, by the reviewer's occupation (Fig. 3).

It should be noted that a review by a language teacher from a learner's perspective, for instance, is not necessarily identical to a review written by his student (Fig. 4).

In (2) the dictionary will be looked at directly by the learner-user, while in (1) it is after all reviewed by the teacher, who is probably a more advanced and experienced learner of the language and who is a more skilled dictionary user than his student.

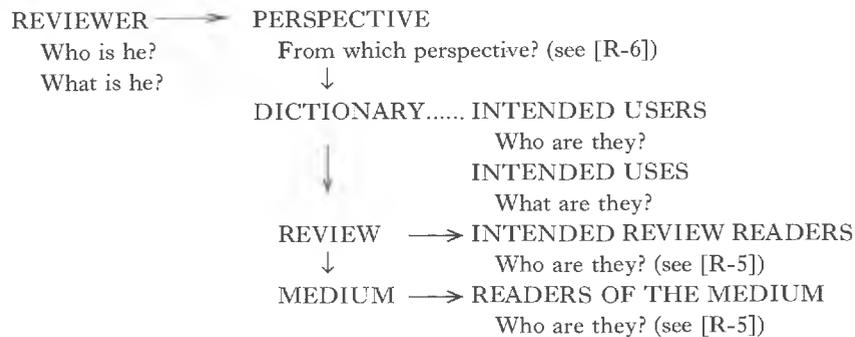


Fig. 3

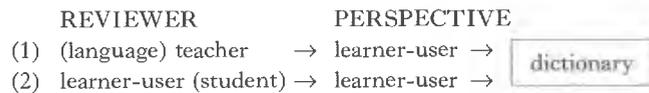


Fig. 4

## V. The number of reviewers.

### [R-7] Is the review written by a single reviewer or by a team of reviewers?

Some reviews are written by a single author ('single-author' reviews) and some by more than one person ('team' reviews; cf. Chapman 1977: 158).

There are two forms of team review. The same dictionary can be reviewed by all the contributors at the same time, or each contributor may review one or more of the aspects of the dictionary. In the latter case, a critic who is interested, and an expert, in word history, for instance, should review the etymological information presented in the dictionary. It is important that all contributors look at the dictionary from the same perspective (see [R-6]). The same team could review the next edition of the same dictionary.

## VI. Metalanguage.

### [R-8] Which language is used as a metalanguage in the review?

Needless to say, the metalanguage chosen does not have to be the lan-

guage covered by the dictionary under review. For instance, monolingual English dictionaries have often been reviewed in Japanese (and published in Japan). The critic should choose a right metalanguage, bearing in mind the intended readers (see [R-5]) on the one hand, and the medium in which his review will be published (see [R-2]) on the other.

## VII. The length of the review?

### [R-9] How long is the review?

The same dictionary could be reviewed either extensively or briefly, irrespective of the dictionary's size. It is not necessarily the case that large dictionaries have to be reviewed extensively and small ones briefly. However, the more comprehensive the dictionary is, the more extensive its review tends to be. It goes without saying that there is no correlation between length and quality of the review. Concise reviews could be better than only verbose ones.

Length is often predetermined by the medium. The reviewer should consider how to allocate the space available (see [R-17]), i.e. he should decide on which aspect(s) of the dictionary he will focus.

## VIII. Genre and title.

### [R-10] What heading is the review given?

A review may variously be called 'review', 'review article', 'short notice', 'analysis', etc. What is the difference between 'review' and 'review article' on the one hand, and between 'review' and an article with no special heading on the other? It seems that there is no agreement among critics, editors of journals, and metalexigraphers about the definitions of this set of terms. Steiner (1984: 167) states that "If the reviewer is given the opportunity to use enough space, the review may turn out to be an essay on lexicographical matters". This is likely to be true.

### [R-11] What is the title of the review?

Some reviews are merely entitled "Review", but others have a fully formulated title (and subtitle).

Marello (forthcoming) divides the discursive titles of dictionary reviews

into three main groups: (1) titles named after famous films, novels, songs, idioms, or proverbs, (2) playful titles, and (3) titles made up from specific expressions (e.g. neologisms or striking metaphors). She points out that it is often the editor of the medium rather than the reviewer who gives a name to the review. Strange titles are preferred by some critics and/or magazine editors. This is probably because such titles are believed to draw readers' attention more successfully. However, irrelevant titles should be avoided.

### IX. Objects of the reviews.

#### [R-12] How many dictionaries are 'reviewed' in the review?

In most cases a single dictionary is reviewed ('single' reviews). However, two or more dictionaries can be reviewed at a time, whether or not they belong to the same dictionary type ('multiple' reviews).

It is important not to confuse the dictionaries 'reviewed' and those only 'mentioned' (see [R-14]).

#### [R-13] (If multiple) Does the reviewer compare the dictionaries or review them separately?

The reviewer may compare the dictionaries to be reviewed ('comparative' reviews (Type A or B)), or simply look at them separately ('separate' reviews) (Fig. 5).

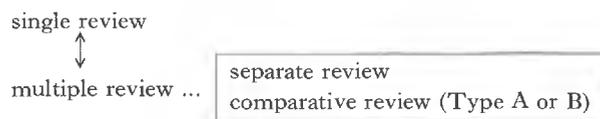


Fig. 5

#### [R-14] How many dictionaries (other than those under review) are mentioned in the review?

Comparison is a popular method many dictionary reviewers employ. By comparing similar and/or different dictionaries, the distinctive features of each dictionary could be more easily described and more effectively stressed.

The term 'comparative review' is a little ambiguous. It can further be categorised (Table 1).

Table 1

review type	dictionary/-ies reviewed	dictionary/-ies compared (but not reviewed)
(1) single review		
(1-1) single, non-comparative review	A	nil
(1-2) single, comparative review	A	X, Y, Z, ...
(2) multiple separate review		
(2-1) separate, non-comparative review	A B :	nil nil nil
(2-2) separate, comparative review	A B :	X, Y, Z, ... X, Y, Z, ... or S, T, U, ... or S, Y, Z, ... :
(3) multiple comparative review		
(3-1) Type A	A, B, C, ...	nil
(3-2) Type B	A, B, C, ...	X, Y, Z, ...

The term 'comparative review' has a narrower sense in (3-1) and (3-2) than in the other four. Dictionaries are comparatively reviewed in both, but in Type A (3-1) several dictionaries (i.e. A, B, C, ...) are reviewed together in a comparative fashion, while in Type B (3-2) they are jointly compared to other dictionaries (i.e. X, Y, Z, ...).

It is not always the case in (2-2) that the same dictionaries are compared. For example, when the dictionary A is compared with the dictionaries X, Y and Z, the dictionary B may be compared with the same set of the dictionaries (i.e. X, Y and Z), or with other set (e.g. S, T and U, or S, Y and Z, etc.).

#### [R-14-a] (If separate = (2-1) or (2-2)) Does the reviewer allocate

the space equally to each dictionary?

- [R-14-b] (If multiple comparative (Type A or B) = (3-1) or (3-2)) Does the reviewer compare the dictionaries under review in a well-balanced way, or does he stress one (or more) of them more than the others?**

It is possible for the critic to make his review ill-balanced, deliberately or not. He might allocate more space to the dictionary he considers more important. Thus, we cannot say that 'well-balanced' reviews are better than those which are not, and vice versa.

- [R-15] (If comparative = (1-2), (2-2), (3-1), or (3-2)) Is it a synchronic or diachronic review, or both?**

'Synchronic' reviews are reviews where dictionaries published in the same year or within, say, five years are compared. 'Diachronic' reviews, on the other hand, are reviews of the dictionaries published more than, say, years apart.

Revised dictionaries are often compared with their previous edition(s) diachronically. However, they could also be compared synchronically with their competitors. It is of course possible to review a revised dictionary

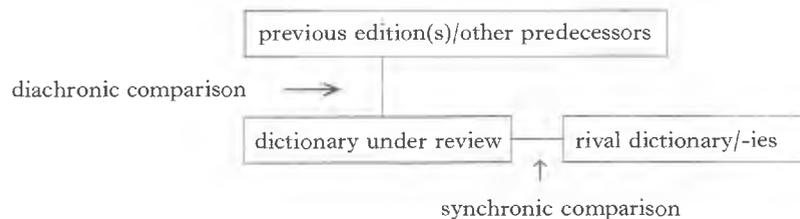


Fig. 6

both diachronically and synchronically at the same time (or to review without any comparison) (Fig. 6).

The terms 'synchronic' and 'diachronic' should not be confused with 'contemporary' and 'obsolete'. For instance, we could review two dictionaries published in the 16th century by synchronically comparing them with each other, or by diachronically comparing them with other dictio-

naries published in the 17th century, for instance, even though they are all now 'obsolete'. These could be called 'historical' reviews.

## X. Features reviewed.

- [R-16] Which features of the dictionary are reviewed?**

The reviewer could examine all the features of the dictionary, or cover some of them selectively (cf. Nakamoto 1994 and forthcoming).

Since this checklist is designed to be applied to only a particular type of dictionaries (i.e. EFL dictionaries), we will need different checklists, or need to revise the present checklist so that we can use it when we review other type of dictionary (e.g. monolingual native-speaker dictionaries). For instance, as Jehle (1990: 302) points out, the lexicographical topics such as 'grammar,' 'definition,' 'collocation,' 'examples' and 'usage' are particularly important for judging EFL dictionaries.

- [R-17] (When two or more features are examined,) Which features are discussed more extensively?**

The critic should consider the balance. He may review the dictionary comprehensively ('comprehensive' reviews), dealing with each topic equally, or discuss one or more of the features in greater detail, while mentioning the others only in passing. 'Well-balanced' reviews are not necessarily better than reviews which are not. If, for example, the dictionary under review is different from other dictionaries only in the manner of semantic explanations, the reviewer could, or perhaps should, pay more attention to semantic information supplied by the dictionary.

An etymologist, on the other hand, might prefer to discuss etymological issues. He might only superficially look at other features of the dictionary and mention nothing at all about the art of dictionary making. Such a review will be read by rather a restricted number of specialists (in this case linguists; for intended readers see [R-5]). Reviews of this type can be called 'academic' reviews and come closer to a linguistic essay than a review per se (cf. [R-10]).

## XI. Critical viewpoint.

### [R-18] Is it an objective or subjective review?

Hartmann (1992: 65) has taken a pessimistic view of dictionary criticism:

objective standards are still rare, and consequently critical reviews are very often symptoms of the personal opinions of the evaluator rather than genuine attempts at measuring quality in terms either of the compiler's own principles or of degrees of user satisfaction.

What should the critic do to make his review more objective?

Three steps are proposed to achieve an objective critical stance:

- (1) Understand the policy of the dictionary, especially on its intended users and uses;
- (2) Carry out random sampling tests that cover the whole book to see whether or not the policy is realised (cf. Chapman 1977: 158);
- (3) Conduct surveys among the users (e.g. questionnaires) to establish their needs for, and complaints about, the dictionary.

The data gained from such tests and/or surveys are of great value. A review based on such data would be more objective and convincing than that based merely on the reviewer's opinions and/or 'impressions' of the dictionary.

Even if it is a purely 'descriptive' review (see [R-19]), the critic should not copy the publisher's claims which may be found on the back cover or dust jacket. He should ask whether the claims are realised in the dictionary.

### [R-19] Is it a descriptive or evaluative review?

'Descriptive' reviews are reviews in which the critic simply describes the dictionary under review and passes no personal judgment on it. Even simple adjectives like *new*, *simple*, *comprehensive*, *user-friendly*, etc. are not used, unless they are cited directly from the dictionary compiler's or publisher's statements.

Reviews which evaluate the dictionary in some way or other are called 'evaluative' reviews. Needless to say, it makes no sense if we say 'evalua-

tive' reviews are better than 'descriptive' ones, and vice versa.

No matter how the critic may evaluate the dictionary, whether favourably or negatively, he should give his reasons — convincing reasons. Compare the following answers to the question "Why do you recommend the dictionary?":

- because I like it;
- because it was compiled by a famous scholar;
- because it was published by a well-known company;
- because it contains more entries than other similar works;
- because it has adopted the IPA.

Are these answers able to satisfy the reader? The important thing is, after all, to give reasons why he likes it, why a dictionary which was compiled by a famous scholar, which was published by a well-known company, which contains more entries, or which has adopted the IPA is recommendable.

In order to make the reasons more convincing, the critic should, here too, bear in mind the following points:

- (1) the intended users of the dictionary;
- (2) the intended uses of the dictionary;
- (3) the intended readers of the review (see [R-5]).

In other words, he should consider the dictionary users' needs, the compilers' intentions, and the review readers' demands.

### [R-20] Does the reviewer evaluate the dictionary favourably or negatively?

The term 'criticism' is ambiguous; it has a neutral and (strongly) negative sense (see McArthur, ed. 1992, s.v. criticism). Here it is used in the neutral sense.

The critic can evaluate the dictionary positively ('positive' reviews) or negatively ('negative' reviews). It is of course possible to evaluate some aspects of the dictionary positively but others negatively. It makes no sense to say that 'positive' reviews are better than 'negative' ones, and vice versa.

When the reviewer criticises the dictionary (negatively), does he offer

any suggestion to improve the dictionary he criticised? If he does, his review can be called a 'constructive' review (see [R-21]).

### [R-21] Is it constructive or destructive criticism?

What underlies 'destructive' criticism is an intention something like "Let the dictionary vanish from the world!" Such criticism is unfair and even derogatory.<sup>2)</sup>

'Constructive' criticism is much more popular and far better than the 'destructive' type. Nevertheless, they do not necessarily please the dictionary makers, because they might contain excessively idealised standards that could never be applied to the dictionary reviewed. Such irresponsible suggestions are often due to lack of knowledge about dictionary making (cf. Landau 1984: 305).

To sum up, my recommendations for future reviewers are as follows:

- (1) Always consider the intended users and uses of the dictionary, and the intended readers of your review (see [R-5]);
- (2) Be honest in your appraisal of the dictionary (see [R-20]);
- (3) Don't be afraid to evaluate the dictionary negatively (see [R-20]);
- (4) Give convincing reasons for the evaluation, whether favourable or negative. They should be supported by data gained from surveys (see [R-18]);
- (5) Don't hesitate to make suggestions if you believe they could

2) I know one example of 'destructive' type of review. Takahiko Soejima and his colleagues severely criticised two Kenkyusha's leading dictionaries in their book entitled *Kekkan Eiwa-jiten no Kenkyu (A Study of the 'defective' English-Japanese Dictionaries)*; Tokyo: JICC-shuppanyoku, 1989). They condemned "poor quality" of the two dictionaries, particularly their "incorrect and unsuitable translations", and concluded that they "should disappear from the world at once!" This book exerted profound influence not only on lexicographers, publishers, English teachers, but on learner-users (especially high school pupils) in Japan. However, the critics of *their* book found in it a great deal of misunderstanding of dictionary making. The authors were severely criticised by the reviewers, particularly for the manner of their criticism. Their criticism was not considered fair, for similar "mistakes" were also found in other dictionaries published by the companies other than Kenkyusha. Besides, they used a large number of swearwords. The photographs on the front and back covers were very aggressive and disgusting, where the two dictionaries were seen torn into pieces. They were sued by Kenkyusha.

improve the dictionary (see [R-21]);

- (6) Don't be destructive in your criticism (see [R-21]);
- (7) Consider the balance of your review taking available space into consideration (see [R-14-a], [R-14-b], and [R-17]).

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(1994年8月18日受理)

## Is the Stress Pattern the Only Criterion of Noun Compounds?

SAORI TOMINAGA

### 1. Introduction

The definition of the term compound or compound word, which is made up of two (or more) words, is intolerably vague in spite of its frequent appearances in linguistic literature. In some cases of nominal compounds, the clear-cut distinction between noun compounds and simple noun phrases is difficult to make. It is often pointed out that the dividing line between compounds and syntactic phrases can be drawn on the basis of the stress pattern: If a given combination has single stress (<sup>1</sup>-|-) it is classified as a compound, whereas it is simply a syntactic phrase if it has double stress (<sup>1</sup>-|<sup>1</sup>-).<sup>1)</sup> This is indeed the case with <sup>1</sup>White |House 'the official residence of the United States' and <sup>1</sup>white <sup>1</sup>house 'a house which is white,' where the former is a compound whereas the latter is a phrase.

Though the stress pattern criterion in distinguishing between compounds and phrases is generally applicable, it should be noted that this is not the one and only criterion. Besides its single stress, the compound <sup>1</sup>White |House has developed a special meaning which can not be reduced to the simple semantic addition of the elements. We must also note that since compounds are single words, they display many word-like characteristics such as inseparability. Is it all right to forget the fact that the differences in their meanings and rigidity of their elements also play an impor-

1) In this paper, we use the marks (<sup>1</sup>) and (|). The mark (<sup>1</sup>) is put before the syllable that has primary stress, and the mark (|) before the syllable that has secondary stress. In *Random House College Dictionary* 1991 (henceforth *RHCD* 1991) from which most of the combinations illustrated in this paper are derived, however, the mark (') follows the syllable having primary stress, and the mark (ˊ) follows the syllable having secondary stress.

tant role in distinguishing them? This paper aims to show that the phonological criterion alone is not enough to prove the combination in question is a compound or a phrase. We must take into consideration semantic and paradigmatic factors as well.

### 2. Phonological Criterion in American Structuralism<sup>2)</sup>

Bloomfield (1933) pays attention to the fact that an English word usually has only one primary stress, which tends to be put on the first syllable. He clearly maintains that compounds and phrases can be distinguished according to whether the given combination has single primary stress or double primary stress, and entirely rejects semantic criterion:

In meaning, compound words are usually more specialized than phrases; . . . It is a very common mistake to try to use this difference as a criterion. We cannot gauge meanings accurately enough; moreover, many a phrase is as specialized in meaning as any compound: in the phrases *a queer bird* and *meat and drink*, the words *bird*, *meat* are fully as specialized as they are in the compounds *jailbird* and *sweetmeats*. . . *ice-cream* [<sup>1</sup>ajs-|krijm] is a compound, but *ice cream* [<sup>1</sup>ajs |krijm] is a phrase, although there is no denotative difference of meaning (pp. 227-228).

Bloch and Trager (1942) also try to define compounds in terms of their stress patterns. They maintain that in order to distinguish compounds from phrases, some sort of formal criteria must be sought. As the criteria of compounds, they give phonemic modification, junctural change, stress pattern, and the combination of these features. They explain as follows:

Thus the compound *blackbird* differs from the phrase *black bird* only in stress; the compound *altogether* differs from the phrase *all together* in both stress and juncture; and the compound *gentleman* differs from the phrase *gentle man* in stress, juncture and modification of the second member from /man/ to /mən/.

2) Among American structural linguists, who strictly keep the notion of the "levels of analysis," an analysis of morphological structure must be made on the basis of phonology and semantic consideration is refused in this stage. Therefore the term compound is restricted to the combinations with single stress among them.

Marchand (1969) applies the stress pattern criterion to adjective + noun combinations though he adopts what he calls “underlying concepts” for others. According to him, a compound must display some morphological characteristic distinguished from the parallel syntactic construction. Therefore, in the case of adjective + noun combinations which is structurally identical with regular noun phrases and where the conventional stress pattern is double stress, single stress is regarded as the criterion of compounds. He states that “we could not modify the first elements of *black market*, *Black Sea* by *very*, yet the phrases are not compounds, as they do not enter the stress type of *blackbird* (p. 21),” and further he says “any syntactic group may have a meaning that is not the mere additive result of the constituents (p. 122).” He considers even <sup>1</sup>*free*<sup>1</sup>*wheel* ‘a device in the transmission of a motor vehicle or rear bicycle wheel’ and <sup>1</sup>*best* <sup>1</sup>*man* ‘the chief attendant of the bridegroom at a wedding’ to be the examples of syntactic phrases because of their double stress. For him, phonological criterion sometimes overrides semantic criterion.

So far, we have seen that some linguists tried to characterize compounds and phrases in terms of their characteristic stress patterns. To what extent, however, are their attempts viable?

### 3. Semantic Criterion

Thus there seem to be some problems about making a distinction between compounds and phrases based on the stress pattern criterion alone. For one reason, it is often rather difficult to know with certainty whether a given combination takes single stress or double stress. In fact, the stressing of English compounds seems to vary considerably not only from dialect to dialect but also from individual to individual as *the Webster's Seventh New Collegiate Dictionary* (1967) states as follows:

Some speakers stress a compound one way, and other speakers another way. To make rules that would cover the stress of compounds seems impossible. Certain conditions seem to make for one kind of stress or the other; these conditions leave the stress on many compounds unexplained (p. 1200).

According to Bolinger (1986), stress pattern vacillations often result

from the semantically half fused nature of the combinations. Among such combinations we can find *apple pie*, *ice cream*, *oatmeal*, *electric chair*, etc. Note that these combinations are just in the period of transition from unfused phrases to highly fused compounds. Bolinger observes “there are speakers who say <sup>1</sup>*apple* <sup>1</sup>*pie*, <sup>1</sup>*ice* <sup>1</sup>*cream*, <sup>1</sup>*oat*<sup>1</sup>*meal*, and <sup>1</sup>*electric* <sup>1</sup>*chair*, and others who continue the older “phrasal stress” with <sup>1</sup>*apple* <sup>1</sup>*pie*, <sup>1</sup>*ice* <sup>1</sup>*cream*, <sup>1</sup>*oat*<sup>1</sup>*meal*, and <sup>1</sup>*electric* <sup>1</sup>*chair* (p. 117).” Accordingly, it is arguable to say that *ice cream* is a compound for some speakers while it is a phrase for others without considering the fact that the combination *ice cream* is semantically wavering between an unfused phrase and a highly fused compound.

This proves the difficulty to explain the difference between compounds and phrases only in terms of the stress pattern of the given combinations. We must take into consideration semantic characteristics as well, focusing on the ways in which a given combination has developed special meanings.

### 4. Paradigmatic Criterion

Besides the semantic criterion, we also need the paradigmatic criterion. The substitutability of the two elements is also considered to be crucial in distinguishing between compounds and phrases. A syntactic phrase allows high degree of substitutability in each element, and the meaning is clearly known from the semantic combination of the elements. Thus the first element of the simple phrase <sup>1</sup>*red* <sup>1</sup>*book* ‘a book which is red’ may be freely replaced by *blue*, *large*, *thin* and so on without deviating from its structural meaning ‘a book which is . . .’ In the same way, the second element of the phrase <sup>1</sup>*old* <sup>1</sup>*building* ‘a building which is old’ may admit innumerable alternatives such as *chair*, *man*, *book* and so on without any effect to the semantic framework of ‘. . . which is old.’ All of these combinations can be classified as phrases because their elements admit very high substitutability typical of syntactic combinations.

On the other hand, the meaning of a compound is so solid that we cannot replace any of the elements without forfeiting its established meaning. For instance, if we replace the first element of <sup>1</sup>*blue* <sup>1</sup>*stocking* by <sup>1</sup>*white*, the result is a nonsense word <sup>1</sup>*white* <sup>1</sup>*stocking*. Thus, whether the elements

of a combination can be replaced by others freely or not is highly important for the distinction between compounds and phrases.

### 5. Phrase-like Combinations with Single Stress

When we reexamine all the combinations taking these semantic and paradigmatic criteria into consideration, we can find many single-stressed combinations which are akin to phrases.

**5.1.** Single-stressed combinations often occur when they consist of a verb-derived noun at the second element and the semantic object at the first element: *That which or a person who* —s *X* generally take the stress pattern  ${}^1X$  —er. Thus we have a large number of combinations with *maker* in the second element;

${}^1car$ maker,  ${}^1coffee$ maker,  ${}^1dress$ maker,  ${}^1noise$ maker,  ${}^1pace$ maker  
 ${}^1peace$ maker,  ${}^1trouble$ maker,  ${}^1watch$ maker (RHCD 1991).

This combination pattern *X-maker* is so productive that we can easily create such nonce words as  ${}^1pi$ ano maker,  ${}^1tube$  maker with single stress. We can cite a large number of examples of this sort;  ${}^1English$  teacher,  ${}^1fortune$ -teller,  ${}^1lie$  detector,  ${}^1pen$ holder,  ${}^1sun$ -worshiper. More generally, this phenomenon is widely seen in the combinations with verbal nouns in their second elements. For instance,  ${}^1bed$ making,  ${}^1fox$  hunting,  ${}^1house$ keeping, are the cases with gerunds, and  ${}^1blood$  test,  ${}^1flower$  arrangement,  ${}^1pro$ duction control are the cases with verb-derived nouns. Since they always take single stress, they appear to be compounds with respect to the phonological criterion. For this type of combinations, however, the single stress is only a syntactically determined stress pattern. Considering the fact that they admit of a fairly large number of substitutable alternatives in their first element and that they have transparent, combinatory meanings, we might regard them as phrases rather than compounds.

**5.2.** Single-stressed combinations often result when the second elements are rather general in their meaning and less informative than the first element, or also when the contrast with other combinations is intended on their first elements. The words such as *disease*, *land*, *room*, *school*, and *system* which frequently occur in the second element of a combination are

less important than the first elements which are the modifiers, and this explains their single stress:

${}^1Alzheimer's$  di<sub>1</sub>sease,  ${}^1Hansen's$  di<sub>1</sub>sease,  ${}^1Parkinson's$  di<sub>1</sub>sease,  
 ${}^1dream$ land,  ${}^1flat$ land,  ${}^1high$ land,  ${}^1dressing$  room,  ${}^1guest$  room,  ${}^1rest$   
 room,  ${}^1grammar$  school,  ${}^1military$  school,  ${}^1night$  school,  ${}^1feudal$  sys-  
 tem,  ${}^1decimal$  system,  ${}^1nervous$  system.

Here again, they are apparently compounds in that they have single stress. But this time, their stress pattern seems to be determined by semantical or pragmatical factors. They may be similar to syntactic phrases rather than to compounds in that they admit high degree of separability and substitutability and exhibit combinatory meanings which often characterize syntactic phrases.

### 6. Compounds with Double Stress

On the contrary, we can also find a large number of double-stressed combinations whose other properties suggest that they are compounds. They are apparent simple phrases in that they have double stress. From substitutability and semantic points of view, however, they have more or less fused meaning and consequently each element of the combination is rather fixed and allows very low degree of substitutability. Examining some entries in English dictionaries, we can find a number of such combinations. In what follows, I would like to show such combinations of adjective + noun that I collected chiefly from RHCD.

Double-stressed compounds are divided into two groups according to their semantic nature: *endocentric compounds* and *exocentric compounds* (Bauer 1983: 30). In the first group, the compound is a hyponym of the grammatical head which is the second element. Here what we often find is the *specialization of meaning* of the whole combinations.

On the other hand, since the compound in the second group is not a hyponym of the second element, specialization of meaning is not often applicable. Actually, what we find about this group is *transfer of meaning* rather than specialization of meaning; a completely different sense from the sense of the second element is given to the whole combinations. Trans-

fer of meaning is a kind of figure of speech, in which our conceptual association connects the literal (or sometimes already specialized) meaning with the transferred meaning. Combinations in this group fall into two categories according to their kind of association underlying them: *similarity* and *contiguity*.

In the next two sections, I consider double-stressed combinations which have changed in meaning. To those used as technical terms or jargon, technical labels are added in the abbreviated forms<sup>3)</sup> put in parentheses immediately after the examples. Note that polysemic combinations are being entered into separate categories according to their difference in meaning. Cross-references are available by arrow signs.

### 6.1. Specialization of Meaning (A)

6.1.1. There are many double-stressed combinations which have been so specialized in meaning that we can hardly deduce their meaning from the additive sum of the elements. In some cases, specialization of meaning has not gone further enough to fail to derive their correct meanings:

<sup>1</sup>big <sup>1</sup>toe, <sup>1</sup>little <sup>1</sup>toe, <sup>1</sup>little <sup>1</sup>finger.

However, they can be modified by the adjectives whose meanings are contradictory to the first adjective elements and not by *very*, which proves that they have undoubtedly attained a certain level of "compoundness." Thus, we can say *little* <sup>1</sup>big <sup>1</sup>toe, but we cannot say *very* <sup>1</sup>big <sup>1</sup>toe in this meaning.

6.1.2. Semantic specialization very often results when a combination with additive meaning is in a certain group of people or in a particular field of activity or profession. These examples range from slightly to highly fused combinations. In spite of their double stress, we can no longer derive their meanings exactly from their general meaning or refer to such combi-

3) Full forms of the abbreviated subject labels used in this paper are as follows:

Aeron./autics	Cath./olic	Liter./ature	Path./ology
Anat./omy	Comp./uting	Med./icine	Print./ing
Astron./omy	Cook./ing	Mil./itary	Rail./way
Bibl./ical	Electron./ics	Mus./ic	Theatr./ical
Bot./any	Entom./ology	Opt./ics	Zool./ogy
Chem./istry	Ling./uistics	Paint./ing	

nations as simple syntactic phrases.

<sup>1</sup>black/<sup>1</sup>brown/<sup>1</sup>white <sup>1</sup>belt (Judo) waistbands → C, <sup>1</sup>black <sup>1</sup>letter (Print.) a heavy-faced type, <sup>1</sup>blue <sup>1</sup>ribbon: first prize → B, <sup>1</sup>broad/<sup>1</sup>narrow <sup>1</sup>gauge (Rail.) distances between the rails, <sup>1</sup>compact <sup>1</sup>disk (Electron.), <sup>1</sup>double <sup>1</sup>bar (Mus.) a double vertical line on a musical staff, <sup>1</sup>dry <sup>1</sup>eye (Path.) an abnormal eye condition, <sup>1</sup>First <sup>1</sup>Family/<sup>1</sup>Lady, <sup>1</sup>first <sup>1</sup>night (Theatr.) evening of the first performance, <sup>1</sup>floppy <sup>1</sup>disk (Comp.), <sup>1</sup>free <sup>1</sup>agent (Sports), <sup>1</sup>free/wheel: a device in the transmission of a vehicle, <sup>1</sup>full <sup>1</sup>house (Theatr.) an occasion when every seat is occupied → B, <sup>1</sup>green/<sup>1</sup>red/<sup>1</sup>yellow <sup>1</sup>light: traffic lights → B, <sup>1</sup>grand <sup>1</sup>tour: an extended tour of Europe formerly made by young British gentlemen, <sup>1</sup>Great <sup>1</sup>War: World War I, <sup>1</sup>hard <sup>1</sup>disk (Comp.) a rigid disk for storing large amounts of data, <sup>1</sup>hard/<sup>1</sup>soft <sup>1</sup>lens (Opt.) contact lenses, <sup>1</sup>heavy/<sup>1</sup>light <sup>1</sup>metal (Chem.) kinds of metals → B, <sup>1</sup>heavy <sup>1</sup>water (Chem.) water in which hydrogen atoms have been replaced by deuterium, <sup>1</sup>hind <sup>1</sup>wing (Entom.) second or posterior wings, <sup>1</sup>high(-) <sup>1</sup>hat: a top hat, <sup>1</sup>Lost <sup>1</sup>Generation (Liter.), <sup>1</sup>lost <sup>1</sup>tribes (Bibl.) ancient Israeli taken into captivity, <sup>1</sup>lower/<sup>1</sup>upper <sup>1</sup>case (Print.) trays for holding small/capital letters → C, <sup>1</sup>middle <sup>1</sup>distance (Paint.) the part between the front and the back, <sup>1</sup>missing <sup>1</sup>link (Zool.) between the anthropoid apes and humans, <sup>1</sup>near <sup>1</sup>miss (Aeron., Mil.), <sup>1</sup>New <sup>1</sup>Style: of the Gregorian calendar, <sup>1</sup>New/<sup>1</sup>Old <sup>1</sup>World, <sup>1</sup>next <sup>1</sup>friend (Law) other than a guardian, <sup>1</sup>Old/<sup>1</sup>Middle/<sup>1</sup>Modern <sup>1</sup>English (Ling.), <sup>1</sup>old <sup>1</sup>master (Paint.) an eminent artist of an earlier period → C, <sup>1</sup>Oval <sup>1</sup>office: in the White House, <sup>1</sup>red <sup>1</sup>carpet: for welcoming important visitors, <sup>1</sup>red <sup>1</sup>hat (Cath.) the official hat of a cardinal → C, <sup>1</sup>short/<sup>1</sup>long <sup>1</sup>wave: radio waves, <sup>1</sup>Siamese <sup>1</sup>twins (Med.) twins joined by fleshly band,<sup>4)</sup> <sup>1</sup>slow <sup>1</sup>motion (Movies or TV), <sup>1</sup>soft <sup>1</sup>soap (Chem.) the semifluid soap → B, <sup>1</sup>special <sup>1</sup>effects (Movies or TV), <sup>1</sup>third <sup>1</sup>degree (Law) intensive questioning and rough treatment in order to get a confession, <sup>1</sup>white <sup>1</sup>elephant: award by the King to a disagreeable courtier → B, <sup>1</sup>white <sup>1</sup>flag: symbol of surrender, <sup>1</sup>yellow <sup>1</sup>card (Sports) a warning.

4) This combination originated with two Siamese men (1811-74) who were congenitally joined together.

**6.1.3.** There are a few extreme cases in which the original meaning of a combination has completely disappeared.

<sup>1</sup>*best* <sup>1</sup>*man*: the chief attendant of the bridegroom at a wedding,<sup>5)</sup>  
<sup>1</sup>*black* <sup>1</sup>*box* (Aeron.) flight recorder, <sup>1</sup>*white* <sup>1</sup>*book*: an official government report.

Note that these are not combinations “semantically transferred” in that the referent has always been the same. However, they can be considered examples of radical specialization due to historical change or usage limitation. Their “compoundness” is supported by the possibility to put an adjective whose meaning is contradictory to the first adjective element before the combination *an unde<sup>1</sup>sirable* <sup>1</sup>*best* <sup>1</sup>*man* and *an* <sup>1</sup>*orange* <sup>1</sup>*black* <sup>1</sup>*box* are completely acceptable. In these combinations adjectives *best* and *black* have lost their original function as modifiers and are totally fused with the following nouns.

## 6.2. Transfer of Meaning

When the meaning of a combination of words transferred from one field of sense to another, we often find it difficult to derive its meaning. Such combination is no longer simple phrase in that its meaning is not reducible to the mere additive sum of the components, and that it allows less substitutability on each component.

### 6.2.1. Transfer of Meaning Based on Similarity (B)

Semantically transferred combinations fall into two categories in terms of the kind of association between the literal (or sometimes already specialized) meaning and the transferred meaning. Combinations based on some kind of *similarity* or common feature in their form, state, or function, which are generally referred to as *metaphor*, form one group. The following are the examples whose meanings are transferred on the basis of similarity and hence cannot be considered hyponyms of the second elements.

5) This combination originated in Scotland, where a plundering marriage was customarily practiced and a bridegroom used to select the bravest friend for his assistant in plundering the bride.

<sup>1</sup>*back* <sup>1</sup>*door*: a secret or unfair method or means, <sup>1</sup>*back* <sup>1</sup>*number*: a person or thing out-of-date, <sup>1</sup>*back* <sup>1</sup>*room*: a place from where an indirect control is exercised, <sup>1</sup>*back* <sup>1</sup>*seat*: a secondary or inferior position, <sup>1</sup>*big* <sup>1</sup>*stick*: political or military force used as a threat, <sup>1</sup>*big* <sup>1</sup>*wheel*: an important or influential person, <sup>1</sup>*blue* <sup>1</sup>*ribbon*: the highest award or distinction ← A, <sup>1</sup>*dead* <sup>1</sup>*duck*: a person or thing beyond help or hope, <sup>1</sup>*floating* <sup>1</sup>*island* (Cook.) a dessert of boiled custard, <sup>1</sup>*full* <sup>1</sup>*house* (in Poker) consisting of three of a kind and a pair, <sup>1</sup>*free* <sup>1</sup>*lunch*: something given with no expectation of repayment or obligation, <sup>1</sup>*free* <sup>1</sup>*ride*: something obtained without effort or cost, <sup>1</sup>*golden* <sup>1</sup>*club* (Bot.) aquatic plant, <sup>1</sup>*gray* <sup>1</sup>*urn* (Bot.) a mushroom, <sup>1</sup>*green* <sup>1</sup>*light*: permission to proceed ← A, <sup>1</sup>*heavy* <sup>1</sup>*hitter*: a very important or influential person, <sup>1</sup>*Indian* <sup>1</sup>*pipe* (Bot.) a plant, <sup>1</sup>*lame* <sup>1</sup>*duck*: a useless person, <sup>1</sup>*leading* <sup>1</sup>*light*: an important or influential person, <sup>1</sup>*left*/<sup>1</sup>*right* <sup>1</sup>*wing*: political groups, <sup>1</sup>*Little* <sup>1</sup>*Dipper* (Astron.) a constellation, <sup>1</sup>*lone* <sup>1</sup>*wolf*: a person who prefers to act alone, <sup>1</sup>*loose* <sup>1</sup>*cannon*: a reckless person, <sup>1</sup>*loose* <sup>1</sup>*ends*: an unsettled or unfinished detail, <sup>1</sup>*open* <sup>1</sup>*door*: policy of trading with all nations on an equal basis, <sup>1</sup>*plain* <sup>1</sup>*sailing*: an easy and unobstructed course, <sup>1</sup>*red* <sup>1</sup>*carpet*: a display of courtesy or deference ← A, <sup>1</sup>*red* <sup>1</sup>*light*: a warning ← A, <sup>1</sup>*round* <sup>1</sup>*window* (Anat.) inner wall of the middle ear, <sup>1</sup>*second* <sup>1</sup>*fiddle*: a person serving in a subsidiary capacity, <sup>1</sup>*silver* <sup>1</sup>*bell* (Bot.) a North American shrub, <sup>1</sup>*small* <sup>1</sup>*beer*/<sup>1</sup>*change*/<sup>1</sup>*potatoes*: an insignificant person or thing, <sup>1</sup>*soft* <sup>1</sup>*soap*: persuasive talk ← A, <sup>1</sup>*straight* <sup>1</sup>*arrow*: a person devoted to clean or conventioned living, <sup>1</sup>*sudden* <sup>1</sup>*death* (Sports) extra play to break a tie, <sup>1</sup>*wet* <sup>1</sup>*blanket*: a person who prevents others from enjoying themselves, <sup>1</sup>*white* <sup>1</sup>*elephant*: something expensive but useless ← A.

### 6.2.2. Transfer of Meaning Based on Contiguity (C)

Those based on some kind of relation other than similarity, that is, *contiguity* — spatial or temporal proximity — form another group. They are sometimes referred to as *metonymy*. Some of them have a producer-product or container-content relation, and the like. Within the metonymic relations, the relation of ‘part for the whole’ is so remarkable that it is often treated as a separate category under the heading of *synecdoche*. Combinations based on contiguity are as follows:

<sup>1</sup>*big* <sup>1</sup>*name*: a recognized leader, <sup>1</sup>*black*/<sup>1</sup>*brown*/<sup>1</sup>*white* <sup>1</sup>*belt* (Judo) an

expert/intermediate/beginning player ← A, *'blue 'helmet*: a UN peace-keeping forces, *'greasy 'spoon*: a cheap and unsanitary restaurant, *'lower/'upper 'case* (Print.) small/capital letters ← A, *'old 'master* (Paint.) a work by an eminent artist ← A, *'Red 'Cross, 'red 'hat* (Cath.) a cardinal ← A, *'red 'tape*: unnecessary official rules that delay.<sup>6)</sup>

## 7. Conclusion

As we have seen, English compounds are not always single-stressed. There exist many double-stressed compounds with high degree of fused meanings and low degree of substitutability of components. On the other hand, there are also many single-stressed combinations to which we hesitate to refer as paradigm examples of compounds. They admit high degree of element substitutability and still exhibit compositional, transparent semantics. Thus, the clear-cut formula which distinguishes between compounds and phrases based solely on the stress pattern would lead to the misclassification of these two types of combinations.

To recap, we need not only phonological but also semantic and paradigmatic criteria in regarding a given combination of words as a compound or a phrase.

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6) This combination originated after the red tape used to tie official documents.

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## An Analysis of the *Longman Language Activator*; *the World's First Production Dictionary*

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### 1. Introduction

This review article is written from the perspective of lexicographers and language teachers; more specifically, the compilers of English-Japanese dictionaries and university EFL teachers. Theoretically, there is no close relationship between making dictionaries and teaching a foreign language. But it is clear that how to teach a foreign language to non-native students has something in common with how to present the meanings and uses of foreign words to the non-native users of a bilingual dictionary. Another thing we would like to point out here is that the compilers of bilingual dictionaries in Japan are mostly active or former university language teachers. In recent years native speakers of English have been participating in the compilation of English-Japanese dictionaries and most of them are also professors teaching English to Japanese students at various universities. But their proportion in dictionary compilers is still very small. This review is based upon non-native teachers' experiences in teaching English to non-native students as well as in compiling bilingual dictionaries, especially English-Japanese learners' dictionaries. As asserted several times in the front matter of the *Longman Language Activator*, it is obvious that this type of production dictionary is helpful to non-native students when they want to find appropriate words or phrases to express their ideas.

### 2. Pronunciation

2.1. The Pronunciation Adviser and the Editor for the *Longman Language Activator* are respectively J.C. Wells and Dinah Jackson: the same as

for *LDCE*. J.C. Wells is also the author of the *Longman Pronunciation Dictionary* (henceforth *LPD*). Like other Longman dictionaries such as *LPD* or *LDCE*, the *Activator* employs IPA symbols to describe the pronounced form of entries, and like many other recent learner's dictionaries published in Britain, it gives the American pronunciation alongside the British. In fact, both the symbols used and the system of describing the pronunciation of the two dialects are almost exactly the same between the *Activator* and *LDCE*. This means that the British pronunciation is based on *EPD*<sup>14</sup> of 1977, and the American pronunciation on *WNCD*<sup>9</sup> of 1983<sup>1)</sup>. (See Shimizu et al. (1990) for a detailed description and critical analysis of the handling of pronunciation in *LDCE*.) In the *Activator*, accentuation as well as pronunciation is given for both words and phrases, a feature not seen often enough in other dictionaries. However, it seems that the *Activator* lays its emphasis on expressing ideas and producing language *in writing*, rather than in speech; we shall soon see why.

2.2.1. The *Activator* uses separate symbols for British and American pronunciation for words that contain the "short *o*" vowel: e.g. **pot** /pɒt || pɑ:t/ (British pronunciation on the left, American on the right), where the open, back, slightly rounded, British /ɒ/ is an opener, unrounded, and longer vowel in American English — hence the symbol /ɑ:/; and in words like **soft** /sɒft || sɑ:ft/, **long** /lɒŋ || lɔ:ŋ/, **dog** /dɒg || dɔ:g/, **sorry** /sɒri || sɔ:ri/, where the spelling *o* that precedes the fricatives /f, θ, s/, /ŋ/, /g/, and /r/ + weak vowel becomes a closer, longer vowel in American English — hence /ɔ:/. In both these cases, however, it seems that separate symbols are used because the American form happens to be similar to another British phoneme for which the dictionary already has a symbol: that is, RP has the phoneme /ɑ:/ for the vowel in **calm**, **start**, and **father**, hence the utilization of this symbol for the American pronunciation of "short *o*"; and in the same way the use of /ɔ:/ of RP **law** and **thought** for the so-called "soft words" in American English.

2.2.2. On the other hand, even when the American pronunciation deviates from the British, the same symbol is used for both forms if the Ameri-

1) *LDCE*, front matter, F51.

can pronunciation does not overlap with another RP phoneme. Examples of this are the use of /əʊ/ for the American as well as the British pronunciation of the vowel in **go** /gəʊ/, and of /ɔ:/ for both the mid-open, back, British sound and the much lower American vowel as in **law** /lɔ:/. The *Activator*, however, is in line with *LDCE* which also does not use the symbols /ou/ and /ɒ:/ for the American forms. *LPD*, being a pronunciation dictionary, uses separate symbols, giving /gəʊ||gou/ and /lɔ:||lɒ:/ for the aforementioned examples.

Both the /əʊ||ou/ and /ɔ:||ɒ:/ divergences are what are usually called realizational differences: that is, difference in phonetic detail exists between the two dialects, but the sounds of the pair belong to the same phoneme. In such cases, as long as the user of the dictionary is aware of the fact that the phoneme /əʊ/ is pronounced with a central starting point in RP whereas the American diphthong starts with a back vowel, or that the /ɔ:/ in the *Activator* should be realized as a much lower vowel than the British pronunciation of this phoneme, then the single-symbol system might suffice, but for learners of English, this system is by no means user-friendly, and certainly not for Japanese students who are not familiar with the /əʊ/ symbol.

**2.3.** For what Wells calls lexical-incidental differences (Wells (1982)), that is, difference “in the incidence of phonemes in a given lexical item or items” (ibid. p. 79), the *Activator* gives both the British form and the American preference side by side as in **ask** /ɑ:sk||æsk/, **hurry** /'hʌri||'hɜ:ri/, **either** /'aɪðə||'i:-/ etc.

**2.4.1.** *LPD* uses the “hooked” symbol /ɜ:/ for the American long, monophthongal vowel found in words like **bird**, but the *Activator*, along with *LDCE*, uses the combination of the RP /ɜ:/ and the /r/ symbol, and students must be warned that the American form is not /ɜ:/ followed by /r/ (cf. /ɑ:r/) but an r-colored monophthong.

**2.4.2.** Whereas *LDCE* shows forms that contain the American rhotic vowels separately from the British non-rhotic pronunciation, the *Activator* has chosen the more space-saving method of using a raised /r/, which means that the /r/ sound is pronounced in American English but not in RP unless it comes at the end of the word, in which case it is pronounced as a

“linking r”. Thus **dark** /dɑ:'k/ (which signifies /dɑ:k/ in RP and /dɑ:rk/ in American English) and **share** /ʃeə'/ (which indicates /ʃeə/ in RP and /ʃeər/ in American English, but also with the linking r in RP when followed by a vowel as in /,ʃeər 'aʊ/).

**2.5.1.** The *Activator* provides pronunciation symbols for phrase and idiom entries, which is rarely done in other dictionaries, and although this takes up space (the very reason why other dictionaries avoid doing it), it is helpful for foreign students. It must be remembered here of course, that whereas ordinary dictionaries provide the pronunciation of words under each entry and the pronunciation of individual words that make up a phrase or idiom can be looked up quite easily in these dictionaries, it is not always possible to do the same thing in the *Activator*, and therefore it is necessary to show the pronunciation of phrases and idioms each time they are entered.

**2.5.2.** However, there is some inconsistency in the description of function words at the end of a phrase in its citation form, which are sometimes described as having a full vowel and sometimes a weak vowel. For example, **be the mainstay of** is /bi:ðə'meɪnstet əv/ (p. 825) with the full vowel for **of**, but on the same page, **the thrust of** is /ðə'trʌst əv/ with the weak vowel. Here, if the rule is to provide the pronunciation of the citation form at all times (as seems to be the case — see the following comment in 2.5.3 on accentuation of phrasal verbs) then the full vowel should be used for the latter example also. These phrases, however, are usually accompanied by a noun after the **of**, in which case the vowel is weakened, and therefore it might be better to show only the weak form; but either way, there needs to be consistency in the system.

**2.5.3.** One feature of the *Activator* that is to be welcomed is the stress marks on all entries for phrases and idioms. Previous dictionaries have marked stresses in words and compound words, but in idioms only if the position of the stress is unpredictable. For instance, in *LDCE*, if the stress falls on the last content word of the phrase or idiom, then it is considered to be predictable, and the stress mark is omitted. So the idiom **kick the bucket** is left unmarked in *LDCE*, but in the *Activator*, it looks like this: **kick the bucket** /,kɪk ðə 'bʌkɪt/ (p. 334). This kind of information might

be redundant for native speakers of English, but the rule of stressing the last content word is not always obvious to learners, and Japanese students are sometimes caught pronouncing a phrase or idiom with the wrong stress placement, so the stress marks will be of great help.

However, having had the experience of marking the stress in phrases and idioms in dictionaries myself (in Kenkyusha's *Lighthouse English-Japanese Dictionary*, for example), I know how difficult the task is: the problem is, the position of stress (that is, the word that receives the stress) in phrases changes when the phrase combines with other words or phrases or becomes a part of a larger unit in a sentence. For example, in its citation form, a phrasal verb usually carries a strong stress on its particle: **put on** /,pʊt 'ɒn/ (p. 1065), but when it combines with its object, it becomes something like this: **put all your 'clothes on**. Similarly, the *Activator* has **lay down** /,leɪ 'daʊn/ (p. 1171), but **lay down the law** /,leɪ daʊn ðə 'lɔ:/ (p. 1390). The stress may change again when these phrases are put in a sentence. But if the policy is to give the pronunciation of the citation form and not the would-be pronunciation of the phrase within a sentence, then this system is unavoidable, and the user must realize that the stresses are not absolute but relative in nature, and that if other words have been added to the phrase, adjustments must be made before actually uttering the sentence.

**2.5.4.** The expression **the odd**, meaning 'sometimes' is presented as /ði 'ɒd || -'ɑ:d/ in the *Activator* (p. 1263), but of course this phrase always precedes a noun, as this entry shows by giving the examples **the odd drink/break/day etc.** right after the pronunciation. And when it does appear with the noun, the noun is always stronger than the word **odd**, but this fact is not explained in the *Activator*. Accentuation beyond the citation form is left to the user to work out.

Kenkyusha's *Lighthouse* and the *New College* dictionaries have employed the symbol “. . .” to show that whatever word appears in the position occupied by “. . .” that word would receive a strong stress, and this is one way of tackling the problem of predictable stress patterns beyond the citation form. After all, the employment by *LPD* and *LDCE* and subsequently by the *Activator* of the “◀” sign to indicate stress shift is a device

to show what might happen when the word in question is involved in a unit larger than the cited form, and the same idea could perhaps be applied to the treatment of accentuation of phrases and idioms, although how it should be done requires a great deal of thinking out. However, a true “production” dictionary must be able to provide as much information as possible about the potential output forms as well as the basic citation form, including how to pronounce them.

**2.5.5.** When working out the accentuation of a sentence (or more precisely, accentuation within the tone unit of intonation), the general rule is “main accent on the last content word of the tone unit,” but there are some important and more or less predictable phrases that are exceptions to this rule: phrases like **at the moment, right now, today, this morning**, etc., when they come at the end of a sentence and are not contrastively stressed, do not receive the strong accent or the intonation nucleus (e.g. **I m 'busy right now**). This fact is not mentioned under these entries in the *Activator* (or in any other dictionaries as far as I know).

**2.6.1.** Another piece of information that would be easy to include and yet is missing from this dictionary concerns the intonation of certain words and phrases that distinguish the meaning or function of the utterance. An example is the expression **sorry**. When asking someone to repeat what he or she has just said, the rising intonation is usually used: “**Sorry?**” ↗ sorry. But when apologizing, the falling intonation is used: “**Sorry.**” ↘ sorry. There are several other set expressions that behave in this way, including **excuse me** and **I beg your pardon**. The *Activator* tells its users that these expressions are “used when you want someone to repeat what they have said because you did not hear it clearly” (p. 1115) or “used when you accidentally touch someone, make a small mistake etc.” (p. 1266), but it does not provide information as to *how* they should be said.

**2.6.2.** Similarly, intonation with grammatical function, such as that which distinguishes the two types of adverb, manner adjunct and style disjunct, is not explained at all in the *Activator* (or *LDCE*). Here is what we find under **basically** (p. 102):

**basically** /'beɪsɪkli/ [adv]

*Basically the only reason I do this job is because the salary is so good.* |

*If you don't study harder you're going to fail the test, basically. | . . . |  
The film appears to be quite complicated but it's basically a love story.*

In the first example, the word **basically** is a disjunct and would be given a separate tone unit and a fall-rise intonation. In the second sentence, **basically** is again a separate tone unit from the rest of the sentence, and this time the common tone is a rise. In the third sentence (fourth example in the original text), **basically** is an adjunct, and does not carry the intonation nucleus. It is incorporated in the tone unit that starts with the word "but" and ends at "story."

Other examples of such adverbs are **briefly, frankly, hopefully, naturally** to mention just a few,<sup>2)</sup> but nowhere do we find comments about the intonation (or, for that matter, any explanation about the various positions the adverb can take up in the sentence).

2.7. Lastly, one trivial matter concerning pronunciation that should be mentioned: although word dictionaries such as *LDCE* give the pronunciation of irregular forms of verbs such as **bought** /bɔ:t/ (at the entry for **buy**), the *Activator* gives the pronunciation for only the citation form, i.e. the root form. So although there are three illustrative sentences containing the past form **bought** under the entry for **buy** (p. 166), the pronunciation for this irregular form is not mentioned at all.

Throughout the front matter, the *Activator* does make it clear that it is a dictionary whose aim is specifically to aid users to *produce* language, or *encode* their ideas (F8), and so words and cultural information one needs to know only receptively should be consulted in other types of dictionary or reference book (F34). The pronunciation of irregular verb forms has probably been considered as belonging to the category of information that can be looked up elsewhere.

2.8. In section 2.1. it was suggested that the *Activator* seems to emphasize producing *written* English and not spoken English. Of course, this will not have been the editor's intention, because the *Activator* has been based on a large-scale corpus of spoken English besides the written corpus; one

2) Altenberg discusses the inadequacy of the treatment of the prosodic aspects of adverbs in dictionaries, and these examples have been taken from Altenberg (1990).

finds on almost every page the "ear" sign which indicates that the word or phrase is used especially in spoken English. A definition beginning with "You say . . ." also indicates that the word or phrase is typically used in speech, and we find copious examples of these throughout the dictionary.

It is true that the *Activator* has attempted and, to a certain extent, succeeded in the description of a vast amount of spoken data, and combining it with the written data. It provides the user with an ample amount of information as to which form of expression one should use in a given context and situation. However, this dictionary still leaves much to be desired when it comes to the stage of actually producing the constructed expressions in speech: we saw that the use of pronunciation symbols is adequate but not user-friendly — a dictionary for foreign students sometimes needs to include a certain amount of redundancy; we welcomed the pronunciation symbols and stress marks for phrases and idioms, but saw that there is a lack of consideration for prosodic information beyond the citation form; and above all we found that the *Activator* provides no information about intonation. In fact, the *Activator* presents its pronunciation table (table of symbols used in the dictionary) on the back of the front cover, but that is just about all the instructions we are given concerning pronunciation, despite the rather long (34 pages) and otherwise informative front matter.

(Saito)

### 3. Key Words and Entries

3.1. The *Longman Language Activator* is an innovative dictionary especially designed to help non-native learners to expand their vocabulary and produce appropriate English. Users of the dictionary are supposed to look for a Key Word or a concept that best fits the situation they are going to describe. All the Key Words are in alphabetical order and the entries are classified into several meaning groups under each Key Word. Users choose the one they need from the inventory of words and phrases, reading the definitions given to each item. If users still cannot find the appropriate word among the Key Words, they can use the cross-referential system to get to the Key Word to which the word belongs. That is, all the words in the *Activator* are arrayed in alphabetical order in the word list, and users

can find the word in that list and are referred to the appropriate Key Word through the reference given in the list.

### 3.2. Key Words

All the entries in the *Activator* are classified under appropriate Key Words or concepts. There are 1,052 concepts in all, and according to the introduction to the dictionary, the concepts “express the meanings at the heart of the English language” (F8). Users start from these concepts and then are referred to the words they need for production purposes. The concepts, therefore, should be familiar to the users, who are mostly non-native ESL learners; that is, the concepts ought to be at their production level. In order to verify this condition, all the Key Words are checked against the Longman Learner’s Corpus, one of the corpora on which this dictionary is based (F8).

These concepts are mainly predicative words, the words which are used to describe something or someone. In fact, there are many verbs and adjectives included in the Key Words. Each Key Word represents a basic concept, and a wide range of conceptually related words are classified under it according to each meaning. For instance, the word *difficult* is one of the Key Words and its meaning is divided into eleven subconcepts; fifty-nine words and phrases which are conceptually related to the Key Word are classified into appropriate meaning groups.

It is emphasized in the introduction that words which refer to the real world are outside the scope of the *Activator*. ‘Real world’ items do not seem to cause serious usage problems among non-native students and that was the reason why real world items or content words were excluded (F8). There are, however, several concrete nouns included in the Key Words: for example, ACTOR/ACTRESS, CLOTHES, DRUG, EQUIPMENT, HOSPITAL, just to name a few. What is common to these nouns is that they are all basic concepts and each of them can be considered as a subordinate word of the words gathered under it. Thus the words and phrases classified under those Key Words are the hyponyms of each concept. For instance, if you look up the Key Word HOSPITAL, you will find twelve hyponyms under it classified into three meaning groups. It is

suggested in the introduction that *LLCE* deals more effectively with real world items than the *Activator*. The way in which these two dictionaries deal with content words will be examined in a later section.

### 3.3. Entries

**3.3.1.** The exact number of entries in the *Activator* is not revealed by the editors, but a hint is given that there are “23,000 word- and phrase-meanings” in the dictionary (F16). This number seems to represent the approximate number of entries in the *Activator*<sup>3)</sup> An estimation was carried out in order to validate this conjecture.

First, sample pages were taken at every 40 pages of the *Activator*, and they amounted to 41 pages. Then it was found that the average number of entries was 15 per page. In order to figure out the total number of entries in the *Activator*, 15 was multiplied by the total number of pages in the *Activator*, which was 1,587 pages. The answer turned out to be 23,805, which is not very far from the number indicated above.

There are two reasons that may have brought about the margin of 805. First, the number of real world items is not included in the number given by one of the editorial members; the number was given under the condition “if we exclude concrete or real world items” (F16). We, however, did not follow this principle in calculating the number of entries. Secondly, there is a possibility that the same word or phrase is counted more than once as different entries, since the *Activator* is compiled as a thesaurus. For instance, the phrase **describe sth/sb as** appears twice in the *Activator* under different Key Words.<sup>4)</sup> Therefore if we count each entry once, the total number of entries may decrease.

**3.3.2.** As its subtitle indicates, the *Activator* is designed to help users to express themselves in English, and it can be assumed that there are many predicative words used in the definition of entries. In order to verify this

3) It is suggested in Ogawa (1994) that this number is presented as the number of the meanings of words and phrases but it may be assumed that the number actually indicates the number of the words and phrases contained in the *Activator*.

4) It first appears on p. 169 under the Key Word CALL/DESCRIBE AS and again on p. 324 under the Key Word DESCRIBE.

Table 1

single-word entry		phrasal entry	
verb	118 (19%)	phrasal verb	17
noun	108 (18%)	verb phrase	105 (17%)
adjective	197 (32%)	adjective phrase	3
adverb	13	noun phrase	2
preposition	8	adverb phrase	11
auxiliary verb	3	no word class label	22
quantifier	4		
adj/adv	1		

assumption, all the entries on the sample pages — 612 entries in total — were classified according to parts of speech.

Table 1 shows that adjectives were the largest in number — 197 out of 612 — constituting about 32% of all the entries. The second largest in number was verbs; 118 out of 612, constituting about 19%. This means that more than half of all the entries are predicative words and this should be enough to validate our assumption.

**3.3.3.** It is also noteworthy that a large number of multiword lexemes are to be found in the *Activator*. In fact, the number of multiword entries on the sample pages were 160 in total, constituting more than 25% of all the lexemes<sup>5)</sup>.

This is partly related to the fact that the *Activator* focuses on the spoken language. It is said that native speakers tend to use phrases more often than single words when they express their ideas (F9). The *Activator* was compiled on the Longman Corpus Network, which includes the 10 million-word Spoken Corpus, and that enabled the dictionary to collect a large number of phrases generally used in spoken English.

**3.3.4.** A close look at the phrasal entries reveals that most of the phrases are verb phrases. In fact, 105 out of 160 multiword lexemes on the sample pages were verb phrases and it constituted about 17% of all the entries on

5) Rundell and Ham (1994) says that almost 40% of *Activator* headwords are multiword lexemes.

the sample pages.

In the *Activator*, it seems that all the phrases which start with verbs are considered as verb phrases. These verb phrases were checked by referring to *LDCE*<sup>2</sup>, and it turned out that 63 out of the 105 verb phrases were given as examples in *LDCE*<sup>2</sup>. For instance, the verb phrase **have a ring of truth** is given as an example under the headword **ring**<sup>4</sup> in *LDCE*<sup>2</sup>, whereas it is a main entry in the *Activator*. The *Activator* has the tendency to treat what are considered examples in traditional dictionaries as main entries, and that seems to have increased the number of phrasal entries the work contains.

**3.3.5.** *LDCE*<sup>2</sup> does not have all the verb phrases that the *Activator* has. The reason for this is that while *LDCE*<sup>2</sup> shows only idioms and collocations in the form of a phrase, the *Activator* tends to add a verb before a word or a set phrase and considers that string of words as a *verb phrase*. For instance, the phrase **be just looking** is given the label [v phrase] on p. 801.

**3.3.6.** The *Activator* has other types of phrases which are not in *LDCE*<sup>2</sup>. These are the phrases introduced by negative words. The following are a few examples: **not hold water** [v phrase] (p. 121), **never forgive** [v phrase] (p. 521), **can't make out** [v phrase] (p. 601). As for the first example, the phrase **hold water** is in *LDCE*<sup>2</sup> with the label (usu. in questions or negatives) attached to it. Therefore, we may say that the additional information conveyed in the form of a label in traditional dictionaries is sometimes represented as a part of the main entry in the *Activator*.

Meanwhile, the entry **ignorant** is found under the Key Word NOT KNOW, which is shown by the access map NOT (p. 899). In addition to NOT and NOT KNOW, here we find four Key Words beginning with NOT: NOT DO STH, NOT HAVE, NOT MOVING and NOT SURE. It should also be noted that there are three Key Words beginning with DON'T: DON'T CARE, DON'T LIKE and DON'T THINK SO/DOUBT IT, which follow the access map DON'T (p. 371). What are the principles for the *Activator* having chosen such a small number of 'not + ...' type-Key Words from among many possibilities?

Under definition 1 'to not care about what happens or what someone

does, because it is completely unimportant to you' of the Key Word DON'T CARE, we find the entries **not care, not give a damn, couldn't care less, be past caring, for all I care, who cares?, so what?** and **shrug off**. Each of these entries has appropriate and useful examples, but based upon our many years' experience in teaching English to Japanese students, we judge it very difficult or nearly impossible for most of our intermediate students to reach some of the entries. How can they find such entries as **not give a damn, be past caring, shrug off** (p. 371), or **apathetic, indifferent, unmoved** and **blasé** under definition 4 'words for describing someone who does not seem to care about something' of the Key Word DON'T CARE (p. 372)? When they look for some words or phrases for describing someone who is 'apathetic' or 'blasé', neither of which probably belongs to their production vocabulary, do they think of the entry for **care**, where they can find 'don't care what happens, don't care about a problem etc → ● DON'T CARE'? Unfortunately, the answer is no.

3.3.7. It is also noteworthy that the *Activator* contains some fixed colloquial expressions as main entries with no word class labels attached. The following are some random examples: **can I** (p. 761), **be my guest** (ibid.), **I promise** (p. 1041), **cross my heart** (ibid.). These phrases are not given as main entries but are given either as examples or set phrases in *LDCE*<sup>2</sup>.

3.3.8. According to the editors of the *Activator* (see Rudell & Ham, 1994, p. 177), the reason why the dictionary contains many phrasal entries is that it is a conceptually-organized dictionary. Sometimes it is not a single word but a whole string of words that represents the idea users try to express, for example, it is not the single word *good* but the phrase *be good at*. Even in the case of a single verb, if the verb is usually used in a negative sentence, it is given with the negative word *not* attached in the *Activator*. For instance, if the verb *wash* is used in the context of not being able to believe what someone has said, the verb is shown with the word *not* attached to it in the main entry to show that the verb is used in the negative form.

3.3.9. The verb-phrase entries are convenient in that users can easily adopt the phrases in their speech. They have only to change the form of the verb according to the subject of the sentence. Even phrases that are too

familiar to native speakers to be recognized as set phrases are given with the appropriate verbs attached in the *Activator* and that saves non-native speakers the trouble of looking for examples which illustrate the situation they want to describe. For instance, it may be obvious to native speakers that the verb *cause* goes with the noun *pain*, but this kind of collocational information is not evident to non-native speakers. Traditional dictionaries cannot help foreign learners here, as they do not contain collocations that seem too obvious to native speakers. Even a more unusual expression such as *inflict pain* needs to be sought among the examples given under the entry **pain**<sup>1</sup> in *LDCE*<sup>2</sup> (see section 5.).

3.4.1. As we have mentioned before, real world items are outside the scope of the *Activator*. However, the dictionary contains some concrete nouns in metaphorical use. For example, it is impossible to find the noun *dog* defined in the *Activator*, but still the word comes within the scope of the dictionary when it is used not as a noun but as a verb in a metaphorical sense: *dog* /dæg || dɔ:g / if a problem or bad luck **dogs** someone or something, it keeps causing trouble for a long time and prevents them from succeeding [v T] *The team has been dogged by injury all season. | Zambia had none of the heritage of war and violence that dogged, say, Kenya or Zimbabwe* (p. 1035).

3.4.2. The other case of a real world item coming within the scope of the *Activator* is when the item designates a basic concept and a series of more specialized hyponyms exist under it.

It is mentioned in the introduction that users should not try to find different types of machinery in the *Activator*; they are advised to refer to *LLCE* instead (F9). We, however, find the Key Word MACHINE in the *Activator*, and that motivated us to see how both dictionaries describe the word *machine* differently (See Table 2 and 3).

First, while the *Activator* contains only the words that are frequently used when we talk about machines, *LLCE* contains a wide range of vocabulary related to machines. In fact, the section of *LLCE* cited below is only a subsection of a main section EQUIPMENT. Secondly, since the *Activator* collects words and phrases that are conceptually related to the main entry without distinction of parts of speech, there are two adjectives

**Table 2**  
Activator pp. 822–823

## MACHINE

M

ma'am WOMAN 6  
machine MACHINE 1

**MACHINE**

- 1 a machine  
2 connected with or done by machines

- 1 a machine  
machine  
device  
contraption  
hardware  
gadget
- appliance  
mechanism  
engine  
motor  
robot

**machine** /mə'ʃi:n/ a piece of equipment that uses power from electricity, petrol etc in order to do a particular job [n C]

*They have invented a machine for picking apples. | To operate this machine simply select the type of coffee you require and press the green button. | washing/sewing etc machine Whenever anything goes wrong with our washing machine it costs a fortune to get it fixed. | do sth by machine Men used to have to dig the coat by hand, but these days it's all done by machine.*

**device** /dɪ'vaɪs/ a usually small piece of equipment, especially advanced electronic equipment, that is used for preventing mistakes or accidents, measuring amounts of something etc [n C]

*Some cars are fitted with a safety device which won't let the car start unless passengers are wearing seat belts. | An EEG is a device which detects and records electrical activity in the brain. | listening/measuring/signalling device The FBI had planted listening devices inside Monroe's apartment. | time-saving/labour-saving device Many of the labour-saving devices which we all take for granted today did not exist before the war.*

**contraption** /kən'træpʃən/ a machine that seems strange and awkward-looking and has lots of pieces joined together in a strange way [n C]

*Early cameras were large and expensive contraptions. | What on earth is this contraption? Is it some kind of grass-cutter?*

**hardware** /'hɑ:rdweɪ/ computers and other machines connected to them, as opposed to the systems that are used to make them work [n U]

*The programs can be used with all the latest IBM hardware. | The growing complexity of computer hardware and operating systems often makes them more likely to break down.*

**gadget** /'gædʒɪt/ a small, cleverly designed piece of equipment that does a useful job which you would usually do by hand or with a simple tool [n C]

*It's a handy little gadget which you use for taking corks out of champagne bottles. | Her kitchen was full of all the latest household gadgets – electric can-openers, talking timers etc etc.*

**appliance** /ə'plaɪəns/ a machine, usually one that is electrical, that is used for doing jobs in the home, such as washing clothes or cooking food [n C]

*The shop sells a range of appliances and hi-fi equipment. | domestic appliance (=one used in the home) Most homes now have numerous domestic appliances, from dishwashers to microwave ovens.*

**mechanism** /'mekənɪzəm/ a piece of equipment that is designed to do a particular job inside a machine or larger piece of equipment [n C]

## MACHINE

*He was lying around under the car trying to find out how the brake mechanism worked. | Of all garage door mechanisms we've tried, this seems to work the most smoothly. | When the timing clock has run out, a firing mechanism is activated.*

**engine** /'endʒɪn/ the part of a machine such as a car, train or plane that makes power from petrol, steam etc and turns it into movement [n C]

*Every time I try to start the engine on my car it makes this strange knocking sound. | It was difficult to make yourself heard above the roar of the plane's engines. | The internal combustion engine revolutionized American society in the 1920s.*

**motor** /'mɔ:tə/ the part of a machine which turns power, especially electrical power, into movement [n C]

*My tape recorder keeps speeding up and slowing down – there must be something wrong with the motor. | If the battery's flat then the starter motor won't be able to start the engine.*

**robot** /'rəʊbɒt || -bɔ:t, -bət/ a machine that is controlled by its own computer rather than by a person, and can do things that humans can do such as walk, move things around etc [n C]

*Most of the assembly in the new car plant is done by industrial robots. | I wish they would invent a robot to do the housework!*

- 2 connected with or done by machines  
mechanical  
automatic

**mechanical** /mɪ'kænikəl/ [adj]

*Car accidents are usually caused by driver error rather than mechanical failure. | They've had some kind of mechanical problem and they've had to shut down the ship's engines. | Most men think that because you're a woman you won't know about anything mechanical. mechanically (adv) Nowadays the grape picking is done mechanically.*

**automatic** /ˌɔ:tə'mætɪk-ɪ/ automatic washing machines, cars, weapons etc are designed to operate by themselves, and you only need to use simple controls or no controls in order to operate them [adj]

*Most supermarkets now have automatic doors. | Our car's fully automatic – it's really easy to drive. | The CIA supplied the rebels with sophisticated automatic weapons.*

**automatically** [adv] *You don't have to worry about setting the page size – the photocopier does it automatically.*

classified under the entry MACHINE, which is a noun. LLCE, however, strictly classifies words according to parts of speech, which is a principle that has been adopted in other traditional dictionaries and thesauri.

### 3.5. To conclude this section, what has been discussed so far will be summarized below.

There are 1,052 Key Words and more than 23,000 entries in the *Activator*. All the Key Words express meanings at the core of the English language, and all of them are words and phrases that are familiar to users of

**Table 3**  
LLCE p. 404

#### H112 nouns : machines and appliances [C]

**machine 1** a man-made instrument or apparatus which uses power (such as electricity) to perform work: *That's a nice sewing machine. The factory machines are very noisy. That machine needs to be repaired. 2 (fig) a person or group of persons which is like a machine: The army turned him from a clever boy into a machine. The party machine is ready for the election.*

**appliance** an apparatus, instrument, or tool for a particular purpose, often one that is fitted to a larger machine: *Different appliances can be screwed onto this machine to crush coffee beans, prepare cake mixture, etc. She has all the modern kitchen appliances. They sell electrical appliances for the home.*

**device** an instrument, esp one that is cleverly thought out or made for a special purpose: *He invented a neat little device for sharpening pencils.*

**gadget** *informal* a small machine or useful apparatus: *What is that gadget used for?*

**contraption** *usu informal & deprec* a machine or device, esp if it looks unusual: *What on earth is that contraption? Get that dangerous contraption out of here before it hurts somebody!*

**robot 1** a machine that can work (in some ways) like a person: *The plane has a robot pilot. 2 (fig) a person who acts like a machine*

**automaton** an automatic [= 1 73] machine that can behave like a person: *They work like automatons in that factory.*

**spares** [P] extra parts of machines, usu kept to take the place of parts which have been damaged, used too much, etc: *Do you keep spares for this kind of car?*

the dictionary, who are mainly non-native speakers of the English language. The entries, which are mostly predicative words, are classified under the Key Word to which they are conceptually related.

There are many phrasal entries in the *Activator*. It is said that native speakers of English tend to use phrases rather than single words when they express their ideas. However, such phrasal expressions have not been fully covered in traditional dictionaries. The *Activator* contains many phrasal entries, since it is not the single word but the whole string of words that conveys the meaning one tries to express. The phrasal entries are also convenient in that users can readily adopt the expressions in their speech.

Real world items are generally outside the scope of the *Activator*. They are excluded since they rarely cause serious usage problems compared to abstract or metaphorical expressions, to which the *Activator* seems to pay more attention. However, there are some exceptional items; those content words which represent basic concepts and have many specialized hyponyms under them are included. Thus several concrete nouns are listed in the Key Words.

The *Activator* is a new conceptually-organized dictionary unlike anything compiled hitherto. The users may need some time to get used to this dictionary, but once they get used to its organization, it will be of great help when they try to express themselves in English.

(Takahashi)

#### 4.1. Definition of words and phrases

We find different types of definition in the *Language Activator*. As indicated in the front matter (F31), if the crucial distinguishing feature of a word is a selection restriction on the subject or verb, an if-style definition is used. For example, the definition of **carry** under the Key Word HEAR is 'if a sound **carries** it can be heard a long distance away from where it was produced.'

This if-style definition is used in *COBUILD* in its style of presentation. As the *Activator* says, "One of the most important innovations in this book is the grouping together of individual word-meanings or phrase-meanings" (F8), it is quite natural that this dictionary also tries to use defining

sentences instead of the traditional style of presenting senses. "The *Activator* does not address itself to words for 'real world' items" (F8) and even though grammatical functions have not been given priority over semantic description, the use of defining sentences will make it clearer what subjects are used in the expressions in question. In some cases more explicit information will be given: for example, a subject is abstract and non-human, or a subject takes a plural noun or a plurality-meaning noun. In this respect if-style or defining style presentation is considered better.

Here the case of whether a plural or singular subject is used will first be considered. The first case is that a selectional restriction is shown in a numbered section and in addition most or all entries show their own restrictions: (LIKE/SIMILAR 7) and (SAME 7), for instance. The second case is that some restriction is shown mainly in a numbered section: (KISS 2) and (TOGETHER 6). The third case is that it is shown in the entries: (AGREE 1). The fourth case is that there is no indication at all: (GROUP OF PEOPLE 12). There does not seem to be any consistency in the presentation of selectional restrictions, but at least the fourth case must be avoided in that the dictionary makes use of the defining style sentences and tries to make the information more explicit.

Next the case of a subject taking a non-human referent is to be considered. Here, as just mentioned above, there are four cases. The first case is found in, for example, (INCLUDE 1), (JOIN STH TOGETHER 4). The second case is seen in (POSSIBLE 3), and the third case in (SHINE 3). The fourth case is found in (SHINE 1, 2). In the last case, all that could be done is to see the examples and get what the subjects can be.

Look at the entry **fight** (FIGHT 1): if someone **fights** another person, or if two people **fight**, they push, hit, or kick in order to hurt each other [v I/T]. (cf. RECIP in *COBUILD*.) The example makes the usage clear. Some examples are: **amount to**, **form**, **constitute** (BE 1), **make up**, **form**, **constitute**, **add up to** (BE 2), **collide**, **meet head on** (HIT/BUMP INTO 3). But this is not always the case, that is, another style is also used: **important**, **significant/of great significance**, **major**, **critical**, **be of great consequence** (IMPORTANT 1). Here is some inconsistent description: **coincide** (SAME 7) and **coincide** (TIME/AT THE

SAME TIME 3).

Also, for the sake of space, and in relation to the explanation of the numbered section, whether it makes sense to use defining style sentences at all times must be taken into account. See, for example, (SHOW A FEELING OR ATTITUDE 3, 4).

“Intermediate to advanced students” may have this kind of grammatical knowledge, but, once a dictionary decides that a certain kind of grammatical information is to be more explicitly given to users, it is preferable for it to be as consistent as possible, though there may be some individual usage differences in the entries, on account of frequency having the utmost importance.

As suggested above, if-style definition is possible in the case of a monolingual dictionary only. It might be interesting to compare the above definition of **carry** with the one given for the same meaning of **carry** in *LDCE*<sup>2</sup>, ‘11 [I] to be able to reach a certain distance.’ Now, let us see how the same meaning of the same word is treated in two English-Japanese learners’ dictionaries, *Kenkyusha’s Lighthouse English-Japanese Dictionary* (abbreviated as *LH*) and the *New Global English-Japanese Dictionary* (abbreviated as *GL*) published in 1990 and 1994 respectively: ‘—① 1 (音などが)届く, 伝わる; (銃が)弾を届かせる: My voice doesn’t *carry* well in the class.’ (*LH*) and ‘—① 1 [音, 弾丸などが]届く, 達する. Her voice *carries* well / This gun *carries* farther than that one.’ (*GL*). In both bilingual dictionaries, the Japanese equivalents along with appropriate examples are given for section 1 of the intransitive form. This difference between monolingual and bilingual dictionaries reminds us of Nakao’s (1989) quotation from Atkins (1985): ‘in the former (= monolingual dictionaries) the explanation takes the form of a definition (in L2), while in the latter that of an equivalent, or series of equivalents, in the target language’.

Another important and frequent type of definition in the *Activator* is one in which **sb**, **sth**, **someone**, or **something** is used, as observed in some of the entries quoted in 3.3.6. and also the above definition of **fight**. To give another example, the definition of **party** under GROUP OF PEOPLE is ‘a group of people that someone has formed in order to go somewhere or do something in an organized way.’ This gives the meaning

of the word in a clearer and easier way, particularly for non-native learners, than a traditional type of definition as seen in ‘a group of people associated in some activity’ (*CED*) or ‘a group gathered for some special purpose or task’ (*RHD*).

(Miyai & Dohi)

#### 4.2. Retrieval of information

As its subtitle, *The World’s First Production Dictionary* (is this 100% true?), suggests, the *Longman Language Activator* is aimed at, first and foremost, ‘helping intermediate to advanced students *produce* language, in other words, to *encode* their ideas’ (F8).

Suppose Masayuki Sato, a Japanese student majoring in English, is working on an English composition assignment. He can choose one from among several topics given by his teacher. He is going to write about ‘My Plans for the Summer Vacation.’ Knowing that in the *Activator* concepts or Key Words are grouped and that this dictionary also has its alphabetical word list, he first looks up **plan** (p. 988). There he sees: **plan / which meaning?** / plan what you will do → ● PLAN. Under PLAN, he finds a list or ‘menu’ of numbered meanings, of which 1 ‘to think carefully about something you intend to do, and decide exactly how you will do it’ is relevant to his purpose. In this section of 1, there are seven words and phrases shown in frequency order: **plan, make plans for, map out, work out, formulate, mastermind, planning**. Under **plan**, examples are shown with the most usual grammatical patterns. Masayuki finds that some of the examples can be useful for his assignment; for example, *She spent months planning her trip. | Have you planned how you’re going to spend your prize money? | Don’t worry, I have the whole thing planned*. The following examples under **make plans for** are also helpful: *I’ve started to make plans for the wedding — there’s so much to do. | Mustafa was making plans for me to meet everybody in the village*.

Masayuki is planning to work part-time as a waiter at a hotel restaurant for about two weeks during the summer vacation. He intends to choose this planned activity as one of the main items to be discussed in his writing assignment. Now he goes to JOB/WORK (p. 705) and there he

finds **job**, **work** and **employment** under meaning 1 'work that someone does regularly in order to earn money'. Under **job**, after the definition, the *Activator* gives a piece of grammatical information [*n* C], which means this word is a countable noun. Then Masayuki proceeds to examples; again he finds such useful examples as *Paul starts his new job on Monday.* | *After I left school I got a job in a bakery.* | **find a job** *Have you been able to find a job yet?* | **full-time / part-time job** *I once had a part-time job in a design studio — I used to have to work there two days a week.* | **permanent / temporary job** *He's fed up with doing temporary jobs that only last a few months — he wants a permanent job.* | **teaching / waitressing / cleaning etc job** *Cleaning jobs are always badly paid.*

Another thing Masayuki is planning for the summer vacation is to visit his friend in Canada. He looks up TRAVEL in the *Activator*. There he arrives at the meaning section of 4 'to travel to another country', where the words and phrases, **go abroad**, **go overseas**, **visit** and **go out to** are shown with examples as usual; the following examples might be useful: **go abroad** *He wanted desperately to go abroad, never to see England again* | **go out to** a British expression meaning to travel to another country that is a long distance away [*vT not in passive*] *We're going out to Canada for a couple of months, would you look after the house for us?*

(Miyai)

### 5.1.

*LDCE*<sup>2</sup> has a language note titled 'Synonyms' in its body (pp. 1073–1074), in which the following three questions are shown concerning several pairs of words with a similar meaning:

- (1) Is the meaning exactly the same?
- (2) Are the words used in the same situations?
- (3) Do the words have the same grammar?

The third question is concerning words with a similar meaning sometimes used in different grammatical patterns. The first question originates from the following three points: (i) there is a subtle difference in meaning between similar-meaning words (e.g., injure / wound, kill / murder, smell / stink); (ii) similar-meaning words are sometimes different in degree (e.g.,

adore / love, furious / angry, terror / fear); and (iii) similar-meaning words sometimes express a different attitude (e.g., slim / skinny / scrawny). The second question originates from the following three points: (iv) similar-meaning words sometimes have a different style (e.g., *fml*, *infml*, *lit*, *sl*); (v) similar-meaning words sometimes have a different register (e.g., *med*, *law*); (vi) similar-meaning words sometimes belong to a different variety of English (e.g., *BrE*, *AmE*). These five points except (i) separately mentioned in *LDCE*<sup>2</sup> can be treated under the heading of style. In addition to these two aspects (grammar and style) one important aspect will be referred to in this article: collocation. (*LDCE*<sup>2</sup> also has a language note about collocations on p. 193.) (i) is not dealt with in this section, since it is touched upon in preceding sections. (ii) is not treated here as the subtle difference of degree is also related to (i) and sometimes clearly referred to in the numbered section or in the entry in the *Activator* (e.g., compare LIKE SB OR STH 1 and 2). (vi) is not dealt with here either. (iii), (iv) and (v) are mainly referred to below in style.

Regarding functions relevant to encoding in this kind of production dictionary, the following are pointed out by Cowie (1989, p. 57):

- (i) helping the user to select the correct grammatical pattern(s) for a given word or sense;
- (ii) helping the user to form acceptable collocations;
- (iii) helping the user to compose according to native stylistic norms.

The position taken by the *Activator* is quite similar to that taken by *LDCE* and *COBUILD* in that they too are products from corpora. Both *LDCE* and *COBUILD* are dictionaries that have the functions of both decoding and encoding. The *Activator* is mainly aimed at the function of encoding. The *Activator* and *LDCE* may be said to be closely related to each other in that there was "a systematic trawl of the vocabulary" (Rundell & Ham, 1994, p. 175) and expressions of *LDCE*, in spite of the fact that "a high percentage of *LDOCE* headwords did not survive this first pass" (Rundell & Ham, 1994, p. 175).

An analysis of some sampling of the *Activator* will show to what extent it has succeeded in making clear the three points mentioned above.

## 5.2. (i) Grammar

5.2.1. As to grammar the *Activator* says as follows:

“Grammatical constructions that are available for use are described using only 4 codes and the restrictions shown on the inside back cover. The major innovation in grammatical presentation is the use of bold phrases (which we call propositional forms) to show the grammatical pattern in ‘written-out’ form.” (F10)

As is explained here, only the codes [C], [U], [I], [T] are used, all of which have also been used in other Longman dictionaries since the publication of *LDCE*<sup>1</sup>. All other grammatical terms and usages are spelled out, following the grammar codes in *LASDE*<sup>1</sup> (1983), which uses more explicit and user-friendly codes — codes which are more explicitly expanded in *LDCE*<sup>2</sup>. Some grammatical terms are also shown on the inside back cover, but other grammatical information is indicated in the ‘written-out’ form in the body. One clear example is shown here:

major (IMPORTANT 1) [*adj only before noun not in comparative or superlative or with very etc.*].

As far as the grammatical information is concerned, the more explicitly it is shown, the better, especially in a dictionary for learners. In this respect the *Activator* deserves to be highly praised, though explicit grammatical information uses up much more space.

This does not mean that all the entries have some kind of grammatical information shown. For instance, some of them are in sentence form and have no grammatical information indicated.

In order to see the treatment of some of the grammatical information, it would be best to look at an example. Take the verb **like**. Below is shown the information concerning the verb, and compared with it is the entry *like* in *LDCE*<sup>2</sup>.

Three different entries out of four are taken from the *Activator*. They are found under the three Key Words DON'T LIKE, LIKE SB OR STH and ENJOY/LIKE DOING STH. Compared with the description in *LDCE*<sup>2</sup>, most of the information in definition (1) can also be separately found in the *Activator*. Unlike *LDCE*<sup>2</sup>, the presentation using bold type,

Table 4

the <i>Activator</i> (DON'T LIKE)	the <i>Activator</i> (ENJOY / LIKE DOING STH)
<p><b>1</b> to not like something or someone  <b>don't like</b> not be to your taste/  dislike liking  <b>not be fond of/keen on</b> not be your thing/bag  <b>not be crazy about</b> take an instant dislike to  <b>not think much of</b> not be sb's type  <b>not be sb's</b> have no time for  cup of tea not take kindly to</p> <p><b>don't like</b> /ˌdɒnt ˈlaɪk/ [v T not in progressive]  <b>don't like sb/sth</b> You don't like chocolate, do you?   Why did you invite Claire? You know I don't like her.   I like the style but I don't particularly like the colour.   He's not honest with people — that's what I don't like about him.   <b>don't like doing sth</b> Mason clearly did not like dealing with strangers.   She doesn't like being told what to do.   <b>don't like sb doing sth</b> Giuliano didn't like people watching him when he was painting.   <b>don't like to see/hear etc</b> I don't like to see good food wasted.   <b>don't like it when</b> The boss doesn't like it when you interrupt him.</p>	<p><b>1</b> to enjoy doing something  <b>enjoy</b> get a lot of pleasure  <b>like</b> out of/from  <b>love</b> savour/savor  <b>be fond of</b> with relish</p> <p><b>like</b> /laɪk/ to enjoy something, especially something that you do regularly [v T not in progressive or passive]  <b>like doing sth</b> Did you like living in Africa?   I think most of our staff like working here.   <b>like to do sth</b> He likes to relax in the evenings after work.   Joanne doesn't like to cook.   <b>like sth</b> I don't like meetings, especially if they go on for too long.   I really liked that bit in the movie when David became invisible.</p>
the <i>Activator</i> (LIKE SB OR STH)	<i>LDCE</i> <sup>2</sup> (like)
<p><b>1</b> to like something  <b>like</b> appeal to  <b>be fond of</b> be to your liking  <b>be keen on</b> go down well</p> <p><b>like</b> /laɪk/ [v T not in progressive or passive]  <b>like sth</b> I chose this dress because I liked the colour.   Do you like spaghetti?   If you like classical music then you must listen to my Mozart collection.   He liked the way Mary laughed, and fell in love with her almost immediately.   <b>what sb likes is</b> What I really liked about the film was the superb photography.   <b>like it</b> It was a great place for a vacation. You'd have really liked it there.   That Spanish dance was exciting. I liked it when they all shouted 'olé'.</p>	<p><b>like</b><sup>1</sup> /laɪk/ v [T not usu. in progressive forms] <b>1</b> to regard with pleasure or fondness; have good feelings about; enjoy: I like your new dress.   She's very friendly — everyone likes her.   She is very well-liked.   "Do you like Chinese food?" "Yes I love it!"   I don't like it when she tells me how to do things. [+v-ing] The children like watching television. [+to-v] I like to visit her as often as possible.   (infml) used to mean the opposite, esp. so as to show annoyance: I like the way he just comes in here and tells everyone what to do!   I like your cheek! (=I don't like your rudeness!) <b>2</b> [+to-v]-ing; only in nega-</p>
<p><b>5</b> to like someone  <b>like</b> see sth in sb  <b>be fond of</b> a man/woman after  <b>be attached to</b> your own heart  <b>have a soft spot for</b></p> <p><b>like</b> /laɪk/ [v T not in progressive]  <b>like sb</b> I've always liked Sally. She's such a friendly person.   Kim was always so cheerful. That's what I really liked about him.   I'm taking you to meet my parents. I hope you'll like them.   She's always wanted to be a teacher because she likes children so much.   <b>be liked</b> (=be liked by other people) I don't think he was liked very much. No one seemed very sorry when he left.</p>	

called propositional forms, makes it easier for users to understand clearly grammatical patterns in the entry. It should be kept in mind that the patterns are presented in the order of frequency in corpora, that is, the Longman Corpus Network. This means that the order of sentence pat-

terms may differ from that in *LDCE*<sup>2</sup>.

Take, for example, another verb, **persuade** in the *Activator* and *LDCE*<sup>2</sup>. Look at the pattern in definition (1) in *LDCE*<sup>2</sup>.

Two patterns are taken into account here: (1) *He persuaded her into/out of going to the party*; (2) *Try to persuade them to come with us*. The *Activator* shows that pattern (2) in *LDCE*<sup>2</sup> is more frequent than pattern (1). Also it should be noted that only the passive form of pattern (1) with the preposition **into** is shown. This description gives the information that pattern (1) in *LDCE*<sup>2</sup> is less frequently used and as a result can not be considered as 'representative' (Summers, 1993a, pp. 186–190) or 'typical'.<sup>6)</sup> In other words the fact seems to be that the pattern in (1) in *LDCE*<sup>2</sup> indicates the 'potential' or 'possible' pattern as far as the verb **persuade** is concerned. If this is true for the usage of the verb, the *Activator* can be practically more useful in letting users express themselves in more frequent patterns in the corpora.

Comparison of the treatment of the verb **persuade** in the *Activator* with that in other dictionaries may be interesting. Look at the treatment in a corpus-based dictionary *COBUILD*, and in *OALD*, which is not quite corpus-based. Below are shown their entries for **persuade**.

*OALD* shows pattern (1) as an example: *How can we persuade him into joining us?* But in *COBUILD* no such example can be found, and, as in the *Activator*, only the passive form with the preposition **into** is shown, as far as pattern (1) is concerned. Other EFL dictionaries published in the 80s and 90s, such as *PSED*, *CULD* and *BBI*, do not indicate pattern (1) in their examples. In fact in *LDCE*<sup>1</sup> the grammatical information indicates only the prepositions **into** and **out of** and does not show any examples

6) cf. "The strict grammatical/ungrammatical distinction is foregone, and replaced with a scale of observed frequency. Frequently occurring structures are hopefully those which are acceptable to most speakers of the language, while less frequent structures may be uncontroversial and genuine rare, or may be "semi-grammatical" and acceptable only to some speakers. Structures which are never attested in a large, representative corpus (and representative here is quite difficult to specify) are considered to be "ungrammatical" or not to be part of the language." C. Souter & T. O'Donoghue. 1991. "Probabilistic parsing in the COMMUNAL project." *English Computer Corpora Selected Papers and Research Guide*, eds. Stig Johansson & Anna-Brita Stenstrom. p. 38. Mouton de Gruyter.

Table 5

the *Activator*  
(PERSUADE)

**1** to persuade someone to do something  
persuade                   put sb up to  
persuasion               egg sb on  
get sb to do sth       swing it  
encourage               pull strings  
talk sb into

**persuade** /pə'sweɪd/ [v T]

persuade sb to do sth I persuaded Sally to go with me to the concert. | Can he be persuaded to reconsider his decision? | persuade sb Dean refused to join in the game, even though they all did their best to persuade him. | be persuaded into doing sth Don't let yourself be persuaded into buying things that you don't really want.

**6** to persuade someone that something is true  
persuade  
convince  
satisfy

**persuade** /pə'sweɪd/ [v T]

persuade sb (that) It will be difficult for the government to persuade people that nuclear power stations are safe. | Diana had almost persuaded herself she didn't love him. | He eventually managed to persuade me that the documents were genuine. | persuade sb of It took us a long time to persuade them of the truth of our story.

**12** to persuade someone not to do something  
persuade sb not to do sth   deter  
dissuade                   discourage  
talk sb out of               put sb off

**persuade sb not to do sth** /pə'sweɪd (sb) nɒt tə 'duː (sth) [v phrase]  
She managed to persuade him not to resign. | I wanted to go with him but my friends persuaded me not to.

*LDCE*<sup>2</sup>

**per-suade** /pə'sweɪd/[pə-/v [T] 1 [(into, out of)] to make (someone) willing to do something by reasoning, arguing, repeatedly asking, etc.: *Despite all my efforts to persuade him, he wouldn't agree.* | *He persuaded her into/out of going (= to go/not to go) to the party.* [ +obj +to-v ] *Try to persuade them to come with us.* [(fig.)] *I persuaded the piece of wood (= made it go gradually) into the little crack.* 2 [(of)] rather *fml* to cause to believe or feel certain; **CONVINCE**: *She was not persuaded of the truth of his statement.* [ +obj + (that) ] *He was unable to persuade the police that he had been elsewhere at the time of the crime.* —suadable *adj*

Table 6

*COBUILD*

**Persuade** /pə'sweɪd/, persuades, persuading, persuaded. 1 If someone or something persuades you to do something that you were at first unwilling to do, they cause you to do it by giving you a good reason for doing it. *as Marsha was still trying to persuade Popsy to change her mind... They had no difficulty in persuading him to launch a new paper... He is the sort of man that could be persuaded into anything... ..as the threat of unemployment persuades workers to moderate their pay demands.* 2 If someone persuades you that something is the case or is true, they cause you to believe that it is the case, especially by talking to you. *as We worked hard to persuade them that we were genuinely interested in the project... I had persuaded myself that I could continue indefinitely like this.* *as She gradually became persuaded that market research was a community service... Few of them are persuaded of the benefits of the village shop.*

*OALD*

**per-suade** /pə'sweɪd/ v 1 [Tn, Tn-pr, Cn-t] ~ sb (into/out of sth) cause sb to do sth by arguing or reasoning with him: *You try and persuade her (to come out with us).* *as He is easily persuaded.* *as How can we persuade him into joining us?* *as He persuaded his daughter to change her mind.* 2 [Tn esp passive, Tn-pr esp passive, Dn-f] ~ sb (of sth) (*fml*) cause sb to believe sth; convince sb: *I am not fully persuaded by the evidence.* *as We are persuaded of the justice of her case.* *as How can I persuade you that I am sincere?*

with those prepositions.<sup>7)</sup> It can be safely said that active voice pattern (1) with the preposition **into** or **out of** might be found in the corpora but is not thought of as being typical or representative and, as a result, no example is shown in *LDCE*<sup>2</sup>. This being the case, a corpus-based dictionary like the *Activator* (or *COBUILD*) is more practically useful, especially in encoding.

Comparison of the grammatical patterns in the *Activator* and *LDCE*<sup>2</sup> will tell which pattern is more frequent in the corpora. See, for example, the different presentation of the verbs **surprise**, **amaze**, **astound** and **astonish**, and their participle forms **surprising**, **amazing**, **astounding** and **astonishing**.<sup>8)</sup> Users come to learn that there are other potential patterns, but they probably have the idea that, even if they are possible, they are less frequent or in some cases are better avoided.

Another piece of information like [*not in progressive or passive*] in the entry **like** is made clear, compared with the description in *LDCE*<sup>2</sup>.

Under the Key Words DON'T LIKE, LIKE SB OR STH the information can be newly found in the following entries, some of which are shown in their negative forms, which fact has been mentioned.

[*not in progressive*]

**not think much of, take an instant dislike to, have no time for, not take kindly to, have something against, have it in for, bear**

7) As to the treatment of the verb **persuade**, *LDPV* also shows the pattern with the prepositions. *ODCIE1* does not. It should be noted that the same descriptive change of the pattern is also found in *LASDE1* and *LASDE2*.

Another interesting case can be seen in the usage treatment of the verb **convince**, that is, the pattern of <**convince**+object+to-infinitive>. The *Activator* does not list the verb **convince** in the entry of PERSUADE 1. *LDCE*<sup>1</sup>, *COBUILD*, *OALD* and *BBI* show the pattern as the usage of American English. On the other hand, *LDCE*<sup>2</sup>, *CULD* and *PSED* do not. In *LASDE*<sup>2</sup>, unlike *LASDE*<sup>1</sup>, has a usage note on the verb. Frequency in the corpus, not the prescriptive principle, may have made it unnecessary to list the verb **convince** in the entry of PERSUADE1.

8) Related or derived forms are shown in the related entries: **surprisingly** in the entry of **surprising**, for example. This way of presentation, which was already used in *COBUILD*, is useful in showing explicitly in what sense the derived forms are used, which is not often clear in the traditional way of run-on presentation, especially in the case of adverbs, if there is no clear example.

**a grudge; have a soft spot for, see sth in sb**

[*not in passive*]

**go off; take to, warm to, take to / take a liking to.**

This may induce us to think that the *Activator* shows grammatical information more consistently and completely. But, regrettably, such is not always the case. See just a few entries which do not show any information [*not in progressive*] (e.g., **distinguish, please, know sb by sight**) or [*not in passive*] (e.g., **go against, listen to**).

There remains some doubt about the way of presentation of set phrases or grammatical patterns. Why are the grammatical patterns **like sth** and **like sb** shown in bold type? The object is shown in the numbered section. The set phrase **what sb likes is** is indicated in bold type in LIKE SB OR STH 1, while the apparently similar phrase is not in LIKE SB OR STH 5.

A few examples will show that there has been some improvement or explicitness in the description of grammatical information.

**equal** (EQUAL 4) [*usually in negative sentences*]

**hurry up** (HURRY 2) [*not in progressive or past*]

**be an accident** (DELIBERATELY 5) [*usually in past*]

**remember sth as if it were yesterday** (REMEMBER 4)

[*only in present simple tense*]

**beware** (WARN 3) [*only in imperative and infinitive*]

A few doubtful examples are the following.

**materialize** (HAPPEN 4) [*usually in negative sentences*] →

[*usually in negative or conditional sentences*]?

**live sth down** (FORGET 4) [*phr v T*] → [*phr v T usually in negative sentences or questions*]?

**lack of** (ENOUGH 8) [*n singular*] → lack [*n singular*]?

**escape/get away** (ESCAPE 9) [*v*] → [*v I*]/[*phr v I*]?

**play up/make great play of** (EMPHASIZE 1) [*phr v*] →

[*phr v T*]/[*v phrase*]?

It should be acknowledged that the *Activator* tries to show grammatical information explicitly and in as many entries as possible, but the fact

still remains that there is more to be done, more consistently and completely.<sup>9)</sup>

### 5.2.2.

With regard to the application of grammatical terms, the treatment of phrasal verbs may be briefly mentioned as an example. There is an explanation about it on F32, as is shown below, but no other explanation is offered as to the distinction between verb and phrasal verb. The following types of phrasal verbs can be listed.

- (i) intransitive verb + adverb<sup>10)</sup>
- (ii) intransitive verb + preposition
- (iii) intransitive verb + adverb + preposition
- (iv a) transitive verb + object + adverb  
or transitive verb + adverb + object
- (iv b) transitive verb + object + adverb
- (iv c) transitive verb + adverb + object
- (v) transitive verb + object + adverb + preposition
- (vi) transitive verb + object + preposition

In *LDCE*<sup>1</sup> all phrasal verbs are shown in a way similar to the above one, such as *v adv*, *v prep* and so forth. Unlike *LDCE*<sup>1</sup>, *LDCE*<sup>2</sup> treats them as phrasal verbs. How are they treated in the *Activator*? To understand clearly, let us take some examples. Pattern (i) is treated as a phrasal verb: **come along/come on** (PROGRESS 1). When an adverb is not obligatory it is treated as [*v I*]: **skive/skive off** (GO TO/ATTEND 3). Pattern (ii) is not treated as a phrasal verb but as [*v T*]: **look into, go into** (INVESTIGATE 1). Pattern (iii) is also not treated as a phrasal verb but as [*v T*]: **go along with** (AGREE 2), **look forward to** (WAIT 4). Pattern (iv a) is treated as a phrasal verb. This pattern is referred to in the introduction (F32), along with pattern (i).

9) cf. J. Noel. 1993. "Using the *COBUILD* examples to improve the Grammar Notes." *Corpus-Based Computational Linguistics*, eds. C. Souter and E. Atwell, pp. 117-126. Amsterdam: Rodopi.

10) The term is different between *LDPV* and *ODCIE* 1 or *ODPV*. Here the term used in the former is used.

Table 7  
(F32)

Let's look at **save up** under section 1 of the Key Word SAVE MONEY.

**save up** / . . . / to save money in order to buy something or to do something [*phr v I/T*]  
*Dave's been saving up for months to buy a new camera.* | **save up sth** *She's saved up enough money to take a course in computer science.*  
**save up for** *I can't possibly afford that car now - I'll have to save up for it.*

This shows you that **save up** can be either transitive or intransitive [*I/T*]. The first example is of the intransitive use **save up**. In the transitive use you can say either **save sth/it up** or you can move the **up** to before the object **save up sth** (unless the object is a pronoun - you cannot put a pronoun after a phrasal verb particle). Another important use of **save up** is **save up for** and this is shown as another bold construction indicating that **for** is the correct preposition to use with this phrasal verb.

But there is no **save sth up** pattern given as an example in the entry. **Save up** was originally shown under the entry of **save** [*v I*] in both *LDCE*<sup>1</sup> and *LDCE*<sup>2</sup>. In the *Activator* it is treated as a phrasal verb. As far as this expression is concerned, no other EFL dictionaries except *COBUILD DPV* show the pattern and an example. It can be said that the explanation is misleading in that no example is found in the *Activator*. A better example ought to be used to show the word order clearly.

It should be pointed out that the overall presentation in the *Activator* is clear: **knock out** (HIT 3), **knock down, knock over** (HIT/BUMP INTO 6). Even though there is some possibility of both patterns occurring in pattern (iv), as is clear in the case of **save up**, or **take up** (ACCEPT 1) or **take on** (ACCEPT 2), there may be some omission of some possible patterns because of the important principle that frequency determines the pattern indicated.

Pattern (iv b) is referred to. This pattern is the one in which the object should be placed between a verb and an adverb: in other words a verb and an adverb should be separated. In this pattern the *Activator* tries to explicitly give the information: **bring sb round** (PERSUADE 4), **push sb around** (TELL/ORDER SB TO DO STH 8). Sometimes reflexive pro-

nouns are used as an object, but the treatment is not the same: **burn itself out** (STOP HAPPENING 2) is shown [*v phrase*], but **burn yourself out** (TIRED 4) is shown [*phr v T*]. When an object is **it/itself** and not a person (or sb) or a thing (or sth), the expressions are labeled as [*v phrase*]. Next comes pattern (iv c) with a verb and an adverb placed side by side. In principle this is treated as a phrasal verb: **give out, give off** (SEND 6). But there seems to be some inconsistency in its treatment: take, for example, **give off** (SMELL 7) and **take up/use up** (USE/CONSUME 1). They are shown [*v T*]. Pattern (v) is treated as a phrasal verb. Examples are **put sth down to** (CAUSE 13), **fill sb in on** (TELL 4), **palm sth off on, fob sb off with** (GIVE 16). But the entry **put/set sth aside for** (KEEP/CONTINUE TO HAVE 3) is not so marked. Pattern (vi) is treated as a phrasal verb. Consider some examples: **keep sth for sb, save sth for sb** (KEEP/CONTINUE TO HAVE 3) or **get sth out of, worm sth out of** (FIND OUT 7). It is somewhat doubtful whether these examples of (vi) may be included among phrasal verbs. It seems to be that the form or structure, not the meaning, of the expression determines whether it is a phrasal verb or not. (Similar wide range treatment of phrasal verbs is seen in *LDPV*.) See the following table which shows the grammatical terms used in the *Activator* and three EFL dictionaries.

Table 8

the <i>Activator</i>	<i>LDCE</i> <sup>2</sup>	<i>ODPV</i>	<i>COBUILD</i>
i) phr v I	phr v I	Vp	PHRASAL VB: V+ADV
ii) v T	phr v T	Vpr	PHRASAL VB: V+PREP
iii) v T	phr v T	Vp. pr	PHRASAL VB: V+ADV+PREP
iv a) phr v T	phr v T	Vn $\rightarrow$ p	PHRASAL VB: V+O+ADV
iv b) phr v T	phr v T	Vn. p	PHRASAL VB: ORDER V+O+ADV
iv c) phr v T	phr v T	Vp. n	PHRASAL VB: ORDER V+ADV+O
v) phr v T	phr v T	Vn. pr	PHRASAL VB: V+O+PREP
vi) phr v T	phr v T	Vn. p. pr	PHRASAL VB: V+O+ADV+PREP

The position of an object and an adverb can pose problems for Japanese learners. In this respect the more explicit, the better, especially in a dictionary for EFL learners. The *Activator* is not so complete in its usage of grammatical terms, but its clear explanation makes it easier for learners to

use phrasal verbs. Still it is not quite clear what the *Activator* means by phrasal verbs. In *LDCE*<sup>2</sup> most of the patterns mentioned above are treated as phrasal verbs, but the *Activator* also gives a [*phr v*] label to such an expression like **let sth go** (GIVE 12), but not to **let sb go/out** (FREE/NOT IN PRISON 2) or **let sb know** (TELL 1). And it should be noted that sometimes the bold type **sth** or **sb** does not necessarily correspond to a thing or a person in examples. In that case each example should be carefully read: **win back** (GET 10), for example. Grammatical information and its terms, if they are indicated at all in a dictionary, should be more explicit and consistent so as not to confuse users.

The overall treatment in the *Activator* seems to be that patterns (ii) and (iii) with intransitive verbs and prepositions are not included among the group of phrasal verbs and part of entries with transitive verbs are not treated as such either. This means, that the label [*phr v*] may be of secondary importance in this kind of production dictionary, but, if so, explicit information about phrasal verbs should be given in the introduction so as not to perplex users. More careful analysis of the corpora and more appropriate application of grammatical terms would make the dictionary much more reliable. Apart from this, the *Activator* presents users with practical information as to representative usage of phrasal verbs.

### 5.3. (ii) Collocation

In the introduction (F10) there is an explanation about collocation. From it, it is clear that the word 'collocation' includes 'lexical' collocation and 'grammatical' collocation (or, in other words, it includes collocation and colligation)<sup>11</sup>. 'Grammatical' collocation has been partly referred to above in 4.1., and below we will be concerned with 'lexical' collocation, which will be referred to as collocation hereafter in this article.

How and where collocations are shown poses problems as there is always the pressing problem of space. The ideal way of presenting the following five possible collocational patterns is to show some collocations in

11) On the difference between grammatical collocation and lexical collocation, see M. Benson et al., p. 233. Grammatical collocation is called colligation in R. Carter, p. 56.

each entry.

- ( i ) ‹ verb + noun ›
- ( ii ) ‹ adjective + noun ›
- ( iii ) ‹ verb + adverb ›
- ( iv ) ‹ adjective + adverb ›
- ( v ) ‹ adverb + adverb ›

What is proposed above is not always carried out in the *Activator*. Here only one example will be given: the collocation **like (sth?)/sb very much** is not shown in the entry **like**, but only in the entry **very much**. Are learners likely to look at the entry **very much** to find the collocations of the verb **like** or vice versa?

Though the ideal way of presentation is not always employed in the *Activator*, in the case of (ii), for example, in the entry of either a noun or an adjective are shown collocations. This is preferable as long as space allows. It should be noted that in both entries the same and more collocations must be explicitly shown, in addition to other frequent (and possible) collocations, for ease of reference.

In the *Activator* lexical collocations are partly treated as selectional restrictions (F31). It is to be noted that collocations are supposed to have two elements [frequency] and [cohesiveness]. (Here shown as [FRE] and [COH] respectively). This leads to the four possible combinations: [+ FRE, + COH], [+ FRE, -COH], [-FRE, + COH] and [-FRE, -COH]. For learners' dictionaries to be successful, at least the first three collocational patterns should preferably be shown. With regard to this, the *Activator* seems to explicitly show mainly the first two patterns, as it is corpus-based or frequency-based.

To take some examples. First, the collocation of the verb and noun **dislike**. To make the point clear, the entries for **dislike** in some other EFL dictionaries were also consulted for comparison. When the collocations of type (iii) *dislike intensely* and of type (ii) *intense dislike* were looked into, all the related entries **dislike** (n), **dislike** (v), **intense** and **intensely** were consulted in all of the dictionaries. As a result, except for the *Activator* itself, *CULD* and *COBUILD* are the only dictionaries which show the collocation *dislike intensely*. In *COBUILD*, it is found in both entries **dis-**

**like** and **intensely**. Other dictionaries do not indicate such a collocation. In *BBI* some other collocational possibilities are shown, but not this one. Even *LDCE*<sup>2</sup> does not show the collocation. As to the collocation *intense dislike*, no other dictionary indicates it. In the *Activator* *dislike sb/sth intensely* is shown under DON'T LIKE 1 and *intense dislike* is shown under DON'T LIKE 5 in bold type. But it is regrettable that in the entry **intense** (STRONG FEELING OR BELIEF 1) no such collocation is given, and that an example using the collocation *dislike intensely* is given but there is no clear indication that it is a collocation. This seems to prove that little emphasis has been put on the way of presentation in the *Activator*.

Random sampling may give a broader view. The following verbs were used for sampling of type (iii): approve, disapprove, disagree, enjoy, recommend and regret. The number of collocations to be found only in the *Activator* is just three: disagree thoroughly, recommend thoroughly and regret bitterly. *CULD*, *PSED* and *OALD* give almost nothing. *COBUILD* and *LDCE*<sup>2</sup> give some. *BBI*, which only lists collocations, gives more than *COBUILD* and *LDCE*<sup>2</sup>. It can be safely said that the *Activator* gives more explicit and frequency-based collocations than any other, but this does not mean that more collocations are always to be found in the *Activator*.

Next take a collocation type of (iv), *highly toxic*. The above mentioned dictionaries were consulted. The entries **toxic** and **highly** were checked in each of them. The result is that no other dictionaries except the *Activator* give this collocation. Even the corpus-based *COBUILD* does not show the collocation. In the *Activator* this collocation is explicitly given in **highly** (VERY 1). In **toxic** (HARM/BE BAD FOR 4) an example using the collocation is given but there is no explicit indication of this being a collocation. The *Activator* lists 14 explicit collocations in the entry **highly**: (highly) dangerous, toxic, flammable, skilled, educated, trained, intelligent, likely, unlikely, probable, doubtful, suspicious, successful, productive. Out of these only five entries explicitly show collocations: dangerous, skilled, educated, unlikely and probable. In **intelligent** as well as **toxic**, there is an example without any indication of its being a collocation. From

this fact, what is supposed to be true of the *Activator* in its presentation of collocations is not necessarily so. If the *Activator* is to be more successful in giving collocations in all the entries, a better way must be more rigidly applied. When there is a lack of space, which kind of presentation is convenient to users, or which member (word) of collocations is more likely to be consulted must be taken into account.<sup>12)</sup>

Here are listed just a few new collocations of types (i), (iii) and (iv) in comparison with *LDCE*<sup>2</sup>. Those with an asterisk are listed in *BBI*. In fact none is to be found in *LDCE*<sup>2</sup>.

absolutely exhausted, differ greatly/widely, vary \*considerably/  
\*greatly/widely, contrast with markedly, widely divergent, rise to/  
\*achieve fame, get/\*acquire a taste for, get/\*develop a liking for, go  
off/pass off successfully

The following nouns were used as samples for type (i): crime, criticism, damage, illness, problem and punishment. The collocation to be found only in the *Activator* is fierce criticism. Other collocations in the *Activator* can be found in one or more dictionaries. *CULD*, *PSED* and *COBUILD* offer almost no collocations. *BBI* gives, but only lists, a lot of collocations. *LDCE*<sup>2</sup> is better than *OALD* in indicating clear collocations. The *Activator* is better than *LDCE*<sup>2</sup>, but this does not mean that the *Activator* excels in indicating far more collocations than others. The good thing is that the *Activator* explicitly shows frequent collocations.

12) In the section COMPLETELY some maxmisers (R. Quirk et al., 8. 106) are shown with their collocates. Five of them are taken for sampling: totally, completely, perfectly, entirely and absolutely. Five adjectives are also randomly taken: normal, true, wrong, different and new. The result is as follows (either explicitly shown or shown in an example).

<i>Activator</i>	perfectly normal, entirely new, completely/totally different
<i>LDCE</i> <sup>2</sup>	perfectly normal
<i>COBUILD</i>	perfectly/completely normal, entirely different, completely/totally new
<i>BBI</i>	completely/totally wrong, entirely new

Admitting the fact that the *Activator* explicitly shows collocational range and supposing that there may be a few frequent collocations of maxmisers, indicating no other information means that there is no way for learners to know other possible collocations. To be a more productive dictionary, the principle of frequency depends on the type of collocation a dictionary includes. Even if it may be true that there is relatively low frequency of maxmisers in the corpus, it might be better to show more different collocations.

In the *Activator*, verbs whose objects are restricted to a small set of possibilities, or adjectives usually used with a narrow range of nouns are shown in bold type. This is very useful because they show explicit collocates based on frequency. Take, for instance, DETAIL 4, 5 & 6. Seven adjectives with collocations are selected: elaborate, in-depth, broad, general, rough, outline and sketchy. There are 26 representative nouns explicitly shown as frequent collocates all together. Out of these *BBI* lists only six nouns. It seems that the *Activator* gives more frequent < adjective + noun > collocations. The number of the same collocations the *Activator* and *COBUILD* give is only two: elaborate preparations and general idea. The interesting thing is that the sizes and kinds of both corpora seem to produce different collocations. At least one thing seems to be certain: the collocates shown in the *Activator* are frequency-based.

The presentation of collocates or range is not a new idea in the *Activator*. Among the dictionaries published in the UK, it has already been adopted in *ODCIE* 1 and *ODCIE* 2. In its introduction, *ODCIE* 1 says as follows:

The collocates of an expression are the particular words which are commonly combined with it to form sentences... The advantage of bringing together a number of these associated words in one place... is that the student is made aware of several at the same time. As a result the learning process can be greatly speeded up. Another advantage, of course, is that the student can make up sentences of his own on the basis of the collocates recorded in such entries, so strengthening still more his grasp on the meaning of the headphrases themselves. (p. xiv)

Both dictionaries show in their headphrases some typical subjects or objects or some adjectives modifying nouns or noun phrases. What *ODCIE* 1 says in the latter half of the front matter is quite right, especially from the learner's point of view. Both show restricted collocates by using a special symbol.

In this respect the way of presentation is quite similar in that the *Activator* tries to explicitly show cohesive as well as frequent collocates or range. See, for example, the adjectives **molten** (LIQUID 2) and **rancid**

(DECAY 4) as cohesive examples. Cf. **rotten**. See also **break up** (DISTURB 2), **refuse** (REJECT/NOT ACCEPT 3), **lay yourself open to** (RISK 4) and **put sth on the line** (RISK 6). Restricted collocations in *ODCIE* 1 or *ODPV* are mainly separated into two types in the *Activator*: those which show the particular objects (**strike up a friendship, say a lot for, pour scorn on**, for example), and those which do not (**stake sth on, beat sb down**, for instance). In the case of **break up**, the *Activator* and *ODPV* are much more explicit. In the case of **refuse**, the *Activator* is more explicit. But some clearer way of presentation is necessary, with regard to some verbs. Compare **turn down** in the *Activator* and *ODPV*, for instance. Or compare the description of the verbs **refuse, reject, decline** and **turn down** in the *Activator* and the Usage Note in **refuse** in *LDCE*<sup>2</sup>. In the case of **lay yourself open to**, not only the *Activator* but also *COBUILD*, *ODCIE* and *OALD* are more explicit than *LDCE*<sup>2</sup>. In the case of **put sth on the line**, the *Activator* is the most explicit, but a related expression **be on the line** (RISK 7) does not show clearly the restricted subjects in bold type. In this *COBUILD* is more or less the same.

The comparison and analysis of only a small number of items concerning collocations in the *Activator* shows that the *Activator* endeavors to show restricted collocations and frequent collocations more explicitly from its detailed analysis of the corpora. This is slightly different from *ODPV* and *ODCIE* in that the latter two list likely or probable collocates but do not take the principle of frequency as the main reason for listing them. In the *Activator* frequency is of great importance, so it is conceivable that there is some difference in presentation of the collocates. It must be kept in mind that users may not find the collocates and will sometimes look for some other collocates somewhere else. In this respect it should be remembered that in some cases, i.e., in not so restricted cases, the problem of what will collocate with the nouns, verbs or adjectives will be left to advanced users. Examples will partly solve the problem.

#### 5.4. Style

There is another important function mentioned by A.P. Cowie. That is, users compose according to native stylistic norms. In order to compose

stylistically as native-like sentences as possible, mainstream EFL dictionaries have used style markers for a better understanding of definitions. In *LDCE*<sup>2</sup> the following kinds of stylistic markers are to be found:

*lit, poet, tech, fml, infml, sl, taboo, impolite, nonstandard, old use, becoming rare, now rare, AmE, BrE, dial, derog, apprec, humor, pomp, polite, euph, used by children, tdmk.*

Other EFL dictionaries also have some of these and similar ones. In addition to the ones mentioned above, *OALD* has *ironic* and *sexist*, and *COBUILD* has the expression *affection* or *affectionately* and *used by men*. (*COBUILD* indicates some styles rather in considerable detail by using words like *rather, fairly, very* and *slightly*.) These kinds of stylistic markers may be very difficult to attach to the headwords in the dictionaries. Take, for example, a word with the marker *infml*. Maybe it has become a word without any marker: that is, an unmarked or neutral word with no markers like *infml* or *fml*.

But from the learner's point of view, these markers are very important and useful. The *Activator* says as follows about using the right kind of language.

"A very important factor in choosing the word or phrase that is appropriate to the context is whether you are writing or speaking formally or informally, or whether you are intending to be neutral... Because you have to be careful not to use informal language in an appropriate context, the information that a word or phrase is informal is stated first in the definition... There are fewer formal words in the *Activator*, because they are less common in general and therefore not really part of the core of the language. You can take the fact that a word is not entered in this dictionary as a sign that it is not very frequent, and you should hesitate before using it, particularly in speech." (F32)

From this users see that stylistic information is often given in the definition, and that if there is no definition it is somewhat clearly indicated somewhere before example sentences.

To take only a few examples, which are newly indicated in some way with no indication in *LDCE*<sup>2</sup>.

*infml*

**give me sb/sth any day, not be sb's cup of tea, cry your eyes out**

*fml*

**be in progress, recur, arise, tire, present itself, extraordinarily**

But it must also be mentioned that a comparison of stylistic markers of some expressions in *LDCE*<sup>2</sup> and in the *Activator* shows that a lot of differences can be found, with no markers like *lit*, *infml* or *fml* in the *Activator*. The numbered section or the definition in the *Activator* often tells how or where the expressions are used, but sometimes learners are likely to have to consult *LDCE*<sup>2</sup>, for example, to get more information on style.

Here are listed some examples which refer to some style in the definitions or some register in which the expression is used.

**madness** used especially in literature but not used in official or medical contexts

**gender** used especially in job advertisements and in writing about politics

**foreigner** sometimes used in an impolite or disapproving way

**crap/bullshit** impolite words<sup>13)</sup>

**see, witness** especially in newspapers and books

**have intercourse** in medical and legal contexts

**remain, very much** especially in written English

**alcohol** in contexts of rules and warnings

**dashing, of great beauty** in literal meaning

**lots of, though, something to drink** especially in spoken English

**cut** (REDUCE 8) especially in politics, business, news reporting

**remove** especially in instructions and in written descriptions

**item** (REPORT 2) especially in news business

**penetrate** especially in military

**ancient** a humorous but slightly unkind word

**kindly** a word used especially in stories

**be required to do sth** especially in written notices and official documents

13) There may be a problem on the adjective impolite. The entry **crap/bullshit** is designated as *taboo, slang* in *LDCE*<sup>2</sup>. Similar examples can be found (e.g., *pissed, pissed off*). The expressions are not so often likely to be used by foreign students. In fact it is a sign that the entry expression is better to be avoided or users should be very careful in its use, so the marker impolite should be used for learners to take notice of the note of warning.

**handicapped** considered offensive by some people

**have learning difficulties** especially in medical or educational contexts

**luscious** used especially in popular magazines or newspapers

The *Activator* tries to provide explicit information about where expressions are to be used, instead of merely marking them with labels. When they are considered to function in helping learners to partly understand style or register, the definitions will give at least the following stylistic information as well as the important distinction between spoken and written, and the difference between British and American English:

*lit, tech* (as more explicitly shown), *fml, infml, impolite, offensive, derog, humor*.

It is quite natural that expressions marked *poet, nonstandard, old use, rare* and *dial* will be excluded from the *Activator*.

But the question remains whether it is always easy for learners to get the information from the definition. See, for instance, the definition of **thrifty** and **economical** (SPEND MONEY 7). In the definitions the phrases 'carefully and cleverly' and 'carefully and sensibly' are used. They are supposed to indicate what the marker *apprec* means. When there are markers such as *infml, fml* and no marking, learners notice relatively easily what they mean. Without any markers at all, reading the definitions very carefully so as to get the correct idea what the entries mean is sometimes demanding and exacting.

The information about whether an expression has a derogative or appreciative meaning is very important for users to encode the message, as well as the information such as *offensive, sexist, impolite* or *rude, taboo*. Here we take only a few examples. Some adjectives in GENEROUS 2 are taken: **stingy, mean, tight/tight-fisted, miserly** and **penny-pinching**. The five other EFL dictionaries mentioned were consulted. The result is as follows: here are listed the words designated *derogatory* or *showing disapproval*.<sup>14)</sup>

14) In *LDCE*<sup>2</sup> *derog* is shown in the entry **miser** and **penny-pincher**. In *PSED* the same marker is shown in the entry **miser**. So the derived forms **miserly** and **penny-pinching** are considered to be derogatory.

<i>CULD</i>	stingy
<i>LDCE</i> <sup>2</sup>	tight
<i>COBUILD</i>	stingy, miserly
<i>OALD</i>	miserly
<i>PSED</i>	stingy, mean, tight-fisted, penny-pinching

How about the entry **pig** (GREEDY 1) or **grasping** (GREEDY 2)? In the former case all the dictionaries show the word as *derogatory*. Another case is the adjectives in PERSUADE 8.<sup>15</sup>

<i>CULD</i>	pushy, slick
<i>LDCE</i> <sup>2</sup>	pushy
<i>COBUILD</i>	pushy, slick
<i>OALD</i>	pushy, slick,
<i>PSED</i>	pushy

The opposite case is shown next. Take the five words in MODEST 1. Whether or not the style marker *appreciative* or *showing approval* appears is indicated:

<i>CULD</i>	(none)
<i>LDCE</i> <sup>2</sup>	modest, unassuming, unpretentious
<i>COBUILD</i>	modest, unassuming
<i>OALD</i>	modest, unpretentious
<i>PSED</i>	(none)

The above comparison, however small the number of samplings may be, makes it clear to some extent how difficult it can be to give style markers to words and phrases, and also how differently those dictionaries place the label. These kinds of style markers are often a great help for users to pay a special attention to the connotations words and phrases are supposed to have. They often make mistakes in expressing themselves for want of this kind of information. In this respect, requiring users to understand the connotation only by reading the definition (or denotation) is often too challenging. A more helpful, if not absolutely explicit, way of doing it is to show the contexts in words and to give more additional stylistic informa-

15) In *CULD* in the entry **slick** often *derog* is shown. In *LDCE*<sup>2</sup> the marker *usu derog* is given to **pushy**. In *COBUILD* often *derogatory* is given to **slick**.

The marker *apprec* is given to the entry **forceful** in *LDCE*<sup>2</sup> and *OALD*. In *COBUILD* *showing approval* is given.

tion by means of markers.

The introduction on F9, F32-F33 and the article by G. Brown seem to suggest that the *Activator* shows the degree of formality in the extreme cases of the formal/informal scale. This may serve the purpose to some extent but, for foreign learners, more detailed information on formality is necessary. Remember the way of formality subtly indicated in *COBUILD* (*very formal, formal, fairly formal, rather formal, and fairly informal, informal, very informal*). The way used in *LDCE* (*not fml in LDCE*<sup>1</sup>, or *rather fml in LDCE*<sup>2</sup>) may suggest more detailed information on formality could be provided, showing labels such as *formal, rather formal, (neutral or unmarked,) rather informal, informal*.

The expressions chosen are based on frequency but their frequency does not always mean that the expressions are neutral (unmarked) or informal. The *Activator* gives users an indication that words not listed are not very frequent, but especially for encoding more careful and explicit presentation of the stylistic information should be done.

## 5.5. Examples in the *Activator*

5.5.1. In its introduction, the *Activator*, a dictionary for intermediate to advanced students, says with regard to examples:

“Examples are of the greatest importance to students in helping them to see the typical contexts, significant nuances of meaning, and grammatical behaviour of words and phrases. Because this is a production dictionary, examples as models of use are even more important, and we have therefore included many more examples than in a traditional reference dictionary.

The examples in this dictionary are all strongly influenced by corpus evidence, but not all of them are taken directly from the corpora. The group of examples often begins with at least one ‘pedagogic’ example, i.e. one that demonstrates the meaning particularly clearly, such as a teacher might use in class when asked for an example by a student. Research has shown that teachers and students value this type of example at least as much as purely corpus-based examples. However, most of the examples are either closely modelled on sentences from one of the corpora or taken directly from them.” (F9-10)

The *Activator* is also based on the insights from the Longman Learners' Corpus of students' writing from over 70 different countries, which includes about 2 million words. The *Activator* says that 'some students have a tendency to using overly formal words' (F32-F33). (cf. **have a tendency to do sth** (OFTEN 2).) Take, for example, the word **moreover**, which is particularly overused by Japanese students. (cf. Summers, 1993b, p. 21). They compared the students' writing with the native speakers' corpus. As a result, it is seen that the word 'is mainly restricted to technical writing, rather than being used in general books and newspapers. It is usually used to introduce an additional point in a closely-reasoned argument, not in general speech.' (Summers, 1993b, p. 21).

In the *Activator* the entry **further/moreover** (AND/ALSO 2) is found. A note is to be found there: formal words used especially to introduce more information that will help persuade people to agree with what you are saying. It is not clear in what contexts the word is usually used. Only the style adjective formal can be found. This description of the word **moreover** is not satisfactory in that it does not refer to anything about the written contexts it is used in. But the direction the *Activator* takes is sensible in that it often gives at least one 'pedagogic' example. In the entry **further/moreover** two examples are given:

*Furthermore, more machines will mean fewer jobs.*

*The drug has powerful side effects. Moreover, it can be addictive.*

The second example is much better than the first one, because the first does not show clearly this is added information in a natural discourse. At least something has to precede the statement. It is understandable that they omit the statement on the grounds of space but this should be avoided, especially in the treatment of connecting words in written English. See the entry of **moreover** in *COBUILD* or *LDCE*.<sup>16)</sup>

16) Another example, where Japanese students often make mistakes even in decoding, is shown, which is considered to have been improved in the *Activator*: **in fact**. Other similar expressions are also shown: **in actual fact**, **in point of fact** and **as a matter of fact**. The explanation seems to be a little too subtle for students to understand. The *Activator* is slightly better in its treatment than *LDCE*. In fact, it seems that *COBUILD* is even a little better. English connective expressions, when they are relatively frequent, deserve to be and will be more carefully and fully investigated.

There is at present an argument for and against the use of constructed or invented examples. As is admitted in the introduction, the *Activator* takes the good way of having pedagogical or user-friendly examples. This is because purely corpus-based examples are often difficult for users to understand. And it is sometimes doubtful whether entire examples are required to show how entry expressions should be used. The way the *Activator* takes is very good in that not only user-friendly examples but also real examples are quoted, which is also quite similar to the way *COBUILD* takes. The examples in the *Activator* show the state of present-day English. Real words used in real examples are not restricted to 2000 defining vocabulary in the *Activator*. Some new or technical words are included. They sometimes make it clear that expressions used in real examples do not necessarily coincide with those shown in the entries in the *Activator*: for example, compare the entry **the reason... is that** (BECAUSE 1) and the real examples in **marry** (MARRY 1) and **badly-run** (EFFICIENT 5). Some careful readers may find more about grammar, collocation, style or usage in some expressions.

Some are very easy, colloquial or conversational. Some are taken from newspapers. Some are taken from TV broadcasts. A lot of examples with proper names can also be found. (It should be noted that there are sometimes cases where proper names are difficult for foreign learners to recognize or their connotations are sometimes difficult to understand, if there is any.) It is quite likely that a great many users will at first find it very interesting to read those examples (rather than they will use them for the encoding purposes). This is also very important as long as sentences show a very probable context for the entry expression. Users can copy to some extent the way model sentences are written. Here is a comparison of examples in the *Activator*, *COBUILD*, *LDCE*<sup>2</sup> and *OALD*. Only their examples are shown. The word taken as an example is **hobby**, which is a typical word of whose usage some Japanese students often have a mistaken idea. Cf. the article on **hobby** in *OALD Encyclopedic edition* (OUP, 1992).

*OALD*      *My hobby is stamp-collecting|collecting stamps.*

*LDCE*<sup>2</sup>     *One of her hobbies is collecting stamps.*

*COBUILD* *In the evening I like to sit down and pursue my hobbies.|*

*Music is his chief hobby.*

*Activator Stamp collecting has been a hobby of mine ever since I was a child. | Sailing is just one of Graham's hobbies, he loves anything to do with the sea. | Candle-making was just a hobby for Louise until a few years ago and now it's thriving business.*

In addition to the definition, these examples show the contexts the word can be used in. Compared with some examples in the other three dictionaries, the examples in the *Activator* are more realistic. In *COBUILD*, on the other hand, the value of the examples is low compared with those in the *Activator*.

### 5.5.2.

In the *Activator* a lot of new or explicit information is included, but as is often the case with EFL dictionaries, there are many misprints and mistakes. When a particular attention is paid to examples, there are cases where no example can be found even though some grammatical information is given (e.g., **travel** (TRAVEL 1)) or where the bold type grammatical information and the example do not coincide (e.g., **envy** (JEALOUS 3)). Also there are cases where the examples are not put in an appropriate position (e.g., **help out** (HELP 3)). There is even a case where the word in question is not shown at all (e.g., **important** (IMPORTANT 1)). There are cases where the examples including the word in question are not placed in the appropriate entry (e.g., **lots of** (LOT/A LARGE NUMBER OR AMOUNT 2)). The proofreading should have been done more thoroughly. It can be safely said that fewer mistakes mean more reliability.

As to consistency in dictionaries, there may be also an argument for and against descriptive consistency. If it is strictly a dictionary for beginners, it might be more desirable for a dictionary to give much consistent information. But as the *Activator* shows the words and phrases in each section according to the principle of frequency, there is a strong likelihood that both cases occur where it is possible to have some consistency and where it is not at all.

To sum up, the principle of the *Activator* as to the presentation of examples will be generally accepted, with favorable comment given to the

vividness of many examples, though there is some doubt as to whether the real examples in the form of full sentences will always enable users to encode what they really want to say.

### 5.6. Summary

A lot of foreign learners of English, when they compose a sentence, often wonder what the difference is between, say, **mend** and **repair** in the examples below.

- 1) Daddy, can you mend/?repair Teddy's arm?
- 2) The Company undertakes to reimburse the cost of repairing/?mending damaged items. (Cruse, 1990, p. 154).

Is the difference explained from the point of formality: **mend** is more informal, and **repair** is more formal? In this kind of a seemingly unimportant question learners often make mistakes and this is one of the things which attract their attention. It is somewhat questionable whether the *Activator* has succeeded in clarifying the difference in the definition or in the examples. There seems to be left a lot more to be done in the future, while admitting that there will often be quite a lot of difficulty in distinguishing synonymous words.

Some of the points dealt with in this section are here summarized.

(1) Concerning grammar, more explicit grammatical terms are used and generally detailed grammatical descriptions based on corpora are to be found in a lot of entries, except for the fact that some inconsistency and incompleteness in terms and description are also to be found.

(2) Concerning collocation, generally more explicit and corpus-based frequent collocations and some new collocations are to be found, in spite of the fact that there is room for improvement as there is for a more user-friendly and clearer way of presentation.

(3) With regard to style, some of more contextually explicit information is to be found. But even in a dictionary for advanced learners, requiring users to get all the connotational as well as denotational information in the definition is often demanding, and explanation only in words is sometimes almost impossible. Examples are often said to show not only how

words are used but also other information such as what connotation they have. Like *COBUILD* and *LDCE*<sup>2</sup>, a corpus-based dictionary like the *Activator* should have been more explicit in its stylistic information, especially in cases where derogative and impolite or taboo connotations are meant.

(Dohi)

## 6. Concluding remarks

Despite some features which are not user-friendly, e.g. the single-symbol system for the /əu || ou/ difference between British and American diphthongs (see 2.2.3), the *Activator* may be regarded as an effective tool in helping advanced students to improve their English. In particular, the unique ways of presenting information in this dictionary will undoubtedly be useful to non-native learners; for example, (1) stress marks are shown in all entries for phrases and idioms, (2) all entries are classified under appropriate Key Words or concepts, (3) most of the phrases are verb phrases, some of which are introduced by negative words, e.g. **can't make out** or **not hold water**, (4) different types of definitions including if-style definitions are used, (5) grammatical constructions are shown in more detail than in other dictionaries, sometimes in 'written-out' form, and (6) examples are corpus-based.

It is often said that we live in the age of the second corpus generation.<sup>17)</sup> The early 1960s saw the beginning of the corpus projects, particularly the Survey of English Usage and the Brown Corpus. *LDCE*<sup>1</sup> is strongly influenced by the former in its detailed grammatical information and examples. The second generation may be said to have been launched by the *COBUILD* project, which started in 1980. Based on it, the *COBUILD* dictionaries were compiled and published. And as is well known there has

17) cf. Jan Svartvik, pp. 17–18. See also L. Taylor et al. 1991. "A survey of English machine-readable corpora." *English Computer Corpora Selected Papers and Research Guide*, eds., S. Johansson & A. Stenstrom, pp. 319–54. Berlin: Walter de Gruyter. B. Altenberg's article "A bibliography of publications relating to English computer corpora" is also found in the book.

been the tremendous project of the British National Corpus,<sup>18)</sup> of which Longman is one of the members. Some other projects under way may be promising for foreign learners of English.<sup>19)</sup>

English language dictionaries have had the tradition of showing the meanings of words in quoted illustrations since Johnson's age. This is highly commendable. Today computers assemble a lot of real examples. It is quite possible that the more data or evidence computers accumulate, the more difficulty lexicographers will have in ascertaining the linguistically true facts even though some kind of quantitative information will be relatively easily obtained. Admitting the fact that even corpora, however large, will not be able to show perfectly the state of present-day English, foreign learners will surely obtain far greater benefit from the future competing corpus-based dictionaries. From this point of view the *Activator* has set a good example to future EFL dictionaries for production.

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*CED* *Collins English Dictionary*, 3rd ed. Glasgow: Harper Collins, 1991.  
*COBUILD* *Collins COBUILD English Language Dictionary*. London & Glasgow: Collins ELT, 1987.  
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- LDPV *Longman Dictionary of Phrasal Verbs*. Harlow: Longman, 1983.
- LLCE *Longman Lexicon of Contemporary English*. Harlow: Longman, 1981.
- LPD *Longman Pronunciation Dictionary*. Harlow: Longman, 1990.
- New Global English-Japanese Dictionary*. Tokyo: Sanseido, 1994.
- OALD *Oxford Advanced Learner's Dictionary of Current English*, 4th edition. Oxford: OUP, 1989.
- ODCIE<sup>1</sup> *Oxford Dictionary of Current Idiomatic English*. Vol. 1: Verbs with Prepositions & Particles. Oxford: OUP, 1975.
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- ODPV *Oxford Dictionary of Phrasal Verbs*. Oxford: OUP, 1993.
- PSED *Penguin Student's English Dictionary*. London: Penguin Books, 1991.
- RHD *The Random House Dictionary of the English Language*, 2nd ed. New York: Random House, 1987.
- WNCD<sup>9</sup> *Webster's Ninth New Collegiate Dictionary*. Springfield, Mass.: Merriam, 1983.

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## 小川繁司教授追悼

### 小川繁司氏を悼む

小 島 義 郎

小川繁司氏と私とは30年以上の長いお付き合いだったが、もっともっと長く続いて欲しかった。私が卒業年次では7年先輩なので学生時代の交友関係はなかったが、岩崎研究会や、『ユニオン英和』『ライトハウス英和』『ライトハウス和英』の編集を通して、共に学び、苦しみ、そして互いに励まし合った仲であった。思い出は尽きぬ程あるが、とくに1972(昭和47)年の英国旅行に同行した楽しい思い出は忘れられない。

この事については小川氏も亡くなる直前に岩崎研究会の『ニューズレター』に書いておられるが、それだけになおさら忘れられない思い出となった。当時、岩崎春雄氏、小川繁司氏と私の3名は偶然英国での在外研究の期間が重なった。そこで、一緒に英国の国内旅行をしようという話がまとまった。小川氏は奥様ご同伴だったので、4人での旅行ということである。

車はレンタカーのフォルクスワーゲンを借り運転は私が引き受けることになった。パーミンガム、ウェールズ、レイクディストリクト、グラスゴー、ネス湖、インヴァネス、エディンバラを通して各地で名所旧跡を訪ね、夜はB & Bを探して泊まるというまことに気楽で楽しい旅であった。小川氏は和食が好きというよりは洋食がだめという方がいいくらいで、とにかく行く先々の中華料理店で米の飯を食べないと収まらない毎日であった。岩崎氏と二人で今日は洋食にしようと言ってもなかなかうんと言ってくれない。そこで、毎日中華料理店探しが日課となったが、不思議にも、どんな町にも大抵中華料理店があった。小川氏を失った今、この思い出も茫々たる万里の彼方に去ってしまった思いである。

小川氏が優れた英語学者であったことは、その多数の優れた著書、翻訳、論文等の研究業績からして万人の認める所である。同時に彼は辞書編集の面でも抜群の業績を残した。彼の原稿は実に緻密で精確であり、編集に当たってどんな小さなミスも見逃さず徹底的に究明した。辞書の編集について、我々は彼に全幅の信頼を置いていた。彼の最後の仕事となった研究社の『新英和中辞典(第6

版)』は彼が初めて編者となった辞典だと思うが、数日の違いで完成品を見ずに亡くなったと聞いてまことに無念である。

小川氏には、一面子供じみた所があった。岩研の夏の旅行で、自分で運転できる馬力の小さなモーターボートのある湖に行ったことがあったが、彼はそれが大変気に入って、もう止そうと言ってもきかず、「もう一度」「もう一度」と何回も乗り回していたのを思い出す。

実に惜しい人を失った。まことに痛恨の極みである。心からご冥福をお祈りする。

### 小川さんのこと

岩 崎 春 雄

小川繁司さんは浮かぬ顔付きとなっていた。小島さんの運転する車は町のすみずみまでかけめぐる。しかし見つからないのである——中華料理の店が。

1972年、私と小川さんは慶應大学から、小島さんは早稲田大学からそれぞれ留学の機会を得て、英国に居合わせたのであった。小川夫人を含めた私たち四人は五月に北部、七月に南部をレンタカーで旅行したのだが、たった一日だけ、たまたま中華料理店のない町へ泊ってしまったのである。というのも小川さんは、米粒が口に入らないと一日とて堪えることができない人で、私たちは昼食か夕食いづれかは必ず中華料理の店としていたのである。

結局、その町では小川さんも諦めて、虹鱒のムニエルかなにか食べ、それはそれでおいしかったのだが、多分小川さんはその夜は寝つきが悪かったに違いない。

この留学の時期、私は一昔前の言葉でいうなら、まさにゲルピンであって、切り詰めに切り詰めた生活をしていて、この二度にわたる旅行の時も、小川夫妻はいち早くそのことを察知して、なるべく金を使うまいとする私にことごとく同調してくれたのであった。小島さんは小島さんで、昼食はパンとチーズかなにか買って車の中で食べるというふうにして下さった。あるイギリス人が小川夫妻を評して、実に sweet な couple であるといった。全くその通りである。(因みに、慶應大学で非常勤講師をしばらく勤めてくれた早稲田大学の E. フォイ氏は

小島さんを評していわく、「まことに humane な人である」と)私は、この心優しき人たちと過ごした日々を忘れることはないだろう。

昨年からは小川さんと組んで仕事をするようになっていた。ポケット英和の改訂である。私は和英辞書は少しばかり手伝ったことはあるが、英和辞書はずぶの素人である。小川さんはベテランであった。中英和を終えたばかりの小川さんは、昨年夏から早速仕事にとりかかった。竹林さんによると、小川さんは私と組んだことをとても喜んでくれていたそうである——父を通じてつき合いは長く気心は知れている、同じ大学である、同い年である。私も向こう数年間の小川さんとの仕事はきつとうまくいくと信じていた。というより小川さんを全面的に頼りにしていた。そこへこの突然の訃報である。私はしばし呆然自失となった。同い年であることが一番こたえた。「やはり昭和一けたは…」という思いが胸をよぎる。昨年暮の岩崎研究会の忘年会では、中尾さん、松田さんなどと昭和一けた恨み節に終始したのであった。

洋子夫人、お子さん方の心中察するにあまりある。あまりにも急であった。あまりにも早かった。小川さんが愛した、小川さんを愛した肉親の方々に私は言うべき言葉を知らない。

## Requiescat In Pace 小川繁司君

中尾啓介

岩崎研究会恒例夏の旅行の常連である小川繁司君は、今年の川治温泉では、自ら先頭にたって谷川を下り、また炎天下の遊園地の周遊に余念が無く、宿では若い人達を相手に夜遅く迄議論を戦わせ、些かの疲れを見せることもなかった。中心となって進められていた辞書改訂の仕事から開放された気持ちも傍目にも窺える楽しい旅行であったのに、それから僅か三カ月半、編者として心血を注いだ『新英和中辞典第6版』を手にする事なく忽然として去った。

小川繁司君とは、昭和26年東京外国語大学に入学、昭和30年一緒に卒業したが、この間は組が違って互いに交渉は少なかつたと思う。にも拘らず小川君を記憶に留めたのは入学間もない頃であった。学校で認め印と引き換えに教材が渡された時のことであるが、小川君はそのとき印鑑を持っていなかったら

しく、学内で小川芳男先生に印を借りてその教材を受け取っていた。田舎者にとっては、先生に対する小川君のこのような関係は想像も出来ない事であり驚きであった。小川君を認識したのはこの時からである。その後、教職に付いたこと、岩崎研究会の仲立ち、就中『ユニオン英和辞典』の労苦と喜びを共にした仲間として、若林俊輔、故横山一郎を交えて次第に連帯感と友情を深めていった。

高校時代に既に英語学専攻を決めていた小川繁司君は英語学の表通りを真っすぐに歩んだ。外語では岩崎民平、佐々木達、乾亮一の諸先生の下で勉強され、ついで慶応の大学院に進み、中英語を専門として厨川教授の薫陶を受けられた。1971年から二年にわたる留学はロンドンではクアーク教授、コペンハーゲンではスキプスピー教授の下で研鑽を積まれた。小川君の学問は我々の世代にとって最も正統的な学風を継いでいる。数々の論文に結実したマロリーの英語の研究、『現代英文法』、『英語のすべて』などに代表される訳業、そして『ユニオン英和』、『ライトハウス英和』、『新英和中辞典』、『新英和大辞典』など、わが国の英語界をリードする辞書における小川君の貢献、この三つの分野におけるその業績は何れも特筆に値すべきものであるが、岩崎研究会草創期からのメンバーとしての小川君としてはやはり辞書への興味と関心が最も大きかった。小川君の周到にして而も余裕綽綽たる大家の風格が滲み出ている「刊行辞書一覽」(本誌第18号～24号)はその一端であるが、小川君の博識と精励をもってはじめて産みだし得た辞書紹介である。

寛いで談すと汲めども尽きない学殖と伝統的教養で聴く者の心を豊かにしていた小川君は、洗練された東京下町の趣味、一種の頑固さと保守性、しかも学問を含め万事に対する飽くなき好奇心などの持ち主でもあることが分かってきたのは、辞書作り、また岩崎研究会の集まりを通じて親しみを増してきたからであった。訳書『英語のすべて』を正に名訳の名に応しいものになっているのは、小川君独特の巧みな語り口、豊富な話題、表現の適切さなどに加えて、小川君のそのような魅力ある人柄、卓越した見識にある。

1974年12月15日、英国・丁抹留学から帰国間もない小川君に松戸のお宅にお招きを受け、未だ新婚の雰囲気のある御夫妻に英国留学の情報・体験談を聞かせていただいた。その時からちょうど二十年を経た松戸再訪は痛恨の窮みであった。当時は未だ生を享けておられなかった二人の高校生のお子様も小川君の学生時代の面影を写して、奥様の傍らに佇んでおられる姿に接した時は言葉を発することができなかった。

今はただ小川君の霊の平安を祈るばかりである。

## 小川繁司教授略歴

1933年(昭和8年) 東京都千住に生まれる。  
 1955年 東京外国語大学英米科卒業  
 1957年 慶應義塾大学大学院文学研究科入学  
 1959年 同研究科修了  
 慶應義塾大学商学部副手・助手(61年)を経て  
 1964年 同専任講師  
 1968年 同助教授  
 1971～73年 ロンドン大学・コペンハーゲン大学留学  
 1974年 慶應義塾大学教授  
 1994年12月13日午後6時0分も膜下出血のため、松戸市小金原病院にて逝去。61歳。

### 主な業績

辞書 『新英和中辞典』第6版, 研究社. 編者  
 『ライトハウス和英辞典』第2版, 研究社. 編集委員  
 『ライトハウス英和辞典』第2版, 研究社. 執筆者  
 訳書 『英語のすべて』研究社出版。(Bill Bryson: Mother Tongue. William Morrow, 1990の翻訳)

## 投稿規定

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編集後記 小川繁司氏の突然の死去は大きなショックだった。倒れられる1週間ほど前に毎号 LEXICON に載せる刊行辞書一覧は従来通りの方針で執筆を続けるという業書を頂いたばかりだった。また研究会の35周年を記念して発行予定の辞書の執筆には強い意欲を示され, ご自分で執筆方針を提出された矢先であった。さぞご無念のことだったであろう。ご家族のお悲しみも察するに余りあるが, われわれとしても研究会創立以来の貴重なメンバーを失った悲しみと損失は極めて大きい。岩崎研究会として本号を小川繁司氏に捧げ, 謹んでご冥福をお祈りするものである。(S.T.)