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Zásady pro vypracování

Cílem bakalářské práce je prostudovat užití přídavných jmen v knižních recenzích. Studentka nejprve představí žánr recenze, shrne jeho typické znaky a funkce, se zaměřením na funkci přesvědčovací. Dále na základě studia odborné lingvistické literatury definuje adjektivum z hlediska morfo-syntaktického a sémantického, podrobně popíše formy adjektiva z pohledu stupňování a slootovorby, jeho syntaktické funkce a pozice ve větě, a sémantickou kategorizaci. Následně provede analýzu online knižních recenzí s cílem zmapovat užití přídavných jmen jako hodnotících výrazových prostředků a charakterizovat jejich kontexty výskytu. Na základě analýzy vytvořeného korpusu popíše převažující formy, syntaktické funkce a sémantické kategorie adjektiv. Na závěr studentka zhodnotí užití přídavných jmen v žánru knižní recenze a objasní jejich úlohu v přesvědčovací funkci zkoumaného žánru.

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Annotation

The focus of this bachelor thesis is to analyze the use of adjectives as a persuasive strategy in online book reviews. The theoretical part concerns with book review as a genre, its structure and evaluative language, and also describes adjectives, their morphology, syntax, and semantics. The practical part consists of methodology and framework used to analyze the corpus of this thesis and also presents findings and results of the analysis.

Key words

book review, evaluative language, adjective, morphology of adjectives, syntax of adjectives, semantics of adjectives

Název

Adjektiva jako přesvědčovací strategie v online recenzích knih

Anotace

Záměrem této bakalářské práce je analýza adjektiv a jejich užití jako přesvědčovací strategie v online recenzích knih. Teoretická část práce se zabývá žánrem knižní recenze, její strukturou a hodnotícím jazykem a také popisuje adjektiva, jejich morfologii, syntax a sémantiku. Praktická část se soustředí na metodologii a analýzu korpusu práce a dále prezentuje výsledky analýzy.

Klíčová slova

knižní recenze, hodnotící jazyk, adjektivum, morfologie adjektiv, syntax adjektiv, sémantika adjektiv

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List of Abbreviations

Co	Color Descriptors
SQE	Size/Quantity/Extent Descriptors
Ti	Time Descriptors
EE	Evaluative/Emotive Descriptors
MD	Miscellaneous Descriptive Descriptors
RCR	Relational/Classificational/Restrictive Classifiers
TO	Topical/Other Classifiers

Introduction

The purpose of this bachelor thesis, *Adjectives as a Persuasive Strategy in Online Book Reviews*, is to analyze adjectives and their function as a persuasive strategy in online book reviews. The corpus consists of two hundred adjectives selected from twenty-one online book reviews which were written by both professional and amateur reviewers.

The theoretical part consists of two chapters. The first chapter concerns the topic of a book review as a genre. It defines the features of a book review, its usual structure, and also the evaluative language which is often used in book reviews. The second chapter focuses on adjectives, the criteria which distinguish them from other word classes, their morphology, syntax, and semantics. Regarding morphology of adjectives, this paper focuses on formation and gradation. Concerning syntax of adjectives, it focuses on their syntactic functions. And in regard to semantics of adjectives, this paper describes the different ways of dividing adjectives based on their semantics, namely into descriptors and classifiers, stative and dynamic, gradable and non-gradable, and inherent and non-inherent. The subchapter about semantics also focuses on connotation of adjectives. The second chapter provides a theoretical background for creating the framework which has been used to analyze the selected adjectives from the corpus.

The practical part also consists of two chapters. In the first chapter, the practical part, corpus, and framework are introduced. The second chapter presents the findings and results of the analysis in the fields of syntax of adjectives, morphology of adjectives, how the adjectives follow the criteria which are used to specify them, semantics of adjectives, and also repetition of adjectives. The part concerning findings and results also includes quantitative data and examples of the specific fields observed.

The conclusion summarizes both theoretical and practical parts and provides a final overview.

1. Book Review

Book review is a genre which, according to Bečka (1992, 352-353), belongs in a category of journalistic style of writing although Minářová (2011, 249) states that it should be viewed as a text written in technical style which takes some aspects from journalistic style.

Bečka (1992, 352-353) states that book review focuses on the qualities and social significance of a certain literary work. Dočekalová (2006, 11) adds that the reviewer should evaluate the reviewed work complexly, objectively, and with some level of expertise, and Orteza y Miranda (1996, 194) expands on this topic as she states that the reviewer should focus on whether the authors arguments were clear, convincing, and compelling and whether they succeeded in fulfilling their intentions which led them to write the book, also the reviewer should focus on the logical coherence and flow of the reviewed book. However, as Bečka (1992, 353) states, the evaluation of the specific work is usually based on subjective feelings and opinions of the reviewers.

Regarding the content of a book review, Bečka (1986, 199-200) states that the reviewer should keep in mind that book review is meant for a wider audience of people and explains that book review should bring the reader complex information about the reviewed book. Hoffmanová et al. (2016, 289) add that book reviews usually provide some general characteristics of the reviewed work, touch upon the theme and the author, mention the book's cultural context, and provide a proposal or instructions regarding how to understand the purpose of the reviewed work. They also state that the evaluation should be based on arguments although book reviews are often affected by the reviewer's emotions. Orteza y Miranda (1996, 196) adds that a critical book review should be forceful, vigorous, and should not avoid talking about all aspects of the book, however she points out that the review should not be written with the intention to solely criticize the book. Hoffmanová et al. (2016, 289) add that from evaluation then stems a part of the review, whether the reviewer recommends the work or not.

Concerning the audience of a book review, Orteza y Miranda (1996, 196) specifies that the main audience is the author of the reviewed book and its potential readers, although they each have a different reason for reading a book review. Concerning the author, the purpose of reading the review is to find out whether their work fulfilled what they intended it to, although the writer does not always have to agree with the reviewer's opinions on their work. The reader, on the other hand, focuses on the reviewer's judgment of the book. (Orteza y Miranda, 1996, 197)

Orteza y Miranda (1996, 197) also adds one more group, as she states, is the most interested in the review and that is the publisher of the reviewed book.

1.1. Structure of a Book Review

According to Jílek (2009, 93), the basic structure of a review has a stable form and is divided into three main groups – introduction, body, and conclusion. Regarding introduction, Jílek (2009, 93) states that it should include the basic information about the reviewed work – theme, genre, author, and it could also mention broader information about the book author and their other works.

Concerning the body of the review, Jílek (2009, 93) explain that it should consist of an evaluation of the reviewed work, however, Gea Valor (2000, 34-35) divides the body of a review into two separate parts – description and evaluation. The description should include characterization of the book's structure and its contents, and evaluation should contain an overall assessment, its weak and strong points and can also include suggestions on how to improve the weaknesses. Regarding the structure of the body, Jílek (2009, 93) states it should describe the book according to its parts or chapters; however, the reviewer can also focus only on some specific aspects or excerpts, according to which they then evaluate the whole book. The review can also include the opinion about the book's author, their works, opinions, etc. (Jílek, 2009, 93)

And concerning the conclusion, Jílek (2009, 93) explains that it should contain a brief summary of the evaluation which, according to Gea Valor (2000, 35), should focus more on the positive aspects of the reviewed work in case the overall review had a more negative tone.

Jílek (2009, 93) also adds that the reviewer can mention some elementary facts about the book, e. g. bibliographic information – title, author's name, publisher, year of publication, etc., which should be included either outside of the review or as a part of the introduction, and Bečka (1986, 200) adds that this part should be brief.

1.2. Evaluative Language of a Book Review

Evaluative language is a very important feature of a book review since it, as Gea Valor (2000, 37) states, expresses the critical appraisal of the reviewed book. Bečka (1986, 22-23) adds that evaluation can be either implicit - the reader has to figure it out themselves, or explicit -

evaluation is expressed with evaluative words. He also states that evaluation can be either subjective – relating to the person who wrote the review, or objective – relating to a wider audience of people, however, a solely objective review cannot be seen as evaluative and has only informative function. Gea Valor (2000, 37) divides evaluative language into two groups, namely positive evaluative language, and negative evaluative language.

Concerning the positive evaluative language, Gea Valor (2000, 37) states that it is used to describe the qualities and strengths of the reviewed book. She further divides this group into four parts based on the most frequent lexical items used to express positive evaluation - adjectival compliments (e. g. *attractive, clear, effective*), adverbial compliments (e. g. *beautiful, interestingly, remarkably*), verbal compliments (e. g. *achieve, enjoy, succeed*), and nominal complements (e. g. *improvement, pros, strength*).

According to Bečka (1986, 23), adjectives are one of the most frequently used word classes used for evaluation used, and to be used in this manner, have to express a specific characteristic. Gea Valor (2000, 38) adds that adjectival compliments can occur both in attributive and predicative position (see subchapter 2.3.1.), in comparative or superlative forms (see subchapter 2.2.2) - e. g. *more cohesive, the most important, and* also can be premodified by a negative particle (e. g. *not careless, not inconsequential*). Evaluative adjectives with positive charge can premodify various nouns, such as *achievement, improvement, interest, job, manner, value, etc.* However, the charge of an evaluative adjective can be influenced by connotation (see subchapter 2.4.5) of nouns they premodify (e. g. *serious concern* – negative connotation, *serious challenge* – positive connotation). And regarding the participial adjectives (see subchapter 2.2.1), they are usually premodified by the adverb *well*, e. g. *well-described, well-written*.

Adverbial compliments are explained by Gea Valor (2000, 38-39) as adverbs expressing positive judgment and are used to praise the accomplishments the author of the reviewed book achieved. Also, certain adverbs can be used to convey the reviewer's attitude towards a specific achievement of the reviewed book (e. g. *fortunately, rightly*). Adverbs can also be used to put emphasis on or amplify an adjective used to convey positive evaluation (e. g. *completely, especially*).

Gea Valor (2000, 39) also talks about verbs and nouns being used as compliments. Regarding verbs, she states that they usually refer to the cognitive and emotional effects the book has on

the reader and occasionally are premodified by certain adverbs, such as *particularly*, *really*, which results in an increased force of the verbal compliment. Concerning nouns, Gea Valor (2000, 39-40) explains that they are often premodified by a complimentary adjective (e. g. *particular interest*) to increase the positive meaning, or postmodified by a prepositional phrase, to specify the positive meaning of the whole phrase (e. g. *depth of knowledge*). Bečka (1986, 23) adds that nouns, which are used to evaluate certain features positively, usually express something acceptable by society (e. g. *hero* – positive connotation).

Regarding negative evaluative language, Gea Valor (2000, 40-41) also divides this group into four subgroups, namely adjectival negative criticism (e. g. *doubtful*, *limited*, *stressful*), adverbial negative criticism (e. g. *briefly*, *sparingly*, *unfortunately*), verbal negative criticism (e. g. *confuse*, *fail*, *suffer*), and nominal negative criticism (e. g. *boredom*, *error*, *nightmare*).

Adjectival negative criticism can be expressed, similarly to adjectival compliments, by both attributive and predicative adjectives, and can also appear in comparative or superlative forms, e. g. *more realistic*, *the most irritating*, and can be negatively premodified (e. g. *not appropriate*, *not satisfactory*). Concerning adverbial negative criticism, Gea Valor (2000, 40) states that similarly to negative adjectives, adverbs with negative charge can also be negatively premodified (e. g. *not enough*, *not sufficiently*). She also explains that common collocations used for negative criticism usually consist of adverbs and a participial adjective (e. g. *narrowly defined and constrained*).

Gea Valor (2000, 41) also discusses verbal and nominal negative criticism. Regarding verbal negative criticism, she states that verbs occasionally refer to the reviewed book's emotional effect on the reader and concerning nominal negative criticism, she explains that these nouns can be premodified by a negative particle. Bečka (1986, 23) adds that nouns with negative charge usually express something acceptable by society (e. g. *lie* – negative connotation).

2. Adjectives

Huddleston and Pullum (2002, 527-528) define adjectives as a syntactically distinct word class whose characteristic function is to modify nouns. They also usually denote specific properties, mainly size (e. g. *huge cast of characters*, *large and small scales*), shape (e. g. *a square room*, *a round plate*), color (e. g. *green locs*, *black lipstick*), age (e. g. *old manuscript*, *young actress*), and also worth, hardness, heaviness, kindness, cruelty, or speed of movement. Biber et al.'s (1999, 505-506) definition of adjectives, specifically central adjectives (explained in subchapter 2.1), is that they are a word class with distinct morphological, syntactic, and semantic characteristics which differentiate them from other word classes. Quirk et al. (1985, 402-403) also discuss specific characteristics which define adjectives, although they call it criteria for adjectives.

Regarding morphological characteristics, Biber et al. (1999, 505) state that most central adjectives can be inflected to show a certain degree of comparison (see subchapter 2.2.2), e. g. *deeper understanding*, *darkest moments*).

Syntactic characteristic which defines central adjectives is that they can function both attributively and predicatively (see subchapter 2.3.1). This means that central adjectives with attributive function can modify nominal expressions, occur as constituents of a noun phrase, and commonly precede the head noun (e. g. *colorful characters*, *different story*), and adjectives functioning predicatively are not a part of a noun phrase as they modify a noun phrase which is a separate clause element (e. g. *And he is really, truly funny.*, *It sounds interesting* (...)). Predicative adjectives chiefly follow a copular verb (e. g. (...) *I am tired* (...)) and also be used as object predicatives (e. g. (...) *Crouch made it easy* (...)). (Biber et al., 1999, 505) Regarding functions of adjectives, Huddleston and Pullum (2002, 528) add one more syntactic function – postpositive (see subchapter 2.3.1).

Concerning semantic characteristics of central adjectives, Biber et al. (1999, 506) state that central adjectives usually characterize the referent of nominal expression (e. g. *a legendary pilot*, *cultural assimilation*), are gradable as they can take comparative and superlative form (e. g. *broader themes*, *the best opportunities*), although they focus only on the inflectional gradation, unlike Quirk et al. (1985, 402-403), who consider both types of gradation (see chapter 2.2.2) a valid criterion of adjectives. The last semantic attribute of adjectives discussed by Biber et al. (506) is that they can also express a certain degree of quality, which

means that central adjectives can be modified by an adverb of degree, which is also mentioned by Quirk et al. (1985, 402-403) but they narrow it down only to the degree adverb *very* (e. g. *It is a very specific tale (...)*). (Huddleston and Pullum (2002, 528), also mention specific syntactic properties which a central adjective has – function, gradability, and dependents.)

Quirk et al. (1985, 402) also discuss adjective forms, specifically derivation (explained in subchapter 2.2.1), as one of the characteristics because some suffixes are found mainly with adjectives, namely *-able* (e. g. *likeable, readable*), *-ful* (e. g. *colorful, meaningful*), *-ish* (e. g. *bookish, greyish*), *-ous* (e. g. *dangerous, mischievous*), *-al* (e. g. *emotional, traditional*), *-ic* (e. g. *realistic, fatalistic*), *-less* (e. g. *meaningless, useless*), and *-y* (e. g. *angry, crazy*), etc. (see also Dušková et al., 2003, 141).

Biber et al. (1999, 506) explain that other word classes can be used similarly to adjectives, mainly nouns, adverbs, and semi-determiners, which means that it is not easy to draw the boundaries of the adjective category in terms of these characteristics. Quirk et al. (1985, 402) specify that we cannot identify an adjective based solely on its ability to be inflected since many adjectives can be inflected for the comparative and superlative degree but many of them also do not allow inflection (e. g. *occasional, individual*) and also, some adverbs can, too, be inflected.

They also discuss another aspect of the relationship between adjectives and adverbs, which is that many adverbs ending with *-ly* are derived from adjectives that provide a base for these adverbs (e. g. *great – greatly*), however not all adjectives allow this process (e. g. *old, real*). Also, a few adjectives end in *-ly*, which are derived from an adjective base and can sometimes function as an adverb too (e. g. *early*). (Quirk et al., 1985, 402)

Regarding the non-clear distinctions between adjectives which do not have all the before-mentioned characteristics, Huddleston and Pullum (2002, 528) add another characteristic of adjectives which helps to distinguish them from other word classes, namely that they do not allow number or tense inflections, cannot be modified by other adjectives and do not take noun phrases as a complement, with only a few exceptions.

For the purpose of this thesis, Quirk et al.'s (1985, 402-403) criteria for defining adjectives will be followed, because they are clearly listed and include broad spectrum of linguistic features which are specifically described.

2.1. Central and Peripheral Adjectives

According to Biber et al. (1999, 506-508), one of the ways to divide adjectives into groups is to separate them into central and peripheral adjectives. They explain that central adjectives are the ones that have all of the characteristics (see chapter 2), and which usually describe color, size and dimension, and time. However, Biber et al. (1999, 506) explain that, unlike central adjectives, peripheral adjectives do not meet all the defining criteria as many of them function either attributively or predicatively but cannot be used in both roles (e. g. *utter perplexity*, *entire story*). Although, they also say that it is more likely that most peripheral adjectives have a strong preference for one of the syntactic functions but can also occur in the other role (e. g. *aware*, *aloof*). (Biber et al., 1999, 507-508)

Quirk et al. (1985, 403-404) take a different approach to differentiating between central and peripheral adjectives. They state that not all adjectives meet all the criteria used to distinguish adjectives from other word classes, and they test it on a few examples. Quirk et al.'s (1985, 404) findings show that some adjectives have all the characteristics – e. g. *hungry*, and some take only a few of them – e. g. *infinite*, *afraid*. Some adjectives only satisfy the criteria of being able to be modified by the adverb *very* and the ability to take comparative and superlative form, which are two of the criteria described by Quirk et al. (1985, 402-403). Quirk et al. (1985, 404) then explain that these two criteria alone cannot be used to distinguish adjectives from adverbs, as many adverbs are gradable, can be premodified by the adverb *very* and can take comparative and superlative form. That is why Quirk et al. (1985, 404) differentiate between central and peripheral adjectives based on the ability to function both attributively and predicatively, which they consider to be a central feature of adjectives. Therefore, they call adjectives, which satisfy this criterion, central adjectives, and adjectives that can take on only one of these roles are called peripheral.

2.2. Morphology of Adjectives

2.2.1. Formation of Adjectives

One of the ways of forming adjectives mentioned by Biber et al. (1999, 530) is by using *-ing* and *-ed* participle forms which can be used both as predicative and attributive adjectives (e. g. *interesting*, *skilled*). Participial adjectives are mostly from verbs (e. g. *entertaining*, *hooked*) and nouns (e. g. *crowded*) but can be also formed from a negative prefix and an already derived

participial adjective (e. g. *unsatisfying*). Biber et al. (1999, 530) also explain that these types of adjectives possess various defining characteristics of adjectives, which Quirk et al. (1985, 416) specify as they state that participial adjectives can be premodified by the adverb *very*, and also occur in the attributive position.

Concerning past participle, Quirk et al. (1985, 415) state that the function of the past participle can be indeterminate in situations when there is an absence of any explicit indicator, namely the intensifier *very* and indicator of verbal force (a *by-agent* phrase used with a personal agent, e. g. *The man was offended*. (Quirk et al., 1985, 415)), in the sentence. In this case, the past participle can either focus on the process, therefore function as a verb, or focus on the state which is a result of the process and therefore function as a participial adjective.

Quirk et al. (1985, 415) also describe a situation in which the participle can reach full adjective status, and that is when it is compounded with another element (e. g. *The eggs are (very) hard-boiled*).

Although participial adjectives are derived from verbs or nouns, Bauer (1983, 40-41) explains that the inflectional endings, which are added to the verbs and nouns, which are then used to create adjectives, can be seen as both derivational and inflectional in nature, therefore are participial adjectives discussed separately from other derived adjectives.

Another process of forming adjectives described by Biber et al. (1999, 530-531) is derivation which means that derived adjectives are created by adding an adjectival suffix (e. g. *-able*, *-less*, *-ous*) to the base form. Derived adjectives are mainly formed from nouns – denominal adjectives (e. g. *emotional*, *rhetorical*), or verbs – deverbal adjectives (e. g. *likable*, *enjoyable*) (Biber et al., 1999, 530), but can be also formed from other adjectives.

Bauer (1983, 223-224) specifies that adjectives which were derived from nouns usually take the suffix *-al* (e. g. *educational*), *-esque* (e. g. *picturesque*), or *-less* (e. g. *flyless*), but can also be formed by adding the suffixes *-ate* (e. g. *passionate*), *-en* (e. g. *wooden*), *-ese* (e. g. *Pekinese*), *-ful* (e. g. *doubtful*), *-ic* (e. g. *algebraic*), *-ly* (e. g. *friendly*), *-ous* (e. g. *venomous*), or *-y* (e. g. *catty*). Regarding adjectives derived from verbs, Bauer (1983, 224) mentions mainly suffixes *-able* (e. g. *unthinkable*), and, similarly to adjectives derived from nouns, *-less* (e. g. *countless*), other suffixes used to form adjectives from verbs are *-ant/-ent*, (e. g. *absorbent*) *-atory* (e. g. *affirmatory*), *-ful* (e. g. *resentful*), and *-ive* (e. g. *generative*). Bauer

(1983, 225) also adds suffixes that create adjectives from other adjectives, with the most common being *-ish* (e. g. *greenish*), and the others being *-ly* (e. g. *goodly*) and possibly *-some*.

Regarding prefixes, Biber et al. (1999, 531) state that adjectives are usually derived from other adjectives by adding negative prefixes *un-*, *in-*, and *non-* (e. g. *unhappy*, *insensitive*, *nonstandard*). Bauer (1983, 218) adds that there are a few which are exclusively used with adjectives – *a-* (e. g. *amoral*) and *cis-* (e. g. *cislunar*).

The last adjective form discussed by Biber et al. (1999, 533-534) is adjectival compounds which are used mostly as a compact and integrated expression of information. The most common type of adjectival compound, according to Bauer (1983), is the combination of adjectives and nouns, combination of verb and adjective is considered by Bauer to be very rare as she mentioned only one example of such combination – *fail safe*. Bauer (1983, 210) also mentions that some types of adjectival compounds do not have to have an adjective as their second element, but they can be a noun or a verb. According to Biber et al. (1999, 534-535), the most common types of adjectival compounds are:

- adverb + adjective:** e. g. *highly-sensitive*, *politically-independent*,
- adverb + past participle:** e. g. *ill-suited*, *strongly-worded*,
- adverb + present participle:** e. g. *brightly-shining*, *badly-fitting*,
- reduplicative:** e. g. *lovey-dovey*, *okey-dokey*,
- adjective + color adjective:** e. g. *silvery-green*, *royal-blue*,
- adjective + other adjective:** e. g. *infinite-dimensional*, *sectoral-zonal*,
- adjective + past participle:** e. g. *clean-shaven*, *ready-made*,
- adjective + present participle:** e. g. *funny-looking*, *double-crossing*,
- noun + adjective:** e. g. *life-long*, *smoke-free*,
- noun + past participle:** e. g. *health-related*, *home-baked*,
- noun + present participle:** e. g. *eye-catching*, *nerve-wracking*,
- adjective + noun:** e. g. *fast-food*, *hard-core*, and
- participle + adverbial participle:** e. g. *paid-up*, *left-over*.

(Biber et al., 1999, 534-535)

Alexander (1988, 107) adds another type of compound adjectives – compound adjectives of measurement and he explains that they are cardinal numbers combined with most singular nouns. He divides them into seven groups: age (e. g. *a twenty-year-old man*), area/volume (e.

g. a *two-litre car*), duration (e. g. a *four-hour meeting*), length/depth (e. g. a *twelve-inch ruler*), price (e. g. a *\$50 dress*), time/distance (e. g. a *ten-minute walk*), and weight (e. g. a *ten-stone man*). He also mentions that ordinal numbers can be also used to create compound adjectives (e. g. a *second-hand car*).

Regarding adjectives that occur as free lexical morphemes, e. g. do not have any inflectional ending, are not derived nor compound, in the practical part of this thesis, they will be referred to as *simple*.

2.2.2. Gradation of Adjectives

As Huddleston and Pullum (2002, 528) state, one of the properties of adjectives is that they are gradable and can express degree in different ways – modification by adverbs *very* and *too*, inflectional, and analytic grade, which concern comparison, or using the word *enough* (2002, 532-534). Dušková et al. (2003, 153) describe another way of expressing a degree and that is showing a lower degree of a certain feature by using the words *less* and *least*. Similarly to Huddleston and Pullum (2002, 533-534), Dušková et al. (2003, 149), Biber et al. (1999, 521), and Quirk et al. (1985, 403) refer to one type of comparison as inflectional, however, regarding the second type, Biber et al. (1999, 521) call it phrasal, and Quirk et al. (1985, 403) describe the comparison as periphrastic.

Regarding comparative degree, Dušková et al. (2003, 151) state that it is used when comparing two people or things and wanting to express a relatively higher degree of a certain feature which is denoted by the adjective used. They explain that the object which has a lower degree of the compared quality can be expressed in two ways – explicitly (e. g. *Jane is prettier than Mary.*), or implicitly (e. g. *Jane is pretty, but Mary is prettier.*). The degree of the quality in comparative form is always relative, therefore it does not reflect reality (e. g. *The river is much deeper here than beyond the bridge.*). Dušková et al. (2003, 152) also explain that sometimes the higher degree of some feature can express a new quality, therefore the adjective in comparative is not used to compare but to describe a new feature and is called the absolute comparative (e. g. *higher education, an elderly man*). They also state that comparative degree can be weakened by adding words such as *rather, somewhat, hardly, scarcely, or a little, a bit* (e. g. a *little easier way*). (Dušková et al. (2003, 152)

Superlative degree is, according to Dušková et al. (2003, 152), used to compare three and more objects and expresses relatively the highest possible degree of a certain feature described by an

adjective. They also explain that it can be expressed, similarly to comparative degree, explicitly (e. g. *Yarmouth has the strangest history of all the British ports.*) or implicitly (e. g. *the brightest boy in the class* (= *of all the boys in the class*). They also state that superlative can also be used absolutely to express a certain feature which occurs in a high measure – relative, which is combined with an indefinite article (e. g. *There's a most flattering review of your book in yesterday's newspaper.*), unlike comparative and superlative degree, which are usually used with a definite article.

Concerning the creation of comparative and superlative degrees, Biber et al. (1999, 521) state that the base form of gradable adjectives is formally unmarked for degree, and comparative and superlative forms can be created by using two types of comparison – inflectional, which creates comparative by adding inflectional ending *-er* (e. g. *safer*) and superlative by adding *-est* (e. g. *safest*) or phrasal, which uses degree adverbs *more* to form comparative degree (e. g. *more difficult*) and *most* (e. g. *most important*) to form superlative.

Regarding inflectional gradation, Biber et al. (1999, 522) state that adjectives which usually take this type of gradation are monosyllabic, with a few exceptions, specifically adjectives *right*, *wrong*, *real*, therefore longer adjectives often take phrasal comparison, although they also state that some monosyllabic adjectives can take both inflectional and phrasal comparison (e. g. *fuller*, *more full*). Unlike most monosyllabic adjectives, disyllabic adjectives can take either inflectional or phrasal comparison based on their phonological or morphological features. Disyllabic adjectives which tend to be inflected usually end in the unstressed vowel *-y* (e. g. *funny* – *funnier* – *funniest*) and, in some cases, trisyllabic words ending with *-y* (e. g. *almighty* – *almightier* – *almightiest*), adjectives ending with *-ly* tend to be more variable (e. g. *likelier* – *more likely*). (Biber et al., 1999, 522) According to Biber et al. (1999, 523), other types of disyllabic adjectives can also take inflectional comparison are adjectives which end in an unstressed vowel (e. g. *mellow*, *narrow*), syllabic /r/ (AmE), or /ə/ (BrE) (e. g. *bitter*, *clever*), syllabic /l/ (e. g. *cruel*, *simple*), *-ere* (e. g. *severe*, *sincere*) and *-ure* (e. g. *secure*, *obscure*).

Concerning phrasal gradation, Biber et al. (1999, 523) state that the typical classes of adjectives which often take phrasal comparison are mainly adjectives with no internal morphology (e. g. *common*), trisyllabic and longer adjectives, adjectives ending with suffixes *-ful*, *-less*, *-al*, *-ive*, *-ous* (e. g. *useful*, *mindless*, *musical*, *effective*, *zealous*), and participial adjectives (e. g. *interesting*, *tired*). To the list of adjectives which take phrasal comparison, Dušková et al.

(2003, 151) add adjectives ending with *-ct*, and *-nt* (e. g. *correct, distinct*), adjectives beginning with the prefix *a-* (e. g. *alert, afraid*) and adjectives with unusual phonological or morphological structure, which are usually words of foreign origin (e. g. *bizarre, antique*).

Biber et al. (1999, 525) also mention doubly marked comparatives and superlatives, which occasionally occur in conversation, and these adjectives are marked both inflectionally and phrasally (e. g. *more easier, most cockiest*), although such forms of comparative and superlative are stigmatized and considered unacceptable in Standard English.

Also, as Biber et al. (1999, 526) state, some adjectives can have superlative or absolute meaning, which they describe as adjectives that have inherently superlative meaning (e. g. *dead, perfect*), and therefore there is no need for degree marking as it would be considered redundant and inappropriate. These adjectives can be considered non-gradable as they should not be used in comparative and superlative form, nor should be modified by degree adverbs, however, Biber et al. (1999, 526) state that it is not unusual to modify inherently superlative adjectives by degree adverbs (e. g. *very unique, very true*).

It is also important to mention the irregular forms of comparative and superlative degree which are discussed by Dušková et al. (2003, 154) as they state that few adjectives are irregularly graded, namely *good, bad, little, many/much*, and *far*. They explain that one comparative form of *little, less*, is used mainly with uncountable nouns (e. g. *a point of less importance*), and the second form, *lesser*, is used chiefly attributively (e. g. *the lesser evil*). Concerning the word *far*, they explain that it occurs as an adjective mostly in literary style (e. g. *at the far end of the street*), however its comparative and superlative forms *farther* and *farthest* are used mainly when expressing distance (e. g. *on the farther bank of the river, it's five miles at the farthest*), and *further* and *furthest* are often used instead of the previously mentioned graded forms of the adjective *far*, but *further* has also additive meaning (e. g. *further evidence*). Dušková et al. (2003, 154) also mention the adjective *old*, which can be graded both regularly and irregularly, with the regular forms being *older* and *oldest*, and the irregular *elder* and *eldest*. The irregular forms are, according to Dušková et al. (2003, 154), used only attributively or substantively and mainly in connection to family members (e. g. *their eldest daughter, my elder brother*).

For the purpose of this thesis, I decided to use the terminology of Biber et al. (1999) because their terms can also serve as short definitions of the types of gradation – inflectional comparison depicts the degree of comparison by using inflectional endings *-er* and *-est* whereas phrasal

comparison uses adverbs *more* and *most*, to express the degree of comparison, therefore it forms a phrase. Additionally, Biber et al. (1999) describe both types of gradation thoroughly and comprehensively.

2.3. Syntax of Adjectives

2.3.1. Syntactic Functions of Adjectives

According to Dušková et al. (2003, 141), there are two main types of syntactic adjective functions – attributive and predicative. Other linguists, specifically Biber et al. (1999, 505) and Quirk et al. (1985, 402-403), also talk about attributive and predicative functions of adjectives, however, they do not directly call them the main types of adjective functions. On the other hand, Huddleston and Pullum (2002, 528) mention three main types of adjective functions, which include the already mentioned attributive and predicative, but also postpositive adjective function, which is described separately (from the first two functions) by Dušková et al. (2003, 145-146), Biber et al. (1999, 519) and Quirk et al. (1985, 419-419).

Concerning attributive function, Quirk et al. (1985, 417) state that attributive adjectives pre-modify the head of a noun phrase (e. g. *the perfect setting, sly interjections*) and Huddleston and Pullum (2002, 528) add that they function as a pre-head internal dependent in the structure of a noun phrase. To explain what an internal dependent is, Huddleston and Pullum (2002, 528) state that they are the dependents that are part of a nominal. Therefore, when a noun phrase contains a determiner and an attributive adjective, the adjective stands between the determiner and the head noun (e. g. *a good mystery, a hopeful book*).

Biber et al. (1999, 510) specify that attributive adjectives modify nominal expressions and stand before the head noun or pronoun. The nominal expressions which can be modified by attributive adjectives include common nouns (e. g. *a delightful surprise, a completely different story*), nouns referring to proper place (e. g. *ancient Mesopotamia*), some names of people (e. g. *eccentric Marigold Hutchins, the indefatigable Addie*) or personal pronouns in exclamations (e. g. *Poor you!, Lucky you!*).

Certain adjectives can have the attributive function only. Dušková et al. (2003, 144-145) place these adjectives into specific categories – restrictive (e. g. *a certain place, the chief point*), non-inherent (e. g. *colorful characters, a true message*), some intensifiers (e. g. *utter darkness, sheer luck*), and adjectives with emotional connotation (e. g. *the poor boy, my dear aunt*).

Regarding restrictive adjectives (referred to as particularizing adjectives by Huddleston and Pullum (2002, 558)), they are explained by Quirk et al. (1985, 430-431) as adjectives which restrict the reference of the noun exclusively, particularly, or chiefly (e. g. *a certain person, his chief excuse*). Non-inherent adjectives are specified by Quirk et al. (1985, 428-429) as attributive only, although some of them can occur in predicative function (e. g. *Chakraborty creates characters who are complex (...)*). Concerning intensifiers (referred to as degree and quantifying adjectives by Huddleston and Pullum (2002, 555-556)), they are divided by Quirk et al. (1985, 429-430) into three subclasses – emphasizees (*a definite loss, a sure sign*), amplifiers (e. g. *a complete fool, a firm friend*), which have to be non-inherent or function as emphasizees to occur as attributive only, and downtoners, which are not usually attributive only.

Quirk et al. (1985, 431-432) also add categories of adjectives related to nouns, which are derived from nouns by using suffixes (referred to as associative attributives by Huddleston and Pullum (2002, 556-557) and are mostly non-gradable and restricted to attributive position, and non-restrictive adjectives which are related to adverbs and belong neither to the category of intensifiers nor restrictive adjectives (e. g. *my former friend, an occasional visitor*). Huddleston and Pullum (2002, 556, 557-558) put the adjectives related to adverbs into separate groups, namely temporal and locational attributives (e. g. *my old school, her right eye*), process-oriented attributives (e. g. *a big eater, a heavy smoker*), and modal attributives (e. g. *the actual case, the probable result*). Adjectives with emotional charge are also discussed by Huddleston and Pullum (2002, 558), although they refer to them as expressive attributives.

Huddleston and Pullum (2002, 558-559) also add one more group of attributive only adjectives, hypallage, which they also refer to as transferred adjectives (e. g. *a quiet cup of tea, a discreet cigarette*), which do not apply to the head noun literally.

Regarding predicative function of adjectives, Quirk et al. (1985, 417) state that predicative adjectives function as a subject complement, which has a copular relationship with the subject complement, or object complement, which has a copular relationship with a direct object. Quirk et al. (1985, 417) state that predicative adjectives can function as a subject complement to noun phrases and both finite (e. g. *That you need a car is obvious.*) and non-finite clauses (e. g. *Playing chess is enjoyable.*) and as object complement to clauses (e. g. *I consider playing so hard foolish.*). Predicative adjectives which are used as an object complement generally express the result of the process denoted by the verb, which can be replaced by the verb *be*. Biber et al.'s (1999, 515-516) approach differ mainly in terminology as they refer to predicative

adjectives as subject predicatives, which complement copular verb and object predicatives, which are linked to direct object. They also mention that, unlike attributive adjectives, predicative adjectives usually occur with their own phrasal or clausal complement, such as prepositional phrase, *to*-infinitive clause, *that* clause, etc. (e. g. *Well you're good at remembering numbers. You look good enough to eat.*). Huddleston and Pullum (2002, 528), on the other hand, refer to predicative adjectives as predicative complements and they define predicative adjectives as dependents in clause structure, licensed by particular verbs, for example, intransitive *be*, or transitive *find*.

Quirk et al. (1985, 432-433) explain that the adjectives bound to predicative position are usually similar to verbs and adverbs and they mostly do not characterize, but refer to a possibly temporary condition, usually to health of an animate being (e. g. *He felt ill.*), although they can be also used in attributive position. Dušková et al. (2003, 146-147) separate the predicative only adjectives into two groups – adjectives beginning with the prefix *a-*, which usually follow the linking verb *seem* (e. g. *She seemed asleep.*) and other adjectives bound to predicative position, which commonly need to be accompanied by some additional information, such as prepositional phrase, infinitive, gerund, subordinate clause, etc., and also, as Quirk et al. (1985, 433-434) state, some of these constructions function like modals when the modal auxiliary paradigm is defective (e. g. *She is able to do it.*). They also state that with some adjectives with complementation, it is difficult to see the semantic distinction, therefore they can be seen in both positions (e. g. *eager, surprised*).

Postpositive function is, according to Huddleston and Pullum (2002, 528-529), one of the three main adjective functions and they explain that postpositive adjectives function as a post-head internal modifier in noun phrase structure, often occur after compound determinatives (e. g. *something, anyone, nobody*) and can be a part of noun phrase with the noun as head but only under restricted conditions. Huddleston and Pullum (2002, 529) add that postpositive adjectives are not used as commonly as attributive and predicative adjectives, because postpositive adjectives can occur in this position only under strict syntactic rules.

Biber et al. (1999, 518-519), similarly to Huddleston and Pullum (2002, 528), explain that when adjectives occur after the head, they are considered to be postpositive, and these adjectives are more likely to be used after indefinite pronoun heads or compound determinatives as Huddleston and Pullum (2002, 528) designate them. Quirk et al. (1985, 418) add that these pronouns are modified by postpositive adjectives exclusively (see also Dušková et al. (2003,

145-146)). Biber et al. (1999, 519) also explain that some adjectives are commonly used after a noun head (e. g. *involved, available, concerned*) and some postposed adjectives are a part of several fixed expressions (e. g. *attorney general, notary public*), which is also mentioned by Quirk et al. (1985, 418) as they add that the set phrase *pure and simple* is usually used postpositively too (see also Dušková et al. (2003, 145)). Quirk et al. (1985, 418) also mention that postposed adjective when used with any complementation it may have can be recognized as a reduced relative clause (e. g. *something that is useful*). They state that the adjective *proper* meaning ‘as strictly defined’ can be only postpositive (see the last paragraph, Huddleston and Pullum, 2002, 560-561) and also that adjectives *net* and *gross* are used postpositively but the precise amount has to be stated.

Another type of postposed adjectives defined by Quirk et al. (1985, 418-419) are adjectives ending with suffixes *-able* and *-ible* which can be postposed after nouns which are also modified by a different adjective in the superlative degree, *only*, or the general ordinals (e. g. *last, next, etc.*), e. g. *the best use possible, the only actor suitable* (see also Dušková et al. (2003, 145-146)). Postposed adjectives ending with *-able* or *-ible* but also some other postpositive adjectives keep the meaning they have when in attributive position but denote that the specific characteristic the adjective provides can be applied only temporarily (e. g. *the stars visible*) (see also Dušková et al. (2003, 145-146)).

Quirk et al. (1985, 419) also mention other adjectives which can be used both attributively and postpositively – *appointed, desired, required, following, past, preceding, and positive*. Postposition is also frequently used with a few *a-* adjectives, such as *ablaze, afloat* (see also Dušková et al. (2003, 145-146)), and four specific adjectives – *absent, present, concerned, involved* when they are used to express temporary characteristic. Biber et al. (1999, 519) also mention a few of the four adjectives but they discuss them concerning their frequency of being postposed as they state that these types of adjectives can tend to be postposed and mention that there are more than four. Dušková et al. (2003, 145-146), on the other hand, explain that postposition can also occur as a result of polysemy of the adjective (e. g. *the present situation – the members present*).

Regarding postpositive only adjectives, Huddleston and Pullum (2002, 559-561) state that only a small number of adjectives can have chiefly postpositive function - *aplenty, galore, proper, designate, elect, and laureate*. Huddleston and Pullum (2002, 560-561) explain that *designate, elect, and laureate* are used with only a small number of heads, specifically with roles to which

one can be appointed or elected. Regarding the adjective *proper*, Huddleston and Pullum (2002, 560-561) state that this adjective is postpositive only when meaning “in the strict sense of the term”, unlike the attributive only meaning “*proper job*” or the ascriptive sense of “*His behaviour was not considered proper.*”

For the purpose of this thesis, the main syntactic functions described by Huddleston and Pullum (2002, 528) because they consider postpositive function as one of the main functions therefore, they succeed in describing it and the other functions comprehensively and thoroughly, as well as the other syntactic functions.

2.4. Semantics of Adjectives

2.4.1. Descriptors and Classifiers

According to Biber et al. (1999, 508), one of the ways to semantically distinguish adjectives is to divide them into descriptors – adjectives which can denote color, size, weight, chronology, age, emotion, etc. and classifiers – adjectives which are usually relational, affiliative, miscellaneous topical, etc. Dušková et al. (2003, 144) also discuss these types of adjectives, although they use different terminology as they classify descriptors as qualitative and evaluative, and classifiers as relational.

Regarding descriptors, Biber et al. (1999, 508) also state that they are typically gradable, unlike classifiers which are usually non-gradable because their chief function is to place a noun’s referent in a category in relation to other referents to restrict or delimit it. Classifiers can also have descriptive meaning as relational classifiers (e. g. *additional, final*) have a small amount of descriptive content, and topical classifiers (e. g. *chemical, medical*) can describe the head noun along with restricting its reference.

Concerning the broader classification of these semantic types of adjectives, Biber et al. (1999, 508-509) divide each of the types into specific groups based on their use and meaning. Descriptors are divided into five groups: color – describe color or brightness (e. g. *bright, blue*), size/quantity/extent – focus on size, weight and extent (e. g. *big, heavy, wide*), time – denote chronology, age, and frequency (e. g. *daily, old*), evaluative/emotive – used when expressing judgments, affect or emphasis (e. g. *best, poor*), and miscellaneous descriptive (e. g. *cold, strong*). (1999, 508-509) Classifiers are put by Biber et al. (1999) into three groups: relational/classificational/restrictive – delimit the referent of a noun in relation to other referents

(e. g. *chief, primary*), affiliative – focus on national or religious group of the referent (e. g. *American, Christian*) and topical/other – give the subject area or portraying the relationship with a noun (e. g. *commercial, legal*). (1999, 509)

Biber et al. (1999, 509) state that some adjectives can be used as both a descriptor and a classifier (e. g. *criminal law* – classifier, *criminal activity* – descriptor) and that certain adjectives can also express more than one feature described above (e. g. *old radio* – age, *good old genetics* - affect).

For the purpose of this thesis, the terminology of Biber et al. (1999, 508-509) will be used because their semantic division of adjectives makes a clear distinction between the different semantic functions of adjectives, and they also specify different subgroups of descriptors and classifiers.

2.4.2. Stative and Dynamic Adjectives

Another semantic division of adjectives introduced by Quirk et al. (1985, 434) are stative (e. g. *tall*) and dynamic (e. g. *careful*) adjectives which are described by Dušková et al. (2003, 142) as semantically similar with verbs because verbs can also be divided into stative and dynamic, although verbs are mostly dynamic, and adjectives are usually stative.

Quirk et al. (1985, 434) state that stative and dynamic adjectives have many syntactic differences, for example, stative adjectives cannot be used with the progressive aspect or imperative, unlike dynamic adjectives which can be used in both ways. Also, dynamic adjectives have a general semantic feature that they can be a subject controlled by the possessor, therefore they can be temporarily restricted. Quirk et al. (1985, 434) also state that adjectives are mostly stative, although they can be seen as dynamic, mainly because most adjectives can be measured subjectively, and these adjectives can be used as dynamic.

Dušková et al. (2003, 143) add that the ability of an adjective to be dynamic can be checked by using a progressive form of the verb *be* (e. g. *I am being thorough*).

2.4.3. Gradable and Non-gradable Adjectives

According to Quirk et al. (1985, 435), many adjectives (all dynamic and most stative) are gradable (e. g. *tall – taller – tallest; beautiful – more beautiful – most beautiful*). Gradability is usually manifested through degrees of comparison – comparative and superlative (see

subchapter 2.2.2) and also through modification by intensifiers, such as *very*, *so*, *extremely*, etc. Dušková et al. (2003, 141) add that adjectives that can be graded have to express specific gradable features (e. g. *wise*, *likely*, *similar*).

Regarding adjectives that cannot be graded, Quirk et al. (1985, 435) state that they are mainly denotative adjectives (e. g. *atomic scientist*, *hydrochloric acid*) and adjectives which denote provenance (e. g. *British*). Dušková et al. (2003, 141), on the other hand, describe non-gradable adjectives as adjectives that denote some absolute feature (e. g. *wooden*, *blind*) and relative adjectives (e. g. *annual*, *municipal*).

Although non-gradable adjectives cannot be modified by adverbs of degree, Biber et al. (1999, 521) explain that they can be modified by another type of adverbs, specifically emphatic (e. g. *quite motionless*, *really tremendous*). However, some non-gradable adjectives cannot be modified by both adverbs of degree and emphatic adverbs (e. g. *utter*, *previous*).

Concerning the differences between gradable and non-gradable adjectives, Huddleston and Pullum (2002, 531-532) explain that rather than to adjectives as lexemes, the distinction applies more to uses or senses of adjectives, meaning that many adjectives can be used in both gradable and non-gradable sense, with non-gradable sense being used when the primary meaning of an adjective is represented:

- | | |
|-------------------------------------|--|
| a. <i>the <u>public</u> highway</i> | b. <i>a very <u>public</u> quarrel</i> |
| a. <i>The door was <u>open</u>.</i> | b. <i>You haven't been very <u>open</u> with us.</i> |

(Huddleston and Pullum, 2002, 531)

Another complication with identifying adjectives as gradable or non-gradable is presented by Hewings (2005, 134) and concerns some adverbs of degree which can modify both gradable and non-gradable adjectives – *fairly*, *really*, *pretty*:

- | | |
|--|---|
| a. <i>She's <u>fairly popular</u> at school.</i> | b. <i>It was <u>fairly awful</u> film.</i> |
| a. <i>I'm <u>really busy</u> at the moment.</i> | b. <i>The flooding was <u>really terrible</u></i> |
| a. <i>It's a <u>pretty important</u> exam.</i> | b. <i>The bill was <u>pretty huge</u>.</i> |

(Hewings, 2005, 134)

Although there is an exception regarding the adverb *fairly*, and that is that it cannot be used with some gradable adjectives, e. g. *essential, perfect, wonderful*.

Huddleston and Pullum (2002, 531-532) also mention one type of adjectives which they refer to as ‘absolutes’ (see subchapter 2.2.2) as they explain that these adjectives are usually described as non-gradable, although, nowadays, their established usage allows gradation – *A more perfect rake has seldom existed*. These adjectives also allow gradation through adverbs of degree, namely *almost* and *nearly*, which usually cannot be used with other adjectives.

2.4.4. Adjectives in Relation to the Head Noun

Quirk et al. (1985) also describe one another semantic distinction of adjectives into two groups according to their relation to the head noun – inherent and non-inherent (1985, 435-436). They state that the difference between inherent and non-inherent adjectives is that inherent adjectives characterize the referent of the noun directly (e. g. *a firm handshake*) and non-inherent describe it non-directly (e. g. *a firm friend*). (Quirk et al., 1985, 429) Dušková et al. (2003, 143) add that non-inherent adjectives imply some of the features, usually an activity, of a noun they modify.

Quirk et al. (1985, 436) also explain that when a non-inherent adjective is used, it can be perceived as an extension of the noun’s basic sense (e. g. *a perfect stranger* – a stranger who is perfect). They also mention that often a noun can be derived from an inherent adjective (e. g. *her soft touch* – *the softness of her touch*), but non-inherent adjectives, on the other hand, do not allow such derivation.

2.4.5. Connotation of Adjectives

According to Peprník (1992, 98), connotation is a stylistic meaning added to the denotative meaning of a word, or a meaning of a word based on an emotional component, however, Wales (2001, 78) describes connotation as a term used to refer to subjective associations words can evoke to people over the denotational or conceptual meaning of the words in specific contexts (e. g. *house* – ‘domesticity’, ‘warmth’) and can be also used to differentiate synonyms from one another (e. g. *house* - *home*).

Wales (2001, 78) explains that connotation in many words can be either favorable or derogatory, which is also discussed by Peprník (1992, 98) as he states that the emotional component of words can express intensifying, emotive, or expressive charge, with the

expressive charge being either negative (e. g. *piss*), which can be seen as derogative or a taboo, or positive (e. g. *pass water*), which can be used as praise or a euphemism (a word which is accepted by the society as a replacement of a taboo word). But as Peprník (1992, 98) state, connotation does not always have to be only positive or negative, it can be also used in a jocular manner (e. g. *clan* instead of *family*) or there does not have to be connotation at all, to which Peprník (1992, 98) refers to as zero connotation.

Peprník (1992, 98) also specifies the stylistic connotations which, as he states, are attributed to a specific style of discourse – formal, informal, slang, vulgar, etc.

3. Introduction to the Analysis

The practical part of this thesis focuses on the analysis of adjectives that occurred in a selection of online book reviews. Firstly, it introduces the corpus used for the analysis, secondly, it discusses the framework of categories that were observed when analyzing the occurrences, and lastly, it presents the findings and results of the analysis.

3.1. Corpus Description

The corpus for analysis consists of two hundred occurrences of adjectives which were found in excerpts from twenty-one book reviews that were picked from three different websites, namely *BookPage*, *GoodReads*, and *Amazon*.

The first primary source, *BookPage*, is a website that focuses on professional book reviews of a wide selection of books. The other two primary sources, *GoodReads* and *Amazon*, consist mainly of amateur reviews of books. The choice of using both professional and amateur reviews provides a wider range of adjectives for analysis.

The corpus includes twenty-one reviews – ten professional ones from *BookPage*, five amateur ones from *GoodReads*, and again five amateur from *Amazon*. The reviews focus are written about twenty fiction books (one book is included in two reviews) which were written in genres of science fiction and fantasy, mystery thriller, and humor. The genres of the books were the main criterion for picking the reviews, otherwise, they were selected at random. The number of occurrences found in the studied excerpts of the reviews varies, with the highest number being fifteen and the lowest being four, however, mostly the numbers are between nine and eleven.

3.2. Framework

The analysis of the selected occurrences focused on the main aspects of adjectives, which are specified in the following framework:

1. Syntactic function – related to the three syntactic functions of adjectives, namely attributive, predicative, and postpositive, described by Huddleston and Pullum (2002).
2. Form of adjectives – consisting of four possible forms – simple, derived, participial and compound.

3. Gradation – whether the adjectives were graded and in which way, based on terminology introduced by Biber et al. (1999)
4. Features of adjectives in relation to the criteria for adjectives – based on the criteria described by Quirk et al. (1985), determining whether the adjective is central or peripheral.
5. Semantic category – division proposed by Biber et al. (1999) into two semantic groups, namely descriptors and classifiers.
6. Connotation – determining whether the adjective has a positive or negative connotation in the context of the review in which the adjective has occurred.

4. Findings and Results

4.1. Syntax of Adjectives

4.1.1. Syntactic Functions of Adjectives

The first aspect of adjectives observed was their syntactic function. The total of two hundred occurrences were divided into three different categories based on their function – attributive, predicative, and postpositive (see subchapter 2.3.1). The examples of the individual functions are illustrated in the appendices.

Table 1: Number of occurrences of syntactic functions in corpus findings

Function	Number	Percentage
Attributive	126	63 %
Predicative	68	34 %
Postpositive	6	3 %
Total	200	100 %

As can be seen in *Table 1*, the syntactic function of adjectives which prevailed among others in the selected corpus is the attributive function (examples illustrated in appendix no. 1). The second most frequent syntactic function of adjectives was the predicative function (examples in appendix no. 2). And the syntactic function with the lowest number of occurrences was the postpositive function (examples in appendix no. 3).

Regarding syntactic functions of adjectives, this analysis also focuses on the number of adjective forms (see subchapter 2.2.1) which have occurred in the specific functions. However, since the number of occurrences of each form is different in each function, the analysis focuses more on the percentage.

Table 2: Number of occurrences of adjective forms in different syntactic functions

Function/Form	Simple	Derived	Participial	Compound	Total
Attributive	81 (67 %)	20 (16.5 %)	12 (9.9 %)	8 (6.6 %)	121 (100 %)
Predicative	30 (44.1 %)	20 (29.4 %)	17 (25 %)	1 (1.5 %)	68 (100 %)
Postpositive	4 (66.7 %)	2 (33.3 %)	0 (0 %)	0 (0 %)	6 (100 %)

As Table 2 shows, certain forms of adjectives, namely simple and derived, occur in all functions frequently. On the other hand, participial adjectives were used most frequently in predicative position which can stem from the fact that they have been derived from verbs, therefore they tend to follow after another verb and function as a subject complement or object complement. Compound adjectives also occurred in one position more often than the others, however, unlike participial adjectives, they were mostly used in attributive position. Neither of these forms had occurred in postpositive position.

- [1] This is a hopeful book from an author who is known for **dark**, violent stories, which makes it both a delightful surprise and a balm in difficult times.
- [2] Huchu has crafted an **unforgettable** character in Ropa, from her green locs to her black lipstick to her sense of humor, which is sharp enough to rival the dagger she carries on her body at all times.
- [3] King's trademark skill with suspense and action is on display in several **thrilling** set pieces, including the breathlessly paced original hit, but this novel also stretches his literary ambitions.
- [4] The first is in the **globe-trotting** life of Marian Graves, roughly 1909 to 1950.
- [5] The moments where it's obvious the reader should be getting emotional fall **flat** because there's nothing to latch on to.
- [6] I think a lot of it comes down to the prose and Chaon's attempt to make everything sound so crazy and **quirky**.
- [7] From the minute you begin to read it, you are absolutely **obsessed** with the characters.
- [8] What seems outlandishly **far-fetched** at first slowly becomes uncomfortably conceivable and makes this novel nearly impossible to put aside.
- [9] He creates an amazing plot item (his friend's old manuscript that he lied about years ago), and somehow fails to make anything real or **profound** of it in the end.

[10] There is another story happening behind the story you are reading which renders every character you meet, their motivations and individual pasts and futures, sort of **meaningless**.

Regarding attributive adjectives, simple or derived forms of adjectives are mostly used in this function, however, participial or compound forms can also occur in attributive position. They can refer to, for example, the author's overall works ([1]), the specific characteristics of the characters ([2], [4]), or the overall mood the story creates ([3]).

Concerning predicative adjectives, the differences between the number of occurrences of different adjective forms are not as obvious as in the attributive form. Both simple and derived adjectives occur often in this position, however compound adjectives do not have this function as frequently as the other forms. Participial adjectives tend to occur more in this position. Predicative adjectives in book reviews usually tend to describe, for example, the author's overall writing ([5], [6], [8]), or the style in which the characters are written ([7]).

Postpositive adjectives were not used as much as the other functions and the adjective forms which usually take this position are simple and derived. Postpositive adjectives can refer to, for example, how engaging the story is ([9], [10]).

4.2. Morphology of Adjectives

4.2.1. Formation of Adjectives

Concerning morphology of adjectives, the different forms used in book reviews are the first aspect to be analyzed. The occurrences are divided into four groups – simple, derived, participial, and compound (see subchapter 2.2.1) Additionally, the participial adjectives are separated into two subgroups – present and past. In total, out of 200 adjectives, 191 adjectives were used in the already mentioned four forms, with four adjectives occurring both in derived and participial, namely *overwrought* (prefix *out-* + past participle), *outstanding* (prefix *out-* + present participle), *untethered* (prefix *un-* + past participle) and *unsatisfying* (prefix *-un* + present participle). The form of the remaining nine adjectives were not analyzed because they occurred in graded form. Therefore, the total number of occurrences mentioned in this chapter is 204. It was expected that the simple form of adjectives will be prevalent among others, and derived adjectives will also occur a number of times. However, although some adjectives

looked like they were formed by adding an adjectival suffix, many of them were actually simple adjectives borrowed from another language. For the purpose of determining the form of the adjectives, an etymological dictionary had been consulted (<https://www.etymonline.com/>).

Table 3: *Number of occurrences of adjective forms in corpus findings*

Form		Number	Percentage
Simple		114	55.9 %
Derived		42	20.6 %
Participial	Present	11	5.4 %
	Past	18	8.8 %
Compound		9	4.4 %
Graded		10	4.9 %
Total		204	100 %

As can be seen in *Table 3*, the form of adjectives which has been used the most in the analyzed texts was simple (shown in examples [1] and [2]). Derived adjectives, illustrated in examples [3], [4], and [5]), did not occur as much as adjectives in simple form, although they occurred still frequently. Regarding the most used suffixes and prefixes, the suffix *-y* (example [3]) with 12 occurrences was the one used the most frequently, followed by suffix *-al* (example [4]) with 7 occurrences and *-able* with 6 (example [5]), as the participial adjectives occurred 28 times, with past participle being the more prevalent. Present participles used as adjectives are shown in example [6] and past participles in example [7]. And in examples [8] and [9] are shown two illustrations of the least used form – adjectival compounds. The remaining nine adjectives, graded, will be discussed in chapter 1.2.

- [1] King’s trademark skill with suspense and action is on display in several thrilling set pieces, including the breathlessly paced **original** hit, but this novel also stretches his literary ambitions.
- [2] Huchu has crafted an unforgettable character in *Ropa*, from her green locs to her black lipstick to her sense of humor, which is **sharp** enough to rival the dagger she carries on her body at all times.

- [3] Nahri and Ali's world simply is, and we as readers just happen to be **lucky** enough to get a brief glimpse into it.
- [4] It's an extremely **emotional** book, a must read.
- [5] Natalie is a smart, **believable** heroine.
- [6] It sounds **interesting** out of context but somehow Dan Chaon masterfully makes it one of the most dull stories ever.
- [7] Mor is an incredible character, analytical almost to a fault, introspective, blindingly intelligent, not particularly **socialized**.
- [8] The best part of the book was probably the last section, with its incredible **mind-bending** twist.
- [9] This narrative structure also allows the reader to feel the full weight of the characters' emotions, from Fiona's initial utter perplexity to Bram's almost fatalistic resignation, and to discover the **deep-rooted** origins of their relationship's complexities.

Concerning examples of simple adjectives, they are used, for example, to describe the overall story ([1]), or a specific characteristic of a certain character ([2]).

Derived adjectives tend to refer to features which are connected to nouns or verbs, as they can be used by the reviewer, for example, to describe their feeling about the book ([3]), the overall tone of the book ([4]), or to describe character traits of the characters in the book ([5]).

Participial adjectives, similarly to derived adjectives, have can be connected to nouns or verbs, although verbs are more often associated with participial adjectives. These adjectives can be, for example, used to describe the concept of the book ([6]), or to refer to the characters and their actions ([7]).

Compound adjectives are usually used when the reviewer wants to express some complex information about the referent, and the reviewer uses them in contexts such as describing the book's plot or characterizing the relationships of the characters.

4.2.2. Gradation of Adjectives

The second morphological aspect of adjectives studied was gradation, specifically the number of occurrences of different degrees of comparison. The occurrences are divided into two groups, namely comparative and superlative (see subchapter 2.2.2). It was expected that the number of

graded adjectives will be high as book review is a genre in which evaluation and comparison are very important, however, the analysis shows that adjectives in comparative or superlative degree occurred only ten times.

Table 4: Number of occurrences of graded adjectives in corpus findings

Degree of Comparison	Number	Percentage
Comparative	5	50 %
Superlative	5	50 %
Total	10	100 %

As *Table 4* shows, the superlative degree, shown in example [1], had more occurrences than comparative degree (example [2]). Both degrees of comparison also occurred three times in form of irregular gradation, all in superlative form, illustrated in example [3]. Regarding the type of gradation, the more prevalent one was inflectional comparison with the total number of seven occurrences (shown in examples [1] – [3]), while phrasal comparison occurred only three times, twice in comparative (example [4]) and once superlative form (example [5]).

- [1] Even in his **darkest** moments, Jason was a protagonist I found I could root for, because Crouch made it easy for me to sympathize with the character’s desperation and anguish.
- [2] Much of Billy’s autofiction appears on the page in a book within a book that gives readers a **deeper** understanding of its main character.
- [3] Ropa is a smart-talking, intelligent survivor, and she wants to provide the **best** opportunities for Izwi and a safe, stable home for her benevolent Gran.
- [4] On the other hand, the entire story of Jia Mazoti and Phyro was growing stale before this book started, and *The Veiled Throne* does nothing to make it **more compelling**.
- [5] It sounds interesting out of context but somehow Dan Chaon masterfully makes it one of the **most dull** stories ever.

Concerning adjectives in superlative form ([1], [3], [5]), they are usually used when the reviewer wants to emphasize an aspect of the book by using superlative to refer to the highest

possible form of the described characteristic, e. g. the overall tone of the story or traits of a character portrayed in the reviewed book.

Comparative form of adjectives ([2], [4]), on the other hand, are preferred when the reviewer wants to describe a higher level of a certain quality or aspect of the reviewed book, or, as example [4] shows, when they want to point out that there was still room for making the book better.

Another type of gradation studied in this analysis is premodification by degree adverbs, such as *very*. The findings show that the most often used adverbs of degree were *very* [1] and *extremely* [2], with a total of three occurrences each and *so* [3] which has been used four times, therefore it can be seen that this form of gradation was not used very frequently among the two hundred adjectives studied.

[1] As a reader, it felt very **unsatisfying** to spend hours obsessing over the minute detail of this world and its huge cast of characters, trying to unravel a mystery which, when you reach the end, you realise there is literally no way you could have ever unraveled no matter how many times you re-read it.

[2] I don't usually love extremely **long** books, but you don't even realize it is almost 600 pages long.

[3] I think a lot of it comes down to the prose and Chaon's attempt to make everything sound so **crazy** and quirky.

Gradation by using degree adverbs is usually used by the reviewer when they want to put more emphasis on some aspect of the book which is characterized by the adjective, for example, the overall feeling ([1]), the length of the book ([2]), or the tone of writing ([3]).

4.3. Central and Peripheral Adjectives

Another aspect of adjectives studied by the analysis was whether they apply to all criteria of adjectives or not, therefore, whether they are central or peripheral (see subchapter 2.1). It was expected that central adjectives will prevail over the peripheral, as many adjectives are indeed central.

Table 5: Number of occurrences of central and peripheral adjectives in corpus findings

Type of Adjectives	Number	Percentage
Central	146	73 %
Peripheral	54	27 %
Total	200	100 %

As Table 5 shows, the most often used type of adjectives were central adjectives, shown in examples [1] – [3], mainly because the adjectives which were used in the reviews were mostly gradable and could be used in both attributive and predicative function. Peripheral adjectives, illustrated in examples [4] – [6], on the other hand, were not used as often because adjectives which are peripheral are usually used in a restrictive manner (see subchapter 2.4.1), therefore are not gradable and those are not common types of adjectives used in book reviews (see chapter 4.4.1). Also, many of the peripheral adjectives were absolute adjectives, which cannot be usually graded as they express the highest degree already.

- [1] I get trying to show the natural bond a father feels for their child, even if they don't know them, but without any **meaningful** interaction between the two minus talks over the phone, it never feels earned.
- [2] He creates an amazing plot item (his friend's **old** manuscript that he lied about years ago), and somehow fails to make anything real or profound of it in the end.
- [3] I was so excited to get this book and - after reading t - am not only **disappointed**; I am angry.
- [4] Could eccentric Marigold Hutchins, who runs the town's Wiccan shop, be gunning for Veronica's leadership position in the **local** historic coven?
- [5] Eight stranger's anxieties that are all in one apartment viewing when a masked individual walks in, a suicide, a psychologist, and two cops trying to get to the bottom of it all, becomes the **perfect** mixture for a good novel.
- [6] The point of view is **different** - it is told through the eyes of what some would consider the "bad" character.

Central adjectives refer to certain features which can show more degrees of comparison than one (color, size...), and in book reviews they can be used, for example, in the context of describing the characters and their actions ([1]), the plot ([2]), or the overall feeling the reviewer has about the book ([3]).

Peripheral adjectives, unlike central, refer to features which somehow limit the referent, as they are usually used when expressing the origin or location of something ([4]), absolute features which already express the highest possible degree of comparison without being graded ([5]), or describing something with the intention to express relation ([6]).

4.4. Semantics of Adjectives

4.4.1. Descriptors and Classifiers

Regarding semantics, the first aspect studied is the semantic classification of the two hundred adjectives, in other words, whether they occur as a descriptor or as a classifier (see subchapter 2.4.1).

Table 6: Number of occurrences of descriptors and classifiers in corpus findings

Types of Adjectives	Number	Percentage
Descriptors	159	79.5 %
Classifiers	41	20.5 %
Total	200	100 %

As can be seen in *Table 6*, the most occurring semantic type of adjectives were descriptors, illustrated in examples [1] – [10], mainly because they are used to describe or evaluate a certain feature of a noun, therefore they are an important tool when writing book reviews as a reviewer should be able to describe and evaluate the reviewed book as well as possible. Classifiers, shown in [11] – [14], on the other hand, did not occur that often, although they were still used to point to specific parts of books, restrict a certain aspect of the book, or specify some topic.

Another subject studied was the type of descriptor used in the review. The groups of descriptors observed were color, size/quantity/extent, time, evaluative/emotive, and miscellaneous descriptive.

Table 7: Number of occurrences of specific groups of descriptors specified by Biber et al. (1999) in corpus findings

	Types of Descriptors	Number	Percentage
Descriptors	Color	5	3.2 %
	Size/Quantity/Extent	14	8.8 %
	Time	4	2.5 %
	Evaluative/Emotive	33	20.8 %
	Miscellaneous Descriptive	103	64.7 %
Total		159	100 %

As *Table 7* illustrates, the most frequently used type of descriptors was the miscellaneous descriptive, shown in examples [9] and [10], particularly because they cover a broad spectrum of adjectives as they do not specify, which descriptions belong in this category. The second most frequent were evaluative/emotive descriptors (examples [7] and [8]), which are one of the key components of reviews since they are used to express some opinion about a certain subject or just the emotion the reviewer felt when reading the reviewed book. The other groups, namely color ([1] – [2]), size/quantity/extent ([3] – [4]), and time ([5] – [6]), were not used as much as the others, mainly because they describe specific characteristics which are not usually included in book reviews as the review is mainly an evaluative genre.

- [1] Huchu has crafted an unforgettable character in *Ropa*, from her green locs to her **black** lipstick to her sense of humor, which is sharp enough to rival the dagger she carries on her body at all times.
- [2] Indeed, Blanchard’s writing shines the brightest when depicting all her characters’ **gray** areas.
- [3] Candlish tells a **large** part of the story through a podcast called “The Victim,” which Fiona narrates, and through a Word document written by Bram, both in retrospect.
- [4] Much of Billy’s autofiction appears on the page in a book within a book that gives readers a **deeper** understanding of its main character.
- [5] Jia's arc makes sense, but it has felt that it is getting **old**, and honestly I am tired of her machinations without much detail.

- [6] The second is the contemporary story, set in Hollywood 2014, of a **young** actress set to play Graves, a legendary pilot, in the biopic.
- [7] The pacing was **great**, and other than just a slight slowdown in the middle, *Dark Matter* was pretty much perfect in its execution.
- [8] Chakraborty creates characters who are complex and who have motivations and allegiances that require them to make **bad** (and sometimes even contradictory) decisions.
- [9] Even from the very first page, I was hooked for one reason: the initial premise here is **simple**, full of tension and immediately engaging.
- [10] In her trusty golf cart, Plum meets uber-wealthy villa renters, social media influencers, yoga die-hards and **eccentric** staffers.

Color descriptors are usually used by reviewers when they want to describe or put focus on the color of specific outward characteristics, for example, the looks of a character in the reviewed book. However, color descriptors can also be used abstractly, illustrated in example [2] in which the reviewer refers to an unknown part of the characters' life as *gray areas*.

Size/Quantity/Extent descriptors mainly refer to a specific attribute connected with length, weight, depth, or amount. They can be used to refer to the length of a book or when describing a part of the reviewed book ([3]), or even to describe some features of a character or a feeling reader has while reading the specific book ([4]).

Time descriptors are used when referring to age ([5]), duration, or frequency. But they can be also used when referring to some aspect of the book which is not very innovative, or boring ([6]).

Evaluative/Emotive descriptors are often used in book reviews as they refer to some emotional state or judgment which serves as an evaluation of specific aspects of the reviewed book, for example, the overall tone of the book, something which relates to the characters, e. g. their choices ([7]), the overall writing ([8]), etc.

Miscellaneous descriptive descriptors are also used very frequently, mainly because they include the other adjectives which do not belong in any of the categories listed above, for example, temperature, complexity, other character traits, etc. In book reviews, for example,

they can be often used to describe the characters ([10]), the overall topic of the book ([9]), or some specific elements of the reviewed book.

Next, the analysis specifies the types of classifiers used in the corpus, namely the number of occurrences of relational/classificational/restrictive, affiliative, and topical/other classifiers.

Table 8: Number of occurrences of specific groups of classifiers specified by Biber et al. (1999) in corpus findings

Types of Classifiers		Number	Percentage
Classifiers	Relational/Classificational/Restrictive	29	70.7 %
	Affiliative	0	0 %
	Topical/Other	12	29.3 %
Total		41	100 %

As Table 8 shows, the relational/classificational/restrictive types of classifiers (examples [11] – [12]), occur the most often because they are used to specify or restrict some aspects of the book which can relate, for example, to concrete passage of the book, or character. The other type which occurred less than the relational/classificational/restrictive, was topical/other classifiers (examples [13] – [14]), which refer to a specific subject or topic, which is not used as often, mainly because reviews focus more on the descriptive side of the book rather than on the topical one. Affiliative classifiers did not occur in the corpus at all because they refer to a specific nationality or religious group which is not something important in a book review unless it is used to describe a character from the book. However, affiliative adjectives were not used in this way in any of the reviews studied.

[11] Even from the very first page, I was hooked for one reason: the **initial** premise here is simple, full of tension and immediately engaging.

[12] The first few pages were great, setting up the **main** character.

[13] Her dragons, honed to the setting they inhabit, are so specific in their **biological** quirks that it's hard not to feel that you could do further research into your favorite species if you could only find the right field guide.

[14] While this would be classified as a **dystopian** story, it was eerily realistic.

Concerning relational/classificational/restrictive classifiers, usually, they are used to refer to a specific part of the book ([11]) in which the described event occurs, or to define which character is being talked about ([12]).

Topical/other classifiers commonly refer to a topic or a subject and are usually derived from nouns which are used to refer to the specific topic. In book reviews, they can be used to specify the overall tone of the story based on some specific characteristics ([14]), or to specify a certain subject which is used to classify a noun used in the review ([13]).

4.4.2. Connotations of Adjectives

Another semantic category observed is the connotation of adjectives (see subchapter 2.4.5) from the corpus. The types of connotations which were being observed were mainly positive and negative, as adjectives with neutral connotation are not usually used to evaluate. The total number of occurrences of positive and negative connotation out of the two hundred adjectives studied was 147, the remaining fifty-three had neutral connotation.

Table 9: Number of occurrences of adjectives with positive and negative connotation in corpus findings

Connotation	Number	Percentage
Positive	99	67.6 %
Negative	47	32.4 %
Total	147	100 %

Table 9 illustrated that in the selected corpus, the most often occurring connotation was positive which signifies that most of the picked reviews had an overall positive tone and were praising the reviewed books. Negative connotation did not occur as much as positive, however, it did still occur in the observed excerpts, therefore some of the reviews were criticizing the whole book or at least an aspect of the book.

- [1] This is a hopeful book from an author who is known for dark, violent stories, which makes it both a **delightful** surprise and a balm in difficult times.
- [2] The paradise of Paraiso is the perfect setting for a cozy mystery, and the resort features an outrageously entertaining cast of **colorful** characters.
- [3] The heart of this story, however, is Plum’s own self-discovery as she transitions from cruel and untethered to **confident** and kind.

[4] I felt it to be a completely **different** story for the final 50 pages, and not in the 'wow, a twist I didn't see coming' way but in a 'he woke up and it was all a dream' way.

[5] As a reader, it felt very **unsatisfying** to spend hours obsessing over the minute detail of this world and its huge cast of characters, trying to unravel a mystery which, when you reach the end, you realise there is literally no way you could have ever unraveled no matter how many times you re-read it.

[6] I was so excited to get this book and - after reading t - am not only disappointed; I am **angry**.

Adjectives with positive connotation are used when the reviewer wants to praise the author of the book for the work they have done. It can refer, for example, to the book in general ([1]), or to its characters ([2], [3]).

Adjectives with negative connotation, on the other hand, express negative criticism and are used when the reviewer was displeased with the book or its aspect. It can, similarly to the adjectives with positive connotation, refer to, for example, the overall tone of the book ([4], [5]), or to the reviewer's feelings about the book ([6]).

4.5. Repeating Adjectives

The last aspect of this analysis is the number of repeating adjectives in the studied corpus. As the reviews were taken from more sources and were written by different people, it was very likely that some adjectives will appear more than once. It was expected that the number of repeating adjectives will be high and that they will occur mainly in amateur reviews as they are not written by professionals, therefore, the reviewers do not have to use such big variety of adjectives.

However, the results show that most adjectives in the corpus did not occur more than once or twice. Only nine adjectives occurred more than three times and also, the repetitions occurred in both registers – professional and amateur. The adjectives which occurred three times were *interesting*, *perfect*, *different*, *main*, *funny*, *real*, and *hard* (comparative and superlative forms were added to the final number of uses of the specific adjectives).

- [1] So, it was **interesting** to see the situation through her actions, emotions, and desires.
- [2] The paradise of Paraiso is the **perfect** setting for a cozy mystery, and the resort features an outrageously entertaining cast of colorful characters.
- [3] I felt it to be a completely **different** story for the final 50 pages, and not in the 'wow, a twist I didn't see coming' way but in a 'he woke up and it was all a dream' way.
- [4] The first few pages were great, setting up the **main** character.
- [5] Surprisingly **funny** and sad with moments of revelation is what *Anxious People* delivers to this reader.
- [6] Allowing the reader to plumb these depths gives the plot **real** plausibility.
- [7] Her dragons, honed to the setting they inhabit, are so specific in their biological quirks that it's **hard** not to feel that you could do further research into your favorite species if you could only find the right field guide.

These adjectives appeared the most in the context of referring to a character in the book, especially *main* ([4]) which occurred only in this context. Other contexts of usage were describing the overall story ([1], [3], [5]), reviewing the plot [(6)], characterizing the setting of the book ([2]), or praising the author's great writing ([7]).

Other adjectives which occurred in the corpus more than twice are *bad*, which occurred four times, and *good* which occurred six times (the superlative form *the best* was added to the final number of occurrences).

- [8] A good person can make a **bad** decision.
- [9] The point of view is different - it is told through the eyes of what some would consider the "**bad**" character
- [10] Like a **good** mystery, *Tower* slowly feeds the reader with more and more clues, never fully revealing everything at once.
- [11] No townspeople is all **good** or all bad.
- [12] The **best** part of the book was probably the last section, with its incredible mind-bending twist.

Adjectives *bad* and *good* were the most used adjectives in the whole corpus, mainly because they represent the basic reference to something negative and something positive. *Bad* was

mostly used in reference to the decisions of the book's characters ([8]), or to the characters in general ([9]). *Good* and *best*, on the other hand, were mostly used to describe the book in general ([10]), some parts of the book ([12]), and the characters who appeared in the book ([11]).

Conclusion

The purpose of this thesis was to analyze a corpus of two hundred adjectives selected from online book reviews and to quantify and describe their use in the genre. The theoretical part - divided into two chapters - with the first focusing on defining book reviews as a genre, their structure, and evaluative language used while writing the reviews, and the second describing adjectives, their morphology, syntax, and semantics. The practical part focused on the analysis of the corpus and quantifying the results.

The first chapter introduces the genre of book review. The definition of a book review is overall agreed on which was that the main purpose of a book review is the evaluation of a specific work based on the reviewer's subjective feelings and opinions, but also that it is supposed to bring information to a wider audience, mostly consisting of authors and potential readers, regarding the general characteristics of the reviewed book.

In regard to the structure of the book review, the authors mainly divided the book review into the introduction, body, and conclusion. Regarding the evaluative language, it was divided into two parts – positive and negative. The authors agreed that the most important and frequent word class used to express evaluation were adjectives which can express both positive and negative opinion. Another word classes which can be used to express positive and negative evaluation were nouns, adverbs, and verbs.

The second chapter discusses adjectives and the criteria which should be used to define them. The criteria was often agreed upon by the authors, although the formulation was frequently different. Among the ones which were similar across the different definitions were that adjectives can have both attributive and predicative function, to which Huddleston and Pullum (2002) added postpositive function. Another criterion was the ability of adjectives to be graded. Criteria which occurred only in some works were suffixes specific for adjectives, described by Quirk et al. (1985) and Dušková et al. (2003), and dependents, described by Huddleston and Pullum (2002). This lays the foundation for the second chapter, which focuses on central adjectives which concerns the central adjectives and peripheral adjectives.

Concerning formation of adjectives, the authors agree on both the types – participial, derived, and compound – and their descriptions. They explain that participial adjectives are derived from verbs and nouns which end in inflectional endings *-ed* and *-ing*. Derived adjectives are mostly formed from nouns or verbs and are created from adjectival suffixes, for example, *-al*, *-ous*, *-y*,

-ful. They can be also formed by adding prefixes such as *un-*, *in-*, *non-*. Adjectival compounds can be formed by adding adjectives to other word classes, such as nouns, adverbs, other adjectives, or participles.

Types of gradation of adjectives, namely premodification by adverbs of degree and comparative and superlative degrees, are mostly agreed upon by the authors, however, they differ in terminology as Huddleston and Pullum (2002) and Dušková et al. (2003) refer to the types of gradation as inflectional and analytic, but Biber et al. (1999) call them inflectional and phrasal, and Quirk et al. describe them as inflectional and periphrastic. Concerning the comparative and superlative degrees, the authors agree that they are created either by adding inflectional endings *-er* and *-est* or by adding adverbs *more* and *most*.

Regarding syntactic functions of adjectives, the authors agree on the two of the main functions – attributive and predicative, however, Huddleston and Pullum (2002) also consider one more function as main and that is postpositive function. Regarding the definitions, the authors agree that attributive adjectives premodify the head noun, predicative function as subject complement or object complement and postpositive postmodify the head noun.

The division of adjectives into semantic categories differs among the authors. Biber et al. (1999) and Dušková et al. (2003) introduce two semantic categories called descriptors and classifiers. Descriptors describe color, size, time, emotion, etc., and classifiers restrict or classify nouns, or express relation to a certain subject. Other semantic groups presented by Quirk et al. (1985) and Dušková et al. (2003) are stative adjectives, which tend to express something stable, something which is not temporary, and dynamic adjectives, which describe an action or something temporary. Another semantic aspect of adjectives discussed by all authors, is gradability of adjectives, on which the authors agree on. Quirk et al. (1985) and Dušková et al. (2003) also introduce another semantic group of adjectives – inherent, which describe the head noun directly, and non-inherent, which describe the head noun non-directly.

The last semantic aspect of adjectives discussed in the theoretical part is the connotation. Authors mostly agree that connotation can be either positive or negative, however, Peprník (1992) states that connotation is added meaning to the denotative meaning and Wales (2001) describes it as a meaning stemming from an association.

On the basis of the theoretical part, the framework of the analysis was created, and the adjectives were recognized.

The practical part is based on a corpus which consists of two hundred adjectives selected from twenty-one online book reviews, taken from websites called *BookPage*, *GoodReads*, and *Amazon*. The reviews were written by both professional and amateur authors. The book reviews focus on the genre of fiction, specifically science-fiction and fantasy, mystery thrillers, and humor and satire. The framework used to analyze the corpus consists of the following categories: syntactic function, form, gradation, whether the adjective is central or peripheral, descriptors and classifiers, connotations of adjectives, and repetition of adjectives.

The summary of the findings and results:

1. The most frequently used syntactic function of adjectives was the attributive function.
2. The most frequent form of adjectives was the simple form.
3. The total number of graded adjectives was, surprisingly, only twenty, ten of which were premodified by an adverb of degree, five took on comparative, and five superlative degrees.
4. Adjectives were mostly central, which means that many of them followed the criteria set by Quirk et al. (1985).
5. Descriptors were the most occurring semantic type of adjectives as the genre of book review is mainly used to evaluate and describe a book.
6. The most used connotation was positive which denotes that the selected reviews were mostly positive
7. There were some repeating adjectives in the corpus, although not as many as was expected. The adjective which occurred the most was, together with its superlative form, *good* with a total of six occurrences.

The analysis is discussed in more detail in the practical part.

In conclusion, adjectives function as an important persuasive strategy in book reviews as their usage helps to evaluate and describe the book, either positively, or negatively.

Resumé

Tato bakalářská práce se zaměřuje na adjektiva a jejich využití jako přesvědčovací strategie v online recenzích knih. Její teoretická část se soustředí na vymezení pojmu *knižní recenze*, na popis její struktury a specifikaci hodnotícího jazyka, který je nedílnou součástí recenzí knih.

První kapitola popisuje knižní recenze, jejich strukturu a hodnotící jazyk. Termín *knižní recenze* vysvětluje jako žánr publicistického stylu či odborně-publicistického stylu, který slouží zejména k hodnocení recenzovaného díla. Tento žánr je díky jeho hodnotící povaze velice subjektivní. Knižní recenze je útvar psaný pro širší veřejnost, měl by tudíž obsahovat komplexní informace o daném díle, například charakteristiky recenzované knihy, informace o jejím tématu a autoru, její kulturní kontext apod. Recenze by také měla obsahovat informaci, zda recenzent hodnocenou knihu doporučuje či nikoliv. Hlavními recipienty knižních recenzí jsou autoři recenzovaných děl a potenciální čtenáři.

Knižní recenze má také svou strukturu, která je v práci vymezená na tři části – úvod, stať a závěr. Úvod by měl obsahovat základní informace o recenzované knize – téma, autor a žánr. Ve stati by se měla nacházet hodnotící část, avšak stať může být také rozdělena na dvě různé části – popis a evaluaci. V popisu by se měla nacházet charakterizace knižní struktury a jejího obsahu a v evaluaci by měly být popsány slabé a silné stránky recenzovaného díla. V závěru by měl recenzent shrnout obsah své recenze a také se soustředit na pozitivní stránky knihy, pokud byla recenze především negativní. Recenze také může obsahovat krátký odstavec, který informuje čtenáře o bibliografických informacích o knize – název, jméno autora, nakladatelství apod.

Hodnotící jazyk je důležitou částí knižních recenzí. Hodnocení může být buď implicitní nebo explicitní, subjektivní nebo objektivní. Hodnotící jazyk knižních recenzí se dělí na dvě skupiny – pozitivní a negativní. Pozitivní hodnotící jazyk se soustředí na kvality a silné stránky recenzované knihy a nejčastěji je vyjádřen adjektivy, adverbii, slovesy či substantivy, která vyjadřují společností akceptovatelné charakteristiky. Negativní hodnotící jazyk může být také vyjádřen adjektivy, adverbii, slovesy a substantivy, která, na rozdíl od pozitivních, poukazují na charakteristiky společností neakceptovatelné.

Druhá kapitola se věnuje adjektivům, jejich morfologii, syntaxi a sémantice. Adjektiva jsou popsána jako slovní druh, jehož hlavní funkcí je rozvíjet substantiva a vyjadřovat různé vlastnosti, například barvu, velikost, tvar apod. Adjektiva se dají od ostatních slovních druhů

rozlišit několika kritérii, která se v různých zdrojích liší. Kritéria určující adjektiva, která se opakovala ve většině zdrojů, jsou jejich syntaktická funkce a také schopnost stupňování. Syntaktické funkce, které odlišují adjektiva od ostatních slovních druhů, se nazývají atributivní a predikativní (občas se přidává i postpozitivní) a centrální adjektiva se mohou mít obě tyto funkce. Kritérium stupňování zahrnuje schopnost adjektiva být používáno v komparativu i superlativu, či být rozvíjeno stupňovacím adverbiem (např. *very*). Další kritéria určující adjektiva, která se nachází v různých zdrojích jsou: adverbiální sufixy a také na adjektivech závislá slova (především adverbia). Podle těchto kritérií se adjektiva dělí na centrální, která splňují všechna daná kritéria, a periferní, která splňují pouze některá z kritérií.

Morfologie adjektiv se dělí na jejich formaci a stupňování. Z hlediska formace se adjektiva dělí na participiální, odvozená a složená. Participiální adjektiva jsou odvozená především od sloves, ale také od podstatných jmen. Ačkoliv jsou participiální adjektiva slova odvozená, povaha flektivní koncovky *-ing* a *-ed*, kterými jsou také tvořena, zapříčiňuje, že jsou rozebírána samostatně. Odvozování je proces, při kterém je k základnímu tvaru slova, od kterého je adjektivum odvozeno, přidán sufix, případně prefix. Adjektiva jsou nejčastěji odvozována od podstatných jmen nebo sloves, ale mohou být odvozena i od dalších adjektiv. Složená adjektiva se nejčastěji skládají ze substantiv a adjektiv, ale mohou se skládat také z adverbia a adjektiva, adverbia a participia, adjektiva a jiného adjektiva, podstatného jména a participia apod. Dále se také mohou skládat z číslovek a podstatných jmen v jednotném čísle.

Stupňování adjektiv se může dosáhnout různými způsoby, zejména pak použitím stupňovacího adverbia, flektivním a frázovým stupňováním, či použitím slov *less* a *least* k vyjádření nižšího stupně nějaké vlastnosti. Co se týče flektivního a frázového stupňování, většina jednoslabičných a dvojslabičných adjektiv se stupňuje flektivně až na pár výjimek. Slova, která se stupňují frázově, jsou většinou tří a více slabičná, avšak takto se mohou stupňovat i některá slova dvojslabičná. Existují také dvojité komparativy a superlativy, kdy se použije jak stupňování flektivní, tak frázové. Některá adjektiva se také řadí do skupiny zvané *absolutní adjektiva*, a tato přídavná jména vyjadřují pouze třetí nejvyšší stupeň a jsou tak často definována jako nestupňovatelná. Mezi stupňovanými adjektivy můžeme najít adjektiva, která se stupňují nepravidelně.

Syntaktické funkce adjektiv se dělí na atributivní, predikativní a postpozitivní. Atributivní adjektiva se nachází před podstatným jménem, tudíž ho premodifikují. Některá adjektiva mají pouze atributivní funkci. Řadí se mezi ně například adjektiva restriktivní, nepřímo modifikující

podstatné jméno, či citově zbarvená adjektiva. Predikativní funkci mají adjektiva, která se nachází za slovesem, tudíž nejsou součástí fráze podstatného jména. Mohou sloužit k doplňování podmětu či předmětu. Některá adjektiva se objevují pouze v predikativní funkci. Jsou to zejména adjektiva, která označují omezenou vlastnost, nejčastěji ve vztahu ke zdraví člověka či zvířete. Poslední funkcí je funkce postpozitivní. Adjektiva, která mají tuto funkci, se nachází v pozici za podstatným jménem, tudíž ho postmodifikují.

Co se týče sémantického rozdělení adjektiv, jednou možností je, je rozdělit na popisné a klasifikující. Popisná adjektiva se mohou vztahovat k barvám, velikosti, emocím apod. Klasifikující adjektiva pak omezují, klasifikují či vytváří vztah k nějakému tématu. Adjektiva se dále mohou dělit na dějová, která vyjadřují nějakou aktivitu či vlastnost s omezenou dobou trvání, a nedějová, která vyjadřují vlastnost, která je stálá. Dalším dělením je dělení na stupňovatelná a nestupňovatelná. Stupňovatelná adjektiva mohou být premodifikována stupňovacími adverbii či mohou tvořit komparativ a superlativ. Nestupňovatelná adjektiva nemohou být stupňována, avšak mohou být premodifikována dalšími adverbii. Poslední sémantické dělení adjektiv se týká vztahu k řídicímu substantivu. Adjektiva se v tomto případě dělí na adjektiva s přímým vztahem a s nepřímým vztahem k řídicímu substantivu.

Ze sémantického hlediska se práce zabývá i konotací adjektiv. Konotace je význam založený na emocích či asociacích, které máme s nějakým slovem. Konotace může být pozitivní, negativní, či neutrální.

Praktická část se soustředí na analýzu dvou set adjektiv z vybraných knižních recenzí. Adjektiva se nachází v korpusu, který se skládá z recenzí, kterých je celkem dvacet jedna, a jsou psány jak profesionálními, tak amatérskými recenzenty. Korpus je zaměřen na recenze knih v žánru fikce, hlavně na žánr sci-fi a fantazy, mysteriózní thriller a humorné knihy. Recenze byly čerpány z webových stránek *BookPage*, *GoodReads* a *Amazon*.

Analyzovaly se tyto aspekty adjektiv – jejich syntaktická funkce, jejich forma, zda jsou nějak stupňována, zda jsou centrální či periferní, zda se jedná o popisné či klasifikující adjektivum, jejich konotace a také zda se nějaká adjektiva v korpusu opakují.

Bylo zjištěno, že nejvíce užívanou syntaktickou funkcí byla, podle očekávání, funkce atributivní. Z hlediska morfologie byla nejužívanější formou adjektiv forma jednoduchá (adjektiva, která nemají koncovku, sufix a prefix a nejsou složená) a stupňovaných adjektiv bylo, překvapivě, pouze dvacet, kdy deset bylo premodifikováno stupňovacím adverbiiem a

deset mělo formu komparativu či superlativu. Dalším výsledkem bylo, že nejužívanější druh adjektiv byla adjektiva centrální. Z hlediska sémantiky byly nejužívanějším druhem adjektiva popisná, která mají v knižních recenzích důležité místo, a nejpočetnější skupinou z nich byla adjektiva popisující důležité charakteristiky. Co se týče konotace, nejvíce se objevovala konotace pozitivní, což značí, že recenze vybrané do korpusu byly vesměs pozitivní. V textu se také objevovala opakující se adjektiva, kterých však bylo méně, než bylo očekáváno. Nejčastějším slovem vyskytujícím se v korpusu bylo adjektivum *dobrý*, které se objevilo celkem šestkrát.

Celá kvantitativní analýza se nachází v praktické části a korpus ve třech přílohách práce.

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Appendix n. 1 – Attributive Adjectives

R1: Book Review: Caruso, Melissa. *The Obsidian Tower*.

Pickens, Chris. 2020. “The Obsidian Tower,” *BookPage*. June 2, 2020. <https://www.bookpage.com/reviews/25175-melissa-caruso-obsidian-tower-science-fiction-fantasy/>. Last accessed: March 18, 2022.

1. Even from the very first page, I was hooked for one reason: the **initial** premise here is simple, full of tension and immediately engaging.
 - simple, peripheral (classifier, RCR, neutral)
2. Even as the **central** goal of not opening the door plays out, Caruso builds a vivid universe around it, filling the pages with personality and depth.
 - simple, peripheral (classifier, RCR, neutral)
3. Even as the central goal of not opening the door plays out, Caruso builds a **vivid** universe around it, filling the pages with personality and depth.
 - simple, central (descriptor, MD, positive)
4. Like a **good** mystery, **Tower** slowly feeds the reader with more and more clues, never fully revealing everything at once.
 - simple, central (descriptor, EE, positive)
5. Caruso builds and releases tension deftly on both **large** and small scales.
 - simple, central (descriptor, SQE, neutral)
6. Caruso builds and releases tension deftly on both large and **small** scales.
 - simple, central (descriptor, SQE, neutral)

R2: Book Review: Shannon, Samantha. *The Priory of the Orange Tree*.

Gunther, Alice. 2019. “The Priory of the Orange Tree,” *BookPage*. March 8, 2019. <https://www.bookpage.com/reviews/23795-samantha-shannon-priory-orange-tree-science-fiction-fantasy/>. Last accessed: March 18, 2022.

7. Shannon frequents **well-loved** fantasy concepts but rarely leaves a familiar trope untampered with.
 - compound – adverb + past participle, central (descriptor, EE, positive)
8. Shannon frequents well-loved fantasy concepts but rarely leaves a **familiar** trope untampered with.

- simple, central (descriptor, MD, neutral)
9. Her dragons, honed to the setting they inhabit, are so specific in their **biological** quirks that it's hard not to feel that you could do further research into your favorite species if you could only find the right field guide.
- derivation – suffix *-ical*, peripheral (classifier, TO, neutral)
10. Her dragons, honed to the setting they inhabit, are so specific in their biological quirks that it's hard not to feel that you could do further research into your **favorite** species if you could only find the right field guide.
- simple, peripheral (descriptor, MD, positive)
11. Her dragons, honed to the setting they inhabit, are so specific in their biological quirks that it's hard not to feel that you could do further research into your favorite species if you could only find the **right** field guide.
- simple, peripheral (classifier, RCR, positive)

R3: Book Review: Schwab, V. E. *The Invisible Life of Addie LaRue*.

Leache, Kathryn Justice. 2020. "The Invisible Life of Addie LaRue," *BookPage*. October 6, 2020. <https://www.bookpage.com/reviews/25576-v-e-schwab-invisible-life-addie-larue-fiction/>. Last accessed: March 18, 2022.

12. Freed from a life's **traditional** arc of aging and transitions, the indefatigable Addie must proactively decide how she wants to spend her days and which sacrifices are worth her soul's survival.
- derivation – suffix *-al*, peripheral (classifier, TO, neutral)
13. Freed from a life's traditional arc of aging and transitions, the **indefatigable** Addie must proactively decide how she wants to spend her days and which sacrifices are worth her soul's survival.
- simple, peripheral (descriptor, MD, positive)
14. This is a **hopeful** book from an author who is known for dark, violent stories, which makes it both a delightful surprise and a balm in difficult times.
- derivation – suffix *-ful*, central (descriptor, MD, positive)
15. This is a hopeful book from an author who is known for **dark**, violent stories, which makes it both a delightful surprise and a balm in difficult times.
- simple, central (descriptor, Co, negative)

16. This is a hopeful book from an author who is known for dark, **violent** stories, which makes it both a delightful surprise and a balm in difficult times.
 - simple, central (descriptor, MD, negative)
17. This is a hopeful book from an author who is known for dark, violent stories, which makes it both a **delightful** surprise and a balm in difficult times.
 - derivation – suffix *-ful*, central (descriptor, EE, positive)
18. This is a hopeful book from an author who is known for dark, violent stories, which makes it both a delightful surprise and a balm in **difficult** times.
 - simple, central (descriptor, MD, negative)

R4: Book Review: Huchu, T. L. *The Library of the Dead*.

Cohen-Perez, Stephanie. 2021. "The Library of the Dead," *BookPage*. June 1, 2021. <https://www.bookpage.com/reviews/26359-t-l-huchu-library-dead-science-fiction-fantasy/>.

Last accessed: March 18, 2022.

19. Huchu has crafted an **unforgettable** character in Ropa, from her green locs to her black lipstick to her sense of humor, which is sharp enough to rival the dagger she carries on her body at all times.
 - derivation – suffix *-able*, prefix *un-*, peripheral (descriptor, MD, positive)
20. Huchu has crafted an unforgettable character in Ropa, from her **green** locs to her black lipstick to her sense of humor, which is sharp enough to rival the dagger she carries on her body at all times.
 - simple, central (descriptor, Co, neutral)
21. Huchu has crafted an unforgettable character in Ropa, from her green locs to her **black** lipstick to her sense of humor, which is sharp enough to rival the dagger she carries on her body at all times.
 - simple, central (descriptor, Co, neutral)
22. Ropa is a **smart-talking**, intelligent survivor, and she wants to provide the best opportunities for Izwi and a safe, stable home for her benevolent Gran.
 - compound – adjective + present participle, central (descriptor, MD, positive)
23. Ropa is a smart-talking, **intelligent** survivor, and she wants to provide the best opportunities for Izwi and a safe, stable home for her benevolent Gran.
 - simple, central (descriptor, MD, positive)

24. Ropa is a smart-talking, intelligent survivor, and she wants to provide the **best** opportunities for Izwi and a safe, stable home for her benevolent Gran.
 - irregular superlative, inflectional, central (descriptor, EE, positive)
25. Ropa is a smart-talking, intelligent survivor, and she wants to provide the best opportunities for Izwi and a **safe**, stable home for her benevolent Gran.
 - simple, central (descriptor, MD, positive)
26. Ropa is a smart-talking, intelligent survivor, and she wants to provide the best opportunities for Izwi and a safe, **stable** home for her benevolent Gran.
 - simple, central (descriptor, MD, positive)
27. Ropa is a smart-talking, intelligent survivor, and she wants to provide the best opportunities for Izwi and a safe, stable home for her **benevolent** Gran.
 - simple, central (descriptor, MD, positive)

R5: Book Review: Chakraborty, S. A. *The Kingdom of Copper*.

Hubbard, Laura. 2019. "The Kingdom of Copper," *BookPage*. January 22, 2019. <https://www.bookpage.com/reviews/23637-s-chakraborty-kingdom-copper-science-fiction-fantasy/>. Last accessed: March 18, 2022.

28. As far as **epic** fantasy goes, **The Kingdom of Copper** checks all the boxes.
 - simple, central (descriptor, EE, positive)
29. Nahri and Ali's world simply *is*, and we as readers just happen to be lucky enough to get a **brief** glimpse into it.
 - simple, central (descriptor, SQE, neutral)
30. Chakraborty creates characters who are complex and who have motivations and allegiances that require them to make **bad** (and sometimes even contradictory) decisions.
 - simple, central (descriptor, EE, negative)
31. Chakraborty creates characters who are complex and who have motivations and allegiances that require them to make bad (and sometimes even **contradictory**) decisions.
 - simple, central (descriptor, MD, negative)

R6: Book Review: Candlish, Louise. *Our House*.

Peters, Annie. 2018. "Who is in my house?" *BookPage*. August 21, 2018. <https://www.bookpage.com/reviews/23078-louise-candlish-who-my-house-fiction/>. Last accessed: March 18, 2022.

32. Candlish tells a **large** part of the story through a podcast called "The Victim," which Fiona narrates, and through a Word document written by Bram, both in retrospect.
 - simple, central (descriptor, SQE, neutral)
33. The podcast and Word document give the reader the opportunity to hear Fiona's and Bram's **differing** perceptions of the events as they unfold.
 - present participle, peripheral (classifier, RCR, neutral)
34. This **narrative** structure also allows the reader to feel the full weight of the characters' emotions, from Fiona's initial utter perplexity to Bram's almost fatalistic resignation, and to discover the deep-rooted origins of their relationship's complexities.
 - simple, peripheral (classifier, TO, neutral)
35. This narrative structure also allows the reader to feel the **full** weight of the characters' emotions, from Fiona's initial utter perplexity to Bram's almost fatalistic resignation, and to discover the deep-rooted origins of their relationship's complexities.
 - simple, central (descriptor, SQE, positive)
36. This narrative structure also allows the reader to feel the full weight of the characters' emotions, from Fiona's **initial** utter perplexity to Bram's almost fatalistic resignation, and to discover the deep-rooted origins of their relationship's complexities.
 - simple, peripheral (classifier, RCR, neutral)
37. This narrative structure also allows the reader to feel the full weight of the characters' emotions, from Fiona's initial **utter** perplexity to Bram's almost fatalistic resignation, and to discover the deep-rooted origins of their relationship's complexities.
 - simple, peripheral (classifier, RCR, negative)
38. This narrative structure also allows the reader to feel the full weight of the characters' emotions, from Fiona's initial utter perplexity to Bram's almost **fatalistic** resignation, and to discover the deep-rooted origins of their relationship's complexities.
 - derivation – suffix *-ic*, peripheral (classifier, TO, negative)
39. This narrative structure also allows the reader to feel the full weight of the characters' emotions, from Fiona's initial utter perplexity to Bram's almost fatalistic resignation, and to discover the **deep-rooted** origins of their relationship's complexities.
 - compound – adjective + past participle, peripheral (descriptor, MD, neutral)

40. Allowing the reader to plumb these depths gives the plot **real** plausibility.
- simple, central (descriptor, MD, positive)

R7: Book Review: King, Stephen. *Billy Summers*.

Ping, Trisha. 2021. "Billy Summers," *BookPage*. August 3, 2021. <https://www.bookpage.com/reviews/26448-stephen-king-billy-summers-fiction/>. Last accessed: March 18, 2022.

41. The **poignant** beats in this early portion of *Billy Summers* will be familiar to readers of *11/23/63*, which also features a main character with a hidden mission who becomes a part of a community even as he deceives the people around him.
- simple, central (descriptor, EE, positive)
42. The poignant beats in this **early** portion of *Billy Summers* will be familiar to readers of *11/23/63*, which also features a main character with a hidden mission who becomes a part of a community even as he deceives the people around him.
- simple, central (descriptor, Ti, neutral)
43. The poignant beats in this early portion of *Billy Summers* will be familiar to readers of *11/23/63*, which also features a **main** character with a hidden mission who becomes a part of a community even as he deceives the people around him.
- simple, peripheral (classifier, RCR, neutral)
44. The poignant beats in this early portion of *Billy Summers* will be familiar to readers of *11/23/63*, which also features a main character with a **hidden** mission who becomes a part of a community even as he deceives the people around him.
- past participle, peripheral (descriptor, MD, neutral)
45. King's trademark skill with suspense and action is on display in several **thrilling** set pieces, including the breathlessly paced original hit, but this novel also stretches his literary ambitions.
- present participle, central (descriptor, EE, positive)
46. King's trademark skill with suspense and action is on display in several thrilling set pieces, including the breathlessly **paced** original hit, but this novel also stretches his literary ambitions.
- past participle, peripheral (descriptor, MD, positive)

47. King's trademark skill with suspense and action is on display in several thrilling set pieces, including the breathlessly paced **original** hit, but this novel also stretches his literary ambitions.
- simple, peripheral (classifier, RCR, positive)
48. King's trademark skill with suspense and action is on display in several thrilling set pieces, including the breathlessly paced original hit, but this novel also stretches his **literary** ambitions.
- simple, peripheral (classifier, TO, neutral)
49. Much of Billy's autofiction appears on the page in a book within a book that gives readers a **deeper** understanding of its main character.
- comparative, inflectional, central (descriptor, SQE, positive)
50. Much of Billy's autofiction appears on the page in a book within a book that gives readers a deeper understanding of its **main** character.
- simple, peripheral (classifier, RCR, neutral)
51. And while Billy shifts between personas and dons **physical** disguises with aplomb, his internal self comes more clearly into focus as he writes about his experiences and interrogates the stories he's been telling himself about his —and about himself.
- simple, peripheral (classifier, TO, neutral)
52. And while Billy shifts between personas and dons physical disguises with aplomb, his **internal** self comes more clearly into focus as he writes about his experiences and interrogates the stories he's been telling himself about his —and about himself.
- simple, peripheral (classifier, TO, neutral)

R8: Book Review: Rice, Christopher. *Bone Music*.

Fram, Noah. 2018. "Prey becomes predator," *BookPage*. March 1, 2018. <https://www.bookpage.com/reviews/22412-christopher-rice-prey-becomes-predator-fiction/>. Last accessed: March 18, 2022.

53. *Bone Music* is **reminiscent** of Michael Crichton at his best, but without his occasional myopias.
- simple, central (descriptor, EE, positive)
54. *Bone Music* is reminiscent of Michael Crichton at his best, but without his **occasional** myopias.
- derivation – suffix *-al*, peripheral (classifier, RCR, neutral)

55. Rice is refreshingly frank when constructing his characters, drawing **clear** distinctions among them without resorting to rhetorical kitsch or overwrought stereotyping.
- simple, central (descriptor, MD, positive)
56. Rice is refreshingly frank when constructing his characters, drawing clear distinctions among them without resorting to **rhetorical** kitsch or overwrought stereotyping.
- derivation – suffix *-al*, peripheral (classifier, TO, neutral)
57. Rice is refreshingly frank when constructing his characters, drawing clear distinctions among them without resorting to rhetorical kitsch or **overwrought** stereotyping.
- past participle + derivation – prefix *over-*, peripheral (descriptor, MD, negative)
58. Although **present-tense** narration can be gimmicky, Rice’s storytelling voice carries enough bite that his real-time engagement with the story is consistently enjoyable, and his frequent sly interjections are welcome breaks in what could, in a different writer’s hands, so easily be a mawkishly macabre tale.
- compound – adjective + noun, peripheral (classifier, RCR neutral)
59. Although present-tense narration can be gimmicky, Rice’s storytelling voice carries enough bite that his **real-time** engagement with the story is consistently enjoyable, and his frequent sly interjections are welcome breaks in what could, in a different writer’s hands, so easily be a mawkishly macabre tale.
- compound – adjective + noun, peripheral (classifier, RCR, neutral)
60. Although present-tense narration can be gimmicky, Rice’s storytelling voice carries enough bite that his real-time engagement with the story is consistently enjoyable, and his frequent **sly** interjections are welcome breaks in what could, in a different writer’s hands, so easily be a mawkishly macabre tale.
- simple, central (descriptor, MD, positive)
61. Although present-tense narration can be gimmicky, Rice’s storytelling voice carries enough bite that his real-time engagement with the story is consistently enjoyable, and his frequent sly interjections are **welcome** breaks in what could, in a different writer’s hands, so easily be a mawkishly macabre tale.
- simple, peripheral (descriptor, MD, positive)
62. Although present-tense narration can be gimmicky, Rice’s storytelling voice carries enough bite that his real-time engagement with the story is consistently enjoyable, and his frequent sly interjections are welcome breaks in what could, in a **different** writer’s hands, so easily be a mawkishly macabre tale.
- simple, peripheral (classifier, RCR, neutral)

63. Although present-tense narration can be gimmicky, Rice’s storytelling voice carries enough bite that his real-time engagement with the story is consistently enjoyable, and his frequent sly interjections are welcome breaks in what could, in a different writer’s hands, so easily be a mawkishly **macabre** tale.
- simple, central (descriptor, MD, negative)

R9: Book Review: Blanchard, Alice. *The Witching Tree*.

Whalen, Lauren Emily. 2021. “The Witching Tree,” *BookPage*. December 7, 2021. <https://www.bookpage.com/reviews/the-witching-tree/>. Last accessed: March 18, 2022.

64. Natalie is a **smart**, believable heroine.
- simple, central (descriptor, MD, positive)
65. Natalie is a smart, **believable** heroine.
- derivation – suffix *-able*, central (descriptor, MD, positive)
66. She’s a **skilled** detective with an admirable sense of duty to the place that has raised her, even though it spectacularly failed her family.
- past participle, central (descriptor, MD, positive)
67. She’s a skilled detective with an **admirable** sense of duty to the place that has raised her, even though it spectacularly failed her family.
- simple, central (descriptor, EE, positive)
68. Indeed, Blanchard’s writing shines the brightest when depicting all her characters’ **gray** areas.
- simple, central (descriptor, Co, positive)
69. Despite the **macabre** elements of the murder and setting, the people who populate **The Witching Tree** are realistically drawn:
- simple, central (descriptor, MD negative)
70. Could **eccentric** Marigold Hutchins, who runs the town’s Wiccan shop, be gunning for Veronica’s leadership position in the local historic coven?
- simple, central (descriptor, MD, neutral)
71. Could eccentric Marigold Hutchins, who runs the town’s Wiccan shop, be gunning for Veronica’s leadership position in the **local** historic coven?
- simple, peripheral (classifier, RCR, neutral)
72. Could eccentric Marigold Hutchins, who runs the town’s Wiccan shop, be gunning for Veronica’s leadership position in the local **historic** coven?

- simple, peripheral (classifier, TO, neutral)

R10: Book Review: Doyle, Carrie. *It Takes Two to Mango*.

Sigmund, Caroline. 2021. "It Takes Two to Mango," *BookPage*. June 29, 2021. <https://www.bookpage.com/reviews/26524-carrie-doyle-it-takes-two-to-mango-mystery-suspense/>. Last accessed: March 18, 2022.

73. The paradise of Paraiso is the **perfect** setting for a cozy mystery, and the resort features an outrageously entertaining cast of colorful characters.
 - simple, peripheral (descriptor, EE, positive)
74. The paradise of Paraiso is the perfect setting for a **cozy** mystery, and the resort features an outrageously entertaining cast of colorful characters.
 - simple, central (descriptor, MD, positive)
75. The paradise of Paraiso is the perfect setting for a cozy mystery, and the resort features an outrageously **entertaining** cast of colorful characters.
 - present participle, central (descriptor, MD, positive)
76. The paradise of Paraiso is the perfect setting for a cozy mystery, and the resort features an outrageously entertaining cast of **colorful** characters.
 - derivation – suffix *-ful*, central (descriptor, MD, positive)
77. In her **trusty** golf cart, Plum meets uber-wealthy villa renters, social media influencers, yoga die-hards and eccentric staffers.
 - derivation – suffix *-y*, central (descriptor, MD, positive)
78. In her trusty golf cart, Plum meets **uber-wealthy** villa renters, social media influencers, yoga die-hards and eccentric staffers.
 - derivation – prefix *uber-*, suffix *-y*, central (descriptor, MD, positive)
79. In her trusty golf cart, Plum meets uber-wealthy villa renters, social media influencers, yoga die-hards and **eccentric** staffers.
 - simple, central (descriptor, MD, neutral)

R11: Book Review: Crouch, Blake. *Dark Matter*.

Mogsy (MMOGC). 2015. "Dark Matter," *GoodReads*. December 2, 2015. https://www.goodreads.com/review/show/1458099828?book_show_action=false&from_review_page=1. Last accessed: March 18, 2022.

80. The pacing was great, and other than just a **slight** slowdown in the middle, Dark Matter was pretty much perfect in its execution.
- simple, peripheral (descriptor, SQE, negative)
81. Even in his **darkest** moments, Jason was a protagonist I found I could root for, because Crouch made it easy for me to sympathize with the character's desperation and anguish.
- superlative, inflectional, central (descriptor, Co, negative)
82. The **best** part of the book was probably the last section, with its incredible mind-bending twist.
- irregular superlative, inflectional, central (descriptor, EE, positive)
83. The best part of the book was probably the **last** section, with its incredible mind-bending twist.
- irregular superlative, inflectional, central (classifier, RCR, neutral)
84. The best part of the book was probably the last section, with its **incredible** mind-bending twist.
- simple, central (descriptor, EE, positive)
85. The best part of the book was probably the last section, with its incredible **mind-bending** twist.
- compound – noun + present participle, central (descriptor, MD, positive)

R12: Book Review: Turton, Stuart. *The Seven Deaths of Evelyn Hardcastle*.

Felice. 2017. "The Seven Deaths of Evelyn Hardcastle," *GoodReads*. September 22, 2017. https://www.goodreads.com/review/show/2131556054?book_show_action=false&from_review_page=1. Last accessed: March 18, 2022.

86. BUT (and this is a really **big** but) it felt as though in the end the world which you think you are seeing, and the things which you think matter, turn out to really not matter at all.
- simple, central (descriptor, SQE, negative)
87. I felt it to be a completely **different** story for the final 50 pages, and not in the 'wow, a twist I didn't see coming' way but in a 'he woke up and it was all a dream' way.
- simple, peripheral (classifier, RCR, negative)
88. I felt it to be a completely different story for the **final** 50 pages, and not in the 'wow, a twist I didn't see coming' way but in a 'he woke up and it was all a dream' way.
- simple, peripheral (classifier, RCR, neutral)

89. There is another story happening behind the story you are reading which renders every character you meet, their motivations and **individual** pasts and futures, sort of meaningless.
- simple, peripheral (classifier, RCR, neutral)
90. As a reader, it felt very unsatisfying to spend hours obsessing over the **minute** detail of this world and its huge cast of characters, trying to unravel a mystery which, when you reach the end, you realise there is literally no way you could have ever unraveled no matter how many times you re-read it.
- simple, central (descriptor, SQE, negative)
91. As a reader, it felt very unsatisfying to spend hours obsessing over the minute detail of this world and its **huge** cast of characters, trying to unravel a mystery which, when you reach the end, you realise there is literally no way you could have ever unraveled no matter how many times you re-read it.
- simple, peripheral (descriptor, SQE, negative)

R13: Book Review: Chaon, Dan. *Sleepwalk*.

Roger. 2021. "Sleepwalk," *GoodReads*. December 25, 2021. https://www.goodreads.com/review/show/4197429720?book_show_action=false&from_review_page=1. Last accessed: March 18, 2022.

92. It sounds interesting out of context but somehow Dan Chaon masterfully makes it one of the **most dull** stories ever.
- superlative, phrasal, central (descriptor, MD, negative)
93. I get trying to show the **natural** bond a father feels for their child, even if they don't know them, but without any meaningful interaction between the two minus talks over the phone, it never feels earned.
- simple, peripheral (classifier, TO, neutral)
94. I get trying to show the natural bond a father feels for their child, even if they don't know them, but without any **meaningful** interaction between the two minus talks over the phone, it never feels earned.
- derivation – suffix *-ful*, central (descriptor, MD, negative)

R14: Book Review: Liu, Ken. *The Veiled Throne*.

Brian. 2021. "The Veiled Throne (The Dandelion Dynasty, #3)," *GoodReads*. August 3, 2021. https://www.goodreads.com/review/show/4057683776?book_show_action=false&from_review_page=1. Last accessed: March 18, 2022.

95. Thera's struggles in Ukyu and her perspective on the coming together of two **distinct** cultures and how she sees her children growing up in this melded culture are interesting, and fit into the broader themes of cultural assimilation.
 - simple, central (classifier, RCR, neutral)
96. Thera's struggles in Ukyu and her perspective on the coming together of two distinct cultures and how she sees her children growing up in this **melded** culture are interesting, and fit into the broader themes of cultural assimilation.
 - past participle, central (descriptor, MD, neutral)
97. Thera's struggles in Ukyu and her perspective on the coming together of two distinct cultures and how she sees her children growing up in this melded culture are interesting, and fit into the **broader** themes of cultural assimilation.
 - comparative, inflectional, central (descriptor, SQE, neutral)
98. Thera's struggles in Ukyu and her perspective on the coming together of two distinct cultures and how she sees her children growing up in this melded culture are interesting, and fit into the broader themes of **cultural** assimilation.
 - derivation – suffix *-al*, peripheral (classifier, TO, neutral)
99. On the other hand, the **entire** story of Jia Mazoti and Phyro was growing stale before this book started, and *The Veiled Throne* does nothing to make it more compelling.
 - simple, peripheral (classifier, RCR, negative)

R15: Book Review: Walton, Jo. *Among Others*.

Wealththeow. 2010. "Among Others," *GoodReads*. January 25, 2010. https://www.goodreads.com/review/show/86706724?book_show_action=false&from_review_page=1. Last accessed: March 18, 2022.

100. Mor is an **incredible** character, analytical almost to a fault, introspective, blindingly intelligent, not particularly socialized.
 - simple, central (descriptor, EE, positive)

101. It is a very **specific** tale about growing up in 1970s as a smart, bookish girl who can see fairies and has a mother who wants to destroy and a father who is a stranger, but it is also a much more general tale.

- simple, central (classifier, RCR, neutral)

102. It is a very specific tale about growing up in 1970s as a **smart**, bookish girl who can see fairies and has a mother who wants to destroy and a father who is a stranger, but it is also a much more general tale.

- simple, central (descriptor, MD, positive)

103. It is a very specific tale about growing up in 1970s as a smart, **bookish** girl who can see fairies and has a mother who wants to destroy and a father who is a stranger, but it is also a much more general tale.

- derivation – suffix *-ish*, peripheral (descriptor, MD, neutral)

104. It is a very specific tale about growing up in 1970s as a smart, bookish girl who can see fairies and has a mother who wants to destroy and a father who is a stranger, but it is also a much **more general** tale.

- comparative, central (classifier, RCR, positive)

R16: Book Review: Chan, Jessamine. *The School for Good Mothers: A Novel*.

Adair, Cindy. 2022. “Disturbing,” *Amazon*. January 17, 2022. https://www.amazon.com/gp/customer-reviews/R1VJRT6N7MMMEB/ref=cm_cr_arp_d_rvw_ttl?ie=UTF8&ASIN=1982156120. Last accessed: March 18, 2022.

105. The point of view is different - it is told through the eyes of what some would consider the “**bad**” character

- simple, central (descriptor, EE, negative)

106. While this would be classified as a **dystopian** story, it was eerily realistic.

- derivation – suffix *-ian*, peripheral (classifier, TO, neutral)

R17: Book Review: Backman, Fredrik. *Anxious People: A Novel*.

MrsLeif. 2020. “This is a story of the worst hostages ever!” *Amazon*. September 10, 2020. https://www.amazon.com/gp/customer-reviews/R37DQHS1HDAIF5/ref=cm_cr_arp_d_rvw_ttl?ie=UTF8&ASIN=1501160842. Last accessed: March 18, 2022.

107. Eight stranger's anxieties that are all in one apartment viewing when a masked individual walks in, a suicide, a psychologist, and two cops trying to get to the bottom of it all, becomes the perfect mixture for a good novel.
- past participle, peripheral (descriptor, MD, neutral)
108. Eight stranger's anxieties that are all in one apartment viewing when a masked individual walks in, a suicide, a psychologist, and two cops trying to get to the bottom of it all, becomes the perfect mixture for a good novel.
- simple, peripheral (descriptor, EE, positive)
109. Eight stranger's anxieties that are all in one apartment viewing when a masked individual walks in, a suicide, a psychologist, and two cops trying to get to the bottom of it all, becomes the perfect mixture for a good novel.
- simple, central (descriptor, EE, positive)
110. Anxiuos People has a true message.
- simple, central (descriptor, MD, positive)
111. A good person can make a bad decision.
- simple, central (descriptor, EE, positive)
112. A good person can make a bad decision.
- simple, central (descriptor, EE, negative)

R18: Book Review: Shipstead, Maggie. *Great Circle*.

alex28. 2021. "Stunning," *Amazon*. May 8, 2021.
https://www.amazon.com/gp/customer-reviews/R9SFNLU33I2KS/ref=cm_cr_arp_d_rvw_ttl?ie=UTF8&ASIN=B08CMLCFWM. Last accessed: March 18, 2022.

113. The first is in the globe-trotting life of Marian Graves, roughly 1909 to 1950.
- compound – noun + present participle, peripheral (descriptor, MD, neutral)
114. The second is the contemporary story, set in Hollywood 2014, of a young actress set to play Graves, a legendary pilot, in the biopic.
- simple, peripheral (classifier, RCR, neutral)
115. The second is the contemporary story, set in Hollywood 2014, of a young actress set to play Graves, a legendary pilot, in the biopic.
- simple, central (descriptor, Ti, neutral)
116. The second is the contemporary story, set in Hollywood 2014, of a young actress set to play Graves, a legendary pilot, in the biopic.

- simple, peripheral (descriptor, MD, positive)

117. Marian's story, which dovetails with that of her twin brother Jamie, is an amazing one of fear, courage, adventure, longing (oh, the longing!).

- simple, peripheral (classifier, RCR, neutral)

118. Marian's story, which dovetails with that of her twin brother Jamie, is an amazing one of fear, courage, adventure, longing (oh, the longing!).

- present participle, central (descriptor, EE, positive)

119. It is star-crossed lovers, bootleggers and prostitutes, hunters and trackers and bush pilots, artists and drunks.

- compound – noun + past participle, peripheral (descriptor, MD, positive)

R19: Book Review: Shipstead, Maggie. *Great Circle*

Hing, Jennifer. 2021. "Incredible Read," *Amazon*. May 19, 2021. https://www.amazon.com/gp/customer-reviews/R3HVYEHJAELHPE/ref=cm_cr_arp_d_rvw_ttl?ie=UTF8&ASIN=B08CMLCFWM. Last accessed: March 18, 2022.

120. It's an extremely emotional book, a must read.

- derivation – suffix *-al*, central (descriptor, MD, positive)

121. I don't usually love extremely long books, but you don't even realize it is almost 600 pages long.

- simple, central (descriptor, SQE, neutral)

R20: Book Review: Shteyngart, Gary. *Our Country Friends: A Novel*.

Lambert, Margaret A. 2021. "Terrible Attempt at Chekhov," *Amazon*. November 28, 2021. https://www.amazon.com/gp/customer-reviews/R2YP9DCXIZR79A/ref=cm_cr_arp_d_rvw_ttl?ie=UTF8&ASIN=B08VRP55V1. Last accessed: March 18, 2022.

122. All of them were some murky sketch of....something.

- derivation – suffix *-y*, central (descriptor, MD, negative)

123. The first few pages were great, setting up the main character.

- simple, peripheral (classifier, RCR, neutral)

124. He creates an amazing plot item (his friend's old manuscript that he lied about years ago), and somehow fails to make anything real or profound of it in the end.

- present participle, central (descriptor, EE, positive)

125. He creates an amazing plot item (his friend's old manuscript that he lied about years ago), and somehow fails to make anything real or profound of it in the end.

- simple, central (descriptor, Ti, neutral)

R21: Book Review: Watters, Jesse. *How I Saved the World*.

Lenon, John K. 2021. "It is indeed Watter's World," *Amazon*. July 8, 2021. https://www.amazon.com/gp/customer-reviews/RFECHWHRYWK5W/ref=cm_cr_arp_d_rvw_ttl?ie=UTF8&ASIN=0063049082. Last accessed: March 18, 2022.

126. It is an outstanding effort.

- present participle + derivation – prefix *out-*, central (descriptor, EE, positive)

Appendix n. 2 – Predicative Adjectives

R1: Book Review: Caruso, Melissa. *The Obsidian Tower*.

Pickens, Chris. 2020. “The Obsidian Tower,” *BookPage*. June 2, 2020. <https://www.bookpage.com/reviews/25175-melissa-caruso-obsidian-tower-science-fiction-fantasy/>. Last accessed: March 18, 2022.

1. Even from the very first page, I was **hooked** for one reason: the initial premise here is simple, full of tension and immediately engaging.
 - past participle, peripheral (descriptor, MD, positive)
2. Even from the very first page, I was hooked for one reason: the initial premise here is **simple**, full of tension and immediately engaging.
 - simple, central (descriptor, MD, positive)
3. Even from the very first page, I was hooked for one reason: the initial premise here is simple, **full** of tension and immediately engaging.
 - simple, central (descriptor, SQE, positive)
4. Even from the very first page, I was hooked for one reason: the initial premise here is simple, full of tension and immediately **engaging**.
 - present participle, central (descriptor, MD, positive)

R2: Book Review: Shannon, Samantha. *The Priory of the Orange Tree*.

Gunther, Alice. 2019. “The Priory of the Orange Tree,” *BookPage*. March 8, 2019. <https://www.bookpage.com/reviews/23795-samantha-shannon-priory-orange-tree-science-fiction-fantasy/>. Last accessed: March 18, 2022.

5. Her dragons, honed to the setting they inhabit, are so **specific** in their biological quirks that it’s hard not to feel that you could do further research into your favorite species if you could only find the right field guide.
 - simple, central (classifier, RCR, neutral)
6. Her dragons, honed to the setting they inhabit, are so specific in their biological quirks that it’s **hard** not to feel that you could do further research into your favorite species if you could only find the right field guide.
 - simple, central (descriptor, MD, positive)

R3: Book Review: Schwab, V. E. *The Invisible Life of Addie LaRue*.

Leache, Kathryn Justice. 2020. "The Invisible Life of Addie LaRue," *BookPage*. October 6, 2020. <https://www.bookpage.com/reviews/25576-v-e-schwab-invisible-life-addie-larue-fiction/>. Last accessed: March 18, 2022.

7. This is a hopeful book from an author who is **known** for dark, violent stories, which makes it both a delightful surprise and a balm in difficult times.
 - past participle, peripheral (classifier, RCR, neutral)

R4: Book Review: Huchu, T. L. *The Library of the Dead*.

Cohen-Perez, Stephanie. 2021. "The Library of the Dead," *BookPage*. June 1, 2021. <https://www.bookpage.com/reviews/26359-t-l-huchu-library-dead-science-fiction-fantasy/>. Last accessed: March 18, 2022.

8. Huchu has crafted an unforgettable character in Ropa, from her green locs to her black lipstick to her sense of humor, which is **sharp** enough to rival the dagger she carries on her body at all times.
 - simple, central (descriptor, MD, positive)

R5: Book Review: Chakraborty, S. A. *The Kingdom of Copper*.

Hubbard, Laura. 2019. "The Kingdom of Copper," *BookPage*. January 22, 2019. <https://www.bookpage.com/reviews/23637-s-chakraborty-kingdom-copper-science-fiction-fantasy/>. Last accessed: March 18, 2022.

9. Nahri and Ali's world simply *is*, and we as readers just happen to be **lucky** enough to get a brief glimpse into it.
 - derivation – suffix -y, central (descriptor, MD, positive)
10. Chakraborty creates characters who are **complex** and who have motivations and allegiances that require them to make bad (and sometimes even contradictory) decisions.
 - simple, central (descriptor, MD, positive)
11. They're characters we want to root for even when they aren't always **wise** or likeable.
 - simple, central (descriptor, MD, negative)
12. They're characters we want to root for even when they aren't always wise or **likeable**.
 - derivation – suffix -able, central (descriptor, EE, negative)

R6: Book Review: Candlish, Louise. *Our House*.

Peters, Annie. 2018. "Who is in my house?" *BookPage*. August 21, 2018. <https://www.bookpage.com/reviews/23078-louise-candlish-who-my-house-fiction/>. Last accessed: March 18, 2022.

13. What seems outlandishly **far-fetched** at first slowly becomes uncomfortably conceivable and makes this novel nearly impossible to put aside.
 - compound – adverb + past participle, central (descriptor, MD, negative)
14. What seems outlandishly far-fetched at first slowly becomes uncomfortably **conceivable** and makes this novel nearly impossible to put aside.
 - derivation – suffix *-able*, central (descriptor, MD, positive)

R7: Book Review: King, Stephen. *Billy Summers*.

Ping, Trisha. 2021. "Billy Summers," *BookPage*. August 3, 2021. <https://www.bookpage.com/reviews/26448-stephen-king-billy-summers-fiction/>. Last accessed: March 18, 2022.

15. The poignant beats in this early portion of *Billy Summers* will be **familiar** to readers of *11/23/63*, which also features a main character with a hidden mission who becomes a part of a community even as he deceives the people around him.
 - simple, central (descriptor, MD, neutral)

R8: Book Review: Rice, Christopher. *Bone Music*.

Fram, Noah. 2018. "Prey becomes predator," *BookPage*. March 1, 2018. <https://www.bookpage.com/reviews/22412-christopher-rice-prey-becomes-predator-fiction/>. Last accessed: March 18, 2022.

16. Rice is refreshingly **frank** when constructing his characters, drawing clear distinctions among them without resorting to rhetorical kitsch or overwrought stereotyping.
 - simple, central (descriptor, MD, positive)
17. And he is really, truly **funny**.
 - derivation – suffix *-y*, central (descriptor, MD, positive)
18. Although present-tense narration can be **gimmicky**, Rice's storytelling voice carries enough bite that his real-time engagement with the story is consistently enjoyable, and

his frequent sly interjections are welcome breaks in what could, in a different writer's hands, so easily be a mawkishly macabre tale.

- derivation – suffix *-y*, central (descriptor, MD, negative)

19. Although present-tense narration can be gimmicky, Rice's storytelling voice carries enough bite that his real-time engagement with the story is consistently **enjoyable**, and his frequent sly interjections are welcome breaks in what could, in a different writer's hands, so easily be a mawkishly macabre tale.

- derivation – suffix *-able*, central (descriptor, EE, positive)

R9: Book Review: Blanchard, Alice. *The Witching Tree*.

Whalen, Lauren Emily. 2021. "The Witching Tree," *BookPage*. December 7, 2021. <https://www.bookpage.com/reviews/the-witching-tree/>. Last accessed: March 18, 2022.

20. No townspeople are all **good** or all bad.

- simple, central (descriptor, EE, positive)

21. No townspeople are all good or all **bad**.

- simple, central (descriptor, EE, negative)

R10: Book Review: Doyle, Carrie. *It Takes Two to Tango*.

Sigmund, Caroline. 2021. "It Takes Two to Tango," *BookPage*. June 29, 2021. <https://www.bookpage.com/reviews/26524-carrie-doyle-it-takes-two-to-tango-mystery-suspense/>. Last accessed: March 18, 2022.

22. The heart of this story, however, is Plum's own self-discovery as she transitions from **cruel** and untethered to confident and kind.

- simple, central (descriptor, MD, negative)

23. The heart of this story, however, is Plum's own self-discovery as she transitions from cruel and **untethered** to confident and kind.

- past participle + derivation – prefix *un-*, central (descriptor, MD, negative)

24. The heart of this story, however, is Plum's own self-discovery as she transitions from cruel and untethered to **confident** and kind.

- simple, central (descriptor, MD, positive)

25. The heart of this story, however, is Plum's own self-discovery as she transitions from cruel and untethered to confident and **kind**.

- simple, central (descriptor, MD, positive)

R11: Book Review: Crouch, Blake. *Dark Matter*.

Mogsy (MMOGC). 2015. "Dark Matter," *GoodReads*. December 2, 2015. https://www.goodreads.com/review/show/1458099828?book_show_action=false&from_review_page=1. Last accessed: March 18, 2022.

26. But since it'll be **difficult** to discuss this book further without spoiling, I'm just going to describe my experience with the rest of the story in the broadest of terms.
 - simple, central (descriptor, MD, negative)
27. The pacing was **great**, and other than just a slight slowdown in the middle, *Dark Matter* was pretty much perfect in its execution.
 - simple, central (descriptor, EE, positive)
28. The pacing was great, and other than just a slight slowdown in the middle, *Dark Matter* was pretty much **perfect** in its execution.
 - simple, peripheral (descriptor, EE, positive)
29. Even in his darkest moments, Jason was a protagonist I found I could root for, because Crouch made it **easy** for me to sympathize with the character's desperation and anguish.
 - simple, central (descriptor, MD, positive)

R12: Book Review: Turton, Stuart. *The Seven Deaths of Evelyn Hardcastle*.

Felice. 2017. "The Seven Deaths of Evelyn Hardcastle," *GoodReads*. September 22, 2017. https://www.goodreads.com/review/show/2131556054?book_show_action=false&from_review_page=1. Last accessed: March 18, 2022.

30. As a reader, it felt very **unsatisfying** to spend hours obsessing over the minute detail of this world and its huge cast of characters, trying to unravel a mystery which, when you reach the end, you realise there is literally no way you could have ever unraveled no matter how many times you re-read it.
 - present participle + derivation – prefix *un-*, central (descriptor, EE, negative)

R13: Book Review: Chaon, Dan. *Sleepwalk*.

Roger. 2021. "Sleepwalk," *GoodReads*. December 25, 2021. https://www.goodreads.com/review/show/4197429720?book_show_action=false&from_review_page=1. Last accessed: March 18, 2022.

31. It sounds **interesting** out of context but somehow Dan Chaon masterfully makes it one of the most dull stories ever.
 - present participle, central (descriptor, MD, positive)
32. I think a lot of it comes down to the prose and Chaon's attempt to make everything sound so **crazy** and quirky.
 - derivation – suffix -y, central (descriptor, MD, negative)
33. I think a lot of it comes down to the prose and Chaon's attempt to make everything sound so crazy and **quirky**.
 - derivation – suffix -y, central (descriptor, MD, negative)
34. It gets extremely **tiresome**, no pun intended.
 - derivation – suffix -some, central (descriptor, MD, negative)
35. The moments where it's **obvious** the reader should be getting emotional fall flat because there's nothing to latch on to.
 - simple, central (descriptor, MD, negative)
36. The moments where it's obvious the reader should be getting **emotional** fall flat because there's nothing to latch on to.
 - derivation – suffix -al, central (descriptor, MD, neutral)
37. The moments where it's obvious the reader should be getting emotional fall **flat** because there's nothing to latch on to.
 - simple, central (descriptor, MD, negative)

R14: Book Review: Liu, Ken. *The Veiled Throne*.

Brian. 2021. "The Veiled Throne (The Dandelion Dynasty, #3)," *GoodReads*. August 3, 2021. https://www.goodreads.com/review/show/4057683776?book_show_action=false&from_review_page=1. Last accessed: March 18, 2022.

38. There's struggles in Ukyu and her perspective on the coming together of two distinct cultures and how she sees her children growing up in this melded culture are **interesting**, and fit into the broader themes of cultural assimilation.
 - present participle, central (descriptor, MD, positive)

39. On the other hand, the entire story of Jia Mazoti and Phyro was growing **stale** before this book started, and *The Veiled Throne* does nothing to make it more compelling.
- simple, central (descriptor, MD, negative)
40. On the other hand, the entire story of Jia Mazoti and Phyro was growing stale before this book started, and *The Veiled Throne* does nothing to make it **more compelling**.
- comparative, phrasal, central (descriptor, MD, negative)
41. Jia's arc makes sense, but it has felt that it is getting **old**, and honestly I am tired of her machinations without much detail.
- simple, central (descriptor, Ti, negative)
42. Jia's arc makes sense, but it has felt that it is getting old, and honestly I am **tired** of her machinations without much detail.
- past participle, central (descriptor, MD, negative)

R15: Book Review: Walton, Jo. *Among Others*.

Wealththeow. 2010. "Among Others," *GoodReads*. January 25, 2010. https://www.goodreads.com/review/show/86706724?book_show_action=false&from_review_page=1. Last accessed: March 18, 2022.

43. Mor is an incredible character, **analytical** almost to a fault, introspective, blindingly intelligent, not particularly socialized.
- derivation – suffix *-al*, central (descriptor, MD, positive)
44. Mor is an incredible character, analytical almost to a fault, **introspective**, blindingly intelligent, not particularly socialized.
- derivation – suffix *-ive*, central (descriptor, MD, positive)
45. Mor is an incredible character, analytical almost to a fault, introspective, blindingly **intelligent**, not particularly socialized.
- simple, central (descriptor, MD, positive)
46. Mor is an incredible character, analytical almost to a fault, introspective, blindingly intelligent, not particularly **socialized**.
- past participle, central (descriptor, MD, negative)

R16: Book Review: Chan, Jessamine. *The School for Good Mothers: A Novel*.

Adair, Cindy. 2022. "Disturbing," *Amazon*. January 17, 2022. https://www.amazon.com/gp/customer-reviews/R1VJRT6N7MMMEB/ref=cm_cr_arp_d_rvw_ttl?ie=UTF8&ASIN=1982156120. Last accessed: March 18, 2022.

47. It is well written and very readable.
 - participle, peripheral (classifier, RCR, positive)
48. It is well written and very readable.
 - derivation – suffix *-able*, central (descriptor, MD, positive)
49. The characters are well developed, and I found myself sympathizing with them and angry on their behalf.
 - past participle, central (descriptor, MD, positive)
50. The characters are well developed, and I found myself sympathizing with them and angry on their behalf.
 - derivation – suffix *-y*, central (descriptor, MD, positive)
51. The point of view is different - it is told through the eyes of what some would consider the "bad" character.
 - simple, peripheral (classifier, RCR, positive)
52. So, it was interesting to see the situation through her actions, emotions, and desires.
 - present participle, central (descriptor, MD, positive)
53. While this would be classified as a dystopian story, it was eerily realistic.
 - derivation – suffix *-ic*, central (descriptor, MD, positive)

R17: Book Review: Backman, Fredrik. *Anxious People: A Novel*.

MrsLeif. 2020. "This is a story of the worst hostages ever!" *Amazon*. September 10, 2020. https://www.amazon.com/gp/customer-reviews/R37DQHS1HDAIF5/ref=cm_cr_arp_d_rvw_ttl?ie=UTF8&ASIN=1501160842. Last accessed: March 18, 2022.

54. Surprisingly funny and sad with moments of revelation is what *Anxious People* delivers to this reader.
 - derivation – suffix *-y*, central (descriptor, MD, positive)
55. Surprisingly funny and sad with moments of revelation is what *Anxious People* delivers to this reader.
 - simple, central (descriptor, MD, positive)
56. I became engrossed in the life of these people.

- past participle, central (descriptor, MD, positive)

R19: Book Review: Shipstead, Maggie. *Great Circle*

Hing, Jennifer. 2021. "Incredible Read," *Amazon*. May 19, 2021. https://www.amazon.com/gp/customer-reviews/R3HVYEHJAELHPE/ref=cm_cr_arp_d_rvw_ttl?ie=UTF8&ASIN=B08CMLCFWM. Last accessed: March 18, 2022.

57. From the minute you begin to read it, you are absolutely obsessed with the characters.

- past participle, central (descriptor, MD, positive)

R20: Book Review: Shteyngart, Gary. *Our Country Friends: A Novel*.

Lambert, Margaret A. 2021. "Terrible Attempt at Chekhov," *Amazon*. November 28, 2021. https://www.amazon.com/gp/customer-reviews/R2YP9DCXIZR79A/ref=cm_cr_arp_d_rvw_ttl?ie=UTF8&ASIN=B08VRP55V1. Last accessed: March 18, 2022.

58. I was so excited to get this book and - after reading t - am not only disappointed; I am angry.

- past participle, central (descriptor, EE, positive)

59. I was so excited to get this book and - after reading t - am not only disappointed; I am angry.

- past participle, central (descriptor, MD, negative)

60. I was so excited to get this book and - after reading t - am not only disappointed; I am angry.

- derivation – suffix -y, central (descriptor, MD, negative)

61. He fails to create a story that is real and utterly fails to create characters that are actually people.

- simple, central (descriptor, MD, negative)

62. The first few pages were great, setting up the main character.

- simple, central (descriptor, EE, positive)

63. I was amazed and wondering at his craft.

- past participle, central (descriptor, EE, positive)

R21: Book Review: Watters, Jesse. *How I Saved the World*.

Lenon, John K. 2021. "It is indeed Watter's World," *Amazon*. July 8, 2021. https://www.amazon.com/gp/customer-reviews/RFECHWHRYWK5W/ref=cm_cr_arp_d_rvw_ttl?ie=UTF8&ASIN=0063049082. Last accessed: March 18, 2022.

64. That's hard to do.
 - simple, central (descriptor, MD, positive)
65. It's easy to be funny on TV.
 - simple, central (descriptor, MD, positive)
66. It's easy to be funny on TV.
 - derivation – suffix -y, central (descriptor, MD, positive)
67. That's harder.
 - comparative, central (descriptor, MD, positive)
68. And I am glad to see you and GG exclamation?
 - simple, central (descriptor, EE, positive)

Appendix n. 3 – Postpositive Adjectives

R5: Book Review: Chakraborty, S. A. *The Kingdom of Copper*.

Hubbard, Laura. 2019. “The Kingdom of Copper,” *BookPage*. January 22, 2019. <https://www.bookpage.com/reviews/23637-s-chakraborty-kingdom-copper-science-fiction-fantasy/>. Last accessed: March 18, 2022.

1. It presents readers with a world so **vivid** that it doesn't require the suspension of disbelief.
 - simple, central (descriptor, MD, positive)

R6: Book Review: Candlish, Louise. *Our House*.

Peters, Annie. 2018. “Who is in my house?” *BookPage*. August 21, 2018. <https://www.bookpage.com/reviews/23078-louise-candlish-who-my-house-fiction/>. Last accessed: March 18, 2022.

2. What seems outlandishly far-fetched at first slowly becomes uncomfortably conceivable and makes this novel nearly **impossible** to put aside.
 - derivation – prefix *im-*, peripheral (descriptor, MD, positive)

R12: Book Review: Turton, Stuart. *The Seven Deaths of Evelyn Hardcastle*.

Felice. 2017. “The Seven Deaths of Evelyn Hardcastle,” *GoodReads*. September 22, 2017. https://www.goodreads.com/review/show/2131556054?book_show_action=false&from_review_page=1. Last accessed: March 18, 2022.

3. There is another story happening behind the story you are reading which renders every character you meet, their motivations and individual pasts and futures, sort of **meaningless**.
 - derivation – suffix *-less*, central (descriptor, MD, negative)

R20: Book Review: Shteyngart, Gary. *Our Country Friends: A Novel*.

Lambert, Margaret A. 2021. “Terrible Attempt at Chekhov,” *Amazon*. November 28, 2021. https://www.amazon.com/gp/customer-reviews/R2YP9DCXIZR79A/ref=cm_cr_arp_d_rvw_ttl?ie=UTF8&ASIN=B08VRP55V1. Last accessed: March 18, 2022.

4. He creates an amazing plot item (his friend's old manuscript that he lied about years ago), and somehow fails to make anything real or profound of it in the end.
 - simple, central (descriptor, MD, negative)
5. He creates an amazing plot item (his friend's old manuscript that he lied about years ago), and somehow fails to make anything real or profound of it in the end.
 - simple, central (descriptor, MD, negative)
6. I don't usually love extremely long_books, but you don't even realize it is almost 600 pages long.
 - simple, central (descriptor, SQE, positive)