

Deep Dive 4: Intermediate English Collocations

1

00:00:00,080 --> 00:00:01,520

Welcome to the Deep Dive.

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00:00:01,840 --> 00:00:09,600

Today, we're diving headfirst into a topic that is really crucial if you want to truly master English.

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00:00:10,000 --> 00:00:17,600

It often flies under the radar, but honestly, it can completely change how natural, how precise your communication sounds.

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00:00:17,600 --> 00:00:18,120

Yeah, absolutely.

5

00:00:18,120 --> 00:00:23,680

We're talking about collocations or as I sometimes think of them, you know, the secret handshakes between words.

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00:00:23,760 --> 00:00:24,720

That's a great way to put it.

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00:00:24,720 --> 00:00:29,840

Our mission here is to unpack how certain words don't just exist side by side.

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00:00:30,160 --> 00:00:35,520

but how they naturally, predictably combine, powerfully combine, really, make your language sing.

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00:00:35,640 --> 00:00:42,640

And that framing is spot on because understanding collocations, it isn't just about, say, grabbing more vocabulary words.

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00:00:42,880 --> 00:00:47,760

It's about understanding the very DNA of how English actually expresses ideas.

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00:00:48,240 --> 00:00:50,720

Think of them less like single words and maybe more like

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00:00:51,440 --> 00:00:53,200

Pre-made linguistic Lego bricks.

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00:00:53,200 --> 00:00:53,920

No, I like that.

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00:00:53,920 --> 00:00:54,720

Lego bricks.

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00:00:54,720 --> 00:00:59,280

Yeah, when you know which pieces just snap together perfectly, you're not just building random sentences.

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00:00:59,280 --> 00:01:04,519

You're building natural, solid expressions, and you do it faster, more accurately.

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00:01:04,519 --> 00:01:05,920

Which is fluency, basically.

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00:01:06,160 --> 00:01:08,080

That's the mark of fluency, exactly.

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00:01:08,320 --> 00:01:16,560

And the search material we're using for this deep dive, it gives us a fantastic framework, breaking these partnerships down into really clear, understandable types.

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00:01:16,880 --> 00:01:17,920

Lego bricks.

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00:01:18,160 --> 00:01:20,080

That really nails that feeling of

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00:01:21,039 --> 00:01:22,240

pre-built harmony.

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00:01:22,880 --> 00:01:26,480

Okay, so if we're building with these linguistic Legos, where do we start?

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00:01:26,560 --> 00:01:27,360

Well, let's jump in.

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00:01:27,520 --> 00:01:31,600

We're going to look at several categories of these word partnerships, kicking off with some really common ones.

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00:01:31,840 --> 00:01:33,759

One, adjectives and nouns.

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00:01:34,160 --> 00:01:35,759

Painting A clearer picture.

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00:01:36,560 --> 00:01:37,280

Okay, first up.

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00:01:37,840 --> 00:01:38,960

adjectives and nouns.

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00:01:39,200 --> 00:01:48,000

We usually think, okay, adjectives describe things, add flavor, but they actually form these really strong, almost like exclusive bonds with certain nouns.

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00:01:48,479 --> 00:01:49,280

They partner up.

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00:01:49,440 --> 00:01:51,120

It's not just any old adjective with any noun.

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00:01:51,120 --> 00:01:55,200

Our source mentions bright color, you know, like red or yellow.

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00:01:55,600 --> 00:01:56,840

Emma always wears bright color.

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00:01:56,840 --> 00:01:57,600

Right, vivid.

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00:01:57,680 --> 00:01:59,680

But you probably wouldn't say shining color, would you?

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00:01:59,920 --> 00:02:00,480

It sounds...

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00:02:00,960 --> 00:02:01,600

A bit off.

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00:02:01,600 --> 00:02:02,440

It doesn't have a bit off.

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00:02:02,440 --> 00:02:03,600

What's the subtle thing there?

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00:02:03,600 --> 00:02:06,000

Why does bright feel so right and shining?

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00:02:06,000 --> 00:02:07,000

Just not.

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00:02:07,040 --> 00:02:08,759

That's a brilliant question to start with, actually.

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00:02:08,759 --> 00:02:10,880

It gets right to the core of why these pairings work.

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00:02:10,919 --> 00:02:11,200

Okay.

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00:02:11,360 --> 00:02:15,360

You're right, bright speaks to the color's own intensity, its vividness.

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00:02:15,680 --> 00:02:20,320

Almost it's internal quality, the hue saturation, it's luminosity.

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00:02:21,120 --> 00:02:21,520

okay.

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00:02:21,520 --> 00:02:22,480

The color itself.

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00:02:22,480 --> 00:02:23,040

Yes.

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00:02:23,360 --> 00:02:31,440

Whereas shining, well, that usually describes how light interacts with something, a surface, like shining metal or a shining star, even shining eyes.

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00:02:31,560 --> 00:02:31,920

Right.

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00:02:31,920 --> 00:02:32,720

Reflection.

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00:02:32,800 --> 00:02:33,520

Exactly.

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00:02:33,520 --> 00:02:37,200

It's about reflection or light emission, not the intrinsic quality of the color.

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00:02:37,920 --> 00:02:41,120

So the both suggest intensity, but different kinds of intensity.

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00:02:41,280 --> 00:02:41,480

Got it.

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00:02:41,480 --> 00:02:45,840

Making bright color, the natural idiomatic fit for the hue itself.

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00:02:46,560 --> 00:02:49,120

And shining is kept for how it reflects light.

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00:02:49,520 --> 00:02:51,120

That's where the fluency really shows.

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00:02:51,280 --> 00:02:52,240

That makes perfect sense.

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00:02:52,240 --> 00:02:53,360

It's the nuance, isn't it?

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00:02:53,360 --> 00:02:54,640

What you're actually trying to describe.

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00:02:54,720 --> 00:02:58,640

Okay, so similarly, the source gives us brief chat about exams.

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00:02:59,120 --> 00:03:01,280

That immediately tells you it was short, quick.

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00:03:01,600 --> 00:03:03,120

I suppose you could say short chat, maybe.

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00:03:03,120 --> 00:03:03,520

You could.

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00:03:03,680 --> 00:03:08,240

But brief just feels a bit more, I don't know, professional, purposeful.

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00:03:08,560 --> 00:03:09,120

Exactly.

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00:03:09,520 --> 00:03:14,720

Brief chat has a slightly more formal, maybe purposeful feel than just short chat.

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00:03:14,880 --> 00:03:18,320

It implies, you know, conciseness, efficiency.

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00:03:18,400 --> 00:03:18,600

Okay.

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00:03:18,960 --> 00:03:20,320

But let's push that a bit further.

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00:03:20,880 --> 00:03:26,960

Think about other examples from the source, like major problem versus key issues, say, for the government or the health service.

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00:03:27,000 --> 00:03:27,280

Right.

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00:03:27,520 --> 00:03:29,360

Both point to big challenges, clearly.

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00:03:30,320 --> 00:03:31,560

But they feel different, don't they?

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00:03:31,560 --> 00:03:33,880

carry different weights, maybe different expectations.

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00:03:33,880 --> 00:03:34,880

Yeah, definitely.

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00:03:34,960 --> 00:03:36,640

Major problem sounds like.

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00:03:37,920 --> 00:03:40,079

a huge headache that needs fixing right now.

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00:03:40,800 --> 00:03:41,320

Urgent.

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00:03:41,600 --> 00:03:46,079

Like if the hospital has a major problem with overcrowding, it feels like an immediate crisis.

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00:03:46,079 --> 00:03:46,640

Precisely.

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00:03:46,800 --> 00:03:52,880

Major problem really emphasizes the severity and often that urgent need for a solution now.

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00:03:53,200 --> 00:03:57,120

But a key issue, while it's still critical, suggests something more.

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00:03:57,440 --> 00:04:04,640

central, foundational, a topic needing careful thought, strategic planning, ongoing attention, not just a quick fix.

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00:04:04,880 --> 00:04:06,880

So broader, longer term maybe?

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00:04:06,880 --> 00:04:07,920

Often, yes.

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00:04:08,160 --> 00:04:11,520

So improving the whole health service might be a key issue on the political agenda.

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00:04:11,520 --> 00:04:13,440

That needs a big policy approach.

92

00:04:13,840 --> 00:04:21,760

Whereas specific things within that, like you said, overcrowding, could be seen as major problems that need tackling inside that bigger framework.

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00:04:21,760 --> 00:04:25,520

So the collocation guides how we understand the scale, the nature of the challenge.

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00:04:25,520 --> 00:04:26,040

Exactly.

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00:04:26,040 --> 00:04:27,280

It frames it for us too.

96

00:04:28,160 --> 00:04:31,280

Nouns and verbs, actions in context.

97

00:04:31,760 --> 00:04:32,800

Okay, moving on.

98

00:04:33,200 --> 00:04:39,280

We also see nouns and verbs pairing up all the time, especially in certain areas like economics.

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00:04:40,040 --> 00:04:40,560

business.

100

00:04:40,640 --> 00:04:41,760

Yes, very common there.

101

00:04:41,760 --> 00:04:44,880

They create these incredibly precise pictures of action.

102

00:04:44,880 --> 00:04:46,400

The source gives some great ones.

103

00:04:46,480 --> 00:04:47,600

Take the economy.

104

00:04:47,920 --> 00:04:50,280

You don't just say the economy was good back in the 90s.

105

00:04:50,280 --> 00:04:52,000

You say the economy boomed.

106

00:04:52,000 --> 00:04:52,880

Boomed.

107

00:04:52,920 --> 00:04:56,280

What makes boom such a perfect fit for economy there?

108

00:04:56,280 --> 00:04:57,280

It's so evocative.

109

00:04:57,360 --> 00:04:58,080

It really is.

110

00:04:58,080 --> 00:04:59,840

And that's a fantastic observation.

111

00:04:59,920 --> 00:05:00,400

Boom.

112

00:05:00,400 --> 00:05:08,320

It carries that sense of explosive force almost, unstoppable energy, which perfectly captures that feeling of

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00:05:08,880 --> 00:05:12,080

rapid, widespread economic growth expansion.

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00:05:12,560 --> 00:05:15,880

And it also maybe subtly hints at a cycle, doesn't it?

115

00:05:15,880 --> 00:05:16,600

What booms?

116

00:05:17,040 --> 00:05:18,320

Well, it might eventually bust.

117

00:05:18,880 --> 00:05:21,920

It's like a whole narrative packed into that one verb choice.

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00:05:22,280 --> 00:05:27,920

A vivid image of growth that's powerful, maybe even a little exhilarating.

119

00:05:28,000 --> 00:05:28,520

I love that.

120

00:05:28,520 --> 00:05:29,800

An entire narrative in a

121

00:05:30,040 --> 00:05:30,720

single word.

122

00:05:30,960 --> 00:05:34,720

So it's not just describing growth, but the type of growth, the feeling of it.

123

00:05:34,720 --> 00:05:35,360

Exactly.

124

00:05:35,360 --> 00:05:38,320

And we see that same kind of specificity in business language too.

125

00:05:38,720 --> 00:05:42,800

A company doesn't just get bigger, it has grown or expanded.

126

00:05:42,880 --> 00:05:44,560

Right, perhaps open new branches.

127

00:05:44,640 --> 00:05:45,200

Yes.

128

00:05:45,520 --> 00:05:48,480

And when two companies join up, they merged.

129

00:05:48,560 --> 00:05:49,920

They didn't just combine.

130

00:05:50,159 --> 00:05:54,880

They merged, forming one bigger corporation or introducing a new item.

131

00:05:54,880 --> 00:05:57,520

A company launched the product.

132

00:05:57,520 --> 00:05:58,480

Launched it, yes.

133

00:05:58,720 --> 00:06:00,880

These aren't just synonyms you can swap around easily.

134

00:06:00,880 --> 00:06:04,240

They feel like the right verbs for those specific business moves.

135

00:06:04,240 --> 00:06:04,960

Absolutely right.

136

00:06:05,200 --> 00:06:08,960

These collocations give us specific, concise ways to talk about actions.

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00:06:09,360 --> 00:06:12,400

makes your language much more dynamic, precise.

138

00:06:12,960 --> 00:06:18,240

And consider the slight shift in meaning with, say, a price increase poses a problem for us.

139

00:06:19,120 --> 00:06:21,120

Instead of just saying, it is a problem.

140

00:06:21,680 --> 00:06:22,720

Poses a problem.

141

00:06:22,880 --> 00:06:27,280

Posing a problem suggests that the increase actively presents a challenge.

142

00:06:27,520 --> 00:06:28,720

It creates an obstacle.

143

00:06:29,040 --> 00:06:30,480

It implies a more active,

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00:06:30,880 --> 00:06:32,800

almost adversarial relationship.

145

00:06:32,880 --> 00:06:34,400

It's not just a static fact.

146

00:06:34,720 --> 00:06:35,200

okay.

147

00:06:35,200 --> 00:06:38,560

So it's a bit more active, maybe even slightly confrontational.

148

00:06:38,560 --> 00:06:41,280

It's not just there, it's doing something to us.

149

00:06:41,600 --> 00:06:42,800

Exactly that feeling.

150

00:06:42,800 --> 00:06:42,960

Yeah.

151

00:06:43,040 --> 00:06:44,480

And another great one from the source.

152

00:06:45,040 --> 00:06:48,640

How the internet has created opportunities for business.

153

00:06:48,880 --> 00:06:49,120

Right.

154

00:06:49,280 --> 00:06:50,400

Not just given them.

155

00:06:50,400 --> 00:06:50,800

Yes.

156

00:06:51,200 --> 00:06:52,960

Created implies something new.

157

00:06:53,200 --> 00:06:53,920

Innovation.

158

00:06:54,400 --> 00:07:01,120

a generative process bringing something valuable into being, which fits perfectly with how transformative the internet was and is.

159

00:07:01,120 --> 00:07:01,440

True.

160

00:07:02,240 --> 00:07:07,200

Knowing these exact pairings, it just elevates your professional language, makes it much more precise and...

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00:07:07,600 --> 00:07:08,720

Honestly, more impressive.

162

00:07:08,720 --> 00:07:10,520

Because you sound like you really know the language.

163

00:07:10,520 --> 00:07:12,720

You're speaking with the authentic patterns, the nuances.

164

00:07:12,880 --> 00:07:13,280

Three.

165

00:07:13,680 --> 00:07:14,960

Noun plus noun.

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00:07:15,280 --> 00:07:17,440

Conveying strong emotions and concepts.

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00:07:17,440 --> 00:07:26,320

Okay, now this next category, noun plus noun, often in that pattern, A of this one's fantastic for expressing really intense feeling or specific kind of nuanced ideas.

168

00:07:26,320 --> 00:07:27,760

Yes, these are very powerful.

169

00:07:27,920 --> 00:07:30,400

Our source has a really vivid, almost literary one.

170

00:07:30,920 --> 00:07:32,960

Imagine someone reading lies about themselves.

171

00:07:32,960 --> 00:07:34,720

They feel a surge of anger.

172

00:07:35,200 --> 00:07:36,000

Strong image.

173

00:07:36,000 --> 00:07:39,520

It just perfectly captures that sudden, intense wave of emotion.

174

00:07:39,520 --> 00:07:41,920

You don't just feel angry, you feel a surge of it.

175

00:07:42,159 --> 00:07:43,120

sounds almost physical.

176

00:07:43,200 --> 00:07:44,240

That's it, exactly.

177

00:07:44,400 --> 00:07:47,360

These allow for truly vivid imagery.

178

00:07:47,360 --> 00:07:49,600

They encapsulate a whole experience and just

179

00:07:50,159 --> 00:07:50,880

a few words.

180

00:07:51,280 --> 00:07:58,600

A surge of anger implies that sudden, powerful, almost uncontrollable rush, like a physical wave watching over you.

181

00:07:59,200 --> 00:08:01,920

wouldn't really say a burst of anger in quite the same way, would you?

182

00:08:02,160 --> 00:08:06,640

Burst maybe suggests something breaking out more suddenly?

183

00:08:08,320 --> 00:08:14,000

The choice of surge paints that specific picture of rising, overwhelming intensity.

184

00:08:14,000 --> 00:08:17,320

So it's not just the emotion itself, but it's quality, how it shows up.

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00:08:17,360 --> 00:08:18,960

Precisely, how it manifests.

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00:08:19,120 --> 00:08:22,400

And what about a sense of pride when your kid does well and wins something?

187

00:08:23,200 --> 00:08:25,160

Yeah, that feels different.

188

00:08:25,760 --> 00:08:29,600

Deeper, maybe, internal, pervasive.

189

00:08:29,760 --> 00:08:30,320

Exactly.

190

00:08:30,600 --> 00:08:35,840

A sense of pride, it suggests a deep, quiet, perhaps ongoing internal feeling.

191

00:08:36,720 --> 00:08:38,880

satisfaction, achievement.

192

00:08:39,120 --> 00:08:40,440

It's something you carry with you.

193

00:08:40,440 --> 00:08:40,799

Right.

194

00:08:40,960 --> 00:08:45,160

Now, contrast that with a pang of nostalgia when you look at old photos.

195

00:08:45,160 --> 00:08:46,920

Oh yeah, definitely felt that.

196

00:08:46,920 --> 00:08:51,200

A pang that's sudden, brief, often bittersweet, right?

197

00:08:51,280 --> 00:08:54,080

It's not a long ache, it's a sharp momentary twinge.

198

00:08:54,800 --> 00:08:55,440

Remembrance.

199

00:08:55,440 --> 00:08:56,400

Like a little stab.

200

00:08:56,480 --> 00:08:56,960

Sort of.

201

00:08:57,200 --> 00:09:01,120

You might be flipping through an album, seen old picture, and suddenly bang, you feel that pang.

202

00:09:01,440 --> 00:09:03,120

It's fleeting, but it's powerful.

203

00:09:03,120 --> 00:09:03,320

Yeah.

204

00:09:03,520 --> 00:09:10,880

And what's so fascinating here is how these fixed phrases just add this depth of meaning, this emotional specificity.

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00:09:11,040 --> 00:09:13,040

You might lose that with other word choices.

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00:09:13,120 --> 00:09:16,480

They're like mini stories, little emotional snapshots built into the language.

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00:09:16,480 --> 00:09:17,200

Beautifully put.

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00:09:17,200 --> 00:09:22,080

Miniature stories for verbs and expressions with prepositions, adding detail and action.

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00:09:22,200 --> 00:09:22,480

Okay.

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00:09:22,560 --> 00:09:24,680

We also have verbs that naturally link up with certain

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00:09:24,800 --> 00:09:26,160

prepositional expressions.

212

00:09:26,240 --> 00:09:32,480

And these combinations, they often describe specific states or sudden impactful actions.

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00:09:32,640 --> 00:09:34,480

They really bring descriptions to life.

214

00:09:34,480 --> 00:09:35,840

They really do, very evocative.

215

00:09:36,080 --> 00:09:37,440

The source has some great examples.

216

00:09:37,960 --> 00:09:40,560

Imagine parents watching their child win a gold medal.

217

00:09:40,960 --> 00:09:43,440

You see them swelling with pride.

218

00:09:43,440 --> 00:09:44,000

Oh, yes.

219

00:09:44,080 --> 00:09:45,760

You can almost picture them, can't you?

220

00:09:45,760 --> 00:09:50,000

Looking incredibly proud, almost physically expanding with the feeling.

221

00:09:50,320 --> 00:09:51,760

It's a fantastic image.

222

00:09:51,760 --> 00:09:52,480

It is, isn't it?

223

00:09:52,560 --> 00:09:54,800

Swelling with pride is such a potent visual.

224

00:09:55,040 --> 00:09:59,200

It implies a fullness, an overflowing emotion, almost too much to contain.

225

00:09:59,200 --> 00:09:59,360

Yeah.

226

00:09:59,600 --> 00:10:00,720

It's not just looking proud.

227

00:10:00,720 --> 00:10:03,040

It's like a total embodiment of that feeling.

228

00:10:03,120 --> 00:10:03,280

Yeah.

229

00:10:03,600 --> 00:10:07,880

And similarly, reading a shocking report and being filled with horror that immediately

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00:10:08,000 --> 00:10:12,320

It completely tells you it's a profound, pervasive sense of dread or shock.

231

00:10:12,720 --> 00:10:14,120

It completely engulfs you.

232

00:10:14,120 --> 00:10:14,960

Right, takes over.

233

00:10:14,960 --> 00:10:18,480

And then there's the incredibly common one, burst into tears.

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00:10:19,200 --> 00:10:20,680

yes, classic.

235

00:10:20,680 --> 00:10:23,280

Which clearly means someone suddenly started crying.

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00:10:23,280 --> 00:10:25,120

I mean, you could say started crying, that's fine.

237

00:10:25,120 --> 00:10:25,760

It's fine, but...

238

00:10:25,920 --> 00:10:30,400

The burst into tears gives you that instant, unexpected, almost involuntary quality.

239

00:10:30,800 --> 00:10:31,280

Bang.

240

00:10:31,360 --> 00:10:32,000

Precisely.

241

00:10:32,520 --> 00:10:36,800

Burst into tears captures the suddenness, often the intensity, too.

242

00:10:37,120 --> 00:10:40,880

A lack of control, perhaps, that started crying doesn't quite get across.

243

00:10:41,280 --> 00:10:47,960

And if we connect this back, these specific verb preposition pairs, they don't just describe what happened, they tell you how it happened.

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00:10:47,960 --> 00:10:48,640

Right, the manner.

245

00:10:48,720 --> 00:10:52,720

Yes, and that contributes so much to the natural flow, the rhythm of the language.

246

00:10:53,040 --> 00:10:57,320

They make the description active, immediate, often more dramatic.

247

00:10:57,320 --> 00:11:00,000

Yeah, compare was suddenly crying to burst into tears.

248

00:11:00,480 --> 00:11:02,160

The second one is way more impactful.

249

00:11:02,160 --> 00:11:03,040

So much more.

250

00:11:03,040 --> 00:11:07,360

It just feels inherently right because it lines up with how emotions often feel, right?

251

00:11:07,520 --> 00:11:09,920

Sudden, overwhelming sometimes.

252

00:11:10,320 --> 00:11:15,200

Five, verbs and adverbs, modifying actions, precisely.

253

00:11:15,200 --> 00:11:16,000

Okay, next up.

254

00:11:16,400 --> 00:11:17,600

Verbs and adverbs.

255

00:11:17,600 --> 00:11:21,040

Some adverbs are just, well, perfect partners for specific verbs.

256

00:11:21,280 --> 00:11:24,400

They really refine the action, give it a particular flavor.

257

00:11:24,400 --> 00:11:25,360

They sharpen the focus.

258

00:11:25,360 --> 00:11:27,520

You wouldn't just say someone pulled a rope, maybe.

259

00:11:27,840 --> 00:11:32,880

You might say they pulled steadily, meaning firmly, evenly, with purpose.

260

00:11:33,360 --> 00:11:33,720

Right.

261

00:11:33,840 --> 00:11:37,120

It tells you so much more than just the basic action of pulling.

262

00:11:37,120 --> 00:11:37,760

It really does.

263

00:11:37,840 --> 00:11:38,800

Pulled steadily.

264

00:11:38,960 --> 00:11:40,800

It conveys control, doesn't it?

265

00:11:40,880 --> 00:11:41,760

Determination.

266

00:11:42,240 --> 00:11:43,280

Consistency.

267

00:11:43,600 --> 00:11:48,320

You picture someone pulling with measured, continuous effort, not just yanking.

268

00:11:48,400 --> 00:11:55,680

It's about finding that perfect adverb partner that truly enhances the verb's meaning, not just, you know, tacking on an extra word.

269

00:11:55,720 --> 00:12:00,960

And if you're handling something delicate, you place gently A fragile vase.

270

00:12:01,440 --> 00:12:02,000

Gently.

271

00:12:02,000 --> 00:12:03,920

Not just placed, but gently.

272

00:12:04,560 --> 00:12:06,880

Shows care, tenderness.

273

00:12:07,120 --> 00:12:12,040

Or a declaration of love isn't just whispered, it's whispered softly.

274

00:12:12,800 --> 00:12:15,000

Softly suggests intimacy, doesn't it?

275

00:12:15,040 --> 00:12:17,760

Quiet sincerity, almost a secret being shared.

276

00:12:17,760 --> 00:12:18,480

Exactly.

277

00:12:18,560 --> 00:12:20,400

These adverbs, they aren't just little additions.

278

00:12:20,400 --> 00:12:22,480

They feel like integral parts of the expression.

279

00:12:22,640 --> 00:12:24,680

They convey the manner of the action perfectly.

280

00:12:25,120 --> 00:12:25,920

Placed gently.

281

00:12:26,000 --> 00:12:29,280

Implies that lightness of touch, the delicacy needed to prevent damage.

282

00:12:29,920 --> 00:12:31,040

Whispered softly.

283

00:12:31,520 --> 00:12:34,080

Suggests not just low volume, but also closeness.

284

00:12:34,480 --> 00:12:35,600

that personal connection.

285

00:12:35,760 --> 00:12:39,720

And the example of a new grandchild, you smile proudly at them.

286

00:12:39,720 --> 00:12:43,600

Yes, proudly adds that whole layer of deep satisfaction and affirmation.

287

00:12:43,920 --> 00:12:45,760

A simple smile would completely miss that.

288

00:12:45,760 --> 00:12:46,400

It really would.

289

00:12:46,640 --> 00:12:54,560

And what I find really striking here is how choosing that specific adverb can subtly shift the whole meaning, the whole feeling of the phrase.

290

00:12:55,000 --> 00:12:57,440

It's like adding just the right spice to a dish, you know?

291

00:12:57,440 --> 00:12:59,360

Yeah, it changes everything.

292

00:12:59,360 --> 00:13:01,360

If someone said they placed roughly

293

00:13:01,800 --> 00:13:02,960

A fragile vase.

294

00:13:03,200 --> 00:13:03,600

yeah.

295

00:13:03,600 --> 00:13:07,120

You'd immediately know something was wrong, either with them or the poor vase.

296

00:13:07,440 --> 00:13:09,600

The collocation sets up an expectation.

297

00:13:09,600 --> 00:13:10,640

It absolutely does.

298

00:13:10,960 --> 00:13:13,520

Six, adverbs and adjectives.

299

00:13:14,120 --> 00:13:15,440

Intensifying descriptions.

300

00:13:15,440 --> 00:13:21,280

Okay, finally, let's look at how adverbs pair up with adjectives, intensifying them or specifying the meaning.

301

00:13:21,760 --> 00:13:24,320

The simplest one is probably happily married.

302

00:13:24,640 --> 00:13:25,600

Classic example.

303

00:13:25,600 --> 00:13:26,720

Rolls right off the tongue.

304

00:13:26,720 --> 00:13:27,520

It really does.

305

00:13:27,840 --> 00:13:32,520

But then we get into some really interesting nuances, especially where you have contrasting meanings.

306

00:13:32,520 --> 00:13:36,880

Right, and this is where the rich expressiveness of English really comes through.

307

00:13:36,880 --> 00:13:41,200

It lets you convey very specific degrees of feeling or knowledge.

308

00:13:41,280 --> 00:13:41,840

How so?

309

00:13:42,080 --> 00:13:44,800

Well, you can be fully aware that there are serious problems.

310

00:13:44,920 --> 00:13:45,840

Okay, fully aware.

311

00:13:46,240 --> 00:13:48,080

Meaning you know them completely.

312

00:13:48,560 --> 00:13:49,360

extremely well.

313

00:13:49,360 --> 00:13:50,400

There's no room for doubt.

314

00:13:50,400 --> 00:13:53,760

It's a state of like comprehensive understanding.

315

00:13:53,840 --> 00:13:55,480

Right, total awareness.

316

00:13:55,480 --> 00:13:59,920

But then the flip side, you can be blissfully unaware.

317

00:14:00,960 --> 00:14:03,120

yes, such a great phrase.

318

00:14:03,120 --> 00:14:03,920

It really is.

319

00:14:03,920 --> 00:14:06,640

It means you have absolutely no idea at all, right?

320

00:14:06,960 --> 00:14:09,520

And it's almost always used ironically.

321

00:14:09,520 --> 00:14:09,960

Almost always.

322

00:14:10,400 --> 00:14:16,320

Like someone whistling happily, totally oblivious to the giant spider crawling up their back.

323

00:14:17,040 --> 00:14:18,800

That is the perfect example, yes.

324

00:14:18,880 --> 00:14:22,240

Blissfully unaware carries that exact ironic undertone.

325

00:14:22,640 --> 00:14:27,760

Innocent ignorance, often hinting at some impending doom or just a comical situation.

326

00:14:27,760 --> 00:14:31,760

You wouldn't say fully unaware in that spider scenario, it just wouldn't land, would it?

327

00:14:32,080 --> 00:14:33,440

Loses all the charm, all the humor.

328

00:14:33,480 --> 00:14:34,240

Or a total flat.

329

00:14:34,400 --> 00:14:38,400

Blissfully adds that layer of ironic contentment to the lack of knowledge.

330

00:14:39,040 --> 00:14:39,960

And linking this

331

00:14:40,040 --> 00:14:48,480

back to the bigger picture, these pairings really show the incredible richness we have in English, allowing for such specific degrees of feeling or knowledge.

332

00:14:49,440 --> 00:14:52,160

It's not just black and white, aware or unaware.

333

00:14:52,560 --> 00:14:54,800

It's how aware or how unaware.

334

00:14:54,960 --> 00:14:59,120

And sometimes the whole emotional context is woven into that adverb choice.

335

00:14:59,200 --> 00:14:59,600

Wow.

336

00:14:59,680 --> 00:15:09,960

Okay, we have covered a lot of ground today, from adjectives painting pictures with nouns, like bright color, to nouns and verbs describing actions, like the economy boomed,

337

00:15:10,480 --> 00:15:14,880

noun pairs capturing feelings like a surge of anger.

338

00:15:14,880 --> 00:15:16,240

Yeah, the emotional ones.

339

00:15:16,240 --> 00:15:26,880

Verbs with prepositions showing states swelling with pride, all the way through to adverbs, tweaking verbs, pulled steadily and intensifying adjectives like blissfully unaware.

340

00:15:26,880 --> 00:15:27,680

Quite a tour.

341

00:15:27,680 --> 00:15:29,360

It's a vast landscape, definitely.

342

00:15:29,520 --> 00:15:34,480

But the immediate benefits for you listening right now are just immense, improved fluency, for one.

343

00:15:34,480 --> 00:15:35,040

Absolutely.

344

00:15:35,200 --> 00:15:39,960

Much more natural when you speak English and being able to express even complex ideas with, well,

345

00:15:40,080 --> 00:15:41,280

far greater precision.

346

00:15:41,360 --> 00:15:41,960

Exactly.

347

00:15:41,960 --> 00:15:51,120

And the real power, I think, comes when you move from just sort of understanding these categories intellectually to actively noticing collocations when you're reading, when you're listening.

348

00:15:51,920 --> 00:15:53,200

Encounter a new verb.

349

00:15:53,520 --> 00:15:56,480

Ask yourself, okay, what adverbs often go with this?

350

00:15:56,480 --> 00:15:58,400

Good question to ask.

351

00:15:58,480 --> 00:15:59,840

Or learn a new noun.

352

00:16:00,400 --> 00:16:03,440

Think what adjectives frequently come before it.

353

00:16:04,000 --> 00:16:05,200

This active awareness.

354

00:16:05,440 --> 00:16:06,880

It doesn't just help you understand.

355

00:16:07,120 --> 00:16:09,680

It empowers you to truly master the nuances.

356

00:16:09,840 --> 00:16:12,320

Turning passive knowledge into active skill.

357

00:16:12,320 --> 00:16:12,880

Yes.

358

00:16:13,280 --> 00:16:15,040

Active, confident communication.

359

00:16:15,120 --> 00:16:15,760

That's the goal.

360

00:16:15,840 --> 00:16:17,360

That's a fantastic way to think about it.

361

00:16:17,360 --> 00:16:19,200

The power of active observation.

362

00:16:19,840 --> 00:16:26,000

Thank you so much for guiding us through this really fascinating deep dive into the hidden power of collocations today.

363

00:16:26,000 --> 00:16:26,800

My pleasure.

364

00:16:27,040 --> 00:16:30,160

And maybe here's a final provocative thought for you to take away and consider.

365

00:16:30,240 --> 00:16:30,440

Okay.

366

00:16:30,640 --> 00:16:34,240

Next time you encounter a new word, don't just learn its dictionary definition.

367

00:16:34,880 --> 00:16:41,920

In isolation, pay attention to its partners, its friends, its friends, the words it naturally brings along.

368

00:16:42,240 --> 00:16:45,440

You might be really surprised by how much richer your vocabulary becomes.

369

00:16:45,800 --> 00:16:52,240

and how much more natural your speech sounds when you learn words in teams rather than just as individual players on the field.

370

00:16:52,400 --> 00:16:55,600

It's a complete shift in how you approach language learning, actually.

371

00:16:56,000 --> 00:16:57,520

And it's incredibly effective.

372

00:16:57,600 --> 00:17:00,880

Learning words in teams, not isolation, that feels like.

373

00:17:00,960 --> 00:17:05,520

Yeah, a completely different way to build vocabulary, unlocking connections you'd just never spot otherwise.

374

00:17:05,599 --> 00:17:06,240

Precisely.

375

00:17:06,240 --> 00:17:07,359

Makes me rethink things.

376

00:17:07,359 --> 00:17:07,560

Yeah.

377

00:17:07,839 --> 00:17:11,119

Thank you for that and for guiding us through this deep dive today.

378

00:17:11,200 --> 00:17:11,839

You're welcome.

379

00:17:12,000 --> 00:17:15,640

Until next time, keep exploring, keep learning, and keep.

380

00:17:15,720 --> 00:17:16,240

Discovering.