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PHRASAL VERBS WITH THE PARTICLES *DOWN* AND *UP* IN ENGLISH AND THEIR SERBIAN EQUIVALENTS: A CORPUS ANALYSIS[1]

ABSTRACT: The paper deals with the analysis of the English phrasal verbs with the particles *down* and *up* and their Serbian translation equivalents. The general aim of the analysis is to point to the English phrasal verbs with the particles *down* and *up* and their expected Serbian translations in the form of prefixed verbs. Furthermore, more specific aims deal with the elaboration on the verbal categories of aspect and aktionsart (especially the feature of telicity) and the levels of idiomaticity of the English phrasal verbs as well as their Serbian translations. The theoretical framework used in the paper is the cognitive approach to phrasal-verb semantics. The results of the analysis show that the Serbian translation equivalents of the English phrasal verbs with the particle *up* are mostly perfective prefixed verbs whereas imperfective prefixed verbs are rather rare. In order to compare the English phrasal verbs and their Serbian translations, a contrastive analysis was performed on the corpus of 111 phrasal verbs with the particles *down* and *up*, collected from the second part of Hilary Mantel's novel *Wolf Hall* and its Serbian translation *Vučje leglo* (translated by Vladimir D. Janković).

Key words: aspect, particles *down* and *up*, phrasal verbs, telicity, translation equivalents.

1. Introduction

Phrasal verbs have always presented a challenge for linguists. Their structure and characteristics are an intriguing area of study not only within the English language but within other languages as well. Having in mind the fact that there are no structures like these in the Serbian language, it appeared necessary to observe

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their translation equivalents and elaborate on certain shifts in aspect, aktionsart, and levels of idiomaticity. Therefore, a contrastive analysis of the phrasal verbs with the particles *down* and *up* and their translation equivalents in the Serbian language is presented in the paper. The main aim of the study is to point to the English phrasal verbs with the particles *down* and *up* and their expected Serbian translations in the form of prefixed verbs. Furthermore, more specific aims deal with the verbal categories of aspect and aktionsart (especially the feature of telicity) and the levels of idiomaticity of the English phrasal verbs as well as their Serbian translation equivalents.

2. Theoretical framework of phrasal verbs

It is important to state that the English verb system consists of various word clusters and combinations one of which is known as multi-word verbs. This is a general term for verbs consisting of more than one word. Still, multi-word verbs do not involve any combinations of a verb and a particle, but only those ones representing a semantic unit with a specific meaning (Novakov 2005: 73).

According to the particles that constitute multi-word verbs, there are three types of these verbs: phrasal verbs, prepositional verbs and phrasal-prepositional verbs (Palmer 1987). Various attempts have been made to give a clear definition of multi-word verbs. The expression phrasal verb usually refers to a combination of a verb and a prepositional or adverbial particle, in which the combination often takes on a meaning which is apparently not the simple sum of its parts, for example *turn up* meaning *appear* (Olteanu 2012: 15). *Longman Phrasal Verbs Dictionary* defines phrasal verbs as “idiomatic combination of a verb and adverb, or a verb and preposition (or verb with both adverb and preposition)” (*LPVD* 1991: xv). A grammarian Eduard Vlad describes phrasal verbs as "combinations of a lexical verb and adverbial particle" (Vlad 1998: 93). Verbs as *give up, fall out, take in* are considered to be multi-word verbs that are equivalent to one lexical item (Olteanu 2012: 15). Heaton considers that "phrasal verbs are compound verbs that result from combining a verb with an adverb or a preposition, the resulting compound verb being idiomatic" (Heaton 1985: 103).

Therefore, it can be concluded that phrasal verbs consist of a verb and an adverbial particle (e.g. *give up, take down*), prepositional verbs consist of a verb and a prepositional particle (e.g. *come across*), and phrasal-prepositional verbs consist of

a verb and an adverbial and a prepositional particle (e.g. *get away with*). Only phrasal verbs will be the focus of study in this paper.

2.1. Semantic features of phrasal verbs

Besides the syntactic classification of phrasal verbs, it is important to point out a semantic classification of phrasal verbs into compositional and non-compositional phrasal verbs (Talmy 1985: 124). In compositional verbs, both the base verb and the particle retain their core meaning and are predictable in meaning (e.g. *run out*). Such verbs are treated as transparent (Prćić 2008: 91). In non-compositional phrasal verbs the meaning cannot be computed from the meaning of the base verb and the particle (e.g. *wash up*). It is not predictable and such phrasal verbs are considered non-transparent (Prćić 2008: 93).

A semantic feature that will also be dealt with in the paper is idiomaticity. According to the different levels of idiomaticity, it is possible to distinguish three subtypes of phrasal verbs: semantically transparent: when both the verb and the particle retain their original meanings (e.g. *run out, look at*), semi-idiomatic: if the particle evolves a more abstract meaning (e.g. *drink up, come into*), and fully idiomatic: when both the verb and the particle extend their meanings (e.g. *give up, look after*). The aim of the contrastive analysis in the paper is to point to the meanings of the particles *down* and *up* and to the shifts from literal to abstract meanings.

In order to better understand the shifts in meaning, it is necessary to present a distinction between two types of approaches to phrasal verbs, the traditional and cognitive approach. The traditional approach is based on a theory that phrasal verbs are arbitrary combinations of a verb and one or more particles where the meanings of all constituent parts of phrasal verbs are learnt separately and then put together in a phrase. Traditional grammarians such as Bolinger (1971), Lipka (1972), Sroka (1972), Fraser (1976), etc. regard phrasal verbs simply as a creative process in a language, and mainly characterize their syntactic properties. Whenever they characterize their meanings, they usually point out the spatial and aspectual meanings of the particles. In this view, linguistic meaning is divorced from the human conceptual system (Kovács 2011: 3).

On the other hand, cognitive linguists assume that linguistic structures are motivated by cognitive processes, for example by metaphorization. One of the most important assumptions shared by all cognitive scholars is that meaning is so central

to language that it must be a primary focus of study. A primary tenet of this theory is that our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. It was cognitive grammarians, such as Lindner (1981), Lakoff (1987), Rudzka-Ostyn (2003) and Tyler and Evans (2003), who showed that the meanings of particles in phrasal verbs form a network of related senses, and thus they are systematic and are analyzable at least to some degree (Kovács 2011: 4). The cognitive approach will be in the center of interest in this paper.

2.2. The concepts of aspect and aktionsart

Another important aspect of analyzing phrasal verbs is through their relation to the concepts of aspect and aktionsart. Therefore, according to Comrie, aspect is defined as viewing the internal temporal constituency of a situation (Comrie 1976: 3-4). The aspect is perfective if the situation is viewed in its totality, and it is imperfective if the situation is viewed as a structure. Similarly, Dahl adds another category of progressive aspect which represents an ongoing activity to that classification into perfective/imperfective (Dahl 1987: 81). In addition, we can distinguish between two oppositions of aspectual categories in English which are perfective/imperfective or progressive/non-progressive and perfect/non-perfect.

Furthermore, the second concept through which phrasal verbs are analyzed is the situation type i.e. aktionsart. According to one of the most prominent linguists in this field, Zeno Vendler (as cited in Novakov 2005: 26), it is possible to distinguish between verbs that have a natural terminal point and those that do not. The verbs that have an endpoint belong to the groups of accomplishments and achievements, and those which do not have it belong to the groups of activities and states. Therefore, the classification of phrasal verbs in this paper, according to presence or absence of an endpoint, is conveyed through several questions: *'How long did it take to…?', 'At what time did you…?'* and *'For how long did you…?'.* The first two questions correspond to the groups of accomplishments and achievements which imply a natural terminal point. The third one corresponds to the groups of activities and states without a natural terminal point. Telicity, which implies either presence or absence of a natural terminal point, appears to be the most important semantic feature when aktionsart is concerned. After a thorough analysis of these two categories, it can be concluded that even though aspect represents a grammatical

category, and aktionsart represents a lexical category, it is often hard to distinguish between the two.

2.3. Serbian translation equivalents of English phrasal verbs

Translation is usually seen as a process and result of rendering the same meaning in the words of another language (Hlebec 2008: 176). The process of translation implies that the translated text be true to the original. However, this is not always the case since there are many factors that influence this complex process: choice of code, interpretation of the original, decision as to the degree of literalness, decisions about the intentions, etc. (Hlebec 2008: 177). Therefore, it is necessary to recreate the major part of the source message though some change of it is often involved.

If one bears in mind that the contrastive analysis is of great importance for explaining differences and similarities between two language systems, the reason it is used in the paper as an important starting-point for the in-depth analysis of phrasal verbs in English and their Serbian equivalents, becomes rather obvious. The overriding purpose of any translation should be to achieve equivalent effect, i.e. to produce the same effect or one as close as possible (Newmark 1988: 48). The theoretical framework in which translation is analyzed in this study is that of equivalence. Equivalence is, thus, a key notion of the translation process (Ivir 1985: 85). It is expressed on the level of communicational situations, whereas formal correspondence, another translation framework, is expressed on the level of the syntax of a particular language. Furthermore, formal correspondence is defined as the relationship between a certain unit from one language and a corresponding unit from another language. Namely, this would imply literal translation in both directions, from one language to another and vice versa. Therefore, translation equivalence, being dynamic and related to a particular context is the theoretical point of view from which translation is analyzed in this study.

Syntactically speaking, in the Serbian language, there are no constructions like the English phrasal verbs. The aim of the contrastive analysis performed in this paper was to find different Serbian translation equivalents. It can be stated that the most common constructions are Serbian prefixed verbs (e.g. *write down – zabeležiti*, *bind up – povezati*). The English phrasal verb particles act as markers of telic aktionsart. Serbian prefixes, on the other hand, act as markers of perfective aspect as, in Serbian, prefixation is the main means of perfectivization. Serbian prefixed

verbs are used in the cases when the English phrasal verb components retain their basic meanings. However, when phrasal verb components expand their meanings, translation equivalents need complementation. Very often, context plays an important role when translating phrasal verbs, in the sense that verbs have to be complemented by other constructions in order to convey a message. These are usually in the form of objects (e.g. *write down – zabeležiti brojku*), prepositional phrases (e.g. *bundle up – bacati na hrpe*), etc. Due to the lack of an adequate translation equivalent as a single word, it is possible, even, to paraphrase a phrasal verb and translate it in the form of a clause (e.g. *set up – krene da učini nešto*) or set expressions typical of the Serbian language (e.g. *go down - ispustiti dušu*). Also shown in this analysis will be linguistic and cultural points of difference between English phrasal verbs and their Serbian translations that will be critically observed.

3. ANALYSIS OF THE CORPUS

In order to perform a contrastive analysis of the English phrasal verbs and their Serbian translation equivalents, a corpus was collected from Hilary Mantel's novel *Wolf Hall* (2009) and its Serbian published translation *Vučje leglo* (2012), translated by Vladimir D. Janković. As a rich source of the contemporary English language and phrasal verbs, it is estimated to be a proper material for this analysis.

The corpus consists of 111 examples of the English phrasal verbs, 32 of which are with the particle *down* and 79 with the particle *up*, (Table 1), and their Serbian translation equivalents. The novel being too extensive, it is important to point out that the corpus has been excerpted only from the second part of it. The particles have been observed only as constituent parts of phrasal verbs ie. adverbial particles. The opposite meanings of the particles *down* and *up* and their influence on the meanings of main verbs have been challenging for the analysis.

Table 1: Number of Phrasal Verbs in the Corpus

No	Particles	Number of Verbs	%
1	DOWN	32	28,83
2	UP	79	71,17
	Total:	111	100

This section contains examples of phrasal verbs with the particles *down* and *up* within a minimum context necessary for the understanding of the meanings both of

the English phrasal verbs as well as their Serbian translation equivalents. The corpus is divided into two large groups according to the particle – phrasal verbs with the particle *down* and phrasal verbs with the particle *up*. Both groups are further divided into several subgroups based on the meanings of the particles *down* and *up*. In addition, it is important to state that the classification of meanings of phrasal verbs with the particles *down* and *up*, as well as general explanations for each group of meanings have been taken from the *Collins COBUILD Dictionary of Phrasal Verbs* (1994). Furthermore, not all of the 111 examples from the corpus will be presented, but only the most representative ones within each group of meanings. Therefore, the general aim of the analysis is to point to the most adequate translations of the English phrasal verbs with the particles *down* and *up* into Serbian which will be critically observed in the paper. In addition to that, more specific aims will contain the elaboration on verbal categories of aspect and aktionsart (especially the feature of telicity) of the English phrasal verbs as well as their Serbian translation equivalents.

3.1. Phrasal verbs with the particle *down*

The basic meaning of the particle *down* has to do with movement from a higher position or level to a lower one. In combinations with verbs, the particle *down* can constitute a variety of different meanings. It has to be mentioned that some examples of phrasal verbs are difficult to place into one group of meanings only, therefore, a subjective decision has to be made in order to decide where to classify them. The *Collins Cobuild Dictionary of Phrasal Verbs* (1994: 460-462) classifies the meanings of the particle *down* into ten groups of meanings: movement and position, decreasing, lowering and reducing, fastening and fixing, collapsing, attacking and destroying, defeating and suppressing, completing or failing, eating and drinking, writing and recording, cleaning and flattening, work and activities. It is important to point out that only one example from the corpus from each of the groups of meanings will be presented in order to analyze them.

3.1.1. Movement and position

The phrasal verbs belonging to this group indicate movement from a higher position or place to a lower one. The corpus includes sixteen examples of this kind (e.g. *lie down, look down, put down, take down*), one of which will be analyzed below.

(1) ***put down*** – spuštati

a) *Grace is put down without waking.* (102)

b) *Grejs spuštaju u krevet pažljivo, da se ne probudi.* (108)

The English sentence contains a passive construction of the simple present tense with the phrasal verb *put down*. The aspect of the situation denoted by the verb is perfective, as the situation is seen as a single unanalysable whole. According to Comrie, the situation has beginning, middle and end rolled into one; no attempt is made to divide this situation up into the various individual phases that make up the action of entry (Comrie 1976: 3). If we apply Vendler's tests (Novakov 2005: 26) in this particular case: '*How long did it take to put Grace down?'* or *'They put Grace down in 3 minutes'* , they will show that there is an implied goal, which is contained in accomplishments and achievements and marks the situation telic. On the other hand, if we say: *'*They put Grace down for 3 minutes*', it will become obvious that there is no terminal point which is typical of states and activities, and is opposite from this example. When it comes to semantic characteristics, *put down* is one of the examples of the phrasal verbs with literal meaning that fall into this group, thus remaining semantically transparent.

The translation involves the active form of the Serbian prefixed verb – *spuštati* in the form of the Serbian *prezent*. The aspect of the situation is clearly imperfective as it shows a structure with phases. The tests: '*Koliko dugo su spuštali Grejs u krevet?*' and '*Spuštali su Grejs u krevet 3 minuta.*' show that the situation is atelic in terms of aktionsart as it does not contain an endpoint. On the other hand, the test: '*Spuštali su Grejs u krevet za 3 minuta.*' implies the presence of an endpoint, which is not pointed out in the example. The Serbian verb differs both in aspect and aktionsart from its English counterpart. As far as the meaning of the verb is considered, the translator has chosen the adequate translation which retained the literal meaning of movement from a higher to a lower position.

3.1.2. Decreasing, lowering and reducing

This group of meanings includes those phrasal verbs which are literal combinations and imply a decrease or lowering in size, degree, standard, intensity and so on. Some of the combinations describe processes of reducing the physical size of something, while others express ideas of something becoming even lower in intensity or amount. There is only one such example in the corpus.

(2) ***settle down*** – smiriti se

a) *Walter's settled down, you wouldn't know him.* (110)

b) *Volter se smirio, ne bi ga prepoznao.* (115)

The phrasal verb *settle down* is used in the present perfect tense and denotes a situation as a completed whole, which means the aspect in question is perfective. Vendler's tests*: How long did it take to settle down?* and '*Walter's settled down in 2 years.*' state that the situation has a terminal point and is clearly telic. This verb, being an accomplishment, needs to realize all its segments and reach the natural terminal point. Furthermore, the test: *'*Walter's settled down for 2 years.*' would not be acceptable here as it shows the lack of a natural terminal point and the situation is, thus, atelic. As far as the meaning is concerned, this example is not a combination of a verb and particle denoting literal movement and decreasing in size or intensity. Moreover, the particle extends its basic meaning of a physical movement, and implies the abstract movement towards a more peaceful life which makes this phrasal verb semi-idiomatic.

The translation equivalent in this case is – *smiriti se* (used in the past tense). The verb is reflexive and is used in the perfective aspect. There is an endpoint in the situation, thus it is telic in terms of aktionsart. This can be confirmed by the tests: '*Koliko dugo je trebalo da se Volter smiri?*' and '*Volter se smirio za 2 godine.*' which result in the person's settling down. The test: *'*Volter se smirio 2 godine*.' clearly states that the situation implies duration without a natural terminal point and is, therefore, not appropriate. To conclude, the verbs retain the same features of aspect and aktionsart in both languages. As the original phrasal verb is used in the sense of starting a more peaceful life, there are several possibilities to translate it – *srediti se, skrasiti se, ustaliti se.* Still, these imply different facts, e.g. marital status, work, etc. which were not quite transparent in the original text. Therefore, due to the context, the translator chose *smiriti se* as the most appropriate translation.

3.1.3. Collapsing, attacking and destroying

This group of meanings contains combinations of verbs and the particle *down* which convey the ideas of collapsing, cutting and destruction, as well as other meanings of attacking, destroying and killing. The corpus contains five such verbs (*come down, go down* x2, *knock down* x2), one of which will be presented below.

(3) ***go down*** – ispustiti dušu

a) *A few have gone down already and many more are imagining they have it, complaining of headaches and pains in their limbs.* (89)

b) *Nekoliko njih već je ispustilo dušu, a mnogi uobražavaju da su se zarazili, pa se žale na glavobolju i bolove u udovima.* (96)

This example is rather specific for analysis. The phrasal verb *go down* is used in the present perfect tense which denotes a perfective aspect of the situation with the present result of the past situation. The adverb *already* opens the possibility of repetition of this activity. If we apply Vendler's tests: '*How long did it take to go down?'* or *'They have gone down in 3 days.'* it will become obvious that the situation is an accomplishment with implied duration and a clearly defined goal. This all marks it telic in terms of aktionsart. Furthermore, the test: **'If one stops going down, one did go down.'* is not appropriate here, since it lacks the fulfillment of all segments typical of accomplishments, in order to reach an endpoint. The phrasal verb *go down* denotes the activity which implies movement, i.e. collapsing from a higher to a lower position. However, the phrasal verb, with extended meanings both of the verb and the particle, denotes an abstract movement, a movement to another life. The basic meanings both of the verb and the particle are extended which turns this phrasal verb into an idiomatic expression.

The translation of this phrasal verb involves the prefixed perfective verb in the form of Serbian *perfekat*, which denotes a perfective situation. In terms of aktionsart the situation is telic since it implies a goal to be reached, as can be seen after the application of Vendler's tests: '*Koliko dugo je bilo potrebno da ispuste dušu?'* or *'Ispustili su dušu za 3 dana.'* In addition, the test: **'Ako neko prestane da ispušta dušu, neko je ispustio dušu.'* is equivalent to its English counterpart and shows the lack of an endpoint typical of accomplishments. In terms of semantics, the translator used a very strong expression – *ispustiti dušu*, which, on the one hand, contains the elements of dropping something, i.e. moving from a higher to a lower position, and on the other, the word *duša* is added to specify this situation in the Serbian language. All in all, the verbs retain the same features of aspect and aktionsart in both languages. In terms of semantics, this expression is idiomatic, very common in Serbian and used in this particular situation.

3.1.4. Defeating and suppressing

This group of meanings includes those phrasal verbs which imply the imposing of someone's point of view or accepting someone else's point of view. Some verbs in combinations with the particle *down* denote actions which control or stop someone doing something. There are three such verbs in the corpus (*close down*, *drag down*, *knock down*), one of which will be dealt with below.

(4) ***drag down*** – opterećen

a) *By now they <u>are</u>, this long-married couple, <u>dragged down</u> by the bewildered consciousness of sin.* (81)

b) *Sada je taj par, koji je već dugo u braku, <u>opterećen</u> zbunjujućom svešću o počinjenom grehu.* (88)

The English sentence contains a passive construction of the simple present tense with the phrasal verb *drag down*. In terms of aspect, the situation denoted by the phrasal verb *drag down* is perfective as it represents a whole with clear beginning, middle and end. In terms of aktionsart, it can be stated that this verb belongs to the category of achievements. Achievements can be tested by the question: '*How long did it take to become dragged down?'* which refers to the period of time prior to the moment of the realization of the situation. Moreover, we can modify achievements with the expression: *'They are dragged down in 3 days.'* which, again, refers to the period prior to the realization of the situation. It is clear that there is an endpoint and the situation is telic. When it comes to semantic characteristics, both the verb and the particle have extended their meanings, i.e. denoting the psychological state of mind of the protagonists, rather than physical movement, thus the phrasal verb is fully idiomatic.

The translation of the phrasal verb *drag down* is *opterećen* which involves the form of Serbian *trpni glagolski pridev*. The translator used this form, prefix + V, for the aim of a better narrative effect, i.e. to emphasize the weight of the burden carried by the protagonists and to reduce a relative clause. The structure itself is perfective in aspect and telic in aktionsart which can be confirmed by the tests: *'Koliko dugo je trebalo da postanu opterećeni?'* and *'Oni su postali opterećeni za 3 dana.'* which implie no changes from the original English version *drag down*. To sum up, what the English phrasal verb *drag down* and its Serbian counterpart *opterećen* have in common are the same features of aspect and aktionsart. In terms of semantics, the Serbian translation contains a certain level of idiomaticity as well.

3.1.5. Completing or failing

This group of meanings includes those phrasal verbs which imply the idea of thoroughness or completeness and usually of ending or failing. Some of the combinations mean stop functioning, operating etc. There are four examples of this type in the corpus (*come down* x2, *go down*, *lay down*), but only one will be analyzed below.

(5) ***come down*** – padati

a) *If he falls, he thinks, I <u>come</u> <u>down</u> with him.* (149)

b) *Ako on padne, razmišlja Kromvel, <u>padam</u> i ja s njim.* (153)

The English sentence contains the simple present tense of the phrasal verb *come down*. This phrasal verb, being used in the main clause of Zero Conditional. This type of conditional is a structure where the simple present tense is used instead of the future *will*, it denotes a well-known fact, an absolute truth, a situation that is to be expected. In this particular case, a certain consequence of the situation is implied rather than movement. The meaning of the verb is not a physical movement, and the particle points out degradation from a higher to a lower position in society and implies completion. This lack of physical movement and direction makes the phrasal verb fully idiomatic. The situation is perfective in aspect as it is seen as an unanalyzable whole. Furthermore, the tests: *'How long did it take to come down?'* and *'I come down in 3 days.'* point out that the verb is an accomplishment with the natural terminal point, which marks it telic in terms of aktionsart. Moreover, it would not be possible to apply the test: **'If I stop coming down, I did come down.'*, but rather its modified version: *'As soon as I come down, I have come down.'*

Come down is translated as *padati* (used in the present tense). The aspect of the situation is imperfective which is opposite from its English counterpart. The imperfective meaning looks at the situation from inside and as such is crucially concerned with the internal structure of the situation, since it can both look backwards towards the start of the situation and look forwards to the end of the situation and indeed is equally appropriate if the situation is one that lasts through all time, without any beginning and without any end (Comrie 1976: 4). The situation is atelic in terms of aktionsart and there is no natural terminal point. It is seen as an activity with successive segments of equal quality. The tests: *'Koliko vremena*

padam?' and *'Padam 3 dana.'* show duration without an endpoint, though the test **'Padam za 3 dana.'* is inappropriate since it implies an endpoint. Furthermore, the test: *'Ako prestanem da padam, ja jesam padao.'* shows that the activity can be interrupted any time without harming the natural flow of the situation. In addition to that, the Serbian translation differs both in aspect and aktionsart from the original English version. Furthermore, the verb *padati*, indicating social degradation as well, includes the same level of idiomaticity as its English counterpart and is an adequate Serbian translation equivalent.

3.1.6. Writing and recording

This group of meanings includes those phrasal verbs which mean 'write' or 'record'. The particle *down* also occurs in a few combinations which express ideas of deciding that something is a particular kind of thing, or that something is caused by a particular kind of thing. The corpus contains only one example from this groups of meanings and it will be analyzed below.

(6)***write down*** – zabeležiti

a)*At Lambeth he follows the stewards around and when they say a number he remembers it; so people say, if you haven't time <u>to</u> <u>write</u> it <u>down</u>, just tell John's nephew.* (115)

b) *U Lambetu ide za starešinama posluge i, kako oni izgovore neki broj, on ga upamti; i sad ljudi govore, ako nemaš vremena neku brojku <u>da</u> <u>zabeležiš</u>, samo reci Džonovom bratancu.* (121)

This example contains the phrasal verb *write down* which is used in the infinitive form, as a complementation of the noun *time*. Presented as a single, unanalyzable whole with the clear beginning, middle and end, the situation denoted by the phrasal verb *write down* is perfective. According to Vendler's tests: *'How long did it take to write it down?'* or *'I wrote it down in 3 minutes.'* we conclude that the situation is an accomplishment and is, therefore, telic in aktionsart. The sentence **'I wrote it down for 3 minutes.'* is not acceptable since it implies duration without an endpoint. In terms of semantics, the verb retains its basic meaning of writing, while the particle extends its meaning from direction to that of *jotting something down*, therefore, the construction is semi-idiomatic in terms of idiomaticity.

The translator used the Serbian prefix + V equivalent *zabeležiti* in the form of the Serbian *prezent* expressing intention, where the meaning of the noun *beleška* (*a note*) is incorporated. Another verb, *zapisati*, would also be possible here. The verb *zabeležiti* is perfective in terms of aspect as the situation is seen as a whole. Moreover, prefixation in Serbian is the basic means of perfectivization. The verb is telic in terms of aktionsart, as can be shown by Vendler's tests: '*Koliko dugo je trebalo da zabeležim*?' and *'Zabeležio sam za 3 minuta.'* In addition: **'Zabeležio sam 3 minuta.'* could not be possible because of implied duration without a natural terminal point. All in all, the verbs retain the same features of aspect and aktionsart in both languages. In terms of semantics, the verb retains its literal meaning, which marks it semantically transparent.

3.2. Phrasal verbs with the particle *up*

The basic meaning of the particle *up* has to do with movement from a lower position or level to a higher one. In combinations with verbs, the particle *up* can constitute a variety of different meanings. Therefore, it has to be mentioned, as it was the case with the particle *down*, that some examples of phrasal verbs are difficult to place into one group of meanings only, but the researchers themselves have to decide which meaning to choose depending on the context. The *Collins Cobuild Dictionary of Phrasal Verbs* (1994: 487-491) classifies the meanings of the particle *up* into twelve groups of meanings: movement and position, increasing and improving, preparing and beginning, fastening and restricting, approaching, disrupting and damaging, completing and finishing, rejecting and surrendering, happening and creating, collecting and togetherness, revealing and discovering, separating. Like in the previous section, only one example from the corpus from each of the groups of meanings will be presented in order to analyze them.

3.2.1. Movement and position

The phrasal verbs belonging to this group indicate movement from a lower position or place to a higher one. The corpus contains thirty-three examples of this type (e.g. *bundle up, come up, fetch up, pass up, put up, scoop up, scrape up, stand up, wake* up, etc.) one of which will be analyzed below.

(7) ***bundle up*** – strpati, smotati, bacati

a) *They <u>are bundling up</u> parchments and scrolls, missals and memoranda and the volumes of his personal accounts; they are taking even the ink and the quills.* (47)
b) *<u>Na hrpe</u> <u>bacaju</u> pergamente i svitke ,molitvenike, zvanične beleške i čitave tomove njegovih ličnih zapisa; odnose sve, čak i mastilo i pera.* (55)

The phrasal verb *bundle up* is used in the present progressive tense thus indicating a process and describing a scene, which marks the situation denoted by the phrasal verb as imperfective. After applying Vendler's tests: '*How long did it take to bundle up?'* it becomes clear that the situation is an accomplishment and is telic. Furthermore, it is not possible to use accomplishments in this example: **'If they stop bundling up, they did bundle up.'* since we lack the final segment of the situation to determine the quality of the situation as a whole. A more appropriate version of the test would be: *'If they stop bundling up, they did not bundle up*.' since the final segment, in which the situation naturally ends, needs to be fulfilled. However, this example is one of those where there is a natural terminal point which has not been reached yet, but has been neutralized. In terms of semantics, the particle extends its meaning from direction to repetition. This phrasal verb is, therefore, semi-idiomatic.

The Serbian translation of the phrasal verb *bundle up* is *bacati*. The verb *bacati* is used in the form of Serbian *prezent*, complemented by the prepositional phrase *na hrpe.* In order to clearly depict the process of creating piles by throwing something, the translator chose an adequate translation. The translation equivalent is imperfective in terms of aspect since it denotes a structure with phases. The application of a Vendler's test: '*Koliko dugo su bacali?'* states that the situation is atelic in terms of aktionsart since there is no natural terminal point and the meaning of repetition is included. Another test: *'Ako prestanu da bacaju, oni jesu bacali.'* confirms that the situation lacks a natural terminal point and is an activity with all equal segments. On the other hand, the test: **'Ako prestanu da bacaju, oni jesu bacili*.' implies an endpoint and could not be regarded appropriate in this example. To conclude, both the verbs share the same aspectual feature, but differ in terms of situation type, aktionsart. As far as semantics is concerned, the structure retains its literal meaning.

3.2.2. Increasing and improving

This group of meanings, besides signifying movement upwards, also indicates increase in quantity or intensity. The corpus contains three examples of phrasal verbs belonging to this group (*light up, speak up, tune up*) but only one will be dealt with below.

(8) ***speak up*** **-** reći

a) *Why did you not speak up?* (74)

b) *Pa što to odmah nisi rekao?* (81)

The English sentence contains the phrasal verb *speak up* which is used in the simple past tense. The situation denoted by the phrasal verb is represented as an unanalyzable whole, rather than as a structure with phases, so it is perfective. Furthermore, it is an achievement and it is telic, as there is a clearly defined goal to be reached. This can be confirmed by Vendler's tests: '*How long did it take to speak up?'* in which the duration of the period before *speaking up* is implied and '*As soon as you speak up, you have spoken up'* in which it is clear that the situation happens at a certain point in time. However, this situation being momentary, it would not be possible to say: *'*If you stop speaking up, you did speak up.'*. The verb *speak* is used in its original meaning, however, the particle *up* extends its basic meaning of direction to completion. This phrasal verb is, therefore, semi-idiomatic.

The translation involves the verb *reći* which is used in the form of Serbian *perfekat*. The verb is perfective in terms of aspect since the situation is seen as a whole. There is a natural terminal point which can be confirmed by the tests: '*Koliko dugo je trebalo da kažeš?'* and *'Čim počneš da govoriš, ti jesi rekao*.' that mark the situation telic in terms of aktionsart and, thus, corresponding to the original. In addition, the test: *'*Ako prestaneš da govoriš, ti jesi rekao.'* would not be appropriate since the situation happens at a certain point in time. As a result of the comparison of the English phrasal verb *speak up* and its Serbian translation *reći*, it can be concluded that the features of aspect and aktionsart are equal. The translator has chosen the appropriate translation equivalent which is different from its English counterpart by being semantically transparent.

3.2.3. Preparing and beginning

The phrasal verbs belonging to this group of meanings indicate that something is being prepared or is starting. There are ten examples of this type of phrasal verbs in the corpus (e.g. *dress up*, *order up*, *pick up*, *put up*, *set up*) and only one of them will be analyzed.

(9) ***set up*** – krene da učini nešto, osnovati / otpočeti nešto

a) *They never see a great man set up but they must pull him down – for the novelty of the thing.* (54)

b) *Oni prosto ne vide kad neki veliki čovek krene da učini nešto, nego moraju da ga sruše – zarad nečeg novog*. (62)

Set up is a combination of a verb and particle used in the infinitive form. The aspect of the situation denoted by the phrasal verb is perfective. According to Vendler's tests: *'How long did it take to set up?'* and *'He set up in 3 minutes.'*, it can be concluded that there is an endpoint, and the phrasal verb is telic. The verb implies no duration which clear states that the verb is an achievement happening in a particular moment. It would not be possible, for example, to apply the test: **'He set up for 3 minutes.'* since it implies duration which is not the case in this example. The verb *set* extends its meaning from spatial to that of starting, creating. There is no directional meaning of the particle *up*, but rather the meaning of completion is implied. Therefore, the phrasal verb is seen as fully idiomatic.

The phrasal verb *set up* is translated by a clause *krene da učini nešto*, thus expressing the meaning of intention. The verb *krenuti* is added to emphasize starting of the activity. The structure is aspectually perfective as it is seen as an unanalysable whole. In terms of aktionsart, it is telic with a natural terminal point which can be confirmed by the test: *'Koliko dugo je trebalo da neko krene da učini nešto?'* and *'On je krenuo da učini nešto za 3 minuta.'* Similarly, the test: **'On je krenuo da učini nešto 3 minuta.'* implies duration like its English version, which, however, is not acceptable here. Thus, we can conclude that both the verbs retain the same features of aspect and aktionsart. Possible translations are *krene da učini nešto, osnovati / otpočeti nešto*. The latter version appears to be more specific i.e. implies some specific business etc., while the first one is less specific, i.e. depicts only a decision to do something, and appears to be more appropriate. The translator has chosen a clause instead of a single verb, since it appears to be the right way to convey the complex meaning expressed by the phrasal verb *set up*.

3.2.4. Fastening and restricting

Combinations within this group indicate that something is being fastened or restricted in some way. Some verbs with the particle *up* show that someone's movement is being restricted (e.g. *belt up*). There are eight such examples of this type (e.g. *bind up, chain up, hang up, lock up, roll up, tangle up)* and one of them will be analysed here.

(10) ***bind up*** – povezati

a) *They <u>have bound up</u> her jaw with linen, so already she does not look like herself.* (102)

b) *Komadom lanenog platna <u>povezali su</u> joj vilicu, tako da već ne liči na sebe*. (109)

The English sentence contains the phrasal verb bind up which is used in the present perfect tense, which marks the aspect of the situation perfective where the beginning, middle and end are rolled into one without individual phases being distinct. Furthermore, the situation expressed by the phrasal verb is telic, as there is a clear-defined goal to be reached. The verb is an achievement since it occurs at a certain point in time and implies no duration. This can be confirmed by the tests: '*How long did it take to bind up her jaw?'* or '*They have bound up her jaw in 3 minutes.'* but not the test: **'They have bound up her jaw for 3 minutes.'* since it implies duration. The verb *bind* retains its basic meaning of fastening something. However, the particle *up* extends its meaning of direction to that of restriction. Taking this into consideration, the phrasal verb *bind up* is semi-idiomatic.

The Serbian translation equivalent consists of a prefix + V used in the Serbian form of *perfekat* which results in the perfective aspect of the phrasal verb. It should be added that prefixes in Serbian are mostly markers of perfective aspect. As it is the case with the English sentence, the situation in the Serbian language is telic as well. This can be explained by the modified versions of Vendler's tests: '*Koliko dugo je trebalo da povežu*?' and '*Povezali su joj vilicu za 3 minuta*.' but not the test: *'*Povezali su joj vilicu 3 minuta.'* which implies duration. According to Vendler's tests in both languages, it is clear that the verbs remain the same in terms of aspect and aktionsart. Semantically speaking, the translator has chosen the appropriate solution since the verb *povezati* in Serbian is semantically related to the noun *povez,* depicting a piece of cloth that is used in such situations. The verb *povezati* is, thus, semantically transparent.

3.2.5. Disrupting and damaging

The meaning of disrupting and damaging applies to those phrasal verbs which give the idea that something is not in its normal state, and has perhaps been spoilt or damaged in some way. The corpus contains one such example and it will be presented below.

(11) ***break up*** **-** rasturati

a) *'As things stand, we'll have to break up the household,' Cavendish says.* (63)

b) *– Kako stvari stoje, moraćemo da rasturamo domaćinstvo – kaže Kevendiš.* (70)

The phrasal verb *break up*, used in the infinitive form, is placed within a clause denoting future intention. The situation presented by this phrasal verb is seen as a whole and is perfective in aspect. If we apply a Vendler's test: '*How long did it take to break up?'* it will become evident that the situation is an accomplishment, it is telic with a natural terminal point. Furthermore, the test: *'*If one stops breaking up, one did break up.'* would not be possible here because the final phase of the situation has not been completed in order to determine the quality of the situation as a whole. Therefore, a modified test: '*If one stops breaking up, one did not break up'.* is a more appropriate solution indicating that all phases of the situation need to be completed in order to reach a natural terminal point. *Break up* is a combination of a verb *break* that retains its original meaning and the particle *up* which extends its meaning of direction to completion. This results in the phrasal verb being semi-idiomatic.

The translation equivalent of the phrasal verb *break up* is a verb *rasturati*. This verb is used in the form of Serbian *prezent* as a complementation of the verb *morati* which expresses necessity. The verb *rasturati* is imperfective in aspect since the situation is seen as a structure with phases. The situation is atelic in terms of aktionsart, i.e. there is no natural terminal point. Vendler's tests: '*Koliko dugo su rasturali?'* and '*Ako prestanu da rasturaju, oni jesu rasturali.'* show that the situation implies duration without an endpoint. Furthermore, the test: *'*Ako prestanu da rasturaju, oni su rasturili*.' is not possible with atelic verbs since it implies an endpoint. It can be concluded that the Serbian translation *rasturati* is different both in aspect and aktionsart from its English counterpart *break up*. In terms of

semantics, the Serbian verb expresses the forceful activity of breaking someone's property expressed by the English phrasal verb *break up*, which marks it a proper equivalent. It retains its literal meaning, whereas the English verb is semi-idiomatic.

3.2.6. Completing and finishing

Phrasal verbs of this type indicate that something has ended or been finished. The particle *up* often indicates that something has been done thoroughly or completely. There are nine such examples in the corpus (e.g. *buy up, count up, mix up, order up, train up*) one of which will be analyzed.

(12) ***tear up*** – cepati

a) *Nobody can better keep their head, when markets are falling and weeping men are standing on the street* <u>*tearing up*</u> *letters of credit.* (91)

b) *I niko ne ume tako da sačuva prisebnost kad cene počnu da padaju, a na sve strane vidiš uplakane ljude kako* <u>*cepaju*</u> *menice.* (98)

The phrasal verb *tear up* belongs to the group of verbs which give the idea that something has been damaged or spoilt in some way. The verb *tear* retains its basic meaning while the particle *up* extends its basic meaning to that of completion. This makes the phrasal verb semi-idiomatic. The phrasal verb *tear up* is used in the form of present participle which marks the situation as imperfective, and at the same time, progressive in aspect. These aspectual features imply the internal structure of the situation referred to. After applying Vendler's tests: '*How long did it take to tear up?'* and '*If they stop tearing up, they did not tear up.'* it can be concluded that the situation expressed by this phrasal verb is telic. Also, it is an accomplishment with implied duration and a clearly defined goal. Furthermore, the test: **'If they stop tearing up, they did tear up.'* expresses the lack of the final segment to make the situation a complete whole.

Tear up is translated as *cepati* and is used in the form of Serbian *prezent*. The verb *cepati* is aspectually imperfective with the meaning of repetition, and in terms of aktionsart it is atelic, without an endpoint. If we apply modified versions of Vendler's tests: '*Koliko dugo cepaju?'* and **'Za koliko dugo cepaju?'* it will become clear that the first test depicts an activity, without an endpoint, whereas the second test implies that the activity contains an endpoint which is unacceptable. Another test: *'Ako prestanu da cepaju, oni jesu cepali*.' is acceptable since it denotes only the

process of *tearing up* without a natural terminal point. Therefore, it becomes evident that the two verbs differ only in terms of telicity, the phrasal verb *tear up* is telic, whereas its Serbian translation *cepati* is atelic. As far as the translation into Serbian is concerned, the verb *cepati* is an adequate translation equivalent of the phrasal verb *tear up* since both the verbs convey the same message. However, the verb *cepati* is semantically transparent which differs it from its English counterpart.

3.2.7. Rejecting and surrendering

Combinations within this group indicate that something is being given away or rejected. The corpus contains three such examples of phrasal verbs (*give up* x3), but only one will be dealt with here.

(13) ***give up*** – dići ruke, odustati, ustupiti

a) *He reads Petrarch whom he loves, reads how he defied the doctors: when they <u>had</u> <u>given</u> him <u>up</u> to fever he lived still, and when they came back in the morning, he was sitting up writing.* (105)

b) *Čita Petrarku, koga voli, čita o tome kako je Petrarka prkosio lekarima: kad je oboleo od groznice, lekari <u>digli ruke</u> od njega, on preživeo noć, a kad su ujutro došli da ga vide, sedi Petrarka za stolom i piše*. (110)

The English sentence contains a construction of the past perfect tense with the phrasal verb *give up*, which makes the construction perfective in aspect as the situation is seen as a whole. There is a natural terminal point to be reached which, therefore, marks the situation telic. This can be tested by the application of Vendler's tests: '*How long did it take to give up?*' and '*They had given him up in 3 minutes.*' which confirm that the situation is clearly an achievement happening at a particular point in time. Furthermore, the test: *'*They had given him up for 3 minutes.*' implies duration that is not typical of achievements and is, therefore, not appropriate in this case. In addition, when the semantic nature of the phrasal verb *give up* is concerned, both the verb and the particle extend their meanings to that of abandonment, which makes this phrasal verb fully idiomatic.

The Serbian equivalent of *give up* is *dići ruke* which is used with the Serbian active construction in the form of *perfekat*. The verb is perfective in aspect and

according to Vendler's tests, telic in aktionsart. These claims will be checked in the following tests: *'Koliko dugo je trebalo da dignu ruke?'* and *'Digli su ruke od njega za 3 minuta.'*. Namely, the test: **'Digli su ruke od njega 3 minuta.'* does not convey an appropriate message since it implies duration of the situation which is not characteristic of achievements. Therefore, the contrastive analysis confirms that there are no changes in aspect and aktionsart as far as these two verbs are concerned. The phrase *dići ruke* is an adequate Serbian construction including a certain level of idiomaticity. The translation equivalent is a common expression in the Serbian language and is properly used in this context.

3.2.8. Happening and creating

Combinations within this group give the idea of something happening or being created. There are six examples of this type of phrasal verbs in the corpus (*bring up* x3, *make up* x2, *turn up*) and one of them will now be analyzed.

(14) ***bring up*** – odrastati, odgajati, obrazovati, vaspitavati

a) *Daughter of the diplomat, Thomas Boleyn, she <u>has been brought up</u> since childhood in the Burgundian court at Mechelen and Brussels, and more recently in Paris, moving in Queen Claude's train between the pretty chateaux of the Loire.* (67)

b) *Kao kćerka diplomate Tomasa Bolena, <u>odrastala je</u> na burgundskom dvoru u Mehelenu i Briselu, a potom u Parizu, putujući sa svitom kraljice Klaudije Bretonske od jednog do drugog prelepog zamka na Loari*. (74)

The phrasal verb in this example, *bring up*, is used in the passive form of the present perfect tense. It denotes a situation as a completed whole, which marks the aspect of the situation perfective. In terms of aktionsart, if Vendler's tests are taken into consideration, it can be concluded that the situation is telic: '*How long did it take to bring her up?'* and '*She has been brought up in 13 years*.'. These tests clearly show that the situation is an accomplishment with a natural flow of the situation with a terminal point. Namely, the test: **'She has been brought up for 13 years.'* does not imply the natural terminal point and is, therefore, inappropriate in this case. Considering the semantic characteristics of the phrasal verb *bring up*, it can be

concluded that it is fully idiomatic. The verb extends its meaning and the particle does not denote movement but completion of the process towards maturity.

The Serbian translation of the phrasal verb *bring up* is *odrastati* and is used in the active form. The construction contains a prefixed verb *odrastati* in the Serbian form of *perfekat*. Therefore, the verb denotes a structure with phases which marks the aspect as imperfective and at the same time progressive. It is clear that there is no goal which marks the situation atelic. These claims can further be confirmed by Vendler's tests: *'Koliko dugo je odrastala?'* or *'Odrastala je 13 godina.'* which clearly state that the activity is a set of successive segments without the natural terminal point. Therefore, it would not be possible to say: *'*Odrastala je za 13 godina.'* because this sentence would imply the presence of an endpoint. In addition, the results of the analysis show that the English phrasal verb *bring up* differs both in aspect and aktionsart from its Serbian translation equivalent *odrastati*. Having in mind the contextual conditions, the translator could have chosen one of the following translations as well: *odgojena, obrazovana, vaspitavana* in which the passive form would also be preserved.

3.2.9. Collecting and togetherness

Some combinations with *up* give the idea that something is being gathered together. When this sort of verb is used to refer to people, it tends to convey an idea of involvement, e.g. if one signs up with an organization, one becomes a member of it. The corpus contains one verb with this meaning that will be presented below.

(15) ***scoop up*** - pokupiti

a) *She <u>scoops up</u> the rest of her hair, twists it and wraps it around her neck.* (128)

b) *<u>Pokupi</u> ostatak kose, uvrne je i obmota oko vrata.* (133)

This is a typical example of a verb-particle combination of gathering something together – *scoop up*. It is used in the narrative present where the present tense is used to refer to past situations. The situation itself is perfective in aspect, representing a whole, and telic in aktionsart because of a natural terminal point being included. The feature of telicity will be checked by Vendler's tests: '*How long did it take to scoop up the rest of her hair?'* and another test '*She scoops up the rest of her hair in 2 minutes.'*. Furthermore, the sentence *'*She scoops up the rest of her*

hair for 2 minutes.' would imply duration without the natural terminal point and is, therefore, not acceptable with the situation termed as achievement in this example. As far as semantics of the phrasal verb *scoop up* is concerned, the verb retains its basic meaning, but the particle extends its meaning from direction to completion which results in the phrasal verb being semi-idiomatic.

The translation involves the prefixed perfective verb *pokupiti* in the form of the Serbian *aorist*, used for the aim of a better narrative effect. As well as it was the case with the English version, the aspect of the situation denoted by the verb *pokupiti* is perfective, as it refers to the situation as an unanalyzable whole. In addition, the situation type is claimed to be telic which can also be confirmed by the tests: '*Koliko dugo je trebalo da pokupi kosu?'* and '*Pokupi ostatak kose za 2 minuta.'*. Similar to its English counterpart, the sentence: *'*Pokupi ostatak kose 2 minuta.'* shows duration of the situation without the natural terminal point. The tests confirm that both the English phrasal verb *scoop up* and its Serbian translation *pokupiti* share the same features of aspect and aktionsart. One of the possible translations of the phrasal verb *scoop up* is *zgrabiti* which denotes a continuous, hectic movement. However, the translator has chosen the verb with a slightly weaker meaning *pokupiti* because of the context of the novel which describes a scene in which a little girl is playing with her hair. The verb retains its literal meaning.

3.2.10. Revealing and discovering

The particle *up* used in some combinations with verbs gives the idea of information being revealed or discovered. The corpus contains three such examples (*come up, draw up, look up*) one of which will be analyzed below.

(16) ***come up*** – izneti, izreći, smisliti

a) *And he would say, 'Let me see,' and walk slowly around the cardinal; and saying 'May I?' he would pinch a sleeve between an expert forefinger and thumb; and standing back, he would view him, to estimate his girth – year on year, the cardinal expands –and so* <u>*come up*</u> *with a figure*. (50)

b) *A Kromvel bi na to: „Čekajte da vidim“, pa bi lagano počeo da kruži oko kardinala, da bi onda, uz jedno „smem li?“, odigao rukav, u maniru pravog stručnjaka, između kažiprsta i palca; a onda bi se odmakao, dobro ga*

osmotrio, procenio obim – iz godine u godinu, kardinal je sve širi u struku – pa bi ispalio neku cifru. (58)

The phrasal verb in this example *come up* is used in the infinitive form in the construction with the modal verb *would* mentioned in the previous sentence. The aspect of the situation is clearly perfective, since the situation is seen as a whole. Speaking in terms of aktionsart, Vendler's tests will try to prove the presence of an endpoint: '*How long did it take to come up with a figure?* and *'He came up with a figure in 3 minutes.'*. Based on these tests, it is clear that the situation is an achievement with duration that precedes the moment of the realization of the situation which happens at a certain point in time and contains the natural terminal point. In addition, the test: *'*He came up with a figure for 3 minutes.'* implies duration without the natural terminal point and is, thus, not appropriate here. Both the verb and the particle have extended their meanings, from movement and direction to saying something, thinking something up, which marks the phrasal verb *come up* fully idiomatic.

The translation equivalent of *come up* is *ispaliti* which is used in the form of the Serbian *potencijal - bi ispalio.* This form is used for the aim of a better narrative effect. The verb is prefixed, which results in the situation being perfective in aspect. According to Vendler's tests: '*Koliko dugo je trebalo da ispali neku cifru?'* and '*Ispalio bi neku cifru za 3 minuta.'* there is a natural terminal point, thus the situation is telic. The sentence*: *'Ispalio bi neku cifru 3 minuta.',* does not contain the natural terminal point and is, therefore, not acceptable. Therefore, the contrastive analysis confirms that there are no changes in aspect and aktionsart as far as these two verbs are concerned. The Serbian translation is rather informal, used in a form of a slang. Related to that, the translator could have chosen some of the following translations: *izneti*, *izreći*, *smisliti*. However, the verb contains a certain level of idiomaticity.

3.2.11. Separating

When used in combinations with certain verbs, *up* often indicates that a person or thing is moving away from someone or something else or is being separated from it. Some combinations indicate that a person is hiding from other people. There is only one example of this group of meanings and it will be analyzed below.

(17) ***cut up*** – seći

a) *October comes, and his sisters and Mercy and Johane take his dead wife's clothes and cut them up carefully into new patterns. Nothing is wasted.* (120)

b) *Stiže oktobar, i Kromvelove sestre, a s njima i Mersi i Džoen uzimaju odeću njegove pokojne žene i brižljivo je seku na parčiće, da naprave od nje nešto novo.* (125)

Cut up is used in the narrative present where the present tense is used to refer to past situations. The aspect of the situation is perfective since the situation is seen as an unanalyzable whole. Furthermore, there is a goal to be reached, thus the situation is telic. The tests: *'How long did it take to cut up?'* or *'They cut them up in 3 minutes.'* confirm the statements about telicity. The situation is clearly an accomplishment since it involves certain segments to be realised as well as the final segment in which the situation naturally ends. The sentence: *'*They cut them up for 3 minutes.'* implies duration without the natural terminal point and could not be considered relevant here. The verb retains its basic meaning but the particle extends it from movement to separation and completion. This makes the phrasal verb semi-idiomatic.

The Serbian translation of *cut up* is *seći.* The verb is used in the form of the Serbian *prezent*. Furthermore, the situation is seen as a structure of phases, thus it is imperfective in aspect. There is no natural terminal point to be reached, i.e. the situation is atelic. Vendler's tests: '*Koliko dugo seku?'* and '*Seku 3 minuta.'* confirm the fact that the situation expressed by the verb *seći* is an activity with a natural flow of segments but without the final segment in which it naturally ends. Another test: *'*Seku za 3 minuta.'* implies the natural terminal point and is not adequate in this case. Again, the tests have shown that both the English and Serbian verbs in this example differ in aspect and aktionsart. The verb *seći* is semantically appropriate, and retains its literal meaning.

4. DISCUSSION OF THE RESULTS

After the analysis of 111 examples from the corpus, this section of the paper deals with the results of the analysis and some general conclusions deduced from them. The corpus contains 32 phrasal verbs with the particle *down* and 79 phrasal verbs with the particle *up*. Added to this, types of translation equivalents of the phrasal verbs with the particle *down* and *up* are shown within the Tables 2 and 3,

while the levels of idiomaticity present in them are shown within the Tables 4 and 5. The tabular overviews are followed by some general remarks and comments.

Table 2: Translation equivalents of the phrasal verbs with the particle *down*

No	Type of translation equivalent	Number of examples (%)
1.	Prefixed verb (perfective)	25
2.	Prefixed verb (imperfective)	10
3.	Verb (perfective)	25
4.	Verb (imperfective)	28
5.	Collocation	9
6.	Clause	3

Table 3: Translation equivalents of the phrasal verbs with the particle *up*

No	Type of translation equivalent	Number of examples (%)
1.	Prefixed verb (perfective)	45
2.	Prefixed verb (imperfective)	6
3.	Verb (perfective)	14
4.	Verb (imperfective)	22
5.	Verb + PP	3
6.	Verb + Adjective	1
7.	Verb + Adverbial	1
8.	Collocation	3
9.	Clause	5

As it was already mentioned, one of the goals of the analysis was to observe whether the aspect and aktionsart characteristics of English phrasal verbs remain the same in the translation. The results show that they do remain the same but not in all the cases. Perfective characteristics, which are very common, are present both in the original and in the translation (e.g. *skinuti* from English *take down*, *izmisliti* from

English *make up*). Furthermore, the results show that the majority of the Serbian translations of the phrasal verbs with the particles *down and up* are prefixed perfective verbs (e.g. *zabeležiti* from English *write down* and *pokupiti* from English *scoop up*), whereas the imperfective prefixed verbs are rather rare (e.g. *odgajati* from English *bring up*). Imperfective verbs, only few of them, are present either in the original (e.g. *bundle up*) or in the translation equivalent (e.g. *seći* from English *cut up*), but rarely in both languages simultaneously (e.g. *cepati* from English *tear up*). It has to be pointed out that the aspectual characteristics in English have to be observed on the level of syntax, and in Serbian on the level of morphology.

When the feature of telicity is taken into consideration, the analysis shows that most of English and Serbian examples are telic with a natural terminal point included (e.g. *postaviti* from English *set up*). There are few examples of atelic situations in Serbian (e.g. *bacati* from English *bundle up*). The feature of telicity in English is marked by phrasal verb particles, while in Serbian, it is done by verbal prefixes. In other words, both the English phrasal verb particles and the Serbian verbal prefixes mark telic aktionsart. To sum up, most examples in the corpus (65% of 111 examples) denote perfective and telic situations. In Serbian, they are expressed by perfective verbs that are lexically perfective (e.g. *reći* from English *speak up*), or they become perfective by means of prefixation (e.g. *izmisliti* from English *make up*). Having in mind the fact that the particles *down* and *up* usually involve completion of a situation and a tendency towards telic situations, there are few examples of imperfective and atelic Serbian verbs (e.g. *padati* from English *come down*) which are in the English version used in imperfective (e.g. *seći* from English *cut up*) and perfective aspect (e.g. *odrastati* from English *bring up*) and are telic in all the cases. Based on these results, it is once more confirmed that the feature of telicity in the Serbian language is directly connected to the aspect of the verb situation, whereas in the English language this is not the case. The aspect of the verb situation is, firstly, influenced by the feature of stativity, and secondly, by the feature of duration.

Furthermore, if other translation equivalents are taken into consideration, the analysis shows that there are only three collocations (e.g. *sravniti sa zemljom* from English *knock down*), four clauses (e.g. *krene da učini nešto* from English *set up*), the Serbian form of *trpni glagolski pridev* (e.g. *opterećen* from English *drag down*). When it comes to the different levels of idiomaticity, most of the English phrasal verbs (45% of the total number of 111 phrasal verbs) are semi-idiomatic (e.g. *settle down*), 30% of the phrasal verbs are semantically transparent (e.g. *put down*) and

only 25% of the phrasal verbs are fully idiomatic (e.g. *give up*). According to the levels of idiomaticity, the Serbian translation equivalents mostly (60% of 111 translation equivalents) remain semantically transparent (e.g. *postaviti* from English *set up*), semi-idiomatic (15%) where the meanings of the Serbian verbs are slightly changed and affected by the context (e.g. *priključiti se* from English *pick up*) and fully idiomatic (25%, e.g.*ispustiti dušu* from English *go down*).

Table 4: English particles down & up

No	Levels of idiomaticity	Number of examples (%)
1.	Semantically transparent	30
2.	Semi-idiomatic	45
3.	Fully idiomatic	25

Table 5: Serbian translation equivalents

No	Levels of idiomaticity	Number of examples (%)
1.	Semantically transparent	60
2.	Semi-idiomatic	15
3.	Fully idiomatic	25

5. Conclusion

After a thorough study of the English phrasal verbs with the particles *down* and *up* and their Serbian translation equivalents, it can be concluded that the majority of the Serbian translations of the particle *up* are perfective prefixed verbs, while imperfective prefixed verbs are rather rare. Besides prefixed verbs, there are other

possible constructions which include verbs (complemented by prepositional phrases, adjectives, adverbs (e.g. *bacati na hrpe* from English *bundle up*)), collocations and very few clauses (e.g. *krene da učini nešto* from English *set up*).

The situation type, aktionsart is analyzed from the point of view of the feature of telicity. The results of the research show that the majority of verbs in English and Serbian are telic with a natural terminal point (e.g. *zabeležiti* – telic / *write down* - telic), whereas the cases of the shifts in telicity from situation types with a clear terminal point to those without a terminal point are more present in Serbian verbs (e.g. *spuštati* – atelic / *put down* – telic).

It has to be pointed out that the particles have been divided into several groups of meanings according to the classifications of meanings taken from the *Collins Cobuild Dictionary of Phrasal Verbs*. Based on this classification, it is possible to distinguish 10 groups of meanings of the particle *down* (movement and position; decreasing, lowering and reducing; fastening and fixing; collapsing, attacking and destroying; defeating and suppressing; completing or failing; eating and drinking; writing and recording; cleaning and flattening; work and activities (*CCDPV* 1994: 460-462)). However, there are some groups of meanings that are not present in the corpus (e.g. fastening and fixing; eating and drinking; cleaning and flattening; work and activities). According to the analysis of the levels of idiomaticity, and the meanings of the particle *down*, it can be concluded that idiomatic meaning is present in the following groups of meanings: decreasing, lowering and reducing; collapsing, attacking and destroying; defeating and suppressing; completing or failing. These results of the analysis show that the particles have partially or fully extended their basic meanings in these groups, while in others they have retained their literal meanings in the original as well as in the translation.

Furthermore, when the particle *up* is concerned, it is possible to distinguish 12 groups of meanings (movement and position; increasing and improving; preparing and beginning; fastening and restricting; approaching; disrupting and damaging; completing and finishing; rejecting and surrendering; happening and creating; collecting and togetherness; revealing and discovering; separating (*CCDPV* 1994: 487- 491)). The meaning of approaching is not present in the corpus. When it comes to idiomatic meaning, it is present in the following groups of meanings: movement and position; preparing and beginning; rejecting and surrendering; happening and creating; revealing and discovering. The conclusion which can be derived from this analysis is that the idiomatic meaning of the particles *down* and *up* is present in almost the same number of the groups of meanings.

Finally, a contrastive analysis of this kind can be of great help to better understand the notions of aspect, aktionsart and the levels of idiomaticity that the particles cause, on the one hand, as well as their translation equivalents and shifts in meanings caused by translation, on the other. What can be done in the future is to perform a more detailed analysis on a larger corpus, which would probably reveal some other characteristics of phrasal verbs and allow different types of their translation equivalents to appear.

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FRAZNI GLAGOLI SA PARTIKULAMA *DOWN* I *UP* U ENGLESKOM I NJIHOVI SRPSKI EKVIVALENTI – KORPUSNA ANALIZA

Rezime

U radu je prikazana analiza engleskih fraznih glagola sa partikulama *down* i *up* i njihovih prevodnih ekvivalenata. Teorijski okviri obuhvataju kognitivni pristup semantici engleskih fraznih glagola, odnos fraznih glagola i gramatičkih i leksičkih kategorija aspekta i akcionsarta, kao i prevodne ekvivalente fraznih glagola u srpskom jeziku. Rezultati analize pokazuju da većina engleskih fraznih glagola sa partikulom *up* ima perfektivni aspekt i da su prevodni ekvivalenti ove partikule u srpskom jeziku perfektivni glagoli sa prefiksom, dok se imperfektivni glagoli sa prefiksom ređe javljaju. Glagoli sa partikulom *down* su zastupljeni u znatno manjem broju, no i većina njihovih prevodnih ekvivalenata jesu perfektivni glagoli sa prefiksom. Takođe, evidentno je da partikule *down* i *up* doprinose teličnosti fraznih glagola dajući im krajnji cilj. Konačno, što se tiče nivoa idiomatičnosti, utvrđeno je da su engleski frazni glagoli u većem broju idiomatični izrazi dok je većina njihovih srpskih ekvivalenata semantički transparentna. U cilju prevođenja fraznih glagola na srpski, sprovedena je kontrastivna analiza korpusa koji se sastoji od ukupno 111 fraznih glagola sa partikulama *down* i *up,* sakupljenog iz drugog dela romana *Wolf Hall* autora Hilari Mantel i njegovog objavljenog prevoda *Vučje leglo* (preveo Vladimir D. Janković).
Ključne reči: aspekt, frazni glagoli, partikule *down* i *up*, prevodni ekvivalenti, teličnost.