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DIPLOMSKI RAD

*A Comparative Analysis of Idiomatic Expressions in English and
Portuguese*

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1. Abstract

This thesis is a comparative corpus-based research of idiomatic expressions in English and Portuguese. It focuses on phrasal verbs and idioms in English and how their Portuguese equivalents are formed in the given corpus. The data for the analysis were extracted from three novels in English language and their Portuguese translations. Two different methodologies are used in this paper. One is by Vinay and Darbelnet, and the other is by Baker. Phrasal verbs are separated into 6 categories: *literal translation*, *transposition*, *modulation*, *adaptation*, *synonymy* and *paraphrase / omitted translation*. Idioms are separated into four categories: *idioms of the same or similar meaning and form*, *idioms of similar meaning but dissimilar form*, *literally translated idioms* and *paraphrased idioms*. The results show that the majority of phrasal verbs is translated literally, and the majority of idioms is paraphrased.

Keywords: idiomatic expressions, phrasal verbs, idioms, corpus-based research

2. Introduction

This thesis presents a contrastive analysis of the use of English phrasal verbs and idioms and their translation equivalents in European Portuguese.

The data for the analysis were extracted from three novels: "The Great Gatsby" written by F. Scott Fitzgerald (American author), its Portuguese translation "O Grande Gatsby" by José Rodrigues Miguéis, "Breakfast at Tiffany's" written by Truman Capote (American author), its Portuguese translation "Bonequina de Luxo" by Margarida Valde de Gato, "The Boy in the Striped Pyjamas" by John Boyne (Irish author) and its Portuguese translation "O rapaz do pijama às riscas" by Cecília Faria and Olívia Santos. The analysis is directed at contemporary English (EN) and European Portuguese¹ (PT). The examples of sentences containing phrasal verbs and idioms had been extracted from the English novels, and then compared with their translation from the Portuguese novels.

The aim of this research is to investigate the degree of equivalence of the two languages in the semantic aspect. First, the formal characteristics of English phrasal verbs and idioms will be described. There will be no discussion of the morphological, phonological or syntactical characteristics of English phrasal verbs and idioms, since the aim of this study is to see how the meanings of the English phrasal verbs are expressed in Portuguese. An analysis of the examples that were chosen from the corpus will follow, with a subchapter dedicated to each of the categories of analysis of the phrasal verbs that were found. There will be a separate chapter dedicated to the idioms.

¹ Later in the text 'Portuguese' refers to 'European Portuguese'

3. Phrasal verbs in the English language

The *Oxford Advanced Learner's Dictionary* defines phrasal verbs as "a verb combined with an adverb or a preposition, or sometimes both, to give new meaning, for example, *go in for*, *win over* and *see to*" (R40). Crystal defines it as "a type of verb consisting of a sequence of a lexical element plus one or more particles e.g. *come in*, *get up*, *look out for*" (292)

A different definition is provided by Eastwood (303):

A verb + adverb is called a 'phrasal verb'.

Come in and sit down.

A verb + preposition is called a 'prepositional verb'.

I was looking at the photo.

There are two different ways in which the forms of phrasal verbs can be classified, according to Palmer (180-181):

- grammatically, based on whether the particles are adverbial or prepositional
- idiomatically, based on whether the forms are idiomatic or not.

3.1. Grammatical classification of phrasal verbs

To describe differences between prepositional and adverbial kinds of particles, which can be both a preposition and an adverb, Palmer uses two sentences:

He ran up a hill.

He ran up a bill.

In the first example, *up* is a preposition, and in the second example, *up* is an adverb. There are several claims by Palmer (182) which prove that point:

a) with a noun phrase with a noun as its head (e.g. *a hill*), the preposition occurs only before a noun, the adverb occurs either before or after:

He ran up a bill. or *He ran a bill up.* (*up* = adverb)

He ran up a hill. but not **He ran a hill up.* (*up* = preposition)

b) with a noun phrase consisting of a pronoun, the preposition comes before and adverb after:

The spectator looked over it. (*over* = preposition)

The doctor looked it over. (*over* = adverb)

c) when the particle is final in the sentence, there is a difference of stress – the preposition does not have nuclear stress (except in contrast), the adverb always has nuclear stress:

This is the shoulder the spectator `looked over.

This is the shoulder the doctor looked `over.

When there are two particles, the first is always an adverb, and the second a preposition (e.g. *put up with*).

3.2. Idiomatical classification of phrasal verbs

There are four types of units of phrasal verbs, according to Palmer (183):

- 1) verb + adverb without noun phrase
- 2) verb + preposition with noun phrase
- 3) verb + adverb with noun phrase

- 4) verb + adverb + preposition with noun phrase.

All these types may or may not be 'idiomatic' and there may or may not be collocation unity of the combination.

To test whether a combination of words can be interpreted as a collocation, there is "the possibility of substitution of (these) combinations by a single word" (Palmer, 183), and that is the substitution of the whole combination, not parts of it: e.g. *look after* may be replaced by *tend*, *put up with* by *tolerate*, etc. But, this is not always the case, because there are certain combinations, which are semantic units (such as *go for*), but there is not a single verb which could substitute it. Typical examples of idiomatic combination of verb and preposition are *look after*, *take to*, *go for*: *He looked after his old father.*

The difference between preposition and adverb is usually used to classify prepositional and phrasal verbs. There are four types of these verbs and they are all non-idiomatic:

- 1) phrasal verbs without object (e.g. *go in*, *get in*, *blow up*, etc.; *The bomb blew up!*)
- 2) phrasal verbs with object (e.g. *take in*, *put down*, etc.; *Put down a rebellion.*)
- 3) prepositional verbs (*sleep in*, *sit on*, *go to*, etc.; *She slept in the bed.*)
- 4) phrasal prepositional verbs (consisting of two particles: *put up with*, *do away with*, etc.; *I can't put up with that woman.*)

4. Idioms

Every language consists of fixed phrases and idiomatic expressions (PT. expressões idiomáticas ou fraseologismos), which consist "more than one word, with meanings that cannot be inferred from the meanings of the individual words" (Khosravi, Khatib, 1). The *Oxford Advanced Learner's Dictionary* defines idioms as

"a group of words whose meaning is different from the meanings of the individual words: '*Let the cat out of the bag*' is an idiom meaning to tell a secret by mistake". The meaning of the whole phrase is impossible to guess by analyzing the meaning of the individual words of the phrase. For instance, idiom *be in the same boat*, aside from the literal meaning, has the idiomatic meaning 'to be in the same difficult or unfortunate situation'" (R40)

Definition of an idiomatic expression provided by Vilela is that it is a "sequência que não pode ser traduzida literalmente para outra língua, (...) não é possível tradução palavra por palavra" (190). Melchuk explains the concept of idiom as a "unidade fraseológica em que todos os componentes perdem o seu significado individual para construir um significado novo" (qtd. in Vilela 190). Vilela also claims that idiomatic expression is a "construção própria de uma língua, sem qualquer correspondência sintáctica noutra língua" (173). Of course, this is not the only criteria for an expression to be idiomatic, like Iriarte Sanromán says "nem sempre o carácter fixo de um fraseo implica o carácter idiomático do mesmo, (...) existe um grande número de locuções que formalmente se caracterizam por um certo grau de fixação mas que não são expressões idiomáticas" (155). In order to understand why an expression is idiomatic, it is important to explain the criteria used to identify idiomatic expressions. Based on Vilela, "os critérios usados para identificar os fraseologismos são:

- 1) fixidez, que consiste na impossibilidade de dissociação de um grupo
- 2) idiomaticidade, a construção cujo significado não resulta do significado dos morfemas
- 3) tipicidade – além da opacidade semântica, as unidades como tais não entram na composição de outras unidades" (Vilela, 173).

Based on Hundt, idiomatic expressions are characterized "por uma ligação singular dos componentes da qual resulta a transformação locucional-interna dos mesmos" (271). She also gives a semantic microstructure of a given utterance as follows:

+ *estabilidade* + *reprodutibilidade/lexicalização*

+ *idiomaticidade* + *especificação semântica* + *expressividade* (Hundt, 271)

In their work, Khosravi and Katib, give six different characteristics of idioms, based on several authors:

- 1) lexical and syntactic flexibility – "a limited number of idioms have one (or more) lexical variants (...) most are lexically fixed; less idiomatic expressions are often more open to lexical substitution and syntactic variation" (Fazly and Stevenson, 2006, qtd. in Khosravi and Katib, 2)
- 2) transparency – "the degree of agreement between the literal and figurative meaning of an idiom" (Cain, Oak Hill and Lemmon, 2004, qtd. in Khosravi and Katib, 2)
- 3) idiom familiarity – "how frequently an idiom occurs in the language... more familiar idioms are easier to understand than less familiar ones" (Nippold and Taylor, 1995, qtd. in Khosravi and Katib, 2)
- 4) non-compositionality - "the meaning of an idiom is typically not predictable from those of its parts, as in the often cited example kick *the bucket* (die) " (Chang and Fischer, 2006, qtd. in Khosravi and Katib, 2)
- 5) syntactic modifications - "many idioms are lexically specific and do not permit substitution of even close synonyms" but "even idioms with fixed lexical items often appear in syntactically diverse forms" (Chang and Fischer, 2006, qtd. in Khosravi and Katib, 2)
- 6) opacity - "the semantic motivation or source for the idiom may be unclear, and no particular underlying image may come to mind" (Chang and Fischer, 2006, qtd. in Khosravi and Katib, 2)

5. Methodology

There are two methodologies used in this paper. One is by Vinay and Darbelnet, and the other is by Baker, and both will be described in separate subchapters. Even though, these works used for reference are methodologies for translation, they can be used in helping to understand the linguistic aspect, because as Vinay and Darbelnet say

"...translation can be an object of research into the mechanisms of one language in relation to another. Thus translation allows us to clarify certain linguistic phenomena which otherwise would remain undiscovered. In this sense translation is an auxiliary discipline to linguistics." (9)

Translation is "always performed in a given direction, 'from' a Source Language 'into' a Target Language" (Catford, 20). As in similar works used in references (Vinay and Darbelnet, Catford) the same abbreviations will be used in this paper: Source Language = SL, Target Language = TL, Source Text = ST, Target Text = TT. The contrastive analysis as described by Vinay and Darbelnet, has to include parallel corpora, which is a source text (e.g. *The Great Gatsby*) and its translation (e.g. *O Grande Gatsby*).

Vinay and Darbelnet's theory consists of two categories of meaning, which subdivide into three and four subcategories. The categories will be shortly described in this chapter, and then each category will have a separate subchapter following the analysis of the data from the corpus.

5.1. Phrasal verbs categories

Two main methods in Vinay and Darbelnet's theory are *direct or literal translation* and *oblique translation*.

Direct translation consists of three different categories: *borrowing*, *calque* and *literal translation*. *Borrowing* and *calque* are categories which are not relevant for the purpose of this work, so they will not be described. *Literal translation* or "word for word translation is the direct transfer of a SL text into a grammatically and idiomatically

appropriate TL text" (Vinay and Darbelnet, 33), for example: *to make up for* (Boyne, 78) – *compensar* (Faria, Santos, 113)

Oblique translation consists of four different categories: *transposition*, *modulation*, *equivalence* and *adaptation*. *Transposition* is a method that "involves replacing one word class with another without changing the meaning of the message" (Vinay and Darbelnet, 36), i.e. 'Going away?' (Fitzgerald, 119) – *Está de viagem?* (Rodrigues Miguéis, 119). The expression in the ST is called the base expression, and the expression in the TT is called the transposed expression (Vinay and Darbelnet, 36). *Modulation* is "a variation of the form of the message, obtained by a change in the point of view" (Vinay and Darbelnet, 36). This method is used when literal translation is not grammatically correct or it is unidiomatic in the TT. According to Tronch Pérez, it "introduces clarification with respect to the original formulation" (2). *Equivalence* is a method in which "the same situation can be rendered by two texts using completely different stylistic and structural method" (Vinay and Darbelnet, 38), whereas *adaptation* is used "in those cases where the type of situation being referred to by the SL message is unknown in the TL culture." (Vinay and Darbelnet, 39); *adaptation* is therefore considered a "situational equivalence" (Vinay and Darbelnet, 39). For the purpose of this work, these two categories will be blended into one, called *adaptation*.

5.2. Idioms categories

The methodology used to analyze idioms is the one by Baker (1992) who introduced four different strategies:

- 1) *using an idiom of similar meaning and form* – strategy that involves "using an idiom in the target language which conveys roughly the same meaning as that of the source language" (Baker, 72)
- 2) *using an idiom of similar meaning but dissimilar form* - strategy that involves idioms "...which (have) a meaning similar to that of the source idiom or expression, but which consist of different lexical items." (Baker, 74)

- 3) *translation by paraphrase* – strategy which is used "when a match cannot be found in the target language or when it seems inappropriate to use idiomatic language (...) because of differences in stylistic preferences..." (Baker, 74)
- 4) *translation by omission* – strategy used when an idiom "has no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons" (Baker, 77).

Since there were no examples of *translation by omission* in the corpus, this category will be omitted, but in addition to Baker's categories, Vinay and Darbelnet's category *literal translation* will also be used because there is a number of examples in the corpus which fall into this category. So, the idioms in this research will be divided into four categories:

- 1) *same or similar meaning and form*
- 2) *similar meaning but dissimilar form*
- 3) *literal translation*
- 4) *paraphrase.*

6. Analysis

A total of 257 examples of sentences with different EN phrasal verbs and their PT translation equivalents and 106 examples of sentences with different EN idioms and their PT translation equivalents were extracted from the novels to form the corpus for the analysis. As it has already been said, there will be a separate subchapter for each of the categories of meaning of the phrasal verbs, and one subchapter dedicated to the idioms. Each example has its own mark in brackets, e.g.:

And as I walked on I was lonely no longer. (1. Eng 10)

Indiquei-lhe o caminho, e andando, deixei de me sentir solitário. (1. Por 31)

where the 'Eng' or 'Por' signifies the version of the novel it was taken from (English or Portuguese), and the number is the number of the page in the respective novel. The first number in the brackets refers to the number of the novel in question, 1 for "The Great Gatsby" (and its Portuguese translation), 2 for "Breakfast at Tiffany's" (and its Portuguese translation) and 3 for "The Boy in the Striped Pyjamas" (and its Portuguese translation). The phrasal verb or idiom is underlined, just as its PT equivalent. The meaning of the phrasal verb or idiom will be provided, with the referent dictionary in brackets. There will be also a translation of the Portuguese equivalent into English, with the referent dictionary in brackets, e.g.:

walk on – continue walking (OALD²)

andar – to walk (CPD³)

A short comment will follow, where needed.

² *Oxford Advanced Learner's Dictionary*

³ *Collins Portuguese Dictionary (English-Portuguese, Portuguese-English)*

6.1. Direct translation

As already briefly explained, Vinay and Darbelnet's theory consists of two methods, direct translation and oblique translation. Since there were not any examples of borrowing and calque in the corpus, they are omitted from the analysis, and therefore, the only method of the direct translation used in the corpus is literal translation.

Literal translation is the method most frequently used in the corpus. There are altogether 134 phrasal verbs with its Portuguese equivalents translated literally. For example:

I had a dog - at least I had him for a few days until he ran away... (1. Eng 9)

Tinha um cão - tive-o pelo menos enquanto ele não me fugiu. (1. Por 31)

In this example, the phrasal verb *run away*, which means *to leave somebody/a place suddenly; to escape from somebody/a place* (OALD) is translated with its PT equivalent, the verb *fugir*, which means *to run away* (CPD).

There is a difference within this category. In some cases the phrasal verb is translated literally, and in some cases, the meaning of the phrasal verb is translated literally. For example, the above mentioned phrasal verb *run away* is translated literally with the PT verb *fugir*, where in the example below, the meaning of the phrasal verb *pass away*, which is *to die*, is translated literally with the PT verb *morrer*:

...and how he wished he'd taken the time to write more letters to her before she passed away. (Eng 124)

...e que só queria ter arranjado mais tempo para lhe escrever mais cartas antes de ela morrer. (Por 168)

pass away - *to die* (OALD)

morrer - *to die* (CPD)

The following tables will explain the difference between these two categories.

Table 1. The phrasal verb translated literally:

		Portuguese equivalent
Phrasal verb	<i>run away</i>	<i>fugir</i>
Meaning	<i>to escape from somebody/a place</i>	

Table 2. The meaning of the phrasal verb translated literally:

		Portuguese equivalent
Phrasal verb	<i>pass away</i>	
Meaning	<i>to die</i>	<i>morrer</i>

There are 80 examples of sentences in which the phrasal verb is translated literally. Some of them:

...and then sank down himself into eternal blindness or forgot them and moved away. (1. Eng 29)

...e depois se afundou ele próprio na cegueira eterna, ou mudou-se e esqueceu-se. (1. Por 46)

move away – *leave the area where you have been living* (OALD)

mudar-se – *to move (away)* (CPD)

In this example, the phrasal verb *move away* is translated literally. Portuguese has the equivalent verb, which is the verb *mudar-se*.

His acquaintances resented the fact that he turned up in popular restaurants with her (1. Eng 30)

As pessoas das suas relações queixavam-se de que ele aparecia com ela nos bares mais frequentados. (1. Por 47)

turn up – to arrive (OALD)

aparecer – to appear, to turn up (CPD)

The Portuguese language has its equivalent for the phrasal verb *turn up*, which is the verb *aparecer*.

It was one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life. (1. Eng 54)

Era um destes raros sorrisos que trazem consigo uma espécie de confiança, como só os encontramos quatro ou cinco vezes na vida. (1. Por 66)

come across – to meet or find somebody/something by chance (OALD)

encontrar – to find, to come across (CPD)

Again, the Portuguese language has its equivalent for the phrasal verb *come across*, which is the verb *encontrar*.

Other examples in which this kind of literal translation occurs:

He didn't look angry exactly, but he did look as if he wasn't going to put up with much more arguing. (3. Eng 91)

Não parecia propriamente zangado, mas via-se que não ia aturar muitas mais discussões. (3. Por 120)

put up with - to accept somebody/something that is annoying, unpleasant, etc. without complaining (OALD)

aturar - to endure, put up with (CPD)

'That's what they gave us when we got here,' explained Shmuel. 'They took away our other clothes.' (Eng 94)

Foi o que nos deram quando aqui chegámos – explicou Shmuel. – Eles tiraram-nos todas as outras roupas que nós tínhamos. (Por 126)

take away - to remove something (CDO⁴)

tirar - to take away (CPD)

I expect he'll turn up one day soon. (Eng 119)

Vais ver que um dia destes ele aparece. (Por 160)

turn up - (of a person) to arrive (OALD)

aparecer - to appear, turn up (CPD)

There are 54 cases in which the meaning of the phrasal verb is translated with its Portuguese equivalent. For example:

...and so it came about that in college I was unjustly accused of being a politician, because I was privy to the secret griefs of wild, unknown men. (1. Eng 7)

⁴ Cambridge Dictionaries Online

...e aconteceu que, na escola fui injustamente apodado de “político”, só porque me tornava o repositório das mais secretas queixas de pessoas agrestes e reservadas.
(1. Por 29)

come about – to happen (OALD)

acontecer – to happen (CPD)

Here, it is not the phrasal verb that is translated literally, but its meaning, which is *to happen*. It is translated with the Portuguese verb which has the same meaning, and that is *acontecer*.

Other examples similar to this:

When I came back they had disappeared so I sat down discreetly in the living room... (1. Eng 35)

Quando voltei, os dois tinham desaparecido e eu sentei-me discretamente na sala... (1. Por 51)

come back – to return (OALD)

voltar – to return (CPD)

I liked to walk up Fifth Avenue and pick out romantic women from the crowd...
(1. Eng 63)

Gostava de subir a Quinta Avenida, a observar a multidão e a escolher de entre ela as mulheres romanescas... (1. Por 48)

pick out – to choose somebody/something carefully from a group of people or things (OALD)

escolher – to choose (CPD)

Holly stepped out of the car; she took the cat with her. (2. Eng 63)

Holly saiu do carro com o gato ao colo. (2. Por 55)

step out - to go out (OALD)

sair - to go out, to leave (CPD)

...and after a suitable pause – sometimes as long as ten or twelve seconds – she would finally give in and turn to the young man at the piano... (3. Eng 59)

...e, depois de uma pausa estudada, às vezes de dez ou doze segundos, ela acedia finalmente ao pedido, virando-se para o jovem que estava ao piano... (3. Por 78)

give in - to agree to do something that you do not want to do (OALD)

aceder - to agree to (CPD)

...as they cried out the two words that Bruno had been taught to say whenever anyone said it to him. (Eng 35)

...ao mesmo tempo que gritavam aquelas duas palavras que tinham ensinado a Bruno e que ele deveria dizer quando alguém lhas dizia também. (Por 44)

cry out - to shout something loudly (OALD)

gritar - to shout, yell (CPD)

What could also be noted within this group of examples is the degree of idiomaticity of the phrasal verbs and its equivalents. There are 26 examples of sentences in which phrasal verbs are idiomatic. For example:

My family all died and I came into a good deal of money. (1. Eng 71)

- A minha gente morreu toda e eu herdei uma boa fortuna. (1. Por 80)

come into – to be left money by somebody who has died (OALD)

herdar – to inherit sth (CPD)

The phrasal verb *come into* has an idiomatic meaning in this sentence. The Portuguese language has its equivalent, which is a verb *herdar*. The PT equivalent is not idiomatic.

Besides, Nick's going to look after her, aren't you, Nick? (1. Eng 25)

Além disso, o Nick vai olhar por ela, não vai, Nick? (1. Por 44)

look after – to take care of somebody/something (OALD)

olhar por – to look after (CPD)

The phrasal verb *look after* is one of the most typical examples of idiomatic phrasal verbs. The equivalence is achieved with the combination of the verb *olhar* and preposition *por* which together means *to look after*.

I'm in too much of a hurry to make up now. (2. Eng 40)

Estou com muita pressa para fazer agora as pazes. (2. Por 37)

make up (with sb) - to forgive someone and be friendly with them again after an argument or disagreement (CDO)

fazer as pazes - to make up, to be friends again (CPD) / reconciliar-se com uma pessoa (NDEI⁵)

In this example, idiomaticity is present in both SL and TL: the EN phrasal verb *make up* (when regarding to a person) is idiomatic, and it is translated with a PT idiom *fazer as pazes*.

In the following examples, the phrasal verbs are idiomatic, but their PT equivalents are not:

Lieutenant Kotler grew very angry with Pavel and no one – not Bruno, not Gretel, not Mother and not even Father – stepped in to stop him doing what he did next...(3. Eng 92)

O tenente Kotler ficou muito zangado com Pavel, e ninguém, nem Bruno nem Gretel, nem a mãe e nem sequer o pai, se intrometeram e o impediram de fazer o que ele fez a seguir... (3. Por 123)

step in - to help somebody in a disagreement or difficult situation (OALD)

intrometer-se - to interfere (CPD)

Before heading off in that direction, though, there was one final thing to investigate and that was the bench. (3. Eng 68)

No entanto, antes de sair havia ainda uma última coisa a averiguar. O banco. (3. Por 88)

head off - to start a journey or leave a place (CDO)

sair - to go out (CPD)

⁵ *Novos Dicionários de expressões idiomáticas*

Don't go mixing me up. All I'm asking, you know who I mean? (2. Eng 3)

Não queira me confundir. Só te perguntei se sabe de quem estou falando. (2. Eng 6)

mix somebody up - to think wrongly that somebody/something is somebody/something else (OALD)

confundir - to confuse (CPD)

There is a greater number of examples in which the phrasal verbs are not idiomatic. Here are some of them:

Evidently it surprised her as much as it did me, for she yawned and with a series of rapid, deft movements stood up into the room. (1. Eng 17)

O que, evidentemente, a surpreendeu tanto quanto a mim, pois bocejou e, com uma série de ágeis e rápidos movimentos, pôs-se em pé. (1. Por 37)

stand up – to be on your feet (OALD)

pôs-se em pé – to stand up (CPD)

The phrasal verb *stand up* could be understood based on the meaning of its parts. There is a Portuguese equivalent for *stand up*, and that is *pôs-se em pé*.

The sun had gone down behind the tall apartments of the movie stars in the West Fifties... (1. Eng 84)

O Sol descera por trás dos altos prédios da Rua Cinquenta Oeste, onde as estrelas de cinema têm os seus apartamentos... (1. Por 90)

go down – *when the sun or moon goes down, it disappears below the horizon*
(OALD)

descer – *to go down* (CPD)

The phrasal verb *go down*, especially in the collocation with the noun *sun*, is self-explanatory, and it has its Portuguese equivalent, which is the verb *descer*.

...but I always come back, and in my heart I love her all the time. (1. Eng 138)

...mas volto sempre ao redil, e cá dentro continuo a ter-lhe amor! (1. Por 133)

come back – *to return* (OALD)

voltar – *to return* (CPD)

There are several examples of the sentences with the phrasal verb *come back* and it is always translated with the PT verb *voltar*.

'If you sort that lot out, you could put them in the chest of drawers over there,' she said... (3. Eng 19)

Se separar aquela roupa, pode dividi-la pelas gavetas daquela cómoda – disse ela... (3. Por 23)

sort out - *to organize the contents of something; to tidy something* (OALD)

separar - *to separate, to divide* (CPD)

Is that the end? she asked, waking up. (2. Eng 12)

- Já acabou? - perguntou ela, despertando. (2. Por 14)

wake up - to (cause to) become conscious after sleeping (CDO)

despertar - to wake (CPD)

Some phrasal verbs were used several times in the corpus. Some were translated equally every time they were used, some had different equivalents. For instance, the already mentioned examples with the phrasal verb *come back*, where this phrasal verb was always translated with its PT equivalent *voltar*.

Some phrasal verbs containing the verb *come*, like *come up*, *come over* and *come along* are translated with the PT verb *vir*, meaning *to come*.

‘How’d you happen to come up this far to eat?’ (1. Eng 80)

Como é que veio almoçar cá tão longe? (1. Por 87)

come up – to come from one place to another (OALD)

vir – to come (CPD)

‘We’ll all come over to your next party, Mr. Gatsby,’ she suggested. (1. Eng 109)

- Nós vamos vir todos à sua próxima festa, senhor Gatsby! (1. Por 110)

come over – to come to a place, especially sb’s house, to visit for a short time (OALD)

vir – to come (CPD)

My guess, nobody’ll ever know where she came from. (2. Eng 18)

Eu ainda não sei e acredito que nunca ninguém há de saber de onde é que ela veio.
(2. Por 19)

come from - to be born, got from, or made in a particular place (CDO)

vir - to come (CPD)

‘Come along,’ he said—but to her only. (1. Eng 110)

- Venha daí! – mas era só com ela. (1. Por 111)

come along – to go somewhere with somebody (OALD)

vir – to come (CPD)

The phrasal verb which was used the most times in the corpus is *break out*. This phrasal verb is used eight times, and it has several different translations. The phrasal verb *break out* in every situation used in the text means the same thing, *to start suddenly* (OALD) and it refers to a situation in which someone suddenly starts to talk. The PT equivalents are not always the same. Here are the examples which show different equivalents:

‘I don’t see the idea of going to town,’ broke out Tom savagely. (1. Eng 126)

- Não vejo razão nenhuma para irmos para Nova Iorque! – irrompeu o Tom com violência. (1. Por 124)

irromper – to break out (CPD)

While his neighbor was trying to persuade him a violent racket broke out overhead. (1. Eng 143)

Enquanto o vizinho tratava de o persuadir, rebentou-lhes por cima da cabeça um escarcéu medonho (1. Por 137)

rebentar – to break out (CPD)

‘You’re acting like a little boy,’ I broke out impatiently. (1. Eng 94)

- Você está a comportar-se como um fedelho – cortei com impaciência (1. Por 98)

cortar – cut off (CPD)

This example would actually fall into the category of paraphrase. It is here just to show the different interpretations in the TL.

Other frequently used phrasal verbs are *run away*, *come about* and *find out* which are always translated with the same PT verbs *fugir*, *acontecer* and *descobrir*.

It’s not like I’m planning on running away or anything. (3. Eng 47)

Não estou a planear fugir nem nada. (3. Por 60)

...in short, happy in a way that she was not, and never, certainly, the background of a child who had run away (2. Eng 31)

...resumindo, feliz como ela não o fora e com certeza de modo algum o passado de uma criança fugida de casa. (2. Por 29)

run away - to leave somebody/a place suddenly; to escape from somebody/a place (OALD)

fugir - to run away (CPD)

He couldn't understand how this had all come about. (3. Eng 18)

Não conseguia entender como é que tudo aquilo tinha acontecido. (3. Por 22)

His departure had come about very suddenly and there had been a lot of shouting between Father and Mother about it late at night... (3. Eng 109)

A sua partida tinha acontecido de forma muito repentina e à noite ouvia muitas discussões entre o pai e a mãe por causa disso... (3. Por 146)

come about - to happen (OALD)

acontecer - to happen (CPD)

Because sooner or later there might be trouble. If they found out I wasn't his real niece. (2. Eng 50)

Porque mais cedo ou mais tarde podia arranjar problemas. Se eles descobrissem que eu não era nada sobrinha dele. (P2. or 45)

One time he killed a man who had found out that he was nephew to von Hindenburg and second cousin to the devil. (1. Eng 67)

Um dia matou um homem que descobriu que ele é sobrinho de Hindenburg e primo-segundo do Diabo. (1. Por 76)

find out - to get some information about something/somebody by asking, reading, etc. (OALD)

descobrir - to discover (CPD)

An interesting example is the phrasal verb *make out*, which appears in its different meanings:

'Gentlemen,' he said, and this time Bruno could make out every word... (3. Eng 34)

Meus senhores - disse ele, e desta vez Bruno ouviu todas as palavras... (3. Por 44)

make somebody/something out - to manage to see somebody/something or read or hear something (def. 1. OALD)

ouvir - to hear (CPD)

...Bruno could only make out the crowds of people for a few moments before he and his family boarded a very comfortable train... (3. Eng 34)

...Bruno só se tinha apercebido das multidões uns minutos antes de ele e a família embarcarem num comboio muito confortável... (3. Por 42)

make somebody/something out - to manage to see somebody/something or read or hear something (def. 1. OALD)

aperceber-se de - to notice, see (CPD)

These two examples carry the same meaning of the phrasal verb *make out*, but since they refer to different senses (*to see* and *to hear*), they are translated with different PT equivalents.

The following example is more idiomatic, it has higher degree of opacity. This example is not literal translation, but adaptation, which will be described in its separate subchapter.

And how are you making out with O.J.? (Eng 22)

E como você está dando com o O.J. (Por 21)

make out - used to ask if somebody managed well or was successful in a particular situation (def. 1. OALD)

dar com - to get on (CPD)

6.2. Oblique translation

Oblique translation consists of four different categories: *transposition*, *modulation*, *equivalence* and *adaptation*, which were already explained in the previous chapter. Since *equivalence* and *adaptation* are similar, and the word *equivalence* is frequently used in this paper for translated examples into Portuguese, these two categories will be blended into one. For this part of the analysis, there are three categories: *transposition*, *modulation* and *adaptation*.

6.2.1. Transposition

Transposition is, as already explained, a method that replaces one word class with another without changing the meaning. There are 15 examples of transposition in the corpus. Here are some of them:

‘I’m delighted that you dropped in.’ (1. Eng 108)

- Estou encantado com a sua visita! (1. Por 109)

drop in – to pay an informal visit to a person or a place (OALD)

visita – n., visit (CPD)

In this example, transposition is made in the Portuguese translation with the change of the phrasal verb *drop in* into a phrase consisting of a noun *visita*. The meaning of the phrase remains the same.

‘Going away?’ I inquired. (1. Eng 119)

- Está de viagem? – indaguei. (1. Por 119)

go away – to leave home for a period of time, especially for a holiday/vacation (OALD)

viagem – n., journey, trip (CPD)

Just as in the previous example, to form an equivalent, a phrase consisting of a noun (*viagem*) was formed to express the meaning of the phrasal verb.

And I said: "Do shut up," for I felt infuriatingly left out (2. Eng 48)

E eu disse: - Cala-se, por favor. Porque me sentia desesperadamente abandonado (2. Por 43)

leave out - to not include or mention somebody/something in something (OALD)

abandonado – adj. neglected (CPD)

In this case, the equivalent is formed with an adjective.

Then the valley of ashes opened out on both sides of us... (1. Eng 74)

Seguiu-se o vale das cinzas, aberto de ambos os lados... (1. Por 82)

open out – to become bigger or wider (OALD)

aberto – adj., opened (CPD)

Just as in the previous example, the equivalent is formed with an adjective. Although it may seem that this is a literal translation, it is transposition because of the change of word class.

It started off nicely enough. (3. Eng 28)

À primeira vista, parecia ser minimamente agradável. (3. Por 33)

start off - to begin happening; to begin doing something (OALD)

à primeira vista - at first sight (CPD)

In this example, the phrasal verb is translated into the TL with a noun phrase.

6.2.2. Modulation

Modulation is, as already explained, a method which changes the point of view, without changing the meaning. There are nine examples of modulation found in the corpus. Some of them are listed below:

Well, if that's the idea you can count me out ... (1. Eng 136)

Se é isso que pensam, não contem com a minha ajuda! (1. Por 132)

count somebody out – to not include somebody in an activity (OALD)

contar com – to count on (CPD)

In this case, the Portuguese equivalent is used in a negative form in order to give the same meaning, since *count me out* and *contar com* have opposite meanings.

‘I just got back from Monte Carlo.’ (1. Eng 40)

Eu estive há pouco em Monte Carlo. (1. Por 55)

get back – to return, especially to your home (OALD)

estar em – to be in (CPD)

If someone *got back* from somewhere, it implies that they *were* there in the first place, so this modulation is understandable – same meaning from a different point of view.

Bruno decided that that was more than enough exploration for one day and he set off home, excited about what had happened... (3. Eng 84)

Bruno decidiu que já chegava de exploração para um dia só e voltou para casa, excitadíssimo com o que tinha acontecido... (3. Por 112)

set off - to start a journey (OALD)

voltar - to return, come back (CPD)

Similar to the previous example, the change of point of view occurs in the meaning: *set off* means to begin something, whereas *voltar* is the act of coming back.

In the following example, the phrasal verb is translated literally, but the whole sentence has undergone modulation – there is a change from the direct speech to the indirect speech.

‘I’ll pick it up,’ I offered. (1. Eng 133)

Ofereci-me a erguê-lo do chão. (1. Por 129)

pick up – to lift (something of someone), as from the floor or furniture (LDPV⁶)

erguer – to raise, to lift (CPD)

6.2.3. Adaptation

Adaptation is a category in which the idiomatic expressions in question (phrasal verbs in this case) are adapted into Portuguese equivalents which carry the same or almost the same meaning. Adaptation is used to form an equivalent in TL as closely in meaning to the SL, when there is no corresponding equivalent in the TL. Examples of adaptation:

‘They oughtn’t to let her run around the country this way.’ (Eng 25)

- Não a deviam deixar andar assim à rédea solta pelo país. (Por 43)

run around – be very busy doing many things (OALD)

andar – to walk (CPD)

à rédea solta – em total liberdade (NDEI) / freely (CPD)

In order to form an equivalent for the phrasal verb *run around*, a phrase consisting of the verb *andar* and an idiomatic expression *à rédea solta* was created. The meaning of the phrasal verb *run around* is idiomatic. The PT equivalent is also idiomatic.

⁶ Longman Dictionary of Phrasal Verbs

...and his wife after attempting to laugh at the situation in a dignified and indifferent way broke down entirely and resorted to flank attacks... (1. Eng 58)

...e a mulher dele, depois de tentar levar a coisa com um riso de dignidade indiferente, perdeu a linha por completo e recorreu aos ataques de flanco... (1. Por 69)

break down – to lose control of your feelings and start crying (OALD)

perder a linha – perder a calma, o domínio (NDEI) / to lose one's cool (CPD)

In this case, a PT idiomatic expression *perder a linha* was used to provide an equivalent for the phrasal verb *break down*.

In the following examples, the phrasal verbs are also translated with the PT idiomatic expressions:

And if you lived off my particular talents, Cookie, you'd understand the kind of bankruptcy I'm describing. (2. Eng 60)

E se você ganhasse a vida neste ramo específico, meu caro, perceberia muito bem o tipo de falência que me espera. (2. Por 53)

live off - to get the money that you need to pay for food, a place in which to stay, clothing, etc. from someone or something (CDO)

ganhar a vida – trabalhar para satisfazer as necessidades fundamentais da vida (NDEI) / to earn for living (CPD)

But he didn't despise himself and it didn't turn out as he had imagined. (1. Eng 155)

O caso é que não se desprezou disso, e as coisas não tomaram o rumo que ele imaginara. (1. Por 148)

turn out – to be discovered to be, to prove to be (OALD)

tomar o rumo – seguir determinada orientação (NDEI) / to take course (CPD)

Now and then I ran across her outside our neighborhood (Eng 9)

De vez em quando, dava de cara com ela fora do bairro. (Por 10)

run across - to meet somebody or find something by chance (OALD)

dar de cara – encontrar subitamente na sua frente uma pessoa ou coisa (NDEI)

"I said fuck off!" she shouted, then jumped back in the car, slammed the door, and: "Go," she told the driver. "Go. Go" (2. Eng 63)

Eu te disse para desaparecer! - gritou ela, precipitando-se de novo para dentro do carro, batendo com a porta, e ordenando ao motorista: - Siga. Siga. (2. Por 55)

fuck off - (usually used in orders) to go away (OALD)

desaparecer - to disappear (CPD)

In this example, the translation to the TL quite diminished the strength of the phrasal verb used in the SL, and the PT equivalent is not idiomatic.

All phrasal verbs in the examples with adaptation are idiomatic phrasal verbs. A few more examples:

A pair of dark glasses blotted out her eyes. (2. Eng 7)

Uns óculos escuros vendavam-lhe os olhos. (2. Por 9)

blot out - to hide or block the light from something, especially the sun (CDO)

vendar – to blindfold (CPD)

What's David O. Selznick's number, O.J.? - "Lay off." (2. Eng 20)

Qual é o número do David O. Selznick, O. J.? - Não me chateie. (2. Por 20)

lay off - used to tell somebody to stop doing something (OALD)

chatear - to bother (CPD)

In both of these examples, the PT equivalent is not idiomatic.

6.3. Other

There were 66 examples which did not fall into any of these categories. There are two additional categories for these examples. One is *synonymy*, based on Newmark's taxonomy, and the other is *omitted translation*, since there were not any Portuguese equivalents given for phrasal verbs in these examples.

6.3.1. Synonymy

Newmark's taxonomy consists of 41 translation categories. These categories will not be explained because they are not important for the purpose of this research. Only one category was used, and that is *synonymy*. As explained by Tronch Pérez, synonymy is

when you “use a near TL equivalent to an SL word in context, where a precise equivalent may or may not exist.” (1988: 2). The examples of synonymy in the corpus:

...and in a moment the thickish figure of a woman blocked out the light from the office door. (1. Eng 31)

... e daí a instantes o vulto espesso de uma mulher encobriu a luz que vinha do escritório. (1. Por 48)

block out – to stop light or noise from coming in (OALD)

encobrir – to conceal, hide (CPD)

‘When they do get married,’ continued Catherine, ‘they’re going west to live for a while until it blows over.’ (1. Eng 40)

– Quando se casarem, vão morar uns tempos para o Oeste, até que a coisa se esqueça – explicou ela. (1. Por 55)

blow over – to go away without having a serious effect (OALD)

esquecer-se – to forget (CPD)

...and the voice of the orchestra leader rang out suddenly above the echolalia of the garden. (1. Eng 56)

...e a voz do chefe da orquestra ressoou de súbito por cima da ecolália do jardim (1. Por 67)

ring out – to be heard loudly and clearly (OALD)

ressooar – to resound, to echo (CPD)

The same vanity that had led to such exposure, now forced me to mark her down as an insensitive, mindless show-off. (2. Eng 12)

A mesma vaidade que me levara a expor-me daquela maneira instigava-me agora a rotulá-la de insensível, de fútil desmiolada. (2. Por 14)

mark something down - to make a note of something for future use or action (OALD)

rotular - to label (CPD)

An interesting example in this category is the phrasal verb *set off*, which appears in different translations in the TL:

...Father in his uniform, Mother in a green dress that set off her eyes, and Gretel and Bruno in the clothes they wore to church when they lived in Berlin. (3. Eng 90)

...o pai de uniforme, a mãe com um vestido verde que combinava com os seus olhos e Gretel e Bruno com as roupas que levavam à igreja quando viviam em Berlim. (3. Por 119)

set something off – to make something more noticeable or attractive by being placed near it (def. 4. OALD)

combinar - to go together (CPD)

I wondered if the fact that he was not drinking helped to set him off from his guests... (1. Eng 56)

...e pensei se não seria o facto de ele não beber que contribuía para o distanciar dos convidados... (1. Por 68)

set off – to make something more noticeable or attractive by being placed near it
(def. 4. OALD)

distanciar – to set apart (CPD)

The phrasal verb *set off* was used yet in its third meaning, already mentioned in the category of modulation, where it means *to start a journey* (def. 1. OALD).

The difference between *adaptation* and *synonymy* is that in *adaptation* there are equivalent idiomatic expressions in the PT translation, and in the *synonymy* there are verbs with synonymous meanings as the phrasal verbs in question. In the following examples, this difference will be shown.

Adaptation:

After that she didn't play around with the soldiers any more but only with a few flat-footed, short-sighted young men in town who couldn't get into the army at all.
(1. Eng 82)

Desde então deixou de andar com os militares, só acompanhava com rapazes da cidade, míopes e pés chatos, que não podiam entrar para a tropa. (1. Por 88)

play around – to have a sexual relationship with sb, usually with sb who is not your usual partner (OALD)

andar com alguém – to have an affair with sb (CPD)

Synonymy:

You can go at two, and I'd so much rather, but he likes me to come in the morning, he says it sets him up for the rest of the day. (2. Eng 13)

Podemos ir às duas, e para mim era bem preferível, mas ele gosta que eu vá de manhã, diz que o anima para o resto do dia. (2. Por 14)

set somebody up - to drive or encourage somebody to do something (OALD)

animar - to liven up, to cheer up (CPD)

In the first example, there is an equivalent Portuguese expression which has the same meaning as the EN phrasal verb, whereas in the second example, a PT verb is provided to form a similar meaning as of the EN phrasal verb.

Adaptation:

And how are you making out with O.J.? (2. Eng 22)

E como você está dando com o O.J. (2. Por 21)

make out - used to ask if somebody managed well or was successful in a particular situation (OALD)

dar com - to get on (CPD)

Synonymy:

...and you might pick up a nice bit of money. (1. Eng 89)

...e podia fazer um bocado bem bom de dinheiro. (1. Por 94)

pick up – to get or obtain sth (OALD)

fazer – to make (CPD)

6.3.2. Omitted translation / paraphrase

There were six examples in the corpus in which the translation of the phrasal verb was omitted. The whole sentence was paraphrased to avoid the translation of the phrasal verb. Newmark (1988) defines the paraphrase as “amplification or free rendering of the meaning of a sentence”. Examples of the omitted translation of the phrasal verb:

...and I had a glimpse of Mrs. Wilson straining at the garage pump with panting vitality as we went by (1. Eng 74)

...e tive a rápida visão da Senhora Wilson a fazer força à bomba da garagem, com a anelante vitalidade que a caracterizava. (1. Por 82)

go by – to pass (OALD)

...Shmuel didn't arrive at the fence as usual. Nor did he show up the day after that. (3. Eng 118)

...Shmuel não apareceu na vedação, como de costume. Nem no dia seguinte. (3. Por 159)

show up - to arrive where you have arranged to meet somebody or do something (OALD)

...almost as if she wasn't asking Bruno but looking for an answer from someone else. (3. Eng 30)

... quase como se não estivesse a fazer a pergunta a Bruno, mas a alguém que lhe soubesse dar uma resposta. (3. Por 37)

look for - to hope for something; to expect something (OALD)

...and Gretel felt an unexpected pain inside her as she looked at the sharp spikes sticking out all the way round it. (3. Eng 29)

...e, ao olhar para os picos afiados, Gretel sentiu no íntimo uma dor inesperada. (3. Por 34)

stick out - to be noticeable or easily seen (OALD)

The following are examples of paraphrases. In these examples, the PT equivalents are paraphrased meanings of the whole phrase which contains the phrasal verb:

I meant nothing in particular by this remark but it was taken up in an unexpected way. (1. Eng 19)

Com isto não queria dizer nada em especial, mas a reacção foi inesperada. (1. Por 38)

take up – to accept something (OALD)

His right hand suddenly ordered divine retribution to stand by. (1. Eng 71)

Ergueu a mão direita como a invocar a divina retribuição. (1. Por 79)

stand by – to be present while sth bad is happening but not do anything to stop it (OALD)

I advised you I need a friend. I don't want to surprise her. Scare her none. That's why I've held off. (2. Eng 40)

Eu te avisei que precisava de um amigo, porque não a quero apanhar desprevenida. Não quero assustá-la. Foi por isso que fiquei à espera. (2. Por 37)

hold off - to not do something immediately (CDO)

6.4. Conclusion

There are altogether 257 examples of sentences containing phrasal verbs in the corpus. Based on Vinay and Darbelnet's categorization, they are separated into six categories: literal translation, transposition, modulation, adaptation, synonymy and paraphrase / omitted translation. As for the number of examples, there are 134 examples in which the phrasal verb is translated literally. There are two different types of literal translation, one is the literal translation of the phrasal verb itself (there are 80 examples of this kind of literal translation) and the literal translation of the meaning of the phrasal verb in question (there are 54 examples of this kind of literal translation). There are 15 examples of phrasal verbs in transposition and 11 examples of phrasal verbs in modulation. The corpus contains 31 examples of adapted phrasal verbs into the TL and 55 examples are translated with their equivalent expressions. There are 11 examples of phrasal verbs whose meaning is paraphrased or omitted in the TL.

6.5. Idioms

There were 106 different sentences containing the examples of idioms in the corpus. As already said, Baker's categorization will be used in order to distinguish the idioms. There is a separate subchapter dedicated to each category.

6.5.1. Same or similar meaning and form

This is the category in which idioms in the SL are translated with their equivalent idiomatic expression in the TL. Both meaning and form are same or similar in both languages.

Some examples of the idioms which fall into this category:

And with this doubt his whole statement fell to pieces and I wondered if there wasn't something a little sinister about him after all. (1. Eng 71)

Com esta dúvida, toda a sua declaração caiu em pedaços, e eu ponderei se, depois de tudo, não haveria nele algo de sinistro, em pouco. (Por 79)

fall to pieces – fall apart, to stop working, to be destroyed (OALD)

estar caindo aos pedaços – estar acabado (def. 2, NDEI)

'Don't ask me,' said Owl Eyes, washing his hands of the whole matter. (1. Eng 60)

– Não me faça perguntas – respondeu Olhos-de-Mocho, lavando dali as suas mãos. (1. Por 71)

wash your hands of somebody/something – to refuse to be responsible for or involved with somebody/something (OALD)

lavar as mãos de alguma coisa – enjeitar responsabilidades; furtar-se a consequências (NDEI)

'Things went from bad to worse,' suggested Miss Baker. (1. Eng 20)

- As coisas foram de mal a pior! – interveio Miss Baker. (1. Por 39)

go from bad to worse – (of a bad condition, situation, etc.) to get even worse.
(OALD)

de mal a pior – diz se do que tende a piorar, agravar-se, deteriorar-se (NDEI)

Stumbling, skidding up and down the fire escape between Holly's apartment and mine, wind-blown and winded and wet to the bone (Eng 61)

Tropeçando, escorregando de cima abaixo pelas escadas de incêndio entre o apartamento da Holly e o meu, fustigado pelo vento, enregelado e molhado até os ossos (Por 54)

to the bone - affecting you very strongly (OALD)

molhado até aos ossos – com as roupas completamente molhadas (NDEI)

Bruno sighed and opened the bag; it was full to the brim with his underwear (Eng 19)

Bruno suspirou e abriu o saco, cheio até cima com a sua roupa interior. (Por 23)

fill to the brim - filled all the way full, filled up to the top edge (FD⁷)

cheio até cima – completamente cheio (NDEI)

Gretel didn't rise to the bait on that one. (3. Eng 95)

⁷ The Free Dictionary

Desta vez, Gretel não mordeu o isco. (3. Por 127)

rise to the bait - to respond to an allurements; to fall for an enticement or fall into a trap (FD)

morder a isca – deixar-se ludibriar; deixar-se seduzir (NDEI)

All the EN idioms in question are translated with the PT idiomatic expressions which are semantically the same. Syntactically, they are also the same, some are slightly different.

6.5.2. Similar meaning but dissimilar form

In this category, idioms in the TL are similar in meaning to idioms in the SL, but they do not have the same form and lexical units. It is important to say that the expressions in the TL are also idiomatic, just that they have a different form. Here are some examples:

I just can't put myself in their shoes. (2. Eng 12)

...não consigo mesmo imaginar-me na pele delas. (2. Por 14)

be in somebody's shoes, put yourself in somebody's shoes - to be in, or imagine that you are in, another person's situation, especially when it is an unpleasant or difficult one (OALD)

na pele de – colocar-se na posição, situação de outra pessoa (NDEI)

Which seemed terribly selfish to Bruno and a way for Mother to take credit for something that she hadn't done. (3. Eng 58)

Isto pareceu a Bruno terrivelmente egoísta, uma forma de a mãe ficar com os louros por algo que não tinha feito. (3. Por 75)

take credit for something - to allow people to believe that one has done something praiseworthy, whether or not one has actually done it (FD)

ficar com os louros – aplica-se quando alguém recebe todos os méritos por algo bem feito, sem que essa pessoa tenha sido a responsável pelo trabalho (CD⁸)

Bruno always knew when a family party was getting into full swing because Grandmother would hover by the piano until someone sat down at it and asked her to sing. (3. Eng 59)

Bruno sabia sempre quando as festas de família iam ser de arromba, porque a avó ia encostar-se ao piano até que alguém se sentasse para tocar e lhe pedisse para cantar. (Por 78)

in full swing - having reached a very lively level (OALD)

de arromba – exepcional (diz-se normalmente de festas) (NDEI)

...and, in a surprising baby-child voice, said: "Come along, sister. You're going places. (Eng 53)

...e, numa espantosa voz de criança, disse: - Saia daí, amiga. Vamos dar uma volta. (Por 48)

go places - to become very successful (FD)

⁸ Ciberdúvidas da Língua Portuguesa

dar uma volta – dar um passeio para espairecer (NDEI)

On Sunday morning while church bells rang in the villages along shore the world and its mistress returned to Gatsby's house and twinkled hilariously on his lawn.
(Eng 67)

No domingo de manhã, quando os sinos repicaram nas povoações costeiras, este mundo e o outro tornaram a casa do Gatsby, para rir, folgar e brilhar no seu relvado. (Por 76)

all the world and his wife – everyone, a large number of people (OALD)

este mundo e o outro – muitas coisas valiosas, reais e imaginárias (NDEI)

All the above mentioned idioms are translated to the TL with an idiomatic expressions that are semantically the same but have a different form.

6.5.3. Literal translation

In the following examples, the English idioms are translated directly into Portuguese:

There was a touch of paternal contempt in it, even toward people he liked—and there were men at New Haven who had hated his guts. (1. Eng 13)

Havia nisso tudo em toque de paternal desdém, mesmo com as pessoas de quem era amigo, e muitos dos rapazes de New Haven o tinham odiado visceralmente.
(1. Por 34)

hate somebody's guts – to dislike somebody very much (OALD)

odiar visceralmente – to hate deeply (CPD)

The PT phrase *odiado visceralmente* means *to hate deeply*, which is a literal translation of the English idiom in the original text.

He winced. ‘Anyhow—Daisy stepped on it. I tried to make her stop, but she couldn’t so I pulled on the emergency brake. (1. Eng 151)

(Franziu os olhos.) Enfim, a Daisy carregou no pedal. Ainda a tentei fazer parar, mas ela não foi capaz, e eu puxei o travão de emergência. (1. Por 144)

step on it – used especially in orders to tell somebody to drive faster (OALD)

carregar – to press (CPD)

The PT translation includes the word *pedal* (eng. pedal of the car), which is not necessary in the English, because *step on it* is an idiom which is always used in the context of driving.

Actually, things were pretty tense until I had a heart-to-heart with Mag. (2. Eng 35)

Na realidade, as coisas ficaram um pouco tensas até eu ter uma conversa muito franca com a Mag. (2. Por 32)

a heart-to-heart - a serious conversation between two people in which they talk honestly about their feelings (FD)

conversa muito franca – frank conversation (CPD)

In this example, the PT translation is an explanatory noun phrase which is translated literally from the meaning of the EN idiom.

In the following examples, the idioms are literally translated with noun or verb phrases:

He paused, as though too aware of how intently I was looking at him. "You think I'm round the bend?" (2. Eng 5)

...deteve-se, consciente de que eu o olhava fixamente. - Acha que estou maluco?
(2. Eng 8)

(a)round the bend - crazy; having lost sanity (FD)

estar maluco – to be crazy (CPD)

...because he taught the big boys who it was always wise to steer clear of. (3. Eng 11)

...o que Bruno sabia ser verdade, porque ele dava aulas aos rapazes mais velhos, os quais era sempre sensato evitar. (3. Por 13)

steer clear (of sb/sth) - to avoid a person or thing because it may cause problems (OALD)

evitar - to avoid (CPD)

Sometimes, in the middle of these arguments, the dispute would get out of hand and he would try to punch the shadow he was throwing up against the wall. (3. Eng 49)

Às vezes, nessas discussões, descontrolava-se ao ponto de tentar esmurrar a própria sombra e acabava por se atirar contra a parede. (3. Por 63)

out of hand - difficult or impossible to control (OALD)

descontrolar-se – to get out of control (CPD)

6.5.4. Paraphrase

According to Baker (1992), paraphrase is "by far the most common way of translating idioms when a match cannot be found in the target language" (74). This statement can apply to this corpus also, since most of the examples of idioms are paraphrased in the TL.

Here are some examples of paraphrasing:

For a moment I suspected that he was pulling my leg but a glance at him convinced me otherwise. (1. Eng 71)

Por momentos, julguei que ele estivesse a entrar comigo, mas um relance the olhos convenceu-me do contrário. (1. Por 80)

pull sb's leg – to play a joke on sb, usually by making them believe sth that is not true (OALD)

entrar - troçar de, divertir-se à custa de (alguém) (def. 11. INF⁹)

All Gretel's unpleasant friends seemed to enjoy nothing more than torturing him and said nasty things to him whenever Mother or Maria were nowhere in sight. (3. Eng 23)

⁹ Infopédia. Dicionários Porto Editora

Todas as amigas antipáticas de Getel pareciam gostar apenas de o torturar e dizer-lhe coisas horríveis quando a mãe ou Maria não estavam por perto. (3. Por 28)

nowhere in sight - impossible for anyone to find or see (OALD)

não estar por perto – not to be near (CPD)

...and had told him how fond he had been of Grandmother... (3. Eng 124)

...tinha-lhe dito que gostava muito dela... (3. Por 168)

be fond of - liking someone or something (FD)

gostar – to like (CPD)

Benny had it on his mind to marry her, she don't go for it, (2. Eng 17)

O Benny estava determinado a casar-se com ela, ela nunca quis saber, (2. Por 18)

have on mind - to be thinking of someone or something as a candidate for something (OALD)

estar determinado – to be determined (CPD)

...and Gretel had to be treated with a special shampoo that smelled horrible and afterwards she sat in her room for hours on end, crying her eyes out. (3. Eng 111)

...e Gretel teve de lavar a cabeça com um champô especial com um cheiro horrível e depois foi sentar-se no quarto horas a fio a chorar como uma desalmada. (3. Por 151)

cry one's eyes out - weep inconsolably (FD)

chorar como uma desalmada – to cry inhumanly (CPD)

And a similar example to the one above:

But I gave it to him and then I lay down and cried to beat the band all afternoon.’
(Eng 41)

Entreguei-lhe a roupa e deitei-me na cama a chorar toda a tarde como um bezerro.
(Por 56)

to beat the band – energetically, abundantly (OALD)

chorar como um bezerro – chorar muito, como uma criança (NDEI)

6.6. Conclusion

There are altogether 106 examples of sentences containing idioms in the corpus. Based on Baker’s categorization, they are separated into four categories: idioms of the same or similar meaning and form, idioms of similar meaning but dissimilar form, literally translated idioms and paraphrased idioms. There are 23 idioms that are translated with their TL equivalent with the same or similar meaning or form. There are 20 idioms translated with an idiom of similar meaning but dissimilar form. 30 idioms are literally translated. A greater number of idioms are paraphrased, 33 of them.

7. Final conclusion

This thesis was a contrastive analysis of idiomatic expressions in English and their Portuguese equivalents. This research was an attempt to investigate idiomatic expressions from the chosen corpus in the English language and the strategies used to form equivalents in the Portuguese translation of the novels in question. Sentences in English which contain an idiomatic expression (phrasal verb or idiom) have been contrasted with their Portuguese translations. The research was done based on two different methodologies, one, as already described, by Vinay and Darbelnet and the other by Baker. The phrasal verbs were divided into six categories: *literal translation*, *transposition*, *modulation*, *adaptation*, *synonymy* and *omitted translation / paraphrase*. As for the idioms, they have been divided into four categories: *same or similar meaning and form*, *similar meaning but dissimilar form*, *literal translation* and *paraphrase*. The results of the research show that the highest number of the phrasal verbs was translated literally and the highest number of the idioms was paraphrased. Some phrasal verbs were used several times throughout the corpus. Some of them are *run away*, *come about* and *pick out*. Their PT equivalents are always the same: *fugir*, *acontecer* and *descobrir*. On the other hand, there are phrasal verbs which also frequently occurred, but always with different meaning and with a different PT equivalent. Such as *make out* and its PT equivalents *perceber-se*, *dar com* and *ouvir*, and *set off* and its PT equivalents *combinar* and *distanciar*. As for the idioms, although the highest number of them was paraphrased, the majority (although divided into different categories) was translated with an equivalent PT idiomatic expression. There were also cases in which phrasal verbs were translated with PT idioms, in order to maintain the idiomaticity of the expression in question. This study addressed the analysis of phrasal verbs and idioms in English novels and their translation into Portuguese. Other research can be administrated considering the equivalents of other linguistic issues such as proverbs, collocations, slangs and so on.

8. Summary in Portuguese

Esta tese apresenta uma análise contrastiva do uso de *phrasal verbs* e *idioms* em inglês (EN) e seus equivalentes em Português Europeu (PT). Os dados para a análise foram extraídos de três romances: "The Great Gatsby", escrito por F. Scott Fitzgerald (autor americano), a sua tradução em Português "O Grande Gatsby", de José Rodrigues Miguéis, "Breakfast at Tiffany's", escrito por Truman Capote (autor norte-americano), a sua tradução em Português "Bonequinha de Luxo", de Margarida Valde de Gato, "The Boy in the Striped Pyjamas", de John Boyne (escritor irlandês) e a sua tradução em Português "O rapaz do pijama às riscas", de Cecília Faria e Olívia Santos. Os exemplos de frases contendo expressões idiomáticas foram extraídos dos romances ingleses (língua-fonte, LF), e, em seguida, comparados com a sua tradução dos romances portugueses (língua-alvo, LA). O objetivo desta tese é investigar o grau de equivalência das duas línguas no aspecto semântico.

Oxford Advanced Learner's Dictionary define *phrasal verbs* como "a verb combined with an adverb or a preposition, or sometimes both, to give new meaning, for example, go in for, win over and see to" (R40).

Há duas maneiras diferentes em que as formas de *phrasal verbs* podem ser classificados, de acordo com Palmer (180-181):

- gramatical – se as partículas são adverbial ou preposicional
- idiomática – se as formas são idiomáticas ou não.

Para explicar as diferenças entre partículas, que podem ser uma preposição ou um advérbio, Palmer usa duas frases: He ran up a hill. / He ran up a bill. No primeiro exemplo, *up* é uma preposição, e no segundo exemplo, *up* é um advérbio. Em relação à classificação idiomática de *phrasal verbs*, existem quatro tipos, de acordo com Palmer (183):

- 1) verbo + advérbio sem o sintagma nominal
- 2) verbo + preposição com o sintagma nominal

- 3) verbo + advérbio com o sintagma nominal
- 4) verbo + advérbio + preposição com o sintagma nominal.

Cada língua é composta de frases fixas e expressões idiomáticas que consistem em "more than one word, with meanings that cannot be inferred from the meanings of the individual words " (Khosravi, Khatib, 1). A expressão idiomática é uma "sequência que não pode ser traduzida literalmente para outra língua, (...) não é possível tradução palavra por palavra" (Vilela, 190). Melchuk explica o conceito de expressão idiomática como uma "unidade fraseológica em que todos os componentes perdem o seu significado individual para construir um significado novo " (qtd. Em Vilela 190). Vilela também afirma que a expressão idiomática é uma "construção própria de uma língua, sem qualquer correspondência sintáctica noutra língua " (173). É importante explicar os critérios utilizados para identificar expressões idiomáticas. Segundo Vilela, " os critérios usados para identificar os fraseologismos são:

- 1) fixidez, que consiste na impossibilidade de dissociação de um grupo
- 2) idiomaticidade, a construção cujo significado não resulta do significado dos morfemas
- 3) tipicidade – além da opacidade semântica, as unidades como tais não entram na composição de outras unidades" (Vilela, 173).

Há duas metodologias utilizadas nesta tese. Uma é de Vinay e Darbelnet, e a outra é de Baker. Dois métodos principais na teoria de Vinay e Darbelnet são *direct translation* e *oblique translation*.

Direct translation consiste em três categorias diferentes: *borrowing*, *calque* e *literal translation*. *Borrowing* e *calque* são categorias que não são relevantes para os propósitos deste trabalho.

Literal translation é "word for word translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text " (Vinay e Darbelnet, 33), por exemplo: to make up for (Boyne, 78) – compensar (Faria, Santos, 113).

Oblique translation consiste de quatro categorias diferentes: *transposition*, *modulation*, *equivalence* and *adaptation*.

Transposition é um método que "involves replacing one word class with another without changing the meaning of the message " (Vinay e Darbelnet, 36), por exemplo, 'Going away?' (Fitzgerald, 119) – *Está de viagem?* (Rodrigues Miguéis, 119). *Modulation* é " a variation of the form of the message, obtained by a change in the point of view " (Vinay e Darbelnet, 36). Este método é utilizado quando a tradução literal não é gramaticalmente correta ou não é idiomática na LA.

Equivalence é um método no qual " the same situation can be rendered by two texts using completely different stylistic and structural method " (Vinay e Darbelnet, 38), enquanto a *adaptation* é usada " in those cases where the type of situation being referred to by the SL message is unknown in the TL culture" (Vinay e Darbelnet, 39). Para o objetivo desta tese, estas duas categorias serão combinadas em uma - *adaptation*.

A metodologia utilizada para analisar expressões idiomáticas (*idioms*) é a desenvolvida por Baker (1992), que introduziu quatro estratégias diferentes:

- 1) *using an idiom of similar meaning and form* – strategy that involves "using an idiom in the target language which conveys roughly the same meaning as that of the source language" (Baker, 72)
- 2) *using an idiom of similar meaning but dissimilar form* - strategy that involves idioms "...which (have) a meaning similar to that of the source idiom or expression, but which consist of different lexical items." (Baker, 74)
- 3) *translation by paraphrase* – strategy which is used "when a match cannot be found in the target language or when it seems inappropriate to use idiomatic language (...) because of differences in stylistic preferences..." (Baker, 74)
- 4) *translation by omission* – strategy used when an idiom "has no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons" (Baker, 77).

A categoria *omission* será omitida, mas, além de categorias de Baker, uma categoria de Vinay e Darbelnet (categoria *literal translation*) será usada porque há uma série de

exemplos no corpus que podem ser definidos como uma parte desta categoria. Assim, as expressões idiomáticas serão divididas em quatro categorias:

- 1) *same or similar meaning and form*
- 2) *similar meaning but dissimilar form*
- 3) *literal translation*
- 4) *paraphrase.*

Análise

Um total de 257 exemplos de frases com diferentes *phrasal verbs* em EN e seus PT equivalentes em PT e 106 exemplos de frases com diferentes expressões idiomáticas em EN e seus equivalentes em PT foram extraídos dos romances para formar o corpus para a análise.

Literal translation é o método mais utilizado no corpus. Ao todo existem 134 *phrasal verbs* com os seus equivalentes em português traduzidos literalmente. Por exemplo:

I had a dog - at least I had him for a few days until he ran away... (1. Eng 9)

Tinha um cão - tive-o pelo menos enquanto ele não me fugiu. (1. Por 31)

Neste exemplo, *phrasal verb run away*, que significa *to leave somebody/a place suddenly; to escape from somebody/a place* (OALD) é traduzido com o seu equivalente PT, o verbo *fugir*, que significa *to run away* (CPD).

Há uma diferença dentro desta categoria. Em alguns casos, o *phrasal verb* é traduzido literalmente, e, nalguns casos, o significado do *phrasal verb* é traduzido literalmente. Por exemplo, *phrasal verb* indicado acima *run away* é traduzido literalmente com o verbo PT *fugir*, onde, no exemplo abaixo, o significado do *phrasal verb pass away*, que é *to die*, é traduzido literalmente com o verbo PT *morrer*:

. ..and how he wished he'd taken the time to write more letters to her before she passed away. (Eng 124)

...e que só queria ter arranjado mais tempo para lhe escrever mais cartas antes de ela morrer. (Por 168)

pass away - to die (OALD)

morrer - to die (CPD)

Havia 80 exemplos de frases em que o *phrasal verb* foi traduzido literalmente. Alguns deles:

...and then sank down himself into eternal blindness or forgot them and moved away. (1. Eng 29)

...e depois se afundou ele próprio na cegueira eterna, ou mudou-se e esqueceu-se. (1. Por 46)

move away – leave the area where you have been living (OALD)

mudar-se – to move (away) (CPD)

His acquaintances resented the fact that he turned up in popular restaurants with her (1. Eng 30)

As pessoas das suas relações queixavam-se de que ele aparecia com ela nos bares mais frequentados. (1. Por 47)

turn up – to arrive (OALD)

aparecer – to appear, to turn up (CPD)

Há 54 casos em que o significado do *phrasal verb* é traduzido com o seu equivalente PT. Por exemplo:

...and so it came about that in college I was unjustly accused of being a politician, because I was privy to the secret griefs of wild, unknown men. (1. Eng 7)

...e aconteceu que, na escola fui injustamente apodado de “político”, só porque me tornava o repositório das mais secretas queixas de pessoas agrestes e reservadas. (1. Por 29)

come about – to happen (OALD)

acontecer – to happen (CPD)

When I came back they had disappeared so I sat down discreetly in the living room... (1. Eng 35)

Quando voltei, os dois tinham desaparecido e eu sentei-me discretamente na sala... (1. Por 51)

come back – to return (OALD)

voltar – to return (CPD)

Alguns *phrasal verbs* frequentemente usados são *run away*, *come about* e *find out* os quais são sempre traduzidos com os mesmos verbos PT, *fugir*, *acontecer* e *descobrir*.

Oblique translation consiste de quatro categorias diferentes: *transposition*, *modulation*, *equivalence* and *adaptation*, que já foram explicadas. *Equivalence* e *adaptation* serão misturados em uma categoria. Então, para esta parte da análise, existem três categorias: *transposition*, *modulation* and *adaptation*.

Transposition é, como já explicado, um método que substitui uma classe de palavras por outra, sem alterar o significado:

‘I’m delighted that you dropped in.’ (1. Eng 108)

- Estou encantado com a sua visita! (1. Por 109)

drop in – to pay an informal visit to a person or a place (OALD)

visita – n., visit (CPD)

Neste exemplo, a *transposition* é feita com a mudança do *phrasal verb drop in* em uma frase que consiste no substantivo: *visita*. O significado da frase permanece o mesmo.

Modulation é, como já explicado, um método que muda o ponto de vista, sem alterar o sentido:

Well, if that's the idea you can count me out ... (1. Eng 136)

Se é isso que pensam, não contem com a minha ajuda! (1. Por 132)

count somebody out – to not include somebody in an activity (OALD)

contar com – to count on (CPD)

Neste caso, o equivalente PT é usado de forma negativa para dar o mesmo significado, *count me out* e *contar com* têm significados opostos.

Adaptation é uma categoria em que as expressões idiomáticas em questão (*phrasal verbs*, neste caso) são adaptados a equivalentes PT que carregam o mesmo ou quase o mesmo significado:

'They oughtn't to let her run around the country this way.' (Eng 25)

- Não a deviam deixar andar assim à rédea solta pelo país. (Por 43)

run around – be very busy doing many things (OALD)

andar – to walk (CPD)

à rédea solta – em total liberdade (NDEI) / freely (CPD)

Existem duas categorias adicionais para os exemplos que não se enquadram em nenhuma dessas categorias. Uma delas é *synonymy*, baseada na taxonomia de Newmark, e o outro é *omitted translation / paraphrase*.

Segundo o Tronch Pérez, *synonymy* é quando se usa "a near TL equivalent to an SL word in context, where a precise equivalent may or may not exist. " (1988: 2). O exemplo de *synonymy* no corpus:

...and in a moment the thickish figure of a woman blocked out the light from the office door. (1. Eng 31)

... e daí a instantes o vulto espesso de uma mulher encobriu a luz que vinha do escritório. (1. Por 48)

block out – to stop light or noise from coming in (OALD)

encobrir – to conceal, hide (CPD)

Havia alguns exemplos do corpus em que a tradução do *phrasal verb* foi omitida. Toda a frase foi parafraseada para evitar a tradução do *phrasal verb*. O exemplo de *omitted translation*:

...and I had a glimpse of Mrs Wilson straining at the garage pump with panting vitality as we went by (1. Eng 74)

...e tive a rápida visão da Senhora Wilson a fazer força à bomba da garagem, com a anelante vitalidade que a caracterizava. (1. Por 82)

go by – to pass (OALD)

Em alguns exemplos, os equivalentes PT são expressões parafraseadas que contêm o *phrasal verb*:

I meant nothing in particular by this remark but it was taken up in an unexpected way. (1. Eng 19)

Com isto não queria dizer nada em especial, mas a reacção foi inesperada. (1. Por 38)

take up – to accept something (OALD)

Havia 106 frases diferentes contendo os exemplos de expressões idiomáticas no corpus, divididas em quatro categorias:

Same or similar meaning and form é a categoria em que expressões idiomáticas na LF são traduzidas com a sua expressão idiomática equivalente em LA. Tanto o significado, quanto a forma são iguais ou semelhantes em ambas as línguas:

‘Don’t ask me,’ said Owl Eyes, washing his hands of the whole matter. (1. Eng 60)

– Não me faça perguntas – respondeu Olhos-de-Mocho, lavando dali as suas mãos. (1. Por 71)

wash your hands of somebody/something – to refuse to be responsible for or involved with somebody/something (OALD)

lavar as mãos de alguma coisa – enjeitar responsabilidades; furtar-se a consequências (NDEI)

Similar meaning but dissimilar form é a categoria na qual expressões em LA são semelhantes em termos de expressões idiomáticas da LF, mas elas não têm a mesma forma e unidades lexicais. É importante dizer que as expressões em LA também são idiomáticas, só que apresentam uma forma diferente. Exemplo:

I just can't put myself in their shoes. (2. Eng 12)

..não consigo mesmo imaginar-me na pele delas. (2. Por 14)

be in somebody's shoes, put yourself in somebody's shoes - to be in, or imagine that you are in, another person's situation, especially when it is an unpleasant or difficult one (OALD)

na pele de – colocar-se na posição, situação de outra pessoa (NDEI)

O seguinte é o exemplo do *idiom* Inglês que é traduzido diretamente (*literal translation*) em Português:

There was a touch of paternal contempt in it, even toward people he liked—and there were men at New Haven who had hated his guts. (1. Eng 13)

Havia nisso tudo em toque de paternal desdém, mesmo com as pessoas de quem era amigo, e muitos dos rapazes de New Haven o tinham odiado visceralmente. (1. Por 34)

hate somebody's guts – to dislike somebody very much (OALD)

odiar visceralmente – to hate deeply (CPD)

Segundo Baker (1992), *paraphrase* é " by far the most common way of translating idioms when a match cannot be found in the target language " (74). Esta declaração pode ser aplicada a este corpus também, porque a maioria dos exemplos de expressões idiomáticas são parafraseados na LA. Exemplo:

For a moment I suspected that he was pulling my leg but a glance at him convinced me otherwise. (1. Eng 71)

Por momentos, julguei que ele estivesse a entrar comigo, mas um relance the olhos convenceu-me do contrário. (1. Por 80)

pull sb's leg – to play a joke on sb, usually by making them believe sth that is not true (OALD)

entrar - trocar de, divertir-se à custa de (alguém) (def. 11. INF)

Para concluir, ao todo existem 257 exemplos de frases contendo *phrasal verbs* no corpus. Baseado na categoria de Vinay e Darbelnet, estes são separados em seis categorias: *literal translation*, *transposition*, *modulation*, *adaptation*, *synonymy* e *paraphrase / omitted translation*. Quanto ao número de exemplos, há 134 exemplos em que o *phrasal verb* está na categoria de *literal translation*. Existem dois tipos diferentes de *literal translation*, uma é *literal translation* do próprio *phrasal verb* (há 80 exemplos deste tipo de tradução literal) e *literal translation* do significado do *phrasal verb* em questão (existem exemplos de 54 este tipo de tradução literal). Há 15 exemplos de *phrasal verbs* em *transposition* e 11 exemplos de *phrasal verbs* em *modulation*. O corpus contém 31 exemplos de *phrasal verbs* em *adaptation* em TL e 55 exemplos são traduzidos com sinónimos equivalentes (*synonymy*). E há 11 exemplos de *phrasal verbs* cujo significado é parafraseado ou omitido na LA (*paraphrase / omitted translation*).

Em relação a *idioms* existem 106 exemplos de frases contendo expressões idiomáticas no corpus. Baseados na categorização da Baker, eles estão divididos em quatro categorias: *idioms of the same or similar meaning and form*, *idioms of similar meaning but dissimilar form*, *literally translated idioms* e *paraphrased idioms*. Há 23 *idioms* que são traduzidos com seu equivalentes PT de significado e forma igual ou semelhante. Há 20 *idioms* traduzidos por uma expressão idiomática de significado semelhante, mas forma diferente. 30 *idioms* são traduzido literalmente. O maior número de expressões idiomáticas são parafraseada, 33 delas.

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