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The Use of Phrasal Verbs in the Computer Game “Grand Theft Auto: San  
Andreas”

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## ZADÁNÍ BAKALÁŘSKÉ PRÁCE (projektu, uměleckého díla, uměleckého výkonu)

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### Zásady pro vypracování

Cílem bakalářské práce je prostudovat výskyt a užití frázových sloves v počítačové hře Grand Theft Auto: San Andreas. Student nejprve na základě odborné lingvistické literatury vymezí pojem frázové sloveso. Dále podrobně popíše morfo-syntaktické (tranzitivita, forma a pozice předmětu) a sémantické (polysémie a homonymie frázových sloves, vliv modifikace částice na význam frázového slovesa, idiomatický význam) rysy anglických frázových sloves. Následně představí zkoumaný diskurz počítačové hry a provede analýzu nashromážděných dialogů s cílem zmapovat frekvenci a kontexty výskytu frázových sloves. Na základě analýzy zhodnotí závislost interpretace frázových sloves na kontextu a objasní jejich užití v mluveném hovorovém/slangovém jazyce s ohledem na komunikační záměr mluvčího, expresivní funkci jazyka a možný dopad na cílovou skupinu, tj. hráče počítačové hry.

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## **ANNOTATION**

The aim of this bachelor thesis is to analyse the use and occurrence of phrasal verbs in the computer game “Grand Theft Auto: San Andreas”. The discourse of the game features colloquial speech, slang and thus abundance of phrasal verbs. Those are first divided into transitive, intransitive and copular. Then, they are analysed and interpreted in terms of mood, semantics and, considering transitive phrasal verbs, the position of the object.

## **KEYWORDS**

phrasal verbs, computer game, colloquial speech, slang, semantics, mood

## **NÁZEV**

Analýza frázových sloves v počítačové hře Grand Theft Auto: San Andreas

## **ANOTACE**

Cílem této bakalářské práce je analyzovat užití a výskyt frázových sloves v počítačové hře Grand Theft Auto: San Andreas. Diskurz této hry se vyznačuje neformálním mluveným jazykem a slangem, a proto se v něm frázová slovesa často vyskytují. Ta jsou nejprve rozdělena na tranzitivní, intranzitivní a sponová. Poté jsou analyzována a interpretována z hlediska slovesného způsobu, sémantiky a, co se týče tranzitivních frázových sloves, pozice předmětu.

## **KLÍČOVÁ SLOVA**

frázová slovesa, počítačová hra, neformální mluvený jazyk, slang, sémantika, způsob

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## **Introduction**

Video games, including computer games, have gained huge popularity over the last decade. The global video game market of 2020 has generated about four times more money than the size of the 2019 film industry (World Economic Forum 2020). One of the most famous and best-known video games is *Grand Theft Auto: San Andreas* (GTA: SA), selling 27.5 million copies worldwide (Kotaku 2011).

The main protagonist of the game, Carl Johnson (CJ), is an African American returning to the imaginary city of Los Santos in the state of San Andreas, USA, where he was born and raised. He re-joins his gang, trying to protect it and win back the influence and territories lost to their rivals. (GTA Wiki 2021)

The game is a story-based action-adventure and features frequent dialogues and interactions between the characters. The dialogues include colloquial language, both in terms of syntax and lexicon, slang, and African American Vernacular English (AAVE). Consequently, the dialogues see an abundance of phrasal verbs their occurrence and use of which will be analysed in this paper.

# 1 Multi-word verb

First, multi-word verbs, which phrasal verbs are a part of, will be introduced.

## 1.1 Definition

According to Parrott (2004, 140), multi-word verbs consist of a single verb (will be called *the verb proper* as in Bolinger's 1971 work) and one or more particles, for example *do up* or *get away with*.

Parrott (2004, 140) adds that the verb proper can be used with different particles and thus create different multi-word verbs with different meanings, compare Example (1) and (2), where *break up* means *to part* and *break down* means *to fail* (Oxford Learner's Dictionary 2021).

- 1) I **broke up** with him.
- 2) The car has **broken down**.

To explain the meanings of some multi-word verbs and phrasal verbs, *The Oxford Advanced Learner's Dictionary* (OALD), *The Concise New Partridge Dictionary of Slang and Unconventional English* by Dalzell and Victor (2008) and other sources will be used.

In addition, one multi-word verb can also differ in meaning, compare Example (3) and (4) given by Parrott (2004, 140), where *break down* in Example (3) means *to lose control over your feelings* and in (4) *to divide into parts* (OALD 2021).

- 3) The man **broke down** under police interrogation.
- 4) I **broke** the chapter **down** into smaller units.

In general, as Richards and Schmidt (2010, 383) explain, multi-word lexical units, which multi-word verbs are a part of, function as single grammatical units, which means that the multi-word verb is perceived as one verb phrase. Additionally, their meanings are often not predictable from the individual elements, thus functioning as idioms.

As a result, Quirk et al. (1985, 734) add that many multi-word verbs can be substituted for single-word equivalents, as they illustrate in Example (5), where *look into* means *to investigate* (OALD 2021).

- 5) The board **looked into** the recent complaints.

The meaning of this multi-word verb is not possible to establish after combining the meanings of the verb proper (*look*) and the particle (*into*). Therefore, it is an idiom.

Nevertheless, multi-word verbs do not consist of idioms only. As Parrott (2004, 143–144) suggests, there is rather a spectrum ranging from literal, semi-idiomatic to purely idiomatic multi-word verbs.

This view is also implied by Biber et al. (2007, 404) and Quirk et al. (1985, 1153), see Example (6).

6) They may have **blown up** the bridge. (Quirk et al. 1985, 1153)

Example (6) illustrates a literal phrasal verb, the meaning of which, as Celce-Murcia and Larsen-Freeman (1999, 432) explain, is compositional. This means that both elements (*blow* and *up*) retain their individual literal meanings and do not create a different meaning, unlike in Example (5). As a result, the meaning of *blow up* is easily predictable.

A semi-idiomatic multi-word verb is illustrated by Parrott (2004, 143), see Example (7).

7) The car **eats up** petrol.

Here, *eat up* is semi-idiomatic because its meaning is neither purely literal nor purely idiomatic. This is because the particle contributes towards an aspectual meaning of the multi-word verb. In this example, it expresses completion (Celce-Murcia and Larsen-Freeman 1999, 432–433). Aspectual phrasal verbs are examined in more detail in 2. 2. 1.

Despite not being idiomatic, both phrasal verbs in Example (6) and (7) are still multi-word verbs because they act as single grammatical units. Thus, in my paper, they will still be considered multi-word verbs.

With *blow up*, this can be proved, for example, by the ability to move the object between the verb proper and the particle, see 1. 4. 1. 2. *Eat up* in Example (7) conveys a specific aspectual meaning (eat completely), which is beyond the separate meanings of *eat* and *up*.

## 1. 2 Multi-word verb vs multi-word lexical unit

Multi-word verbs are a part of a larger group – multi-word lexical units, which includes a broader spectrum of expressions (Biber et al. 2007, 58–59). To illustrate their variety, Parrott (2004, 126) mentions adjectives (*worn down*), adverbs (*over there*), prepositions

(*out of*) and nouns (*DVD player*). Biber et al. (2007, 80) also list correlative coordinators (e.g. *not only...but* also) and complex subordinators (e.g. *given that, as long as*). Within multi-word verbs, Parrott (2004, 126) also points out the existence of multi-word verbal expressions, for example *put someone on hold*, see 1. 5. 3.

### 1. 3 Multi-word verb vs free combination

In 1. 3 and 1. 4, several semantical and syntactical criteria are introduced so as to make a distinction between multi-word verbs and free combinations.

#### 1. 3. 1 Semantics

Multi-word verbs should be distinguished from free combinations, which, as Biber et al. (2007, 404) explain, preserve the individual meanings of all constituents and do not create a meaning beyond their separate meanings, see Example (8).

8) He decided to **run away with** all the cash.

In the free combination in Example (8), both the verb proper (*run*) and the particles (*away, with*) have independent meanings and do not create a new one when combined (other than *to flee*).

According to Quirk et al. (1985, 1152), the adverb of free combinations only modifies the verb proper. Thus, the adverb *away* in (8) modifies the verb *run* (run somewhere). In this way, the verb *run* can be modified by various adverbs (*run out, run over* etc.).

However, as mentioned in 1. 1, even some multi-word verbs can preserve the individual meanings of all constituents and do not have to create a completely new meaning, see Example (6). Therefore, to better distinguish between free combinations and multi-word verbs, syntactical criteria will be applied, see 1. 3. 2 and 1. 4. 1.

#### 1. 3. 2 Syntax

Drawing a distinction from intransitive phrasal verbs, Quirk et al. (1985, 1152–1153) also mention that it is possible for free combinations to modify the verb by inserting the adverb *right* or *straight* in front of the original adverb, while multi-word verbs do not allow this, as they illustrate in Example (9) and (10).

9) Go straight on. (free combination)

10) The prisoner **broke ~~right~~ down**. (multi-word verb)

In contrast, Darwin and Gray (1999, 73) claim that the insertion of adverbials such as *right* or *all* is usually acceptable, see Example (11), and explain that such elements function as particle intensifiers.

11) I made my mind to **set right off** for the shop.

In this example *set off* means *to begin a journey* (OALD 2021).

Quirk et al. (1985, 449) also admit that, in some cases, a few intensifying adverbs (e.g. *right*, *well*) can premodify particles of phrasal verbs, see Example (12), which they give.

12) They **left** her well **behind**.

Bolinger (1971, 11–13) holds a more general view and claims that no adverbs can “intervene between the verb and the particle” for both transitive and intransitive phrasal verbs, as he illustrates in Example (13), where *drop out* means *to leave school without finishing it* (OALD 2021).

13) He said he’d **drop gradually out**.

In this paper, adverbs such as *right*, *all* or *well* will be accepted and treated as particle intensifiers because they contribute to the overall meaning of the phrasal verb, which is the subject of my analysis. The only criterium imposed is that they do not disrupt the meaning of the analysed phrasal verb.

Now a distinction will be made between free combinations and phrasal verbs.

## **1. 4 Phrasal verb vs free combination**

Here, only syntactical criteria will be discussed as semantic criteria for distinguishing phrasal verbs and free combinations are shared with multi-word verbs, see 1. 3. 1.

### **1. 4. 1 Syntax**

#### **1. 4. 1. 1 Particle repetition**

Darwin and Gray suggest that particle repetition is able to distinguish between free combinations and phrasal verbs (1999, 77). As it is explained in Fraser (1976; quoted in Darwin and Gray 1999), “the meaning of a particle is dependent on its inclusion in a phrasal verb”, making the repetition of the particle without the verb unacceptable. On the other hand, free combinations, where the verb is followed by a preposition

or an adverb, allow this repetition, compare Example (14) and (15) given by Darwin and Gray (1999, 77–78).

14) I **looked up** your name, ~~up~~ her name, and ~~up~~ his name. (phrasal verb)

15) I **looked up, up, up** to the very highest point. (free combination)

*Look up* in Example (14) means *to look for information by using a computer* (OALD 2021).

#### 1. 4. 1. 2 Particle movement

According to Biber et al. (2007, 404), the particle of transitive phrasal verbs with an object in the form of a noun phrase is flexible. Thus, it can either precede or follow the object. In contrast this does not apply for free combinations, compare Example (16) and (17).

16) He was **handing** these flyers **out**. or He was **handing out** these flyers. (phrasal verb)

17) She **jumped off** the wall. vs. ~~She jumped the wall off~~. (free combination)

#### 1. 4. 1. 3 Where questions

Darwin and Gray also use *where* questions to make the distinction between phrasal verbs and free combinations when the particle seems to be a spatial adverb (1999, 78). This criterium relates to the fact that the adverb of free combinations is only the modification of the verb, as mentioned in 1. 3. 1. If the particle can be used to answer the *where* question, it is not considered a part of the phrasal verb, compare Example (18) and (19) given by them (78).

18) I **slid** down the hill. → Where did you **slide**? → **Down** the hill. (free combination)

19) I **looked** up the address. → Where did you look? → **Up** the address. (phrasal verb)

### 1. 5 Classification of multi-word verbs

Biber et al. (2007, 403), Quirk et al. (1985, 1150) and Parrott (2004, 141–142) classify multi-word verbs into phrasal, prepositional and phrasal-prepositional verbs. Besides these categories, Parrott (2004, 144–145) and Biber et al. (2007, 403) each mention other types of multi-word verbs.

Below, prepositional and phrasal-prepositional verbs are discussed in detail. Phrasal verbs are dealt with separately in Chapter 2.

### 1. 5. 1 Prepositional verbs

As the name suggests, prepositional verbs consist of a single lexical verb followed by a preposition (Biber et al. 2007, 403). This preposition cannot be moved, see Example (20) and (21).

20) We **agreed on** the date.

21) \*We **agreed** the date **on**.

On the other hand, as Biber et al. (2007, 403) explain, phrasal verbs are followed by an adverbial particle, see Example (1). In addition, the particle position of transitive phrasal verbs is flexible because it can stand before or after the object (408). However, there are some exceptions to this, discussed in 2. 1. 1.

Considering transitivity, prepositional verbs are always transitive because, as Biber et al. (2007 413–414) suggest, they take either a prepositional object (part of a prepositional phrase), see Example (22), or a direct object, see (23).

22) You know, I've been **thinking about you**.

23) We need to **deal with this glitch** straight away.

In contrast, phrasal verbs can be both transitive and intransitive, compare an intransitive phrasal verb in Example (3) with a transitive verb in (4). Transitivity of phrasal verbs is dealt with in 2. 1.

### 1. 5. 2 Phrasal-prepositional verbs

Another category of multi-word verbs is phrasal-prepositional verbs. Biber et al. (2007, 423) explain that they share features of both phrasal and prepositional verbs because they take both an adverbial particle and a preposition, for example *put up with*.

Like phrasal verbs, these verbs act as one semantic unit and thus can sometimes have one-word paraphrases (Quirk et al. 1985, 1160). For example, the phrasal-prepositional verb *put up with* can be substituted by the verb *tolerate*.

Nevertheless, as Richards and Schmidt (2010, 436) suggest, phrasal-prepositional verbs can be both idiomatic and non-idiomatic, compare Example (24) and (25) given by them.

24) They **put** their failure **down to** bad advice. (idiomatic)

25) We must **cut down on** expenses. (non-idiomatic)

The meaning of *put down to* is *to believe that something is the result* (OALD 2021).

### 1. 5. 3 Other types of multi-word verbs

As mentioned in 1. 5, other types of multi-word verbs can be identified. They are called multi-word verbal expressions or constructions because they are composed of a verb accompanied by a noun phrase (e.g. *take a peek*), a prepositional phrase (e.g. *take into account*) or another verb (e.g. *make do*).

In addition, as Parrott (2004, 144–145) explain, the verbs in these constructions are delexicalized, which means that they carry little or no meaning themselves. This is, for example, observable in *take a peek*, where the noun phrase establishes the meaning of the multi-word verbal expression, not the verb (*take*), see Example (26).

26) I couldn't help **taking a peek** inside the box.

## 2 Phrasal verb

Phrasal verbs are, as mentioned in the previous chapter, a type of multi-word verbs. They are formed by the verb proper with an adverbial particle, for example: *work out* or *wind up*.

In this chapter, the phrasal verb transitivity, object position and possible semantical classifications will be discussed.

### 2. 1 Transitivity and object position

Considering syntactic aspects and transitivity, Biber et al. (2007, 407) and other authors distinguish transitive and intransitive phrasal verbs.

#### 2. 1. 1 Transitive phrasal verbs

Transitive phrasal verbs, as Quirk et al. (1985, 1153–1155) explain, carry a direct object, and thus can often be used in the passive voice, see Example (27).

27) He **picks up** girls in that bar. → Girls are **picked up** in that bar (by him).

*Pick up*, in this context, has the meaning of *to start talking to someone because you want to have a sexual relationship with them* (OALD 2021).

The position of the object is not fixed and depends on its form and other factors, which are discussed further below. There are three possible forms of the object – a noun phrase, pronoun or clause.

Throughout the discussion below, two terms describing the object position will be used – *mid position*, which refers to the position between the verb proper and the particle, and *end position*, which refers to the position after the particle, as adopted from Biber et al. (2007).

##### 2. 1. 1. 1 Noun phrase

Celce-Murcia and Larsen-Freeman (1999, 428) mention that the position of the direct object is flexible if it is a noun phrase – it can either precede or follow the particle, compare Example (27) and (28).

28) He **picks** girls **up** in that bar.

However, Biber et al. (2007, 932–933) argue that if the particle of the phrasal verb is mainly idiomatic (e.g. *out* in *carry out*), the object comes after it, see Example (29). On the other hand, if the meaning of the particle is literal (spatial), the object is usually placed between the verb proper and the particle, see Example (30).

29) I **carried out** the task.

30) I'm going to **hand** the money over.

In addition, as Quirk et al. (1985, 1154) point out, if it is desirable to stress the object, it also follows the particle, see Example (31).

31) Don't **bring up** the dandruff problem!

*Bring up* means *to mention something* (OALD 2021).

Similarly, Dušková (1999, 107–108) distinguishes between an object presenting new information and an object being recoverable from context. According to her, if the noun phrase introduces new information, it is usually placed last, see Example (32), where the speaker mentions *advantageous offer* for the first time. On the contrary, if it is known from context, it stands in the middle.

32) He **turned down** an advantageous offer.

*Turn down*, in this example, means *to reject* (OALD 2021).

Considering the length of the object, Biber et al. (2007, 933) mention that literal phrasal verbs with objects consisting of several words prefer the object in mid-position, see Example (33). They add that, in conversation, mid-position is also generally common for “very long objects”, which they illustrate in Example (34).

33) I am going to **hand** that ginormous amount of money over.

34) If you put the tab sign back on, it **brings** all those vitamin Cs, fibres and fats up as well. (Biber et al. 2007, 934)

Sometimes the noun phrase can be postmodified by a relative clause. In this case, both mid and end position are allowed, however, end position is more common (Biber et al. 2007, 934), compare Example (35) and (36).

35) I've **blown** two houses that were far up.

36) I've **blown up** two houses that were far.

Finally, as Celce-Murcia and Larsen-Freeman (1999, 429) and Bolinger (1971, 38) indicate, positioning the object in mid or end position can sometimes determine the meaning of the phrasal verb, compare Example (37) and (38).

37) We'll **see** this ordeal **through** together. (Celce-Murcia and Larsen-Freeman 1999, 429)

38) I easily **saw** **through** his excuse.

In Example (37), the meaning of *see through* is *to survive*, while in (38) it is *to realise the truth* (OALD 2021).

Sometimes, the phrasal verb carries both a direct and indirect object in the form of a noun phrase. These verbs are briefly described by Celce-Murcia and Larsen-Freeman (1999, 435–436). Referring to their position, they highlight the importance of dominance. The concept of dominance, as it is described in Erteschik-Shir and Lappin (1979; quoted in Celce-Murcia and Larsen-Freeman 1999), says that the dominant element is the one which the speaker wants to draw attention to.

Celce-Murcia and Larsen-Freeman (1999, 435–436) explain that if the dominant element is the indirect object, the verb proper and the particle of the phrasal verb are not separated and both objects follow with the indirect object placed at the very end, as they illustrate in Example (39). Another possibility for making the indirect object dominant is putting the direct object between the verb proper and the particle, see Example (40).

39) John **paid back** his loan to the bank.

40) John **paid** his loan **back** to the bank.

If the direct object is dominant, it is, too, placed at the end, or it is positioned, along with the indirect object, between the verb proper and the particle. Celce-Murcia and Larsen-Freeman (1999, 436) respectively illustrate this in Example (41) and (42).

41) John **paid** the bank **back** his loan.

42) John **paid** the bank his loan **back**.

The tendency to place the dominant object at the end of utterances seems to correspond with the end-focus principle, which, as explained by Tárnyiková (2009, 77), shows that stressed elements are put towards the end of the utterance.

### 2. 1. 1. 2 Pronoun

As Biber et al. (2007, 934) explain, if the direct object is a pronoun, it is usually placed between the particle and the verb proper, as illustrated in Example (43).

43) He **picked her up** in that bar.

However, as they add, if contrast is to be expressed, the object comes after the particle, see Example (44). If there is no contrast, mid-position is preferred, see Example (45).

44) We'll have to **wash up these**. (Biber et al. 2007, 934)

45) We'll have to **wash these up**.

In Example (44), the speaker is probably presented with more similar or identical objects and feels the need to specify which objects are to be washed. When no contrast is expressed, as in Example (45), the speaker simply states that they need to wash something.

Another deviation from mid position is observed with indefinite pronouns, which allow both mid and end position, as Biber et al. (2007, 935) show in Example (46) and (47). They add, however, that mid position is more common in conversation.

46) I would never **pick anybody up**.

47) I would never **pick up anybody**.

Moreover, if the indefinite pronoun is postmodified, it usually stands in end-position, see Example (48).

48) They didn't **smash up anything valuable**. (Biber et al. 2007, 935)

Finally, Bolinger (1971, 40) lists a few examples of phrasal verbs taking multiple objects where the pronoun is placed after the particle, see Example (49).

49) His scheme was to **show up you or me** as a liar.

### 2. 1. 1. 3 Clause

The object of phrasal verbs can also be expressed by finite and non-finite nominal clauses.

Both Quirk et al. (1985, 1170) and Biber et al. (2007, 934) agree that if the object is in the form of a clause, it stands in end position, see Example (50) and (51).

50) He **left off** watching the rerun to answer the phone. (non-finite clause)

51) Can't **make out** where this school is. (finite clause) (Biber et al. 2007, 934)

*Left off* means *to stop doing something* and *make out* means *to understand* (OALD 2021).

Sometimes, the reason for placing the clause in end position might be an extraposed object. As Huddleston and Pullum (2012, 67) imply, constructions with an extraposed object take, in fact, two types of objects. One grammatical – a dummy pronoun *it*, which does not carry meaning, but syntactically functions as an object, and the extraposed object, which is perceived semantically as an object because it carries lexical meaning, see Example (52).

52) I found it awkward that I had to do it.

Quirk et al. (1985, 1183–1184) list several transitive phrasal verbs which allow an extraposed object, see Example (53). They also add that the pronoun *it* is optional, but not usually omitted.

53) You don't have to **rub** (it) **in** that I put my foot in it.

*Rub in* means *to keep reminding somebody of something which they want to forget* (OALD 2021).

Quirk et al. (1985, 1183) also mention two phrasal verbs (*come about* and *turn out*) which make use of an extraposed subject in the form of a *that*-clause, see Example (54).

54) It **turned out** that he was a police officer in disguise.

Similarly to Example (52), here, the dummy pronoun *it* is the grammatical subject while the finite clause is the semantical subject.

## 2. 1. 2 Intransitive phrasal verbs

As Quirk et al. (1985, 1152) explain, intransitive phrasal verbs do not take an object, see Example (55).

55) The bomb **went off** and caused a huge blast.

*Go off* means *to explode* (OALD 2021).

Celce-Murcia and Larsen-Freeman (1999, 427) and Biber et al. (2007, 124) add that some phrasal verbs can be both intransitive and transitive due to a different role of the subject, compare Example (56) and (57) given by Celce-Murcia and Larsen-Freeman (1999, 427).

56) An arsonist **burned down** the hotel.

57) The hotel **burned down**.

In Example (56), the subject is the initiator of the action (*burn down*), therefore, a direct object is needed. Example (57), on the other hand, contains an affected subject, which, as mentioned by Biber et al. (2007, 124), often occurs in passive constructions.

### 2. 1. 3 Copular phrasal verbs

Apart from transitive and intransitive phrasal verbs, Biber et al. (2007, 445) and Quirk et al. (1985, 1172) list three phrasal verbs which function as copular (linking) verbs, namely *turn out*, *end up* and *wind up*, see Example (58).

58) The whole episode **turned out** [quite funny] in the end.

Copular verbs, as explained by Richards and Schmidt (2010, 136), are used to link the subject to a complement, often a noun or adjective. In other words, this complement is an attribute to the subject (Biber et al. 2007, 435).

In Example (58), the phrasal verb *turn out* is followed by a complement (*quite funny*). This complement refers to the subject (*the whole episode*).

Generally, these verbs stress the end point of a process while also positively or negatively evaluating it. *End up* and *wind up*, however, are associated with an unintended negative state only. (Biber et al. 2007, 435–436)

## 2. 2 Semantic classification

For purposes of this paper, phrasal verbs are classified according to their predictability of meaning into three groups – literal, aspectual and idiomatic. Additionally, to better understand their meaning, their semantic domain is also analysed.

## 2. 2. 1 Predictability of meaning

### 2. 2. 1. 1 Literal phrasal verbs

Literal phrasal verbs consist of a verb proper and an adverbial particle with a spatial meaning (Mluvnice současné angličtiny na pozadí češtiny 2021). To understand their meaning, it is necessary to combine the meaning of the verb proper with the meaning of the particle (Celce-Murcia and Larsen-Freeman 1999, 432). This is illustrated in Example (59).

59) The thieves **drove off** in a getaway car.

In this example, the particle *off* has a spatial meaning. Thus, it is easy to predict the meaning of the phrasal verb by combining the meaning of the verb proper and the particle.

### 2. 2. 1. 2 Aspectual phrasal verbs

Another category is aspectual phrasal verbs, which are mentioned by Celce-Murcia and Larsen-Freeman (1999, 432), Biber et al. (2007, 409) and Quirk et al. (1985, 1162–1163). As it was suggested in 1. 1, these verbs stand between literal and idiomatic phrasal verbs. Celce-Murcia and Larsen-Freeman (1999, 432) classify them into four semantic classes according to the aspectual meaning expressed by their particle: inceptive, continuative, iterative and completive, see Example (60), (61), (62) and (63). *Take off* in Example (60) means *to leave* (OALD 2021).

60) John **took off**. (inceptive)

61) She **read through** her lines in the play for the audition. (continuative)

62) He **did it over and over** again until he did it right. (iterative)

63) He **closed** the suitcase **up**. (completive)

Some of these semantic classes are more thoroughly examined in 4. 1. 2. 3.

McCarthy and O'Dell (2007, 32) add that one aspectual meaning can be realised by different particles. Completion, for example, can be expressed both with *up*, as in Example (63) and *out*, as they illustrate in Example (64).

64) I **cleared out** all my wardrobes and threw away all my worn out shoes.

The particle of aspectual phrasal verbs can be omitted without a significant change in meaning, as Celce-Murcia and Larsen-Freeman (1999, 425) suggest, see Example (63).

In this example, the role of the particle *up* is only to emphasise a completed action of closing. Omitting the particle, and thus using only the verb proper, does not result in a different meaning. The addressee would still understand that the suitcase needs to be closed completely.

By contrast, such omission is not possible with idiomatic phrasal verbs, where the presence of the particle is vital for establishing an idiomatic meaning, as Quirk et al. (1985, 579) illustrate in Example (65).

65) He **made up** the rest of the story.

*Make up* means *to invent something* (OALD 2021).

### **2. 2. 1. 3 Idiomatic phrasal verbs**

Unlike literal or aspectual phrasal verbs, the meaning of idiomatic phrasal verbs is completely opaque. Idiomaticity of multi-word verbs and phrasal verbs has already been discussed in 1. 1.

### **2. 2. 2 Semantic domains**

To identify the semantic domain of a phrasal verb, Biber et al.'s (2007, 361–364) semantic domain classification of single-word verbs will be used. Activity verbs are subclassified into physical activities (Biber et al. 2007, 408), communication and mental activities.

#### **2. 2. 2. 1 Activity verbs**

In general, as Biber et al. (2007, 361) mention, activity verbs describe an action executed by a subject with the role of agent. In other words, the subject is the wilful initiator of the action, unlike, for example, verbs of occurrence, which are discussed in 2. 2. 2. 2.

#### **Physical activities**

Physical activities include all activity verbs which do not involve a communication or mental activity, see Example (59).

In the example, the action (*drive off*) is initiated by the subject (*they*) as the wilful initiator.

#### **Communication activities**

Communication verbs “involve communication activities” such as speaking and writing, as Biber et al. (2007, 362) explain, see Example (66), where the meaning of *tell off* is *to scold* (OALD 2021).

66) I got **told off** at school today.

Here, the subject (*they/someone/the teacher(s)* etc.) is the agent of the action (*tell off*).

### **Mental activities**

Finally, there are mental phrasal verbs, which are illustrated by Biber et al. (2007, 362–363). They can refer to various mental activities with cognitive, see Example (65), or emotional meanings, see (67), or receipt of communication, see Example (68).

67) Just **calm down**!

68) I want you to **hear me out** on this.

### **2. 2. 2. 2 Occurrence verbs**

Unlike activity verbs, verbs of occurrence are not volitional activities (Biber et al. 2007, 364). As a result, the subject of these verbs is often affected, as they explain. In other words, the action occurs to the subject, see Example (57).

In the example, *burn down* (action) occurred to the subject (*the hotel*) because the subject did not wilfully initiate it.

### 3 Language style in Grand Theft Auto: San Andreas

As it was mentioned in the introduction, the discourse of the game involves colloquial speech, slang and AAVE, all of which are described below.

#### 3.1 Colloquial speech

Colloquial speech is described by Richards and Schmidt (2010, 96) as “type of speech used among friends and others in situations where empathy, rapport or lack of social barriers are important”.

##### 3.1.1 Lexical features

Urbanová and Oakland (2002, 24–25) point out that, in general, words are short, simple and one to two-syllable long, which makes the speaker’s speech easily comprehensible. Also, many words with two or more syllables are usually shortened in order to become one-syllable words, see Example (69), where the four-syllable *reputation* is abbreviated into only one-syllable *rep*’.

69) OG Loc: Eh yo’, back off me CJ, I gotta protect my **rep**’! (Appendix B, 152)

In addition, Richards and Schmidt (2010, 96) mention that colloquial speech often exploits idiomatical expressions, see Example (70).

70) CJ: (...) Hey baby, I’m sorry we **got off on the wrong foot**. (...) (Appendix B, 165)

*Get off on the wrong foot* means *to start a relationship badly* (OALD 2021).

##### 3.1.2 Syntactical features

In terms of syntax, casual speech sees, for example, a frequent use of ellipsis, as described both by Richards and Schmidt (2010, 96) and Urbanová and Oakland (2002, 15). Usually, the subject or the auxiliary is missing, see Example (71).

71) Toreno: **Got you again, Carl**. You’re half asleep. I could have killed you in 9 different ways. (...) (instead of: “**I** got you again, Carl.”) (Appendix B, 182)

#### 3.2 Slang

Both Mattiello (2008, 31) and Richards and Schmidt (2010, 533) point out that slang can have two slightly different senses. On the one hand, it is a very informal way of speaking of specific subgroups in society (teenagers, gang members etc.). On the other hand, it can

be perceived as solely the vocabulary spoken by these groups, which is distinctive by its informality. In the analysed discourse, both senses of slang have been observed.

Expanding on the former sense, Richards and Schmidt (2010, 533; 570) add that some people perceive slang as undesirable because it does not follow some grammatical rules of the standard variety of language. This is discussed below in 3. 2. 1.

### 3. 2. 1 Syntactical features

Mattiello (2008, 44), for example, mentions the omission of the verb *be* in sentences in the present tense, see Example (72), where *are* is missing.

72) CJ: Hey Loc, get back here, nigga **you crazy!** (Appendix B, 152)

### 3. 2. 2 Lexical features

According to Mattiello (2008, 38–39), slang expressions are often linked to vulgarity or privacy, thus create offensiveness, humour or impertinence, see Example (73).

73) T-Bone: (...) You think you can fucking bullshit me, and **fuck me over?** (...) (Appendix B, 171)

*Fuck over* means *to mistreat* (Dalzell and Victor 2008, 274).

## 3. 3 African American Vernacular English

Nonstandard language is also observable in AAVE. This is an English dialect spoken by African Americans living in urban areas (Edwards 2008, 383), which also appears in the dialogues of GTA: SA.

The deviations of AAVE, as Gill (2019) explains, include, for example, frequent use of lexical verbs in progressive aspect, see Example (74).

74) CJ: **So what you thinking?** (instead of: “So what do you think?”) (Appendix B, 113)

Negation is also formed differently in AAVE. Howe and Walker (2000, 110) mention the use of *ain't*, which replaces the negative forms of the verbs *to be* and *to have*. *Ain't* is often used with double negation, see Example (75).

75) Ryder: One-times came through, raided the spot. We **ain't got shit** now. (Appendix B, 192)

In this example, *ain't* replaces *have not* (*We haven't got shit now.*). *Shit*, in this context, has a negative meaning (*nothing*), thus the whole clause has two negative elements (*have not* and *shit*).

Green (2002, 38) observes another difference in terms of grammar. In AAVE, the present-tense third-person singular inflection (the -s ending) is often dropped as is illustrated in Example (76).

76) CJ: Open up! You sure **he** still **live** here? (Appendix B, 107)

### 3. 4 Phrasal verbs in colloquial speech and slang

As many authors agree, phrasal verbs are common in informal spoken English (McCarthy and O'Dell 2007, 14; Celce-Murcia and Larsen-Freeman 1999, 425). In addition, Quirk et al. (1985, 1152) and Biber et al. (2007, 409) mention that intransitive phrasal verbs are specifically common in informal speech because they are often used as directives, see Example (77).

77) The Truth: **Hold on**, I got a little something back here I was saving for a rainy day. (Appendix B, 18)

AAVE has also contributed many phrasal verbs to colloquial speech. These include, for example, *chill out* (relax), *crack up* (laugh uncontrollably), *get over* (deceive) etc. (Lee 1999, 381–383).

Considering slang phrasal verbs, Mattiello (2008, 89–91) explains that they, including idiomatic lexical phrases in general, are frequently observed in slang. She adds that these verbs behave as 'frozen phrases', their meaning being highly opaque, see Example (78).

78) Sweet: Yeah, my nigga... Alright, you go get **heated up**, and I'll meet you at the crossroads. (Appendix B, 212)

*Heat up* means *to arm yourself with guns* (Dalzell and Victor 2008, 327).

In addition, as Side (1990, 146) mentions, slang, in particular, is where new phrasal verbs are constantly invented.

## 4 Analysis

Considering syntactic aspects and transitivity, transitive and intransitive phrasal verbs are represented by almost an equal number of occurrences, while copular phrasal verbs form a negligible minority, see Chart 1.

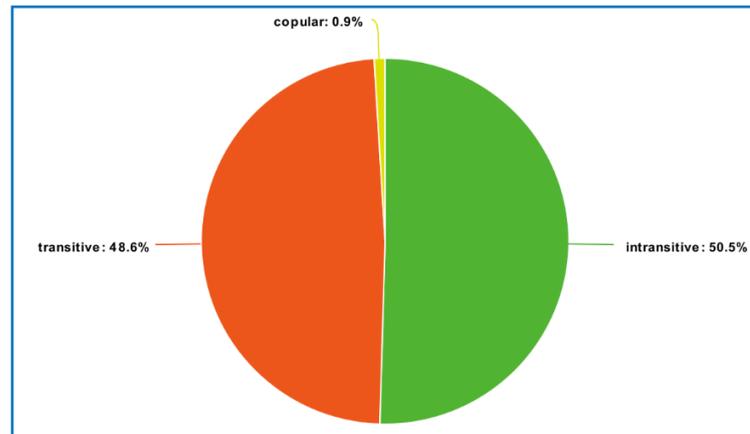


Chart 1. Distribution of transitive, intransitive and copular phrasal verbs

The reason for this even distribution is comparable presence of indicative and imperative mood, later discussed in 4. 1. 1 and 4. 2. 1. Imperative mood has frequently been identified among intransitive phrasal verbs, which results in their high number. Vice versa, indicative mood is predominant with transitive phrasal verbs. In addition, indicative mood, in general, is prevalent among all the occurrences identified and is abundant among intransitive phrasal verbs.

### 4. 1 Intransitive phrasal verbs

Intransitive phrasal verbs, as mentioned in 3. 4, are very common in colloquial speech. Below, there are two examples which illustrate typical contexts of the intransitive phrasal verbs identified.

79) Big Smoke: (...) Get ourselves strapped up. **Come on**, man. (Appendix B, 12)

80) CJ: No, you **fucked up**. (Appendix B, 9)

In Example (79), the phrasal verb *come on* is used in imperative mood. Not having the subject expressed, it is a direct imperative, which, according to Leech et al. (1982, 146), is characteristic for informal language. The purpose of the imperative in this example is to invite the addressee (CJ) to go Emmet's place with Big Smoke. In my corpus,

intransitive phrasal verbs used in imperative mood account for over 50% of all occurrences.

Example (80) shows a vulgar, slang phrasal verb having the meaning *to make a mistake* (Dalzell and Victor 2008, 274). As it was discussed in 3. 2. 2, vulgar expressions, such as the phrasal verb in the example, are characteristic for slang. Analysing the occurrences in my corpus where a vulgar word is used, the speaker is usually angry with something or someone, despises them and desires to express their disrespect. In Example (80), CJ tells Jizzy, while being angry at him, that he made a mistake to join the Loco Syndicate, a group of people handling and selling drugs.

#### 4. 1. 1 Mood of intransitive phrasal verbs

During the analysis, it emerged that a considerable number of phrasal verbs occur in both indicative and imperative mood. Therefore, their mood will be examined in greater detail so as to gain more understanding of their use.

Considering intransitive phrasal verbs, the number of imperative and indicative occurrences is comparable, although imperatives slightly prevail, see Table 1.

**Table 1.** Mood of intransitive phrasal verbs

Mood	Imperative	Indicative
	<b>60</b>	<b>47</b>

##### 4. 1. 1. 1 Imperative mood

Considering the function of the imperative mood, Quirk et al. (1985, 149) mention that imperatives are used for directive speech acts, which, as Richards and Schmidt (2010, 543) explain, invite the addressee to do something (e.g. command, request or suggestion), see Example (81).

81) a police officer: **Shut up!** You found anything back there? (Appendix B, 53)

This is because, as Biber et al. (2007, 221) clarify, two or more people, who are involved in conversation, are also often engaged in another activity at the moment of speaking. Thus, it is natural for the speaker to regulate the actions of the addressee or make suggestions targeting both sides.

The speaker in Example (81) wants to regulate the actions of the addressee and that is why they invite the addressee to act. The police officer wants the D.A. to stop talking.

To further examine the functions of imperatives, Quirk et al.'s (1985, 831–832) classification of functions will be used. Within intransitive phrasal verbs, only commands and warnings have been identified, see Table 2.

**Table 2.** Functions of imperative mood of intransitive phrasal verbs

Function of imperative mood	Command	Other
	<b>53</b>	<b>7</b>

### **Commands**

Commands form the overwhelming majority in the imperative occurrences identified. Below I discuss their functions in detail.

### **Command functions**

In total, four command functions have been identified, see Table 3. They, however, vary considerably and no function clearly prevails.

**Table 3.** Command functions of intransitive phrasal verbs in imperative mood

Command function	Movement	Conversational regulation	Emotional regulation	Exhortation	Other
	<b>21</b>	<b>12</b>	<b>10</b>	<b>6</b>	<b>4</b>

Each function is discussed below.

### **Movement**

In my corpus, imperative phrasal verbs expressing movement usually refer to simple movements involving walking or stopping, see Example (82).

82) Sweet: Hey **wait up**. (Appendix B, 22)

In Example (82), Sweet shouts at CJ to stop so that he can tell him something.

In addition, 38% of the occurrences in this category are represented by the phrasal verb *come on*, which, as Biber et al. (2007, 411) mention, can fulfil the invitation to move, see Example (83).

83) T-Bone: He's got his phone, he's gonna talk to us until his battery runs out. **Come on**, we gotta bounce! (Appendix B, 56)

*Come on* in Example (83) is used to invite CJ to hurry and move. This command is sometimes supported by other utterances signalling movement (*we gotta bounce*, *we need to go* etc.).

### **Conversational regulation**

Biber et al. (2007, 221) mention the regulation of the conversational interchange as a possible function of commanding. Below there are two typical examples identified.

84) CJ: **Hold up** – don't you think we ought to take it easy? (Appendix B, 5)

85) CJ: Yeah yeah yeah yeah, man, look, **shut** the fuck **up**. (...) (Appendix B, 17)

*Hold up* means *to wait for a short time* (Urban Dictionary 2021).

Here, in Example (84), *hold up*, is used to alter the direction of the conversation by making the addressee rethink their current stance on something. CJ asks Sweet (the addressee) to wait and suggests that Sweet and the other gang members should be more careful as far as the return of their gang to Los Santos is concerned.

On the other hand, *shut up* in Example (85) is an impolite direct command and has the function of stopping the addressee from talking and thus regulating the interchange between them and the speaker.

### **Emotional regulation**

Phrasal verbs in this category target the emotional state of the addressee. The speaker orders the addressee to control their feelings, see Example (86).

86) Toreno: **Calm down!** (Appendix B, 20)

In Example (86), CJ, who knows that he mistreated Toreno, abruptly and nervously starts apologising and urges Toreno to kill him. Toreno implies to him that his previous behaviour does not concern him and orders CJ to control his feelings.

## Exhortation

Exhortations invite the addressee to act. The phrasal verb *come on* is the only phrasal verb identified in this category. Unlike in Example (83), here, it does not encourage any movement, see Example (87).

87) Big Bear: CJ, man, **c'mon**, put me back on the team. Gimme twenty bucks, and I'm all yours, man. (...) (Appendix B, 84)

In this example, Big Bear asks CJ to accept him back into the gang as a gang member. Trying to encourage CJ to do that, Big Bear adds “*c'mon*” to stress his request.

## Other cases

Apart from commands, a few other functions have been identified, see Example (88), (89) and (90).

88) Caesar: **Watch out**, CJ, these boys don't like to lose, eh... (Appendix B, 48)

89) CJ: **Hang back** a while, see what's what. (Appendix B, 52)

90) Maccer: Oh, **piss off**, kidder! (Appendix B, 70)

*Watch out* in Example (88) is a warning about something dangerous (OALD 2021). CJ (the addressee) is sitting in a car preparing for a car race while Caesar is talking to him and warns him to be cautious if he wins the race. Caesar seems to imply that the other contestants might retaliate against him if he wins.

*Hang back* in Example (89) is a piece of advice and it means *to remain in a place* (OALD 2021). Here, Catalina and CJ are going to rob an off-license. However, before they have a chance to go inside, a few people on quad bikes pull up in front of the shop, storm inside and start robbing it first. In this situation, CJ advises Catalina to wait and see what is going to happen next.

Finally, Example (90) is an imprecation. In this case, Paul (the addressee) is angry at Maccer because he put some drugs in his drink. Paul also pushes Maccer to which Maccer curses Paul. In this context, *piss off* does not mean *go away* (OALD 2021), but it is rather used as a sign of Maccer's displeasure directed at Paul for pushing him.

In addition, three occurrences of incredulous rejection have been observed, see Example (91).

91) Sweet: **Come on** now, I can't do that. (Appendix B, 82)

These are used when the speaker questions the seriousness of someone else's request or statement. In this example, a girl tries to persuade Sweet to take some drugs. In slight disbelief, he refuses and is surprised that she would suggest it.

#### 4. 1. 1. 2 Indicative mood

As mentioned before, phrasal verbs used in indicative mood are almost as frequent as imperatives. The high number of occurrences in indicative mood can be explained by the frequent presence of declarative clauses and sometimes questions. They are often used by the characters to comment on something or describe it in order to familiarise the player with the current events of the story, see Example (92), where *go up* means *to increase* (OALD 2021).

92) officer Pulaski: Crime has certainly **gone up** since you got back, kid. (Appendix B, 40)

This function contrasts with imperative mood which is based on interaction between two characters.

#### 4. 1. 2 Semantic classification of intransitive phrasal verbs

In this chapter, the semantics of intransitive phrasal verbs will be discussed. Having commented on semantic classes in 2. 2, the phrasal verbs analysed have been classified into three main categories (literal, aspectual and idiomatic) and five semantic domains (physical, mental and communication activities; occurrence and relationship verbs).

Considering the main semantic categories, Table 4 shows that idiomatic phrasal verbs represent the highest number of occurrences. They are followed by aspectual and literal phrasal verbs, the latter, however, being very rare.

**Table 4.** Distribution of semantic categories of intransitive phrasal verbs

Semantic category	Idiomatic phrasal verbs	Aspectual phrasal verbs	Literal phrasal verbs	Other cases
	<b>59</b>	<b>22</b>	<b>4</b>	<b>22</b>

#### 4. 1. 2. 1 Semantic domains of intransitive phrasal verbs

Considering semantic domains, the identified intransitive phrasal verbs can be divided into four categories, see Table 5.

**Table 5.** Distribution of semantic domains of intransitive phrasal verbs

Semantic domain	Physical activity	Communication activity	Mental activity	Occurrence verb
	<b>59</b>	<b>14</b>	<b>14</b>	<b>12</b>

Visibly, the most common semantic domain is physical activities, followed by communication and mental phrasal verbs.

Overall, activity verbs denoting any kind of activity (physical, communication, mental) highly prevail. The overwhelming majority of these verbs (68%) are used in imperative mood, because the speaker encourages the addressee to perform a specific activity, as explained in 4. 1. 1. 1.

This is especially notable for communication phrasal verbs because all occurrences in this category have imperative mood. As for physical activities, the proportion of imperatives among them is lower, but they still account for approximately 47% of the occurrences.

Regarding the physical activities identified, they mainly express movement (80%), see Example (82), followed by other cases (14%) and combat (6%), see Example (93), where *go down* means *to be defeated* (Oxford Phrasal Verbs Dictionary 2001, 126).

93) the pilot: I ain't **going down** without a fight!

#### 4. 1. 2. 2 Idiomatic phrasal verbs

As mentioned in 2. 2. 1. 3, the meaning of idiomatic phrasal verbs is highly opaque. In addition, as discussed in 2. 2. 1. 2, their particle cannot be omitted. Example (94) illustrates an idiomatic phrasal verb.

94) CJ: Something about Toreno don't **add up**. (Appendix B, 60)

*Add up* means *to seem reasonable* (OALD 2021). Its meaning is impossible to predict because combining the meaning of the verb proper *add* and the particle *up* does not produce this meaning.

## Metaphorical meaning

Despite being unpredictable, Quirk et al. (1985, 1163) argue that some idiomatic phrasal verbs might be metaphorical. This is illustrated in Example (93).

In this example, the meaning of *going down* seems connected to the meaning *to fall to the ground*. In other words, *falling to the ground* being perceived as a failure, something unsuccessful, is a metaphor of *being defeated*. The phrasal verb, however, is still idiomatic, because its meaning cannot be easily predicted. Analysing the intransitive idiomatic phrasal verbs in my corpus, one fifth (20%) of them appear to be metaphorical.

## Semantic domains of intransitive idiomatic phrasal verbs

As Table 6 indicates, the largest semantic domain identified, which accounts for approximately one half of the occurrences, is physical activities. Other significant domains include communication activities and verbs of occurrence.

**Table 6.** Distribution of semantic domains of intransitive idiomatic phrasal verbs

Semantic domain	Physical activity	Communication activity	Occurrence verb	Other
	34	13	10	2

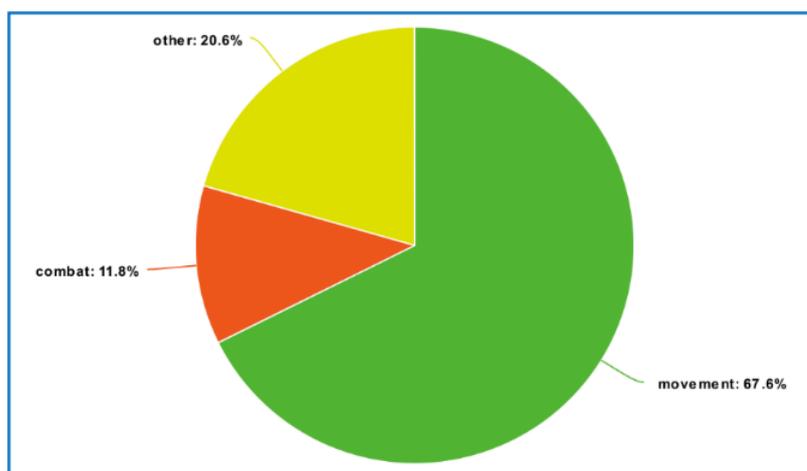
## Physical activities

As mentioned in 2. 2. 2. 1, physical activity verbs do not involve communication or mental activities and the subject has the role of an agent. A typical occurrence identified is illustrated in Example (95), where *clear out* means *to leave a place quickly* (OALD 2021).

95) Big Smoke: Hey, you better **clear out**, CJ. I don't want those C.R.A.S.H. fools trying to pull you into some shit! (Appendix B, 35)

In this example, CJ, to whom the recommendation (*you better clear out*) is addressed, is also the expected agent of the action. This action does not involve a communication or a mental process.

Analysing the usage of the physical activities, see Chart 2, phrasal verbs expressing movement clearly prevail.



**Chart 2.** Functions of physical activities of intransitive idiomatic phrasal verbs

The categories identified are illustrated in Example (93) and (96).

96) CJ: No, **hold up**, I got this. I need to go and teach them a little respect, huh?  
(Appendix B, 74)

The phrasal verb in Example (96) expresses movement. In my corpus, intransitive phrasal verbs expressing movement usually include the act of going away, visiting someone or waiting, as in Example (96), where *hold up* is used by the game characters to keep the addressee from executing the action in which they are currently involved in. Here, CJ stops Caesar from inflicting physical violence onto the construction workers.

Conversely, *go down* in Example (93) is a phrasal verb connected to combat. Here, the pilot, confronting CJ as a hijacker of his plane, implies that he will fight to protect the plane.

### **Communication activities**

Communication activities are illustrated in Example (84) and (85). All the activities identified overlap with one of the command functions – conversational regulation, see 4.1.1.1.

Overall, the two phrasal verbs in the examples mentioned above account for nearly all (99%) communication verbs identified.

## Verbs of occurrence

A verb of occurrence is illustrated in Example (97).

97) CJ: Jizzy. What's **going on**? (Appendix B, 58)

Here, CJ asks Jizzy about what is happening, he wants Jizzy to give him a reason for his phone call. In general, characters in the game use this phrasal verb to ask or comment on something important which is affecting their current mood and situation. *Go on* is a verb of occurrence because it is a non-volitional activity and the unexpressed subject (*nothing/something* etc.) is affected. In other words, something is *going on* (happening) regardless of anyone's volition.

Because of their low number, it is not possible to analyse the verbs of occurrence identified in more detail. However, 40% of the occurrences are realised by the phrasal verb *go on* (and *go down* in one occurrence) used in progressive aspect, as in Example (97). The meaning of this phrasal verb is *to happen* in all occurrences (OALD 2021).

## Mental activities

Mental activities are represented by only one occurrence, see Example (94).

This example shows a phrasal verb expressing a cognitive meaning. In the example, CJ mentions that something does not make sense about Toreno.

## Aspectual verbs (semantic domain)

Considering semantic domains, one example of an aspectual phrasal verb has been identified, see Example (98).

98) CJ: Just **go ahead** and kill me then. (Appendix B, 19)

In the example, the idiomatic phrasal verb *go ahead* means *to begin doing something* (OALD 2021). Thus, as explained by Biber et al. (2007, 364), it is considered an aspectual verb, which denotes a stage of progress of an activity.

Here, CJ admits to mistreating Toreno and urges him not to hesitate and kill him.

### 4. 1. 2. 3 Aspectual phrasal verbs

Aspectual phrasal verbs, as discussed in 2. 2. 1. 2, are verbs which are not literal but not completely idiomatic either.

First, all aspectual phrasal verbs are classified into semantic domains. After that, their different aspectual meanings are described following Celce-Murcia and Larsen-Freeman's (1999, 432–433) categorisation.

### **Semantic domains of intransitive aspectual phrasal verbs**

Considering the number of semantic domains identified, here, unlike with idiomatic phrasal verbs, only two are observed. As Table 7 illustrates, mental activities represent over 50% of all aspectual phrasal verbs, followed by physical activities.

**Table 7.** Distribution of semantic domains of intransitive aspectual phrasal verbs

Semantic domain	Mental activity	Physical activity
	<b>13</b>	<b>9</b>

#### **Mental activities**

In contrast to idiomatic phrasal verbs, aspectual phrasal verbs offer a proportionately higher number of mental activities. In 88% of the occurrences, the mental activity expresses an emotional meaning where the speaker urges the addressee to moderate their emotional reaction to something, see Example (99).

99) Ryder: Man, just **chill out**, a'ight. Move. (Appendix B, 39)

*Chill out* means *to relax and stop feeling angry* (OALD 2021).

#### **Physical activities**

Compared to the number of physical activities of idiomatic phrasal verbs, here, the number is proportionately lower. On the other hand, the function of physical activities of both aspectual and idiomatic phrasal verbs is similar. Here, all occurrences express movement, see Example (100), compared to 67% of occurrences expressing movement within idiomatic phrasal verbs.

100) CJ: Riiight - you just happened to **show up** five minutes after everybody else, huh? (Appendix B, 21)

### **Aspectual meanings of intransitive aspectual phrasal verbs**

Analysing aspectual phrasal verbs according to the aspectual meaning they can express, nearly all of them convey completion, see Table 8. Inception, in contrast, is represented

by only one occurrence. As discussed in 2. 2. 1. 2, each meaning can be conveyed by a number of particles the distribution of which is also described.

**Table 8.** Distribution of aspectual meanings of intransitive aspectual phrasal verbs

Aspectual meaning	Completion	Inception
	<b>21</b>	<b>1</b>

### **Completion**

In general, as Celce-Murcia and Larsen Freeman (1999, 433) mention, completive phrasal verbs convey that the action is complete. They list several particles which contribute to this meaning: *up*, *out*, *off* and *down*. In the occurrences analysed, the particles *up* and *out* have been identified frequently (each by 42%) and also *down* (16%). As it was discussed in 2. 2. 1. 2, some particles can express different meanings, which, in my corpus, applies to the particle *up*, which, apart from completion, can also express an inceptive meaning.

A typical example of completion is illustrated in Example (101).

101) Sweet: Ryder’s right, everybody **split up**, and we’ll meet up later. (Appendix B, 24)

The particle *up* in Example (101) underlines the necessity for Sweet and his friends to part completely. In other words, the speaker expects an accomplished action from the addressee.

### **Inceptive meaning**

According to Celce-Murcia and Larsen Freeman (1999, 432), inceptive phrasal verbs “signal a beginning state”. *Show up* in Example (100) is the only occurrence identified.

In the example, CJ comments on the Caesar’s late arrival at the starting point of a race. Here, the particle *up* implies the start of Caesar’s presence since his arrival. In other words, his arrival signals the beginning of his presence at the place.

### **Omission of the particle**

As mentioned in 2. 2. 1. 2, the particle of aspectual phrasal verbs can be omitted without a significant change of meaning of the phrasal verb. In all of the intransitive aspectual phrasal verbs identified the particle can be omitted, see Example (102).

102) Big Smoke: Hey, **chill (out)**, dude. So what you want to do now? (Appendix B, 32)

In this example, Big Smoke would be understood ordering OG Loc to just *chill* (without the particle *out*).

#### 4. 1. 2. 4 Literal phrasal verbs

As discussed in 2. 2. 1. 1, literal phrasal verbs consist of the verb proper and a particle with a spatial meaning. Only four intransitive literal phrasal verbs have been identified and all of them express physical activities, see Example (103).

103) officer Tenpenny: **Move over**, let him sit down, asshole! (Appendix B, 49)

The phrasal verb in the example above is composed of the verb proper (*move*) and a spatial adverb (*over*), which conveys the meaning *from one place to another*.

#### 4. 1. 2. 5 Other cases

Apart from idiomatic, aspectual and literal phrasal verbs, a few other cases have been identified which do not seem to belong in either of these semantic categories.

#### Phrasal verbs with an intensifier

In some phrasal verbs, the particle appears to only emphasise the meaning of the verb proper (Kačmárová 2006, 55–56). This is illustrated in Example (104).

104) Sweet: **Speak up**, nigga! (Appendix B, 28)

In this example, the particle *up* intensifies the meaning of the verb *speak*.

Kačmárová (2006, 55–56), however, does not distinguish between particles expressing an aspectual meaning, which also intensify the meaning of the phrasal verb, and particles functioning only as an intensifier. In my analysis, if the particle of a phrasal verb appears to express an aspectual meaning, the phrasal verb is categorised as aspectual and not as with an intensifier.

#### Figurative phrasal verbs

Considering idiomaticity of phrasal verbs, it seems that some share the characteristics of both idiomatic and literal phrasal verbs. On the one hand, they appear to be literal, but on the other hand, they are used figuratively, see Example (92).

In this example, *go up* does not imply something literally going up in the air, but it rather has a figurative meaning of an increase because officer Pulaski is talking about an increased crime rate.

## 4. 2 Transitive phrasal verbs

In my corpus, transitive phrasal verbs account for over a half of all occurrences, see Chart 1. As mentioned in 3. 4, phrasal verbs, in general, are commonly used in colloquial speech. Below, there are two examples of informal transitive phrasal verbs, which illustrate their typical contexts of use in my corpus.

105) CJ: Hey Eddie! You know Tenpenny gonna **rub you out** too. (Appendix B, 210)

106) Woozie: Well, your former friends have a factory. And the way I see it, if you **take that out** you will have put them out of business for good. (Appendix B, 175)

Example (105) shows a slang phrasal verb meaning *to murder somebody* (OALD 2021).

*Take out* in Example (106), on the other hand, is not considered to be slang, but it is still informal. It means *to destroy* (OALD 2021).

Verbs conveying killing, destruction or worsening the situation are frequently observed among the transitive phrasal verbs identified, see 4. 2. 2. 1.

### 4. 2. 1 Mood of transitive phrasal verbs

Considering the mood of transitive phrasal verbs, those having indicative mood prevail, see Table 9. This contrasts with intransitive phrasal verbs, where the majority of occurrences have imperative mood, see 4. 1. 1.

**Table 9.** Mood of transitive phrasal verbs

Mood	Indicative	Imperative
	<b>76</b>	<b>27</b>

#### 4. 2. 1. 1 Indicative mood

The function of phrasal verb occurrences in indicative mood was described in 4. 1. 1. 2.

Here, such high number of occurrences in indicative mood may be explained by the possible informational role of the object, which helps develop the description of the events in the game and contribute to its story, recounted to the player, see Example (107).

107) CJ: Fuck it, I'm down, and that fool had it coming too long. We'll **take the whole neighborhood apart**. (Appendix B, 198)

In this example, the seemingly hyperbolic object appears to reflect Sweet and CJ's anger or dissatisfaction with B Dup, a crack dealer operating in their territory, as they are on their way to confront him.

#### 4. 2. 1. 2 Imperative mood

Following Quirk et al.'s (1985, 831–832) classification of imperative functions, commands represent the majority of the occurrences. In contrast to 4. 1. 1. 1, no warnings, imprecations or incredulous rejections have been identified.

**Table 10.** Imperative functions of transitive phrasal verbs

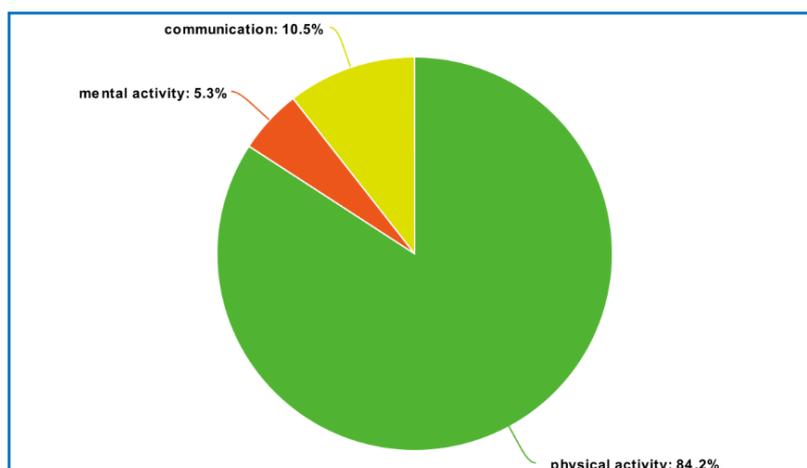
Imperative function	Command	Suggestion	Advice	Surprise
	<b>19</b>	<b>5</b>	<b>2</b>	<b>1</b>

#### Commands

Similarly to intransitive phrasal verbs, commands represent the overwhelming majority of the imperatives identified. Below I discuss some of their typical functions.

#### Command functions

Nearly all command occurrences involve a physical activity, see Chart 3. The rest is represented by mental and communication activities.



**Chart 3.** Command functions of transitive phrasal verbs in imperative

In comparison to the command functions of intransitive phrasal verbs, here, no exhortations have been identified. On the other hand, physical activities have been observed more frequently, but the proportion of communication phrasal verbs is lower.

### **Physical activities**

Unlike in 4. 1. 1. 1, here, none of the occurrences express movement, see Example (108), but rather various physical activities.

108) CJ: Man, **take it off**. Please, man, I can't breathe! Please! (Appendix B, 162)

In Example (108), CJ, his head being covered with a bag, begs the police officers Tenpenny and Pulaski to remove it.

### **Mental activities**

Here, the only occurrence identified involves perception, see Example (109).

109) CJ: **Hear me out** on this, homie. (...) (Appendix B, 138)

### **Communication activities**

Here, like in 4. 1. 1. 1, communication phrasal verbs identified are used to regulate the conversation, see Example (110).

110) CJ: **Spit it out**, filthy worm! (Appendix B, 140)

*Spit out* means *to say something* (OALD 2021).

### **Suggestions**

Suggestions prompt the addressee to consider doing something, see Example (111).

111) Sweet: Man, why don't you **stall us out** with that shit and get in the car. Fool.  
(Appendix B, 151)

Example (111) shows a negative wh- question, which, as Quirk et al. (1985, 820–821) mention, is often used as a suggestion. In the example, Sweet suggests that OG Loc should stop talking about someone stealing his rhymes (Urban Dictionary 2020).

### **Advice**

By giving advice, the speaker advises the addressee to do something, see Example (112), where *beat up* means *to blame yourself too much* (OALD 2021).

112) CJ: Alright, Woozie, relax. Don't **beat yourself up** about it. Look, I'll do it. (...)  
(Appendix B, 131)

The phrasal verb in this example could be considered as prohibition, but analysing the context, it rather seems to be an example of giving advice. Woozie asks CJ to do a specific task, which he cannot do himself because he cannot swim. He seems upset about the fact that he cannot swim and the need to ask someone else. CJ, trying to comfort him, advises him that he do not blame himself for his inability and agrees to help Woozie.

### Surprise

Finally, one occurrence of surprise has been identified, see Example (113), where *check out* means *to look at something* (OALD 2021).

113) CJ: **Check this shit out**. What do we have here? (Appendix B, 142)

Here, CJ enters a motel room and finds officer Tenpenny indulging in a shisha. He is surprised to find him in such a state, and thus, rhetorically utters: "*Look at that!*"

## 4. 2. 2 Semantic classification of transitive phrasal verbs

Having semantically classified intransitive phrasal verbs, in this chapter, I shift my attention to the transitive phrasal verbs.

Considering the three main semantic categories, transitive phrasal verbs consist mainly of idiomatic and aspectual phrasal verbs. However, some literal phrasal verbs have also been identified, see Table 11.

**Table 11.** Distribution of semantic categories of transitive phrasal verbs

Semantic category	Idiomatic phrasal verbs	Aspectual phrasal verbs	Literal phrasal verbs	Other
	56	29	9	9

This distribution is similar to that of intransitive phrasal verbs, compare Table 11 with Table 4.

### 4. 2. 2. 1 Semantic domains of transitive phrasal verbs

Like 4. 1. 2. 1, the most common semantic domain is physical activities, followed by communication and mental phrasal verbs, see Table 12.

**Table 12.** Distribution of semantic domains of transitive phrasal verbs

Semantic domain	Physical activity	Communication activity	Mental activity	Other
	87	8	5	3

The physical activities identified express a wide range of actions out of which 40% seem to be closely connected to the theme of destruction, killing or worsening of the situation, see Example (114) and (115).

114) a mechanic: She's packing enough to **take out that crack lab**. I've wired in a delay timer, to give you time to get out. (Appendix B, 176)

115) CJ: (...) Hey, Toreno, I told you my bad, man. What the hell can I say? I **screwed you over**. (Appendix B, 133)

The slang phrasal verb *screw over* in Example (115) means *to betray* (Dalzell and Victor 2008, 563).

Such frequent occurrence of these themes among transitive phrasal verbs, as opposed to 4. 1. 2. 1, might be explained by the necessary presence of a target. In other words, it is only possible to kill/destroy someone or something. Thus, an object (target) must be present.

In contrast to intransitive phrasal verbs, here, only 25% of all activity verbs (physical, mental and communication) are used in imperative mood. The reasons for such a high number of verbs in indicative mood is discussed has already been discussed in 4. 2. 1. 1.

#### 4. 2. 2. 2 Idiomatic phrasal verbs

A typical idiomatic phrasal verb is illustrated in Example (116).

116) Sweet: Let them know you're back on the set. The Johnson brothers are rolling again. Take this paint and go **hit shit up**. (...) (Appendix B, 136)

In this example, the slang phrasal verb *hit up* means *to do something* (Urban Dictionary 2021). Sweet wants CJ to take his spray and go and respray the graffiti drawings of the rival gang scattered across the city.

The phrasal verb is idiomatic because its meaning cannot be predicted by combining the meanings of *hit* and *up*.

## Metaphorical meaning

Considering possible metaphors, 29% of transitive idiomatic phrasal verbs contain some kind of metaphor, see Table 13, which is 9% more than intransitive idiomatic phrasal verbs, as discussed in 4. 1. 2. 2.

**Table 13.** Distribution of metaphorical and non-metaphorical transitive idiomatic phrasal verbs

Type of phrasal verb	Metaphorical	Non-metaphorical
	17	39

The most abundant metaphor (47%) is realised by the phrasal verbs *take out*, see Example (117), and *take down* combined.

117) Caesar: Shit! Mira, we're gonna have to **take out** T-Bone's men on the rooftops before this whole gig blows wide open! (Appendix B, 114)

The meaning of these two verbs (*to kill someone*) is metaphorical because the meaning of the verb proper (*carry someone/something somewhere*) is complemented by a metaphorical particle. The particle *out* implies removing something (so that it is gone) while *down* conveys the idea of defeating someone, both metaphors relating to elimination.

## Semantic domains of transitive idiomatic phrasal verbs

Transitive idiomatic phrasal verbs offer a proportionately higher number of physical activities than intransitive idiomatic phrasal verbs. On the other hand, communication activities are slightly more frequent in 4. 1. 2. 2. Mental activities are rather rare within both transitive and intransitive phrasal verbs, compare Table 14 and Table 6.

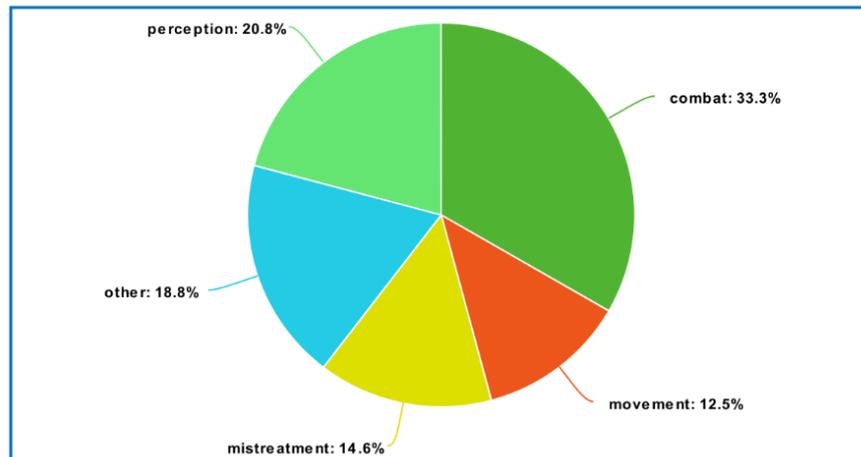
**Table 14.** Distribution of semantic domains of transitive idiomatic phrasal verbs

Semantic domain	Physical activity	Communication activity	Mental activity	Other
	47	6	2	1

Example (117) shows a physical activity, Example (112) a mental activity and Example (110) contains a communication activity.

## Physical activities

Comparing physical activities of intransitive idiomatic phrasal verbs to transitive idiomatic phrasal verbs, here, the physical activities identified are connected to combat much more often, compare Chart 4 with Chart 2.



**Chart 4.** Functions of physical activities of transitive idiomatic phrasal verbs

Vice versa, here, only 13% of physical activities account for occurrences expressing movement compared to 68% of occurrences within intransitive idiomatic phrasal verbs.

## Other cases

Considering semantic domains, one example of an aspectual verb has been identified, see Example (118).

118) CJ: You need to **lay off** the coffee. (Appendix B, 182)

In the example, the idiomatic phrasal verb *lay off* means to *stop doing something* (OALD 2021). It indicates stage of process and thus, as described in 4. 1. 2. 2, it is an aspectual verb.

Here, Toreno ambushes CJ and tries to make him realise how vulnerable and careless he is. He adds: “*Wake up and smell the coffee.*”, which is an idiom people use to tell somebody to become aware of something unpleasant (OALD 2021). CJ replies that Toreno should stop demonstrating to him how vulnerable he is.

### 4. 2. 2. 3 Aspectual phrasal verbs

#### Semantic domains of transitive aspectual phrasal verbs

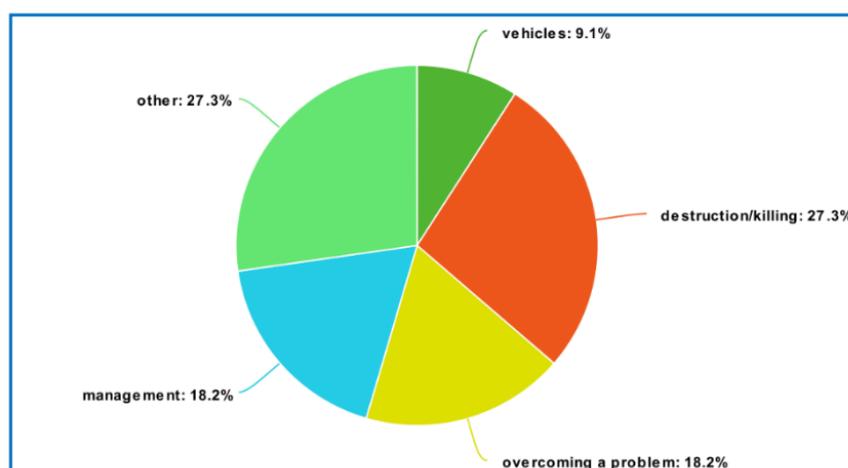
Unlike 4. 1. 2. 3, transitive aspectual phrasal verbs offer a wider range of semantic domains, see Table 15.

**Table 15.** Distribution of semantic domains of transitive aspectual phrasal verbs

Semantic domain	Physical activity	Mental activity	Communication activity	Other
	22	3	2	2

#### Physical activities

The physical activities of transitive aspectual phrasal verbs represent a wide variety of actions. As Chart 5 suggests, all activities have been divided into five categories with approximately the same number of occurrences.



**Chart 5.** Functions of physical activities of transitive aspectual phrasal verbs

Typical examples of these categories are illustrated below.

119) Sweet: Look, I say we go secure the ‘hood, we ain’t getting shit together so some idiot can **burn it down**. (Appendix B, 123)

120) Woozie: (...) But something’s come up, and I’ve got to **sort things out** myself. (Appendix B, 172)

121) Toreno: (...) I’ve **set out a series of tests** for you. You can access them on that TV. (Appendix B, 181)

122) Sweet: Nah... To **pick up Jeffrey**. (...) (Appendix B, 150)

Example (119) involves destruction. In the example, Sweet is upset about his neighbourhood being destroyed by fire.

Overcoming a problem is perceived in Example (120), where Woozie says that he needs to resolve a problem. Generally, these verbs imply a resolution to a problem.

Example (121) implies managing something. Here, Toreno says that he arranged some tests for CJ.

Finally, Example (122) represents a phrasal verb connected to vehicles.

### **Other cases**

Besides physical activities, other minor categories have also been identified, see examples below.

123) Ryder: I'll **write it down** in a second. (...) (Appendix B, 117)

124) CJ: Alright, ese, I'll see you after all this is **settled down**. (Appendix B, 191)

125) The Truth: Oh, no, man. Two lies don't **cancel each other out**. (...) (Appendix B, 183)

Example (123) and (124) illustrate a communication activity and a verb of occurrence respectively.

Example (125), on the other hand, shows a verb of relationship. According to Biber et al. (2007, 364), verbs of relationship denote a relationship between two entities. Considering the meaning of the analysed phrasal verb, when two things *cancel out*, *they are equally important so that the situation does not change* (OALD 2021). In the example, CJ seems to lie to The Truth about two things – not knowing Toreno's whereabouts and the information which he is provided from Toreno about what he asks him to do. The Truth appears to dislike him lying and says that telling two lies does not result in him telling the truth.

### **Aspectual meanings of transitive aspectual verbs**

Within transitive aspectual phrasal verbs, the only aspectual meaning identified is completion, see Example (126).

126) CJ: (...) We gotta find a way to stop her, or **slow her down**. (Appendix B, 178)

Here, Caesar is enraged about not being able to stop a car which CJ and he would like to steal. CJ, thinking about a way to steal the car, suggests that they should make the car going more slowly. The completive meaning, realised by the particle *down*, implies slowing the car to a certain speed so that it becomes easier to stop.

Analysing the particles used to express completion, the most frequent one is *out* accounting for nearly 50% of all occurrences. The other half is almost evenly shared by the particles *out* and *down*, see Chart 6.

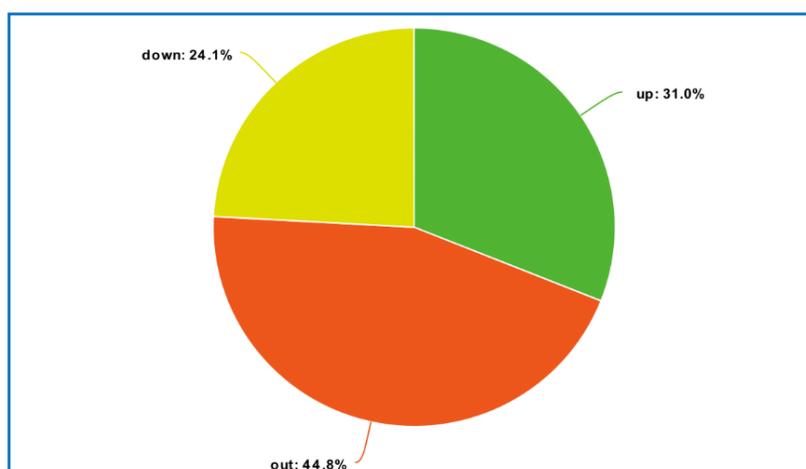


Chart 6. Distribution of particles expressing a completive meaning of transitive aspectual phrasal verbs

### Omission of the particle

Omission of the particle is possible for all the occurrences, see Example (119).

In this example, the particle *down* can be omitted because it only highlights the idea of completion. Omitting the particle would not result in a change of meaning, the addressee would still understand that Sweet means a complete destruction of the neighbourhood.

#### 4. 2. 2. 4 Literal phrasal verbs

The number of transitive literal phrasal verbs is comparable to that of intransitive literal phrasal verbs, compare Table 4 and Table 11. Nearly one half (44%) of the occurrences identified have an imperative mood, see Example (127).

127) Catalina: **Hand over the takings**, or I blow your fucking balls off! (Appendix B, 116)

#### 4. 2. 2. 5 Other cases

##### Phrasal verbs with an intensifier

Only one occurrence of a phrasal verb with an intensifying particle has been identified among transitive phrasal verbs, see Example (128). In this case, *freak out* means *to frighten* (OALD 2021).

128) CJ: Wuh? OK, but you're starting to **freak me out** with all that space shit, man.  
(Appendix B, 168)

As in 4. 1. 2. 5, the particle *out* in Example (128) intensifies the meaning of the verb *freak*. In this case, CJ tells The Truth that his conspiracy theories really start to frighten him.

##### Figurative phrasal verbs

Overall, more figurative phrasal verbs have been identified among transitive phrasal verbs, see Example (129).

129) CJ: Me and you gonna go in to **clear the place out**. (Appendix B, 200)

Here, *clear out* appears to be an aspectual phrasal verb, but when analysed in context, it has a figurative meaning. It does not imply *completely removing things out of a place* (OALD 2021), but it refers to *killing all the people inside*.

##### Semi-idiomatic phrasal verbs not expressing any aspect

Besides aspectual phrasal verbs, two occurrences of semi-idiomatic phrasal verbs which do not express any aspect have been identified, see Example (130).

130) CJ: You could at least **turn the lights on**. (Appendix B, 186)

Here, the particle *on* does not express any aspect (completion, inception etc.).

#### 4. 2. 3 Object of transitive phrasal verbs

In this chapter, the transitive phrasal verbs identified will be analysed according to the form and position of their object. All of them take only one object.

As mentioned in 2. 1. 1, transitive phrasal verbs carry a direct object, which can be realised by a noun phrase, a pronoun or a clause. In addition, the position of the object differs depending on various circumstances, also discussed in 2. 1. 1.

Considering the distribution of direct objects according to their form, pronouns represent the majority, while noun phrases have also been frequently identified, see Table 16.

**Table 16.** Types of object identified of transitive phrasal verbs

Type of object	Pronoun	Noun phrase	Clause
	<b>59</b>	<b>43</b>	<b>1</b>

In the following sections, each object form and its position are discussed in greater detail.

#### **4. 2. 3. 1 Direct object in the form of a pronoun**

##### **Types of pronouns**

Before analysing their position, I shall first briefly examine the types of pronouns identified.

Personal pronouns occur in the overwhelming majority of the occurrences, see Table 17. They are followed by demonstrative and reflexive pronouns, which, however, do not occur so frequently.

**Table 17.** Types of pronoun identified as object of transitive phrasal verbs

Type of pronoun	Personal	Demonstrative	Reflexive	Reciprocal	Relative
	<b>47</b>	<b>6</b>	<b>3</b>	<b>1</b>	<b>2</b>

The types of pronouns mentioned are illustrated in Example (131), (132) and (133), where *scoop up* means *to pick somebody up* (Urban Dictionary 2021) and *liven up*, in this context, means *to get up*.

131) Big Smoke: Look, my cousin is coming into town from Mexico, I gots to go **scoop her up**. (Appendix B, 153)

132) officer Pulaski: **Sort this out**, Carl, so Officer Tenpenny can sleep easy at night. We want evidence he ain't gonna talk. (Appendix B, 164)

133) Paul: Oi, Rosie, **liven yourself up**, Carl's here. (Appendix B, 188)

Example (131) shows a phrasal verb with a personal pronoun, while the objects in Example (132) and Example (133) are expressed by a demonstrative and reflexive pronoun respectively.

Such a high number of personal pronouns seems to reflect the frequent presence of interactions between characters as they either cooperate or come into conflict with each other.

Within personal pronouns, the frequent occurrence of the pronoun *it* is notable (35% of personal pronouns). This personal pronoun refers to something which is recoverable from the previous line of the dialogue or from context (anaphora), see Example (134) and (135). Occasionally (in two occurrences), it can be used cataphorically, see Example (136).

134) CJ: I'll go **peep it out**. (Appendix B, 185)

135) CJ: Look, Catalina, you **called it off**, remember, 'just business'. (Appendix B, 127)

136) Ryder: Hey, **check it out!** Somebody's selling to one of the homies! (Appendix B, 146)

*Peep out* means *to examine* (OALD 2021) and *call off*, in this case, means *to end* (a relationship).

In Example (134), Woozie and CJ talk about obtaining some explosives and Woozie suggests that they can be taken from a mine nearby. CJ promptly agrees to make his way to the mine, which he refers to as *it*, and try to steal them. In this example, the pronoun *it* is used anaphorically.

In Example (135), the pronoun *it* is also used anaphorically, but, in comparison to Example (134), it refers to something which can be recovered only from context. In this example, CJ uses the pronoun *it* to refer to the relationship he had with Catalina and adds that it was her who ended it.

Finally, Example (136) contains a cataphoric use of *it*. Ryder and CJ are looking for a drug dealer and when Ryder spots one selling some cocaine, he quickly orders CJ to look at him doing that.

### **Position of pronouns**

The object in the form of a pronoun is placed in mid position in nearly all of the occurrences (90%), as illustrated in the examples above. This corresponds to Biber et al.'s

(1999, 932) findings saying that over 90% of pronominal objects are located in mid position.

The remaining 10% are mainly represented by the pronoun being placed somewhere before the phrasal verb, see Example (137) and (138).

137) CJ: Alright, ese, I'll see you after all this is **settled down**. (Appendix B, 191)

138) CJ: Hello? This WE TIP? I seen something highly suspicious (that/which) you should come **check out**... (Appendix B, 196)

In Example (137), the phrasal verb *settle down* is used in the passive voice. Thus, the object, a modified pronoun *all this*, cannot be put between the verb proper and the particle so instead it takes the position of the subject. As mentioned in 2. 1. 1, such transformation from active to passive voice is often possible with transitive phrasal verbs.

On the other hand, the omitted object in Example (138) is part of a restrictive relative clause, where the pronoun precedes the phrasal verb.

Pronouns can also take end position if there is contrast between pronouns, as discussed in 2. 1. 1. 2. However, no such occurrences have been identified. The reason for that might lie behind the fact that the dialogues of the game are scripted, thus, there is no apparent reason to complicate them and contrast two constituents when it is simply possible to provide the player with straightforward information developing the story of the game.

This interpretation is also related to the absence of indefinite pronouns. The analysed game features a specific set of characters who interact with each other and constitute the progress of the storyline. Thus, it is somewhat unnecessary to frequently refer to indefinite entities who do not much contribute to the story.

#### 4. 2. 3. 2 Direct object in the form of a noun phrase

As discussed in 2. 1. 1. 1, the position of the object in the form of a noun phrase is flexible. Table 18 summarises the object position of noun phrases.

**Table 18.** Position of objects in the form of a noun phrase of transitive phrasal verbs

Position	End position	Mid position	Other cases
	22	16	5

Examining their position regardless of any circumstances which affect it, end position clearly represents the majority, see Example (139), where *hit up* means *to go somewhere* (Dalzell and Victor 2008, 335). Mid position follows by over one third of all the occurrences, see Example (140).

139) Sweet: We gotta go **hit up the 'hood**. (Appendix B, 135)

140) CJ: **Check this shit out**. What do we have here? (Appendix B, 142)

Apart from end position and mid position, I have also identified five occurrences where the noun phrase is placed before the phrasal verb, as illustrated in the examples below.

141) Woozie: (...) I've had slot machines **busted up**, workmen being scared off... (Appendix B, 193)

142) Woozie: The Blood Feathers, **wiped out**? (Appendix B, 206)

143) Sweet: Yeah, so get the place **locked down**. No one's gonna ruin the hood. (...) (Appendix B, 205)

For all the examples above, the reason for such placement is passive voice, as in Example (137).

### **Noun phrase position according to its complexity**

To better understand the position of the noun phrase, it is necessary to analyse its complexity. For that purpose, all the noun phrases identified have been categorised into *simple* and *complex* noun phrases. Simple noun phrases are those formed by one noun and possibly modified by one determiner (or adjective), see Example (139) or (140). Complex noun phrases, on the other hand, are those which consist of one noun and two or more modifiers, see Example (144).

144) CJ: (...) Then I can ambush the meet and **take down** those Balla pushers from Los Santos. (Appendix B, 112)

The distribution of simple and complex noun phrases is illustrated in Table 19.

**Table 19.** Distribution of simple and complex noun phrases identified as objects of transitive phrasal verbs

Type of noun phrase	Simple	Complex
	<b>28</b>	<b>15</b>

The high number of simple noun phrases can be explained by the fact that the analysed discourse involves colloquial speech. In colloquial speech, as Crystal and Davy (1988, 112–113) suggest, simple noun phrases consisting of one noun and pre-modified by only one determiner or adjective prevail.

Complex noun phrases are not so frequent, but they still account for 36,5% of all noun phrases. Their significant number could be explained by the game characters' necessity to describe particular elements in the game and thus more familiarise the player with its story.

Overall, nouns with some modification (both simple and complex) form the overwhelming majority of all noun phrases (83%) compared to nouns with no modification (17%). This is contrary to Biber et al's (2007, 578) findings which say that modified noun phrases are rare in conversation.

Below, the position of simple and complex noun phrases is discussed.

### **Position of simple noun phrases**

The position of simple noun phrases is almost evenly shared between end position and mid position, see Table 20. The other cases include four occurrences of passive voice, where the noun phrase is placed before the phrasal verb.

**Table 20.** Position of simple noun phrases identified as objects of transitive phrasal verbs

Position	End position	Mid position	Other cases
	<b>11</b>	<b>13</b>	<b>4</b>

Examining the simple noun phrases in my corpus, 75% of them can be considered full noun phrases consisting of two words, see Table 21.

**Table 21.** Distribution of two-word and one-word simple noun phrases identified as objects of transitive phrasal verbs

Length	Two-word	One-word
	<b>21</b>	<b>7</b>

According to Biber et al. (2007, 932), objects in the form of such noun phrases prefer mid position in over 60% of occurrences in conversation, which, to a certain degree, corresponds to my findings as 45% of the two-word noun phrases are placed in mid position, see Example (140). Nevertheless, the majority of full noun phrases still favour end position, see Example (139).

Generally, the simple noun phrases located in end position are mostly characteristic by introducing new information which is not recoverable from previous utterances of the analysed dialogue or context (82% of simple noun phrases in end position), see Example (139). As mentioned in 2. 1. 1. 1, objects presenting new information are usually placed after the particle.

In Example (139), Sweet says that CJ and he must visit their neighbourhood. In the whole dialogue, this is the first time when the neighbourhood (“*the ‘hood*”) is mentioned, thus, the object comes after the preposition.

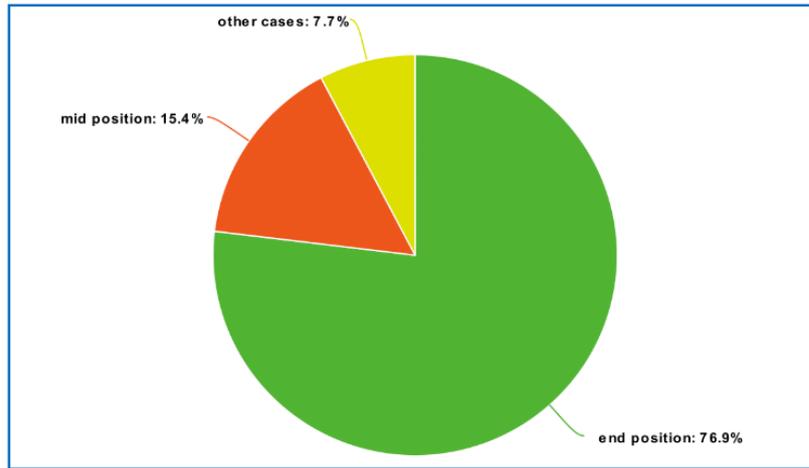
In comparison, objects containing recoverable information are usually located in mid position (78% of simple noun phrases in mid position), see Example (145).

145) OG Loc: I want you to **take that mother-fucker out!** (Appendix B, 156)

In this example, the object refers to someone who has already been mentioned in the dialogue. In it, OG Loc mentions that he is unsatisfied with a manager, who refused to help him with his career as a rapper. He resolves that the manager must die and instructs CJ to kill him.

### **Position of complex noun phrases**

Complex noun phrases occur in end position much more frequently than simple noun phrases, see Chart 7. Mid position, on the other hand, has been identified only in two occurrences.



**Chart 7.** Position of complex noun phrases identified as objects of transitive phrasal verbs

Considering their length, three- to four-word noun phrases prevail than longer objects, see Table 22.

**Table 22.** Distribution of complex noun phrases consisting of three to four words and more than four words identified as objects of transitive phrasal verbs

Length	Three to four words	More than four words
	<b>12</b>	<b>3</b>

According to Biber et al. (2007, 934), complex noun phrase objects of two to four words often prefer mid position. This does not seem to apply to my analysis as 77% of objects consisting of three to four words are in end position, see Example (146). Possible reasons for this discrepancy are discussed further below.

146) Sweet: Look at them, like angry kids or some shit. They just **tearing up their own neighborhoods**. (Appendix B, 108)

On the other hand, as mentioned in 2. 1. 1. 1, literal phrasal verbs with objects consisting of several words prefer end position, which corresponds with all the occurrences of literal phrasal verbs identified, see Example (147).

147) Catalina: **Hand over every last dollar**, Now, BITCH! (Appendix B, 130)

As for very long objects composed of more than four words, they all opt for end position, see Example (117).

However, none of these objects consist of a noun phrase postmodified by a relative clause, as discussed in 2. 1. 1. 1. The reason for their absence is, perhaps, that the register

of conversation favours short and simple sentences (Crystal and Davy 1988, 110). Thus, it would be reasonable to assume that the speaker would mention the information in the relative clause earlier or later in the dialogue. Using Example (36), the distance of the houses (*that were far*) would be addressed in a new utterance.

Biber et al. (2007, 933) suggest that the reason for very long objects to come in end position might be the end-weight principle. They explain that long and complex elements are usually placed towards the end of a clause, so the addressee is better able to comprehend the information in one piece (898). In Example (117), Caesar does not separate the verb proper and the particle of the phrasal verb with the long object as this might lead to the listener's difficulty to understand the meaning of the phrasal verb, compare Example (117) and (148).

148) \*Caesar: Shit! Mira, we're gonna have to **take** T-Bone's men on the rooftops **out** before this whole gig blows wide open! (Appendix B, 114)

In Example (147), CJ, the addressee, would need to remember the verb *take*, followed by the long object, and connect it to the particle *out* in order to form the correct idiomatic meaning which the phrasal verb *take out* expresses. In addition, CJ might even think that the meaning of *take out* is literal. Thus, he may assume that it is necessary for them to take *T-Bone's men on the rooftops* out of the building, for example.

On the contrary, the phrasal verb in Example (117) has a clearly established idiomatic meaning because it is not separated by the object. Positioning of the object according to the idiomaticity of the phrasal verb is discussed further below.

Unlike simple noun phrases, complex noun phrases do not significantly opt for end position based on the type of information which they contain as objects. 60% of complex noun phrases in end position introduce new information, but the other 40% mention information which is recoverable.

### **Other factors affecting position of simple and complex noun phrases**

#### **Object stress**

Considering object stress, as it is also discussed in 2. 1. 1. 1, the analysis shows that 86% of objects are not stressed, see Example (143), while only 14% are stressed, see Example (149).

149) CJ: Oh, man, **check out** 'Special Agent Big Smoke'! (Appendix B, 118)

The object in Example (143) is not stressed because it does not introduce any new information and is recoverable from context. Its end position is determined by its length (six words) and also by the idiomatic phrasal verb, which is not usually split.

In contrast, Example (149) shows a stressed object. CJ puts stress on the person who others should examine and admire.

The low number of stressed objects, which, according to Quirk et al. (1985, 1154), usually take end position, indicates that object stress is not the reason for the overall high number of objects appearing in end position.

### **Idiomaticity of the phrasal verb**

Idiomatic phrasal verbs, which, as mentioned in 2. 1. 1. 1, favour objects in end position, also cannot justify the high number of objects in end position because they account for only 27% of phrasal verbs with an object in end position, see Example (114).

The overwhelming majority (73%) of noun phrases in end position introduce some new information, which is the reason for their frequent appearance in that position.

### **4. 2. 3. 3 Direct object in the form of a clause**

Finally, the direct object of a transitive phrasal verb can be also expressed by a clause. Object in this form has been identified in only one occurrence, see Example (150).

150) Salvatore: (...) Now, it's time the Forelli's **found out** what it means to screw with Salvatore Leone! How would you like to hit the St. Mark's Bistro?  
(Appendix B, 126)

The position of the finite nominal clause in Example (149) corresponds to Quirk et al.'s (1985, 1170) and Biber et al.'s (2007, 934) explanation that clauses functioning as objects take end position.

### **4. 3 Copular phrasal verbs**

Copular phrasal verbs form an insignificant minority of all phrasal verbs identified (two occurrences), see Chart 1. As mentioned in 2. 1. 3, they join a complement to the subject of the sentence.

Biber et al. (2007, 445) and Quirk et al. (1985, 1172) offer a list of possible copular phrasal verbs: *turn out*, *end up*, *wind up*. However, none of them have been identified, see Example (151) and (152).

151) Kendle: That bastard Pulaski will probably **turn up dead**, just like the rest of them. (Appendix B, 211)

152) Sweet: Yeah, my nigga... Alright, you go **get heated up**, and I'll meet you at the crossroads. (Appendix B, 212)

In Example (151), *turn up*, which means *to be found*, links the complement (*dead*) to the subject (*that bastard Pulaski*). The complement is also the attribute of the subject.

Example (152), on the other hand, shows a phrasal verb preceded by the verb *get*, which, in this case, as Quirk et al. (1985, 161) suggest, is a resulting copular verb. According to them, the subject complement (*heated up*), which is in the form of a participle, is a resulting attribute of the subject, because *heated up*, which means *being armed with guns* (Dalzell and Victor 2008, 327), is the expected result for the subject (*you are heated up*) (1985, 1171–1172).

## 5 Conclusion

The goal of this thesis was to examine the occurrence and use of phrasal verbs in the game *Grand Theft Auto: San Andreas*. For that purpose, the phrasal verbs have been analysed from a semantic perspective and syntactically as far the position of their object is concerned.

The term phrasal verb was defined as a multi-word verb consisting of the verb proper and an adverbial particle (Biber et al. 2007, 403). Considering idiomaticity of phrasal verbs, Parrott's (2004, 143–144) and Celce-Murcia and Larsen-Freeman's (1999, 432–433) view was followed. They argue that phrasal verbs can be classified into three semantic categories – literal, semi-idiomatic and idiomatic. 212 occurrences of phrasal verbs were identified in the analysed discourse to provide a sufficient data corpus for the analysis (Appendix B).

In the theoretical part, considering their syntactic aspects and transitivity, phrasal verbs were divided into transitive, intransitive and copular (Biber et al. 2007, 407). The analysis has shown that transitive and intransitive phrasal verbs, almost evenly distributed, comprise the overwhelming majority of the occurrences. The reason for their even distribution seems to be comparable presence of indicative and imperative mood. Imperative mood has been frequently identified among intransitive phrasal verbs, which results in their high number. Vice versa, indicative mood is predominant within transitive phrasal verbs. In addition, indicative mood, in general, is prevalent among all the occurrences and is abundant among intransitive phrasal verbs.

Common presence of imperative mood across all occurrences prompted further analysis into mood in general.

Examining the functions of imperative mood, Quirk et al.'s (1985, 831–832) classification of imperative functions was followed. It has emerged that commands appear the most frequently. They mostly describe physical, mental and communication activities.

As it was mentioned, the phrasal verbs identified were classified into three semantic categories. Analysing their distribution, the two most significant categories are idiomatic phrasal verbs, accounting for over half of all occurrences, and aspectual phrasal verbs, forming nearly one quarter of the occurrences. In addition, transitivity does not seem to influence the distribution of either semantic category across transitive and intransitive

phrasal verbs as both categories offer very similar numbers of idiomatic and aspectual phrasal verbs.

A high number of idiomatic phrasal verbs identified corresponds to the registers of the analysed discourse – colloquial speech and slang. As Richards and Schmidt (2010, 96) point out, idioms, in general, are characteristic for colloquial speech. Mattiello (2008, 89–91) mentions that idiomatic lexical phrases are frequent in slang too. In addition, many of the slang phrasal verbs can be considered vulgar. Overall, a more thorough analysis of idiomatic phrasal verbs, which involved the inability of particle omission and small presence of metaphors has shown that their meaning cannot be predicted by combining the meaning of the individual elements.

Considering their semantic domains, idiomatic phrasal verbs see great abundance of physical activities. Their composition ranges from verbs involving movement, combat to other activities. Physical activities are also prevalent among aspectual phrasal verbs.

Overall, physical activities are the most frequent semantic domain identified across transitive, intransitive and copular phrasal verbs. Their high number reflects the nature of the game as the characters are often engaged in action and conflict challenges. Comparing transitive and intransitive phrasal verbs, intransitive phrasal verbs have a lower number of physical activities, but more communication and mental verbs. This is caused by the higher presence of imperative occurrences, which often involve conversational or emotional regulation.

As for aspectual phrasal verbs, Celce-Murcia and Larsen-Freeman's (1999, 432–433) classification of aspectual meanings was followed. It emerged that the most common meaning expressed is completion. The particles expressing it varied with *out* being the most common, followed by *up* and *down*. From a functional perspective, however, the completive meaning does not produce any dominant patterns as the activities identified involve various physical, mental or communication activities.

Literal phrasal verbs have been identified sparsely as well as other semantic categories such as figurative phrasal verbs or phrasal verbs with an intensifier.

Considering transitive phrasal verbs, their object has been classified according to its type into noun phrases, pronouns, and clauses in order to better analyse its placement. The

analysis has shown that pronouns and noun phrases have been identified the most frequently.

Such division was necessary because each type of object shows different tendencies of placement. In addition, the position of each object type varies according to several factors such as object stress (Quirk et al. 1985, 1154), idiomaticity (Biber et al. 2007, 932–933), introducing new information (Dušková 1999, 107–108) etc.

Predictably, the most common position of pronouns is mid position. Placement of noun phrases, however, varies with over half in end position, and the rest in mid position or other cases. This distribution roughly corresponds to the distribution of new and recoverable information as the overwhelming majority of noun phrases in end position introduce new information and the majority of noun phrases in mid position present recoverable information.

## Resumé

Cílem této bakalářské práce bylo analyzovat výskyt a užití frázových sloves v počítačové hře *Grand Theft Auto: San Andreas*.

V teoretické části bylo nejprve popsáno víceslovné sloveso a definována jeho kritéria.

Víceslovné sloveso bylo definováno jako sloveso skládající se ze slovesa a jedné či více částic, jež se sémanticky chová jako jedna lexikální jednotka. Zároveň, význam takové kombinace je idiomatický – nelze jej tedy predikovat na základě významu jednotlivých částí (slovesa a částice). Jak ale upozorňuje Parrott (2004, 143–144), spíše než plně idiomatická, je třeba víceslovná slovesa chápat na určitém spektru mezi kompozičními, zčásti idiomatickými a plně idiomatickými slovesy.

V návaznosti na tuto definici byla vymezena syntaktická a sémantická kritéria pro rozlišení jak volné kombinace a víceslovného slovesa, tak i volné kombinace a frázového slovesa.

Ze sémantického pohledu bylo vysvětleno, že rozdíl mezi volnou kombinací a víceslovným slovesem je ten, že význam volné kombinace lze snadno odvodit, protože její součásti si ponechávají svůj vlastní význam a zároveň nevytvářejí žádný další, zatímco, víceslovné sloveso, jak již bylo zmíněno, je spíše idiomatické.

Co se týče syntaktických kritérií, byla u víceslovných sloves zmíněna nemožnost vkládání adverbii mezi sloveso a částici, nemožnost opakování částice ve větě, nemožnost přesouvání částice tranzitivních frázových sloves s předmětem ve formě jmenné fráze a otázky na místo.

Nakonec byly představeny základní typy víceslovného slovesa (předložkové sloveso a sloveso s adverbialní částicí a předložkou) s ohledem na odlišnosti od frázového slovesa, které je předmětem následující samostatné kapitoly.

Další kapitola, jak již bylo zmíněno, se věnovala frázovému slovesu. To bylo z hlediska syntaxe a tranzitivity rozděleno na tři kategorie – tranzitivní, intranzitivní a sponové.

V případě tranzitivních frázových sloves byla rozebírána pozice předmětu dle jeho formy. Byly představeny tři formy předmětu – jmenná fráze, zájmeno a věta. U prvních dvou forem předmětu byly popsány jeho typické pozice (mezi slovesem a adverbialní částicí,

nebo za částicí), ale zároveň bylo upozorněno na okolnosti, které favorizují jednu z těchto pozicí.

V případě jmenné fráze jsou možné obě pozice. Koncová pozice je upřednostněna v případě, kdy jde o idiomatické frázové sloveso, na předmět je kladen důraz, předmět je v dialogu zmiňován poprvé nebo jde o jmennou frázi postmodifikovanou vztažnou větou. Pozice středová je naopak využívána, jestliže předmět zdůrazněn není nebo již byl dříve v dialogu zmíněn.

Na rozdíl od jmenných frází, zájmena se téměř vždy vyskytují ve středové pozici. Výjimku tvoří např. zdůraznění zájmena (resp. jeho kontrast s jiným), postmodifikované neurčité zájmeno či existence více předmětů ve formě zájmena, které se vztahují k frázovému slovesu.

V případě vedlejší věty bylo pouze poukázáno na možný předmět v extrapozici.

Dále byl krátce popsán případ, kdy se frázové sloveso váže na dva předměty – přímý a nepřímý – s ohledem, kde se oba předměty obvykle vyskytují.

Druhá část této kapitoly se zaměřila na sémantickou klasifikaci frázového slovesa, a to jak z hlediska předvídatelnosti významu, tak i sémantických domén.

Předvídatelnost významu rozdělila frázové sloveso do tří kategorií – sloveso kompoziční, fázové a idiomatické.

Kompoziční sloveso se skládá z jednoslovného slovesa a částice ve formě adverbia s prostorovým významem. Význam takového slovesa se dá jednoduše odvodit spojením významu jednoslovného slovesa a adverbia. Oproti tomu, význam idiomatického frázového slovesa odvodit z jeho částí nelze.

Mezi těmito dvěma sémantickými kategoriemi stojí ještě fázová frázová slovesa, jejichž význam lze predikovat částečně. Tato slovesa obsahují částici, jež vyjadřuje určitou fázi, ve které se daný děj nachází. Tyto fáze byly představeny za pomoci Celce-Murcia a Larsen-Freeman (1999, 432–433), kteří uvádí několik slovesných kategorií frázových sloves na jejich základě. Jde o terminativa, inceptiva, kontinuativa a iterativa. Bylo také zdůrazněno, že částice těchto sloves je možné vynechat, aniž by se výrazně proměnil celkový význam slovesa.

Sémantické domény byly popsány s pomocí Biber a kol. (1999, 361–364). Důraz byl kladen na slovesa popisující nějakou aktivitu – fyzickou, mentální či komunikační, ale byla také zmíněna slovesa výskytu a v praktické části ještě vztahová a fázová slovesa.

V následující kapitole byl představen diskurz analyzované počítačové hry *Grand Theft Auto: San Andreas*. Zároveň byl za pomoci lexikálních a syntaktických rysů krátce charakterizován diskurz neformálního mluveného jazyka, slangu a afroamerické angličtiny. Závěrem bylo zhodnoceno užití frázového slovesa z pohledu prvních dvou diskurzů.

Analýza práce byla provedena následujícím způsobem. Na základě představené definice frázového slovesa byl z dialogů počítačové hry nashromážděn korpus jeho 212 výskytů. Ty byly rozděleny na tři skupiny dle tranzitivity – slovesa tranzitivní, intranzitivní a sponová. Nalezené výskyty pak byly propojeny s teoretickými zdroji a interpretovány z hlediska sémantického, a syntaktického, pokud jde o pozici předmětu u tranzitivních sloves. Vedle toho byly výskyty analyzovány i z pohledu slovesného způsobu, jelikož prvotní analýza ukázala, že velká část frázových sloves se v korpuse vyskytuje v imperativu.

Bylo zjištěno, že tranzitivní a intranzitivní slovesa představují drtivou většinu všech výskytů, přičemž tyto dvě skupiny jsou zastoupeny ve skoro stejném počtu. Jejich srovnatelný počet může být vysvětlen velmi podobným počtem indikativních a imperativních výskytů, kdy imperativ z velké části převažuje mezi intranzitivními slovesy a naopak, indikativ mezi tranzitivními.

Nejčastější funkcí imperativu byl příkaz. Ten převážně vyjadřoval fyzickou, mentální či komunikační aktivitu.

Ze sémantické klasifikace vyplynulo, že nejpočetnější kategorií je idiomatické frázové sloveso a, také v hojném počtu zastoupené, sloveso fázové. Vysoká četnost idiomatických frázových sloves koresponduje s analyzovanými diskurzy – neformálních mluveným jazykem a slangem.

V případě fázových sloves bylo zjištěno, že téměř jedinou identifikovanou sémantickou kategorií bylo terminativum, nejčastěji vyjádřeno částicemi *out*, *up* a *down*.

Sémantická analýza také ukázala, že kromě již tří představených sémantických kategorií frázových sloves (kompoziční, fázové a idiomatické) se v analyzovaném diskurzu

okrajově objevují i frázová slovesa s přeneseným významem, slovesa s intenzifikační částicí a poloidiomatická frázová slovesa, která nevyjadřují žádnou fázi.

Frázová slovesa s přeneseným významem se zdají být kompoziční, avšak mají přenesený význam. Nelze je považovat za idiomatická, protože jejich význam lze snadno odvodit.

Frázová slovesa s intenzifikační částicí obsahují částici, která pouze zdůrazňuje význam předcházejícího slovesa a nevyjadřuje žádnou fázi.

Poslední zmíněnou kategorií jsou poloidiomatická frázová slovesa, která nevyjadřují žádnou fázi. Tato slovesa stojí z pohledu předvídatelnosti významu mezi kompozičními a idiomatickými slovesy. Nelze je ovšem zařadit mezi frázová slovesa, protože jejich částice nevyjadřuje žádnou fázi, ve které se děj nachází.

Co se týče sémantických domén, fyzické aktivity převládají jak v obou výše zmíněných sémantických kategoriích, tak i v celkovém počtu všech výskytů frázových sloves. To odpovídá povaze analyzované počítačové hry, ve které jsou postavy součástí nějakého děje a často se dostávají do konfliktních situací.

U tranzitivních frázových sloves byla ještě zkoumána pozice předmětu dle jeho formy. Zájmena v drtivé většině favorizovala středovou pozici (mezi slovesem a částicí), zatímco jmenné fráze se vyskytovaly v hojném počtu jak ve středové, tak i koncové pozici. Ukázalo se, že srovnatelný počet jmenných frází ve středové a koncové pozici zhruba odpovídá distribuci toho, zda-li je jmenná fráze v dialogu zmíněna poprvé, či nikoliv. Jinými slovy, drtivá většina jmenných frází ve středové pozici se v dialogu vyskytuje již dříve nebo je na ně alespoň odkazováno. Naopak, většina jmenných frází v koncové pozici je uváděna poprvé.

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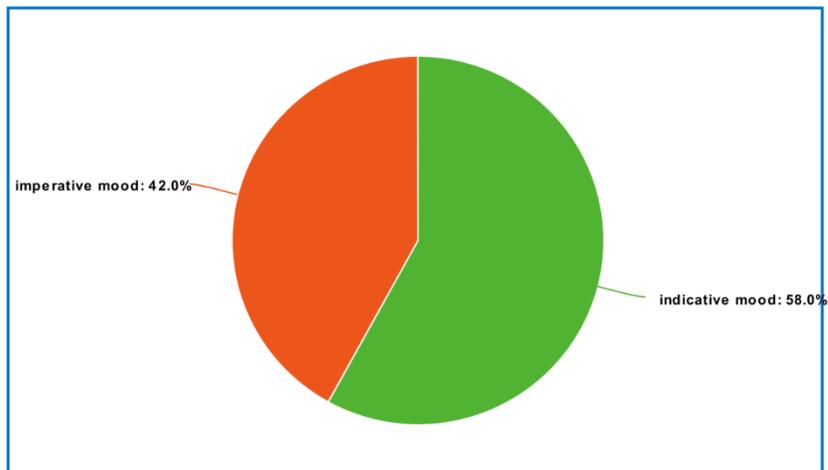
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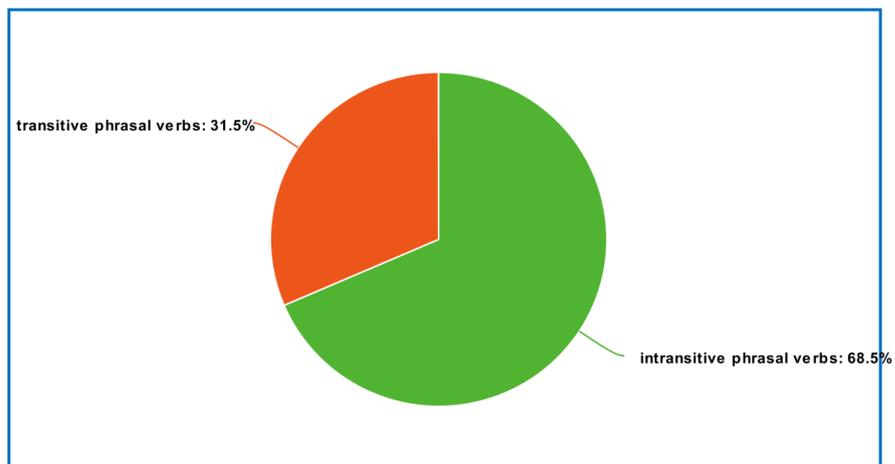
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# Appendixes

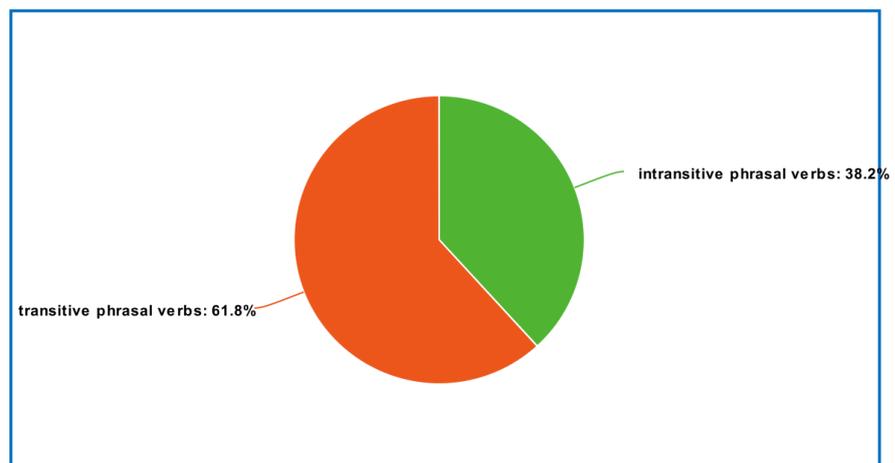
## APPENDIX A – SUMMARY OF RESULTS



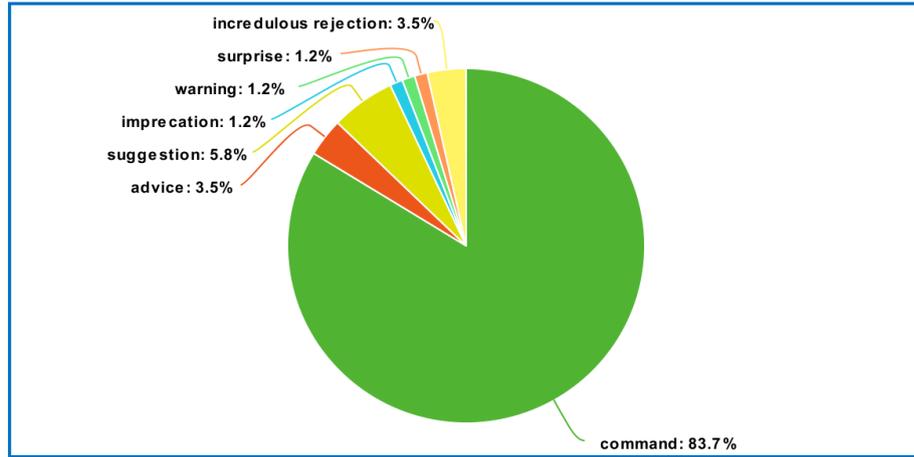
**Chart 8.** Overall mood distribution of all phrasal verb occurrences



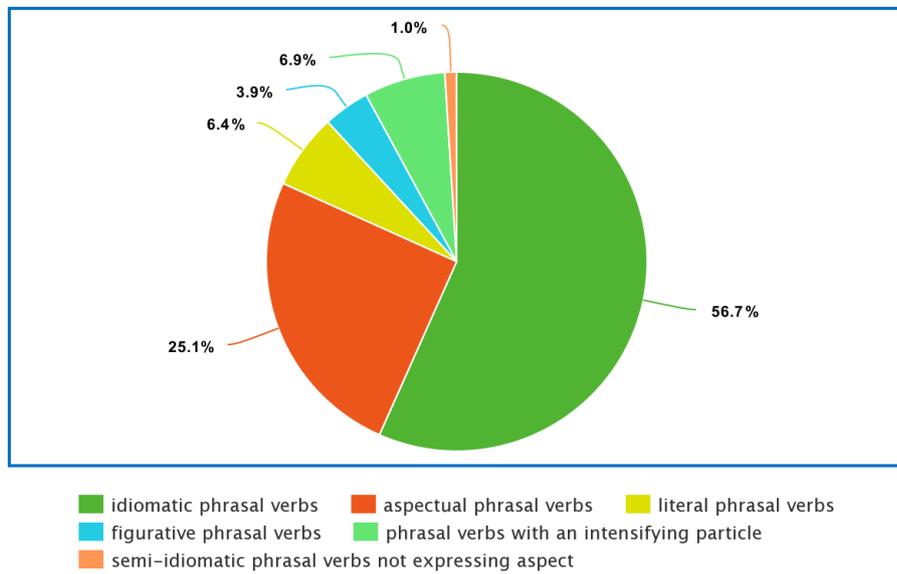
**Chart 9.** Imperative distribution across transitive and intransitive phrasal verbs



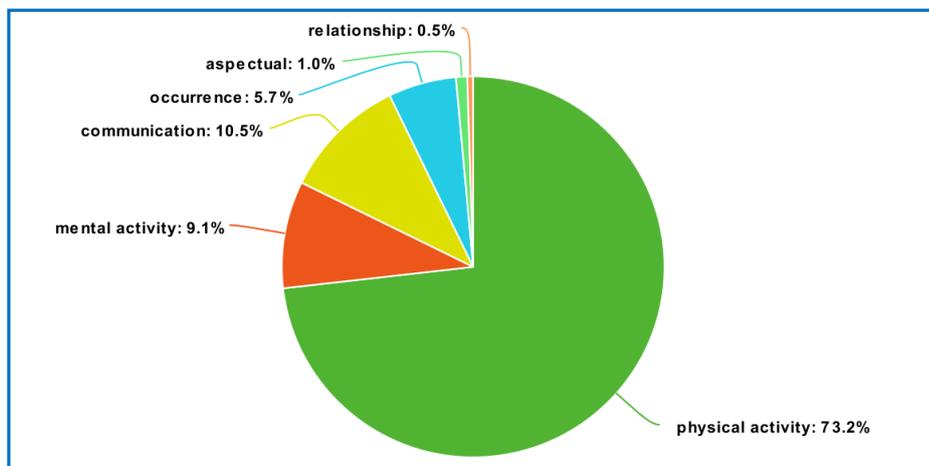
**Chart 10.** Indicative distribution across transitive and intransitive phrasal verbs



**Chart 11.** Identified imperative functions of all phrasal verb occurrences



**Chart 12.** Overall distribution of semantic categories of all phrasal verb occurrences



**Chart 13.** Overall distribution of semantic domains of all phrasal verb occurrences

## **APPENDIX B – CORPUS DATA**

Each dialogue extract below is marked with a number in brackets which indicates the number of the respective mission in the following YouTube playlist:

[https://www.youtube.com/playlist?list=PLQ3KzJPBsAHmzpZ7rXA1dQIc\\_T0wTN78y](https://www.youtube.com/playlist?list=PLQ3KzJPBsAHmzpZ7rXA1dQIc_T0wTN78y)

The following corpus entries are marked as follows:

### **Object form:**

takes an object in the form of a pronoun [OP]

takes an object in the form of a clause [OC]

### **Semantic categories:**

an idiomatic phrasal verb [ID]

an aspectual phrasal verb [ASP]

a literal phrasal verb [LIT]

a figurative phrasal verb [FIG]

takes a particle functioning as an intensifier [INT]

a semi-idiomatic phrasal verb not expressing aspect [SE-ID]

### **Semantic domains:**

a physical activity phrasal verb [PHYS]

a mental activity phrasal verb [MENT]

a communication activity phrasal verb [COM]

an occurrence phrasal verb [OCC]

a phrasal verb of relationship [REL]

an aspectual phrasal verb [ASP-domain]

### **Mood:**

a phrasal verb in indicative mood [IND]

a phrasal verb in imperative mood [IMP]

## **I. Intransitive phrasal verbs**

- 1) Madd Dogg: Do I know you? I don't think so, so **shut** the fuck **up**! This is the end! It's over! Wuh - woah! Ohhh...  
(85) [ID, COM, IMP]
  
- 2) Salvatore: Heh, heh, heh. I like this girl. What's your name, kid?  
Maria: Maria. And the service is not included.  
Tony: Pay the woman, you fat fuck!  
Salvatore: You heard the bird!  
Maria: **Come on**.  
(88) [IMP]
  
- 3) *CJ is on a plane and is trying to kill its pilot. The pilot does not want to surrender.*  
the pilot: I ain't **going down** without a fight!  
(88) [ID, PHYS, IND]
  
- 4) Big Smoke: Later on, we'll **spread out** and take the whole 'hood back.  
(3) [ASP, PHYS, IND]
  
- 5) Sweet: We gotta let everybody know: Grove is back on the map.

CJ: **Hold up** – don't you think we ought to take it easy?

Sweet: What?

(97) [ID, COM, IMP]

6) Madd Dogg: And that's my video he's shooting today.

CJ: OK, I say we make a cameo appearance. Just **drop in**, unannounced.

Madd Dogg: Yeah, that's gangsta. C'mon.

(96) [ID, PHYS, IND]

7) Jethro: Some cops are lookin' for you in the office, man.

CJ: Tenpenny. Alright, man, I got it.

*(CJ walks in)*

CJ: Nice to see y'all **kicking back**.

(50) [ID, PHYS, IND]

8) officer Pulaski: Hmm? I wonder how your brother's sleeping, **curled up** next to his shower daddy while you live comfortably on the outside?

(50) [ASP, PHYS, IND]

9) CJ: Hey, Jizzy, I need to holler at you.

Jizzy: Well talk, then, friend. I mean, that's all we ever do. A kind word here, a wise saying there. Shit, I'm a walking book of proverbs.

*(CJ pulls out his silenced pistol and holds it in Jizzy's face)*

CJ: No, you **fucked up**.

Jizzy: C... C'mon, man. Hey, I get it wrong, you know? I'm imperfect – you know, like... hey. Not a kind man. Not a wise man, you know. Not a smart man, but Dear Lord, I tried!

(51) [ID, PHYS, IND]

10) Caesar: Here comes T-Bone...

CJ: And here's that snake Ryder. Look at that fool, **hanging out** with the Ballas like they was life long pals. Something ain't right. Where's Toreno?

(53) [ID, PHYS, IND]

- 11) Caesar: Chopper inbound!  
CJ: That's gotta be Torenó. Oh shit, he'll see the bodies on the rooftops!  
Caesar: Too late, man, he's **tripping out**!  
(53) [ID, PHYS, IND]
- 12) CJ: Well, until we get that plug, we gotta deal with a cat that always been there for us.  
Big Smoke: Emmet's Seville Boulevard Families, we ain't too close these days, but nonetheless, I'll take you to see him. Get ourselves strapped up. **Come on**, man.  
(6) [INT, PHYS, IMP]
- 13) *A TV reporter announces that two police officers are going to be sent to prison.*  
a reporter: ...conspired to kill fellow officer Ralph Pendelbury who threatened to turn state's evidence and who was then found shot dead in a supposedly unrelated gang incident...  
Sweet: I'd say 20 years.  
Caesar: Try 5 years. Cops always **get off** easy.  
(98) [ID, OCC, IND]
- 14) a reporter: ...Los Santos will burn tonight!  
Sweet: Ain't nobody gonna be rioting in my 'hood!  
Caesar: I don't know about that, holmes. Look. The whole city is **going up**. People are fucking pissed off about this.  
(98) [ID, OCC, IND]
- 15) Maccer: What about your backup, man, will you be a'right without us?  
Rosie: Of course he will, you fucking moron, **come on**!  
(90) [INT, PHYS, IMP]
- 16) CJ is outside the Burger Shot with OG Loc, who is pulling a mop and bucket.  
CJ: Looking real technical, gangsta!  
OG Loc: Carl? You ain't **run off** again yet?  
CJ: No, gangsta, I'm here for good.

(17) [LIT, PHYS, IND]

17) CJ: Yeah yeah yeah yeah, man, look, **shut** the fuck **up**. Maybe I need to do this on my own. I believe in you. Gangsta 4 life, homie. 4 life!

(17) [ID, COM, IMP]

18) CJ: We got a chopper on our tail, we'll never shake 'em now.

The Truth: **Hold on**, I got a little something back here I was saving for a rainy day.

(37) [ID, PHYS, IMP]

19) CJ: Hey, what the fuck, man! Hey, Toreno, I told you my bad, man. What the hell can I say? I screwed you over.

Toreno: Calm down, kid.

CJ: Just **go ahead** and kill me then.

Toreno: Calm down!

(66) [ID, ASP-domain, IMP]

20) CJ: Hey, what the fuck, man! Hey, Toreno, I told you my bad, man. What the hell can I say? I screwed you over.

Toreno: Calm down, kid.

CJ: Just go ahead and kill me then.

Toreno: **Calm down!**

(66) [ASP, MENT, IMP]

21) CJ: Hey, I've been waiting forever, man. Where the hell you been?

Caesar: Sorry, holmes, I had no idea when the race would be.

CJ: Riiight - you just happened to **show up** five minutes after everybody else, huh?

(35) [ASP, PHYS, IND]

22) Sweet: Hey **wait up**.

CJ: Thought you'd hang with your brother, huh?

Sweet: Aw, ease up, little man, c'mon, it's been difficult. You wanna drive?

(3) [INT, PHYS, IMP]

23) Sweet: Hey wait up.

CJ: Thought you'd hang with your brother, huh?

Sweet: Aw, **ease up**, little man, c'mon, it's been difficult. You wanna drive?

(3) [ASP, MENT, IMP]

24) Ryder: Fuck this! We gotta get outta here!

Sweet: Ryder's right, everybody **split up**, and we'll meet up later.

(26) [ASP, PHYS, IMP]

25) Ryder: Fuck this! We gotta get outta here!

Sweet: Ryder's right, everybody split up, and we'll **meet up** later.

(26) [ASP, PHYS, IND]

26) B Dup: (*from behind the door*) Who the fuck is it? (*B Dup opens the door*) CJ?

What the fuck you want? Get the fuck outta here.

CJ: Wait, **hold up**, man. What happened to 4 life, nigga?

(4) [ID, COM, IMP]

27) B Dup: Now go make that mother-fucking toilet sparkle.

CJ: Oh - no, man... Bear! **Come on!**

Big Bear: Everyone likes to party sometimes, CJ. I'll see you around.

(4) [INT, PHYS, IMP]

28) Big Smoke: Respect has to be earned, Sweet - just like money.

Sweet: So what you saying? You don't respect me?

Big Smoke: What I'm saying is...

Sweet: **Speak up**, nigga!

Big Smoke: I'm hungry!

(5) [INT, COM, IMP]

- 29) Sweet: Carl! No time to chit-chat! Been seeing a Seville Families bia. Word **got out** on the street and the boys don't like it. I'm pinned down in the Seville 'hood, and we need a ride out of here, pronto.  
CJ: Oh for sure, man. Hang in there!  
(8) [ID, COM, IND]
- 30) Kendl: Oh and I guess you two would know what a hooker look like, huh.  
CJ: You say it like it's a bad thing!  
Sweet and Kendl: **Shut up**, Carl.  
(9) [ID, COM, IMP]
- 31) Kendl: What? Dickhead? This dickhead is my brother!  
Caesar: East, holmes. He ain't from nowhere. He's cool.  
an Eses gang member: Well I say he ain't cool, holmes. I say he thinks he's gangster, man, and I don't like it. So you know what you can do for me, man? You can **fuck off**, pendejo, and then maybe we cool.  
(9) [ID, PHYS, IND]
- 32) *OG Loc has been released from prison.*  
CJ: My bad. How was it, though, homie?  
OG Loc: Man, what you think? How was it...  
Big Smoke: Hey, **chill out**, dude. So what you want to do now?  
(13) [ASP, MENT, IMP]
- 33) OG Loc: Freddy! I've come for you, you mother-fucker!  
CJ: Hey, Loc, **hold up**!  
(13) [ID, COM, IMP]
- 34) Big Smoke: OK, my cousin Mary's in there, sweet sticky bud fresh off the plantation. Here, **pull up** here, let me do the talking.  
(14) [ID, PHYS, IMP]
- 35) Big Smoke: Hey, you better **clear out**, CJ. I don't want those C.R.A.S.H. fools trying to pull you into some shit!

(15) [ID, PHYS, IND]

36) Big Smoke: That's what I'm talking about, that's my dog! Hey look, if you hear shit start to **pop off**, come in there blasting, a'ight?

(16) [ID, PHYS, IND]

37) Ryder: Let's storm the place.

CJ: **Hold up**. Let's creep in, grab the guns, and bounce out.

(10) [ID, COM, IMP]

38) Ryder: Yeah, yeah, I got it – ninja style! Right... Come out you old bastard!

CJ: **Shut up!**

(10) [ID, COM, IMP]

39) officer Tenpenny: Morning, boys.

Ryder: Man, who you calling a boy, fool?

officer Tenpenny: What should I call you? Midget?

officer Pulaski: How about prick?

officer Tenpenny: Prick...

officer Pulaski: Yeah, prick works.

Ryder: Man, fuck you.

officer Tenpenny: Bitch, get outta here.

officer Tenpenny: Mmm... Smells good. What's cooking? Where's mine?

Ryder: Man, just **chill out**, a'ight. Move.

(11) [ASP, MENT, IMP]

40) officer Tenpenny: Oh Carl, try not to kill any more respected police officers. Please?

officer Pulaski: Crime has certainly **gone up** since you got back, kid.

(11) [FIG, OCC, IND]

41) *CJ is on a train, which starts moving.*

CJ: Damn, what is that?

Ryder: **Chill out**, fool, we're gonna be right behind you!

(11) [ASP, MENT, IMP]

42) *Having taken enough boxes from a moving train, CJ enters Ryder's car with another gang member and all three are ready to depart.*

Ryder: Hop in the car and **stamp out**, fool!

(11) [ID, PHYS, IMP]

43) Ryder: Damn, homie, your stuff was tight!

CJ: You too, homie!

Ryder: LB's **coming over** to stash the shit.

(11) [LIT, PHYS, IND]

44) Ryder: Who has more straps than anybody? Who has all the straps, huh?

CJ: A man with a lot of guns? Shit, I **give up**!

(12) [ID, PHYS, IND]

45) *A man is playing a videogame.*

a man: This sucks. I mean, how could Refractions **mess up** so bad? Tanner, you suck ass!

(18) [ID, PHYS, IND]

46) Ryder: Hey, CJ, **strap up**! It's Grove Street!

(20) [ID, PHYS, IMP]

47) CJ is about to enter a race.

CJ: Yeah, I'm sure. How much they talking about?

Caesar: It's hard cash or your pink slip in the pot. Con Safos, eh. Then you **pull up** and race. First past the post wins, con chota, sin chota.

(25) [ID, PHYS, IND]

48) Caesar: **Watch out**, CJ, these boys don't like to lose, eh...

CJ: Yeah, well me either.

(25) [INT, PHYS, IMP]

- 49) officer Tenpenny: *(to Hernandez)* **Move over**, let him sit down, asshole!  
(21) [LIT, PHYS, IMP]
- 50) officer Tenpenny: *(to Hernandez)* Move over, let him sit down, asshole!  
*(to CJ)* So you finally found time to **drop by**.  
(21) [ID, PHYS, IND]
- 51) officer Tenpenny: Yeah, he better had. Time to go to work, CJ, and earn your freedom. There's a guy **holed up** across town. You got that address, Pulaski? Another gang banging, drug-pushing, cop-killing bitch, just like you. We don't like him and he don't like us. Now you make sure he never leaves the neighbourhood - not even in a box. Now get the fuck outta here!  
(21) [ID, PHYS, IND]
- 52) *Four men stop in front of a liquor store on quadbikes.*  
Catalina: Who are these cowboy assholes?  
CJ: **Hang back** a while, see what's what.  
(32) [ID, PHYS, IMP]
- 53) the police: Police! Don't move! Get outta the car with your hands in the air!  
D.A.: Do you know who you're fucking with here? I'll have your badge you moron!  
a police officer: **Shut up!** You found anything back there?  
(39) [ID, COM, IMP]
- 54) Kendl: What the fuck is **going on**? Do I look like a hooker to you?  
CJ: What?  
(40) [ID, OCC, IND]
- 55) Jizzy: Well, what we going to do? How the fuck we gonna know where he is?  
T-Bone: He's got his phone, he's gonna talk to us until his battery **runs out**. Come on, we gotta bounce!  
(48) [ID, OCC, IND]

- 56) Jizzy: Well, what we going to do? How the fuck we gonna know where he is?  
T-Bone: He's got his phone, he's gonna talk to us until his battery runs out. **Come on**, we gotta bounce!  
(48) [INT, PHYS, IMP]
- 57) CJ: Hey he's right, man, let's do it and get the hell out of here.  
T-Bone: Hey, who the fuck asked you, payaso? This ain't a committee!  
Toreno: Exactly. I call the shots here. Now **shut up** and let's go.  
(48) [ID, COM, IMP]
- 58) *Jizzy calls CJ on the phone.*  
Jizzy: Partner.  
CJ: Jizzy. What's **going on**?  
(49) [ID, OCC, IND]
- 59) CJ: And Toreno?  
Woozie: Yep, he's there. Apparently, he's about to take some merchandise and **cut out** by helicopter. They've already started loading boxes.  
CJ: Something about Toreno don't add up.  
(54) [ID, PHYS, IND]
- 60) CJ: And Toreno?  
Woozie: Yep, he's there. Apparently, he's about to take some merchandise and cut out by helicopter. They've already started loading boxes.  
CJ: Something about Toreno don't **add up**.  
(54) [ID, MENT, IND]
- 61) CJ: Hey, Woozie, my man, what's **going down**?  
Woozie: Hey CJ. Let me introduce you to Shuk Foo Ran Fa Li. He heads the Red Gecko Tong on the West Coast.  
(56) [ID, OCC, IND]
- 62) Caesar: Fucking midget deserved it, eh. Little asshole tried to bang your sister, you know that?

CJ: ...No... For real...? Shit. Maybe you're right, then, man. But...

Caesar: **Cheer the fuck up**. You're going soft on me, man. You did something good, eh?

(60) [ASP, MENT, IMP]

63) CJ: Yeah, I know, but I just can't get it out of the back of my mind. Moms, Sweet, Smoke - I just can't let that go.

Kendl: I know. So what we going to do about Sweet?

CJ: It's a shitty situation but I've got to let it **play out** a little longer, OK?

(63) [ID, OCC, IND]

64) CJ: Hey, **hold up**. What about my brother? And all that shit you was talking about?

(67) [ID, COM, IMP]

65) Toreno: Don't worry, Sweet's just fine. He gets touched, a prison guard goes home and finds that his wife and kids have been murdered. Everything's under control. We'll talk later. Now, **come on**, get outta here.

(67) [INT, PHYS, IMP]

66) Toreno: Hey Carl. You gotta stay nice and low on your approach or you'll **pop up** on the radar. Use the canyon as cover.

(70) [ID, OCC, IND]

67) CJ: Get off me, man, what's going on?

The Truth: Everything is **going on!** Don't you get it? There's a place. Not even on the map. A train is about to leave. It can explain better than I ever can. Boy, this is going to blow your fucking mind! We got work to do. You better drive. I'll explain. Elegance does not even touch it.

(72) [ID, OCC, IND]

68) *CJ and The Truth arrive at a designated place in a van.*

CJ: Hey, Truth, do we have a plan here?

The Truth: Go, go, go!

*CJ gets out of the vehicle and The Truth drives away.*

CJ: HEY! **Hold up**, dude!

(72) [ID, PHYS, IMP]

69) *CJ's telephone rings.*

CJ: Hey.

The Truth: Carl. It's me. The Truth. We got a date with destiny, man. In about five minutes.

CJ: Where you at?

The Truth: At the old airplane graveyard you've been **hanging around**.

(72) [ID, PHYS, IND]

70) Maccer: That peyote was shite, you were lucky I brought some tabs along!

Paul: I've told you a million times not to put stuff in my fucking drink!

Maccer: Oh, **piss off**, kidder!

(77) [ID, PHYS, IMP]

71) Paul: I can't be held responsible for dodgy gear, alright?

CJ: **C'mon**, keep it together, man – we can't fuck with this flow.

(93) [IMP]

72) *Catalina is holding a gun to the window at the gas station. CJ is with her. Two men are inside.*

Catalina: Hand over the takings, or I blow your fucking balls off!

a man: This here's bullet-proof glass! So you can just **fuck off**, bitch, before I call the sheriff!

(29) [ID, PHYS, IND]

73) *CJ talks to Wozzie's assistant.*

CJ: Hey, wait – **hold up**, hold up, come here. Whoever's behind this – we need to let them know that they're dealing with fully-fledged psychos. Tie him to the front of the car, let him sweat it out a little and I'll be out there in a little while.

(74) [ID, PHYS, IMP]

- 74) Kendl: Those assholes keep saying shit to me!  
Caesar: Who said this to you?  
Kendl: The construction workers up that hill.  
Caesar: I'm gonna fuck them up...  
CJ: No, **hold up**, I got this. I need to go and teach them a little respect, huh?  
(40) [ID, PHYS, IMP]
- 75) *Caesar hugs Kendl.*  
CJ: Hey, get your dirty hands off my sister!  
Kendl: Carl! What is wrong with you?  
Caesar: Holmes, you acting like she's your woman, eh? She's with me, cabron.  
So **chill** the fuck **out**. I treat her good.  
(9) [ASP, MENT, IMP]
- 76) CJ: Hey.  
Big Smoke: Hey, CJ!  
Sweet: Hey, what's up, CJ?  
CJ: Whassup?  
Big Smoke: Whassup, man? Wanna go to prison?  
CJ: What?  
Sweet: Nah... To pick up Jeffrey. He's **touching down** today. You wanna roll?  
CJ: Yeah, for sure. What's Jeffrey doing locked up, anyway?  
(13) [ID, PHYS, IND]
- 77) Big Smoke: Look, my cousin is coming into town from Mexico, I gots to go scoop her up.  
CJ: Alright then, **c'mon**.  
(14) [INT, PHYS, IMP]
- 78) a man: Hey, what kept you? **Come on** we need to go and pick up the boss!  
(19) [INT, PHYS, IMP]
- 79) Woozie: CJ, you caught me on my way out.  
CJ: Business?

Woozie: This is the big one, this is the one that is going to seal my place in the Red Gecko Tong. But something's **come up**, and I've got to sort things out myself.  
(59) [ID, OCC, IND]

80) Caesar: I tracked one of the cars on our shopping list, but the crazy bitch, she drives like the devil! I've been following her for hours, but she stops for nothing! You'd have to ram her off the road in order to get a chance to get her car and you know a wrecked car is no good to us! I swear she is playing with me!

CJ: Dude, **calm down!** If she's playing with you, then she probably won't get one-time involved until it turns ugly. We gotta find a way to stop her, or slow her down.

(64) [ASP, MENT, IMP]

81) Toreno: **Hold up.** Shit, pilot says he's got trouble, two agency choppers coming in on an intercept. Can you see them?

CJ: Yeah.

Toreno: Shoot 'em down. Protect the cargo at all costs!

(67) [ID, PHYS, IMP]

82) a girl: Just a little bit of party. I heard you was down. So I gotta gift from B Dup. Sweet: **Come on** now, I can't do that.

a girl: C'mon, Sweet, come on - make sure you enjoy this. This is a rich man's high. All the players are doin' it. I know you're gonna enjoy this. It takes the pain away...

Sweet: Oh, yeah?

(95) [IMP]

83) CJ: What were you thinking back there, bro?

Sweet: I'm tired, man. I'm real tired. Tired of putting the work in and still shit don't get better. Tired of seeing my family **fall apart.**

(95) [FIG, OCC, IND]

84) Big Bear: I'm tired of smoking, I'm tired of crack and I'm tired of doing your fucking housework.

*Big Bear hits B Dup.*

B Dup: Oh, shit! Man, what the fuck you do that for, man?

Big Bear: CJ, man, **c'mon**, put me back on the team. Gimme twenty bucks, and I'm all yours, man. Blast from the past.

(95) [IMP]

85) Madd Dogg: My mansion, baby.

Kendl: Yeah, I heard about that place. Drugs, sex, all that shit.

Madd Dogg: Yeah, you know it - but...

CJ: Yeah, yeah I been there... I mean, I seen it on TV.

Madd Dogg: Yeah.

CJ: Nice crib.

Madd Dogg: Thanks, playa.

CJ: We could do with a place like that to **set up** in LS again, wait for Sweet. Get things moving. Get out dis midget game.

(92) [ASP, PHYS, IND]

86) a Triads gang member 1: You ever jumped before?

a Triads gang member 2: Nah. You?

a Triads gang member 1: Nah.

a Triads gang member 2: When we land, we're going to feel invincible!

a Triads gang member 1: I am invincible!

a Triads gang member 2 jumps out of the plane.

a Triads gang member 1: Hey, **wait up!**

a Triads gang member 1 jumps out of the plane.

a Triads gang member 3: WhaaaHOOOOO!

a Triads gang member 3 jumps out of the plane.

a Triads gang member 4: WhaaaHEEEEE!

(92) [INT, PHYS, IMP]

87) an employee: Ain't seen you 'round here before. You new?

CJ: Yeah, I'm, eerr standing in for Jerry, he's ill.

Zero: Who's Jerry?

CJ: **Shut up.**

an employee: What?

CJ: I... I think I got Jerry's cough.

(91) [ID, COM, IMP]

88) CJ: Zero, where you hiding?

Zero: I didn't mean to tell Berkley, it just kinda came out... is all.

*CJ hits Zero.*

Zero: Will you watch it, you idiot!

Woozie: Hey, CJ, **calm down!** You better take me home, CJ!

(91) [ASP, MENT, IMP]

89) Suzie: What about the police escorts? Whenever they move cash around they use police motorcycles as outriders.

CJ: Exactly what I was thinking. **C'mon**, come with me, and we're gonna go get some cop wheels...

(81) [INT, PHYS, IMP]

90) Woozie: Hit me!

CJ: Are you sure, man?

Woozie: Yeah, I'm going for a five card hand! **Come on...**

CJ: OK, here. I'm gonna stick. What you got?

(76) [IMP]

91) Paul: Rosiiiiiee! How are you, me old son?

Rosie: I pray that one day I can escape my perpetual torment and retire in peace and comfort a million miles away from anyone I've ever fucking known, instead, I get this.

Paul: **Come on**, it's me, Kent Paul!

(77) [IMP]

92) Caesar: Alright, CJ, it's time to roll! It's follow the leader, you better **keep up!**

*Caesar drives a car out of a car dealership breaking the window and continues on the road.*

CJ: Aw, you a maniac, ese!

(62) [ID, PHYS, IND]

93) Zero (*hiding*): Go away, Carl. I'm very, very, busy back here. Top secret stuff. Not for your eyes. Too sensitive...

CJ: **Come on**, homie, where are you?

Zero: I said go away, Carl. I don't need any friends today, thank you.

(45) [IMP]

94) CJ: Yes, sir. See, I'm new in town. Anything you want, I can do. For a guy like me, to work with, to work for, a guy like Jizzy B, well...

Jizzy: Now that you mention it, I do have a slight problem. Something a little dumb muscle like yourself might be able to fix. 'Cause you see me, I'm an intellectual. Bitches, y'all walk on down to the bar and fix a pimp a drink. See I only got two eyes, and on these streets you got to have more than that. You got to be like a fly on shit, you know? A hundred eyes, everywhere. Now some lunatic been fucking with my bitches. Mother-fucker killed two last week. I want you...  
**Go find out.**

(43) [ASP, MENT, IMP]

95) Jizzy: **Wait up**, Mr. C-to-the-J! See that pretty young thang in my car? Drop her off at the hotel Downtown. Use my car-phone to gimme a ring-a-ding when you're done. And watch the rims, playa! Treat that baby like the Pope Mobile!

(43) [INT, PHYS, IMP]

96) CJ: What you want me to roll with you for anyway?

Big Smoke: No reason. I just wanted to get in the car pool lane.

CJ: Oh yeah?

Big Smoke: Yeah man, just **cool out** homie, just chill.

(14) [ASP, MENT, IMP]

97) Ryder: LB's got us a spot in Willowfield – hit the gas! Damn, man, these idiots just don't **give up**!

(12) [ID, PHYS, IND]

- 98) Catalina: Where you been, asshole? Why don't you call, eh?  
CJ: Well I was just about to call you but-  
Catalina: Liar! You've been **hanging out** with those stinking putas!  
(31) [ID, PHYS, IND]
- 99) Catalina: Carl, I say I'm in love with you, and you act like I'm an idiot. I see the way you look at other women. I know your kind, Carl. I am serious. I will kill you if you ever **mess around**. I will castrate you first. Then I will make you eat them.  
CJ: Enough! I need some fucking money!  
(33) [ID, PHYS, IND]
- 100) CJ: Okay. Look, we gotta talk about something.  
Catalina: What? What do I have to say to you?  
CJ: You're a great girl, and all, but you gotta **calm down**. I know some cold blooded cats wouldn't act like you.  
Catalina: Oh, you get given a lioness and you want a pussy cat? Wimp!  
(33) [ASP, MENT, IND]
- 101) Catalina: Why you so cheery? You thought I was one of your cheap whores?  
CJ: Baby, you gotta **chill the fuck out** and-  
Catalina: I'll chill out when you get here!  
(33) [ASP, MENT, IND]
- 102) Zero: Grade A, tip-top genius, that's me. You should **drop by** the shop sometime, see some of my shit, bro.  
(38) [ID, PHYS, IND]
- 103) CJ: Look man, chill. I been in Los Santos with my family, a'ight?  
Toreno: Gimme his wallet.  
CJ: What? Hey, **get off!**  
T-Bone: Quit struggling and concentrate on the road! Here y'go, Mike.  
Toreno: Carl Johnson, huh?  
(48) [LIT, PHYS, IMP]

104) Paul: Stone me bloody crows. Where am I?

Maccer: I dunno, mate. I was having a dream; I was wanking over some fat bird's tits when this twat **turned up**.

(77) [ID, PHYS, IND]

105) Big Smoke is driving high speed down an alleyway. All four homies are still in the car.

Sweet: **Slow down**, Smoke, SLOW DOWN!

(26) [ASP, PHYS, IMP]

106) *CJ and Ryder are walking down an aisle looking for B Dup.*

Ryder: Hey, **slow down**, fool. You don't even know which door it is.

(4) [ASP, PHYS, IMP]

107) *CJ knocks on the door.*

CJ: **Open up!** You sure he still live here?

Ryder: Fool, I told you this it.

*CJ knocks again.*

(4) [ASP, PHYS, IMP]

## II. Transitive phrasal verbs

108) Sweet: Look at them, like angry kids or some shit. They just **tearing up** their own neighborhoods.

(98) [ASP, PHYS, IND]

109) CJ: Hey man, shit's fucked up there. You don't wanna be in the hood. (IT)

Sweet: No. That's exactly where I want to be. What you done for our hood?

CJ: Man, what the hood done for me? Always **dragging me down**.

(94) [ID, PHYS, OP, IND]

110) officer Tenpenny: Woah, easy there, Eddie, let's not get ahead of ourselves. Some young journalist out there is trying to get a name for himself.

officer Pulaski: He doesn't know how the streets work - that he's supposed to report what he's supposed to report.

officer Tenpenny: Yeah, anyway, we need you to **shut him up** for us.

(50) [ID, PHYS, OP, IND]

111) officer Pulaski: And that stoolie - shut him up too!

officer Tenpenny: Yeah, there's some reporter who's **digging up dirt on Pulaski**, we don't know who's talking, but we know that the reporter's meeting him today.

(50) [ID, MENT, IND]

112) Caesar: Hey holmes, you OK?

CJ: Yeah. Woozie left a message, say I gotta go get Jizzy's phone after he made the call. Then I can ambush the meet and **take down those Balla pushers from Los Santos**.

(51) [ID, PHYS, IND]

113) Caesar: You're fucking crazy, holmes! You gotta get out of this ghetto mentality!

CJ: So what you thinking?

Caesar: Let me show you. **Check this out**, holmes.

*(Caesar pulls a silenced pistol out of a bag)*

(51) [ID, PHYS, OP, IMP]

114) Caesar: Eh. OK, yeah, yeah, yeah, I see you. That was Woozie's boys, they're in place. Look, down by the side entrance.

CJ: Shit, they headin' up to the roof!

Caesar: Shit! Mira, we're gonna have to **take out T-Bone's men on the rooftops** before this whole gig blows wide open!

(53) [ID, PHYS, IND]

115) Woozie: Enough! What happened here?

Man: Vietnamese surprised us, **cut us all down**. Shit, here they come again!

*Four Vietnamese men pull up in a car.*

(55) [ID, PHYS, OP, IND]

116) *Catalina is pointing a gun at two people inside a petrol station. They are behind glass.*

Catalina: **Hand over the takings**, or I blow your fucking balls off!

a man: This here's bullet-proof glass! So you can just fuck off, bitch, before I call the sheriff!

(29) [LIT, PHYS, IMP]

117) *Big Smoke, Ryder and Sweet are in Sweet's house playing domino.*

Big Smoke: Gimme 15, mother-fucker.

Ryder: I'll **write it down** in a second. I ain't going to pencil whip you, fat sucker.

Let me play first.

(6) [ASP, COM, OP, IND]

118) Big Smoke: Cap your ass!

*Big Smoke shoots another glass bottle.*

Big Smoke: And your ass!

*Big Smoke shoots another glass bottle.*

Big Smoke: You want some too?

*Big Smoke shoots another glass bottle.*

Big Smoke: Ice cold, baby!

*Big Smoke shoots another glass bottle.*

Big Smoke: I knew I was the chosen one!

CJ: Oh, man, **check out** 'Special Agent Big Smoke'!

(6) [ID, PHYS, IMP]

119) CJ: I seen newer cannons than this strap in a museum. Where we goin'?

Big Smoke: Man, I'm real tired, dude, **drop me off** at my crib, baby.

(6) [ID, PHYS, OP, IMP]

120) CJ: Can't you just give them a little something?

Woozie: No. In addition to the usual authorities that need bribing, each one would want a slice and I'm not about to **hand over all our profits** to some wiseguy Italians!

(74) [LIT, PHYS, IND]

121) CJ: Our profit?

Woozie: That's right, you heard me. I want to offer you a share in our casino, in exchange for some help **setting it up**. How does that sound, partner?

(74) [ASP, PHYS, OP, IND]

122) *CJ talks to Wozzie's assistant.*

CJ: Hey, wait – hold up, hold up, come here. Whoever's behind this – we need to let them know that they're dealing with fully-fledged psychos. Tie him to the front of the car, let him **sweat it out** a little and I'll be out there in a little while.

(74) [ID, PHYS, OP, IMP]

123) *Sweet encourages the others to help him protect his neighbourhood against violent unrest.*

Sweet: Look, I say we go secure the 'hood, we ain't getting shit together so some idiot can **burn it down**.

(98) [ASP, PHYS, OP, IND]

124) *CJ and Sweet are in their neighbourhood so they can protect it against violent unrest.*

Sweet: I'm gonna **gather up some homies**, and get the 'hood locked down.

CJ: You need anything, give me a call. I'm gonna check out the city and see what I can see.

(98) [ASP, PHYS, IND]

125) *CJ and Sweet are in their neighbourhood so they can protect it against violent unrest.*

Sweet: I'm gonna gather up some homies, and get the 'hood locked down.

CJ: You need anything, give me a call. I'm gonna **check out the city** and see what I can see.

(98) [ID, PHYS, IND]

126) Salvatore: Looks like this piece of shit was right. You did a real number on those Forelli losers. Now, it's time the Forelli's **found out** what it means to screw with Salvatore Leone! How would you like to hit the St. Mark's Bistro?

(90) [ASP, MENT, OC, IND]

127) *Catalina is angry at CJ because he does not care for her. CJ reminds her that she ended the relationship with him.*

Catalina: Oh, so THIS is where you have been, eh? THIS is how you repay my tenderness You prefer the curves of some car to those of a real woman?

CJ: Look, Catalina, you **called it off**, remember, 'just business'.

(36) [ID, COM, OP, IND]

128) OG Loc: Yeah? Well, fuck this gig, man. I'm **putting together** a listening party for my album, but first I need a sound system...

CJ: Hey, I'm down, as long as I don't have to go to the party.

(17) [FIG, PHYS, IND]

129) CJ: At a funeral.

Sweet: Just like Momma's. Let's go **pop these mother-fuckers out**. Hey, look, we gotta go do something real big. Put Grove Street on the map for good. 4 life!

(24) [ID, PHYS, IMP]

130) Catalina and CJ rob a bank.

Catalina: **Hand over every last dollar**, Now, BITCH!

(34) [LIT, PHYS, IMP]

131) Woozie: Yes, although I've trained my other senses to a point where you wouldn't notice my handicap, in the water they'd be quite useless.

CJ: Alright, Woozie, relax. Don't **beat yourself up** about it. Look, I'll do it. Uh, one last thing. you do know that I'm black, right? And not Chinese.

(58) [ID, MENT, OP, IMP]

132) Zero: All batteries commence fire! He's going for my transmitters! If he **takes them out**, I'll never be able to launch a counter attack!

(44) [ID, PHYS, OP, IND]

133) Toreno: Hey, Carl.

CJ: Hey, what the fuck, man! Hey, Toreno, I told you my bad, man. What the hell can I say? I **screwed you over**.

(66) [ID, PHYS, OP, IND]

134) Toreno: Anyway, the point is - you and me, Carl, we're the same. Now yeah, it's a dirty job, but somebody's got to do it. But if you **screw this up**, it cause a tinder box situation all over Latin America and the Middle East. Now look, I spoke to the big man. You've got clearance to eliminate these fuckers. How's that?

(71) [ID, PHYS, OP, IND]

135) Sweet: Your word don't mean shit around, here.

CJ: C'mon, man, gimme a break.

Sweet: We gotta go **hit up the 'hood**.

(3) [ID, PHYS, IND]

136) Sweet: Let them know you're back on the set. The Johnson brothers are rolling again. Take this paint and go **hit shit up**. Start with our own set first.

(3) [ID, PHYS, IMP]

137) Big Smoke: Later on, we'll spread out and **take the whole 'hood back**.

(3) [FIG, PHYS, IND]

138) Woozie: Very clever. So what's the prognosis? Is this just going to be extremely difficult, or next-to-impossible?

CJ: **Hear me out** on this, homie. Alright, the cash room is on the bottom level. There's a bunch of rooms and a tunnel under the whole building with access to the casino floors at either end of the complex. Alright? Now, security consists of CCTV, a key code access and, in places, a swipe card.

(79) [ASP, MENT, OP, IMP]

139) *Millie is dressed in bondage gear.*

Millie: Oh hi, Benny... Yes, master, I'm just **trying it on**. You got yours? Cool, I'll see you at my house in a short while.

(79) [LIT, PHYS, OP, IND]

140) CJ: You've been a naughty girl!

Millie: Oh I know! I know!

CJ: **Spit it out**, filthy worm!

Millie: You'll never break me!

(79) [ID, COM, OP, IMP]

141) Kendl: Those assholes keep saying shit to me!

Caesar: Who said this to you?

Kendl: The construction workers up that hill.

Caesar: I'm gonna **fuck them up**...

CJ: No, hold up, I got this. I need to go and teach them a little respect, huh?

(40) [ID, PHYS, OP, IND]

142) CJ: Hello? Hello, somebody in there?

officer Tenpenny: In here.

CJ: **Check this shit out**. What do we have here?

(30) [ID, PHYS, IMP]

143) *A Ballas gang member comes running out of a house.*

a Ballas gang member: Tenpenny **set me up**!

(23) [ID, PHYS, OP, IND]

144) CJ: Whassup, y'all!

Big Smoke: Whassup, playa!

Sweet: Whassup CJ! **Turn that TV off** right quick. Listen up, fellas, like we were saying. No more base in the streets.

(26) [SE-ID, PHYS, IMP]

145) CJ: I see what you mean now, man. If crack can do that to Big Bear, turn him into a base slave, the average mother-fucker ain't got a chance.

Ryder: Damn dope fiends and drug addicts everywhere in this city. **Piss me off.**

(4) [ID, PHYS, OP, IND]

146) *CJ pulls the car up near a crack dealer.*

Ryder: Hey, **check it out!** Somebody's selling to one of the homies!

(4) [ID, PHYS, OP, IMP]

147) Big Smoke: Pass me my food.

Ryder: Hey, hey look - Kilo Trays **scoping us out!**

Sweet: Damn, Ryder, you're a jinx!

(5) [ASP, MENT, OP, IND]

148) Big Smoke: That's one up for the Grove!

Ryder: Say what, Smoke? All you managed to do was **eat my damn food up!**

Big Smoke: Yeah, it was gettin' cold!

(5) [ASP, PHYS, IND]

149) a mechanic: So, you must be Sweet's bro', huh? He phoned ahead, said you might be looking for a car that bounces. Well I owe him big from way back, so here, this should do the trick. Custom springs should see you hopping all the way home! **Try her out.** Very popular with the eses – they compete in these things. You can usually find them over by Unity Station. If you ever want to mod your ride, come back any time, man.

(9) [ASP, PHYS, OP, IMP]

150) CJ: Hey.

Big Smoke: Hey, CJ!

Sweet: Hey, what's up, CJ?

CJ: Whassup?

Big Smoke: Whassup, man? Wanna go to prison?

CJ: What?

Sweet: Nah... To **pick up Jeffrey.** He's touching down today. You wanna roll?

CJ: Yeah, for sure. What's Jeffrey doing locked up, anyway?

(13) [ID, PHYS, IND]

151) OG Loc: Man, fuck you! Mother-fucker done stole my rhymes. He's in East Flores. Hey, gimme a strap.

Sweet: Man, why don't you **stall us out** with that shit and get in the car. Fool.

(13) [ID, COM, OP, IMP]

152) CJ: Hey Loc, get back here, nigga you crazy!

OG Loc: Eh yo', **back off me** CJ, I gotta protect my rep'!

(13) [ID, COM, OP, IMP]

153) Big Smoke: Look, my cousin is coming into town from Mexico, I gots to go **scoop her up**.

CJ: Alright then, c'mon.

(14) [ID, PHYS, OP, IND]

154) *OG Loc is unsatisfied with his own song.*

OG Loc: Hey, Carl - what up, man?

CJ: Hey, dude - you ever thought about getting a writer to **help you out** with this shit?

(18) [ASP, PHYS, OP, IND]

155) CJ: Heavy? Man, he's five foot three.

OG Loc: But that fool strong. Man, we gotta **take him out**. He done blackballed me, man. I can't get in the game no way. I told you I'm an artist, a communicator and nobody can even hear my message. He's going around, telling everybody I'm whack.

(19) [ID, PHYS, OP, IND]

156) CJ: Alright, so what you want me to do?

OG Loc: I want you to **take that mother-fucker out!**

(19) [ID, PHYS, IND]

157) a man: Hey, what kept you? Come on we need to go and **pick up the boss!**

(19) [ID, PHYS, IND]

158) Sweet: C'mon, let's get back to the party.

CJ: Shit man, once Loc **got off the mic'**, then the party got started.

(20) [LIT, PHYS, IND]

159) CJ: That's the mother-fucking green Sabre! Shit, Smoke... C.R.A.S.H. makin' you **sell us out!** Moms!

(27) [ID, PHYS, OP, IND]

160) CJ: Cesar called, showed me some shit. It's Smoke, and he in deep with Tenpenny and some Ballas! He **sold us out!**

(27) [ID, PHYS, OP, IND]

161) CJ: Nah man, I ain't runnin' out on my brother! Yo', Ballas! I'm taking you mother-fuckers, you hear me? I'm **taking you all down!**

(27) [ID, PHYS, OP, IND]

162) officer Tenpenny: You got a bag over you head, boy., How you feel about that?

CJ: Man, **take it off.** Please, man, I can't breathe! Please!

(27) [LIT, PHYS, OP, IMP]

163) officer Tenpenny: Homies for life? Street loyalty? That's all bullshit, Carl. Didn't you learn that when they ran you out of town, just 'cause you let Brian die? Huh? Eddie, I can't deal with this guy. He's an idiot!

officer Pulaski: Let me **air this fucker out,** I...

(27) [ID, PHYS, IMP]

164) officer Tenpenny: I want you to pay him a little visit, Carl. And destroy all his evidence before he testifies.

officer Pulaski: **Sort this out,** Carl, so Officer Tenpenny can sleep easy at night. We want evidence he ain't gonna talk.

(27) [ASP, PHYS, OP, IMP]

165) CJ: Hey Catalina, baby. It's me, Carl Johnson. Hey baby, I'm sorry we got off on the wrong foot. I've had a rough time, baby. You know, maybe I was a little harsh. Please forgive me. C'mon, baby! **Open up the door** – shit. Is she here? I don't see nothing. C'mon, baby, don't be mad, baby please! Baby, without you, there is no Carl Johnson. Damn, man, shit. Now where is this stupid bitch?

(32) [ASP, PHYS, IMP]

166) Catalina: This, you fucking prick? This is a rack! I'm gonna torture your sorry ass! You never write to me! You don't call! You treat me like a fucking whore! Like one of your whores!

CJ: No, baby, please, I ain't into that shit!

Catalina: I'm gonna **fuck you up**!

(33) [ID, PHYS, OP, IND]

167) The Truth: C'mon, man, there's these two guys I know - used to work on marine engines, 'til the mob bought their business over in Vice. Now they try and make ends meet by taking any old job. They're a little bit dulled by their habit, but the smoke don't get in the way of their skills with an engine. We'll **pick up Jethro** first. Last I heard, he was working at a garage over Easter Basin way.

(38) [ID, PHYS, IND]

168) Jethro: Like, listen to the man, dude, he's real serious about that shit.

CJ: Wuh? OK, but you're starting to **freak me out** with all that space shit, man.

(38) [INT, PHYS, OP, IND]

169) Zero: Leave me alone Berkley! This is stalking! Oh, hey, Truth.

The Truth: Get in, I'll **fill you in** as we drive. Home, James!

(38) [ID, COM, OP, IND]

170) Kendl: Hey Carl, look - I think I found a way for us to get paid.

CJ: I ain't going to no college to study no accounting!

Kendl: No, idiot, property!

CJ: Decorating ain't exactly my thing, either.

Kendl: No, property development! Look, you buy a dump like this, **fix it up** and sell it. Or better yet, you turn the property into a business. The snowball gets bigger...

(38) [ASP, PHYS, OP, IND]

171) T-Bone: You think you can mess with me? I will blow your head off, and rape and kill your family, you snake. You think you can fucking bullshit me, and **fuck me over**? I know your fucking game, ese.

(49) [ID, PHYS, OP, IND]

172) Woozie: CJ, you caught me on my way out.

CJ: Business?

Woozie: This is the big one, this is the one that is going to seal my place in the Red Gecko Tong. But something's come up, and I've got to **sort things out** myself.

(59) [ASP, PHYS, IND]

173) Woozie: The Da Nang Boys are arriving today on a container ship. Little Lion's gone to **check it out** – I really gotta go too.

(59) [ID, PHYS, OP, IND]

174) Guppy: Hey CJ, what are you doing here?

CJ: Just bumped into Woozie on his way out. He **filled me in**. I thought I'd roll with you.

(59) [ID, COM, OP, IND]

175) Woozie: Yes you did. But this isn't over yet.

CJ: What you mean?

Woozie: Well, your former friends have a factory. And the way I see it, if you **take that out** you will have put them out of business for good.

(60) [ID, PHYS, OP, IND]

176) *A mechanic has mounted a bomb under CJ's car.*

a mechanic: She's packing enough to **take out that crack lab**. I've wired in a delay timer, to give you time to get out.

(60) [ID, PHYS, IND]

177) Caesar: Hey, Carl, I gotta rap to you, holmes. I know a guy who knows a guy who handles freight containers down on the docks. He saw one of the containers was loading up cars and one was a match for a car on a customer's wish list. So, he marked the container with a spray can, but it might be too late, the ship's loading and it moves out tomorrow.

CJ: OK, let's go **peep it out** – see what we can see.

(63) [ASP, PHYS, OP, IMP]

178) Caesar: I tracked one of the cars on our shopping list, but the crazy bitch, she drives like the devil! I've been following her for hours, but she stops for nothing! You'd have to ram her off the road in order to get a chance to get her car and you know a wrecked car is no good to us! I swear she is playing with me!

CJ: Dude, calm down! If she's playing with you, then she probably won't get one-time involved until it turns ugly. We gotta find a way to stop her, or **slow her down**.

(64) [ASP, PHYS, OP, IND]

179) Toreno: Hold up. Shit, pilot says he's got trouble, two agency choppers coming in on an intercept. Can you see them?

CJ: Yeah.

Toreno: **Shoot 'em down**. Protect the cargo at all costs!

(67) [ASP, PHYS, OP, IMP]

180) Toreno: Don't worry about it. The Russians got bigger things to worry about than your genitals, believe me. The whole country went to shit. We tried hard to put a lid on it, but that idiot Gorbachev, with the little strawberry on his forehead, he **gave away the crown jewels**. Still, they got their, you know, boy in the White House. That was nice...

(68) [ID, PHYS, IND]

181) Toreno: Very nice, Carl, very cute. Now listen, you're going to have to learn how to fly.

CJ: No I ain't.

Toreno: Yes, actually, you are. I've **set out** a series of tests for you. You can access them on that TV. You're going to have to prove to me you can fly if you're going to continue working towards your brother's freedom.

(69) [ASP, PHYS, IND]

182) Toreno: Got you again, Carl. You're half asleep. I could have killed you in 9 different ways. Wake up and smell the coffee.

CJ: You need to **lay off** the coffee.

(70) [ID, ASP-domain, IND]

183) The Truth: Do you have any idea what you're doing for Toreno?

CJ: No. I seem to be on a need-to-know basis.

The Truth: Oh, no, man. Two lies don't **cancel each other out**. You know that. We pay them to lie to us. Is that what our founding fathers wanted? No more, friend. No more. We're not alone.

(72) [ASP, REL, OP, IND]

184) Woozie and CJ are planning to break into a casino.

Woozie: Bad luck. Listen, you're gonna need a crew and some special equipment.

CJ: Yeah, it'll take some explosives. Always got to **blow up** shit to pull a heist.

(75) [LIT, PHYS, IND]

185) Woozie: You know what? There's an open cast mine South West of the city limits.

They must have explosives.

CJ: I'll go **peep it out**.

(75) [ASP, PHYS, OP, IND]

186) CJ: Woozie?

Woozie: Oh, Carl.

CJ: You could at least **turn the lights on**.

(78) [SE-ID, PHYS, IND]

187) *CJ is in a room with a lot of people and wants to start speaking.*

CJ: It seems impossible to keep a secret around here! I would have thought the size of the room would **keep the numbers down**.

(80) [FIG, PHYS, IND]

188) *Rosie is lying on a sofa feeling sad while CJ (Carl) enters the room.*

Paul: Oi, Rosie, **liven yourself up**, Carl's here.

(83) [ASP, PHYS, OP, IMP]

189) Rosie: What's going on? You forget something?

CJ: No - look, you go on in, I'm gonna wait.

Rosie: Look, you gotta come with me this once. If I **pull this off**, I can carry on, I know I can, but please, you gotta come with me – I'm gonna squirt my ass all over the floor! Just this once please-please-please-please...

(84) [ID, PHYS, OP, IND]

190) officer Tenpenny: I'll take that, Hernandez.

CJ: Hey, that's my paper, man. That's money.

officer Tenpenny: This is drug money.

CJ: My money, man.

officer Pulaski: Hey, don't worry about it, I'll **fill it out** later.

(1) [ASP, COM, OP, IND]

191) Caesar: How is Hazer?

a Grove Street member: We need to take him to the hospital.

CJ: Hey, I'll take him.

Caesar: CJ, you've done more than enough, holmes. You should get back to the Grove.

CJ: Alright, ese, I'll see you after **all this is settled down**.

(99) [ASP, OCC, OP, IND]

192) CJ: So, what kind of guns we working with now?

Ryder: One-times came through, raided the spot. We ain't got shit now.

CJ: Well what you going to do if Ballas roll through, throw shoes at them? Say, what happened to Emmet?

Sweet: Emmet? Shit, gangstas these days got Mac's, AK's and all kind of stuff. Emmet, on the other hand, ain't got shit.

CJ: Well, until we get that plug, we gotta deal with a cat that always been there for us.

Big Smoke: Emmet's Seville Boulevard Families, we ain't too close these days, but nonetheless, I'll take you to see him. Get ourselves **strapped up**. Come on, man.

(6) [ID, PHYS, OP, IND]

193) Woozie: Yeah, it's been a complete nightmare. You want a stomach ulcer, try opening a Triad casino in a Mafia-run town!

CJ: The mob trying to squeeze you?

Woozie: Yeah - the corporations are moving in and everybody's feeling the squeeze. I've had slot machines **busted up**, workmen being scared off...

(74) [ASP, PHYS, IND]

194) Woozie: Yeah, it's been a complete nightmare. You want a stomach ulcer, try opening a Triad casino in a Mafia-run town!

CJ: The mob trying to squeeze you?

Woozie: Yeah - the corporations are moving in and everybody's feeling the squeeze. I've had slot machines busted up, workmen being **scared off**...

(74) [LIT, PHYS, IND]

195) Sweet: Peep this - Tenpenny just came by. Said that one of them Ballas that you and Smoke **laid out**, Little Weasel, is getting buried. And all the OGs gonna be there.

CJ: At a funeral?

Sweet: Yeah, we just catch all those ball-sack-ass-niggaz at one time!

(24) [ID, PHYS, OP, IND]

196) *CJ is reporting drug possession to the police on the phone.*

CJ: Hello? This WE TIP? I seen something highly suspicious (that/which) you should come **check out...**

(39) [ID, PHYS, OP, IND]

197) a girl: Just a little bit of party. I heard you was down. So I gotta gift from B Dup.

Sweet: Come on now, I can't do that.

a girl: C'mon, Sweet, come on - make sure you enjoy this. This is a rich man's high. All the players are doin' it. I know you're gonna enjoy this. It **takes the pain away...**

Sweet: Oh, yeah?

(95) [FIG, PHYS, IND]

198) CJ: Oh man, Glen Park!

Sweet: Heart of Kilo Trays country.

CJ: Fuck it, I'm down, and that fool had it coming too long. We'll **take the whole neighborhood apart.**

Sweet: Yeah – let's roll.

(95) [FIG, PHYS, IND]

199) CJ: Hello.

Kendl: Hey, what's up, Carl?

CJ: Hey Kendl, wassup?

Kendl: Nothing – just thought I'd wish you luck. We're gonna drive back to, uh, San Fierro first. Wanna **check things out** there before we hook up with you guys in Los Santos.

CJ: Alright cool, you be careful.

(92) [ID, PHYS, IND]

200) CJ: Me and you gonna go in to **clear the place out.**

a Triads gang member: Good idea – the element of surprise.

CJ: So the rest of the crew can move in in peace.

(92) [ASP, PHYS, IND]

201) Zero: Hurry it up gentleman, they know something's wrong. Someone else is in the system!

CJ: Hey what's the problem?

Zero: Somebody's trying to bring the emergency generators back up!

CJ: OK, I'll head back up to the generator room and **shut them down** for good!

(91) [ASP, PHYS, OP, IND]

202) Jizzy: Wait up, Mr. C-to-the-J! See that pretty young thang in my car? **Drop her off** at the hotel Downtown. Use my car-phone to gimme a ring-a-ding when you're done. And watch the rims, playa! Treat that baby like the Pope Mobile!

(43) [ID, PHYS, OP, IMP]

203) CJ: What's your plan, big gangsta? Now you a free man and all.

OG Loc: Man, I ain't free, my parole officer lined me up with a job!

Big Smoke: Motherfucker always trying to **keep a player down**.

(13) [ID, PHYS, IND]

204) Maccer: I remember snakes, lots of snakes...

CJ: There's a snake farm not too far from here, we can go **check it out**.

(77) [ID, PHYS, OP, IND]

205) Sweet: Yeah, so get the place **locked down**. No one's gonna ruin the hood. You hear me? No one! Alright, see you.

(99) [ASP, PHYS, IMP]

206) Woozie stumbles into a dying man.

Woozie: Oh, oh sorry, didn't see you lying down there.

CJ: He's dead. They all are.

Woozie: The Blood Feathers, **wiped out**?

(55) [ID, PHYS, IND]

207) Sweet: Carl! No time to chit-chat! Been seeing a Seville Families bia. Word got out on the street and the boys don't like it. I'm **pinned down** in the Seville 'hood, and we need a ride out of here, pronto.

CJ: Oh for sure, man. Hang in there!

(8) [FIG, PHYS, OP, IND]

208) Zero: Here, this gadget is **set up** to pick up on cell phone signals. Each time she makes a call it will give you the new location. You'll have to stay close if you're going to get an updated position though.

(61) [ASP, PHYS, IND]

209) officer Pulaski: Carl! Hope we didn't keep you waiting, holmes!

CJ: Nah, I was just chillin'.

officer Pulaski: Ha, I bet you were. That the dossier? **Hand it over**.

(89) [LIT, PHYS, OP, IMP]

210) CJ: Hey Eddie! You know Tenpenny gonna **rub you out** too.

(89) [ID, PHYS, OP, IND]

### III. Copular phrasal verbs:

211) a newsreader: Oh, wait, they're exiting the courtroom now.

Kendle: That bastard Pulaski will probably **turn up** dead, just like the rest of them.

(98) [ID, OCC, IND]

212) CJ: Hell yeah, I'm in, I'm your: running dog, Sweet.

Sweet: Yeah, my nigga... Alright, you go **get heated up**, and I'll meet you at the crossroads.

(27) [ID, PHYS, IMP]