

## **Modeling of English Phraseological Units and Methods of Their Translation into The Russian Language (Based on the Material of the Film Series “Zero Chill”)**

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### **Abstract**

Modeling of phraseological units in speech and methods of their translation have always been the main interest of linguistic research, due to rapidly changing linguistic structure and sociocultural phenomena reflected in the language. Phraseological units are expressive and emotionally coloured phrases that relate to a specific style of speech and most often carry the national features of certain cultures. The study of the functioning of modeled phraseological units in different linguistic discourses, or in contexts, as well as the comparative study of the phraseology of related and unrelated languages are the most essential areas of linguistics at the present time. This research is devoted to the analysis of transformed and non-transformed phraseological units used in the film series “Zero Chill”, as well as ways of transferring them into the Russian language. The results of the study indicate that nowadays phraseological units go beyond literary discourse and become an integral part of various discourses, including cinematic discourses.

**Keywords:** phraseology; cinematic discourse; film discourse; modeling of phraseological units; ways of phraseological units' translation.

## 1. Introduction

The analysis of the verbalization and functioning of phraseological units and their modeling in different types of discourses is an actual vector of the phraseology study within the comparative linguistics framework. This issue has become the basis of many scientific studies on written speech. However, oral discourse in this regard remains under-investigated. When analyzing the functioning of phraseological units in comparative linguistics, it is necessary to take into account not only the source culture, but also the target culture.

In recent decades, linguists have begun to operate with the concept of “cinematic discourse”, which indicates the expansion of film text linguistics subject. Film discourse is a complex linguo-semiotic communicative cultural phenomenon associated with sociocultural values that humanity has been actively accumulating from the late 19th - early 20th centuries to the present day. Cinematic discourse is studied by a large number of Russian and foreign authors, including scientists dealing with the problems of semiotics (Ivanova, Surgai, Zaichenko).

In recent scientific works, linguists touch upon various aspects of the study of cinematic discourse, such as the roles and features of subtext in cinematic discourse and its linguistic coverage (Zaretskaya), the main distinctive linguistic characteristics of cinematic discourse (Lavrinenko), media orientation of cinematic discourse as a creolized text and its verbal and non-verbal features (Voroshilova, Slyshkin, Efremova).

Linguists also raise the problem of film discourse translation from the point of view of practical development and define it as “a semiotically complicated, dynamic process of interaction between the author and the film recipient” (Nazmutdinova). The analysis of the functioning of phraseological units within the framework of film discourse is just beginning to gain popularity among linguistic scientists. Therefore, we based on recent works of A.I. Kazakova and E.M. Lyulcheva devoted to the study of phraseology in British cinematic discourse within the framework of the speech formula classification and frames usage.

Among the topical problems of studying phraseological units and their modeling there are the origin of phraseological units, determining their essential features, and the problem of cross-language equivalence (Kunin, Arsentieva, Nachchione, Solodukho, Davletbaeva, Salieva, Kayumova D.F., Kayumova A.R.). Thus, determining the classification category of modeled phraseological units, we relied on research of A.V. Kunin, E.F. Arsentieva, as well as works of foreign scientists C. Fernando, R. Moon, P.M.S Lin, M. Castro, S. Martinez and P. Faber.

Thus, phraseological units are linguistic units of special nature since they are

polysemantic and heterogeneous. Thereby, the study of phraseological modeling and ways of English phraseological units' translation is fundamental for our research.

## **2. Methods**

The following methods were applied in order to achieve the goal of our research.

1. the method of phraseological analysis – to single out and analyse the peculiarities of phraseological units under study.
2. the method of contextual analysis and the method of dictionary definitions analysis – to study the functional specifics of phraseological units and their meanings in a certain context in comparison with their original form.
3. the method of comparative typological analysis – to compare and reveal allomorphic and isomorphic properties of entire language system influencing the context under study.
4. continuous sampling method and statistical calculation method – to develop research material and analyse the results of the work under study.

## **3. Results and Discussion**

Within the film discourse, the consideration of the dramatic text as an integral object comes to the fore, when in fact the researcher analyses the general principles of organizing the stage action contained in the text, including speech interaction and conflict of characters belonging to different social and gender groups, as well as the formation of the communicative perspective of the text.

The language of a feature film has a number of peculiar characteristics. First of all, in most films, except the historical ones, modern spoken language is presented. It consists of the natural speech, not standard phrases used in video tutorials for teaching English. The use of a large number of stable combinations, slang, jargon, reduction of words and expressions that reflect the specifics of the source language is a feature of authentic TV series and films which indicates a bright stylistic coloring and emotiveness of the TV series language.

The series “Zero Chill” (Great Britain, 2021, genre – drama, sports, comedy) selected for research is no exception, and it provides a wide field for analyzing the functioning of phraseological units in context. Being aimed at a young audience, the series reflects typical teenage speech.

Among main functions of a film dialogue the most essential are revealing characters and appealing to the viewer's imagination. These effects are achieved through figurative, expressive and vivid speech of characters, determined by a fairly frequent use of phraseological units.

Within this study, 52 phraseological units were selected and analysed by the method of continuous sampling.

The terms “common usage” and “occasional usage” of phraseological units were first introduced by the scientist-linguist A.V. Kunin. Usual use of phraseological units means their implementation in dictionary form. Deviation from the dictionary form is considered as an occasional transformation of a phraseological unit.

Among the examples of the common usage of phraseological units in the TV series “Zero Chill” and the methods of their translation into Russian, we found a sufficient number of phraseological units that are diverse in style and emotional content. In the example “I’ve tested you, Eva. And you’ve passed with flying colors” (Я проверяла тебя. И ты блестяще прошла проверку) the dictionary definition to pass with flying colors – успешно закончить, получить высокий балл was translated descriptively, which caused the loss of the phraseological unit’s figurativeness while translating. Let us consider the case of equivalent translation: “The training is about to start. Come on. You’re hanging by a thread” (Скоро начнется тренировка. Ну же, ты зависишь на волоске), which contains the phraseological unit to hang by a thread – висеть на волоске. The use of an equivalent in translation indicates that the translator has managed to recreate the meaning which the author strives to convey. These examples indicate that for the translation of occasionally transformed phraseological units in this series, it is fair to use both phraseological types of translation and non-phraseological ones, due to which the text of the translation language is saturated with a large number of expressive combinations.

In our study, we adhere to the classification of phraseological units' modeling put forward by E.F. Arsentieva: replacement of a lexical component/components, wedging of a component, adding a variable component, ellipsis/phraseological allusion, phraseological repetition, extended metaphor, phraseological saturation of the context.

Of particular interest are the cases of the use of modeled phraseological units in the film series we are examining. In the example “Wanna let the last chance to please your dad slip? Because this is what you’re doing” (Хочешь упустить последнюю возможность порадовать своего папу? Поверь, это именно то, что ты делаешь) the dictionary definition let the chance slip – упустить возможность, упустить шанс, was modified by wedging a component that helped to intensify an imagery of phraseological unit’s dictionary form. The translation of phraseological unit is represented by an equivalent, i.e. this phraseological unit is fully conveyed by the translators.

Further, we are to consider the case of using another type of PU modeling which is phraseological saturation of the context: “– I’ve been moping all day thanks to you. – You’ve got what you deserved. – Take it easy, guys (– Я весь день мыла полы из-за тебя. – Ты получила по заслугам. – Ребята...). The phraseological saturation of the context, expressed by the use of two phraseological units in their dictionary forms he/she deserves whatever/everything he/she gets – получить по заслугам; take it easy – не принимать близко к сердцу, testifies to the strengthening the emotional component of the dialogue. And although the second idiomatic unit is not preserved in the translation, the use of the equivalent in the first case allows one to achieve a sufficient emotional

coloring of the dialogue.

The next example of a phraseological unit being modeled is a break a leg! – удачи! using the ellipsis in the example “It’s a game day, huh? Break it” (Eva is looking at the Mak’s leg). (Игра сегодня? Удачи! Due to the truncation of the PU’s component, the degree of intensity and expressiveness of the phraseological unit meaning increases. Also in this example, expressiveness is reflected non-verbally – the character is looking at the other character’s leg while wishing good luck, thereby creating the necessary pun. When translating, this phraseological unit loses its expressiveness, since the translation was carried out using one lexeme.

Using component replacement in the original phraseological unit to begin a new chapter – начать новую главу in the example “And then we can move ahead to another chapter, we’re just gonna start with Mak’s new win tonight” (Мы перевернем новую страницу и начнем ее с победы Мака) also provides a sense of expressiveness and naturalness necessary for colloquial speech. This phraseological unit has been translated into Russian using an equivalent, so the figurativeness is preserved.

In another example, “You always do that, Mac. You wanna be an eternal centre of attention but it’s not always about you” (Ты как всегда хочешь быть центром внимания, но мир не крутится вокруг тебя), the initial imagery of the phraseological unit is enhanced by adding a variable component – the adjective “eternal” is being added to the dictionary form of the centre of attention – центр внимания, центр тяжести due to which the dialogue acquires the necessary flavor and emotional coloring. The use of an equivalent in translation preserves the original meaning of the dialogue.

Using the transformation of the phraseological unit to be sick and tired of smb – смертельно устать от кого-то, осточертеть, надоест by adding a variable component in the sentence “I don’t wanna do hockey anymore, mom. I’m freaking sick of that” (Мам, я больше не хочу играть в хоккей. Я ужасно устал от всего этого) makes the speech of the series characters closer to everyday life of real teenagers and thus adds emotional color. When being translated, the phraseological unit loses to some extent its original shade, since it was translated descriptively.

In the last example, “I’m gonna turn his life into a living hell. He will regret everything” (Я превращу его жизнь в сущий ад. Он пожалеет) due to the usage of two modeling types, the replacement of the component and component wedging, the initial figurativeness of the phraseological unit make smb’s life a hell – превратить чью-то жизнь в ад is being increased which is why the dialogue acquires a significant specific connotation of the phraseological unit. Thus, calquing makes it possible to convey to the Russian viewer a living image of the English phraseological unit.

In the course of statistical analysis, we identified the frequency of modeled phraseological units in the TV series “Zero Chill” (see Diagram 1) and the frequency of phraseological units’ translation ways (see Diagram 2).

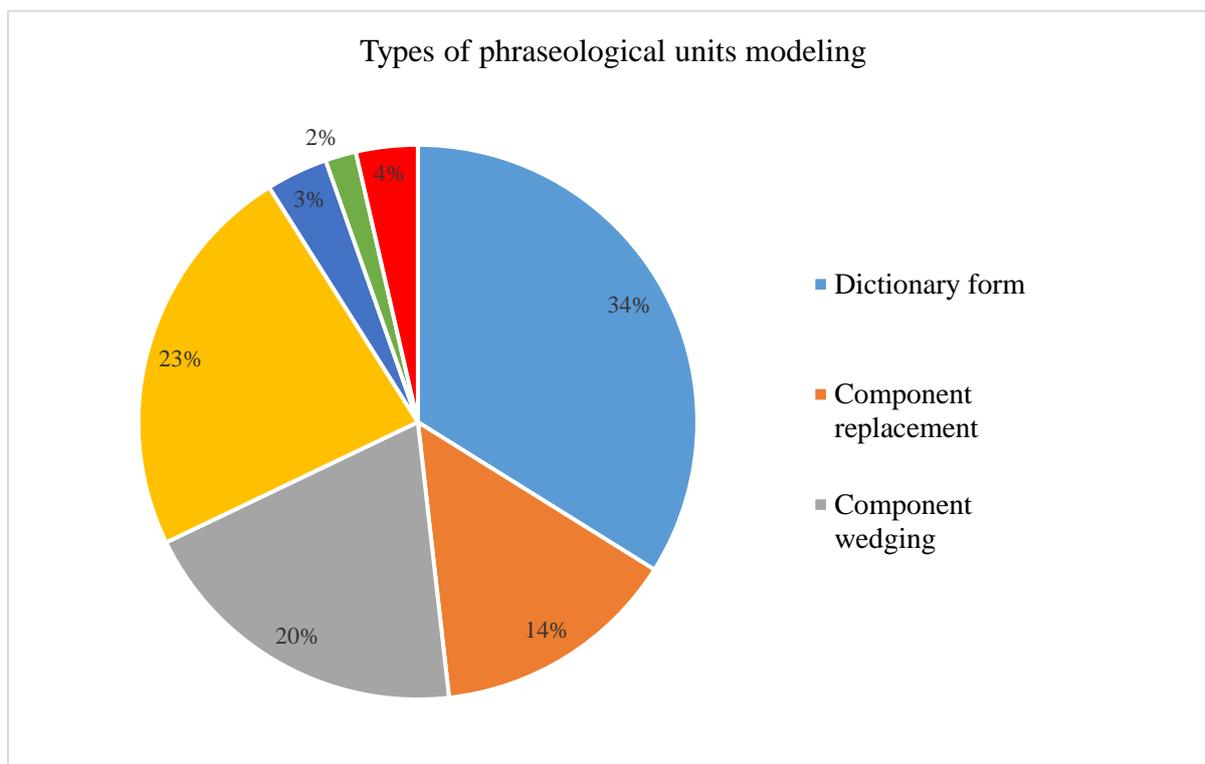


Diagram 1

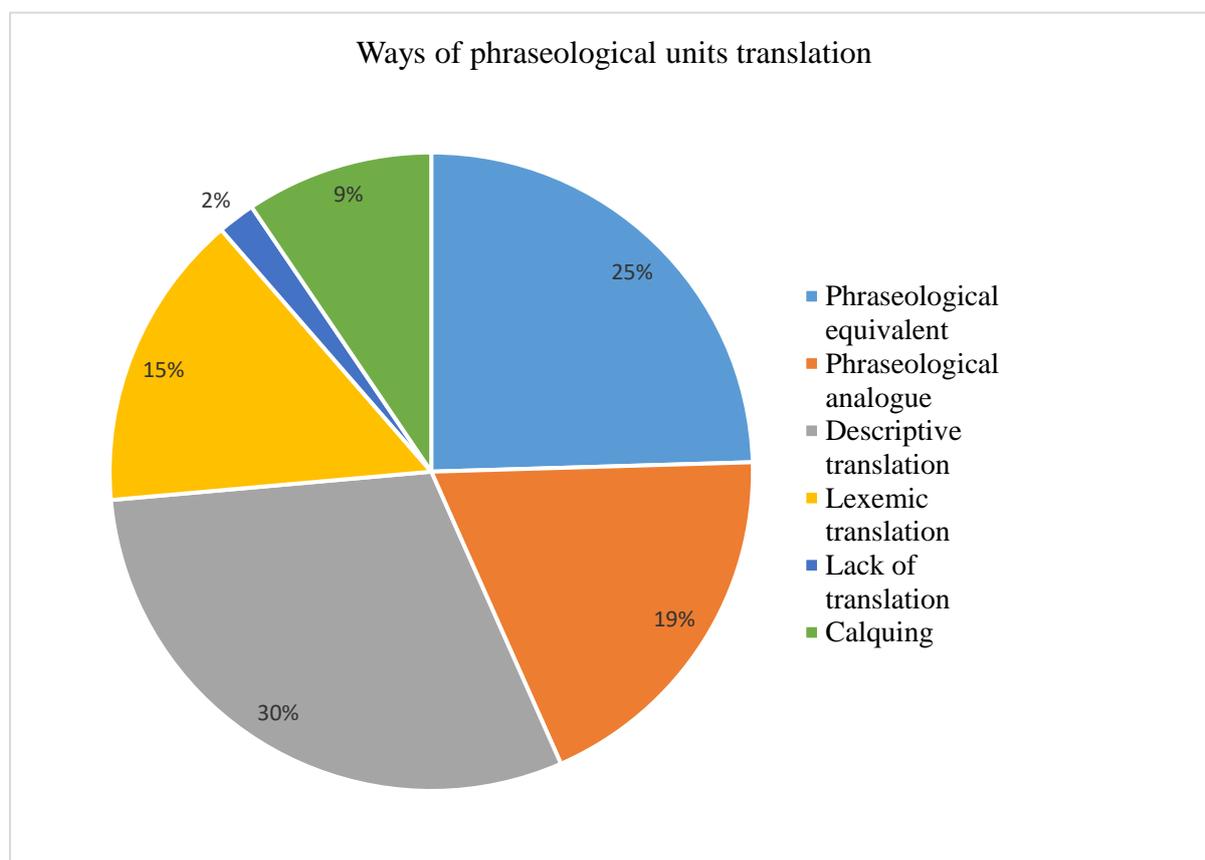


Diagram 2

## 4. Summary

Thus, we conclude that phraseological modeling in cinematic discourse is a phenomenon that series scriptwriters use rather frequently. Studying the linguistic structure of the series “Zero Chill”, we identified 52 cases of the phraseological units’ usage, 34% of which was used in their initial form. Along with phraseological units of common usage, various transformations are actively used in characters’ replicas and responses, that make their speech and utterances emotionally expressive and vivid. In the series under study such types of phraseological units modeling as component addition (23%) and component wedging (20%) are presented in large. This indicates the need for strengthening the initial expressiveness of phraseological units, which is associated with the peculiarities of the cinematic discourse in general and the youth series in particular. Such types as ellipsis and extended metaphor are represented in this film discourse in the smallest amount – 3% and 2% correspondingly.

As for the methods of translating these phraseological units, the following types are presented in greater numbers: descriptive translation (30%), phraseological equivalents (25%) and phraseological analogues (19%); less frequent the translator resorts to lexemic translation (15%) and calquing (9%). We also found cases when the translator omits the translation of one or another phraseological unit. Such cases are very rare. This fact indicates that the Russian language has a fairly rich phraseological fund, which makes it possible to preserve initial emotiveness and expressiveness when translating such a complex linguistic phenomenon as cinematic discourse.

## 5. Conclusions

Summarizing the discussion above the following may be stated. Phraseological units are used both in fiction literature and cinematic discourses. The peculiarities of phraseological units’ nature make it possible to define complex phenomena in an expressive and concise form.

The results of the study indicate that nowadays phraseological units go beyond the limits of literature discourse and become an integral part of various discourses, including the cinematic one. The use of phraseological units in the cinema speech reveals the images of characters from a linguistic point of view. Moreover, the fact that phraseological units are also used in TV series such as “Zero Chill”, which are targeted at a young people and the main theme of which is sports, speaks of the relevance of this issue for linguistics research.

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