

# Phraseological Units and Their Translation: The Case of the Reality TV Show Love Island

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(dvopredmetni)

**Nela Habalija**

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Phraseological Units and Their Translation: The Case of The Reality TV Show Love Island

Diplomski rad

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Zadar, 2023.



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Zadar, 30. lipnja 2023.

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## 1. Introduction

The study of phraseology has gained increasing importance in recent years due to the recognition that language is not just a collection of isolated words but also includes fixed expressions and idiomatic phrases. Phraseological units (PUs) are a crucial element of translation studies, as translating PUs from one language to another poses significant challenges for translators due to their complex, culture-bound nature.

This master's thesis aims to explore the translation of PUs and its difficulties by analyzing PUs used in the reality show *Love Island* and their translation from English to Croatian using subtitles. The thesis consists of seven chapters. After the introducing chapter, the second chapter explores the concept of phraseology and PUs, their characteristics, as well as their classification. The third chapter delves into the cultural boundedness of PUs and the difficulties they present for translators, emphasizing the importance of understanding the cultural context of PUs when translating them. Chapter four focuses on the translation of PUs and discusses different strategies and types of phraseological correspondence in the translation process. Chapter five outlines the research aims, corpus, and methodology employed in the study, including the selection of appropriate PUs for analysis. The analysis aims to investigate the challenges and solutions in translating PUs from English to Croatian, using a corpus-based approach. Chapter six presents the analysis of the translation of PUs from English to Croatian. The chapter is divided into several sections, each examining a specific type of translation strategy. The study concludes by summarizing the findings and highlighting the significance of the research. This thesis contributes to the understanding of the translation of PUs from English to Croatian and provides practical solutions for translators dealing with these challenging expressions.

## 2. Phraseology and Phraseological Units

Over the last thirty years or more, the interest in phraseology has significantly increased. The word “phraseology” can, according to Fiedler (15), refer either to the field of study itself (phraseology research) or to a variety of linguistic constructions that are studied in this field. The subject of phraseological studies is the *phraseological unit* (PU), which was traditionally called an *idiom*, even though the latter rarely covered units with idiomatic character only, but was used as a superordinate word for numerous different types of “conventional multi-word units” as well (ibid. 15). Beside *phraseological unit* and *idiom*, there are several terms used for the same notion, such as *fixed expression*, *multiword lexical unit* or *fixed phrase*. Naciscione (18) states that this is the result of the field’s lack of a standardized terminology. To avoid ambiguity in this paper, I will be using the term *phraseological unit (PU)* throughout the whole work. According to Kunin, a phraseological unit is a “stable combination of words with a fully or partially figurative meaning” (qtd. in Naciscione 19). Following Kunin’s definition, phraseological units possess two main properties, which are figurative meaning and stability. Due to these two properties, PUs are differentiated from free word combinations as well as stable set expressions without figurative meaning. Burger (20-22), alternately, differentiates between three main properties of PUs, which are polylexicality (“Polylexikalität”), stability (“Festigkeit”) and idiomaticity (“Idiomatizität”), where the first two characteristics are obligatory to all PUs, while idiomaticity is not.

Fiedler (17-27), on the other hand, lists five characteristics that every phraseological unit must possess, in order to be considered a PU. These are a “polylexemic structure, stability, lexicalization, idiomaticity and connotations” (ibid. 17-27). Each of the five characteristics will be thoroughly described in the following paragraphs.

## 1. Polylexemic structure

A phraseological unit has a polylexemic structure, which means that it is made up of a minimum of two separate words (ibid. 17). Nevertheless, when it comes to defining PUs, this criterion is rather controversial, since it is questionable if it is correct to distinguish PUs from items that are non-phraseological based on the orthographic structure. According to Fiedler (18), there are some cases in which the use of language contradicts this concept. For instance, phraseological units can be transformed into compounds, as to *catch somebody's eye* > *eyecatcher* or to *pull the wires* > *wire-puller* (ibid. 18). Also, what often occurs are discrepancies between languages, as *Crocodile tears* is defined as a phraseological unit in English, while the German equivalent *Krokodilstränen* is not considered a PU, since it is a compound (ibid. 18).

Nonetheless, Fiedler highlights the necessity of differentiating between phraseological units and compounds, which are defined as “word lexemes that obey word formation rules” (18). Even though expressions as *birdbrain* and *egghead* contain idiomatic features, as well as “connotative content just like PUs” do, they do not belong to the phrasicon but are a matter of word-formation, as they are compounds (ibid. 18). As a result, the word group is considered to be the lower limit for PUs, while the upper limit are sentence structures.

## 2. Stability

The relative stability of PUs, i.e. their stable syntactic and semantic structure is the key feature of PUs, which makes them distinctive from random word combinations (Fiedler 19). Phraseological units are, contrary to other constructions, conventionalized in both content and structure. Still, PUs are variable even in definite constraints, which is why this criterion is called *relative* stability. According to Fiedler (20), there are structural variants, that may vary in terms of the use of function words (such as determiners and prepositions) or spelling, as in *by/in leaps and bounds*. Furthermore, in some cases, it is possible to use the constituents of a phrase both in singular and plural, as in *not darken somebody's door(s)*. Additionally, lexical constituents,



for example nouns, verbs, or adjectives, can be changed, as in *to sweep something under the carpet/rug*, while in some expressions both lexical and grammatical elements can be varied, for example in “*to put/have/lay a/one’s finger to/on one’s lips*” (ibid. 20). The third kind of structural variants are “phraseological synonyms”, which can be defined as “different PUs with an identical (or at least similar) meaning” (ibid. 20).

### 3. Lexicalization

The criterion of lexicalization is tightly connected to PU stability, as it describes the preservation of a PU in the shared linguistic memory of a community of speakers (Fiedler 21). The lexicalization process of a PU shares similarities with that of a single-word lexeme, as it typically starts with the introduction of a new expression by a speaker or writer, which gains popularity over time and becomes increasingly adopted by other speakers. This eventual acceptance and integration into the lexicon of a language is what characterizes the process of lexicalization. Once it is lexicalized, it will be persistently integrated into the mental lexicons of the speakers (ibid. 21).

### 4. Idiomaticity

The term “idiomaticity” refers to the commonly observed phenomenon in a language where “the meaning of an expression is difficult or even impossible to derive from the meanings of the constituents it is composed of” (Fiedler 22). Due to the occurrence of this phenomenon, a large number of language learners are unable to figure out the meaning of a phrase (for example *break a leg leg*), even though they are familiar with the meaning of the words forming it (*break* and *leg*). The feature of idiomaticity is gradable, indicating that real idioms, i.e. expressions which are entirely non-transparent, represent one side of the scale, while fully transparent phraseological units are situated at the other side of the scale (ibid. 22). Different scholars developed different ways to describe the degrees of idiomaticity along this scale. Fernando, for example, distinguishes between *pure idioms*, *semi-idioms* and *literal idioms*,

while Cowie differentiates between *idioms*, *figurative idioms* and *restricted collocations* (ibid. 22)

### 5. Connotations

According to Fiedler (23), PUs are commonly used to emphasize the intention of the speaker or writer, as well as to intensify the expressiveness of the text. The usage of PUs has a great variety of functions: they are used for the evaluation of people and events, to attract attention, to illustrate facts, to evoke humor, and so on. Gläser calls this capacity of PUs to carry additional meanings their “intensifying function” (qtd. in Fiedler 24). Connotations are further divided into two distinct types: “stylistic connotations”, which denote the associations of phraseological units with specific social contexts and the interplay between speakers and listeners within these contexts, and “expressive connotations”, which convey “additional information about a speaker’s subjective attitude towards the person or state of affairs denoted” (ibid. 24-25).

Taking the listed features into consideration, Gläser defines PUs in the following way:

A phraseological unit (PU) is a lexicalized polylexemic linguistic unit which is characterized, in principle, by semantic and syntactic stability, and to a great extent by idiomaticity. Because of its optional connotative features, a PU may fulfil various pragmatic functions in discourse. PUs cover both word-like and sentence-like fixed expressions. (qtd. in Fiedler 28)

Since this master’s thesis deals with the translation of PUs and the challenges associated with the process, it is important to understand one of the main reasons why translating PUs often poses problems to translators, which is their cultural boundedness. This important feature of PUs will be explained in the following chapter.

### 3. Cultural boundedness of PUs

After having explained phraseological units and their main characteristics, it is important to understand that the meanings of PUs are culturally bound. This means that every PU is dependent on the culture, as well as on the communication situation and the level of education of the speaker. This fact is very important for the translation of PUs, as the translator needs to be aware of the cultural dependence of PUs in order to translate them properly. Cultural boundedness is the reason why literal word-for-word translations do not work when translating PUs. Some linguists claim that PUs represent nationally specific idiosyntactic units which show the cultural potential of the corresponding language community (Reiber 5). Cowie (8) explains that according to Teliya and her colleagues, the study of phraseology can offer valuable insights for analyzing language and culture, which is particularly accurate for “restricted lexical collocations”, as the meaning of these collocations cannot be fully understood unless the cultural context is considered. This view is founded on the notion that language and its figurative interpretations reflect and expand the worldview of the linguistic community, which is a central assumption of an anthropocentric perspective (ibid. 8-9). Through cultural and linguistic patterns of usage, these expressions are passed across generations, which is why language, and particularly phraseology, is seen as a significant factor in the development and reinforcement of cultural identities (ibid. 9).

Piirainen proposes that cross-linguistic observational evidence implies that cultural phenomena such as “intertextual phenomena, fictive conceptual domains, cultural symbols, aspects of material culture, and culture-based social interaction” are what determine phrasemes. (209). However, there are no clear boundaries between these categories, since they are interconnected. When it comes to the influence of culture on phraseology, it is important to distinguish between *cultural foundation* and *cultural specifics* (Piirainen 209). The term *cultural foundation* describes a very broad feature that refers to culture in a general manner.

The majority of PUs are culture-based, although there are rare exceptions that can be comprehended without cultural expertise as they are only based on biological reality or the external form of something (ibid. 209). On the other hand, the term *cultural specifics* takes into account a comparative linguistic perspective, as it refers to the fact that PUs that can be culture-specific only as opposed to other languages. The cultural foundation for the meaning of many PUs can be traced back to intertextual phenomena. Piirainen states that the notion of intertextuality comes from literary studies and should be understood in a broader sense in this context, i.e. as the relationship between PUs and specific texts identified as their source (209). These PUs range “from textual links with classical antiquity and its myths (*Achilles’ heel*) or dramas (German *Eulen nach Athen tragen* from Aristophanes “*Ornithes*”, verse 301) to historical events (*cross the Rubicon*, ascribed to Caesar) and stories of foreign cultures such as Native American culture (*bury the hatchet*)” (ibid. 209). Such PUs can be direct references to specific texts, as well as more or less literal quotations from works of fiction and poetry, national epics, folk tales, legends, religious texts like the Bible, or even the titles of movies, TV shows, books, songs, and other media. With regard to these intertextual phenomena, there is a great uniformity among the European standard languages’ phraseologies. Piirainen claims that the reason for this is frequently linked to the shared cultural legacy of Europe, which includes its religious, historical, and literary customs. This legacy stretches back to ancient Greek civilization, then to Medieval Latin literature, the Renaissance, and Humanism, and encompasses numerous literary connections that Europe has established throughout history (210). Other cultures with rich literary traditions also exhibit a similar tendency towards having uniformed phraseologies. For example, in East Asian regions where the languages were heavily influenced by classical Chinese, PUs that originate from the literature of Chinese have been adopted to an equal extent by the phraseologies of Japanese, Vietnamese and Korean (ibid. 210).

Other important constituents of the cultural foundation of phraseology are ancient folk beliefs, pre-scientific concepts, and superstitions, including religion and popular beliefs. However, these elements have not been studied in as much detail as the relationship between PUs and literary works like the Bible, fables, and other texts. In linguistics, when one speaks of the “naive” worldview that language provides everyone without exception, the example of *sunset* and *sunrise* is used almost solely: “although speakers know that the sun does not circle the earth, they use words reflecting pre-Copernican views” (Piirainen 211). Phraseology provides a wide range of expressions that have their origins in ancient worldviews. In European languages, there are many commonly used phrases related to imaginary domains like devil, hell, or angel (e.g. *it hurts like hell*, *until hell freezes*), which indicates that these concepts still exist in contemporary society. (ibid. 211). Moreover, the concept of the devil “exists not only in colloquial expressions like *the devil knows*, *there will be the devil to pay* but also in idioms like *a cloven hoof* ‘a hidden disadvantage, a defect’ or the German *das hat einen Pferdefuß* “that has a horse’s foot” ‘there is a disadvantage (which is hidden at first glance)’” (ibid. 211). These idioms are motivated by an unclear cultural knowledge about the devil as he is represented in traditional imagery: in some traditions, the devil is represented as a creature with the torso and head of a man and the legs and cloven hooves of a goat. Other traditions, depict the devil with horse's hooves or with one human foot and one horse's foot. The traditional belief said that wherever this horse's hoof appears, there will be malice or harm. Such semi-religious concepts of culture are still present in contemporary phraseology. According to Piirainen, the use of these terms “contradicts’ modern scientific knowledge in the same way as using the words *sunrise* and *sunset* does” (211).

The deep cultural foundation of symbols, their arbitrariness, and the “divergence between active and inactive symbols are best illustrated in number symbolism” (Piirainen 214). Even though important knowledge from the past can disappear, it can still leave traces in the

phraseology of a language. It is believed that the number nine, which was once a prominent symbol in the Northern and Middle European cultures, acquired its importance through astronomical observations in the distant past (ibid. 214). However, the significance of the number nine as a significant number in the lunar calendar has been completely lost over the centuries. Still, in the phraseology of Finnish, Lithuanian and English, the number nine is an important symbol, while the number seven almost does not exist. The meaning of the number nine in these languages corresponds to earlier cultural rules of the Baltic, Finnish and North Germanic regions, which retain remnants of pre-Christian numerology, in which the number nine was more important than the number seven. In other European languages, where nine does not hold any particular significance, the number seven is often chosen as a number of particular importance. This is due to the dominant and enduring cultural importance of the number seven throughout history and in modern times (ibid. 214).

Meanwhile, most PUs have a cultural basis that can be linked to aspects of material heritage. Piirainen states that in the literal reading of PUs, a diverse range of objects, including but not limited to food, clothing, home decor, tools, and modern-day amenities such as sports, transportation, technology, radio, telecommunications, and banking, can contribute to this phenomenon. (214). The PUs of this kind are often similar in different languages. An example is the English phrase *give the green light (to sb.)* which means “to encourage or allow to proceed, give sb. permission to do sth.” and is being used “from northernmost Europe (Finnish *näyttää vihreää valoa* ‘show green light’) to the southernmost parts (Greek *δίνω το πράσινο φως* (*díno to prásino fōs*) ‘give the green light’) and also outside Europe (Chinese *kāi lǜ dēng* ‘give green light’)” (ibid. 214). This uniformity of PUs is based on the merging of modern material culture worldwide. Still, there are dialects and minor languages where it is impossible to use this expression, even though most speakers are familiar with traffic light rules (ibid. 14). Although specific and individual aspects of material culture are altogether rare in standard

European languages, there are some terms in the phraseology of specific languages which are unlikely to be found in any other language. For example, in the Finnish language, the term *sauna* is used as a relevant basis to some PUs, as it is an integral part of Finnish traditional culture. An example for a Finnish PU including *sauna* is *lisätä löylyä* which can be translated as *increase sauna steam* and carries the meaning of intensifying a conflict by causing it to become more severe or acute (ibid. 214-215). Piirainen concludes, that the phraseology contains more elements of culture-specific artifacts as you move farther away from the relatively homogeneous European cultures. (215).

As stated, most PUs are dependent on the culture, which means that the meanings of figurative language are dependent on the world-view shared by a language community. In other words, to understand the figurative meanings of a language, one has to share the cultural knowledge of this language community. This is especially important for the translation of PUs as it is crucial for the translator to be familiar not only with the languages, but also with the cultures of the languages involved in the translation. The only way to avoid literal and inadequate translations is to be aware of the cultural boundedness of PUs. Based on empirical data across different languages, it can be observed that the origins of PUs are rooted in intertextual phenomena, fictive conceptual domains, cultural symbols, aspects of material culture, and culture-based social interaction.

#### 4. PUs and their Translation

Jakobson (in Bassnett 23) differentiates between three types of translation: intralingual translation, interlingual translation and intersemiotic translation. Intralingual translation or *rewording* refers to the process of interpreting verbal signs using other signs within the same language. The term interlingual translation or *translation proper* denotes the process of interpreting verbal signs using a different language. Intersemiotic translation, which is also known as *transmutation*, refers to the process of interpreting verbal signs using nonverbal sign systems. Since this paper deals with the analysis of translations of PUs from one language into another, more precisely from English into Croatian, the translation type that is of importance for this paper is the interlingual translation, i.e. *translation proper*.

Because of their culture-bound nature, PUs are a challenging task for every translator, which is why inadequate or even wrong translations are not a rarity. Fiedler (117) states that the problems in the translation of PUs are a result of the characteristics of PUs. Therefore, in order to properly understand a PU, it must be recognized as a unique translation unit with a figurative meaning and a certain level of stability, which calls for a specialized form of text-related translation (ibid. 117). Another factor that makes the translation of PUs challenging is the fact that non-native speakers typically do not have the same level of fluency in actively using idioms and fixed expressions in a foreign language as native speakers do (Baker 64). As a result, it is often difficult for translators who are translating into a foreign language to replicate the nuanced and context-specific usage of idioms that native speakers possess. This reinforces the belief that translators should only translate into their first language or the language they habitually use. (ibid. 64). Baker points out that when it comes to translating idiomatic and fixed expressions, the key challenges lie in two major domains: accurately identifying and interpreting an idiom, and effectively conveying all of the nuanced meanings that the idiom or fixed expression conveys into the target language (65).



Baker (68-71) distinguishes between four main difficulties in translating phraseological units:

1. A PU has “no equivalent in the target language”. The ways in which different languages communicate various meanings can vary significantly, i.e. different languages have diverse ways of expressing a particular concept. For instance, one language may use a single word, while another language may use a transparent and unchanging phrase to convey the same meaning. Similarly, a third language may use an idiom or employ other unique methods to express the same idea (ibid. 68). It is therefore unrealistic to expect that one will find equivalent PUs in the target language.

2. A PU in the source language may have a comparable equivalent in the target language, but its usage context may differ. The two expressions may have varying connotations or may not be applicable in the same pragmatic situations (ibid. 69).

3. A PU in the source text can be used in both its literal and idiomatic meanings simultaneously (ibid. 69).

4. The frequency of usage of PUs and the contexts in which they are used may differ from one language to another. For example, in the English language PUs can be found in many text types, while in the Croatian language, the written language is mostly formal, which means that PUs are not used that frequently.

In order to overcome these difficulties, there are different translation strategies, which are used in the translation of PUs. These strategies will be introduced and furtherly explained in the following section.

#### 4.1. Strategies in the translation process of PUs

For overcoming different difficulties that arise while translating PUs from one language into another, Baker (71-77) poses the following translation strategies:

##### 1. Using a PU of similar meaning and form

This translation technique involves the translator using a PU in the target language that shares a similar meaning as the original PU and is made up of equivalent lexical elements. An example for this strategy would be the translation of the English PU “*The rain fell on the just and on the unjust*” into French “*La pluie tombait aussi bien sur les justes que sur les injustes*” (“The rain was falling on the just as well as on the unjust”)” (ibid. 72). Even though this strategy may seem as the ideal solution, this kind of match can rarely be achieved, since factors as register, rhetorical effect and style must be taken into consideration (ibid. 71).

##### 2. Using a PU of similar meaning but dissimilar form

In this translation method, the translator uses a PU in the target language that has a similar meaning as the PU of the source language, but has no similar lexical items. As an example, the PU “*One good turn deserves another*” in English and the PU “*À beau jeu, beau retour*” (“a handsome action deserves a handsome return”) in French, both convey more or less the same meaning, but contain different lexical components (ibid. 74).

##### 3. Translation by paraphrase

This translation strategy involves paraphrasing the original PU into the target language. Baker states that this is the most used translation strategy when there is no equivalent of the source language PU in the target language, or when the usage of idiomatic language is deemed unsuitable for various reasons (e.g. different stylistic preferences) (74). For example, the English PU “*to push another pony past the post*” can be translated into French as “*favoriser un autre candidat*”, which means “to favour another candidate” and is a paraphrase, since French lacks an equivalent PU (ibid. 76).

#### 4. Translation by omission

In cases where no equivalent expression can be found in the target language and paraphrasing its meaning is difficult, a translator may choose to entirely omit a PU in the target text (ibid. 77).

#### 5. Compensation

Translators sometimes try to reduce or omit the use of idiomatic expressions at the specific point where it is used in the original text and incorporate them in different parts of the target text (ibid. 78).

Depending on which strategy is used in the translation of PUs, there are different types of phraseological correspondence, i.e. different degrees of semantic equivalence between the source text PU and its translation. The following section deals with Koller's types of phraseological correspondence.

### 4.1. Types of Phraseological Correspondence

Koller (605) differentiates between four types of phraseological correspondence, whereby denotative (semantic) equivalence is used as a basis for the correlation between the PUs of the target and the source language. Those are:

(a) 1:1-Correspondence (*Total equivalence*) ["1:1-Entsprechung (*totale Äquivalenz*)"], which is characterized by semantic equivalence, (broadly) matching lexical patterns and syntactic structure and none or minimal connotative differences. Examples for this type of equivalence are the German PU "*seine Hand für etwas ins Feuer legen*" and the English equivalent „*to put one's hand into the fire for something*" (ibid. 605). Total equivalence occurs when Baker's first strategy is used, i.e. when a PU of similar meaning and form is used to translate the PU of the source text.

(b) 1:Substitutional Correspondence (substitution with another PU, *Substitutional equivalence*) [“1:Substitutions-Entsprechung (Ersetzung durch ein anderes Phrasem, *Substitutions-Äquivalenz*)”], which is defined by semantic equivalence, slight differences in lexical patterns and none or minimal connotative differences. Substitutional equivalents are for example “Ger. *die Flinte ins Korn werfen*” and “Eng. *throw in the towel*” (ibid. 605). Substitutional equivalence is the result of Baker's second translation strategy of using a PU of similar meaning but dissimilar form.

(c) 1:Partial Correspondence (*Partial equivalence*) [“1:Teil-Entsprechung (*partielle Äquivalenz*)”] refers to a situation where there is some level of similarity in meaning between two units, although there may be some variations in the way the words are used, such as differences in the choice of words, sentence structure or connotations. Examples for partial equivalents are Ger. *grün und blau schlagen* and Eng. *beat one black and blue* (ibid. 605). Partial equivalence results, just as substitutional equivalence, from Baker's second translation strategy.

(d) 1:Zero Correspondence (*Zero equivalence*) [„1:Null-Entsprechung (*Null-Äquivalenz*)”] occurs when no semantically equivalent PU can be found in the target language. For example the Norwegian PU *ha sine svin på skogen*, which could be literally translated as “to have one’s pigs in the forest” and means “to hide questionable matters”, has no equivalent expression in the German language. In the case of zero equivalence, the PU from the source language gets paraphrased in the target language either in form of a lexeme or a syntagma. For example, Eng. *to wear your heart on your sleeve* – Swe. *vara öppenjärtig* (to be open-hearted) (ibid. 605-606). Zero equivalence arises from Baker’s translation strategies of paraphrasing and omission, which are used when no equivalent can be found in the target language or when the usage of idiomatic language is considered to be inappropriate.

As argued, the translation of PUs is a challenge for every translator, mainly because of their cultural boundness and the difficulties involved in recognizing and interpreting their figurative meanings, as well as in rendering these meanings into the target language. The translation of PUs poses significant challenges when there cannot be found an equivalent expression in the target language, when the equivalent expression in the target language is not suitable for the context, when the PU has both a literal and idiomatic sense, and when the frequency of use and the context of use differ. To solve these difficulties, several strategies are available, including using a similar PU in meaning and form, using a similar PU in meaning but different in form, paraphrasing, omitting, or compensating. As a result, the translated PU and its original form may differ in equivalence, which is why Koller differentiates between total, substitutional, partial and zero equivalence.

## **5. Aims, Corpus and Methodology**

### **5.1. Aims of Research**

The fundamental aim of this master's thesis is to provide a demonstration of the challenging task of translating phraseological units which arise due to their close connection to cultural and social factors. Accordingly, the first aim of this analysis is to examine the translation methods that are most frequently used for the translation of PUs. The second aim of this research is to find out how the translations correspond to the PUs in the source language, i.e. to define the type of equivalence between the original PU and the translation according to Koller's typology. Thirdly, this thesis aims to evaluate the translator's decisions and the quality of the translation.

### **5.2. Corpus and methodology**

The corpus for this thesis was chosen after two criteria; firstly, it had to be a source that would provide enough examples of English PUs, and secondly, it had to have a Croatian translation so that it could be analyzed how these PUs were translated. Due to the fact that in the TV show

*Love Island*, the contestants use phraseological units very frequently, which indicates that it is a rich source of examples that could be observed in this analysis, and it has a Croatian translation as well, which could be used for the analysis of the translation process, it was chosen to be the source for the corpus of this thesis.

*Love Island* is a British dating game show in the production of ITV Studios and Lifted Entertainment with Richard Cowles being the executive producer and Ellie Brunton being the producer. The show released its first episode in 2015 and consists of 9 seasons so far. *Love Island* has become an international franchise which consists of about twenty versions produced worldwide. The show involves a group of contestants, i.e. single girls and single boys living in a villa together for six weeks, isolated from the outside world and constantly filmed by cameras. In order to stay in the villa, the contestants (referred to as *Islanders*) have to be coupled up with another Islander, whether for love, friendship or for money, while the ultimate winning couple wins a prize of £50,000. During the six weeks the Islanders have to “re-couple”, which means that they can choose between staying in their current couple or swapping partners. The Islander who remains single after a re-coupling is at risk from being eliminated from the show. To make things more complicated, every now and then new Islanders are sent into the villa. The show reached a great success and became ITV2’s most-watched show in the channel’s history in 2018.

As the show’s fifth season, which aired in 2019, was available with Croatian subtitles on the platform RTL Play, it was the season to be used for the purposes of this thesis. The chosen corpus for the analysis consists of the first five episodes of the fifth season, from which the PUs and their Croatian translations were written down in order to be analyzed according to Baker’s translation strategies and Koller’s types of phraseological correspondence. Secondly, the meanings of the PUs were examined and compared with the meanings of their translations in order to evaluate if the translator successfully transferred the meaning into the target

language. Since the name of the translator could not be found, the translator will be referred to as “he/she”.

The collected data consists of 50 examples that contain phraseological units and their Croatian translations. To keep the foreseen length of this master’s thesis, 30 examples will be presented and explained in detail, while the remaining 18 will be shown in the Appendix.

The collected translations of the phraseological units will be analyzed, firstly, according to the translation strategies that were used in the process of translation from English into Croatian. For this purpose, Baker’s translation strategies will be considered. Hereafter, the meaning of the translations will be compared to the meaning of the original PUs and, through Koller’s types of phraseological correspondence, the extent of equivalence between the translations and the PUs of the source language will be identified. For the purpose of comparing the meanings of the PUs, several dictionaries will be used, which are the *Cambridge Dictionary*, the *Merriam-Webster Dictionary*, the *Macmillan Dictionary*, *The Free Dictionary*, *The Idioms* and *YourDictionary* for the English PUs, and *Hrvatski jezični portal* and *Baza frazema hrvatskoga jezika* for the Croatian PUs.

This typological analysis will be followed by a critical analysis of the translations. In other words, the translator's choices will be examined regarding their structure, meaning and features and therefore compared to the PUs of the source language, regarding the questions whether the translation successfully transferred the meaning of the PU.

Finally, the collected data will be summarized by providing a conclusion which will show which of the introduced translation strategies is used most frequently in the translation of phraseological units and whether these units are successfully transferred into the Croatian language or not.

## 6. Analysis

This chapter will provide an analysis of 30 examples of PUs and their translations collected from the reality show *Love Island*. The PUs will be categorized based on the four translation strategies proposed by Baker that were used in the translation process. These include “translation using a PU of similar meaning and form”, “translation using a PU of similar meaning, but dissimilar form”, “paraphrase”, and “translation by omission” (71-77). The strategy of compensation is left out, as it was not found in any of the examples. In the examples, firstly, the English sentence containing a PU will be presented, followed by its Croatian translation and a short analysis and explanation. The English PUs, as well as their Croatian translations are highlighted in bold letters.

### 6.1. Translation using a PU of similar meaning and form

In the episodes that were analyzed, only 6 examples of this translation strategy were found.

#### *Example 1*

a) English (SL):

Anna: What are you looking for?

Curtis: I **am** a very **open book**, to be fair. I just want someone who is respectful to themselves and other people and (who) is nice and has a good personality.

b) Croatian (TL):

Anna: Što tražiš?

Curtis: ja **am otvorena knjiga**. Želim nekoga tko poštuje sebe i druge. I tko ima dobru osobnost.



The first example contains the English PU *to be an open book*, which means “something or someone that is easy to know about because nothing is kept secret”<sup>1</sup>. It was translated into Croatian with the PU *biti otvorena knjiga* (“be an open book”), which carries the same meaning as the English PU. Therefore, the PU from the source language was translated with a PU of similar meaning and form. Furthermore, *to be an open book* and *biti otvorena knjiga* are total equivalents, as they are marked by semantic equivalence and have matching lexical patterns and syntactic structures. Since the PU of the source language was translated with a total equivalent in the target language, this translation can be evaluated as successful, as it transfers the original meaning through the same syntactic structure.

### Example 2

a) English (SL):

Amber: I would like Tommy to pick me. The mood is super tense. **You can cut the tension with a knife.**

b) Croatian (TL):

Amber: Želim da Tommy bira mene. Vlada velika napetost. **Mogla bi se rezati nožem.**

In this example, the English PU *you could cut it with a knife* was identified, which is “used to say that something is very strong or intense”<sup>2</sup> and it was translated into Croatian using the PU *mogla bi se rezati nožem* (“you could cut it with a knife”), which conveys the same meaning and has a similar lexical and syntactic structure. Therefore, these two PUs are also total equivalents, which is why this translation is regarded as successful.

### Example 3

a) English (SL): **I eat boys for breakfast.**

b) Croatian (TL): **Jedem ih za doručak.**

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<sup>1</sup> <https://www.macmillandictionary.com/dictionary/british/an-open-book> (24.1.2023)

<sup>2</sup> <https://www.merriam-webster.com/dictionary/you%20could%20cut%20it%20with%20a%20knife> (24.1.2023)

In *Example 3*, the phraseological unit *to eat /someone/ for breakfast*, which conveys the meaning of “to be able to very easily control or defeat someone”<sup>3</sup>, was identified and translated into Croatian as *(po)jesti /nekoga/ za doručak* (“eat someone for breakfast”), which has the same meaning as the English PU. As these two share the same structure and are connotated with the same meaning, they are total equivalents as well.

#### *Example 4*

a) English (SL): First impressions of Molly-Mae, she’s definitely a confident girl and she has definitely **stirred a few things up**.

b) Croatian (TL): Prvi dojam Molly-Mae, vrlo je samouvjerena i **sve je uzburkala**.

In this example, the PU *to stir (something) up* of the source language was translated into Croatian as *uzburkati*, which comes from the PU *uzburkati vode*<sup>4</sup> (“stir up the waters”). The meaning of the English PU is “to cause an unpleasant emotion or problem to begin or grow”, while the Croatian PU shares a similar meaning and is used in the same context. Due to their broadly similar lexical and syntactic structures, these PUs are in the relation of total equivalence.

#### *Example 5*

a) English (SL): How would you feel if I coupled up with you? Because I **put two and two together** and I don’t think you’re the happiest in your couple.

b) Croatian (TL): Što bi rekla kad bismo bili par? **Zbrojio sam dva i dva**. Mislim da nisi zadovoljna.

Example 5 shows the translation of the English PU *put two and two together*, which means “to make a correct guess based on what one has seen or heard or to figure something

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<sup>3</sup> <https://dictionary.cambridge.org/dictionary/english/eat-for-breakfast> (5.2.2023)

<sup>4</sup> „uzburkati vode – unijeti pomutnju (nemir, zbrku, zbunjenost) u neku sredinu, uznemiriti /koga, što/“ (Vrgoč and Fink Arsovski, 2008).

out”<sup>5</sup>, and was translated into Croatian with the PU *zbrojiti dva i dva* (“add two and two”), which is its total equivalent, due to their shared meaning and similar lexical and syntactic structures.

## 6.2. Translation using a PU of similar meaning but dissimilar form

In the category of the second translation strategy, where a PU of the source language gets translated using a PU of similar meaning but dissimilar form in the target language, there were 10 examples found.

### *Example 1*

a) English (SL): You **put your everything on the line** for Lucie.

b) Croatian (TL): **Dao si sve od sebe** za Lucie.

In the source language, the PU *to put something on the line* was identified, which carries the meaning of “to risk something”<sup>6</sup> and was translated with the Croatian PU *dati sve od sebe* (give your everything), which means to do everything you can to achieve something. Even though the PU in the target language by its definition has a slightly different meaning than the PU of the source language, in this case they can be regarded as partial equivalents, as both PUs are used to express the meaning of having tried everything you could to win someone over.

### *Example 2*

a) English (SL): Anna: Sherif has definitely **grown on me**.

b) Croatian (TL): Anna: Sherif mi je **prirastao k srcu**.

The second example shows the PU *to grow on /someone/* in the source language, which is defined as “to become more appealing to (someone) as time passes”<sup>7</sup> and was translated into

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<sup>5</sup> <https://www.merriam-webster.com/dictionary/put%20two%20and%20two%20together> (6.2.2023)

<sup>6</sup> <https://dictionary.cambridge.org/dictionary/english/put-lay-on-the-line?q=put+something+on+the+line+> (5.2.2023)

<sup>7</sup> <https://www.merriam-webster.com/dictionary/grow%20on> (5.2.2023)

the target language as the PU *prirasti /komu/ k srcu* (“to grow on someone’s heart”). These two PUs share the same meaning but have slight differences in their structures, as the PU in the target language has the word *heart* in its structure as an addition. Therefore, these PUs can be regarded as substitutional equivalents.

*Example 3*

- a) English (SL): I want to meet somebody that **blows me away**.
- b) Croatian (TL): Želim upoznati nekoga tko će me **oboriti s nogu**.

This example shows the English PU *to blow away*, which carries the meaning of “to impress very strongly and usually favorably” and was translated into Croatian with the PU *oboriti /koga/ s nogu* (“knock /someone/ off their feet”), which shares the same meaning with the English PU. As a consequence of having different lexical structures, these PUs are partial equivalents.

*Example 4*

- a) English (SL): I think he’s going to **push her away**.
- b) Croatian (TL): Mislim da će je on **odbiti od sebe**.

This example shows the English PU *to push /someone/ away*, which is defined as “to reject the emotional support or intimacy of a friend, family member, or romantic partner”<sup>8</sup>. This phraseological unit was translated as *odbiti /koga/ od sebe* (“reject /someone/ from oneself”), which has a different lexical and syntactical structure than the PU of the source language, but shares the same meaning. Consequently, these PUs are partial equivalents.

*Example 5*

- a) English (SL): I’ve got to make a really big decision tonight. I’ve got to be true to what I choose and **stick with it**.

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<sup>8</sup> <https://idioms.thefreedictionary.com/push+someone+away> (7.2.2023)

b) Croatian (TL): Večeras moram donijeti veliku odluku. Moram iskreno odabrati i **držati se toga**.

Here, the English PU *to stick with it* was used, which carries the meaning of “to continue doing something although it is difficult”<sup>9</sup>. This PU was translated into Croatian with the PU *držati se /nečega*<sup>10</sup> (“hold on to something”), which has a similar meaning and is used for saying that one will keep one’s word and do what he/she said he/she will do. As these PUs share a similar meaning but have dissimilar syntactic and lexical structures, they are regarded as partial equivalents.

#### Example 6

a) English (SL): **The ball is in her court.**

b) Croatian (TL): Ona je sad **na potezu**.

In this example the English PU *the ball is in /someone’s/ court*, which has the meaning of “the initiative for taking action lies with somebody”<sup>11</sup>, was translated into Croatian as *biti na potezu* (“be one the move”). Both PUs share the same meaning, but are different in their lexical and syntactic structure, which is why they are partial equivalents.

### 6.3. Translation by paraphrase

In the third category of Baker’s translation strategy, where the source language PU gets translated into the target language by paraphrasing, there were 16 examples found.

#### Example 1

a) English (SL): But before we give you that decision, shall we see who’s **taken a shine to you?**

<sup>9</sup> <https://dictionary.cambridge.org/dictionary/english/stick-with-it> (7.2.2023)

<sup>10</sup> „držati se nečega - držati do <svoje> riječi, držati svoju riječ – ispunjavati (držati) <svoje> obećanje, smatrati <svoje> obećanje važnim, biti čovjek od riječi“ (Vrgoč and Fink Arsovski, 2008).

<sup>11</sup> <https://www.theidioms.com/the-ball-is-in-your-court/> (6.2.2023)

b) Croatian (TL): Prije nego što odlučiš, hoćemo li vidjeti komu **si se svidio**?

The first example shows the English PU *take a shine to /someone/*, which means “to like someone immediately”<sup>12</sup>. In the Croatian translation, this PU was paraphrased as *svidjeti se /nekomu/* (“to be liked by someone”). In this case, the paraphrase was not necessary, because there are equivalent PUs in the Croatian language that would be suitable, as *baciti oko na /nekoga/* (“throw an eye on someone”), which means to be intrigued by and to like someone and is a partial equivalent of the English PU. Still, this translation is considered to be correct, as it conveys the original meaning.

### Example 2

a) English (SL): It’s an odd feeling. You don’t want **to step on anyone’s toes**. I’m not that type of guy.

b) Croatian (TL): Čudan je to osjećaj. Ne želim se nikome **zamjeriti**. Nisam takav tip.

Here, the English PU *to step on /someone’s/ toes*, which carries the meaning of “to upset someone, especially by getting involved in something that is that person’s responsibility”<sup>13</sup>, was paraphrased in the Croatian language as *zamjeriti se /komu/* (“cause someone to be upset with you”). Similarly, as in the first example, there was no need to paraphrase the PU of the source language, as there equivalent PUs can be found in the Croatian language that carry a similar meaning, for example *stati /komu/ na žulj* (“step on someone’s blister”), which is a substitutional equivalent of the English PU.

### Example 3

a) English (SL): Lucie (to Joe): We’ve just **clicked**, haven’t we?

b) Croatian (TL): Lucie: Odmah smo kliknuli.

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<sup>12</sup> <https://dictionary.cambridge.org/dictionary/english/take-a-shine-to?q=take+a+shine+to+someone> (8.2.2023)

<sup>13</sup> <https://dictionary.cambridge.org/dictionary/english/step-on-toes?q=step+on+someone%E2%80%99s+toes> (8.2.2032)

In the example given above, the English PU *to click with /someone/*, meaning “to like and understand someone, especially the first time you meet”, was translated into Croatian as *kliknuti* which carries the same meaning and is derived from the same lexeme “click”, but cannot be considered a PU since it consists of only one element.

*Example 4*

a) English (SL): I didn't want to **give you a big head**.

b) Croatian (TL): Nisam htjela da **se uobraziš**.

This example shows the English PU *give /someone/ a big head*, which is defined as “to flatter someone excessively; to overpraise someone, usually resulting in them becoming proud, arrogant or conceited”<sup>14</sup>. The translator paraphrased it into Croatian as *ne željeti da se /tko/ uobrazi* (“not wanting for someone to become arrogant”), as no equivalent expression can be found in the target language.

*Example 5*

a) English (SL): Last night was nice. I feel like me and Anna **are on the same page** and are going on the same pace.

b) Croatian (TL): Noćas je bilo lijepo. Anna i ja **se razumijemo**.

The fifth example shows the English PU *to be on the same page*, which means “to have the same ideas as someone else”<sup>15</sup>. In the target language, this phraseological nomination was paraphrased as *razumijeti se* (“to get along” or “to understand each other”). However, the Croatian language has an equivalent PU that could have been used for this translation, as it carries the same meaning: *biti na istoj valnoj duljini* (“to be on the same wavelength”). The beforementioned Croatian PU is a partial equivalent of the English phraseological nomination and would be a better choice for this translation.

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<sup>14</sup> <https://www.yourdictionary.com/give-someone-a-big-head> (8.2.2023)

<sup>15</sup> <https://dictionary.cambridge.org/dictionary/english/page?q=be+on+the+same+page> (10.2.2023)

*Example 6*

a) English (SL): So, obviously you have talked to Tommy a lot today. Are you still exactly fifty-fifty or are you starting **to lean**?

b) Croatian (TL): Razgovarala si s Tommyjem danas. **Je li ti sad tko draži?**

The given example shows the English PU *to lean towards /something/*, which means “to incline in opinion, taste, or desire”<sup>16</sup>, which is used in this sentence by one candidate of the show to ask the other if she has decided who she likes more now. It was translated into Croatian with the paraphrase *je li ti sad tko draži* (“do you like someone more now?”). Still, there is a PU in Croatian that could have been used here and which is a total equivalent of the PU in the source language: *naginjati /čemu, kome/*.

*Example 7*

a) English (SL):

Sherif: My mum would probably prefer that I find love and a nice girl **to settle down** with.

b) Croatian (TL):

Sherif: Ona bi voljela da nađem dobru curu i **skrasim se**.

In the example given above, the PU *to settle down* was used in the SL, which is defined as “to begin to live a quiet and steady life by getting a regular job, getting married, etc.”<sup>17</sup>. In the Croatian translation, this PU was translated with the paraphrase *skrasiti se* (“settle oneself”), is used to express the same meaning as the English PU. Since there is no PU in the Croatian language that could replace the English PU and that would carry the same meaning, the translator chose to paraphrase it with the mentioned expression.

*Example 8*

a) English (SL): If he comes back and he’s like “No, I like you and I’m not interested in anyone else”, then you’ll know that it’s **the real deal**.

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<sup>16</sup> <https://www.merriam-webster.com/dictionary/lean> (8.2.2023)

<sup>17</sup> <https://www.merriam-webster.com/dictionary/settle%20down> (5.2.2023)



b) Croatian (TL): Ako se vrati i kaže da mu se ti sviđaš i nitko drugi ga ne zanima, onda znaš **da je to to**.

In this provided example, the English PU *the real deal* was identified, which carries the meaning of “someone or something that is very good and has all the qualities that people say they have”<sup>18</sup>. It was translated into Croatian as *to je to* (“this is it”), which has the same meaning as the source language PU, but is not a PU in the Croatian language.

#### Example 9

a) English (SL): I just wanted to let him know today (that) it’s not a free ride, it’s not like **the coast is clear**.

b) Croatian (TL): Htio sam da zna **da neće biti sam**.

In this example, the English PU *the coast is clear*, which is “used to mean that someone can go somewhere or do something without being caught or seen because no one is in the area”<sup>19</sup>, was translated into Croatian by paraphrasing it as *neće biti sam* (he will not be alone), even though the Croatian language has a PU of similar meaning, which is *zrak je čist* (“the air is clear”). The translator could have used the negation of this PU, i.e. *zrak nije čist*, to transfer the meaning of the source language with a substitutional equivalent.

#### Example 10

a) English (SL): Curtis and I have a lot in common. We just sat there talking **for ages**.

b) Croatian (TL): Curtis i ja imamo štošta zajedničko. **Dugo** smo razgovarali.

In this case, the English PU *for ages*, which means “a very long time”<sup>20</sup>, was paraphrased in the Croatian language as *dugo* (“long”). Again, the translator decided to use a paraphrase, even though there are PUs in the Croatian language that are equivalent to the PU of the source

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<sup>18</sup> <https://dictionary.cambridge.org/dictionary/english/real-deal?q=the+real+deal> (7.2.2023)

<sup>19</sup> <https://www.merriam-webster.com/dictionary/the%20coast%20is%20clear> (10.2.2023)

<sup>20</sup> <https://dictionary.cambridge.org/dictionary/english/ages> (8.2.2023)

language. For example, *sto godina* (“hundred years”) is a phraseological unit that would transfer the meaning of the English PU and is its partial equivalent.

*Example 11*

a) English (SL): I was going to try and give her a cheeky little kiss but it did not go to plan at all. So, I feel a bit like a twat. **Mind my French.**

b) Croatian (TL): Htio sam je poljubiti, ali to se nije ostvarilo. Zato se osjećam kao budala.

**Oprostite na izrazu.**

In the source language a variation of the routine formulae *pardon/excuse my French* was used, which is “said when you are pretending to be sorry for using a word that may be considered offensive”<sup>21</sup>. It is a variation because the word *mind* was used in place of *pardon* or *excuse*, but the meaning is the same. The PU was translated into Croatian by using the paraphrase *oprostite na izrazu* (“pardon the expression”), as there is no similar expression in the language being translated into.

#### **6.4. Translation by omission**

The last category of translation strategies which were examined in this analysis is translation by complete omission of the PU, which is used if an equivalent expression cannot be found in the target language and its meaning is challenging to paraphrase. There were 4 cases found in the analysis, where this translation strategy was identified.

*Example 1*

a) English (SL): So, obviously you have talked to Tommy a lot today. Are you still exactly **fifty-fifty** or are you starting to lean?

b) Croatian (TL): Razgovarala si s Tommyjem danas. Je li ti sad tko draži?

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<sup>21</sup> <https://dictionary.cambridge.org/dictionary/english/excuse-pardon-my-french?q=excuse+my+french> (10.2.2023)

The first example shows the English PU *fifty-fifty*, which carries the meaning of “half favorable and half unfavorable”<sup>22</sup>. In the Croatian translation, this PU was ignored and omitted, as just the last part, which contains the PU *to lean* was translated by a paraphrase, which has been mentioned in chapter 6.2.3. However, the Croatian language contains equivalent expressions which could have been used, such as *dvoumity se* (“in two minds”), therefore the usage of omission was unnecessary.

### Example 2

- a) English (SL): Coming into the villa, I thought I would be **on the sidelines** watching everyone else couple up and I can’t believe I’ve been so lucky to meet someone this early.
- b) Croatian (TL): Pri ulasku u kuću, mislila sam da ću gledati ostale kako se uparuju i ne vjerujem da sam imala sreće upoznati nekoga tako rano.

Similarly, in this example the PU of the source language *on the sidelines*, which is used when someone is “not taking part in an activity”<sup>23</sup>, was omitted in the target language. Again, omission was used unnecessarily, as there are equivalent PUs in Croatian that could have been used for translating the PU of the source language, such as *stajati sa strane/po strani* (“to stand on the side”), which are partial equivalents of the English PU.

### Example 3

- a) English (SL): You like her, I like her, we’ll see what happens. And whoever she chooses, we’ll **take it like a man**.
- b) Croatian (TL): Obojici se sviđa. Vidjet ćemo što će biti. **Prihvatit ćemo** njezin odabir.

Here, the PU *take it like a man*, which means “to suffer, endure, or accept something in a stoic, unemotional manner”<sup>24</sup>, was omitted in the Croatian translation, and was translated as

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<sup>22</sup> <https://www.merriam-webster.com/dictionary/fifty-fifty> (10.2.2023)

<sup>23</sup> <https://dictionary.cambridge.org/dictionary/english/on-the-sidelines> (11.2.2023)

<sup>24</sup> <https://idioms.thefreedictionary.com/take+it+like+a+man> (11.2.2023)

*prihvatiti* (“accept”) only, without the phraseological meaning, even though the Croatian language has a total equivalent of this PU, which is */nešto/ muški prihvatiti* and a partial equivalent, which is */nešto/ stoički prihvatiti* (“to accept something stoically”). In this case, the phraseological meaning has been lost, but could have and should have been preserved by using one of the mentioned equivalents.

### 6.5. Literal/Failed Translations

Unfortunately, in the analysis, many literal translations were identified, where the translator failed to transfer the meaning, used incorrect expressions or did not recognize the PUs of the source language in the first place, but translated them word-for-word. In total, there were 9 unsuccessful translations found during this analysis.

#### *Example 1*

- a) English (SL): I can be a bit of a **man-eater**.
- b) Croatian (TL): Znam biti **žderačica muškaraca**.

This example shows the failed translation of the PU *man-eater*, which denotes “a woman who uses men to have a series of sexual relationships, but does not love the men”<sup>25</sup>. The translator translated this PU word-for-word as *žderačica muškaraca*, which does not exist as such in the Croatian phraseology. Even though the meaning can be understood out of the context, this translation is considered as unsuccessful. The translator could have used the PU *fatalna žena* (femme fatale) which carries a similar meaning, to transfer the meaning of the source language.

#### *Example 2*

- a) English (SL): You really, really like her and you did enjoy **to chase for her** but we don’t know what’s gonna happen with that situation.

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<sup>25</sup> <https://dictionary.cambridge.org/dictionary/english/man-eater> (10.3.2023)

b) Croatian (TL): Zaista ti se sviđala, sviđa ti se i sviđelo ti se **loviti je**. Ali ne znamo što će se tu dogoditi.

The given example shows another case in which the translator used a literal word-for-word translation. Here, the English PU *to chase /someone/*, which is used when someone tries “very hard to persuade someone to have a relationship with him/her”<sup>26</sup>, was translated literally into Croatian as *loviti /nekoga/*. This expression does not refer to the intended meaning, which is why this translation is not adequate. This translation is uncanny as the Croatian language has the PU *trčati za /kim/* (“run after someone”), which is a partial equivalent of the English PU and could have been used in this translation.

### Example 3

a) English (SL): How are you feeling about tonight? You fancy **rocking the boat**?

b) Croatian (TL): Kako se osjećaš? Želiš li **zaljuljati čamac**?

Here, the translator translated the English PU *rock the boat* into Croatian as *zaljuljati čamac*, which does not have any figurative meaning in the Croatian language and leads to confusion. Meanwhile, the English PU *rock the boat* means to “do or say something that will upset people or cause problems”<sup>27</sup>. Again, there are expressions in the Croatian language that could have been used to translate the English PU, for example *unijeti nemira* or the PU *uzburkati vode* (“stir up the waters”), as well as the PU *podići prašinu* (“lift the dust”), which all carry a similar meaning as the English PU. Therefore, the translator should have made a greater effort to find an equivalent expression for this translation.

### Example 4

a) English (SL): My type **on paper** is blonde, going to the gym, fit-looking.

b) Croatian (TL): Moj tip, **na papiru**, je plavuša koja ide u teretanu, u dobroj je formi.

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<sup>26</sup> <https://dictionary.cambridge.org/dictionary/english/chase> (10.3.2023)

<sup>27</sup> <https://dictionary.cambridge.org/dictionary/english/rock-the-boat> (10.3.2023)

Example 4 shows another example of word-for-word translation of the English PU *on paper*, which carries the meaning of “judging something by how it has been planned rather than how it really works in practice”<sup>28</sup>. The expression *na papiru* does not have any meaning as such in the Croatian language, which is why this translation is regarded as unsuccessful. Instead, the translator could have translated it as *moj idealni tip*, which means “my ideal type”, which would be a paraphrase of the English PU and transfer its meaning.

*Example 5*

a) English (SL): It is what it is. It's **out of my hands**.

b) Croatian (TL): Što se može? **Izvan je mojih ruku**.

Even though it seems like the translator translated the English PU with a total equivalent in the Croatian language, this is also a word-for-word translation. The English PU *out of one's hands* is “used to say that one cannot control something”<sup>29</sup>, while the Croatian PU *izvan ruku* means “in a remote and isolated place”<sup>30</sup>. The translator should have scratched beneath the surface and have paid greater attention to the meanings of both PUs, in order to produce an adequate translation.

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<sup>28</sup> <https://dictionary.cambridge.org/dictionary/english/on-paper?q=+on+paper> (10.3.2023)

<sup>29</sup> <https://www.merriam-webster.com/dictionary/out%20of%20one%27s%20hands> (10.3.2023)

<sup>30</sup> [https://hjp.znanje.hr/index.php?show=search\\_by\\_id&id=dlhjXBc%3D](https://hjp.znanje.hr/index.php?show=search_by_id&id=dlhjXBc%3D) (10.3.2023)

## 7. Conclusion

The analysis of this translation/subtitling process has shown that the translator had troubles with translating PUs from English into Croatian. From a total of 50 PUs found in the original English version, the translator successfully translated only 16 PUs by using PUs in the target language, 6 of them having a similar meaning and form as the source PU, and 10 of them having a similar meaning but dissimilar form. On the other hand, even 21 of the PUs were translated using a paraphrase. The translator used paraphrases not only in cases where no equivalents were available in the target language, but also in cases where he/she could have used equivalent PUs in the target language, which was the case in 8 of the paraphrases. Even though the translations are deemed correct, as they convey the original meaning of the English PUs, the use of equivalent PUs in the target language, where possible, would have resulted in a more natural and fluent translation. Similarly, the translator fully omitted 4 PUs in the translation, even though there were equivalent expressions in the target language. Therefore, the translator did not put in enough effort to find adequate translations in the target language, but rather reached for a paraphrase or fully omitted the PU, which are easier solutions. Furthermore, there were even 9 cases of unsuccessful translations where the meaning of the source language was not transferred adequately. The translator used word-for-word translations and failed to recognize the phraseological units of the source language, resulting in confusion for the reader. The following table shows Baker's translation strategies and the number of cases in which they were used, as well as the number of failed, i.e. word-for-word translations and unnecessary paraphrases and omissions:

| TRANSLATION STRATEGIES   | TOTAL CASES |
|--|-------------|
| Translation by using a PU of similar meaning and form            | 6           |
| Translation by using a PU of similar meaning but dissimilar form | 10          |
| <b>Translation by Paraphrase</b>                                 | <b>21</b>   |
| Translation by Omission:   | 4           |
| Unnecessarily used paraphrases and omissions:                    | 12          |
| Literal/Failed translations                                      | 9           |

Table 1:

*Usage of translation strategies*

The results of the analysis show that translation in general, but especially the translation of PUs is a complex process that requires more than just fluency in the source and target languages. The quality of a translation depends on the translator's ability to transfer not just the words, but also the meaning, context, and cultural nuances of the source text. Literal translations, where the translator translates word-for-word without regard for the intended meaning, can lead to confusion, inaccuracies, and ultimately, an unsuccessful translation, as shown in this analysis. A successful translation requires a combination of linguistic proficiency, cultural awareness, and a deep understanding of the source text. Translators must strive to not only transfer the words of the source text but also its intended meaning and cultural nuances in order to produce a translation that is accurate, effective, and appropriate for the target audience.



## 8. APPENDICES

### Appendix 1

#### Translation using a PU of similar meaning and form

|    |                                     | SOURCE LANGUAGE (English)   | TARGET LANGUAGE (Croatian)   |
|----|-------------------------------------|---|--|
| 1. | Season 5,<br>Episode 2,<br>00:28:55 | I <i>put two and two together</i> and I don't think you're the happiest in your couple.                                 | Što bi rekla kad bismo bili par? <i>Zbrojio sam dva i dva</i> . Mislim da nisi zadovoljna. |
| 2. | Season 5,<br>Episode 5,<br>00:28:39 | First impressions of Molly-Mae, she's definitely a confident girl and she's definitely <i>stirred a few things up</i> . | Prvi dojam Molly-Mae, vrlo je samouvjerena i <i>sve je uzburkala</i> .                     |
| 3. | Season 5,<br>Episode 1,<br>00:04:52 | <i>I eat boys for breakfast</i> .   | <i>Jedem ih za doručak</i> .   |
| 4. | Season 5,<br>Episode 2,<br>00:07:08 | I am a very <i>open book</i> , to be fair.  | Ja sam <i>otvorena knjiga</i> .  |
| 5. | Season 5,<br>Episode 3,<br>00:05:38 | You can <i>cut the tension with a knife</i> .   | Mogla bi se <i>rezati nožem</i> .  |
| 6. | Season 5,<br>Episode 5,<br>00:05:38 | I've got other girls <i>on the radar</i> that I fancy.  | Imam neke druge <i>na radaru</i> .   |

### Appendix 2

#### Translation using a PU of similar meaning but dissimilar form

|    |                         | SOURCE LANGUAGE (English)                             | TARGET LANGUAGE (Croatian)          |
|----|-------------------------|---|-------------------------------------|
| 1. | Season 5,<br>Episode 5, | <i>You put your everything on the line</i> for Lucie. | <i>Dao si sve od sebe</i> za Lucie. |

|     |                                     |   |   |
|-----|-------------------------------------|---|---|
|     | 00:21:05                            |   |   |
| 2.  | Season 5,<br>Episode 1,<br>00:04:04 | Hopefully I'm gonna find my prince<br>Charming to <i>sweep me off my feet.</i>                                      | Nadam se da ću naći nekoga<br>tko će me <i>oboriti s potpetica.</i> |
| 3.  | Season 5,<br>Episode 2,<br>00:26:15 | Sherif has definitely <i>grown on me.</i>   | Sherif mi je <i>prirastao k srcu.</i>                               |
| 4.  | Season 5,<br>Episode 1,<br>01:05:06 | I want to meet somebody that <i>blows me<br/>away.</i>  | Želim upoznati nekoga tko će<br>me <i>oboriti s nogu.</i>           |
| 5.  | Season 5,<br>Episode 5,<br>00:34:26 | <i>The ball is in her court.</i>  | Ona je sad <i>na potezu.</i>  |
| 6.  | Season 5,<br>Episode 3,<br>00:25:50 | I think he's gonna <i>push her away.</i>  | Mislim da će je on <i>odbiti od<br/>sebe.</i>                       |
| 7.  | Season 5,<br>Episode 5,<br>00:28:01 | I think Callum is definitely a bit of a <i>dark<br/>horse.</i> I think he's actually a really, really<br>great guy. | Mislim da je <i>skriveni adut</i> i da<br>je zaista sjajan tip.     |
| 8.  | Season 5,<br>Episode 5,<br>00:35:04 | I've got to be true to what I choose and <i>stick<br/>with it.</i>  | Moram iskreno odabrati i<br><i>držati se toga.</i>                  |
| 9.  | Season 5,<br>Episode 1,<br>00:50:11 | Let's just <i>take each day as it comes.</i>  | <i>Idemo dan po dan.</i>  |
| 10. | Season 5,<br>Episode 5,<br>00:20:52 | She seems to <i>have her head screwed on</i> and<br>everything.   | <i>Razmišlja svojom glavom.</i>                                     |

## Appendix 3

## Translation by Paraphrase

|    |                                     | SOURCE LANGUAGE (English)  | TARGET LANGUAGE (Croatian)  |
|----|-------------------------------------|--|---|
| 1. | Season 5,<br>Episode 5,<br>00:05:25 | If he comes back and he's like "No, I like you and I'm not interested in anyone else", then you'll know that it's <i>the real deal</i> . | Ako se vrati i kaže da mu se ti sviđaš i nitko drugi ga ne zanima, onda znaš da <i>je to to</i> . |
| 2. | Season 5,<br>Episode 1,<br>00:19:37 | My mum would probably prefer that I find love and a nice girl <i>to settle down</i> with.  | Ona bi voljela da nađem dobru curu i <i>skrasim se</i> .  |
| 3. | Season 5,<br>Episode 2,<br>00:27:20 | We've just <i>clicked</i> , haven't we?  | Odmah smo <i>kliknuli</i> .   |
| 4. | Season 5,<br>Episode 1,<br>00:20:31 | But before we give you that decision, shall we see who's <i>taken a shine to you</i> ?   | Prije nego što odlučiš, hoćemo li vidjeti komu <i>si se svidio</i> ?                              |
| 5. | Season 5,<br>Episode 2,<br>00:03:33 | You don't want to <i>step on anyone's toes</i> .   | Ne želim se nikom <i>zamjeriti</i> .  |
| 6. | Season 5,<br>Episode 2,<br>00:11:29 | We just sat there talking <i>for ages</i> .  | <i>Dugo</i> smo razgovarali   |
| 7. | Season 5,<br>Episode 1,<br>00:51:26 | I feel like me and Anna are <i>on the same page</i> (...)  | Anna i ja se <i>razumijemo</i> .  |
| 8. | Season 5,<br>Episode 3,<br>00:12:05 | If two Beyonces and three Rihannas walk in tomorrow, <i>my head won't be turned</i> .  | Da dođu i Beyonce i Rihanna? <b>Ne bih ih ni pogledao</b> .                                       |
| 9. | Season 5,<br>Episode 2,<br>00:21:33 | It's really <i>fifty-fifty</i> , (...)   | Imam <i>50% šanse</i> .   |

|     |                                     |   |  |
|-----|-------------------------------------|---|--|
| 10. | Season 5,<br>Episode 2,<br>00:21:33 | I mean, if I can <i>sway</i> it around, you know, just to make her feel a bit easier with it, then I will do. | Ako <i>uspije</i> da se uz mene osjeća ugodnije, to je to.                                   |
| 11. | Season 5,<br>Episode 3,<br>00:14:00 | I didn't want <i>to give you a big head</i> .   | Nisam htjela da se <i>uobraziš</i> .   |
| 12. | Season 5,<br>Episode 3,<br>00:32:56 | I woke up this morning and I was like "you can't <i>put all your eggs in one basket</i> ".                    | No probudio sam se i zaključio da <i>odluka nije bila dobra</i> .                            |
| 13. | Season 5,<br>Episode 3,<br>00:36:05 | Say two boys or a boy walked through that door and was more your type than me, would you <i>go for it</i> ?   | Recimo da danas dođu novi frajeri ili samo jedan, i bude tvoj tip, <i>bi li bila s njim?</i> |
| 14. | Season 5,<br>Episode 3,<br>00:36:09 | But would you <i>entertain it</i> ?   | Bi li <i>razmislila o tome?</i>  |
| 15. | Season 5,<br>Episode 3,<br>00:38:05 | It's either gonna click or it's gonna <i>die out</i> .  | Ili ćete kliknuti ili <i>prekinuti</i> .   |
| 16. | Season 5,<br>Episode 4,<br>00:38:05 | I'm not <i>snaking him</i> off at all.  | <i>Ne smještam mu</i> .  |
| 17. | Season 5,<br>Episode 4,<br>00:09:56 | I feel a bit like a twat. <i>Mind my French</i> .   | Zato se osjećam kao budala. <i>Oprostite na izrazu</i> .                                     |
| 18. | Season 5,<br>Episode 4,<br>00:13:07 | Things seem to be going <i>on the perfect track</i> with me and Amy.  | <i>Situacija</i> sa mnom i Amy <i>je savršena</i> .  |
| 19. | Season 5,<br>Episode 4,<br>00:35:59 | Are you still exactly fifty-fifty or are you starting <i>to lean</i> ?  | Je li ti sad tko <i>draži?</i>   |
| 20. | Season 5,<br>Episode 4,             | It's not like <i>the coast is clear</i> .   | Htio sam da zna <i>da neće biti sam</i> .  |

|     |                                     |   |  |
|-----|-------------------------------------|---|--|
|     | 00:41:30                            |   |  |
| 21. | Season 5,<br>Episode 1,<br>00:04:04 | Hopefully I'm gonna find <i>my Prince Charming</i> to sweep me off my feet. | Nadam se da ću naći <i>nekoga</i> tko će me oboriti s potpetica. |

#### Appendix 4

##### Translation by Omission

|    |                                     | SOURCE LANGUAGE (English)   | TARGET LANGUAGE (Croatian)  |
|----|-------------------------------------|---|---|
| 1. | Season 5,<br>Episode 4,<br>00:41:21 | And whoever she chooses, we'll <i>take it like a man</i> .  | <i>Prihvatit ćemo</i> njezin odabir.  |
| 2. | Season 5,<br>Episode 4,<br>00:35:59 | Are you still exactly <i>fifty-fifty</i> or are you starting to lean?   | Je li ti sad tko draži?   |
| 3. | Season 5,<br>Episode 4,<br>00:41:30 | I just wanted to let him know today (that) it's not <i>a free ride</i> , it's not like the coast is clear.  | Htio sam da zna da neće biti sam.   |
| 4. | Season 5,<br>Episode 5,<br>00:49:36 | Coming into the villa, I thought I would be <i>on the sidelines</i> watching everyone else couple up and I can't believe I've been so lucky to meet someone this early. | Pri ulasku u kuću, mislila sam da ću gledati ostale kako se uparuju i ne vjerujem da sam imala sreće upoznati nekoga tako rano. |

#### Appendix 5

##### Literal/Failed Translation

|    |                                     | SOURCE LANGUAGE (English)   | TARGET LANGUAGE (Croatian)   |
|----|-------------------------------------|---|--|
| 1. | Season 5,<br>Episode 1,<br>00:04:53 | I can be a bit of <i>a man-eater</i> .                                      | Znam biti <i>žderačica muškaraca</i> .                               |
| 2. | Season 5,<br>Episode 5,<br>00:21:13 | You really, really like her and you did enjoy <i>to chase for her</i> (...) | Zaista ti se sviđala, sviđa ti se i sviđelo ti se <i>loviti je</i> . |

|    |                                     |  |   |
|----|-------------------------------------|--|---|
| 3. | Season 5,<br>Episode 1,<br>00:29:09 | It's fine. The <i>sky hasn't fallen down</i> or anything.  | U redu je. <i>Zemlja se nije zatresla.</i>  |
| 4. | Season 5,<br>Episode 1,<br>00:51:26 | But we know that we're together in a way, in one way, shape or form and I feel like <i>we're on the same page</i> in that sense. | Ali znamo da smo zajedno, kako god bilo. Mislim da smo oboje <i>svjesni toga.</i> |
| 5. | Season 5,<br>Episode 1,<br>00:59:04 | My type <i>on paper</i> is blonde, going to the gym, fit-looking.  | Moj tip, <i>na papiru</i> , je plavuša koja ide u teretanu, u dobroj je formi.    |
| 6. | Season 5,<br>Episode 2,<br>00:42:25 | How are you feeling about tonight? You fancy <i>rocking the boat</i> ?   | Kako se osjećaš? <i>Želiš li zaljuljati čamac?</i>                                |
| 7. | Season 5,<br>Episode 3,<br>00:42:25 | It is what it is. It's <i>out of my hands.</i>   | Što se može? <i>Izvan je mojih ruku.</i>  |
| 8. | Season 5,<br>Episode 4,<br>00:41:30 | <i>I'm still in the race.</i>  | <i>Još sam u utrci.</i>   |
| 9. | Season 5,<br>Episode 5,<br>00:35:07 | <i>I've been torn between</i> Tommy and Joe for a few days and I just don't know what to do.                                     | <i>Borim se između</i> Tommyja i Joea nekoliko dana i ne znam što učiniti.        |

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## SUMMARY

This master's thesis deals with the translation of phraseological units from English into Croatian and the challenges that arise during the process. The translation of phraseological units is always a challenge for translators because of cultural differences between a source and a target language. Since the goal of every translation is the transfer of as many features as possible of the original text into the target text, translators aspire to translate every phraseological unit with a unit of the same type into the target language. Due to cultural differences, it is not always possible to find an equivalent phraseological expression in the target language, which is why there are different approaches and strategies of translation when it comes to phraseological units.

The fundamental aim of this master's thesis is to examine the practices of translation by investigating which translation strategies are used most frequently when it comes to phraseological units, as well as to evaluate the translator's choices, and to provide alternative strategies that could or should have been used in order to achieve a successful translation. The corpus of this thesis is based on the first five episodes of the fifth season of the British reality show *Love Island*, since it provides a variety of phraseological units. For the purposes of the analysis of this thesis, the PUs of the source language were grouped according to Fiedler's conventional types, while their translations were analyzed according to the translation strategies by Baker. This master's thesis provides a demonstration of the challenging task of translating phraseological units due to their cultural and social boundedness which proves that it is necessary to understand the characteristics and features of phraseological units in order to find their adequate translation.

Key words: phraseology, phraseological unit, translation, strategies, English, Croatian

## **SAŽETAK: Frazemi i njihov prijevod na primjeru reality TV emisije *Love Island***

Ovaj diplomski rad bavi se izazovima koji se javljaju pri prevođenju frazema s engleskog na hrvatski jezik. Zbog kulturoloških razlika između izvornog i ciljnog jezika, prevođenje frazema izazov je za svakog prevoditelja. Budući da je cilj svakog prijevoda prenijeti što više značajki izvornog teksta u ciljni tekst, prevoditelji nastoje svaki frazem izvornog jezika prevesti izrazom iste vrste na ciljni jezik. No, zbog kulturoloških razlika nije uvijek moguće pronaći ekvivalentan frazeološki izraz u ciljnom jeziku, zbog čega postoje različiti pristupi i strategije prevođenja kada je riječ o frazemima.

Temeljni cilj ovog diplomskog rada je ispitati prakse prevođenja, istražiti koje se prevoditeljske strategije najčešće koriste kada je riječ o frazemima, kao i procijeniti odluke prevoditelja i ponuditi alternativne strategije i rješenja koja bi u nekim slučajevima bila prikladnija za uspješan prijevod. Korpus ovog diplomskog rada temelji se na prvih pet epizoda pete sezone britanskog reality showa *Love Island* budući da nudi mnoštvo frazema. Za potrebe analize, frazemi izvornog jezika grupirani su prema Fiedlerinim konvencionalnim tipovima frazema, dok su njihovi prijevodi analizirani na osnovi prevoditeljskim strategijama Mone Baker. Ovaj diplomski rad prikazuje zahtjevnost prevođenja frazema koja je uzrokovana njihovom uskom povezanošću s kulturom u kojoj su nastali i u kojoj se koriste, što dokazuje da je za pronalaženje adekvatnog prijevoda potrebno razumjeti karakteristike i značajke frazema.

Ključne riječi: frazeologija, frazem, prijevod, strategije, engleski, hrvatski