

Analysis of Phraseological Units in The Hunger Games series

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Sveučilište u Zadru
Odjel za anglistiku
Sveučilišni diplomski studij
Anglistika; smjer: nastavnički

Vana Rogina

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Diplomski rad

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Zadar, 2024.



Izjava o akademskoj čestitosti

Ja, **Vana Rogina**, ovime izjavljujem da je moj **diplomski** rad pod naslovom **Analysis of Phraseological Units in The Hunger Games series** rezultat mojega vlastitog rada, da se temelji na mojim istraživanjima te da se oslanja na izvore i radove navedene u bilješkama i popisu literature. Ni jedan dio mojega rada nije napisan na nedopušten način, odnosno nije prepisan iz necitiranih radova i ne krši bilo čija autorska prava.

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Zadar, 9. ožujka 2024.

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1. Introduction

The main focus of this master's thesis is the extraction, classification and explanation of meanings of phraseological units (PUs) in *The Hunger Games* series. PUs are integrated in our everyday life and conversation. Because of this, the main reason for this master's thesis is to find out which types of PUs are mostly used from the extracted PUs.

Firstly, this thesis will present an overview of phraseology and phraseological units. Phraseology is a relatively young linguistic discipline, gaining more and more popularity to this day. An overview of history of phraseology will be described in the first part of this master's thesis. Secondly, the definition of phraseological units will be given, along with their main characteristics. Moreover, various authors and their classifications of PUs will be explained throughout the thesis. The focus will be on Fiedler (2007) and the way she presented the classification of PUs, which will be later used to classify PUs from the novels. Furthermore, functions of PUs will be explained, including functions of PUs in journalistic and literary texts, as well as metacognitive signals. This will be followed by an explanation of different modifications of PUs.

Before introducing the main plot of the novels, research aims and methodology used to extract and classify the PUs will be presented. In addition, a brief overview of the corpus will be given. After that, the main plot will of the novels will be introduced. In this part of the thesis, we will introduce the main characters and the world in which they live in. After that, the PUs will be classified. Along with extracting the PUs from the novels, their meaning will be explained, which will be used as an aid in classification of PUs. Various dictionaries will be used, which offer a variety of explanations for different PUs. The results will be introduced and discussed, with a conclusion coming afterwards.

2. Phraseology and phraseological units

Fiedler (2007) defines phraseology as the study of set or fixed linguistic units. These set linguistic units are referred to as phraseological units, PUs. At first, the term *idiom* was used. However, PUs divide into various categories, unlike idioms. PUs can be further divided into various multi – word units, such as proverbs and sayings.

The term “phraseology” was first presented by Charles Bally in *Précis de stylistique*, in the first half of the 20th century (Cambridge Scholars Publishing). In addition, Bally was the first one to use the term “phraseological unit”. This term was later used by a Russian linguist Viktor Vladimirovich Vinogradov, who translated the term to Russian and further expanded classification of PUs. Vinogradov’s works influenced and inspired many other linguists to explore phraseology. Although phraseology was previously ignored in lexical studies and semantics, in the past decade it has become more popular (Omazić, 2005). Interest in phraseology and phraseological study has increased. The European Society of Phraseology, or EUROPHRAS, was founded in 1999. However, phraseology’s place in linguistics was discussed recently. There were two international conferences which were significant, EUROPHRAS 2005 and Phraseology 2005 (Omazić, 2005). Linguists all over the world gathered to discuss phraseology and its place in linguistics.

PU’s vary from free – form words. In a phraseological unit, words are not autonomous. They create set – expressions, where the words are fixed, along with their order (Vergine, 2015). The speaker uses PUs in their ready and unaltered form. Even if PUs are composed of individual words, they are regarded as distinct words. Vergine (2015, p. 5) defines PUs as “non-motivated word-groups that cannot be freely made up in speech but are reproduced as ready-made units”. For example, the adjective *blue* in *blue shirt* can be replaced by any other color without changing the meaning of the word – group. However, in the PU *feeling blue*, which

can be defined as “someone who is feeling sad or depressed” (Drew, 2022), *blue* cannot be altered with any other color, as the meaning of the whole word – group would change. This indicates that the PU *feeling blue* does not permit any changes in its lexical components. Vergine (2015) mentions that there are semantic and structural differences between free – word forms and PUs. Regarding the semantic criterion, it says that PUs use the whole unit to indicate a single concept. According to Vergine (2015), if semantic change happens, it can have an impact on the whole word – group or the components of a word – group. As for the structural criterion, PUs are structurally invariable. This means that altering one component in a PU changes the sense of the PU. For example, if we alter the PU *raining cats and dogs*, which can be defined as “to rain very heavily” (Cambridge Dictionary, n.d.) into *raining whales and dolphins*, it will lose its sense and would become a free – word group.

2.1. Characteristics of phraseological units

PUs are separated from other forms by their recognizable characteristics. Fiedler (2007, p.18) categorizes these characteristics as polylexemic structure, stability, lexicalization, idiomaticity, connotations and other types of anomalies. A polylexemic structure of a PU indicates that PUs consist of two independent words. Since the language often goes against this principle, it is uncertain whether to select the orthographic structure to separate PUs from other words in the language. For example, PUs can be altered into compounds (*to catch somebody's eye – eye – catcher*). However, Fiedler (2007) emphasizes the importance of separating PUs from compounds. Many researchers agree that the upper limit for PUs are sentences, while the lower limit is a word group.

The second characteristic of PUs is their semantic and syntactic stability. They are conventionalized in content and structure, although their meaning may change over time. Nevertheless, in definite constraints PUs are flexible. This criterion is called relative stability. There may be change in structural variants, such as spelling or function words (determiners,

prepositions). Fiedler (2007, p. 20) uses an example *by leaps and bounds*, which can also be *in leaps and bounds*. This way the structure of a PU varies, depending on its function words. As for the change in spelling, *sweet Fanny Adams* can be spelled as *sweet f.a.* (Fiedler, 2007, p. 20). In addition, the constituents of a PU can be used in their singular or plural form. For example, *down the tube* can be used as *down the tubes* (Fiedler, 2007, p. 20). Lexical constituents in a PU (nouns, verbs, adjectives), can be changed as well. *To sweep under the rug* can also be *to sweep under the carpet* (Fiedler, 2007, p. 20). Both PUs carry the same meaning, but differ in their lexical constituents.

Furthermore, the third characteristic of PUs is lexicalization, which can be defined as adding new words to a language (Hilpert, 2019). PUs are preserved in collective memory of a linguistic community, since they are ready-made units. In addition, people mainly use and remember PUs as a whole. This means that PUs are not created again as other word sequences, but are replicated in speech. People often recognize PUs by a constituent, which serves as a cue. Magazines may use the title *Grapevine* to indicate that an article will be about gossip (Fiedler, 2007). The term *grapevine* derives from the PU *to hear something on the grapevine*, which means “to hear about something informally, through people you know” (Collins Dictionary, n.d.). The process of lexicalization depends on people and their use of PUs. For instance, one person uses an expression, which is then heard by others and spread among them. Over time people start to use the same expression, which is then accepted as a lexeme in a language. This process is often called institutionalization. When an expression is lexicalized, it will integrate into people’s mental lexicons. However, Fiedler (2007) emphasizes that PUs are continuously entering languages, whether through entertainment, social life or political events. Even so, more and more PUs are formed over social media and technology. People from all over the world communicate and use expressions which are then spread through various platforms.

The next characteristic of PUs is idiomaticity, which is defined as “tendency of phrases to take on meanings that go beyond the meanings of their parts” (Gasser, 2020, p. 157). This characteristic assures flexibility and functionality of a language. In addition, it is an intralinguistic feature of a language. For example, the expression such *to bite the dust* cannot be understood by its constituents only. As a result, Fiedler (2007) emphasizes that it is important to have similar expressions in other languages which can be used to understand PUs. According to Fernando (1996), there are three degrees of idiomaticity; pure idioms, semi-idioms and literal idioms. Pure idioms are non-literal multiword expressions. Semi – idioms have one or more literal constituents and one non – literal constituent. Literal idioms have the main criterion for idioms. On the other hand, Cowie (1998) separates idioms, figurative idioms and restricted collocations. Idioms are structurally fixed and unmotivated, while figurative idioms are only moderately motivated. Within restricted collocations, one component is used in its literal sense. Fiedler (2007) mentions that Gläser (1986) separates idioms into bilateral, unilateral and multilateral idioms. Unilateral idioms have one element which has its literal meaning. On the contrary, bilateral idioms have both elements with metaphorical meaning. Multilateral idioms have two or more elements which are semantically connected. Even though there are many authors and researchers who divide idioms into different categories, all of them agree that there are no hard lines dividing sub – groups of idioms (Fiedler, 2007).

Moreover, connotations represent the next characteristic of a PU. Since PUs depend on the speakers or the writer’s intent, they have many different functions. PUs are used to make texts more expressive; to organize various texts; to present various facts; to attract the reader’s or the hearer’s attention; to assess various situations and people (Fiedler, 2007). Sentences without PUs are less expressive and dull. Connotations are divided into stylistic and expressive connotations. Stylistic connotations depict the relationship between the speaker and the hearer and describe various contexts in which PUs are used. PUs differ in their formality and

informality. Formal PUs are used in distant relationships, often in official settings. On the contrary, informal PUs are used in closer relationships, in a friendly setting. For example, when we are in a friendly setting with a person we are close to, we use the PU *It was raining cats and dogs*. However, if we are in a setting which requires formal conversation, we would not use the PU *It was raining cats and dogs*, but we would simply say *It was raining heavily* (University of Technology Sydney, n.d.). Besides formal and informal expressions, PUs may be marked as literary, archaic, foreign, colloquial, slang and vulgar. Expressive connotations give the speaker's or the writer's perspective on the discussed topic. Fiedler (2007) hence says PUs are marked as derogatory, euphemistic, or humorous. Various dictionaries often label expressions with both stylistic and expressive connotations, which can be confusing.

In addition, PUs have transformational deficiencies, which can be described as a failed attempt to “undergo some transformation which its syntactic structure would suggest is appropriate” (Fraser, 1970, p. 21). These transformations can include passivization or topicalization. According to Fiedler (2007), Fraser uses a six-level scale to show how frozen some expressions are to syntactic transformations. L0 represents completely frozen expressions, such as *take up heart, sit on pins and needles, bleed one white* (Fraser, 1970, p. 41). L1 includes adjunction, with expressions *aspire to, ask after, look on in*; L2 adds insertion, with expressions *drop a line to, bear witness to, set upon*; on L3 permutation is present, with expressions such as *turn back the clock, teach new tricks to an old dog, keep up one's guard*; L4 adds extraction, with phrases *bow down to, add up to, poke fun at*; L5 contains reconstitution, including expressions *lay down the law, spill the beans, tip the scale at* (Fraser, 1970, p. 40). Lastly, L6 represents completely unrestricted expressions and presumes that transformations, such as topicalization or passivization, are not possible. Because of this, this category does not have any examples of expressions, unlike other levels which Fraser mentions.

Lastly, it is significant to mention other types of anomalies, which are grammatical ill – formedness and the existence of unique elements. Grammatical ill – formedness refers to PUs which defy grammatical rules. Dewees (1969) writes that there are certain levels of grammaticalness in a language, but there are sentences which are ungrammatical. This can be applied to certain PUs as well. For example, Chafe (1968, p. 121, as cited in Fiedler, 2007, p. 27) mentions PUs such as *by and large* and *kingdom come*. This ill – formedness may be a result of a change in language throughout history. Some expressions could be grammatically correct at the time of their creation, but throughout their use in language communities they lose their grammatical sense. As for unique elements of PUs, it can be said that certain PUs possess fossilized constituents, which are no longer in use today. The PU *to baffle the gaberlunzie* was used to express someone’s confusion (LLS English, 2023). However, the constituent *gaberlunzie* is no longer used in contemporary English, as well as this PU. These two characteristics are a result of language change throughout history.

3. Classification of PUs

Various authors and researchers have their own classification of PUs. Fiedler (2007) mentions Makkai's (1972) classification. He categorizes idioms into idioms of encoding and idioms of decoding. For Makkai, idioms of encoding are simply "phraseological peculiarities" and present the issue only to the encoder, but not the decoder (Hudson, 1975). The encoder must choose which form to use, while the decoder has no issues since the meaning of the expression used will be clear no matter which form is used. Idioms of decoding can be further classified into sememic idioms and lexemic idioms. Lexemic idioms are sequences of morphemes which behave as a syntactic unit. Lexemic idioms can be further classified into phrasal verb idioms (*give in*), tournure idioms (*have it out (with)*), irreversible binomials (*might and main*), phrasal compounds (*redskin*), incorporating verbs (*to whitewash*), and pseudo – idioms (*chit – chat*) (Korponay, 1976, p. 101). Sememic idioms are defined as "strings of syntactic units that behave as single semantic units" (Hudson, 1975, p. 76). For example, *Too many cooks spoil the broth* is a sememic idiom. The same as sememic idioms, hypersememic idioms are structures of semantic units which act as a whole pragmatic unit. Sememic idioms have nine categories of classification, which include "first base" idioms (*to have two strikes against one*), idioms of institutionalized politeness (*can you pass me the sugar?*), idioms of institutionalized detachment or indirectness (*it seems to be raining*), idioms of proposals encoded as questions (*how about a drink?*), idioms of institutionalized greeting (*How do you do?*), proverbial idioms with a 'moral' (*too many cooks spoil the broth*), familiar quotations as idioms (*frailty, thy name is woman*), idiomaticity in institutionalized understatement (*I wasn't too crazy about it*) and idiomaticity in institutionalized hyperbole (*cold as a witch's tit*) (Korponay, 1976, p. 101). From the examples mentioned, one can conclude that lexemic idioms are phrases, while sememic idioms are sentences.

Furthermore, Fiedler (2007) mentions Gläser's (1986) categorization of PUs. Gläser divides them into word – like PUs or nominations, and sentence – like PUs or propositions. Nominations are subdivided into restricted collocations and idioms, while propositions are subdivided into partial and complete propositions. Complete propositions include proverbs, quotations, winged words, common places, slogans, commandments and maxims, routine formulae. On the other hand, partial propositions include proverbial sayings, fragments of proverbs, allusions and fragments of quotations, irreversible binomials and stereotyped comparisons (Fiedler, 2007).

Moreover, Roos (2001, as cited in Fiedler, 2007) divides idioms based on their idiomaticity, which can be semantically or pragmatically defined. Semantically defined idioms include metaphorical idioms, such as *to buy a pig in a poke*; unliteral idioms, such as *maiden speech*, *white lie*; idioms with specialized meanings, which have additional elements that separate them from other literal elements, for example *to be with child*; idioms with literal counterparts, such as fossilized elements, for example *to* and *fro* (Fiedler, 2007, pp. 38 – 39). Pragmatic idioms can be recognized by their role in conversations. This category of idioms includes social formulae, such as *thank you*, *how are you feeling?*; gambits, whose role is to structure a conversation (*It was nice talking to you*, *believe it or not*); expressive formulae (*what the hell*, *dear me*) (Fiedler, 2007, p. 39). These three aspects of classifications include pragmatic and lexico – grammatical aspects of a language. Makkai, Gläser and Roos have a general division into word groups and sentences. Fiedler (2007) uses mentioned categorizations and divides PUs into her own categories.

3.1. Fiedler's classification of PUs

Fiedler (2007) classifies PUs into three categories, which are conventional types of PUs, special types of PUs and PUs with special elements.

3.1.1. Conventional types of PUs

This category of PUs includes phraseological nominations, irreversible binomials, proverbs, winged words and routine formulae.

Firstly, phraseological nominations are words which have a nominative function. They represent and include objects, people, relationships or states (Fiedler, 2007). Further classification of phraseological nominations depends on the words class. Therefore, phraseological nominations include nouns (*hot dog, supply and demand, an old maid*); verbs (*to spill the beans, to cut a long story short, to pay through the nose*); adjectives (*off one's rocker, mad as a hatter, bored to death*); adverbs (*at the end of the day, behind the scenes, once in a blue moon*) (Fiedler, 2007, p. 40).

Secondly, irreversible binomials can be defined as “word pairs that always situate themselves side by side while being used in speech or script” (Learn English, n.d.). Word pairs in a binomial have the same form and word class, as well as the same syntactic hierarchy. The main characteristic of binomials is their permanent order, which is the main reason they are called irreversible. In addition, binomials are connected with conjunctions (*bread and butter*) and prepositions (*top to bottom*). Binomials often have a near – synonym or co – hyponym words, such as *bits and pieces, first and foremost* (Fiedler, p. 40).

In their research, Ross and Cooper (1975) discovered rules which establish the order of binomials. They categorized them into semantic constraints, phonological constraints and “space – axis referents”. The examples for semantic constraints are here (*here and there, this and that*); now (*now and then, sooner or later*); positive (*plus or minus, more or less*); power source (*bow and arrow, gin and tonic*) and more (Fiedler, 2007, p. 41). Therefore, the initial or the first element in the PU is the more dominant element. Phonological constraints include number of syllables, which means that first elements have less syllables than the second element (*man and woman, cat and kitten*); length of vowels, meaning that short vowels are placed before long vowels, as are monophthongs placed before diphthongs (*stress and strain*);

there are less consonants in the initial element than in second elements (*by hook and by crook*); the quality of consonants in the initial element is stronger than the consonants in the second element (*wear and tear*); order of vowels is i>I>ε>æ>a>ɔ>o>u (*ping pong*); the second element has less consonants than the first element (*wax and wane*); while the first element has strong consonants, the second element has weaker consonants (*rock and roll*) (Fiedler, 2007, p. 42). In “space-axis referents”, we can include up vs down (*up and down, head and shoulders*); right vs left (*East and West, right about face*); vertical vs horizontal (*top right corner*) (Fiedler, 2007, pp. 42-43). However, there are certain examples of PUs which defy these constraints and some principles which intersect each other (*free and easy*).

Thirdly, stereotyped comparisons are defined as “highly hyperbolic comparisons with a chiefly colloquial origin, fossilized and lexicalized in a language owing to their repeated use in a given linguistic community” (Calle, 2019, p. 66). Stereotyped comparisons have a fixed order, just as binomials. The first category of stereotyped comparisons is (as) + adjective + as + noun phrase. For example, *as large as life, as clear as crystal, as easy as pie* (Beare, 2018). On the other hand, when the stereotyped comparison is verbal, the form is (verb) + like + noun phrase. For example, *fit like a glove, like a fish out of water, sleep like a log* (Beare, 2019).

Furthermore, proverbs are statements which often express life advice, wisdom or truth (Konya, 2022). Proverbs are structured as simple or complex sentences and often involve metaphorical expressions. In addition, an elliptic construction is often present in proverbs. People often use proverbs in their daily communication without realizing. Certain proverbs are used to express an instruction, caution or a suggestion. These types of proverbs can be recognized by the use of imperative. For example, *red sky at night is a shepherd’s delight, red sky in the morning is a shepherds warning* (Special Dictionary, n.d.). The *red sky in the morning* is a warning which indicates that bad weather is upcoming. Furthermore, determiners are used in proverbs to indicate common truth, while adverbs are used to generalize meaning.

For example, *all roads lead to Rome* and *never say die* (Fiedler, 2007, p. 45). Proverbs are constructed in memorable ways, including alliteration, assonance, retention, repetition and parallelism. Experts in proverbs and proverb research, paremiologists, discovered certain patterns in proverbs. For instance, proverbs with “like x like y” (*like mother, like daughter*); “where there’s x there’s y” (*where there’s smoke there’s fire*); “better x than y” (*better poor with honor than rich with shame*); “no x without y” (*no smoke without fire*) (Fiedler, 2007, p. 46). Proverbs are passed down from generation to generation and were often used throughout various periods in history.

Additionally, winged words are expressions which can be tied to a historical author or source (Fiedler, 2007). Winged words include catchphrases, slogans, sententious statements and quotations. The most common sources of winged words are the Bible, Greek mythology (*Achilles’ heel*), Shakespeare (*All’s well that ends well*), statesmen and other important historical figures (Fiedler, p. 48). However, in today’s world it is the media and entertainment that are using winged words. Lomakina and Mokienko (2019, p. 270) mention an example of “*Russia has two problems: pinheads and roads*”, which was used by a Russian novelist Nikolai Gogol. Winged words are often hard to separate from other types of PUs. The reason for this issue is that people are unaware that they are using a quotation from an already existing text or author.

Lastly, routine formulae can be defined as “expressions whose occurrence is closely tied to types of recurrent social situations” (Coulmas, 1979). Routine formulae are used in everyday situations and can be described as ready – made units. Roos (2001, as cited in Fiedler, 2007) divides routine formulae into social formulae, gambits and expressive formulae. On the other hand, Coulmas (1981) divides routine formulae into discourse structuring formulae, formulae of politeness, metacommunicative formulae, formulae stating a speaker’s emotions and attitudes and delaying formulae. Gläser (1986) has 15 categories of routine formulae,

which include greetings and leave – taking formulae, inquires, apologies, congratulations and commiserations, replies, rhetorical formulae, encouragements and warnings (Fiedler, p. 50). Routine formulae include expressions such as *You're kidding*, *You don't say*, *No big deal* (Hubbard et al., 2016).

3.1.2. Special types of PUs

Along with conventional types of PUs, Fiedler (2007) categorizes special types of PUs. Special types of PUs are paraphrasal verbs, restricted collocations, rhyming slang and wellerisms.

Firstly, paraphrasal verbs contain a transitive verb and a noun phrase. Transitive verbs carry the meaning of the phrase, while the noun phrase carries the semantic weight (Fiedler, 2007). In addition, transitive verbs have a broad – sense of meaning (*give*, *make*). Many researchers classify phrasal verbs in their own categories. Munira (2021) mentions a few researchers, such as Dagut and Laufer (1985), who classify phrasal verbs into three categories: literal (take away, come in); figurative (let down); completive (cut off). Other than Dagut and Laufer, Munira (2021) refers to Laufer and Eliasson (1993), who distinguish semantically transparent, semi – transparent and figurative or semantically opaque phrasal verbs. Paraphrasal verbs can be categorized “in a broad sense” and “in a narrow sense”. To add up, paraphrasal verbs “in a narrow sense” connect the etymology of the root and the noun. Fiedler (2007, p. 51) gives examples of paraphrasal verbs, such as *to make use of*, *to have a fight*, *to give a warning*, *to make a decision*. These types of PUs are called paraphrasal verbs because they rephrase the definition of the verb. For example, *to make use of* rephrases the verb *to use*; *to give a warning* rephrases the verb *to warn*; *to have a fight* rephrases the verb *to fight*. The usage of paraphrasal verbs has increased significantly, as they have a high degree of productivity, and they make sentences more expressive.

Secondly, collocations can be defined as “pairs of words that occur regularly together, with a high degree of probability” (McCarthy, O’ Dell 2008, p. 5). Collocations are categorized into free or open collocations and restricted collocations. Open collocations combine words with their literal meaning. Elements in open collocations are prone to substitution. For example, the verb *eat* can be substituted with *gobble* or *munch* (Fontenelle, 1994). On the contrary, restricted collocations contain one constituent which is used in a specialized or figurative way. Fiedler (2007, p. 53) mentions Howarth’s (1998, p. 28) categorization of collocations, which include either a verb + noun combination or a preposition + noun combination: free combinations (*blow trumpet, under the table*); restricted collocations (*blow a fuse, under attack*); figurative idioms (*blow your own trumpet, under the microscope*); pure idioms (*blow the gaff, under the weather*). Free combinations are the same as open or free collocations when it comes to its elements. However, figurative idioms have a literal and a metaphorical sense. Lastly, the sense of pure idioms cannot be explained with the meaning of its elements.

Thirdly, rhyming slang is a part of Cockney language, which is a dialect spoken in the East of London. Collins Dictionary (n.d.) defines rhyming slang as “a spoken informal kind of language in which you do not use the normal word for something but say a word or phrase that rhymes with it instead”. In rhyming slang, the two words rephrase the notion of the word which was intended. To add up, the second word rhymes with the word which was meant to be expressed. Some examples of rhyming slangs are *Jack Scratch* for *match*; *Jack Tar* for *bar*; *Jimmy Skinner* for *dinner* (Ashley, 1977, pp. 146 - 147).

Lastly, wellerisms come from Sam Weller in Charles Dickens’ *The Pickwick Papers* from 1836. A wellerism is described a statement, especially a proverbial or allusive one, in which the speaker uses the words in a new way or in an unexpected surrounding (Garner, 2016). Wellerisms are characterized by its triadic structure, which includes a statement, recognition of the speaker and a phrase which sets the statement in a surprising circumstance. Another

characteristic of wellerisms is black humour (*“I see”, said the blind man to his deaf son.*) (Fiedler, 2007, p. 54). Wellerisms are considered special PUs because they belong to the phrasicon and they use other PUs to mock them in a satirical sense.

3.1.3. PUs with special elements

This categorization of PUs is based on an onomasiological approach and includes PUs with colour terms, PUs with body parts and PUs with proper names.

PUs with colour terms indicate a strong relationship between language and culture. Even though PUs with colour terms vary in different languages, there are some generalizations in colour terms. For instance, the colour black is often associated with negative implications (*be in a black humour, the black sheep of the family*) (Fayziev et al., 2021, p. 727). On the contrary, the colour white is associated with positive connotations (*white elephant, white hope*). Colour terms may be related to emotions, such as red and blue. For example, *to see red* means to be extremely angry. *To feel blue* means to feel sad and depressed. PUs with colour terms are widely used in communication and in literature to make sentences more expressive.

Furthermore, PUs with body parts are extremely productive and focus on human attributes. Certain body functions and organs are linked to figurative meanings, such as the *head* being the central part. The heart is often connected with love, sincerity and pain (*to steal somebody’s heart*) (Satvoldievna, 2020). The translation of PUs with body parts to other European languages is frequently based on loan translations from Latin. For instance, *Four eyes see more than two* is translated into Latin *Plus vident oculi quam oculus*, which is further translated into other European languages, such as French *Quatre yeux voient mieux que deux* (Fiedler, 2007, p. 57). This category of PUs includes kinograms or kinetic idioms, which refer to gestures (*to keep one’s fingers crossed*).

Finally, PUs with proper names represent a connection between the language community and their culture. Historical background is essential to understand the meaning of

PU with proper names. There are various sources of PUs with proper names, such as the Bible (*Juda's kiss, The mark of Cain*); mythological characters (*Pandora's box, Cupid's dart*); Greek and Roman history (*Appeal to Caesar, Brave men lived before Agamemnon*); popular culture (*Morton's fork*); real people (*Homeric laughter*); literature (*Frankenstein's monster*) (Sušinskienė, 2009, pp. 322 - 342). In addition, there is a connection between nationality and PUs with proper names. For example, *to take French leave* indicates 'to run away secretly, without permission' (Fiedler, 2007, p. 61). It refers to lack of bravery in French military. Some PUs with proper names are used to generalize a person or an item. For example, *any or every Tom, Dick and Harry* refers to normal people (Fiedler, 2007, p. 61). PUs with proper names are used to express individuality and uniqueness of certain language communities.

4. Functions of PUs

The widespread usage of PUs has led to much research as to how and why are PUs used in communication and text. PUs depend on the text itself and vice – versa. The composition of the text is contributed by PUs. To add up, PUs aid in organisation of discourse. On a metacommunicative level, routine formulae are often used to structure discourse (*on the other hand, above all, in other words*) (Fiedler, 2007, p. 81). In discourse, PUs are often found in the initial or the final position. The initial position of a PU serves as an extension of the text. On the other hand, the final position of a PU may serve as a comment which refers the text.

4.1. PUs in journalistic and literary texts

Fiedler (2007) examines the functions of PUs in two different categories, journalistic texts and prose fiction. In journalistic texts, PUs are often used in headlines to attract the readers attention. Headlines distinguish articles from one another (Klim, 2017). PUs in headlines give a slight hint about the text and are affected by the topic of the text. For example, the article from BBC (Landale, 2015), “*Has David Cameron opened Pandora's Box?*” sparks interest, as the readers desire to know what exactly is meant by the expression “*Pandora's Box*” and how it connects to David Cameron. The expression *Pandora's Box* means “a prolific source of troubles” (Merriam – Webster, n.d.). In addition, from the definition of the expression readers may conclude that the text will be about certain issues that connect to David Cameron and politics. Furthermore, proverbs, winged words and catchphrases are remodelled. Aimagambetova and Suleimenova (2017, p. 334) claim that transforming PUs “gives them additional vivid coloring, increases the expressiveness and figurativeness, and the transformed phraseological units can keep the artistic advantages of the original text: figurativeness, aphoristic nature, rhythm and melodic orderliness”.

Today the use of PUs spreads to titles of films, songs and literary texts. They serve the same function as in headlines of journalistic texts, to catch the reader's eye. For instance, PUs

used in songs are *Hit the road Jack*, *Last Straw*; PUs in film titles are *White Lies*, *Shaggy dog*; PUs in titles of novels are *Where There's Smoke*, *Wice Work* (Fiedler, 2007, p. 80). Using PUs in journalistic texts and headlines gives the writers creative freedom to spark the reader's attention for the text and to summarize the text in a few words. Furthermore, PUs are used in literary texts as well. The usage of PUs in a literary text depends on the writer's aim. PUs in literary texts are often used to describe fictional locations, people, situations or emotions (Fiedler, 2007). PUs are used to evoke certain imagery in the reader's mind by the writer.

4.2. PUs in metacommunicative signals

Moreover, another function of PUs are metacommunicative signals. Metacommunicative signals can be defined as "mannerisms, behaviors, and cues accompanying your verbal form of communication" (Gillette, 2022). The aim of using PUs with metacommunicative signals is to distance the speaker from their own language use. PUs used with this aim are *as they say*, *so to speak*, *as the saying goes* etc. (Fiedler, 2007, p. 88). These expressions aid with comprehension of the meaning. In addition, they aid in misunderstandings in communication. In written discourse, these expressions must be used with inverted commas or in italics. For example, "Well done is better than well said", *as the old saying goes*. The speaker must adapt the use of PUs depending on the listener, the topic of discourse and the relationship with the listener. To add up, PUs may be marked or unmarked when used by a speaker or writer. The usage of PUs with metacommunicative functions depends on the speaker. However, Fiedler (2007) recommends the use of metacommunicative signals in foreign language communication and intercultural situations.

4.3. Modifications of PUs

Certain elements of PUs may be used in various ways. For instance, elements may be left out, other elements may be added, or PUs may be combined. These modifications present so called 'language - play', which is used to add certain stylistic effects. Krzyżanowska (2019,

p. 436) claims that modifications of PUs are “of an innovative, individual character or result from regular transformations of phraseological units”. Modifications are frequently merged with other stylistic devices. One of the most used modifications is substitution, which refers to replacing one or more elements in a PU. For example, in a PU *Ready, steady, glow* (Fiedler, 2007, p. 90), the verb *glow* was a substitution. The original PU is *Ready, steady, go*. As the substituted element links directly to the topic of the text, it has been modified.

In addition, personification is a specific type of substitution. Phonetic similarity, such as rhyme or homophony, plays an important role in personification. For example, *Use clay while the sun shines* is a personification of a PU *Make the hay while the sun shines* (Fiedler, 2007, p. 91). The substitution of one letter in a PU may make a difference, such as *In a glass of its own*, which is a personification of *a class of its own* (Fiedler, 2007, p. 92). Another category of modifications is expansion, which refers to adding elements to a PU to associate the PU to a certain topic.

Moreover, expansion serves to add certain semantic elements, such as adjectives in attributive function or additional affixes. Dreeva (2019) mentions that expansion is used to enhance expressiveness and figurativeness of PUs. With expansion, the reader may directly connect the PU to the topic or the text. Fiedler (2007, p. 92) gives examples of expansion, such as *smells like pre – teen spirit* and *electoral Trojan horse*.

Furthermore, the third category of modifications refers to reduction or deletion. This modification refers to reduction of the formation of the PU. PUs are often recognized by a single element, and this element could serve as a reminder of the whole PU. For example, the PU *A girl's best friend* is recognized as a PU *Diamond's are a girl's best friend* (Fiedler, 2007, p. 94).

Lastly, the next category of modifications is permutation. It denotes changing the order of certain elements in a PU. For instance, in a Russian headline the PU *Down the mother-river*

Volga is used, which is a permutation of the PU *Down the river mother Volga* (Salieva, 2020, p. 539). By changing the order of elements in this PU, the writer tries to get the reader's attention and play with the reader's imagination.

5. Research aims and methodology

The primary aim of this master's thesis is to extract PUs in the *The Hunger Games* trilogy, classify the extracted PUs and provide definitions of extracted PUs. The reason for this research is to see which types of PUs are most frequently used and to which category they belong to, based on the material which contains a limited number of PUs. Classification of PUs is based on classification presented by Sabine Fiedler in *English Phraseology: A Coursebook* (2007). A descriptive linguistic approach will be used to classify extracted PUs. In the process of determining the categories of extracted PUs, the definitions of extracted PUs will be presented. Definitions of extracted PUs are used to explain how PUs belong to a certain category. Various dictionaries will be consulted to clarify the definitions of extracted PUs.

5.1. The Corpus

Because this thesis is a small – scale research and has limits, the corpus contains 66 PUs. Some sentences in the corpus contain more than one PU. The corpus is divided into three sections, as the source for extracting PUs is a novel in sequels: the first section presents the PUs from *The Hunger Games* (2011); the second section presents the PUs from *The Hunger Games: Catching Fire* (2009); the third section presents the PUs from *Mockingjay* (2010).

5.2. References

The main sources used to extract the PUs are Suzanne Collins' novels in sequels: *The Hunger Games* (2011), *The Hunger Games: Catching Fire* (2009) and *Mockingjay* (2010). To provide the meanings of extracted PUs, various online dictionaries were mostly used. Online dictionaries are easily accessible and provide a large – scale of definitions for different PUs. The dictionaries which were used in this research are *Cambridge Dictionary*, *Collins Dictionary*, *Merriam – Webster Dictionary*, *Longman Dictionary of Contemporary English Online*, *The Free Dictionary*, *Farlex Dictionary of Idioms* and *The Idioms*. Furthermore,

Spears' *McGraw-Hill's Dictionary of American Idioms and Phrasal Verbs* (2005) was used, as it displays a variety of idioms and their definitions.

6. *The Hunger Games* trilogy

The Hunger Games trilogy is a dystopian novel series, written by Suzanne Collins. The first novel, titled “*The Hunger Games*” was published in 2008. The first novel introduces us to the main character, Katniss Everdeen. The trilogy is written throughout her point of view. The second novel, titled “*Catching Fire*” was published in 2009, while the third and final novel, titled “*Mockingjay*” was published in 2010. The novels are targeted towards younger readers, even though the novels are full of violence. Collins mentioned that the inspiration for the novels was when she was switching the channels on her TV, as one channel showed people in a competition for money, and the other showed war in Iraq (Blasingame, 2009, p. 726). In addition, the novels gained popularity, and were made into films. The first film, “The Hunger Games” was released in 2012, starring Jennifer Lawrence as Katniss. The second film, “Catching Fire” was released in 2013, while the last installment was released in two parts. “Mockingjay - Part 1” was released in 2014, while the second installment followed in 2015. Many reviewers call these novels “the best YA Dystopia series of all time” (Jess, 2020).

6.1. *The Hunger Games*

The first novel introduces the readers to the dystopian world of Panem. Panem consists of twelve districts and the Capitol. Each year an event called The Hunger Games is taking place: “This is where two children, one boy and one girl from each district from the ages of twelve to eighteen, have to leave their families and compete in The Hunger Games, a live event that is aired on TV's all over Panem” (ABitCrazy, 2013). The Hunger Games were invented after The First Rebellion, a civil war between 13 Districts and the Capitol. However, District 13 was destroyed by the Capitol and the rest of the Districts surrendered. The surrender was followed by the Treaty of Treason which introduced new laws and created the annual Hunger

Games (Myers, 2023). Coriolanus Snow is the president of the Capitol, and the main antagonist throughout the trilogy.

The protagonist, Katniss Everdeen, comes from District 12. When her younger sister had been reaped to be in the 74th Hunger Games, Katniss volunteered to take her place in the games. Alongside Katniss, Peeta Mellark is chosen as the male tribute from District Twelve. As Katniss and Peeta get ready for the Games, they are introduced to their mentor, Haymitch Abernathy. He is the only victor from District 12. While Katniss and Peeta trained for the Games, Peeta announced his love to Katniss in front of the whole Panem. Haymitch proposed that Katniss and Peeta use their relationship to appeal to the public, as the citizens of Capitol may send important supplies in the arena. As the Games started, Katniss had to find a way to survive. Her and Peeta use their relationship to appeal to the public, as Haymitch proposed. Near the end, the creators of the Games changed the rules, as they implied that there could be two victors of the Games if they came from the same District.

Katniss and Peeta fought other tributes to the end and were the last ones standing. However, the creators dismissed the rule they announced beforehand, stating that there could only be one victor of the Games. At the end of the novel, Katniss and Peeta planned to take poison berries, implying that there would be no victors. The creators changed their mind once again, as Katniss and Peeta are both crowned victors of the 74th Hunger Games.

6.2. *Catching Fire*

The second novel begins with a Victory Tour, a tour in which victors visited all Districts. As Katniss and Peeta used their relationship to win the 74th Hunger Games, they had to continue to appeal to the public with their relationship. However, President Snow believes that Katniss' relationship with Peeta is not real, and fears that it might start a rebellion in the Districts. To get rid of Katniss, Snow uses the 75th Hunger Games. Since it was the Third Quarter Quell, the Games had a special rule. For the 75th Hunger Games, past victors would

return to the arena to fight. Katniss and Peeta are chosen once again, alongside past victors from other Districts.

However, more than half of the tributes and other allies worked on a rebellion. These Hunger Games end in confusion, as Katniss and the remaining tributes are taken by District 13 from the arena near the end. Only Peeta and Johanna Mason, a tribute from District 4, are taken by the Capitol. This marks the start of the rebellion against the Capitol, as Katniss is named the Mockingjay, the face of the rebellion.

6.3. *Mockingjay*

In the last novel, the rebellion against the Capitol took place. “In the final book of the trilogy, *Mockingjay*, Katniss is recruited by the leaders of the rebels as the titular mockingjay, a symbolic figurehead of the rebels” (Muller, 2012, p. 56). The war was led by President Alma Coin, who fought for the Districts. Katniss used her position to try and rescue Peeta and Johanna from the Capitol, and eventually succeeded. However, Peeta’s mind is hijacked, as he thought Katniss was his enemy. The novel follows as the war occurred, and as Katniss tried to save Peeta’s mind from his own delusions. Katniss went after President Snow to kill him herself. When she made it to his mansion, there had been a crowd in front of it. President Snow announced that children are allowed in the mansion, to secure their safety. As the crowd waited, a hovercraft dropped bombs, disguised as gift packages into the crowd. The medics came to help, one of them was Katniss’ sister, Prim. However, another bomb dropped, and Prim was killed.

Near the end, the Districts captured president Snow. President Coin suggested that Katniss kills President Snow in front of an audience. Before his execution, Katniss had a conversation with President Snow. He revealed that he never dropped the bombs, Coin did. Katniss used Snow’s execution to kill President Coin and to put an end to dictatorship. President Snow is killed by a crowd that surrounds him. The end of the novel is set in the future,

where the Hunger Games have been abolished. Katniss and Peeta live in peace, with their two children.

7. PUs in *The Hunger Games* series

7.1. The Corpus

A total of 60 sentences containing PUs were extracted from the novels. The corpus consists of extracted sentences, which are listed below. In these sentences, PUs are italicized. After the corpus is introduced, the PUs will be classified and the definitions of the PUs will be provided. Lastly, the results of the research are discussed. The corpus consists of the following sentences and PUs:

7.2. PUs in *The Hunger Games*

1. “My mother *got rid of* the vermin and he’s a born mouser” (Collins, 2021, p. 4).
2. “I swing my legs off the bed and *slide into* my hunting boots” (Collins, 2021, p. 4).
3. “My father knew and he taught me some ways before he was *blown to bits* in a mine explosion” (Collins, 2021, p. 6).
4. “Most of the Peacekeepers *turn a blind eye* to the few of us who hunt because they’re as hungry for fresh meat as anybody is” (Collins, 2021, p. 6).
5. “So I learned to *hold my tongue* and to turn my features into an indifferent mask so that no one could ever *read my thoughts*” (Collins, 2021, p. 7).
6. “We have to joke about it because the alternative is *to be scared out of your wits*” (Collins, 2021, p. 9).
7. “Attendance is mandatory unless you are *on death’s door*” (Collins, 2021, p. 19).
8. “He tells the history of Panem, the country that *rose up out of the ashes* of a place that was once called North America” (Collins, 2021, p. 21).
9. “But it *crossed my mind* that there might be something in the rubbish bins, and those were *fair game*” (Collins, 2021, p. 35).
10. “Peeta Mellark, *on the other hand*, had obviously been crying, and interestingly enough, does not seem to be trying to cover it up” (Collins, 2021, p. 49).

11. “The idea *pulls me up short*” (Collins, 2021, p. 59).
12. “Small, bluish tubers that don’t look like much but boiled or baked are *as good as any potato*” (Collins, 2021, p. 63).
13. “Prim forgave her, but I had *taken a step back* from my mother, *put up* a wall to protect myself from needing her, and nothing was ever the same between us again” (Collins, 2021, p. 64).
14. “No wonder the District 12 tributes never *stand a chance*” (Collins, 2021, p. 68).
15. “I’m glad now I have Peeta to clutch for balance; he is so steady, *solid as a rock*” (Collins, 2021, p. 85).
16. “But because *two can play at that game*, I stand on tiptoe and kiss his cheek” (Collins, 2021, p. 88).
17. “Effie Trinket, *on the other hand*, seems to *be flying high*” (Collins, 2021, p. 90).
18. “We’re the first team she’s ever chaperoned that *made a splash* at the opening ceremonies” (Collins, 2021, p. 90).
19. “Maybe he really will *pull himself together* long enough to help us” (Collins, 2021, p. 93).
20. “*Vanished into thin air*” (Collins, 2021, p. 100).

7.3. PUs in *The Hunger Games: Catching Fire*

1. “I tell him he’s doing me a favour, that it *drives me nuts* to sit around all day” (Collins, 2009, p. 6).
2. “But it wasn’t enough to keep a family of five without Hazelle *working her fingers to the bone* on that washboard” (Collins, 2009, p. 9).
3. “Well, it’s all *on the table* now” (Collins, 2009, p. 23).
4. “By proving to the country *beyond any shadow of a doubt* that I love Peeta Mellark” (Collins, 2009, p. 37).

5. “You and Peeta, you’ll be mentors now, every year *from here on out*” (Collins, 2009, p. 53).
6. “Usually it *kicks off* in 12 and then goes descending district order to 1, followed by the Capitol” (Collins, 2009, p. 57).
7. “Since 12 *puts on* the least fabulous celebration – usually just a dinner for the tributes and a victory rally in the square, where nobody looks like they’re having fun – it’s probably best to get us out of the way *as soon as possible*” (Collins, 2009, pp. 57 – 58).
8. “It’s true that Peeta *froze me out* after I confessed that my love for him during the Games was something of an act” (Collins, 2009, p. 63).
9. “Fortunately my mother and Prim drilled me so I *can do it in my sleep*” (Collins, 2009, p. 72).
10. “My allotted time for speaking has *come and gone*, but I must say something” (Collins, 2009, p. 74).
11. “*As far as I know*, Haymitch has only been here once, when he was on his Victory tour decades ago” (Collins, 2009, p. 80).
12. “And it would be one thing if I had planned to *stir things up*, but given the circumstances... *how on earth* did I cause so much trouble?” (Collins, 2009, p. 84).
13. “So, I was just *having a peek* around because district ruins are going to be *all the rage* this year, when two Peacemakers showed up and ordered me to get back to our quarters” (Collins, 2009, p. 86).
14. “It’s part of my job to weather the *ups and downs*” (Collins, 2009, p. 86).
Ups and downs – “a mixture of good things and bad things” (Collins Dictionary).
15. ““Maybe if the whole country *puts its mind to it*, we can get you married before you’re thirty.”” (Collins, 2009, p. 93).
16. “It’s *one of a kind*.” (Collins, 2009, p. 102).

17. “I can see them *as clear as day*” (Collins, 2009, p. 136).
18. “We’re *running low*, anyway” (Collins, 2009, p. 185).
19. “After the usual histrionics about the deteriorated state of my beauty, they *get right down to business*” (Collins, 2009, p. 199).

7.4. PUs in *Mockingjay*

1. “Finally, Plutarch Heavensbee, the Head Gamemaker who had organized the rebels in the Capitol, *threw up his hands*” (Collins, 2010, p. 4).
2. “The summer’s been scorching hot and *dry as a bone*” (Collins, 2010, p. 5).
3. “They shift *here and there*, in reaction to my footsteps” (Collins, 2010, p. 6).
4. “I swear, now that my family and Gale’s are *out of harm’s way*, I could run away” (Collins, 2010, p. 15).
5. “It *turns out* the question that’s been *eating away at* me has only ever had one possible answer” (Collins, 2010, p. 37).
6. “For a couple of people like Gale and me, who’ve been in charge of our families’ food supply for year, it *doesn’t sit well*” (Collins, 2010, p. 43).
7. “You will *hold yourself and your government responsible* for their safety, or you’ll find another Mockingjay!” (Collins, 2010, p. 48).
8. “I’ll try and *keep that in mind* as they... remake you” (Collins, 2010, p. 65).
9. “As we follow him through the *twists and turns* of Special Defence, he explains about the chair” (Collins, 2010, p. 79).
10. “I have to admit the arsenal *takes my breath away*” (Collins, 2010, p. 80).
11. “All that work, *down the drain*” (Collins, 2010, p. 96).
12. “But if you come up with a third and get Coin to back it, I’m *all ears*” (Collins, 2010, p. 104).
13. “They more than do their work, they *take pride in it*” (Collins, 2010, p. 122).

14. “If you've got any real influence, use it to *put the brakes* on this thing” (Collins, 2010, p. 134).
15. “But I guess it's *too little, too late*, because I still can't let it go” (Collins, 2010, p. 140).
16. “If you panic, it could *spread like wildfire*”, explains Plutarch” (Collins, 2010, p. 165).
17. “*To catch* both Haymitch and myself *off guard* is a rare thing” (Collins, 2010, p. 208).
18. “My guess is that fearful events are the hardest to *root out*” (Collins, 2010, p. 211).
19. “It’s a *tough nut to crack*, though”” (Collins, 2010, p. 223).
20. “I take him hunting so he can *blow off* some *steam*, but he’s not talking about it” (Collins, 2010, p. 241).
21. “I’ve got *enough on my plate* without having to replace you” (Collins, 2010, p. 301).

7.5. Classification of phraseological units in *The Hunger Games* series

After introducing the corpus of phraseological units in *The Hunger Games* series, this part of the paper focuses on classifying PUs into their categories. As mentioned before, PUs will be classified according to Fiedler’s (2007) conventional classification of PUs, which is presented in *English Phraseology: A Coursebook*: phraseological nominations, stereotyped comparisons, irreversible binomials and paraphrasal verbs. In addition, PUs containing special elements will be mentioned and classified. Definitions of extracted PUs will be provided in this part of the thesis. Various lexicographic sources were used to discover the meanings of extracted PUs and will be listed as well.

7.5.1. Conventional types of PUs

Phraseological nominations

As it has been mentioned in the first part of this master’s thesis, phraseological nominations are phrasemes which share a nominative function. They designate objects, states and relations. Phraseological nominations can be further divided depending on their word class, such as nouns, verbs, adjectives and adverbs. Phraseological nominations which are classified

as verbs from *The Hunger Games* trilogy are listed below, along with their definitions, sources and the context from the novels.

There are 46 phraseological nominations extracted from the novels. Out of 46 phraseological nominations, 34 are classified as verbs: *get rid of something*, *slide into*, *blow (someone or something) to bits*, *read someone's thoughts*, *frighten/scare someone out of their wits*, *rise from the ashes*, *pull up short*, *put up something*, *stand a chance*, *fly high*, *pull oneself together*, *disappear/vanish into thin air*, *drive (someone) nuts*, *kick off*, *put on*, *freeze somebody out*, *could do something in your sleep*, *stir something up*, *have/take a peek*, *run low*, *get down to business*, *turn out*, *eat away at*, *not sit well (with one)*, *hold (someone) responsible*, *take someone's breath away*, *take pride (in someone or something)*, *put the brakes on*, *spread like wildfire*, *catch/throw somebody off guard*, *root out*, *let/blow off steam*, *have enough on one's plate/have a lot on one's plate* and *make a splash*.

The PU *get rid of something* is defined as “to remove something that you do not want any longer” (Cambridge Dictionary, n.d.). Collins uses this PU in *The Hunger Games* (2021) to describe how Katniss' mother cleared their garden of wild animals. Moreover, the PU *slide into* means “to fit into a particular thing, place, or spot smoothly or with minimal effort” (Farlex Dictionary of Idioms, n.d.). This PU was used in *The Hunger Games* (2021) to describe Katniss putting on her clothes with ease. The definition for the PU *blow (someone or something) to bits* is “to explode someone or something into tiny pieces” (Spears, 2005, p. 51). In *The Hunger Games* (2021), this PU is used to denote how Katniss' father died in the mines. With the aid of the meaning of the PU, it is clear that this PU is a verb. The PU *read someone's thoughts* means “to know or guess what someone is thinking” (Merriam – Webster, n.d.). Collins uses this PU in *The Hunger Games* (2021) to denote that no one can ever know what Katniss is thinking. The PU *rise from the ashes* means “to emerge renewed, revitalized, or reborn as something different following some total destruction or ruin” (The Free Dictionary, n.d.). From

the definition, we can conclude that this PU is a verb. This PU is used in *The Hunger Games* (2011) to illustrate how the state of Panem was created after the war. The meaning of the PU *frighten/scare someone out of their wits* is “to make someone very frightened” (Cambridge Dictionary, n.d.). It appears in *The Hunger Games* (2011) to denote how Katniss and Gale fear the Hunger Games. The next PU, which is *pull up short*, means “to suddenly stop what one is doing” (Merriam – Webster, n.d.). In *The Hunger Games* (2011), this PU is used when Katniss starts suspecting that Peeta is pretending to be kind to her. *Put up something* is defined as “to show or express a particular type of opposition to something” (Cambridge Dictionary, n.d.). Collins uses the PU *put up* with the noun *wall* in *The Hunger Games* (2011) to describe how Katniss opposed her mother after her father died. Collins Dictionary defines the PU *don't stand a chance* as “if you say that someone doesn't stand a chance of achieving something, you mean that they cannot possibly achieve it” (n.d.). This PU is used in *The Hunger Games* (2011) to signify that District 12 never achieve victory in the Games. The PU *fly high* is defined as “to prosper or flourish” (Collins Dictionary, n.d.). Collins uses this PU to denote how Effie is the only one that enjoys the Games. *Pull oneself together* means “to calm oneself down and begin to think or act appropriately” (Farlex Dictionary of Idioms, n.d.). This PU refers to the change in Haymitch’s behavior in *The Hunger Games* (2011). The PU *disappear/vanish into thin air* means “to disappear completely in a way that is mysterious” (Merriam – Webster, n.d.). This PU is used in *The Hunger Games* (2011) when Katniss tells a story about a couple who tried to run away from Panem, but they were caught and disappeared in a mysterious way. Lastly, the PU *make a splash* means “to attract a lot of attention in an exciting way” (Merriam – Webster, n.d.). In *The Hunger Games* (2011), this PU is used to denote that Katniss and Peeta attracted a lot of attention at the opening ceremony of the Games.

Furthermore, the PU *drive (someone) nuts* is defined as “to make (someone) very irritated, angry, or annoyed” (Merriam – Webster, n.d.). Collins uses this PU in *The Hunger*

Games: Catching Fire (2009) to indicate that it irritates Katniss to sit around all day. To *kick off* means “to start out” (Merriam – Webster, n.d.). With the help of this definition, it is clear that this PU is a verb. It was used in *The Hunger Games: Catching Fire* (2009), to denote that the Victory Tour starts from District 12. The next PU, which is *put on*, means “to pretend to have a particular feeling or way of behaving that is not real or natural to you” (Cambridge Dictionary). This PU was used in *The Hunger Games: Catching Fire* (2009) to illustrate that celebrating the Victory Tour is not natural in District 12. The PU *freeze somebody out* means “to deliberately prevent someone from being involved in something, by making it difficult for them, being unkind to them etc” (Longman Dictionary of Contemporary English Online, n.d.). Collins uses this PU in *The Hunger Games: Catching Fire* (2009) to denote how Peeta was ignoring Katniss after she confessed her feelings for him were a lie. Cambridge Dictionary defines the PU *could do something in your sleep* as “if you could do something in your sleep, you can do it very easily, usually because you have done it so often” (n.d.). In *The Hunger Games: Catching Fire* (2009), this PU describes how Katniss practiced her speech for the Victory Tour with her mother and her sister, so she is able to do it with ease. The PU *stir something up* is a verb as well. It means “to cause trouble” (Spears, 2005, p. 650). From the meaning of this PU, we can see that this PU is a verb. This PU was used in *The Hunger Games: Catching Fire* (2009), when Katniss was questioning her previous rebellious actions that caused issues in District 12. The next PU, which is *have/take a peek*, means “to look at something for a short time” (Cambridge Dictionary, n.d.). In *The Hunger Games: Catching Fire* (2009), Effie uses this PU to say that she was looking at the District ruins. Merriam – Webster defines the PU *run low* as “to have a small supply of something because the rest of it has already been used up” (n.d.). This PU is used in *The Hunger Games: Catching Fire* (2009) when Katniss is buying white cloth for bandages, as her family has none left. The PU *get down to business* means “to apply oneself to serious matters; concentrate on work” (Collins

Dictionary, n.d.). Used in *The Hunger Games: Catching Fire* (2009), this PU denotes Katniss' team doing her make – up.

Moreover, the PU *put the brakes on* is defined as “to stop or slow down an activity” (The Idioms, n.d.). From the definition of this PU, it is clear that this PU is a verb. This PU was used in *Mockingjay* (2010), as Peeta was telling Katniss to stop the war against the Capitol and the Districts. *Turn out* is defined as “to happen in a particular way or to have a particular result, especially an unexpected one” (Cambridge Dictionary, n.d.). In *Mockingjay* (2010), this PU is used when Katniss decides to become the face of the rebellion. It is clear from their definitions and the context in the novels that these PUs are verbs. Longman Dictionary of Contemporary English Online defines *eat away at* as “to make someone feel very worried over a long period of time” (n.d.). This PU is used in the same sentence and context as *turn out*, referring to Katniss' dilemma to become a rebel. The next PU, which is *not sit well (with one)* means “to not be agreeable to one's values or sensibilities” (The Free Dictionary, n.d.). Collins uses this PU in *Mockingjay* (2010) to indicate that Katniss does not agree with the rules in District 13. The PU *hold (someone) responsible* means “to blame” (Merriam – Webster, n.d.). This PU is used in *Mockingjay* (2010) when Katniss demands safety for Peeta and Johanna, as she mentions that President Coin will be blamed if they are not rescued from the Capitol. Furthermore, the PU *take someone's breath away* means “to be extremely beautiful or surprising” (Cambridge Dictionary, n.d.). In *Mockingjay* (2010), Katniss uses this PU to denote that the arsenal of weapons in District 13 is surprising. *To take pride in (someone or something)* means “to take satisfaction in, be proud of, or highly value something one owns, has done, or is renowned for” (The Free Dictionary, n.d.). Collins uses this PU in *Mockingjay* (2010) to describe the dedication the camera – crew from District 13 have for their work. Collins Dictionary defines the PU *spread like wildfire* as “if something, especially news or a rumour, spreads like wildfire, it spreads extremely quickly” (n.d.). In *Mockingjay* (2010), Plutarch

warns Katniss not to panic, as her actions could spread quickly to other rebels. *To catch/throw somebody off guard* means “to surprise someone by doing something that they are not ready to deal with” (Longman Dictionary of Contemporary English Online). In *Mockingjay* (2010), This PU was used to describe how Peeta caught Katniss and Haymitch by surprise. The meaning of *root out* is “to find and remove (something or someone)” (Merriam – Webster, n.d.). As Peeta’s mind was hijacked by the Capitol in *Mockingjay* (2010), this PU is used to denote that the medical team in District 13 were trying to remove negative memories from Peeta’s mind. *To let/blow off steam* means “to get rid of your anger, excitement, or energy in a way that does not harm anyone by doing something active” (Longman Dictionary of Contemporary English Online, n.d.). In *Mockingjay* (2010), Collins uses this PU when Katniss has a quarrel with Gale, and later takes him hunting to calm him down. The definition of the PU *have enough on one’s plate/have a lot on one’s plate* is “have a lot of work to do or a lot of things to deal with” (Collins Dictionary, n.d.). Collins uses the PU *have a lot on one’s plate* in *Mockingjay* (2010), as Plutarch tells Katniss he has a lot of work. As it can be seen from their definitions and the contexts from the novels, these PUs belong to a word class, which are verbs. These PUs represent certain actions which happened in the novels.

Out of 46 extracted phraseological nominations, 3 are classified as nouns: *one of a kind*, *a hard/tough nut to crack* and *fair game*. Phraseological nominations that are classified as nouns describe a person, situation, or an object. The PU *one of a kind* is defined as “a person or thing that is not like any other person or thing” (Merriam – Webster, n.d.). We can see from the definition that this PU is used to describe a person or an object, therefore it is a noun. This PU was used by Collins in *Catching Fire* (2009) to describe a unique type of weapon which was used by Katniss. Furthermore, the PU *a hard/tough nut to crack* means “a problem that is very difficult to solve or a person who is very difficult to understand” (Cambridge Dictionary, n.d.). This PU is used to describe a person or an object, which is why it is a noun. In *Mockingjay*

(2010), Plutarch uses the PU *tough nut to crack* to illustrate an impenetrable mountain in District 2, which was later called The Nut. The PU *fair game* means “someone or something that it is considered permissible to attack or abuse in some way” (Spears, 2005, p. 199). As we can see from the meaning of this PU, it is used to denote a person or a situation. It was used in *The Hunger Games* (2011) to express that stealing was punishable by death, but stealing from the rubbish was not, as Katniss was stealing food from the trash to survive.

Furthermore, one out of 46 phraseological nominations is classified as an adjective: *all the rage*. This PU means “in current fashion” (Spears, 2005, p. 9). With the aid of this meaning, we can conclude that this PU is an adjective. The PU *all the rage* is used in *Catching Fire* (2009) to denote that the District ruins will be extremely popular in the year to come.

Lastly, 8 out of 46 phraseological nominations are classified as adverbs: *without/beyond any shadow of a doubt*, *how on earth*, *from here on out*, *out of harm’s way*, *down the drain*, *on the table*; *too little*, *too late*; and *at death’s door*. Phraseological nominations which are classified as adverbs often contain a preposition, such as *on the table*, *at death’s door*, *beyond any shadow of a doubt*, *from here on out*, *out of harm’s way*. Other than prepositions, these PUs contain adverbs, such as *how on earth*, *down the drain*; *too little*, *too late*. The PU *without/beyond any shadow of a doubt* is defined as “without the smallest amount of doubt” (Spears, 2005, p. 763). It was used in *The Hunger Games* (2011) to indicate that Katniss must prove her love for Peeta without any doubts. *How on earth* is “used when you are extremely surprised, confused, or angry about something” (Cambridge Dictionary, n.d.). It is used in *The Hunger Games: Catching Fire* (2009), when Katniss expressed confusion over her actions, which caused issues. The PU *from here on out* refers to “from this time forward” (Merriam – Webster, n.d.). In *The Hunger Games: Catching Fire* (2009), this PU is used by Haymitch to tell Katniss and Peeta that they will be mentors to other tributes in the future. *Out of harm’s way* can be defined as “not or no longer in a place, condition, or situation that might result in

one's harm or peril” (Farlex Dictionary of Idioms, n.d.). Collins uses this PU in *Mockingjay* (2010) to indicate that Gale’s and Katniss’ family is safe in District 13. The PU *down the drain* indicates that something is “gone; wasted” (Spears, 2005, p. 168). This PU is used in *Mockingjay* (2010) as Katniss’ make – up artist, Fulvia, expresses her frustration that her work was ruined and wasted. The PU *on the table* means “submitted as a point of discussion” (Spears, 2005, p. 471). This PU is used in *The Hunger Games: Catching Fire* (2009) when President Snow and Katniss discuss the relationship between Katniss and Peeta. Moreover, the PU *at death’s door* means “on the point of dying” (The Idioms, n.d.). Collins uses this PU in *The Hunger Games* (2011) to denote that unless you are dying, you must attend the reaping for the Games. Lastly, the PU *too little, too late* is defined as “not enough and not soon enough to make a difference” (Merriam – Webster, n.d.). In *Mockingjay* (2010), this PU indicates that Katniss remembers how Plutarch and Coin conspired against her will, and how it is too late for her to forget their conspiracy.

Proverbs

Proverbs are used to express general truth, give advice or refer to a certain moral principle. They are a part of everyday life and are embedded in cultural traditions. Only one proverb was found in the novels, which is presented in Table 1., along with the meaning of the proverb.

Table 1. Proverbs in *The Hunger Games* series

	Phraseological unit	Definition of phraseological unit	Source
1.	two can play at that game	“Both competitors— not just one—can compete in this	(Spears, 2005, p. 724)

		manner or with this strategy”	
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This proverb was used by Collins in *The Hunger Games* (2021). It was used to show how Katniss looks at her relationship with Peeta and wants to use this relationship to manipulate her way to victory. This proverb has a negative meaning, but it also signifies how Katniss’ feelings towards Peeta developed from the first to the last novel.

Stereotyped comparisons

Stereotyped comparisons have a common pattern, *(as) + adjective + as + noun* or *(verb) + like + noun phrase*. In addition, their structure is fixed. 6 stereotyped comparisons were extracted from the novels, which can be seen in Table 2. below:

Table 2. Stereotyped comparisons in *The Hunger Games* series

	Phraseological unit	Definition of phraseological unit	Source
1.	as good as	“almost”	(Longman Dictionary of Contemporary English Online, n.d.)
2.	(as) solid/steady as a rock	“very strongly built or well supported and not likely to break or fall”	(Longman Dictionary of Contemporary English Online, n.d.)
3.	as soon as possible	“as soon as one can”	(Merriam – Webster, n.d.)

4.	as/so far as one/someone knows	“used to say that one/someone thinks a statement is true but that there may be something he or she does not know which makes it untrue”	(Merriam – Webster, n.d.)
5.	(as) dry as bone	“completely or exceptionally dry”	(The Free Dictionary, n.d.)
6.	(as) clear as day	“very easy to see”	(Farlex Dictionary of Idioms, n.d.)

Although there are two forms of stereotyped comparisons, only one form was found in the novels ((*as*) + *adjective* + *as* + *noun*). Stereotyped comparisons were used by Collins to describe characters, scenery and situations. The PU *as solid as a rock* was used to describe Peeta and his steady composure in *The Hunger Games* (2011). In *Mockingjay* (2010), Collins uses the PU *dry as bone* to express the dry summer weather and the PU *as good as* to portray the food in District 12, specifically potatoes. The PU *as clear as day* is used in *The Hunger Games: Catching Fire* (2009), as Katniss describes Finnick’s green eyes.

(Irreversible) binomials

Irreversible binomials denote two words which are on the same syntactic level and have the same lexical link. Lexical links that can be found in irreversible binomials are *or*, *in*, *and*, as well as prepositions. Extracted binomials from the novels are presented in Table 3. below.

Table 3. Irreversible binomials in *The Hunger Games* series

	Phraseological unit	Definition of phraseological unit	Source
1.	ups and downs	“a mixture of good things and bad things”	(Collins Dictionary, n.d.)
2.	here and there	“in different places”	Cambridge Dictionary, n.d.)
3.	twists and turns	“curves and frequent changes of direction”	(Merriam – Webster, n.d.)
4.	come and go	“to exist or happen somewhere for a short time and then go away”	(Cambridge Dictionary, n.d.)

As it can be seen from Table 3. above, all extracted binomials from the novels have the same lexical link, which is *and*. They belong to the same word class (*come* is a verb and *go* is a verb) and they have the same syntactic hierarchy.

The PU *ups and downs* is used in *Mockingjay* (2010) by Effie to denote that her job as an announcer in the Games has good and bad sides. Collins uses the PU *here and there* in *Mockingjay* (2010) to illustrate the movement of piles of ash in District 12, which move only when Katniss walks. Moreover, the PU *twists and turns* is used in *Mockingjay* (2010) to portray the landscape of Special Defense in District 13. Lastly, the PU *come and go*, which was used in *The Hunger Games: Catching Fire* (2009), refers to the time limit which Katniss had for her speech on her Victory tour. As it can be concluded from the meaning of this PU, the time for her speech was short and resulted in her saying very little.

7.5.2. PUs with special elements

Moreover, the corpus contains PUs with special elements. In the corpus, 9 PUs with body parts can be found, as they are listed in Table 4. below:

Table 4. PUs with body parts in *The Hunger Games* series

	Phraseological unit	Definition of phraseological unit	Source
1.	on the other <i>hand</i>	“in a way that is different from the first thing you mentioned”	(Cambridge Dictionary, n.d.)
2.	work your <i>fingers</i> to the bone	“to work extremely hard, especially for a long time”	(Cambridge Dictionary, n.d.)
3.	hold one’s <i>tongue</i>	“to stop talking”	(Merriam – Webster, n.d.)
4.	all <i>ears</i>	“to be very keen to hear what someone is going to tell you”	(Longman Dictionary of Contemporary English Online, n.d.)

5.	put (one's) <i>mind</i> to (something)	“to give something one's complete attention, determination, and effort”	(The Free Dictionary, n.d.)
6.	throw up one's <i>hands</i>	“to give up in despair”	(Collins Dictionary, n.d.)
7.	keep something in <i>mind</i>	“to be careful to remember something important”	(Collins Dictionary, n.d.)
8.	turn a blind <i>eye</i>	“to ignore something that you know is wrong”	(Cambridge Dictionary, n.d.)
9.	cross someone's <i>mind</i>	“if something crosses your mind, you think of it”	(Cambridge Dictionary, n.d.)

As it can be seen from Table 5., 9 PUs from the novels contain special elements, specifically body parts. Collins uses PU *on the other hand* twice in the first novel. The PU is used to express the contrast between Katniss' emotions from other characters, such as Peeta and Effie. While Katniss is trying to hide her tears, Peeta has no issues in showing his tears.

Collins uses the phrase *on the other hand* to show the difference between the tributes, which are Katniss and Peeta, and Effie, their escort for the Games. When Katniss and Peeta were chosen for the Games, they were scared and devastated. However, Effie was excited and thrilled. Furthermore, Collins uses the PU *work your fingers to the bone* in the first novel to describe the life Gale's mother had to endure to feed a family of five. By using this PU, Collins shows the readers how cruel and tough life is in District 12. As we can conclude from Table 5., Collins often uses PUs denoting the *mind*. There are three PUs which refer to *mind*: put (one's) *mind* to (something), which was used in *Catching Fire* (2009) by Ceaser Flickerman, to highlight the importance of Katniss' and Peeta's wedding, and how the whole Panem should be involved in their marriage; cross someone's *mind*, which was used in *The Hunger Games* (2011), when Katniss has an idea to dig through the trash to find food; keep something in *mind*, which was used in *Mockingjay* (2010) by Plutarch as a promise to Katniss that he will remember her terms for becoming the face of the rebellion.

8. Results and discussion

After extracting and classifying PUs from *The Hunger Games* trilogy, the results show that out of 66 extracted PUs, 46 of them are phraseological nominations. Within the category of phraseological nominations, 34 of PUs are verbs, 4 are nouns, 1 is an adjective and 8 are adverbs. Therefore, out of 66 extracted PUs, phraseological nominations which are verbs are most frequently used. Moreover, 6 PUs from the corpus belong to the category of stereotyped comparisons, 4 of them are irreversible binomials, while there is only one proverb. In addition, there are PUs containing special elements, such as body parts. The results show that the corpus includes 9 PUs containing body parts.

The corpus displays PUs in various contexts and shows how PUs make certain sentences more expressive. Certain extracted sentences contain more than one PU. PUs in this corpus have various constituents and functions. Although this research does not include all PUs from the novels, it confirms how much and how often PUs are used in literary texts. As we can conclude from the results, Collins often uses PUs to express certain emotions, describe landscape or certain characters. PUs also make the novels intriguing and vivid. Moreover, PUs in these novels make the landscape and scenery easier to imagine. *The Hunger Games* trilogy introduces readers to a new world, which is essentially dark and cruel. Collins wrote the novels from Katniss' point of view, which is why she uses certain PUs to describe the emotions she is going through. This research shows that PUs play an important role in literature, making texts more expressive, while also making the texts vivid and rich.

9. Conclusion

To conclude, this master's thesis researches phraseological units in Suzanne Collins' *The Hunger Games* trilogy. This research was conducted to extract a limited number of PUs from the novels in sequels, classify them and provide their meanings. As this is a small – scale research, not all PUs from the novels were extracted and classified. Therefore, the goal of this master's thesis was to determine which types of PUs are the most frequent out of the extracted PUs. Meanings of extracted PUs were used to aid in the process of classification. The sources used for the meanings of extracted PUs were *Merriam – Webster online dictionary*, *Collins dictionary*, *Cambridge dictionary*, *The Free Dictionary*, *Longman Dictionary of Contemporary English Online*, *Spears' McGraw-Hill's Dictionary of American Idioms and Phrasal Verbs* (2005) and *Farlex Dictionary of Idioms and The Idioms*.

There were 66 PUs extracted from all three novels in total. There were 46 examples of phraseological nominations. Within the category of phraseological nominations, there were 34 examples of PUs which are classified as verbs; 4 which are classified as nouns; 1 which is classified as an adjective; 8 which are classified as adverbs. Furthermore, there was 1 proverb, 6 stereotyped comparisons, 4 irreversible binomials and 9 PUs containing body parts. The category which is most frequent from the extracted PUs is phraseological nominations, specifically PUs that are classified as verbs. The meanings of extracted PUs were used to provide a better understanding of PUs, and to aid with the classification of extracted PUs. Although this research did not include all PUs from the novels, it displays variety of PUs used by Collins in her novels.

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ANALYSIS OF PHRASEOLOGICAL UNITS IN THE HUNGER GAMES SERIES

Summary:

This master's thesis focuses on classification of extracted phraseological units in Suzanne Collins' *The Hunger Games* trilogy. Firstly, a theoretical overview of phraseology and its history is presented, followed by an overview of various classifications of phraseological units. Secondly, the corpus of PUs is presented, which consists of 66 sentences containing phraseological units. Classification of phraseological units from the corpus is based on Sabine Fiedler's classification, which is presented in *English Phraseology: A Coursebook* (2007). To make the process of classification easier, meanings of PUs are used as an aid. To clarify the definitions of extracted PUs, Spears' *McGraw-Hill's Dictionary of American Idioms and Phrasal Verbs* (2005) is consulted, along with various online dictionaries. The main aim of this master's thesis is to show which types of PUs are most frequently used from the corpus. The results show that out of the extracted PUs from the corpus, phraseological nominations are most frequently used.

Key words: phraseology, phraseological units, classification, The Hunger Games

ANALIZA FRAZEOLOŠKIH JEDINICA U SERIJALU IGRE GLADI

Sažetak:

Ovaj diplomski rad bavi se klasifikacijom izvučenih frazeoloških jedinica u trilogiji *Igre Gladi* Suzanne Collins. U radu je prvo predstavljena frazeologija i njena povijest, te pregled različitih pristupa klasifikaciji frazeoloških jedinica. Zatim je predstavljen korpus, koji se sastoji od 66 rečenica koje sadrže frazeološke jedinice. Klasifikacija frazeoloških jedinica iz korpusa temelji se na klasifikaciji Sabine Fiedler, koja je predstavljena u *English Phraseology: A Coursebook* (2007). Za lakši proces klasifikacije, značenja frazeoloških jedinica korištena su kao pomoć. Kako bi se pojasnile definicije frazeoloških jedinica, korišten je Spearsov rječnik *McGraw-Hill's Dictionary of American Idioms and Phrasal Verbs* (2005), zajedno sa raznim online rječnicima. Cilj diplomskog rada je prikazati koje su vrste frazeoloških jedinica najučestalije u korpusu. Rezultati pokazuju da su frazeološke nominacije najučestalije u korpusu.

Ključne riječi: frazeologija, frazeološke jedinice, klasifikacija, Igre Gladi